

3) Copies and details of any marketing plans, and any directly relevant correspondence relating to the dissemination of those marketing plans to relevant colleagues or staff at BP, for 'The BP Exhibition: I Am Ashurbanipal, king of the world, king of Assyria'.

[REDACTED]

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**From:** [REDACTED]  
**Sent:** 11 June 2018 16:26  
**To:** [REDACTED]; [REDACTED]  
**Subject:** FW: Social media plan- Ashurbanipal press launch  
**Attachments:** Ashurbanipal launch email.jpg

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**From:** [REDACTED]  
**Sent:** 11 June 2018 16:04  
**To:** [REDACTED]; [REDACTED]  
**Cc:** [REDACTED]  
**Subject:** RE: Social media plan- Ashurbanipal press launch

Hi [REDACTED]

Here is the social media (below) and email (attached) for launch next week. Do let me know if there are any amends.

Thanks very much,  
[REDACTED]

## Twitter

### Monday 18

Teaser... [close up video]

Warrior. Scholar. Empire builder. King slayer. Lion hunter. Librarian.

Tomorrow we launch our next special exhibition about one of history's greatest forgotten kings...

### Tuesday 19

'I am Ashurbanipal, great king, mighty king, king of the world, king of Assyria'

Come face to face with a man whose reign shaped the history of the ancient world – our major autumn exhibition

#Ashurbanipal opens 8 November.

Book now: [tickets] [Lead image full]

King #Ashurbanipal of Assyria was the most powerful man on earth during his reign in the 7th century BC – he described himself in inscriptions as 'king of the world'. [tickets] [Stela of Ashurb]

For nearly 40 years #Ashurbanipal ruled Assyria, the largest empire the world had seen, which stretched over 1,000 miles from the shores of the eastern Mediterranean to the mountains of western Iran. [Layard watercolour with lake or map]

He ruled from a lavish palace 'without rival' in the city of Nineveh (now in northern Iraq). It was decorated with amazing reliefs and carvings – built to be 'an object of wonder for all the people' #Ashurbanipal [watercolour of inside]

#Ashurbanipal could read and write – unusual for an Assyrian king. He attempted to collect all the knowledge in the world by creating a vast library of cuneiform tablets [tickets] [Flood tablet]

The king wasn't just a scholar. #Ashurbanipal liked to boast about his victories in battle and proved himself to his people through shows of strength. Hunting lions represented the king's ability to protect his nation against the dangers of the world [tickets] [lion hunt relief]

Despite his long and successful reign, #Ashurbanipal's death is shrouded in mystery and the Assyrian empire fell soon after. His great city of Nineveh was destroyed in 612 BC and its ruins lost to history until the 19th century [tickets] [painting – Delacroix]

Our #Ashurbanipal exhibition steps into the king's fascinating world – uncover family feuds and power struggles, discover luxurious palaces and tour the world's largest empire. Get acquainted with king Ashurbanipal in our introductory blog post: [blog] [trio of images TBC]

Director Hartwig Fischer: 'I am hugely thankful for @BP\_plc's continuing long term commitment to sponsoring projects at supporting exhibitions at the British Museum. I would also like to express my gratitude to the project's logistics partner @IAG\_Cargo'

[reply] Many of the objects in our #Ashurbanipal exhibition are loans coming to the UK for the first time, transported by logistics partner @IAG\_Cargo [images of loan objects]

The BP exhibition 'I am Ashurbanipal: king of the world, king of Assyria' opens 8 November. Book your tickets now: [tickets] #Ashurbanipal [poster]

## Facebook & LinkedIn – lead image

'I am Ashurbanipal, great king, mighty king, king of the world, king of Assyria'

King Ashurbanipal of Assyria was the most powerful man on earth during his reign in the 7th century BC.

For nearly 40 years he ruled the largest empire the world had seen, which stretched over 1,000 miles from the shores of the eastern Mediterranean to the mountains of western Iran. He created amazing palaces filled with reliefs and carvings that depicted his successes on the battlefield and in kingly pursuits like lion hunting. Ashurbanipal was far more than a warrior or warmonger – unusually for an Assyrian king he could read and write, and he created a vast library of cuneiform tablets in an attempt to gather all the knowledge in the world.

Get acquainted with this warrior, scholar and empire builder in our introductory blog post: [blog]

Come face to face with one of history's greatest forgotten kings in our major autumn exhibition. Book #Ashurbanipal tickets here: [tickets]

The BP exhibition 'I am Ashurbanipal: king of the world, king of Assyria' opens 8 November.

Supported by BP

Logistics partner IAG Cargo

## Instagram

### Lead image

'I am Ashurbanipal, great king, mighty king, king of the world, king of Assyria'

King #Ashurbanipal of Assyria was the most powerful man on earth during his reign in the 7th century BC.

For nearly 40 years he ruled the largest empire the world had seen, which stretched over 1,000 miles from the shores of the eastern Mediterranean to the mountains of western Iran. He created amazing palaces filled with reliefs and carvings that depicted his successes on the battlefield and in kingly pursuits like lion hunting. Ashurbanipal was far more than a warrior or warmonger – unusually for an Assyrian king he could read and write, and he created a vast library of cuneiform tablets in an attempt to gather all the knowledge in the world.

Come face to face with one of history's greatest forgotten kings in our major autumn exhibition. Book #Ashurbanipal tickets via the link in our bio.

The BP exhibition 'I am Ashurbanipal: king of the world, king of Assyria' opens 8 November.

Supported by BP

Logistics partner IAG Cargo

#BritishMuseum #Assyria #exhibition #AncientHistory #relief #carving

## Watercolour

In the 7th century BC, Assyrian king #Ashurbanipal ruled from a lavish palace 'without rival' in the city of Nineveh (now in northern Iraq). It was decorated with amazing reliefs and carvings – built to be 'an object of wonder for all the people'. The artworks that adorned the walls of these spaces recounted famous Assyrian victories, boasted of the king's strength and power, and depicted verdant gardens owned by the royal family. This 19th-century watercolour shows how the interiors might have looked.

Uncover family feuds and power struggles, discover luxurious palaces and tour the world's largest empire in our major autumn exhibition – find out more and book tickets via the link in our bio.

Supported by BP

Logistics partner IAG Cargo

#BritishMuseum #Assyria #palace #palaces #king #Nineveh #luxury #history #Iraq #exhibition #AncientHistory #relief #carving

## Lion hunt

In ancient Assyria, kings could prove their strength to their people by hunting lions. Although this may be shocking to modern eyes, killing lions represented the king's ability to protect his nation against the dangers of the world. King Ashurbanipal commissioned a series of relief carvings for his palace showing himself hunting lions – even strangling them with his bare hands! Although gruesome in places, these sublimely carved reliefs are some of the most famous examples of Assyrian art. Discover the world of #Ashurbanipal and see incredible ancient artworks in our autumn exhibition – book tickets via the link in our bio.

Supported by BP

Logistics partner IAG Cargo

[REDACTED]

---

**From:** [REDACTED]  
**Sent:** 18 June 2018 15:41  
**To:** [REDACTED]  
**Subject:** RE: Ashurbanipal teaser video

Hi [REDACTED]

It will be shared from tomorrow so they are free to use from tomorrow afternoon.

[REDACTED]

[REDACTED]  
Senior Marketing Manager: Campaigns

**Marketing**

T (UK +44) [REDACTED]  
[REDACTED]

**The British Museum**

Great Russell Street, London WC1B 3DG  
[britishmuseum.org](http://britishmuseum.org)

The security classification for this message is: OFFICIAL

**From:** [REDACTED]  
**Sent:** Monday, June 18, 2018 3:14 PM  
**To:** [REDACTED] <[REDACTED]>  
**Subject:** Ashurbanipal teaser video

Hi [REDACTED]

BP have asked when they would be able to share the teaser trailer video for *Ashurbanipal*, i.e. when it would be shared on our channels.

Do we know this yet?

Kind regards,

[REDACTED]  
Corporate Relations Officer

**Development**

T. +44 (0) [REDACTED]  
[REDACTED]

**The British Museum**

Great Russell Street, London WC1B 3DG  
[britishmuseum.org](http://britishmuseum.org)

The British Museum is committed to protecting your privacy and security. If you wish to opt out of receiving communications, you can do so at any time by replying to this email and notifying us of your contact preferences.

Please see our [privacy policy](#) for more details about how we use your personal data and about your rights or contact the Museum's Data Protection Officer at [info@britishmuseum.org](mailto:info@britishmuseum.org), telephone 020 7323 8000.

**From:** [REDACTED]  
**Sent:** 18 June 2018 13:59  
**To:** [REDACTED]  
**Subject:** RE: social media plan

Yep no problem – full version below:

## Twitter

### Monday 18

Teaser... [close up roundel]

Warrior. Scholar. Empire builder. King slayer. Lion hunter. Librarian.

Tomorrow we launch our next special exhibition about one of history's greatest forgotten kings...

### Tuesday 19

'I am Ashurbanipal, great king, mighty king, king of the world, king of Assyria'

Come face to face with a man whose reign shaped the history of the ancient world – our major autumn exhibition

#Ashurbanipal opens 8 November.

Book now: [tickets] [Lead image full]

King #Ashurbanipal of Assyria was the most powerful man on earth during his reign in the 7th century BC – he described himself in inscriptions as 'king of the world'. [tickets] [Stela of Ashurb]

For nearly 40 years #Ashurbanipal ruled Assyria, the largest empire the world had seen which stretched over 1,000 miles from Egypt to Iran. [Layard watercolour with lake]

He ruled from a lavish palace 'without rival' in the city of Nineveh (now in northern Iraq). It was decorated with amazing reliefs and carvings – built to be 'an object of wonder for all the people' #Ashurbanipal [watercolour of inside]

#Ashurbanipal could read and write – unusual for an Assyrian king. He attempted to collect all the knowledge in the world by creating a vast library of cuneiform tablets and other kinds of texts [tickets] [Flood tablet]

'Ashurbanipal quote' – "Kings among mankind and lions among the animals could not grow powerful before my bow. I know how to wage war and battle; I am experienced in forming a battle line and fighting."

The king wasn't just a scholar. #Ashurbanipal liked to boast about his victories in battle and proved himself to his people through shows of strength. Hunting lions represented the king's ability to protect his nation against the dangers of the world [tickets] [lion hunt relief]

Despite his long and successful reign, #Ashurbanipal's death is shrouded in mystery and the Assyrian empire fell soon after. His great city of Nineveh was destroyed in 612 BC and its ruins lost to history until the 19th century [tickets] [painting – Delacroix]

Our #Ashurbanipal exhibition steps into the king's fascinating world – uncover family feuds and power struggles, discover luxurious palaces and tour the world's largest empire [tickets] [4 images]

Bronze bowl from Nimrud

Fired and glazed clay tile depicting an Assyrian king and two attendants

Fitting from the throne of an Urartian god.

Gold jewellery

Director Hartwig Fischer: 'I am hugely thankful for @BP\_plc's long-term commitment to supporting exhibitions at the British Museum. I would also like to express my gratitude to the show's logistics partner @IAG\_Cargo'

[reply] Many of the objects in our #Ashurbanipal exhibition are loans coming to the UK for the first time, transported by logistics partner @IAG\_Cargo [images of loan objects]

The BP exhibition 'I am Ashurbanipal: king of the world, king of Assyria' opens 8 November. Book your tickets now: [tickets GA] #Ashurbanipal [poster]

### Facebook & LinkedIn – lead image

'I am Ashurbanipal, great king, mighty king, king of the world, king of Assyria'

King Ashurbanipal of Assyria was the most powerful man on earth during his reign in the 7th century BC.

For nearly 40 years he ruled the largest empire the world had seen which stretched over 1,000 miles from Egypt to Iran. He and his predecessors created amazing palaces filled with reliefs and carvings that depicted their successes on the battlefield and in kingly pursuits like lion hunting. Ashurbanipal was far more than a warrior or warmonger – unusually for an Assyrian king he could read and write, and he created a vast library of cuneiform tablets and other kinds of texts in an attempt to gather all the knowledge in the world.

Come face to face with a man whose reign shaped the history of the ancient world in our autumn exhibition. Book #Ashurbanipal tickets here: [tickets GA]

The BP exhibition 'I am Ashurbanipal: king of the world, king of Assyria' opens 8 November.

Supported by @BP

Logistics partner @IAGCargo

### Instagram

Lead image

'I am Ashurbanipal, great king, mighty king, king of the world, king of Assyria'

King #Ashurbanipal of Assyria was the most powerful man on earth during his reign in the 7th century BC.

For nearly 40 years he ruled the largest empire the world had seen which stretched over 1,000 miles from Egypt to Iran. He created amazing palaces filled with reliefs and carvings that depicted his successes on the battlefield and in kingly pursuits like lion hunting. Ashurbanipal was far more than a warrior or warmonger – unusually for an Assyrian king he could read and write, and he created a vast library of cuneiform tablets and other kinds of texts in an attempt to gather all the knowledge in the world.

Come face to face with a man whose reign shaped the history of the ancient world in our autumn exhibition. Book #Ashurbanipal tickets via the link in our bio.

Supported by @BP\_plc

Logistics partner @IAGCargo

#BritishMuseum #Assyria #exhibition #AncientHistory #relief #carving

### Watercolour of interior of an Assyrian palace

In the 7th century BC, Assyrian king #Ashurbanipal ruled from a lavish palace 'without rival' in the city of Nineveh (now in northern Iraq). It was decorated with amazing reliefs and carvings – built to be 'an object of wonder for all the people'. The artworks that adorned the walls of these spaces recounted famous Assyrian victories, boasted of the king's strength and power, and depicted verdant gardens owned by the royal family. This 19th-century watercolour shows how the interiors might have looked.

Uncover family feuds and power struggles, discover luxurious palaces and tour the world's largest empire in our major autumn exhibition – find out more and book tickets via the link in our bio.

Supported by @BP\_plc

Logistics partner @IAGCargo

#BritishMuseum #Assyria #palace #palaces #king #Nineveh #luxury #history #Iraq #exhibition #AncientHistory #relief #carving

### Lion hunt

In ancient Assyria, kings could prove their strength to their people by hunting lions. Although this may be shocking to modern eyes, killing lions represented the king's ability to protect his nation against the dangers of the world. King Ashurbanipal commissioned a series of relief carvings for his palace showing himself hunting lions – even strangling them with his bare hands! Although gruesome in places, these sublimely carved reliefs are some of the

think we need to be very careful about over promising here. Equally if we do ticket offers with Time Out then they won't give us logo crediting. Maybe we could say 'Line credit will be sought as standard. Logo credit will be sought for major partnerships.'

Media plan, which [REDACTED] asked for is attached. Let me know if you have any questions on this.

[REDACTED]

[REDACTED]  
Senior Marketing Manager: Campaigns

**Marketing**

T (UK +44) [REDACTED]  
[REDACTED]

**The British Museum**

Great Russell Street, London WC1B 3DG

[britishmuseum.org](http://britishmuseum.org)

The security classification for this message is: OFFICIAL

From: [REDACTED]

Sent: Thursday, June 7, 2018 11:04 AM

To: [REDACTED] <[REDACTED]> [REDACTED] <[REDACTED]>

Cc: [REDACTED] <[REDACTED]> [REDACTED] <[REDACTED]>

[REDACTED]

Subject: RE: Social media plan- Ashurbanipal press launch

Dear both,

One thing we haven't discussed is getting a social media plan for around the *Ashurbanipal* press launch (what will be going up on what channel and when) to send to sponsors ahead of time. The sponsors will have a 5 day approval window, and so realistically we will need this tomorrow with the right crediting so we can get this to them in enough time. Will this be doable?

Have put the plan we send to BAML ahead of the *Rodin* press launch for reference below.

Best,

[REDACTED]

## Twitter

[Trailer – pinned tweet]

Our #RodinExhibition is now open! See the French sculptor's iconic works side-by-side with the ancient Greek art that inspired him.

Trace the inspiration of a modern master in this once-in-a-lifetime exhibition. Book now: [tickets]

[male torsos]

'I love the sculptures of ancient Greece. They have been and remain my masters.'

Rodin visited the British Museum for the first time in 1881 and was captivated by what he saw. Uncover his love for ancient art in our #RodinExhibition, now open!

[reply]

From 'The Kiss' to 'The Thinker', #RodinExhibition will feature some of the most famous examples of his work, many on loan from @MuseeRodinParis [tickets]

**[reply] Director Hartwig Fischer: 'We are grateful to Bank of America Merrill Lynch @BofAML for their generous support of #RodinExhibition' [no image]**

[Gallery shot]

We hope you'll be inspired by Rodin and the art of ancient Greece – we'd love to see your photos and drawings from inside the exhibition! Share them with us using #RodinExhibition and we'll retweet our favourites [emoji – pencil & camera]

## LinkedIn

[Trailer]

Our #RodinExhibition is now open! See the French sculptor's iconic works side-by-side with the ancient Greek art that inspired him.

Trace the inspiration of a modern master in this once-in-a-lifetime exhibition. Book now: [tickets]

Sponsored by @Bank of America Merrill Lynch

## Facebook



[Trailer]

Our #RodinExhibition is now open! See the French sculptor's iconic works side-by-side with the ancient Greek art that inspired him.

Trace the inspiration of a modern master in this once-in-a-lifetime exhibition. Book now: [tickets]

Sponsored by Bank of America Merrill Lynch

## Instagram

### Regram 1

Our #RodinExhibition is now open! The show displays the French sculptor's iconic works side-by-side with the ancient Greek art that inspired him. This brilliant photo of XXXXX was taken by @XXXXXX. Be inspired by the stunning sculpture on display and share your photos of the exhibition with us using #RodinExhibition. We'll regram our favourites – we love seeing your pictures! Find out more and book tickets via the link in our bio.

Sponsored by Bank of America Merrill Lynch

#Rodin #AncientGreece #AncientGreek #sculpture #statues #AugusteRodin #exhibition #London #BritishMuseum #regram #repost

### Gallery shot

'I love the sculptures of ancient Greece. They have been and remain my masters.'

Auguste Rodin visited the British Museum for the first time in 1881 and was captivated by what he saw. He came back several times to admire and sketch the Parthenon sculptures, many of which influenced his famous works. For the first time, see these triumphs of modern art alongside the ancient masterpieces that inspired them in our major #RodinExhibition!

Find out more and book tickets via the link in our bio.

Sponsored by Bank of America Merrill Lynch

#Rodin #AncientGreece #AncientGreek #sculpture #statues #AugusteRodin #exhibition #London #BritishMuseum

### Regram 2

Here's a fantastic shot of XXXXX inside our #RodinExhibition taken by @XXXXXX. This once-in-a-lifetime show traces the artistic inspiration behind some of Rodin's most famous works, with many on loan from @MuseeRodinParis. The French sculptor was fascinated by ancient Greek sculpture – he had a huge collection of antiquities and visited the British Museum many times to appreciate the dynamic poses, naturalism and subtle carving of the Parthenon sculptures. You can share your photos from the show using #RodinExhibition – we'll regram our favourites! Find out more and book tickets via the link in our bio.

Sponsored by Bank of America Merrill Lynch

#Rodin #AncientGreece #AncientGreek #sculpture #statues #AugusteRodin #exhibition #London #BritishMuseum #regram #repost

[REDACTED]  
Corporate Relations Manager

### Development

T. +44 ([REDACTED])  
[REDACTED]

### The British Museum

Great Russell Street, London WC1B 3DG

[britishmuseum.org](http://britishmuseum.org)

Cc: [REDACTED]

Subject: RE: Marketing presentation digital vs. outdoor

Hi [REDACTED]

I have spoken to AKA about this today and looked at the options available to us. Rest assured, I have asked that some of the digital spend be reallocated to outdoor, we also have a slight underspend that I will be putting into outdoor. However it is worth noting that in terms of % spend we are spending more on outdoor than almost any other recent show (around 66% compared to 64% for Scythians and 49% for Sunken Cities) so don't worry, we are still making sure that we are using these high impact media placements. The digital spend is in line with what we spent for Scythians and Sunken Cities so there hasn't been any upweighting to digital for this campaign – it may just appear that way as we have a number of different types of digital ad included in the campaign.

99% of the presentation is ready to go, I think it is likely that we will lose the National Geographic digital and cut back on the spend on the google lightbox and add another burst of outdoor into the campaign. Other than confirming those final details we are ready to go on the campaign side. AKA are sending a final campaign plan to me today so I will update the presentation accordingly.

[REDACTED] has the colour options which she is going to show Hartwig today and is going to mention your concerns about changing from the green, given that the sponsor has already seen and likes this.

In terms of the leaflet – I emailed [REDACTED] about this and I suggested that we combine the leaflet and events leaflet into a single piece of print with a higher print run. Let me know what you think about this.

[REDACTED]

[REDACTED]  
Senior Marketing Manager: Campaigns

Marketing

T (UK +44) [REDACTED]  
[REDACTED]

**The British Museum**

Great Russell Street, London WC1B 3DG

[britishmuseum.org](http://britishmuseum.org)

The security classification for this message is: OFFICIAL

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**From:** [REDACTED]  
**Sent:** 15 May 2018 17:59  
**To:** [REDACTED]  
**Cc:** [REDACTED] [REDACTED] [REDACTED]  
**Subject:** RE: Marketing presentation digital vs. outdoor

Hi [REDACTED]

Thanks for this. In response to your queries:

**- The result of the conversations between you and [REDACTED] re: redistributing some of the digital budget towards the outdoor advertising (I have added some comments to the presentation highlighting some of the parts that seem to be light i.e. no AdRail during opening phase, no underground indicated for mid exhibition etc.). As mentioned in our previous email, this is something we are concerned about re: return on investment for the sponsor. I know you said this was going to adjusted to be more like the Scythians plan, if this has been agreed can this be reflected in the presentation now?**

I am still waiting on AKA to come back on my final amends to the media plan but I have chased them on this. I am hoping to add in some more outdoor but it is worth noting that some of the outdoor activity does have higher than usual quantities and also some activity is running for longer so we should get a really strong number of impressions through this.

**- The addition of the VI, along with mock ups of 48 sheets, on site advertising etc. As mentioned we will also need to send the updated VI to [REDACTED] ahead of the meeting too, as this is different to what she saw initially. [REDACTED] is very happy to be part of the conversation with Dr Fischer tomorrow so we can get this sorted.**

We need to agree on the colour before we can send these to [REDACTED] I am hoping that this will be sorted and we can speak to Hartwig asap.

**I sent an email yesterday regarding the Exhibition events leaflet and its importance for the sponsor, so do let me know your thoughts on this when you can.**

On the exhibition events leaflet, I don't think we are going to have the resource to be able to deliver this but this does need to be discussed. I have chatted with [REDACTED] and we thought that a good solution would be to include some highlight events in the leaflet and go with a higher print run of this one piece of collateral. What do you think to this?

**- There's a note on one of the slides asking for a little more info on what the learning were from Scythians, and how these will be applied to the Ashurbanipal campaign.**

I can add this in.

**- There was a question I added to the presentation about whether there would be an e-card when the trailer was released, and also when you thought this would be?**

We can't commit to this at the moment. Currently we are only doing ecards for exhibition launches and opening due to lack of resource. This is hopefully something that can be addressed soon – and which I hope may be sorted in time for this show but it is difficult for us to commit to this at the moment with everything so up in the air.

I hope that helps but do let me know if you have any questions.

██████████  
Senior Marketing Manager: Campaigns

**Marketing**

T (UK +44) ██████████  
██████████

**The British Museum**

Great Russell Street, London WC1B 3DG  
[britishmuseum.org](http://britishmuseum.org)

The security classification for this message is: OFFICIAL

**From:** ██████████

**Sent:** Tuesday, May 15, 2018 5:48 PM

**To:** ██████████ <██████████>

**Cc:** ██████████ <██████████> ██████████ <██████████>

**Subject:** RE: Marketing presentation digital vs. outdoor

Hi ██████████

Yes we are almost there, but there are some significant things we're waiting on still. I've summed everything up here on one email and re-attached the presentation with my comments and questions.

We are waiting on:

- The result of the conversations between you and ██████████ re: redistributing some of the digital budget towards the outdoor advertising (I have added some comments to the presentation highlighting some of the parts that seem to be light i.e. no AdRail during opening phase, no underground indicated for mid exhibition etc.). As mentioned in our previous email, this is something we are concerned about re: return on investment for the sponsor. I know you said this was going to adjusted to be more like the Scythians plan, if this has been agreed can this be reflected in the presentation now?
- The addition of the VI, along with mock ups of 48 sheets, on site advertising etc. As mentioned we will also need to send the updated VI to ██████████ ahead of the meeting too, as this is different to what she saw initially. ██████████ is very happy to be part of the conversation with Dr Fischer tomorrow so we can get this sorted.
- I sent an email yesterday regarding the Exhibition events leaflet and its importance for the sponsor, so do let me know your thoughts on this when you can.
- There's a note on one of the slides asking for a little more info on what the learning were from Scythians, and how these will be applied to the Ashurbanipal campaign.
- There was a question I added to the presentation about whether there would be an e-card when the trailer was released, and also when you thought this would be?

Thanks, and please do let me know if there's anything I can do to help get this across the line. Also if it's useful to sit down in person tomorrow then let me know and we can find time to discuss.

Have a good evening,  
██████████

[REDACTED]

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**From:** [REDACTED]  
**Sent:** 01 May 2018 14:34  
**To:** [REDACTED]; [REDACTED]; [REDACTED]; [REDACTED]  
**Subject:** Re: Ashurbanipal press launch

Sure - consider it done!

Any thoughts re: including press trip? I'll emphasise that there are opps for preview pieces in the UK too, so even if press trip proves not possible there's enough material and objects to see at the BM and during install. This worked well for some of the Scythians features.

[REDACTED]

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**From:** [REDACTED]  
**Sent:** 01 May 2018 12:41  
**To:** [REDACTED]; [REDACTED]; [REDACTED]; [REDACTED]  
**Subject:** RE: Ashurbanipal press launch

Just to confirm we should remove this then from the comms strategy until we know it is definitely happening. I would rather add it in than take it out...

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**From:** [REDACTED]  
**Sent:** 30 April 2018 15:50  
**To:** [REDACTED]; [REDACTED]; [REDACTED]  
**Cc:** [REDACTED]  
**Subject:** Re: Ashurbanipal press launch

Just to add the Facebook Live is also very dependent on marketing staffing, we currently aren't broadcasting Facebook lives until we have a social media manager in post.

[REDACTED]

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**From:** [REDACTED]  
**Sent:** 30 April 2018 14:59  
**To:** [REDACTED]; [REDACTED]; [REDACTED]  
**Cc:** [REDACTED]; [REDACTED]  
**Subject:** RE: Ashurbanipal press launch

Hi [REDACTED]

Answers as follows:

- Ambassador – have followed up with the Middle East dept re: invitation as this should have come from them – will chase accordingly in the coming days.
- As outlined in the strategy– question around Facebook Live is TBC dependent upon objects that are available to film. We could certainly make staff time available if there is material to be filmed/walked through in an engaging way. We won't know this imminently. If you would rather take this out at this stage – please do – we can always answer verbally on this front if we think [REDACTED] may question it.

**Cc:** [REDACTED]  
**Subject:** Australia strategy document

Hi [REDACTED]

Apologies, lots of stuff from me today!

Do you have the comms strategy document that was put together for the *Indigenous Australia* exhibition? Just trying to see how we mentioned IAG in this to replicate for this Ashurbanipal document.

Many thanks,

[REDACTED]  
Corporate Relations Officer

**Development**

T. +44 ([REDACTED])  
odi [REDACTED]

**The British Museum**  
Great Russell Street, London WC1B 3DG  
[britishmuseum.org](http://britishmuseum.org)

Dear Colleague

**The BP exhibition *Ashurbanipal: King of the World, King of Assyria***

We are delighted to let you know about opportunities for schools to visit the BP exhibition *Ashurbanipal: King of the World, King of Assyria* taking place at the British Museum in 2018-19. The exhibition runs from 8 November – 24 February 2019. In 668 BC, Ashurbanipal inherited the most powerful empire in the world, which extended from the eastern Mediterranean to western Iran. His capital at Nineveh was the largest city in existence at this time. The expansion of the Assyrian empire shaped the history and development of the Middle East and Mediterranean. The exhibition will showcase the Assyrian palace reliefs and other objects excavated from archaeological sites in Iraq that have recently been targeted and destroyed. The exhibition intends to highlight the plight of Iraqi cultural heritage under threat by presenting Iraq's remarkably rich cultural heritage and history to the public.

School groups are able to book to visit the exhibition free of charge. There will be 8 mornings held exclusively for school visits. The dates for these are 16, 22, 27 Nov; 5 Dec 2018 and the 16, 24 Jan and 5, 11 Feb 2019. These mornings provide opportunities for self-led visits (Key Stages 2, 3, 4 and 5) supported by resources downloadable from the British Museum website.

Exhibition resources are cross-curricular with a particular focus on history and art. An image bank featuring high resolution images of the objects on display will be available free on the website for use in the classroom.

Full details of the school exclusive mornings and exhibition resources can be found on the British Museum website ([www.britishmuseum.org](http://www.britishmuseum.org)) on the exhibition pages and the learning pages. To book a school visit please call (0)20 7323 8181 or email [tickets@britishmuseum.org](mailto:tickets@britishmuseum.org) from 19<sup>th</sup> June 2018 onwards.

Yours sincerely

Martin Payne  
Head of Schools and Young Audiences  
The British Museum



The BP exhibition

## **I am Ashurbanipal: king of the world, king of Assyria**

**Opens 8 November 2018**

**King Ashurbanipal of Assyria was the most powerful man on earth.**

In the 7th century BC he ruled the largest empire the world had seen, which stretched over 1,000 miles from the shores of the eastern Mediterranean to the mountains of western Iran. He created amazing palaces filled with reliefs and carvings that depicted his successes on the battlefield and in kingly pursuits like lion hunting. But Ashurbanipal was far more than a warrior or warmonger – unusually for an Assyrian king he could read and write, and he created a vast library of cuneiform tablets in an attempt to gather all the knowledge in the world.

Get acquainted with this warrior, scholar and empire builder in our introductory **blog post**.

Come face to face with one of history's greatest forgotten kings in our major autumn exhibition.

**BOOK NOW >**



**The BP exhibition**  
***I am Ashurbanipal***  
***king of the world***  
***king of Assyria***

Supported by BP  
Logistics partner IAG Cargo

8 November 2018 – 24 February 2019  
*The Sainsbury Exhibitions Gallery*

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**Background:**

This major BP exhibition will explore the world of ancient Assyria through the life and legacy of its last great ruler, King Ashurbanipal. In 668 BC, Ashurbanipal became the most powerful person on Earth. From his capital at Nineveh, in present-day Iraq, he ruled a vast and diverse empire, shaping the lives of peoples from the shores of the eastern Mediterranean to the mountains of western Iran.

Innovative displays and new discoveries bring to life the tumultuous story of Ashurbanipal's reign; his conquest of Egypt, the crushing defeat of his rebellious brother, and his ruthless campaign against the Elamite rulers of southwest Iran. Over 200 extraordinary objects excavated from all corners of what was the ancient Assyrian empire reveal how one of the greatest Assyrian monarchs stamped an indelible mark on the history of the world.

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**Key communications messages:**

- This will be an important autumn exhibition in the Sainsbury Exhibitions Gallery, the largest temporary exhibition space at the British Museum.
- The British Museum has explored the history of ancient empires in its recent exhibitions. Journalists and visitors alike trust the BM as an authority to tell these stories. These include the hugely successful BP exhibition *Vikings: life and legend* in 2014, *Celts: art and identity* in 2015, and the recent BP exhibition *Scythians: warriors of ancient Siberia* in 2017. This exhibition will tell the story of the last great ancient Assyrian king, Ashurbanipal.
- This exhibition will reveal the fascinating history of ancient Assyria under Ashurbanipal's rule between 668 – 627BC. At the time Assyria was the largest empire in the world, the centre of which is in present day Iraq.
- The exhibition will tell the story of Ashurbanipal as a person rather than a faceless historical figure, and appreciate how his rule shaped and influenced the whole Assyrian empire.
- Incredible and colossal Assyrian reliefs from the British Museum's collection will be on

display alongside loans from collections across the world.

- The exhibition will highlight the current threat to Iraqi cultural heritage and the work of the British Museum's Iraq Emergency Heritage Management Training Scheme.
- This is a BP exhibition.
- The logistics partner is IAG Cargo.

#### **Strategy to maximise sponsor credits**

The Press Office will consistently refer to the exhibition in written and verbal form as

#### **The BP exhibition *I am Ashurbanipal: king of the world, king of Assyria***

- All versions of the exhibition press release will have the full title at the top of the document, credit BP in the first paragraph of the main text, include a quote from a senior figure from BP, include a BP credit at the end of the main text and also have a full notes to editors paragraph on BP for background.
- The Press Office will request sponsor credits are included with all journalists and editors they are in direct contact with, including follow up reminders where possible.

#### **Campaign overview:**

The press office is exploring the possibility of a press trip for September/October 2018 which would involve taking 2/3 key media contacts to Iraq. The trip would coincide with the latest tranche of trainees from the Iraq Scheme undertaking their archaeological training. It would also coincide with a BBC World Service radio documentary recording with the Iraqi trainees. The documentary will be about the Iraq scheme but will be broadcast to tie in with the exhibition opening. The aim of this trip will be to line up key preview pieces by arranging exclusive, unique and in-depth access for the media to the archaeological sites, material of the exhibition and expertise. These pieces will cover both the present day Iraq Scheme and the exhibition.

#### **Media Targets:**

We will target a wide range of regional, national, and international media, looking to generate coverage in all sections of the media – from news to reviews, to listings and debate.

Our focus will include (but is not limited to):

- **National newspapers and news agencies**, including broadsheet and tabloid, such as: *The Times, Sunday Telegraph, Guardian, Financial Times, Daily Mail, Reuters and PA.*
  - Previews of the exhibition / features in a weekend colour supplement
  - News articles by correspondents from arts sections, current affairs, and picture stories
  - Listings e.g. Guardian Guide or Critic's Choice

- **Broadcast media**, such as: *BBC radio and television inc. R4, R3, BBC News, BBC World Service, Channel 4 News, Sky News*
  - Inclusion on flagship arts programme e.g. BBC R4 Front Row
  - News coverage e.g. BBC News, BBC R4, Channel 4 News, local news bulletins
  - Coverage
  
- **Long-lead consumer lifestyle with focus on fine arts and crafts publications**, such as: *Country Life, World of Interiors, Good Housekeeping, Vogue, Elle, Harpers Bazaar, Wallpaper*
  - Images of gold jewellery for listings and image-led pieces
  - Features/interviews on the decorative objects
  
- **Arts Publications** such as *The Art Newspaper, Apollo, Art Quarterly and Minerva*
  - Features / Interviews
  - Listings
  
- **Travel and in-flight**, such as *BA* with a focus on flights between London, Europe and the Middle East.
  - Listings and diary items, with images
  - Feature on travel to Iraq in the travel section of a national newspaper
  
- **Current affairs/political and news-digest publications**, such as: *The Spectator, New Statesman, TIME and The Economist*
  - Opinion pieces on the current political and cultural climate and the Iraq Scheme.
  - Previews and reviews of the exhibition
  - Listings
  
- **International media** with focus on Middle East publications and outlets
  - News coverage on international newswires such as AP, CNN, Reuters and AFP
  - News coverage with Middle Eastern such as The Arab News and Aljazeera
  - Reviews and previews
  
- **Online and new media**, such as *ArtNet, The Arts Desk, HuffingtonPost and BuzzFeed*
  - Online news coverage and arts features
  - Online listings
  - Online reviews
  - Blogs
  
- **Local broadcast and print media**, such as: *The Evening Standard, BBC London, Metro, City AM and local papers.*
  - News of the opening
  - Reviews and listings

**British Museum Spokespeople:**

- Gareth Brereton, Curator
- Carine Harmand, Project Curator
- Jonathan Tubb, Keeper of the Middle East department and spokesperson for the Iraq Scheme
- Hartwig Fischer, Director

**Launching the exhibition:**

The exhibition will be launched at a breakfast event on **19 June in the Assyrian Galleries** at the British Museum. The invite list will include arts and heritage correspondents from local, national and trade media as well as Middle Eastern correspondents and editors and writers from long lead publications. The event will include an introduction from the Director, Hartwig Fischer, a short speech by BP, as well as a ten minute overview of the exhibition by the Curator. There will also be objects brought out for the event that will feature in the exhibition. The British Museum social media team will cover the event across their channels, particularly Twitter and Facebook.

**Press launch overview:**

Objective: to raise awareness to the press about the forthcoming exhibition and the key communication messages. To announce the sponsor, tickets on sale and start the social media campaign.

The core guests invited to the event will be the arts news correspondents, Middle East correspondents and London based European and International correspondents, with a mind to generating immediate news coverage as well as targeting long lead journalists and arts editors to allow for strategic forward planning in advance of the exhibition opening. Key representatives from BP and the Department of Culture, Media and Sport will be invited. Press contacts from BP, IAG Cargo and the Iraqi Embassy will also be invited.

The press release and images will be made available to guests at the event. They will also be published on the British Museum website and circulated to the Museum's press database. The press team and curatorial team will be on hand to network and answer questions.

There will be live Tweeting from the British Museum's account throughout the launch event.

Timings on the day:

- 08:15** Private coffee in the Director's office hosted by Dr Fischer for Peter Mather and Des Violaris from BP. The Iraqi Ambassador is TBC. [REDACTED] will also attend.
- 08:15** Photographers invited to the photo call
- 08.30** Guests invited refreshments served.
- 08.45** VIP group join the press launch
- 09.00 – 09.20** Speeches
- Introduction by Hartwig Fischer, Director of the British Museum (2-3 minutes)
  - Speech by Peter Mather, Group regional vice president, Europe and head of country, UK from BP (2-3 mins)
  - Speech by H.E. the Iraqi Ambassador TBC
  - Overview by Gareth Brereton exhibition curator, with a PowerPoint presentation showing some images of the objects to be included in the exhibition (10 minutes)
  - Hartwig Fischer to thank speakers and questions will be directed to individuals on a one to one basis
  - Informal one to one discussions with the curator, managed by the Press team
- 10.00** Event ends

**Timeline:**

<b>November 2017</b>	- Forthcoming Exhibitions Press Release for 2018 mail out with exhibition included.
<b>December 2017 – April 2018</b>	- Development of communications strategy - Thoughts on supplement and feature options and writers
<b>May</b>	- Overview of communications plans confirmed - Investigate possibility of press trip - Collating commentator and opinion former lists - Friday 18 <sup>th</sup> May BP to provide names and email addresses for Press Launch mail out - Friday 18 <sup>th</sup> May BP to provide quote and information for the Notes to Editors section of the press release - Friday 18 <sup>th</sup> May BP to provide their section of the Q&A for launch - <b>Tuesday 29<sup>th</sup> May</b> Send out invitation for Press Launch
<b>June</b>	- Monday 4 <sup>st</sup> June British Museum to provide first draft of Q&A - Monday 4 <sup>th</sup> June British Museum to share press release with BP - Monday 11 <sup>th</sup> June British Museum to provide final draft of Q&A and press release for launch

	<ul style="list-style-type: none"> <li>- <b>Tuesday June 19<sup>th</sup></b>, exhibition launch in Assyrian Galleries</li> <li>- Wednesday June 27<sup>th</sup> Annual review launch</li> </ul>
<b>July - September</b>	<ul style="list-style-type: none"> <li>- Discussion with curatorial team about a photo call options during installation</li> <li>- Follow up with fashion glossies, lifestyle, interiors, consumer, London publications etc.</li> <li>- Follow-up of long-leads/supplements</li> <li>- Broadcast: Mail-out to forward-planning desks</li> </ul>
<b>October</b>	<ul style="list-style-type: none"> <li>- Mailing to short-lead publication</li> <li>- Approach Opinion Formers and Comment Writers</li> <li>- Preview features and press trip pieces on exhibition begin to appear</li> <li>- Targeting art critics and editors for reviews</li> <li>- Update press release on exhibition and sign off</li> <li>- Short lead and broadcast follow up</li> </ul>
<b>November</b>	<ul style="list-style-type: none"> <li>- Catalogue mail out</li> <li>- Installation photography moments</li> <li>- Thursday 1<sup>st</sup> – Friday 2<sup>nd</sup> Art Critic one to one previews.</li> <li>- Monday 5th: Broadcast Filming Day</li> <li>- Tuesday 6th: Press View and review embargo</li> <li>- Thursday 8th: exhibition opens to the public</li> </ul>
<b>December - February</b>	<ul style="list-style-type: none"> <li>- Invitations to Early Morning Views extended to key media contacts to encourage further coverage and social media commentary by opinion formers</li> <li>- Ongoing promotion of public programme (events, film screenings, Late etc.), in particular targeting London publications</li> <li>- Ongoing press activity: image requests and curatorial interviews</li> </ul>

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	Logo credit	Logo credit
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	Logo credit and text on sponsor's support of the exhibition	Logo credit and text on sponsor's support of the exhibition
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The British  
Museum

The BP exhibition

# I am Ashurbanipal king of the world, king of Assyria

bp

Supported by BP



8 November 2018 –  
24 February 2019

Logistics partner

**IAGCargo**





## Marketing objectives

- To generate excitement and interest in the exhibition and a sense of scale, driving the maximum sales over the exhibition run
- Position the show as the next major exhibition at the British Museum
- To attract new audiences and re-engage audiences that have visited previous British Museum exhibitions
- To unpack the story of Ashurbanipal in order to engage people with the subject matter of the exhibition
- To encourage engagement with the related events programme
- To promote the on-going partnership between the British Museum & BP
- To support the promotion of membership and related retail and catering activities
- To encourage visitors to continue their relationship with the Museum via social media, e-news and future online and venue visitation

## Key considerations and challenges

- Whilst this show is a core BM exhibition and the sort of programming our audiences expect and engage with, the lack of knowledge or understanding of Ashurbanipal and Assyria will be a marketing challenge. The campaign will have to provide a simple 'way in' to a subject matter with which the general public are likely to be unfamiliar.
- The objects in the show could seem remote and even dry/academic without their context. The marketing of the exhibition will need to help bring Ashurbanipal and his story to life.
- Learnings from the Scythians campaigns on how to engage people with unfamiliar subject matter should be used to inform the development of the Ashurbanipal campaign.

## Marketing messages

- This major exhibition opens in autumn 2018 and is the next exhibition focusing on ancient rulers, following exhibitions including Hadrian (2008) and Moctezuma (2009).
- The exhibition tells the story of Ashurbanipal, king of the largest empire in the world, Assyria.
- Ashurbanipal was a warrior king as well as a scholar. He assembled a unique library at his palace, perhaps the first library of all knowledge assembled in the world.



# The British Museum

- The exhibition will explore Assyria's capital Nineveh and the luxury of the royal palace as well as art and culture from throughout Ashurbanipal's vast empire.
- The preservation of the cultural heritage of Iraq is incredibly important, particularly now it is under threat. The British Museum's training scheme in Iraq is helping Iraqi archaeologists to help preserve what remains of these amazing sites.
- The exhibition will include stunning examples of Assyrian treasures, including colossal reliefs that adorned the walls of Ashurbanipal's palace, not currently on public display.
- The exhibition is sponsored by BP
- The logistics partner is IAG Cargo
- The exhibition is charged. Adult tickets are £17.00. Members and under 16s are free



# The British Museum

## Target audiences

- Regular arts and culture audiences – particularly Essence and Expression and Stimulation culture segments, London and South East
- Opinion leaders, government, diplomatic and political bodies – targeted through marketing, events and advocacy activity
- History and archaeology enthusiasts
- Students and academics with a focus on history and archaeology of ancient cultures
- British Museum regulars and members
- Schools - booked school groups
- Domestic and international tourists



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**Visual identity**

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The BP exhibition

**I am Ashurbanipal  
king of the world,  
king of Assyria**

Supported by BP 

8 November 2018 –  
24 February 2019  
Members/under 16s free

See it  
today

Logistics partner  
**IAGCargo**

Image Caption Image  
Caption Image Caption Image



## Marketing Strategy

- Onsite Signage
- Marketing Collateral and Distribution
- Advertising
  - Outdoor
  - Cinema
  - Press
  - Magazine and specialist publications
  - Digital Advertising
  - Content advertising
- Social Media
- Digital content
- Email campaign
- 3<sup>rd</sup> party promotions

## Campaign Phases Overview

### 1. Launch phase: June - September

- Exhibition press launch
- Website and social media content live
- Tickets on sale e-card distributed to What's On warm contact list of 210k
- On site signage
- Google AdWords advertising live

### 2. Pre opening phase: October

- Leaflets and events programmes on site
- Continued social media content
- Exhibition trailer released (6 weeks before opening)
- Social media advertising
- Specialist advertising starts to roll out

# The British Museum

## **3. Opening Phase: November**

- Main marketing campaign launch
- Large format out-of-home advertising live
- Digital advertising live
- Press advertising live
- Marketing partnerships and promotions begin
- Web content refreshed, with addition of positive exhibition reviews
- Social media content continues

## **3. Mid Exhibition: December – January**

- Sustained external advertising, onsite signage and promotions, breaking over the Christmas period

## **4. Final Weeks: end of January - February**

Final advertising using 'Final weeks' messaging

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Onsite signage

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## Pre-opening phase

### From 19 June

- Railings posters
- Ticket desk banner
- Toblerone 1
- Ticket desk screens
- Jumbo posters

### From 30 July

- Toblerone 2
- Welcome Gallery banner

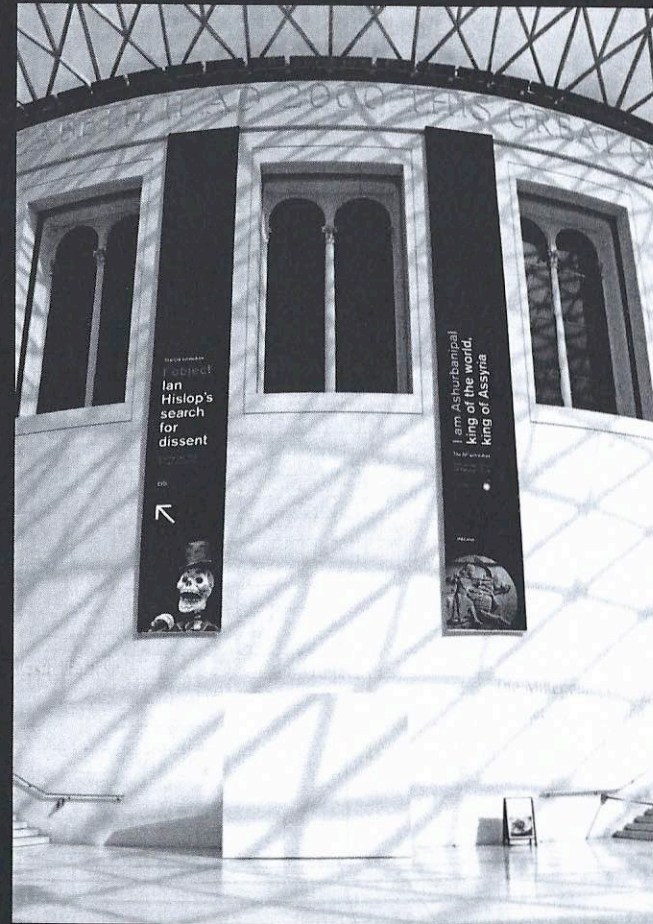


# The British Museum

## Opening and sustained

### From 5 November

- Room 66 midi stela
- Reading Room Drum banner
- Sainsbury Exhibition Gallery banners
- Great Court digital screens
- Security tent posters



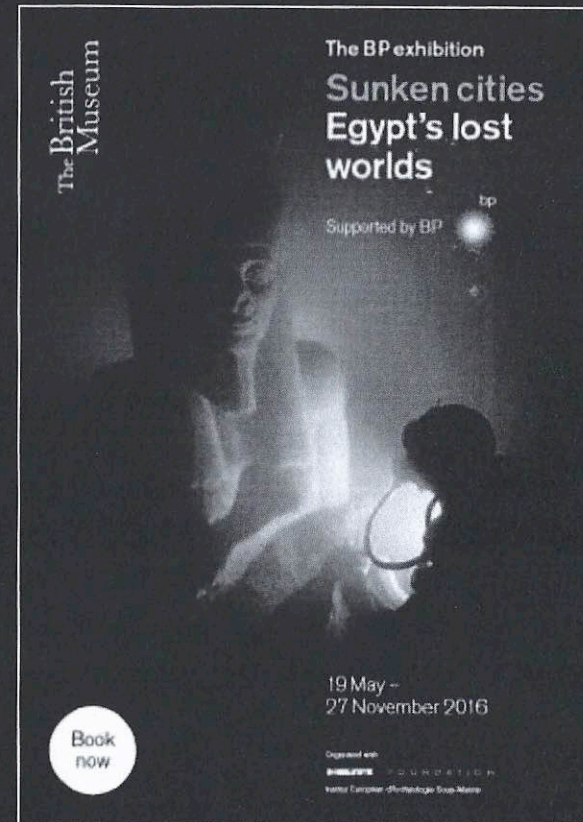
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**Marketing collateral and  
distribution**

# The British Museum

## Marketing collateral

- Exhibition flyer/ events flier (c. 120,000): September 2018
- Bi-monthly What's On leaflets (c. 80,000 per run)
- Complimentary passes (staff, general, patrons): October 2018
- Invitations (reception opening invitations, private view invitations, Corporate Partners invitations, press invitations, early morning view invitations): August 2018





# The British Museum

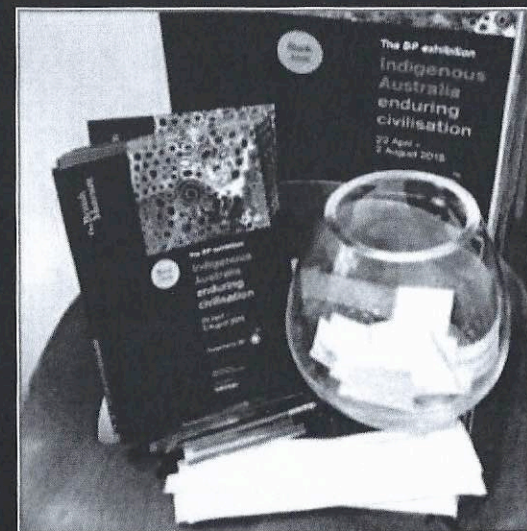
## Distribution

Targeted distribution of flyers and events programmes through specialist print display agencies to:

- Museums and galleries
- Cultural and heritage organisations
- Tourist information centres and hotels
- Cafes, restaurants and bars

Posters displayed at:

- Local businesses - cafes, restaurants and bars
- Libraries, universities



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**Advertising**

## Advertising strategy

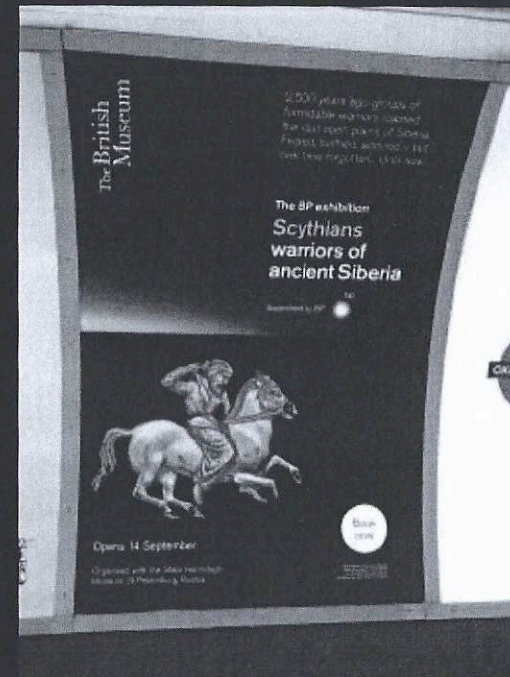
- To concentrate advertising during the course of the exhibition due to audience trend towards later ticket purchases and less pre-booking.
- To create a sustained 'always on' approach throughout the course of the exhibition run.
- To have a data backed approach by looking at previous ticket buyers
- Use digital content to 'unpack' the story of Ashurbanipal.
- Weight the campaign to outdoor – for maximum impacts and to position the show as a major exhibition.
- To avoid the Christmas period when there is a busy and competitive marketplace and when ticket sales are usually lower.

# The British Museum

## Outdoor

### Opening

- 75 underground 16 sheets (5 Nov for 4 weeks)
- Waterloo landmark (5 Nov for 4 weeks)



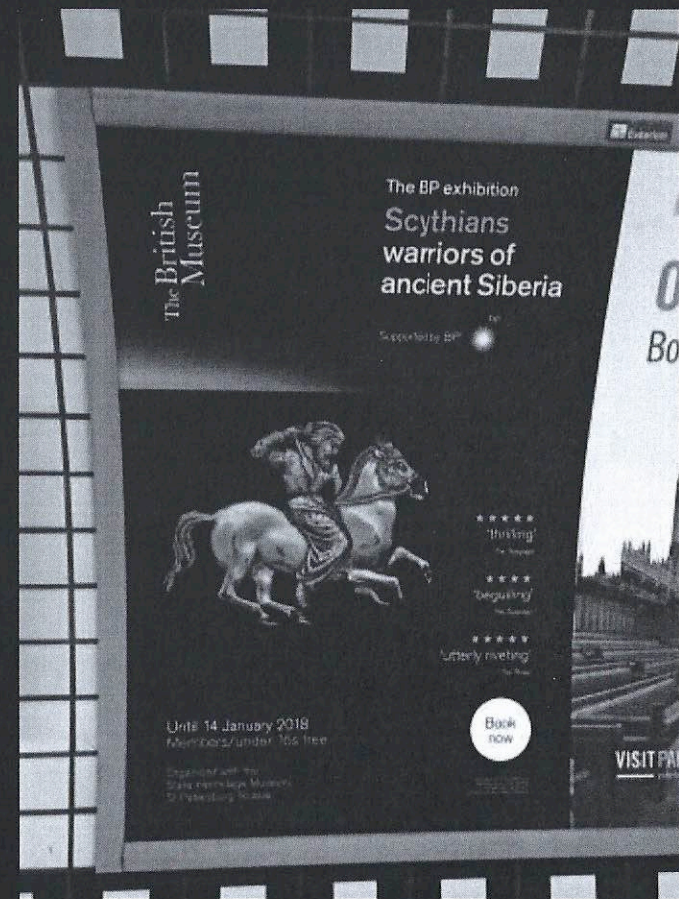
# The British Museum

## Mid exhibition/ sustained

- 10 Adrail 48 sheets (19 Nov, 2 weeks)
- 200 Adrail 4 sheets (19 Nov, 2 weeks)
- 9 Adrail 6 sheet sites at key stations (19 Nov, 2 weeks)
- 150 Underground 4 sheets

## Final weeks

- 75 underground 16 sheets (31 December, 2 weeks)
- 180 Adrail 4 sheets (31 December 2 weeks)
- 150 underground 4 sheets (14 January, 4 weeks)



# The British Museum



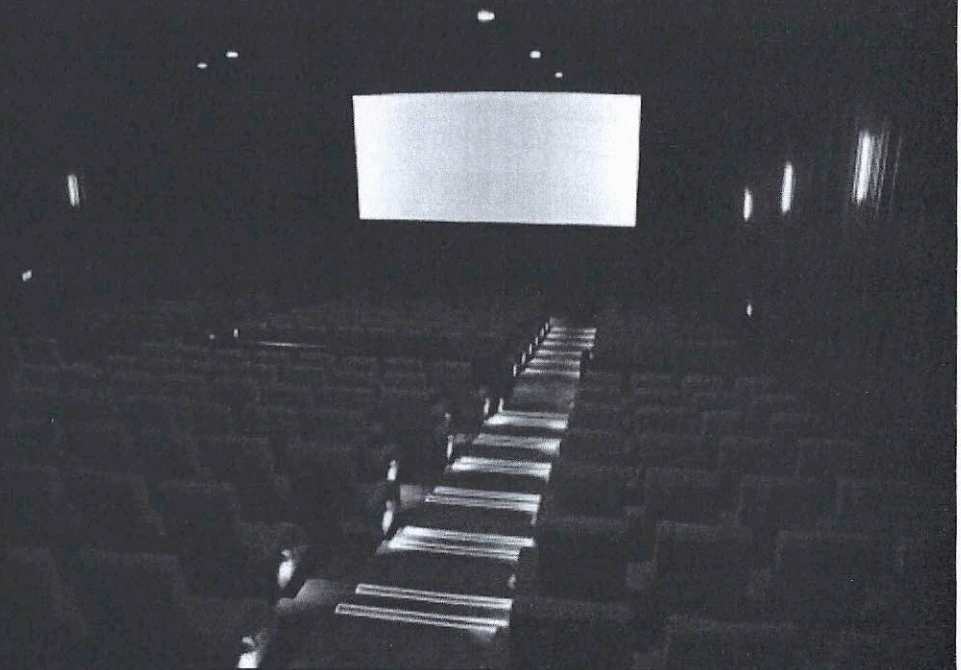
# The British Museum



# The British Museum

## Cinema

- Premier audience package targeting Arthouse and independent venues across London and Southern region
- 30 second ad trailer
- 2 week campaign starting on 29 October
- Estimated 140k impacts





## Timeline of outdoor and cinema activity

		October					November				December					January				February			
		1	8	15	22	29	5	12	19	26	3	10	17	24	31	7	14	21	28	4	11	18	25
Media	Size																						
Underground	Landmark																						
Underground	x75 16 Sheets																						
Adrail	x9 6 sheets																						
Adrail	x10 48 Sheets																						
Adrail	x200 4 Sheets																						
Underground	x150 4 Sheets																						
Underground	x75 16 Sheets																						
Adrail	x180 4 Sheets																						
Underground	x150 4 Sheets																						
Cinema	30 sec ad trail																						

# The British Museum

## Press

### Opening Phase

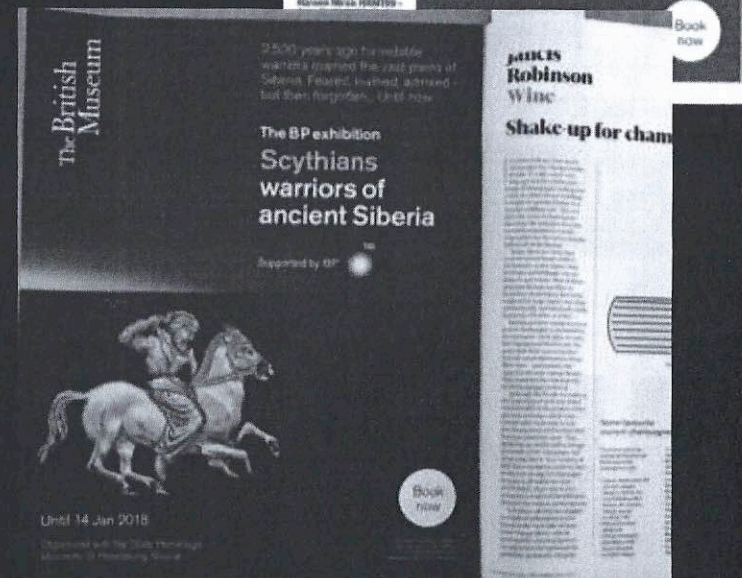
- FT Magazine, full page
- Observer Review, 18 x 4
- Guardian Guide, 20x2
- Times Review, 20x2
- Time Out, floating ¼ page

### Mid run

- Time Out, ½ page

### Final weeks

- Daily Telegraph Review, 20x2
- Time Out, ¼ page floating



# The British Museum

## Timeline of press activity

		November				December					January				February			
		5	12	19	26	3	10	17	24	31	7	14	21	28	4	11	18	25
<b>Media</b>	<b>Size</b>																	
Time Out	Floating 1/4																	
Financial Times	Full page																	
Times Review	20 x 2																	
Guardian Guide	20 x 2																	
Observer Review	18 x 4																	
Time Out	1/2 page																	
Daily Telegraph	20 x 2																	
Time Out	Floating 1/4																	

# The British Museum

## Magazines and specialist

- Current World Archaeology
- All About History
- BBC History Magazine
- Geographical Magazine
- Homes and Antiques
- Gardens Illustrated
- V&A Magazine
- Kensington, Chelsea and Westminster Today
- Apollo
- The Spectator
- London Review of Books
- Art Quarterly

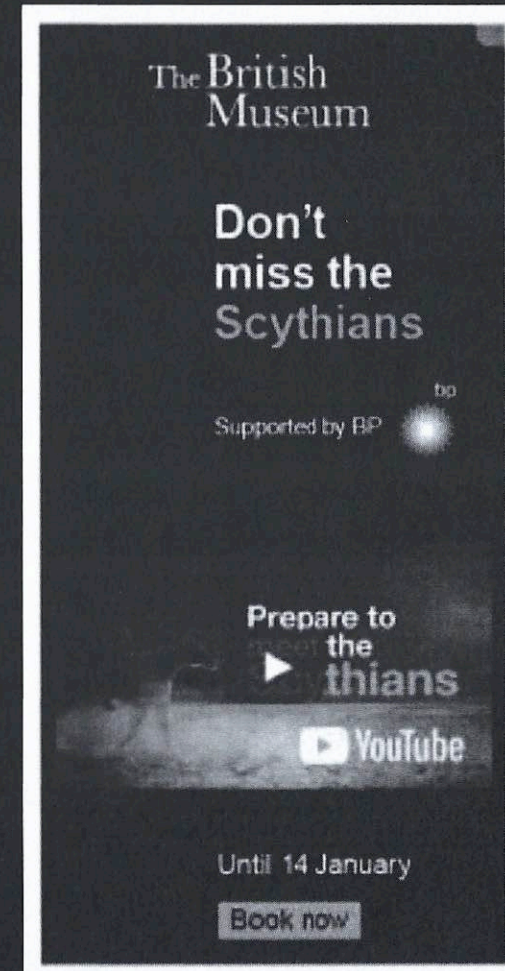


# The British Museum

## Digital Display

### Quantcast

- Always on' approach –starting on 22 October to raise awareness of the opening and build excitement.
- The campaign will target Ashurbanipal exhibition ticket booker 'look-a-likes' wherever they are online
- Campaign will run in two bursts with a break over the Christmas build up and restarting in new year.



# The British Museum

## Time Out

- 5 November, 5 weeks and 31 Dec for 8 weeks
- MPU and Billboard on Time Out site
- Targetting users who have viewed museum content on the Time Out website within the last 30 days.

# Time Out

The British  
Museum

## Content

### Ad You Like

5 November, 5 weeks

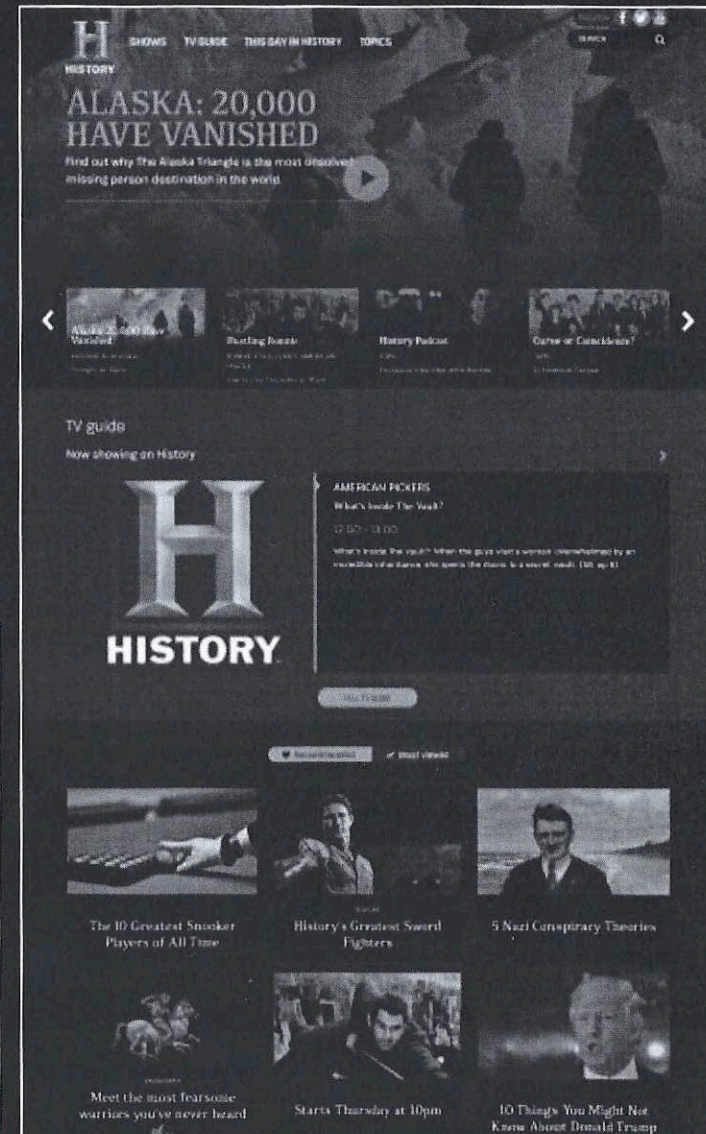
- Native content advertising driving people to a BM blog about Ashurbanipal.



SPONSORED

Meet the most fearsome  
warriors you've never heard  
of...

Promoted by the British Museum. Supported by BP



HISTORY

SHOWS TV GUIDE THIS DAY IN HISTORY TOPICS

ALASKA: 20,000  
HAVE VANISHED

Find out why the Alaska Triangle is the most observed missing person destination in the world.

ALASKA: 20,000 Have Vanished  
Starting Point  
History Podcast  
Game of Thrones?

TV guide

Now showing on History

AMERICAN PICKERS  
What's Inside The Vault?  
12:00 - 13:00  
What's inside the vault? When the go to visit a workshop (transformed by an incredible collection of items) she opens the doors to a secret world. (10/14/18)

THE FEARSOME

most viewed

The 10 Greatest Snooker Players of All Time  
History's Greatest Sword Fighters  
5 Nazi Conspiracy Theories

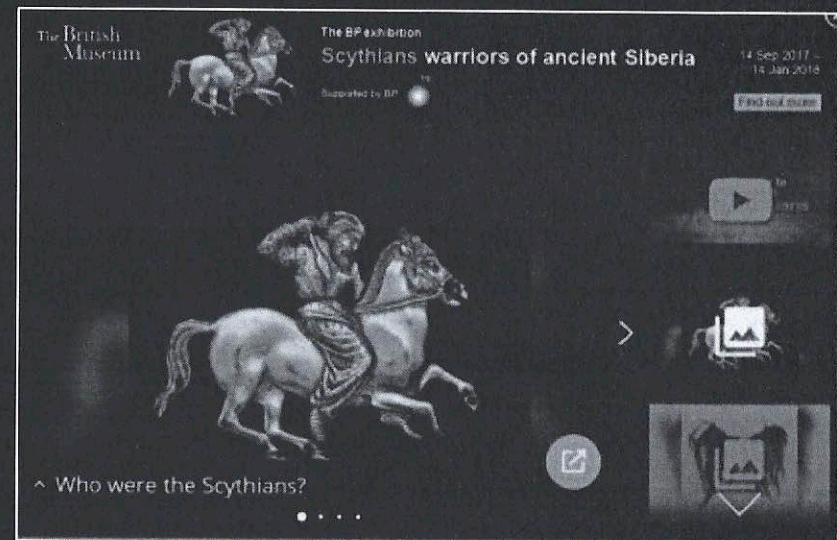
Meet the most fearsome warriors you've never heard of...  
Starts Thursday at 10pm  
10 Things You Might Not Know About Donald Trump

# The British Museum

## Google display network

- 29 October, 3 weeks and from 31 December, 2 weeks
- Reach enthusiasts of culture, archaeology & history in London with an engaging ad format that captures the attention
- Targeting those who previously booked for Scythians
- Expected result will be 13,000 ad engagements

Google  
Display Network

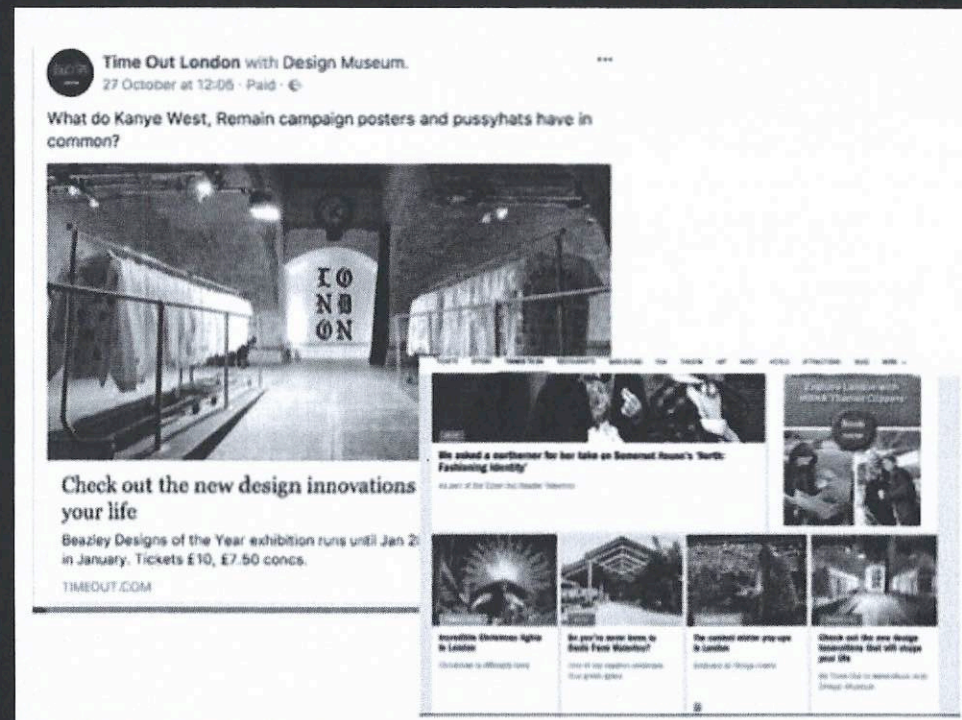




# The British Museum

## Time Out advertorial

- 5 November, 2 weeks
- Online advertorial feature written by Time Out editorial team
- Native traffic drivers to push people to the content from across the Time Out site
- One Facebook post





The British  
Museum

**Social media, email campaign and  
3<sup>rd</sup> party promotions**

# The British Museum

## Social media

British Museum social media channels and current reach:

<b>Facebook</b>	1,453,000
<b>Twitter</b>	2,000,000
<b>Instagram</b>	1,000,000
<b>YouTube</b>	97,000
<b>Google+</b>	72,000
<b>LinkedIn</b>	50,000

These channels would be used to share content to further explore the themes of the exhibition and encourage engagement and ticket sales.



## Digital content

Digital content will be key in helping to tell the story of Ashurbanipal and engage our audiences.

- **Video content** – there will be a suite of video content exploring the themes of the exhibition
- **Blog content** – will be used to explore themes in greater depth. The first blog ‘Who was Ashurbanipal’ will help to introduce the subject matter and will go live on the day of press launch.
- **Website** - The museum’s website will have a suite of content on the webpages including embedded video, blogs and images of highlight objects in the exhibition. This will be refreshed when additional content comes out and press reviews will also be added.



# The British Museum


## Email

- Dedicated e-cards to What's On list (warm list of 210k subscribers – emails will be targeted to relevant segments – past ticket buyers etc.)
  - E-card when tickets go on sale
  - E-card on exhibition opening day
- Invitations for individual events: press view, community partnerships view, breakfast view
- Monthly e-newsletter: dedicated issue around opening and on-going features throughout exhibition run
- Pre-visit and post-visit emails: promoting shop merchandise and membership
- Additional mentions in: Family (16k subscribers) and Schools' (16k subscribers) e-newsletters, plus Members' and Patrons emails.

The British Museum

Scythians exhibition  
Last chance to see

\*\*\*\*\* 'unmissable' Time Out  
\*\*\*\*\* 'utterly riveting' The Times  
\*\*\*\*\* 'thrilling' The Telegraph



The BP exhibition  
**Scythians: warriors of ancient Siberia**  
Opens 14 January 2018

Don't miss your chance to discover the lost world of the Scythians

Our five-star exhibition explores the fascinating story of the great nomadic power of the ancient world. The Scythians were master horsemen and feared warriors as well as amazing goldsmiths, creating dazzling gold jewellery. But for centuries all trace of this culture was lost, buried beneath the ice.

This exhibition brings together incredible discoveries from ancient tombs, hidden for thousands of years, which are revealing the lives of these extraordinary people and helping us piece together the world of the Scythians.

Don't miss the opportunity to discover the splendour, the sophistication and the sheer power of the mysterious Scythians

Advanced booking is strongly recommended for the final weeks of the exhibition

BOOK TICKETS

Supported by BP

Connect with the British Museum

f @ t v

Useful links  
Website preferences  
Privacy policy

## Third party promotions

Promotional partners help to extend the reach of the marketing campaign and engage audiences in creative ways. The Museum is exploring possible brand and media partnerships with the following organisations:

- Media including The Times, The Guardian, The Telegraph and Londonist
- Arts and culture organisations including London's national Museums and the Art Fund
- Travel and tourism organisations including ATOC, Eurostar, Visit London and key hotel partners
- Brands including Waterstones, Foyles and Benugo

A number of partner organisations may also be approached based on a relevant connection to the exhibition subject matter.

The Museum will endeavour to secure sponsor crediting in all promotions with third parties, depending on space available.

