

Arts Marketing Association Digital Marketing Day

New Media, Greater Impact?

Incorporating Annual General Meeting

Sponsored by Patron Technology



30th November 2010
Sadler's Wells, London

#AMAdigital10 / <http://twitter.com/amadigital>

Report of the Day

Index

Introduction and welcome	3
Morning keynote: Listen, learn, adapt	4
Claire Eva	4
Jesse Ringham	7
John Stack	11
Keynote in conversation: Claire Eva, Jesse Ringham, John Stack	14
Afternoon keynote	21
David Sabel: Evolving digital strategy at the National Theatre	21
Hasan Bakhshi: Satisfaction guaranteed? Measuring satisfaction, attitudes and perceptions	23
Jenni Lloyd: The impact of social media and online community	28
Keynote in conversation: Hasan Bakhshi, David Sabel, Jenni Lloyd, Sarah Hunt, Jane Finnis	34
Dr Dave Chaffey: Using Google Analytics to get better results from your marketing	43
Loïc Tallon: The impact of handheld media in marketing and visitor engagement	50
Charlotte Wilson, Hugh Wallace, Amy Clarke, Dafydd James: Enhancing your digital marketing strategy – a panel discussion	60
Charlotte Wilson: Welcome and introduction	60
Hugh Wallace: Starting from scratch	62
Dafydd James: Evaluating the impact of a collections website	64
Amy Clarke: RSC and social media	67
Questions	70

Introduction

New media developments have offered us many new opportunities for engaging the public with the arts. But how do we know what is working? What has the biggest impact? And what value does our social media, web or digital presence have for the public? This day conference explored how to measure and improve the impact that digital media has on public engagement with the arts.

The day included

- Knowledge of a range of tried and tested tools and techniques to measure the impact that digital media is having for organisations
- Insights into how a range of different arts organisations are using this knowledge to develop innovative, engaging digital initiatives
- Ideas to implement to deepen audience, visitor and participant engagement

The conference took place on Tuesday 30th November 2010 at Sadler's Wells in London with 175 delegates in attendance.

Jo Taylor, Chair, Arts Marketing Association and Head of Marketing and Communications, Wales Millennium Centre *Welcome*

Jo welcomed everyone to the third AMA Digital Marketing Day, introducing herself as the new Chair of the AMA. There were delegates from every art form and from across the UK and even a couple of delegates from abroad, so it was a good chance for people to learn from each other as well as from the speakers.

Jo thanked the day's sponsors, Patron Technology, who were around for the day for those who wanted to talk to them about their CRM software.

Tweeting was encouraged, with the hashtag #AMAdigital10.

Jo welcomed Claire Eva, Jess Ringham and John Stack from Tate to discuss their digital presence; the deeper engagement they are having with their customers, on their own site and across different social media platforms; and how they are planning on using their understanding of that for their new strategy and the overhaul of their online presence.

Morning Keynote

Claire Eva, Head of Marketing and Audiences, Tate
John Stack, Head of Tate Online
Jesse Ringham, Digital Communications Manager, Tate
Listen, learn, adapt

Claire Eva

Claire has been Head of Marketing and Audiences for the Tate family of galleries for nine years, leading on the marketing planning framework for audiences across the galleries.

The Tate's presentation was themed seasonally around Christmas, with Claire as the 'Ghost of Christmas Past', discussing how they have got to their current point in time and things they've been doing recently at Tate; Jesse as the 'Ghost of Christmas Present', talking about the current Gauguin campaign and the current strategy; and John as the 'Ghost of Christmas Future', talking about the future plans and even things that haven't been invented yet.

'Democratising access to art' is at the heart of the Tate brand, so they aim to make art more enjoyable and accessible to a wide range of people. They want to 'provoke dialogue between art, artists and audiences'. Claire credits much of the Tate's success in the digital arena to Will Gompertz (now BBC Art Editor), who as Director of Tate Media used to be their boss, as he was a visionary when it came to being ahead of the game online. He thought that having four galleries where people largely just come to look at pictures was perhaps not the best way of provoking dialogue and democratising art: it takes Tate Britain six months to attract 700,000 people: Jon Snow's *The Genius of British Art* can attract that many people in one night on Channel 4, and *A History of the World in 100 Objects* is a great example of a museum interacting with people outside its walls. So they realised that they could provoke dialogue and engage people through strategically planned campaigns by investing in digital activity, and could get more people interested in their chosen art form than they can do with their venues alone. Another thing Gompertz said was they should remove themselves from a broadcast model to a platform model, meaning a move away from 'Tate says this about art so it's right' to 'Tate says this, what do you think?'. It means there is genuinely a platform to provoke dialogue.

What does this mean for the practise of marketing?

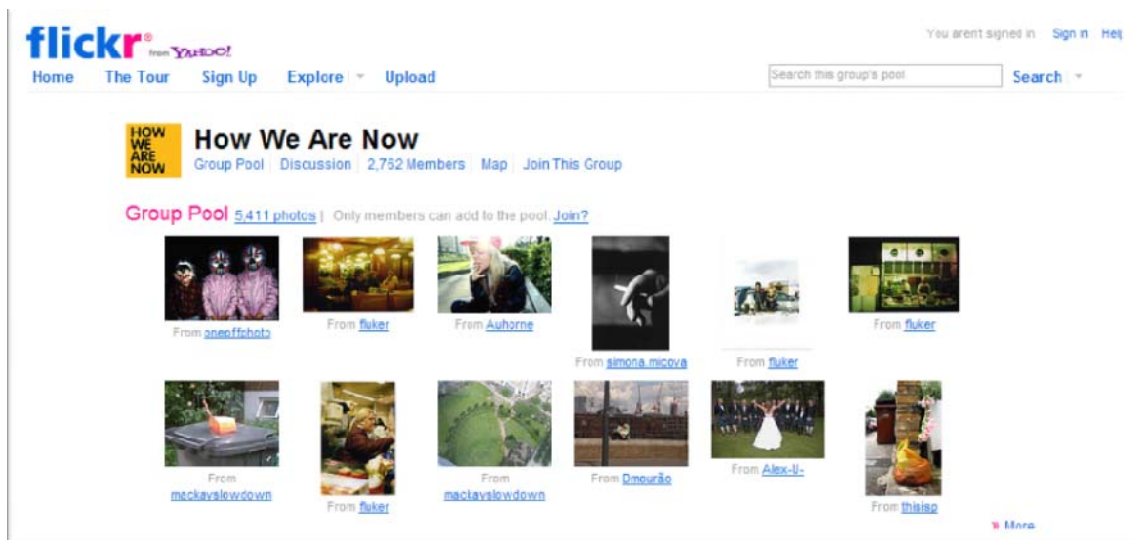
How did Tate listen, learn and adapt to incorporate digital into its marketing?

In the late 90s, when Claire worked at the Arnolfini in Bristol, she updated the newly-formed website in the Dreamweaver programme: she was the only person with access to email and they got about four emails a day, which she printed out and put on people's desks. Everything was done via the telephone. They largely relied on their paper-based mailing list, and much of Claire's time was spent pulling lists and segmenting the database. A few years later, at Tate, she had to set up email

bulletins for the first time, but it's only this year they've got an email system that speaks to their box office system, so they can now base their bulletins on people's personal booking history, similar to what she was doing at Arnolfini. Recently at Tate they discussed who should be responding to their social media posts, which made her wonder if people used to discuss who would answer the phones a hundred years ago. We are still in a state of infancy as regards digital marketing: we can see the potential, but we're not sure how to access it. The first stage in improving digital communications and relationships with visitors has been to improve how they work internally. They've been through a big process of change. The phrase digital marketing is a hybrid of two departments – marketing and online – and it incorporates numerous strands: over the years it has often fallen between two stools, with no clarity on who is responsible for search engine optimisation (SEO), optimising the keywords on the website, etc.: marketing has been saying the website needs to 'sell, sell, sell' whereas online just want people to go to the website and engage in dialogue about art, so both had to compromise, adapting to each other and the changing market. Now the strategy is something they are comfortable with, with an agreed endpoint – defining whether it's social media or marketing and how they can be the same thing.

Early campaigns

In 2007, an early marketing campaign dealt with the first historical photography show they put on, and they wanted to engage a younger (35ish) audience and the semi-professional photographer community. Marketing came up with the idea of a photography competition with the Observer, and online suggested approaching Flickr, the relatively new photo sharing site in the States.



They promoted the competition, encouraging people to upload photos onto Flickr, based on the themes of the competition: photos were then shown on monitors at the exhibition so people could see their own and other people's photos.

The positives of the campaign:

- It used an existing platform rather than creating a competitor
- They went where the community was already active

- They relied on the community to share their creativity
- They incorporated the campaign into the exhibition within the walls of the gallery

The negatives:

- They didn't track ticket sales
- They didn't capture data, not even asking them to join the email list, so no ongoing relationship
- They continued to work with Flickr, but had no way of reaching out to those people again when they had another photography exhibition

The year before, they launched a project called Tate Tracks. They invited twelve bands to choose an artwork at Tate and they wrote a track around the artwork, which could only be heard on headphones next to the artwork. It was high profile, including the Chemical Brothers and Basement Jaxx amongst others. A lot of the campaign was online, it gained a lot of publicity – all the individual artists' own social media pages were talking about it.



It culminated in Your Tate Track, a project with MySpace, taking over homepage: the MySpace community could write their own songs inspired by artworks in the Tate collection, which they could choose by going to any Tate gallery or online. A few hundred people submitted songs, and everyone on MySpace could vote for their favourites, and winners got their track on headphones next to the artwork. There was a great deal of engagement, but little tracking of effectiveness, and then Tate let their relationship with MySpace dwindle, and all entrants went their own way.

Other digital marketing

So these were ad hoc projects: at the same time they were investing in digital advertising and other forms of social media. Timidly at first, with some disastrous campaigns with no signs of effectiveness; they are now a bit braver as they've waited for their audience to catch up with the use of digital. Banner ads and MPUs (mid-page square or rectangular online ads) have had very little affect when trying to attract people from the home counties: they also didn't see significant ROI initially – perhaps because they hadn't invested enough. If they spent as much as they do on

advertising on the underground, would it be more successful? We are often told how easy it is to measure online ad success, but just looking at click-through rates is not enough to tell how effective it is: the key is really to understand the stats. After their foray into Flickr and MySpace, in 06-07 Tate established their own Facebook site. It was set up initially by the online team to talk to other informed digital users, by a web editor kind of as a hobby – there were no discussions around it. But the shop, the learning team, Liverpool, and other projects all had their own pages set up, often without marketing knowing: the pages weren't linked, there was no overall strategy. However, marketing became involved quite early and discussions started about the type of messages – not wanting to ram sales messages down people's throats, also recognising that there's little point in investing in social media if it doesn't sell any tickets. Now, it's moved from reaching out to a small online community to become a major communications tool with sales objectives, and they now ask followers what they want to hear and monitor what they respond to.

Claire then handed over to Jesse.

Jesse Ringham

Jesse was appointed in the new post about a year ago, helping to fill in the missing links between online and marketing. They had been doing digital marketing, but as demonstrated one-off projects or sticking a finger in the wind. Jesse came from M&S with an understanding of how a digital strategy with sales objectives work: now they have a social media strategy with clear objectives and the skills to monitor what is working. They manage social media, press offline and email channels as a linked communications tool, and are moving towards personalising the digital communications and improving segmentation. They can track visitor journeys from Facebook post to website to ticket purchase, and A/B test their email bulletins to find out which messages and images work best for which audience.

Jesse talked about pushing and dragging digital marketing into the spotlight, using the Gauguin exhibition campaign as the case study. The early aim was to generate buzz, feeding off the online press, starting coverage two months before the exhibition opened. They looked for online straplines to generate buzz – the 'must-see exhibition of the year', the 'first Gauguin show in the UK for fifty years' and most importantly 'book online now to avoid disappointment'. There were two halves to the campaign – content and data. Some would argue about what's more important – the content (exhibition, stories, narrative) or the data (the audience). Jesse would say they are equally important: who the audience are and what to aim at them, what's most relevant and cost effective. Research into the data adds to the unique content, got that buzz going, creates the bridge and hopefully sales.

Data

This involved getting the message about Gauguin to new audiences in the UK and internationally; segmenting the database, making sure the content was relevant and aiming it at people who wanted to hear about Gauguin or exhibitions at Tate Modern. They set the foundations of the online campaign – the web banners, exhibition pages, one-step email sign-up, making sure all landing pages were search engine

optimised, using Gauguin keywords to get listings in Google, which is also very important for complementing the PPC campaign. The main benefit of digital marketing is the reporting: you can evaluate how well you're doing, whether the campaign is a huge success or not, and improve it by adding simple metrics, so you get a clear understanding of who your audience are over time. Tate use Google Analytics, a free and powerful tool, remembering the mantra: always track everything you're doing – email, blogs, landing pages, advertising. It's important not to go blind into your online campaign; you must first know your audience. They set up weekly reports that went to key members of departments, looking at peaks in traffic, e.g. when flyers or billboards were hitting, to see the peaks in activity: also, online complemented the offline campaign.

Pay Per Click

They launched a Gauguin PPC in the UK and internationally, targeting people that use Google for searching, aiming to raise awareness primarily, with ticket sales secondary. They looked at about 2000 keywords or search terms, including branded terms – Gauguin paintings, Gauguin exhibitions etc. – and generic terms – things to do in London, UK art, exhibitions in London etc. – which tend to be more expensive. Over the weeks you can identify the top search terms and direct budget at those terms to drive down your CPC (cost per click).

Two main benefits of PPC are:

- It serves as a quick link straight through to your ticketing pages
- There's the awareness factor, reaching people who might not specifically be interested in Gauguin, but searching for something similar.

Keep testing your PPC, look at how much it is influencing ticket sales and compare natural vs paid – ideally they should work together. Their PPC campaign generated about 20% of online ticket sales, which was a very good result.

Online display advertising

In terms of online display advertising, alongside static banners, they did behavioural targeting: arguably the future behind online ads, as it's always relevant and targeted. This reaches someone who visits your site, but leaves again without doing anything: within the next day you've messaged them with a Gauguin banner on the top 500 UK websites. An excellent tool for pulling people back to your website.

Email Campaign

One of Jesse's favourite aspects was the email campaign: the first challenge was to get the ENTA database system to talk to the email system. Before Gauguin, emails had a scattergun approach, not able to look at whether content was relevant to the people who were receiving it. The key goal was to drive people through to the website to find out more, buy tickets, and leave reviews. In turn the website drives footfall to the gallery. With Gauguin, they needed to be more responsive and timely, tying up the online and offline. First, there was a feed from ENTA to their email base, so as to target people who had attended past exhibitions that had relevance to Gauguin. This saved staff time downloading information etc. Also 80% of the pre-bookers for the exhibition were online, and you could tell when they would be visiting the exhibition (time and date) and when members were visiting by scanning their card. So the day after, a triggered email went out to all visitors, written by the curator

in a personalised way, asking for reviews, which could be submitted on the curator's blog, by email or on Facebook or Twitter. So far, there have been 1500 reviews on the blog, and double that with the other media. So they are succeeding in getting the online interaction they wanted.

Summing up – above all, they need to understand the growing audience and how they talk to Tate.

Content

This is the stories, narrative and imagery. Content is key to social media being a real success. All departments wanted Gauguin to be a success, so it was important to get content from everyone – which is often easier said than done. They set up weekly meetings with a digital planner with the times of when content was going to be sent out (social media, blog, email); they had content from press, film, and a starring role from the curator, who was the Tate voice for that exhibition, providing content, gossip, stories, creating buzz. They relaunched the Tate blog, with the curator doing three posts a week: Facebook and Twitter promoted the blog, as did emails to 15,000 people per week. It also had Nick Serota and Jon Snow involved as 'voices'. There were record open rates and ticket sales, and it really boosted the traffic. Asking for user generated content (visitor reviews), they built interaction, and provided reviews potential visitors trusted. They also used reviews from the great-granddaughter of Gauguin and some celebrity reviews.

With data capture, it's important always to be collecting new data:

- With every ticket sold, there was an option to opt-in
- There was a very straightforward prize draw on the home page to encourage people to sign up
- A6 mailing list postcards were put into every shop and ticket purchase
- There was a mobile campaign, to text your in email addresses, which proved to be successful

They picked up that moneysavingexpert.com featured the prize draw on the website, which drove a lot of traffic. This was possibly not reaching their average punters, but it was interesting to see how the competition was picked up and went viral naturally, so they are looking into how they can seed that kind of thing in the future.

There was also a Gauguin app, so with every online transaction, there was a link to download the app.

Social media strategy past and future

This 2011 strategy is currently with legal. It's quite hard to pen such a strategy, because it's always evolving and changing rapidly. Various Tate departments have angles on how they should be using social media. For past few years, there has been a strategy with goals; a plan with where they are and what they want to achieve; a code of engagement, dos and don'ts and user guidelines. The goals include listening, interacting, instigating conversations and debate, and the importance of getting across enthusiasm for Tate to the public. There is also the

need to understand the audience. In recent years, with things like Facebook, blogs, Flickr and YouTube, the public have generated the content. Tate wanted to be more open and increase engagement, so social media really fitted the bill. They have recently exceeded targets – they've gone from 14,000 fans/likes to 140,000 this year on Facebook; and from 16,000 to 200,000 followers on Twitter. They are going to communicate to the public through many different voices, as many of the other departments are the ones with the best content – they've successfully trialed the curators and other departments having their own Twitter accounts. Facebook they see as a collective voice of all the Tate departments and staff, as opposed to Twitter which has more one-to-one touch. There is a social media steering group, meeting weekly, discussing content for the fortnight, planning for exhibitions in advance: this includes the press team, the online and marketing teams, so it's a collaborative effort. The steering group also looks after new employers, guiding new users, and the group's members take it in turns on a daily basis to monitor the accounts. They aim to reach out to blogs and new online communities where art is being discussed, so press and marketing try to reach influential bloggers – it is key to seek these out.

How to target content and generate sales

They test a lot of content and messages. Facebook is one of the key drivers to the site – the third highest on a weekly basis. They also have to consider the profile of their fans/followers: 60% are international, 40% are in the UK on their social networks, so they have to tailor content accordingly: for the former, they have rewards for them, fan-only events, offers that can be redeemed only in a gallery: for the latter, they just want to stay in touch, so there are weekly updates. They've done a lot of behavioural targeting on Facebook, which in the past has proved effective in driving up fan/like numbers.

Of course, the big question is how to generate sales through social media – they predominantly raise awareness: but with offers and aligning social media and online commerce strategies, they could be a way of earning more revenue. They also want to consider how it could be easier for people to buy tickets through Facebook. They want to encourage fans to be advocates for Tate, to increase their base, acknowledging that fans are of great value to Tate. They need to establish who the key influencers are and give them special access, and identify those who may become donors or members. Partnerships are a great way of growing the base, and Tate takes part in global conversations that are generated by others, and instigate their own, partnering with brands outside the visual arts to tap into their following.

Rounding up

They aim to:

- Provide relevant messages with new Tate voices
- Encourage reviews
- Increase and value the user generated content
- Increase interaction
- Reward fans
- Cross-pollinate awareness of other social media sites
- Raise the profile of social media internally

- Distribute ownership
- Set clear guidelines
- Raise awareness externally too
- Engage in dialogue with communities
- Ensure Tate staff have the time and the skills for this very time-consuming media
- Embed it into new site

John Stack

John, as Head of Tate Online, manages the website's technical design and editorial teams, working on the well-known Tate website, with award-winning new features including Tate Kids and the Tate Channel. They have a new strategy and are undertaking a complete overhaul of their online presence.

The old website

Tate has had some problems: one of the most pressing ones is the current website which is ten years old, extremely large, with lots of different content management systems: the navigation is completely broken, the design is dated, there are confusing messages all over it, and until recently, when they did a complete audit of the website with a spreadsheet with 4500 rows in it, they were still discovering old pages they didn't know existed. It was an urban sprawl of content, as they kept adding new content and functionality, which they'd then return to a few years later, to discover they weren't working any more. At the heart of the problem is the fact that there's no coherent whole – there are different silos; the online shop and ticketing are on two different systems; content has been developed in various strands overseen by different people; there are new community features all over the place; and it's not capturing data enough.

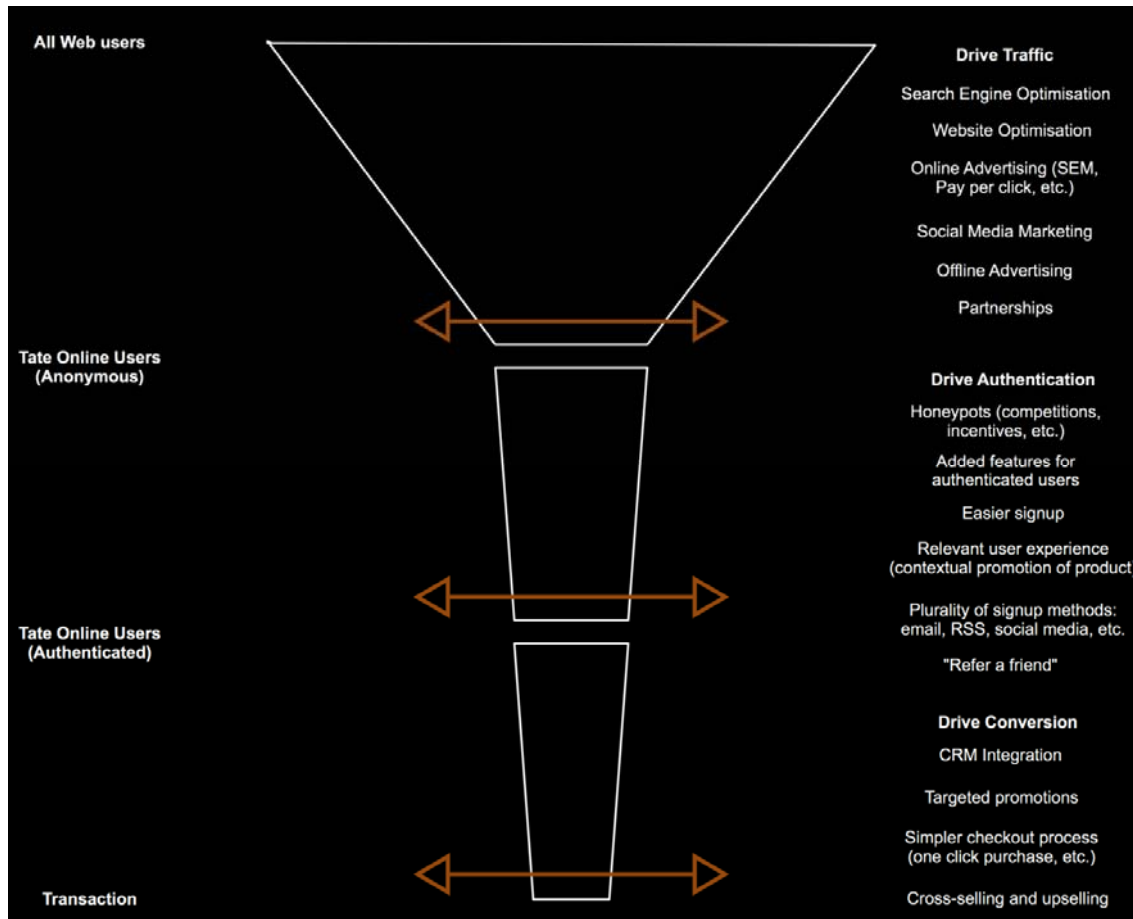
The new website

So how to solve all this? They did lots of tinkering round the edges and achieved all the quick wins: they are now in the process of stripping the whole thing back to its foundations and rebuilding it. Because it's right and fashionable, they are doing a user centred design process, which means writing a list of personas for potential users. This will mean all aspects and platforms – commercial, community etc. – are intermixed together. This approach means that the goals are the users' own goals: but they do also need to consider Tate's goals and what they want to achieve.

- More people coming to the site
- More people registering with their data
- More people going through to a transactional stage
 - More people buying tickets, especially online
 - More online shop sales
 - More people donating

Specifically with data capture, they want email most of all, as email is more trackable, although there is a lot of interest in social media (e.g. Facebook fans). So

they are trying to develop a model that does that, a model that's based on story-telling as a way of engaging people, and getting them down the 'funnel'.



(John pointed out that this is not to scale as there are in fact more web users than that indicates!)

They needed to spend less time designing nice micro-sites and more time using an expert (Jesse) who could advise on community building. They are trialling as many things as possible (see the right hand side of diagram above), as trying them and measuring them is the key to know which ones to put on the back burner and which ones to focus on. SEO is at the heart of the new website: other important things include website optimisation to give people every possible route to check-out; online advertising, social media marketing, partnerships to drive people to their website; driving more authentication – data capture, membership, incentives, new features for authenticated users, making sign-up easier, making their user experience more relevant. One new thing is that if you're an authenticated user, 'spare space' (promotional spaces) on the website won't be used for generic ads (e.g. if they are a member and cookies remembers that, they won't see ads for membership, but see info about donating or something like that – so each authenticated user will be pushed towards the next step up). They'll use a plurality of sign-up options, as not everyone is going to want to give out an email address. Although they are moving to this dialogue platform, broadcast is still important – just phrased in a different way, and it's significant that with the Gauguin exhibition, each blog post did end with a buy a ticket link, as ultimately the blog was about making the exhibition a success. They

were very fortunate in having a curator/blogger who understood that, and a challenge they will have is working with colleagues who are less understanding of what they are trying to do. There are still big things to tackle, including customer relationship management (CRM): they have got their box office and email systems talking to each other, but there are still databases in the company – the shop, fundraising etc. – that have important information on them to get a round view of a customer. Targeted promotions will come further down the line, as that involves systems speaking to each other and to the website, so that'll be a complicated thing to tackle. The Gauguin experience has been interesting and rewarding and positive, as what's come out of it is that it's a model that they can adapt and use again – although they'll need to consider whether they should use it for blockbuster exhibitions, for all exhibitions, or for everything, and how much time it'll take and how much cross-departmental working they can do, as the weekly meetings take a lot of staff time. They have a lot to consider when deciding what to do next: the technology, time, and hard to quantify elements, such as depth of engagement and whether more engaged people are more likely to become ticket purchasers: that is difficult to measure, so it can be hard to say 'we should do this because...'

A fundamental thing is that they are having to engage with the organisation in a different way, so for instance curators are coming to the fore, or the artist themselves – people don't want to hear from the Head of Online, but the artists and the curators. And putting a video of an artist talking online is good, but actually having an online chat is even better. But not all artists or curators want to do that or are comfortable with it. So the challenge is how do they engage those people in their work and show them the value of it, before they even look outwards at engaging the public.

Claire Eva, John Stack and Jesse Ringham
Chaired by Jo Taylor
Keynote in Conversation

Welcome and introduction from Jo, reintroducing herself and Claire Eva, John Ringham and John Stack.

Question from Adrian Hunt, Head of Communications, John Hansard Gallery

His gallery is free, and he wanted to know what online marketing was done around the general gallery for unticketed visitors, as the examples that had been given were for ticketed, specific exhibitions? He wonders how to monitor unticketed general visitors.

Claire – She said that the bulk of what they do is for unticketed visitors: as Jesse said, 60% of their social media followers are overseas, so it's about creating a community of interested people, regardless of whether they visit or not, or visit rarely. So that makes social media attractive, being about conversations and debates, rather than just marketing messages, so the vast majority of what they do is for the broader population. They work on tourism as well, and they are currently looking at tourism PPC, on general searches e.g. 'what to do in London'.

Jesse – They are trying to identify the top websites e.g. in Germany, Italy, the USA, to work out which websites drive the most traffic to their site to know where to advertise, and which blogs are big abroad. They plan their content a fortnight ahead, and what seems to be successful is having regular features (e.g. Thursday is the Tate debate) so that people know to 'tune in' for those particular things.

John – Email lists are very powerful, especially with a local audience (John has worked with the Hansard gallery, stuffing envelopes). Looking at website statistics, the most popular pages are the visitor info – gallery opening times, public transport info.

Claire – At the Arnolfini, they had many irregular visitors, so if she was still there, she'd be looking at how the Arnolfini fits into the whole Bristol environment, talking about other cultural venues, so the content becomes interesting and relevant to visitors. This is probably the next stage of Tate's strategy: they have plenty of content, but the risk is overload, telling everyone about everything, so they need to work out how to tell people who are just interested in performance art about performance art, people who are just interested in historic art about historic art. This is easy by email, but not so much with the other media.

John – Ultimately people aren't interested in Tate, they are interested in art, so for John Hansard Gallery, the demographic is people who are interested in contemporary art in Hampshire, so focus on being the best contemporary art gallery in Hampshire, but make yourself part of the cultural eco-system in Hampshire.

John referred to Jim Richardson from Sumo, who was in the session: he has done a lot of work getting the galleries in the North East to work together, including a project called 'I Like Museums', and there'd been a similar one with art galleries in Yorkshire. Each institution has its own followers, so if each institution pools its followers and its resources, there's a lot of benefit for everybody.

Jo asked if anyone else has done anything like that, pooling resources and visitors.

Sam from Imperial War Museum North mentioned Manchester Museums

Consortium. Jo asked if this had achieved results for all those involved: Sam hadn't

been as involved as her head of department, but there was a weekender in October when events were well attended.

Sarah from Tate added that the free message is very important: the digital activity mirrors to a certain extent what they do offline, and in the current climate, the free message is incredibly important across all media. Jo said that presumably they see free visitors as important in terms of their secondary spend – merchandise, catering etc. Claire explained that they separate their visitors into ‘current visitors’ – everyone who likes Tate as it is, regular exhibition and collection visitors, members etc.: with them the strategy is to get them to come more frequently, engage more deeply, spend more money, moving them up the food chain, e.g. to member. The other part of the strategy is the ‘developmental visitors’ (with some cross-over), for whom Tate needs to change to get them to engage more – people under 25, family visitors and people living locally to a gallery. With any strategy they have different strands aimed at different groups, so when they try to attract new visitors, getting money out of them isn’t a priority, it’s when they become part of the current section that they’ll try to optimise income from them. A lot of income optimisation is done on site – signage, donation messages in the galleries, how the shops are designed, so visitors are not necessarily optimised for income before they arrive. And the free message is the golden one.

Question from Tom Hunter, Sales and Marketing Director, London Calling Arts Ltd

He’s interested in the change from conversation marketing to conversion being the key goal, particularly in what they had been saying about retail and sales, and how to use social media for sales.

Jesse – In the last year they’ve been trialling simple things like people being able to print off vouchers from the Facebook page at home to be redeemed in the galleries: quite simple drivers, but working well. They’ve looked at customising the Facebook page too, making it easier for people to buy tickets. He mentioned an EasyJet initiative where they have the check-out page actually on their Facebook, taking that step out in between Facebook and making the ticket purchase, so Tate is looking into that. He is surprised how much more – compared to the beginning of the year – Facebook is driving traffic to the website: they have been tailoring messages more to get people to go through. At M&S, everything was about “well, how much money is it going to make for us?” so that’s the environment he’d come from.

Claire – It used to be that the online shop was a portal off on its own, whereas now on an exhibition page, it’s ‘click here to buy tickets’, ‘click here to buy a catalogue’, ‘click here to buy the t-shirt’, so the group of products around an exhibition are being pulled together for those who are interested.

John – In the ‘ultimate website’, they’ll always try to cross-sell a customer something based on the user journey.

Claire – The messaging strategy has changed because of the cuts. Previously it was art first, commerce, then philanthropy. Now, commerce and philanthropy are on the same level. Last year, they sent a William Blake email drive, trying to save some Blake prints for the nation: targeted the membership base and engaged members who might become patrons, with the email coming from the curator at the time, with the idea of getting people to say what Blake meant to them: they then reused the very personal and heartfelt responses to raise money. There was also a good story

behind the Blake prints – something like they were discovered in someone's attic – so it had a good engaging story behind it to tell before asking for money. They did some research recently, asking people if they'd donate online, and lots of people said yes, but at the bottom of the research email they had 'click here to donate online' and nobody did. It is also important for them to get across that Tate is a charity – historically they haven't made much of it, but they need to focus on that as some people simply don't know that.

Jesse – If you put a simple question out like 'What does Tate mean to you', you get really passionate responses back which can be very useful to reuse, to engage people with the idea of keeping the gallery for generations to come.

Question from Emily Till, freelance and AMA report writer

Could Jesse explain a bit more about the remessaging and behavioural targeting they are using?

Jesse – It is a newish (the last eighteen months or so) and successful technique: the idea is that as soon as someone visits Tate's site, they drop a cookie, and when they go off to certain other sites (the top 500 UK sites, like Guardian, M&S, Sky.com), they are remessedaged with a banner ad to haul them back in. This is done through Specific Media, acting as part of a 'culture network', formed of some of the other top galleries etc., collating all the data on all the visitors, so if someone goes to the British Museum site, Tate also has access to that visitor and can message them with e.g. the Gauguin banner ad. This has proved to be successful for them – static banner ads hadn't been great, this is far more targeted. They are also looking at flash banners, film-embedded banners etc.

Jo asked about combining behavioural targeting and story-telling. Jesse said he hadn't looked into it, but there was a lot of possibility and flexibility. He's a big fan of Facebook advertising, targeting by age, location, interests etc. – though there is legwork involved, looking for specific interest pages, rather than just 'fans of art'. Claire gave the example of their exhibition on British Comic Art: they advertised on Peter Kay's web pages and other comedian's web pages, looking for younger, more urban audiences. With the Exposed exhibition at Tate Modern, the actual advert was an eye looking back at you, getting about 16,000 fans over two to three weeks. The aim was to get them as fans first, but that had a clear call to action to take them through to the website to buy tickets.

Question from Marilena Reina, Marketing Manager, Brighton Dome and Festival

Marilena used to work at the Tate, and it was a shock to move from the number of Facebook fans at Tate to the numbers at Brighton Dome, where there were 55 fans/likes when she started: it's now 400, but she'd like to know how to drive it up with no budget.

Jesse – mention Facebook everywhere else, including your offline campaigns, your own print etc.: use email to promote it, giving people a chance to link through from an email to leave reviews on Facebook. Include Facebook in everything you're doing: Tate's presence on Facebook is on every page of their website. You could also collaborate with other arts organisations in the region to generate fans. It's going to be interesting watching progress as people integrate social media actually into their sites, using Facebook login. Examples are reality TV shows, such as X

Factor, I'm a Celebrity, Strictly Come Dancing – these sites are really ahead, and though they currently cost a lot of money, the costs will come down and it's worth keeping an eye on those advanced sites. Claire suggests that working for a festival has an advantage as they can announce things exclusively on social media and so on.

Question from Katy Kimbell, Press and Marketing Assistant, Target Live

What other social networks are emerging apart from Facebook and Twitter?

Jesse – They are waiting for FourSquare to take off, and keeping an eye of Facebook Places. They've got a meeting with Facebook next week to find out about their developments: Facebook is getting bigger and bigger, and things may start to fragment off. Mobile technologies are interesting, pinpointing where people are. Next is working out how to get them into the gallery if you can identify that they are walking by or in the area. Tate hasn't yet used YouTube as much as they should, so although it's not an emerging thing, it's something they want to explore more. Asked if they are already into FourSquare, or whether they wait until there is a critical mass, they said they are waiting for more people to be on it, as they already have so much going on to concentrate on for now.

Question from John Rowlands, Web Communications Officer, National Museum Wales

Do they utilise social media platforms where they don't have control of the content, for example Trip Advisor – do they use them, link into them, take advantage of them?

Jesse – He and the press team are looking at a new online PR strategy and how to take advantage of those sites, tapping into where those conversations are happening and how artificially to seed that content.

John – Non-controlled websites with objective reviews are seen as having a lot of value.

Claire – Yes, they need to do more to encourage positive feedback on those sites. Jo asked if anyone has had success with Trip Advisor, but there weren't any response. B&Bs are right on top of it, but big visitor attractions aren't really doing that yet.

Question from Marilena Reina, Marketing Manager, Brighton Dome and Festival

What about sites like Tumblr?

Jesse – They haven't really tapped into yet.

John – There are problems with all the content being copyrighted to Tate, so they can't repurpose content. They are looking into this.

Claire – They have changed their photography rules (unofficially) so people are encouraged to take photographs in the gallery and upload them to their own social media sites. There are issues with rights with this too: is often down to the individual artist or artist's estate, and their attitude to social media. There was a campaign at the Met where people were encouraged to upload photos of the Met to Flickr and the best ones were then used in advertising campaigns, but copyright laws could make that awkward here, and you can get complaints from visitors when school groups

flood in all trying to take photos. An Italian museum has also done something similar, and at Wales Millennium Centre, visitors are invited to take photos of their own impressions of or favourite bits of the Centre, and they are used on WMC's brochure (although security have warned that people taking photos could be hostile reconnaissance!).

Question from Don Keller, Arts Marketing Consultant, Don Keller Arts Marketing

Are Tate developing a moderation policy, for instance if something attracts a lot of hostile feedback (e.g. at the moment people complaining they can't walk on the Turbine Hall's floor)?

Jesse – There are two sides to that. They work really closely with the press team, so they develop a set response to possible criticism which can be adapted as they go along. Also, as part of the social media working group, they take it in turns to moderate for a day each. When emails are purportedly from e.g. a curator, they get very personalised responses, and they do send email responses to the relevant person. It's very time-consuming getting responses but they do use all other areas of the organisation to respond to queries. They only take things down if they are racist, offensive, inflammatory... they have a list of things that merit comments being taken down, but negative feedback doesn't count. The sites self-moderate anyway, as negative feedback attracts debate and contradiction. Sometimes, rather than stopping discussions, they might try to move it in another direction. They've spoken to the Guardian about this, and the Guardian social media team moderate quite proactively, intervening to direct conversations and debate, and Tate have followed that lead to an extent. There are legal issues around being a website publisher, because you then become liable for things like libel, and with their new website they are looking at models they can adopt, again such as the Guardian one. Everything is changing and new things are being learnt all the time, and the teams at Tate are continuously learning, and mistakes are made, but as long as people learn from mistakes, and build any damaged relationships back up again, it's not the end of the world. It's also important not to take opinions personally and bear in mind that people do use social media to rant, and to bear in mind that we (organisations) are joining them, i.e. the Tate's Facebook page isn't really their page, it's Facebook's.

Question from Samantha Howard, Marketing and PR Assistant, Imperial War Museum North

Does Tate work with the other sites, so across the different galleries, as Imperial War Museum North's new media department are down in London?

Tate's social media meetings happen down in London, but they are always on the phone to other sites to go through what they've been doing. It would be easy to lose the connection, but it's so important to keep them in the loop, so everyone is on the same page. The sites in Liverpool and St Ives have got smaller bases, so they look at who they can partner with in those areas. The important thing is to share the strategy and rules across sites and devolve the responsibility for delivering it, and have regular catch-up sessions.

Questions from Jo Taylor, Head of Marketing and Communications, Wales Millennium Centre

Digital is obviously something Tate has focussed on and invested in, but she'd like to know about the journey to get to where they are. How much have they had to use evidence based arguments to convince people to invest the time in something completely new? And what would they do differently?

Claire – Marketing and online were in the same department under the aegis of Director of Tate Media. One advantage they had was that Will, the previous Director of Tate Media, had a close relationship with the Director, Nick Serota, and so could talk to him about the future of media. They also had high level lobbying, with trustees on their board who were involved in the world of international media, so buy in from the top was important. They were quite public about their ambitions and honest – so when they needed to change things they told the trustees how urgent things were, rather than patting themselves on the back as the trustees might have expected. They were also realistic about time, and when they found they didn't have the time to drive the use of social media forwards, they created Jesse's role. Having BT as a sponsor on the website helped them to create more posts and certain functionality that wouldn't have been possible otherwise. To justify Jesse's salary, they created cost analysis showing how investment in digital could make savings e.g. in print production to make a case for the salary for a year, and once Jesse was in post, as part of his role is analysing successes, it can easily be seen how much money his role is making and saving. Digital is a huge investment of time, and seeking out e.g. celebrity tweeters takes an immense amount of time, so the idea that social media is 'free' or even 'cheap' is a myth.

Question from Lesa Dryburgh, Communications Director, Stop The Pigeon

As well as changing the culture internally, how was Tate's experience of engaging service providers (e.g. website designers) and what lessons have come out of that?

Tate keeps a list of people they'd like to work with one day or who look interesting: there is a risk of 'snake oil salesman', so for instance a year or so ago, most digital designers put 'we can do iPhone apps' on their homepage, even though they'd never done one, and of course many people want to work with Tate. It's important to have social media embedded and genuine, so you can't always buy in the expertise, it is important wherever possible to do it internally. Also, agencies might disagree with the way you want to do things, and sometimes the client does understand best, as it takes an agency a long time to get under the skin of a client organisation. For a smaller organisation, they'd advocate getting an expert (such as Jesse) on board on a freelance or consultancy basis to teach the skills to the internal team and formulate the strategy, as it's a lot to ask for a team to learn that on their own from scratch.

Question from Sarah Magee, Marketing Assistant, Yvonne Arnaud Theatre

How do they decide on what voice to use for Twitter and Facebook updates?

A lot of it comes out of their brand values, but they have experimented with different voices, seeing what gets the best response. However, actually having multiple voices works, because what one person finds patronising another finds accessible, and what some find interesting others find too high brow. The audience strategy is an internal tool to use as a guide, but for example a fundraising letter will take a different tone from a marketing letter. Segmentation, when it is possible, helps. And

the tone needs to be characteristic of and natural to the person writing it, when it is a named person.

Afternoon Keynote

David Sabel, Head of Digital Media and Producer NT Live *Evolving digital strategy at the National Theatre*

David started at the National Theatre in September 2008 when he was doing his dissertation for his MBA. He produced the pilot seasons of NT Live, the pioneering project to broadcast shows from the National live to cinemas nationally and internationally, and the National's first documentary, *Making War Horse*, and *Alan Bennett and the Habit of Art*, which is still available to download. His presentation explored how the digital strategy at the National Theatre is changing as a result of insights gained from evaluating NT Live. He outlined how NT Live has opened up opportunities to rethink the way in which they engage with audiences and provided insights for other delegates on emerging opportunities for developing content.

His presentation led into Hassan's research which was more about the evaluation of the engagement into NT Live. He wanted to talk about NT Live, to recap about it briefly, but mainly about how it is shifting a bit now, the thoughts and changes it has triggered. When Julie Aldridge (Director, AMA) had asked him to speak, he wondered if he was the right person, as he doesn't work in the marketing department, and most of what he does isn't related to marketing, except for the specific marketing of NT Live. But actually increasingly digital and Discovery, which is what they call their education department but is about wider public engagement too, are blending with marketing. There is a lot of digital activity that happens through the marketing department with specific sales messages, which he wouldn't consider himself to be the expert in. His role is more about producing content: it's a new role – the post and the digital media department of five has only existed for a year.

One thing that has been really important has been the buy-in they had from the top, from Nick Hytner (Director) and Nick Starr (Executive Director), who embraced digital, and have been at the heart of thinking about how it forms part of the overall strategy at the National. They also understand how his role cannot sit on his own but has to have tentacles into the marketing, the education and the press departments. There is no such thing as a head of paper, and similarly, digital is just a tool.

[David played the trailer for NT Live:
<http://www.youtube.com/watch?v=xyBcneZHDag>]

NT Live was launched with *Phèdre* in June 2009 to take a series of plays and broadcast them in cinemas around the world: initially it was just planned for the UK, as it was about access for people outside London who wouldn't otherwise be able to see the National's work or at least not so frequently. They went internationally, initially because it was a way of subsidising the UK screenings as they'd never have been able to get enough screens nationwide to make it financially viable. But also because it was an incredible opportunity from the branding and profile point of view. They launched it in the spirit of an experiment, and made that message part of the marketing at first, without wanting to sound lacking in confidence. But they

considered that there was a huge thing to overcome in terms of people considering seeing it in a cinema being deadening to the art form.

Boldly, they were not worried about cannibalisation, because they always felt that it's not the same experience – you can never quite replace the experience of being in a theatre. The idea that it replicated, through being live, some of the excitement of the theatre experience interested them, and the feedback they have had so far bears that out. People applaud at the end of the screenings; they feel more like they are sitting in the theatre than the cinema. But the National went into it not knowing if it would work, if they could do it well – the important question artistically. They were lucky to have actors of the calibre of Helen Mirren and Dominic Cooper to take the leap of faith with them.

On the first night, after the broadcast, emails started pouring in to the feedback email at the National, which normally gets a couple of emails a day (“I couldn't find the loos”, “I enjoyed that production”, “People were coughing too much in the theatre – can you do something about it?”): but there was a flood of emails from Newcastle and Birmingham and Iceland and, five hours later, from New York. They were overwhelmed by the feedback and how engaged people were: they weren't just thank you emails but long engaged emails. It felt like the National Theatre meant something for the first time to lots of new people.

From an NT Live point of view, the challenges they have are that there are 350 venues in 20 countries round the world, and there is very little marketing budget to engage such a diverse base. The trailer is a key tool but getting the space can be tricky. They are very dependent on the individual cinemas to do the marketing themselves, and some are inevitably better and more active than others. A huge part of the marketing effort is giving the cinemas digital assets – because there isn't the budget to print posters and leaflets – to customise, personalise and print themselves, plus a widget that can be hosted on the venues' sites but can be updated centrally by the National. They also need to get people to act as ambassadors for them: they've created low-res print at home assets with a section at the bottom that says ‘Your venue is...’, so it can be adapted with the relevant cinema, as the cinemas are taking the bookings.

That means the National are not capturing the data. They reach audiences through Facebook and Twitter, and also through emarketing: they have freepost postcards that are handed out at the cinemas for people to sign up for NT Live emails. So far these emails have been used for traditional marketing messages, but they are looking at ways of using them in a more creative, content rich way. The people who've signed up probably want more than just ‘Now book for this...’, and with the National's library of assets and content they should be able to find ways of developing the emarketing. The low-res assets were a difficult decision, because they want everything that the National Theatre puts out to be of the highest quality and within their control, but letting go to a certain extent is a good thing. As long as the branding is correct and so on, the important thing is for the message to be out there. The National looks to the Tate as a model for building relationships and engagement: you come to the National site not just to book tickets, and the experience with the National does not start and end with the rising and falling of the

curtain. One of their missions is to be much more transparent, to get people to go to them to have a content-rich experience and to curate that.

They've created a Google maps interface so that people can find the nearest venue close to them: they want to develop that further so that you get different content depending on where you are looking from, and also target the dates – which vary slightly mainly because of time differences – to the right people depending on location. The UK content would be different, as people in the UK do have a different relationship with the National (i.e. they could get to the National to see work in the theatre, or they could see them on tour).

In terms of getting people to think about the National site as a place for content and engagement, they are looking at two-way broadcasting and interactivity. Through the internet – and eventually on mobile devices – they want to get people to engage more: this is happening to a certain extent on Facebook (they have a separate NT Live Facebook page) – a relatively small number but an actively engaged number which they are sure they can increase.

Feedback shows that people want programmes: they do this in some cinemas but the logistics are hard, sending out stock and so on. If you look on the NT Live website, you can see that they have started offering digital programmes – their first really digital commercial enterprise on the site – which are the same price as their traditional programmes, but offer a lot of extra digital content, so you get a podcast of Nick Hytner's platform talk on *Hamlet*, and a behind the scenes pre-show video. This has just started to grow after positive responses: it's a downloadable flash file with a text-only version that can be printed out and taken to the cinema. This has made them think about digital publications. They want to work out how to curate digital content, as it is not inexpensive and takes a lot of time, so they need to get it right. So they are wondering about having a quarterly publication, which might be things that have been uploaded in the previous month, but presented in a different way.

Hasan Bakhshi, Director, Creative Industries, NESTA
Satisfaction guaranteed? Measuring satisfaction, attitudes and perceptions

Understanding the impact that our digital initiatives have on audiences involves a lot more than just measuring online behaviour (as valuable as that may be). In this session, Hasan explored how to measure how satisfied people are with the experience they have with our organisations via digital media. It drew upon some key findings of an in-depth research study conducted by NESTA on the NT Live pilots, including the impact this project has had on developing new audiences and changing public perception of the arts.

He kicked off with a quote from Nick Starr at NESTA's Advancing the Arts seminar:

“Those of us who have grown up working in the arts are good at developing hunch and instinct. We are not so good at developing a series of tools, a kind of rigour of analysing things and then proceeding stepwise through where the analysis takes you, to a hypothesis which you then go back and re-examine and test if you possibly

can. Particularly in the theatre, this wonderful thing, however good the show is, however terrible it is, it will be over."

He wanted to illustrate why he thinks analysis plays a central role in the strategic development of arts and cultural organisations, and look at the actual research they did with NT Live, and what the implications are generally for arts organisations.

The motivation for the research

Those following creative industry policy over the years know that the language of innovation crept in in the late 90s, in particular the idea that the focus of government policy towards the creative industries should be about supporting innovation. A NESTA document by Will Hutton, Philippe Schneider and Hasan called *Staying Ahead* set out the main drivers for the creative industries and made the point that the UK's strength in the creative industries might make the rest of the UK more innovative. The government responded with a strategy for the creative industries, *Creative Britain*, which was dotted with the word innovation. And the paper from the European Commission, *Unlocking the potential of cultural and creative industries*, also features the word innovation over and over.

Innovation as a concept has also crept into the cultural policy discourse, most obviously the Arts Council Public Value Inquiry, and Sir Brian MacMaster published the report *Supporting Excellence in the Arts*. Two quotes from that report are indicative of the types of things being said about innovation:

"Those who fund the arts and those in receipt of funding have a duty to continuously encourage innovation."

"The boards of cultural organisations, and I include museums and galleries in my understanding of this, are – or should be – the guardians of innovation and risk-taking."

In this thirty-one page document, the word innovation appears thirty-nine times. However, people don't really know what the word innovation means in this context: defining that was one of the things that they wanted to achieve with the research they did. Hasan works for an innovation agency, his background is in innovation studies and the economics of growth, so he wanted to tease out what the scholarly work on innovation said for the cultural sector. The answer is, it doesn't say much.

The key questions

Going back to Nick Starr's quote, they started the collaboration with the National Theatre with five very clear research questions, returning to them repeatedly throughout the five year project, during which they also did a case study with Tate.

- What is the demand from audiences for innovative work (and what does innovative work mean)?
- How can cultural institutions use new digital technologies to reach new audiences?

- How can these technologies help them deepen their relationship with audiences?
- What novel methods can cultural institutions use to value what they do (particularly important in a system where public money is a significant contributor)?
- Do these avenues for innovation lead to the development of new financial and business models?

The ambition was to say something that was meaningful across art forms, acknowledging that there were significant differences between companies and art forms.

What did they mean by innovation?

These key dimensions capture what policy makers and cultural organisations seem to mean by innovation:

- Innovation in art form development: pushing the frontiers of art
- Innovation in audience reach: audience broadening, deepening, diversifying
- Innovation in value creation: cultural organisations operate mixed economies, motivated by economic and non-economic objectives, so this is about ways in which cultural organisations can create and measure new forms of private and public value
- Innovation in business management and governance: new organisational structures, new business models

Research methodology

This had two strands:

1. A fairly traditional econometric analysis of audience demand at the National Theatre's productions across its three stages, 2003-2008, for which the National shared a lot of data.
2. The case study they did with NT Live, a more novel part of the research: what was immediately apparent was that it was a chance to test a number of propositions that cultural organisations more widely wanted answers to. David always talked about the language of innovation, so it was a natural alignment with the original questions. The dataset was large enough to get strong results and collect robust inference. The methodology they chose was a combination of stated preference and revealed preference techniques, attitudinal surveys, critically asking audiences of the same production of the National Theatre and NT Live the same questions. The sample sizes were large, with help from the National recruiting participants, so they were able to control for differences in socio-demographic make up to deduce results with *other things being equal*. The bulk of the work was done around the pilot season, specifically *Phèdre*, 25th June 2009, plus some follow up with *All's well that ends well* to probe the results that were more surprising. Hasan's an economist and one technique economists bring to research is reveal preference techniques. A lot can be learnt not just from asking people what they think but observing what they do: if enough structure is put on the

experiment, some pretty tight insights can be inferred. One of the attractions of the NT Live experiment was that it created the choice for some of the public (those who lived within travelling distance of the south bank) between the production at the National Theatre and the NT Live show at their local cinema. So by observing where people at the National were coming from, they could infer whether NT Live was cannibalising or if it was recruiting (there were a number of mechanisms by which the cinema screenings were advertising the theatre). The latter is what turned out to be the case.

A tour of some of the key results

The full report and all the data can be downloaded from NESTA's website, so not all the data tables are copied in this report:

http://www.nesta.org.uk/publications/assets/features/culture_of_innovation

The results were split into the key dimensions listed above.

Innovation in art form development

This was measured by looking at the new work that the NT programmes. As one of the UK's premier cultural institutions, the NT has a commitment to contemporary programming. This can be seen very clearly in the data. For example, looking at all the productions between 2003 and 2008, almost 50% are plays by less well-known playwrights post 1995, and 56% were written after 2000. With a large database, they could try to control for the standard determinants for occupancy rates for productions to see what the additional impact was of the type of production. What they found was that other things being equal, there was a trade-off between increased audience numbers and programming new plays, occupancy was 1 to 2 percentage points lower for the more 'innovative' plays – the quotes because what is innovative is a complex judgement to make. When the play was written and how well-known the playwright is correlates to how 'innovative' people consider the work to be.

Innovation in audience reach

One of the things that was maybe most obvious but was documented in the data is that NT Live is broadening the audience base for the National. When they asked cinema and theatre audiences what their cultural consumption habits had been in the previous twelve months, 90% of theatre audiences had been to the National, whereas just over 40% of cinema audience had been – unsurprisingly as a large number of the cinemas were not within normal travelling distance of the National, so they had a unique opportunity to engage with the play through NT Live. So this proves audience broadening.

Interestingly, there was not much evidence of audience diversifying: not a lot of theatre novices were brought into contact with the theatre through the cinema. There wasn't much difference in general theatre going experience between cinema and theatre audiences, although there was a significant number – 5% – of cinema audiences who hadn't engaged with theatre in the last five years.

Taking that further, they asked a set of standard questions about cultural consumption habits: then they classified by the depth of engagement. This showed that there were fewer deep cultural consumers amongst the cinema audience. The

most striking difference between the two sets was in terms of income: there were significantly larger numbers of low income individuals amongst the cinema audience. They retested this with the *All's well* audiences and basically got the same result.

Digital broadcast made it possible for the National to draw on established relationships between cinemas and patrons all over the UK. 24% of cinema audiences said that WOM was a primary source, compared to 7.9% of theatre audiences. 35% learnt about the production through the cinema brochure. So there was a sense that the National was able to tap social networks built around cinemas.

Perhaps the most intriguing find of the research – the least anticipated one – was that when they asked cinema and theatre audiences how they expected to engage emotionally in the productions, the results showed that across the board theatre audiences were a lot more ambitious in their expectations, but cinema audiences turned out to be more engaged than the theatre audiences. This is worthy of more analysis.

Reported experience/opinion	Theatre audience			Cinema audience		
	Strongly agree %	Agree %	Total agreeing %	Strongly agree %	Agree %	Total agreeing %
I was totally absorbed	38.0	39.2	77.2	60.6	31.5	92.1
I felt an emotional response to the play	27.7	45.0	72.7	46.1	42.1	88.2
Didn't understand what artists were trying to convey	1.1	3.3	4.4	1.0	2.5	3.5
Transported to another world and lost track of time	12.1	35.7	47.8	23.3	39.9	63.2
Made me think of new ways of seeing things	5.4	27.3	32.7	12.4	39.2	51.6
Seeing in the company of an audience increased enjoyment	11.2	45.2	56.4	14.2	45.6	59.8
Did not engage intellectually	2.7	9.1	11.8	3.3	6.0	9.3
Wanted to talk about what I'd seen and experienced	26.3	57.0	83.3	41.5	48.4	89.9
My creativity was stimulated by the experience	10.4	30.3	40.7	17.4	37.9	55.3
I felt a bond with performers	11.3	40.4	51.7	19.0	51.1	70.1
Watching on screen would give/gave sense of what live theatre is like	2.8	13.1	15.9	14.5	42.7	57.2
Being in cinema very different from seeing play live	40.2	49.3	89.5	25.3	53.9	79.2
Experience met expectations	34.8	41.6	76.4	42.5	47.0	89.5
Cinema opens new ways of seeing this artform	18.8	55.2	74.0	63.8	32.8	96.6
Felt real excitement because knew performance live	-	-	-	43.6	40.7	84.3

Hasan skipped over some of the other results, but they can all be seen in the NESTA report.

The field experiment

This is an underexploited but powerful methodology, and possibly this is the first time a field experiment has been done with an arts organisation. They found that other things being equal, there were more audiences at the National for *Phèdre* from the

areas that had cinemas showing the live broadcast. There could be a number of reasons for this, but there is not evidence of cannibalisation, which is a pleasing and important result for the National. Perhaps this is not surprising for such a large company, putting on a large production with a big star. A number of smaller theatres were interested in this result: they've had the technology for some time to take productions to new audiences, but they've been worried about cannibalisation, because if you are not selling more than 30% or 40% of your tickets, you may not wish to give audiences the option of engaging with them in a different way. So this is something that needs examining for the wider sector. Incidentally, Hasan was not expecting a result either way – neither cannibalisation nor a positive effect. But there is statistically very significant evidence that there was as much as 50% higher audiences at the National from areas with participating cinemas, which is consistent with the broadcasts 'marketing' the play at the theatre.

Lessons for arts and cultural organisations

- Adopt a research and development approach (an approach used for decades in the public sector, but not recognised so much in the arts, though this was clearly an R&D approach): manage risks through prototypes
- Embrace analytics: 'it's not just what your audiences say they want, it's what they *show* you they want...' (illustrated with the field experiment)
- Don't get hung up on science: understanding arts has always been a multi-disciplinary undertaking
- Be open to digital developing the art form itself ('Beyond Live'): a number of people at the National were seeing this as a way just of distributing the live experience, but actually people seem to have had new experiences
- Actively seek out opportunities to learn (which for most organisations means collaboration as most are not the scale of the National)

Jenni Lloyd, Strategy Director, NixonMcInnes ***The impact of social media and online community***

Almost every arts organisation has developed some sort of social media presence. But how many of us can really say that we know the impact that this presence is having? Jenni shared insights from her work with Culture24 setting up a social media measurement framework for cultural organisations. NixonMcInnes is a democratically-run consultancy helping large organisations develop better relationships with the people who matter to them. Jenni has been integral in making the company become social specialists and leads the team responsible for helping major corporate clients like Channel 4, TUI and Nectar find their feet in the new social realm.

Jenni Lloyd... designer (a background in the web – she built her first website in 1995); geek; tea drinker; mother; strategist. A key thing she wanted to say is that they are a commercial organisation, working with commercial clients, but there are big crossovers and things to learn. She was particularly interested in the conversations that day about measuring engagement. NixonMcInnes is a consultancy that works with lots of different types of clients, usually FTSE 350s (the 350 largest companies listed on the London Stock Exchange) and charities. What

they try to do is help build relationships, using a crossover between digital tools and social behaviours. NixonMcInnes say social media can be measured, but there are lots of different things to think about, and maybe it's not as simple as the last click on the banner – it's not as trackable as some things in the digital arena can be.

What she was at the conference to talk about was the project she worked on a few months ago, with a group of people who were collaborating to develop a social media measurement framework: they had a conference and are now publishing a report, which Jane Finnis from Culture24 can talk more about. One of the people involved was Seb Chan, a 'digital superstar' in the cultural world, so she started to follow him (Twitter.com/sebchan – "I tweet about museums, music, media, dad stuff, and desserts") and understand some of the issues around arts marketing.

As she needed to crack through the slides, she said she'd put the slides on SlideShare: <http://slidesha.re/fvq8b6>.

Jenni wanted to cover three main things.

1. The Framework
Practical ways to measure success in social media
2. Measuring conversation and listening
Why you might do it and how
3. An idea to throw in at the end
Ways they've been developing to capture conversational data and feed it back into TV based experiences

The Framework

Don't drown in numbers

Everything in digital can be measured and numbers can be put against everything we do. However, we can end up generating report after report, but we've all generated or received reports and thought, why do I care? The point of measuring is developing actionable insight – so not just the numbers themselves, but knowledge about whether we're doing the right thing; are we doing it well enough; should we continue to do this or do something else.

The framework looks at the objectives, not just of the piece of work that is being done but the overall business objectives. So if there are lots of marketing objectives needing to be achieved across a lot of different channels by a lot of different people, then social needs to be aligned with those – for instance, if you build a Facebook page, it's not about how many fans/likes it gets, but what it needs to achieve. There's always a risk of spending so much time measuring stuff that there's not enough time to *do* stuff, and if data is being generated for other people, do they know what those numbers mean and what it relates to.

The first thing to do is to agree on what you're trying to achieve, and this is list of generic objectives:

External	Internal
1. Increase brand awareness within target audiences	1. Protect your brand reputation
2. Turn audiences into advocates	2. Turn employees into advocates
3. Engage with and influence target audiences	3. Reduce the cost of attracting visitors

Once you've got an idea about you want to achieve, you need to try to tell a bit of a story around what the outcome of those objective might be – what would success for those objectives look like. For example, a way of measuring turning audiences into advocates would be to see more people talking about you online and telling others.

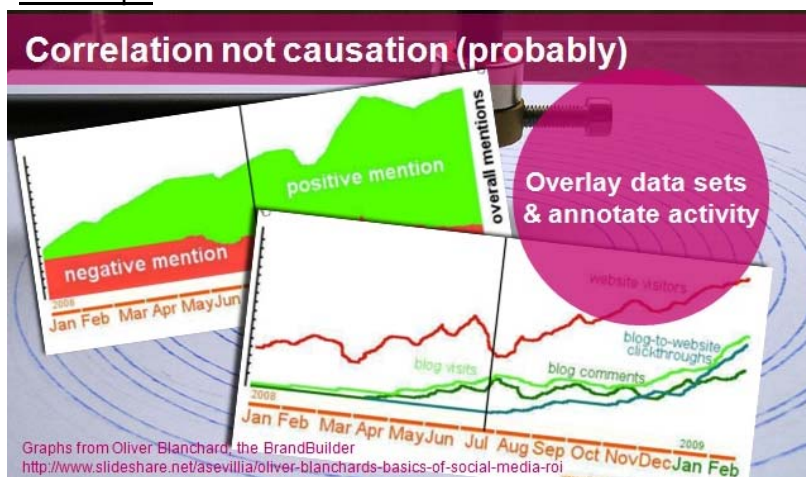
Then each objective and its measures needs to be put into a 'bucket': then set KPIs, indicators that say it is actually happening, so in the example of turning audiences into advocates, the KPIs might be

- Increased positive mentions
- Increased share of voice
- Facebook likes
- Interactions per post
- YouTube embeds
- RTs / @replies

It might be that you've got a lot of tools that could be used to generate these numbers, but you are creating a 'bucket' that is associated with each objective, so tying it together rather than just looking at what is happening on Facebook, what is happening on Twitter, etc., and being able to report back to say 'this is worthwhile'. This is the kind of information that funders and so on are interested in knowing.

That is the framework – quite simple: work out what you're trying to do, work out what success will look like, and define the measures associated with that.

Some tips



You could say yes, we got x clickthroughs from Facebook and we got x sales from that. Those numbers can look quite small, so you need to look for correlation not causation – what contributed to that happening. What happened? What did I do? What did the organisation do? What

happened externally that caused that to happen? That builds a narrative and looks at things over time, showing trends not individual numbers, which shows better what impact you're having.

Segmentation

For instance, we can look at what is different about those people who come to our website from social spaces rather than those that don't. If you can just look at those users that are socially engaged and how they behave and what is different about them, it starts to build a picture and to prove that even if it's a small number of people who've come from social spaces they are more likely to do what you want them to do (or less likely, in which case maybe it shows that it's not worth doing). Social media has a label of being free, but of course we all know it takes a lot of time, and that resource is a cost, so it is important to prove the time spent is worth it.

Target

Give yourself something to aim for, so you know whether you're achieving success. Bear in mind that possibly you have set your target too high if you don't achieve it though.

Takeaways

1. Remember not to separate out Facebook and Twitter and so on, because it is about meeting objectives not the individual tools
2. Don't get lost in the data; you can get really interested in reports, GA and so on, but if you get bogged down in them you might never get anything done
3. Be flexible: everything changes, especially in this area: you can always treat the framework as a starting point
4. Try to look at things monthly, not daily – find a sensible timeframe so you don't get too caught up in tracking not doing
5. Start at a benchmark point, so you know where you are starting from before doing anything, so you can see the impact (or lack of it)

Listening

Listening is an activity that is fundamental to starting social media journeys, because we need to know what people are talking about, what level of conversation there is, what themes there are, and how they talk. There are two ways of listening:

Reputation management

One thing big companies are scared about is people saying bad things about them, so they monitor what is being said by whom, and try to do something about it. Either you can jump in as soon as bad comments start to try to curtail it, or

you can see over the long term what people think about you. What you can see from the graphs is that you can get a sense of how much conversation is being generated, and you can overlay the results, to look at what has caused the ups and downs, which might show what other things you are doing are generating conversation.



Sentiment. Sentiment is important in social media circles: you can tell by the conversation generally whether people are happy or unhappy. However, a caveat: there are tools to measure this automatically, but they are unreliable because machines don't understand irony, so for instance 'nice one' is usually a sarcastic negative comment, but that would be registered automatically as a positive comment. So the important thing is to look at it over time and how it is changing: it might be worth delving into to see how likely it is to be accurate.

Should we care? If it's a negative conversation happening on a small blog, do you care about it and should you do something about it to intervene? This is about assigning resources and prioritising.

Audience insight

This is very useful, as you can learn more about your audience and put the insight into planning. You can look at how well you are doing against your competitors, in terms of generating more conversation. The other thing is what kind of sites generate the most conversation about you: for instance, forums might be the place, so you should concentrate on trying to interact with those forums. Also, look at the sites where there is most conversation (e.g. tripadvisor) and build relationships with those sites. You can listen with free tools or paid tools – free tools often require more effort. There are many reports that show which ones you can choose, so it's a matter of balancing money/time, spend/effort.

A story about TV

Listening to conversations about Culture24 and around this conference, there seemed to be quite a lot of correlation with TV. There is something interesting about an event generating conversation, and conversation extending the life of an event (before, during and after). Everyone used to talk about telly in the days when there were only three channels, because the day after the big programmes, you could bet everyone else would have watched the same thing – it was a communal experience. Then the number of TV channels exploded and now there is a very fragmented audience. But there are still some programmes that are 'event TV' (Eurovision, the world cup, Big Brother, The X Factor): one of the things that is being used to express that is social media. So lots of people are sharing television in lots of different ways. The kind of thing Twitter prompts you to do is relevant to making a comment about TV – the same kind of thing that you might say to your partner next to you on the sofa. Then Twitter has a very open platform, so people can take your comment and do lots of things with it and to share it. There is a Guardian programme that looks at a hashtag and illustrates it in bubbles that grow depending on keywords – it's a great way of watching something as part of a crowd.



NixonMcInnes work a lot with Channel 4 and they are starting to look at how they can build experiences around programming based on conversational data. When they worked on *Big Brother*, they could predict, by listening in to the audience reaction as the housemates were introduced, who would win – and they were right. So they started to understand what people were watching and what they were thinking, then that could be built into the experience to make it better and to give insight for the next time a programme is developed.

In another example, they looked at what kind of different conversations were generated by different kinds of programmes. So with a studio show where the studio audience were voting on how to save x billions, which went out before the last budget, the external audience was also being asked their opinions. They built tools to illustrate how people were responding – like a ‘velocity metre’, to show what is generating the most conversation from the programme, they could look at themes, drill down into detail and more.

So that’s the kind of thing that NixonMcInnes are doing, so the challenge is what could the cultural sector do to use conversational data to enhance an experience.

**Hasan Bakhshi, David Sabel and Jenni Lloyd plus Sarah Hunt,
Director of Sales and Marketing, National Theatre and Jane Finnis,
Director of Culture24
*Keynote in Conversation***

Jo Taylor introduced the session and the panel: Hasan Bakhshi, David Sabel and Jenni Lloyd from the keynote, and in addition Sarah Hunt, Director of Sales and Marketing for the National Theatre, and Jane Finnis, Director of Culture24. She asked Sarah and Jane to introduce themselves.

Jane Finnis

Culture24 is a website which features the latest news, exhibition reviews, links, listings and education resources from thousands of UK museums, galleries, archives and libraries, all in one place. Away from the website, they also do a lot of other work: they have a network of museums, galleries, libraries, archives, moving now quite heavily into contemporary art (they don't as yet cover performing arts). They aggregate data and publish it on the website and share it with their partners, principally they've just done a deal with the BBC, feeding listings to the BBC to support its programme. She was on the panel principally because of a project that she pulled together out of desperation and frustration that there was so little information about how to measure success online: she was trying to get funding to do some research on this, so eventually went round to organisations to say 'let's just do this' and got together about seventeen organisations who agreed to share their problems and experiences. The organisations included the Roundhouse, RSC, Science Museum, Tate, British Museum, Birmingham Museums, Watershed: with all of those on board, the funding was matched, and they are now carrying out the research, which comes out of people's needs: it is coordinated by Culture24 but uses experts in the field. They are using GA, and all the possibilities around segmentation and drilling down. They are looking into social media, firstly benchmarking what everyone's doing as a moment in time, secondly working on a framework which will hopefully be helpful, as there aren't exactly rules or formulae for using social media. They have no definite date for publishing the results, but they are working towards May. The approach is based around face to face meetings. Initially they will have a healthcheck – this is how to use GA, this is how to set up the site to work with GA, share the segments, share the benchmarking. This may lead to a lot more questions, and hopefully more funding will be forthcoming to do further work.

Sarah Hunt

Sarah has been Director of Sales and Marketing at the National Theatre for six years, so she has worked with David since he joined the National and with Hassan at more arm's length. Before the National Theatre, she worked at the Bristol Old Vic, the Donmar Warehouse, the Tricycle Theatre and the Orange Tree, so she's worked with much smaller organisations than the National Theatre, so she is sensitive to anyone thinking that it's okay for the National Theatre because they've got big budgets and so on, so she can hopefully answer questions from small organisations

as well. She's worked on the digital strategy with David, and reiterated the point that nobody would ever create a Head of Paper, so it is debatable whether it is right to create a digital department. Until a year ago, there wasn't a digital department, just people in education, in marketing, in press doing work with digital. This worked pretty well: NT Live was the tipping point that made them realise they needed a strategy, and therefore a Head of Digital and a team. They are at the stage where there are things that are working which they've measured; things they think are working but haven't measured; things that aren't linked; so they now need to unify that more.

Jane asked whether the next stage was for the digital department to cease to exist: once the argument was won, could you take digital out of it, and recognise it as just one of the means to produce work or market work. It is all just the same stuff that everyone knows works, and there is no secret to it, it is just a different medium for the same stuff. David agreed that you need to be opportunistic and shape-shifting, and that their digital strategy is not really written down, as it is really just the strategy for the NT. They work cross-departmentally and collaboratively, and it is just about audience engagement, value, reach – the aims and objectives are the same across the board, with David's focus on digital. There is a whole department called video, which is about production video and projection on stage: they are now working together, because there are now possibilities for interaction and with handheld devices.

Question from Mary Coles, Head Sales and Audience Development, Town Hall & Symphony Hall Birmingham

A question specifically for Jenni: she loved the big picture stuff, but to go into more detail, what kind of tools for monitoring trends and statistics could be used by companies who have limited resources?

Jenni – For listening, Google Alerts is the best starting point, setting up defined search terms within Google and creating an alert. It means that you get an email, and you can set how frequently you get that, then you can get a picture of mentions and follow that up. There is admin around tracking that over time, but it's a good tool if you are worried about immediate reaction, and you can log it in a spreadsheet to look at trends over time.

There are a lot of different aggregators of information from social media sites: if you are tracking mentions on forums, then Boardtracker is a good one. There are tools for different things. Twitter has a myriad of partners and sites tracking what's going on in Twitter – Trendistic, Twist. A lot of the platforms are creating their own: Twitter has announced that they will be launching an insight tool, kind of like Facebook Insights, although that was deemed not to be too useful.

Mary – TSSH use TweetDeck, starting to monitor on a monthly basis.

Hasan – What is the focus of that?

Mary – They have a small team of about seven people to do it all – online, offline, press etc. – and monitoring it all, so they are just putting a toe in the water. What she needs to take back is that they need to know what they are trying to achieve and how they are trying to achieve it, rather than following individual enthusiasms and trying to do everything.

Jenni – There is a balance to be struck between knowing what you want to do and experimenting, because sometimes playing is a good way of learning, so not everyone fits into a pattern or a defined way of doing it.

Jane – Social media campaigns that pushed a particular event, production or exhibition worked better than those that were just dealing generally with the brand of an organisation. They are more subject-related, and they can be more targeted at a specific audience, so with limited resources, it is better to focus on those sort of things, like something that is repeated every month.

Jenni – What you can do is track brand mentions and sentiment around your brand, as a baseline, and as you have campaigns you can see what affect that has on your brand: you might see a spike as the campaign runs and plateau higher than it had been before.

Jane – It's possible to track through analytics whether referrals are going up from Facebook and Twitter, and whether the number of people coming to the site by searching for your name gone up.

Mary – THSH are already monitoring Facebook and Twitter, so it is a question of deciding what else to use, on the grounds of picking the low-hanging fruit as they have to focus on return on investment.

Question from Matthew Austin, Artistic Director, MayFest in Bristol

He was interested in the stats about NT Live audiences versus the live theatre goers, and that the latter felt that they didn't have as much of an engaging experience as the cinema attenders. Was that the correct reading?

David – The theatre-goers had higher expectations of having emotional engagement and an immersive experience: they both came out with very high levels, but the cinema-goers just came out higher. The theatre-goers' expectations were nonetheless surpassed, it was just that the cinema-goers' expectations were exceeded by an even greater margin. There are a number of explanations for that: it could be that cinema audiences are not yet used to 'live theatre' that they are seeing at the local cinema: if the research were repeated over time, the prediction would be that that the margin would go down. Or it could be the difference of experiences: the questions showed that people value the proximity to the screen, and on one level it's easier to bond with the performers when they are so close, and you are not right at the back of a large theatre. On the one hand this is surprising, but on the other hand, people tend to cry more openly in the cinema, and people don't feel quite so aware of the audiences around them.

Matthew asked an additional related question: is there any correlation between that and the age of the audience? If older audiences feel that that a cinema experience isn't quite what they wanted, how are they marketing and communicating to steer expectations?

Sarah – They are marketing the show to lots of different audiences, just as they would for a normal theatre show. Family audiences for family shows and so on.

Older audiences, even those who go to the National, love NT Live, because they love the proximity of the screen and they can hear it well.

David – One of the challenges they have now is reaching the younger audiences who are more sceptical, so they are getting across the message that they don't have to book so far in advance. *Othello* for instance is nearly sold out at the theatre, and they are now marketing the broadcast to younger audiences.

Hassan – For *Phèdre*, they had proportionally an older audience at the cinema. It is easier generally for older people to get to the local cinema – it's just very convenient.

Jo asked for clarity about the research – it seemed to be focussed on the art and what happened on the stage/the screen, and she wondered if there had been any focus on getting there and so on.

Hassan – It was mostly as Jo thought, but there were some questions about the practicalities – how important were certain factors. The expectations question hasn't been cross-referenced with age groups, so he will look to see if there is any pattern there.

Question from Guy Turton, Research Executive, Morris Hargreaves McIntyre

The two audiences had been very much referred to as theatre audiences or cinema audiences: he wanted to know if they had cross-tabulated to see if the cinema audiences were theatre-goers – not necessarily to the National Theatre but generally. Did it bring new audiences to a theatre production (albeit on screen) who hadn't been to the theatre before?

Hassan – Yes, they did, but they didn't see any significant differences: with *Phèdre* there were very few people who'd been to the production at the National Theatre by the time it was shown in cinemas.

Mary from THSH observed that *Phèdre* sold out at the National Theatre, so NT Live was a way of existing audiences to catch something they had no other way of seeing.

David – Some extra tickets were released, and with *All's Well That Ends Well*, it sold well but there were still tickets available and it still performed strongly in London cinemas (and nationally). When they first started, they felt the need to be cautious and say 'it won't ever be as good as the real thing' but now they are more confident to say 'they're just different', acknowledging that the production in the theatre and in the cinema will never be the same, and live theatre is the core of what they do, but it's not necessarily a diluted experience, and you get different things from each way of seeing the production. People in the cinemas love the additional things like looking behind the scenes in the interval or a chat with Nick Hytner before the show.

Hassan – 80% of cinema audiences said it was a very different experience, but they were the same people who said that it had exceeded their expectations in terms of emotional engagement. Funding allowing, he would love to look into whether the responses and levels of engagement varied depending on the type of production that was being screened. Jenni suggested encouraging conversation on Twitter around

events: they are currently looking into TV programming and the attention span, and the Tweet patterns are very different (e.g. during a drama, people Tweet in the ad breaks, whereas people Tweet all the way through the X Factor). So she suggests that just by monitoring Twitter and related Tweets, you can find out about levels of engagement.

Question from Jason Smith, Account Manager, London Calling Arts Ltd

Can you watch NT Live online after the live screening? It would be interesting to have a backlog of the shows.

David – No – an interesting question: at the moment, the rights arrangements don't allow for that. It was a calculated choice not to try to get the rights up front, as the venture was a risk. They didn't wonder if they'd regret it, but

1. It would financially have been impractical to buy out the rights
2. What they were passionate about was the idea of a live cinema experience.

They have built some flexibility in for encore screenings, but they all happen within a four-week period after the live screening.

Jason – What about selling DVDs?

David – That idea and online is something that would be a case for separate negotiation in the future if they decide to look into it. He'd say 50 to 60% of their feedback is asking about purchasing a DVD, so it probably is something they'll look into. Artistically it was a leap of faith to do NT Live at all, and now they are happy with it and know that it doesn't dilute the production and experience: now they'd need to consider, will it work on a small screen and not live? They did re-broadcast *Phèdre*, so of course that wasn't live, and it was popular though it didn't generate as much feedback as screenings usually do, so it seems people were not quite so connected to it.

Question from Emily Till, Freelance marketer and AMA Report Writer

Had she understood right that they are doing *FELA!* as an NT Live broadcast? She understood from reviews and talk about the show that there was quite a lot of audience participation with people encouraged to get up and dance, so she wondered if they'd debated about screening that show because it's such a different type of production.

David – Yes, it will be an NT Live show, and they did talk about whether or not to broadcast it for those reasons. The show is a real hybrid, not quite a musical, not quite a dance show, it sort of feels like a gig in a lot of ways – and the latter is what gave them confidence, because gigs are filmed all the time and people love watching screenings of live concerts. They are still grappling with the camera set up, as it is a complicated show, and it needs a lot of cameras, but on the other hand they want to have as full and lively an audience as possible in the theatre. They do want to film the audience – to show them standing up and dancing – and are wondering if people will follow suit in cinemas. They hope people will, and probably 'Fela' will speak directly to the camera in a kind of 'you too' way when encouraging people to dance. The NT Live director for *FELA!* mostly does pop gigs, and he's filmed a metal gig that was screened live to cinema: apparently there were mosh pits and people dancing. That gives them confidence. This will be the first time they've filmed the

audience during the show (usually it's only showing them coming in and at curtain call) but it was felt that in this show it would add to the experience not detract from it. It was pointed out that people do dance at the *Rocky Horror Picture Show*.

Hassan – The theatre show is being described more as an event than a traditional performance, and he guessed they'd be managing expectations for the broadcast about what it'd be like.

David – The band plays for half an hour before the show starts, which is also heard in the foyers at the National, and they're going to try to recreate that in cinemas. However, of course, they don't have control over cinemas and don't know if they're going to be running ads before, so they have to be realistic about what they can do.

Question from Mary Coles, Head of Sales and Audience Development, Town Hall & Symphony Hall Birmingham

She noticed the Donmar branding, and at first she'd be very confused when she heard the Donmar were broadcasting through NT Live. Are they going to do more of that or just keep it to the National Theatre, as the branding had been very confusing? On Donmar's website, she was directed to the NT Live site.

David – It is their intention to keep screening other shows: it is really only companies of the NT's size (or for instance the RSC or the ROH) that can manage such a project. They've spent so much time building a successful network of cinemas, the infrastructure and the relationships, and the audience, so they want to carry on with that momentum, ideally eight to ten shows a year, and they don't necessarily have ten shows from the National that they would choose to do as part of NT Live. *Complicité* launched the season from Theatre Royal Plymouth, and they are doing the Donmar too, and they hope next season to do something from the Royal Court. The branding is tricky, and they are still working that out: of course, the Donmar wants to retain its brand identity but cinema audiences may not know the difference, and may have bought a ticket to the season of NT Live shows. At the moment, they are using the tagline 'Best of British theatre broadcast live to cinemas around the world': he thinks it'll take some 'training' of the audience, but eventually people will understand that they can see the National and also NT Live presents...

Question from Debbie Richards, Director, Baker Richards

She was interested in the data on cannibalisation which she understood to indicate that for the theatre show, eleven bookings per postcode had access to a cinema and seven bookings per postcode didn't, the inference being that the cinemas were acting as advertisements for the theatre production. The theatre audiences were more affluent, and generally cinemas are located in more affluent areas and not poor rural communities, so would they find that those postcodes generally generate more bookings anyway?

Hassan – There is more information in the report about the models they used to get to that result, but they did have controls for that. But yes, the data seemed to show that in areas where there was a participating cinema, there were four more bookings for the theatre performance per postcode against the baseline of seven. Ideally they would have run a virtual comparison – i.e. the same people without the choice of the NT Live, and looked at the postcodes for the theatre show, but of course that

experiment is impossible to create. So what they did do was take two productions that were deemed to be similar, and were expected to attract similar audiences, so they conditioned on these two other productions at the same theatre at the same time of year. Sure enough, the models served as very good control variables. It is striking that they found something so definite on one broadcast, in a three month run: they did do all sorts of robustness checks and took results from periods when there were still tickets available for the theatre show, as if the run had been completely sold out, the data wouldn't have shown anything useful. So he doesn't think it proves the marketing channel that Debbie had mentioned, but certainly there was no evidence of cannibalisation in the way he interpreted the result.

Question from Lucy Zidour, Marketing and Communications Officer, Youth Dance England

She saw on Facebook that they'd been posting video diaries of *FELA!* She found it particularly engaging as you get to know the people in the show, and it made her want to go and see it. What insight does the National Theatre have into how effective these kinds of posts are on bookings – does it widen audience diversity?

David – They've done that on a few different productions, such as *War Horse* and *Nations* – they tend to do it on bigger productions. He knows that the stats for those posts tend to be very high compared to, say, a behind the scenes talking head interview, because they are more engaging and people love the idea of being a fly on the wall in the rehearsal, and they get more feedback. It's such an easy win and the actors who do it love doing it, so they've just bought £110 flip cameras which give good quality for online, and give them to people on the production. There is an added cost of sifting through hours of footage and editing it, though the participants keep a log to say which bits they think will be interesting. So they hope to do more of it – it can be controversial filming in the rehearsal room but it is what people want to see.

Sarah – Regarding monitoring, it is difficult to know what happened next: do viewers actually book based on those videos? To an extent, they are going on gut instinct on what people want to see and what footage is going to be compelling. *FELA!* provided footage arguably unlike any other show, with the music and so on. The first time they felt like they'd done something similar successfully was for *The History Boys*: the cast had been together so long that they felt comfortable interviewing each other and talking about the production. They saw a big spike with that.

Jane – It is an exciting area, showing things that people don't normally see – it is almost more interesting than all the traditional marketing.

David – The regularity is important: the video diaries were a series that people were tracking in the run up to the show. People aren't necessarily going to check back, unless they know that something is going to be posted or updated every Friday or once a month or whatever: using email to prompt regular customers to look might be another way of doing it.

Jane – They might also attract a learning audience, so a different type of audience.

Sarah – They have a massive challenge in that for the NT Live shows, they don't have the booking information, as the ticketing is done by the cinemas. They are trying to find ways of getting those people to go to the National's website and give them their data.

David – They've done a huge campaign to try to get sign-up on their own site, which has collected about 20,000 people. An additional question was asked about whether they know if those people have attended NT Live or if they are just people who've expressed an interest. David said that about 70% of them have come through handing out postcards at the broadcasts, and people just write their name, their email address, and where they saw the broadcast: then they can be posted back free. They get stacks of postcards after each broadcast, and they keep trickling in. It's been a successful way of doing it: also, they used to end with the curtain call, but then they ended with an announcement (from the host, Emma Freud) that there were bonus broadcasts or tickets were on sale for another show as they went out of the cinema, and when they did that, they sold an extra 5000 tickets that night. Not all shows appeal to the same audience, though, such as maybe *Hamlet* and *FELA!*

Sarah – This is the first season where they've put the whole NT Live season on sale in cinemas before they've put the shows on sale at the National Theatre, so it'll be interesting to see how that goes.

Jo – They mentioned that for one of NT Live shows, they had the theatre show sell out first, then put the broadcast on sale, then there were additional theatre performances put on sale: was that part of the strategy?

David – No, that was just chance. The extra block went on sale just because of the way the National's booking system worked. They would consider looking into deliberately staggering sales like that in the future.

Question from Matthew Austin, Artistic Director, MayFest in Bristol

A two part question: do they find that people are coming back once they've seen one broadcast to see another, and are people booking for a whole season, or one-offs?

David – People are definitely coming back after they've been to one broadcast: they measured this with *Phèdre* and *All's well*, and anecdotally it seems to be the case as well. In terms of booking for the whole season, it's new that they've put a whole season on at the same time, but it seems to be showing that internationally people seem to be booking more seasonally, perhaps because in the US subscriptions for theatre is more common. The overseas cinemas seemed to want to put all the broadcasts on sale as a package: in the UK, it's weird to book a cinema ticket months in advance.

Matthew – It seems to be the cinema's decision when to put screenings on sale.

David – They try to keep it consistent and get all the cinemas to go on sale at the same time, so it's not frustrating for people to see that they could book in another city but not their own, but with *Phèdre* there was a fair bit of variation. This time round it's more consistent, and it is interesting to see how booking patterns are changing. The Met Opera seasons sell out in cinemas.

There was discussion around why cinemas couldn't put things on sale further in advance. Film releases do work on shorter notice, but of course the NT Live broadcasts are set on a fixed day well in advance. Maybe cinemas like to be more flexible for the programming, and independent cinemas do react responsively to popular shows.

Question from Emily Till, Freelance marketer and AMA Report Writer

Regarding collecting the data in the cinemas, did they input all the email addresses into Tessitura (the NT's CRM system) with no other patron information, and/or did they then do a follow-up email asking for more address information?

David – They are not kept in Tessitura because of the lack of full address information. On Tessitura, when people sign up there is a box for 'keep me informed about NT Live', so they have an NT Live database on Tessitura. They also use regional data on people who have been to the National on tour to promote NT Live when it goes to those areas. The email NT Live list is kept separate. They didn't collect any extra data such as postcode as they were trying to make it as quick and easy for people to sign up, and they haven't followed up to get further information from that email list, but they may look into doing that.

Question from Alex Murphy, Creative Projects Coordinator, Siobhan Davies Dance

She was interested to know if they've got any idea if working in this new way has changed the brand perception of the National Theatre, and if they don't have any research to show that, whether they think it has.

No, the research didn't look into that: instinctively, they think it has. Brand perception is something they are considering at the moment, so it is something that is on their minds. Firstly they need to work out what their brand means now, and what they want it to mean. They can look into whether people consider the National more digital because of it, whether it is perceived as being more national. There is a difference between listening to people's reaction and inferring brand perceptions through that, and doing a survey about existing and changing brand perceptions.

Dr Dave Chaffey, CEO, Smart Insights (Marketing Intelligence) Ltd *Using Google Analytics to get better results from your marketing*

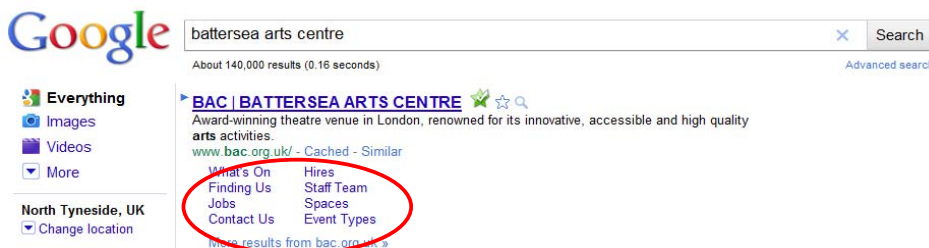
Smart Insights is a digital marketing portal and consultancy that provides advice and software to help businesses succeed online. Recognised by the Chartered Institute of Marketing as one of fifty gurus to have shaped the future of marketing, Dave Chaffey has been working in the field for twelve years. His session was to explain how to maximise the use of Google Analytics (GA) to improve marketing campaigns and website experience.

This was a complex and dense session, so the slides are available here, to be looked at alongside this report, and containing many links for further information:
www.a-m-a.org.uk/images/downloads/DaveChaffeyDdayPresentation.pdf

The session was based on the assumption that attendees were already using GA – a great tool, so this was about getting more and the best out of it. It's incredibly easy to use in one sense, but you need to know the right questions that you're asking and where to look to find the answers. There are many reports and options that can be used in GA, so this session concentrated on knowing what the right tools and reports are.

Dave explained that he's going to use the Barbican as a case study, with whom he worked about a year ago, setting up their GA and customisations.

He started by Googling a couple of the attendees' websites (commenting with Battersea Arts Centre on the importance of Google places). He also mentioned sitelinks and suggested Googling that to see how to set them up, if you don't have them or you are not happy with what is listed:



GA could be compared to a penknife – lots of different tools. Customisation is important before starting, to tailor GA to your needs. The session covered six steps to customisation.

1. Working smarter with reports

- Advanced filter/weighted sort
- Pivot tables
- Analytics intelligence

4. Marketing campaigns

- Campaign tracking for email
- Campaign tracking for social
- Adwords funnel and match types

<p>2. Advanced segments</p> <ul style="list-style-type: none"> • Medium dimensions • Time period dimensions • Value metrics 	<p>5. Profile and filter setup</p> <ul style="list-style-type: none"> • Comparing conversion rates • Goal setup and segmented funnels • Improving on-site search
<p>3. Dashboards and custom reports</p> <ul style="list-style-type: none"> • RACE Digital Marketing Framework • Time-based custom reports • Value and engagement custom reports 	<p>6. Advanced server-based technique</p> <ul style="list-style-type: none"> • Event tracking • Virtual page views • Custom variables

Goals

To start with, goals are important, as many people start work on their website and e-commerce without goals – and monetary value can be put on goals. Not many people use advanced segments: they are a very good way of looking at which visitors use social media, come via a search engine, are returning visitors, etc.

In dealing with the topics that are covered today, the ones on the left hand side (above) are simpler, the ones on the right-hand side might need further investigation and research.

It is important to have a whole strategy and create a digital marketing plan – what are we trying to do with digital media and how do we achieve it – and at Smart Insights they have developed a framework for this based on a standard plan, where are you now, what are the goals, and what are the tactics (SEO, PPC, site design, email marketing etc.). It starts with a RACE framework (Reach, Act, Convert, Engage) for goal-setting: with GA having so many measures, it is vital to pick the critical few that will make a difference. With **Reach**, it's not about hits (which Dave calls 'how idiots track success'), it's about visitors and visits (if you have a page with ten different images, that counts as ten different hits even though it's only one person visiting the website, so it's better to measure by unique visitors). **Act** is about what people are doing on your site. Bounce rate is one thing to look at in GA: this is whether people disappear straightaway from a page (100%) or 0% if everyone hangs around. 30% is a good rate for the homepage. If your ad words are getting people to your homepage but they are immediately leaving your site – say a bounce rate of over 50% – then the money spent on those is effectively wasted. **Conversion** is about what value visitor numbers mean to your business (more on this later). The final area is keeping existing customers **engaged**: GA is not very helpful for this. In fact, this can be tracked more usefully through email marketing, and checking open and click-through rates. There is something called 'emotional unsubscribing' – when people don't actually unsubscribe but never open the emails from a company. Some retail companies have found about 70% or 80% people never opened their emails or clicked through.

Now to go back to the six different areas (in the table above) and look at some key questions :

Where do visitors enter your website?

The landing pages or entrance pages are where people come onto the site – and that is often not the homepage. Often there is a fixation on the homepage, which can often come from a ‘HIPPO’, which stands for the Highest Paid Person’s Opinion’. Analytics can prove to the HIPPO where people actually enter a site and what the most important landing pages are. There is what’s considered a typical customer journey, where they are funnelled down to the ticketing page, but in reality many or even most people come into the site already at a deeper level. Landing pages are vital for improvement, putting key messages and brand information, which is often only on the homepage, on those pages.

How popular are different content types?

Within GA, Content Drilldown is helpful to find the bigger picture of which areas of the site are important and popular. Looking at an example (for a retail site), it shows content grouped into sub-folders, and shows that the homepage is relatively unimportant, and the browsing product pages are most important. The example also shows the Bounce Rate for each content section, and shows that one area (products) is showing a high bounce rate, so that would be worth looking into. There is also a section for \$ index value which is usually 0 if you haven’t got a value attributed to a page, but some pages can be given a value rate. One company he worked with didn’t sell online, but they worked out that every person who downloaded a brochure from their site was worth £10, so they could input that into GA and then analyse which bits of their website were having an impact on getting those downloads, and so that money. It’s worth setting up a nominal amount even if you can’t make an exact calculation, as it still shows which bits of the site are working hardest.

You can also set up value per visit, if you have ticketing on your site or some other kind of e-commerce. These measures can be broken down into different sources and pages, so you can see how much value the social media is contributing or the email marketing.

Other reports include trend lines: if you have a large site, you can filter these to show only, for example, the most trafficked pages. GA now has pivot tables which give you a way of breaking down results so – in the example shown in the presentation – it doesn’t just show total traffic, but shows it by Google and other sources as well.

Which calls to action are effective?

There is also a way of showing visually which marketing messages and visuals are working to persuade people to click through for further information. There used to be something called Site Overlay, but it’s now a new function called In-Page Analytics. It easily shows you which buttons and links people like, so that those can be used on other pages, but it doesn’t show you the source – so for instance if you have the same thing on the same page twice, but displayed differently, it doesn’t differentiate between them, so you can’t tell which placement or button or visual is working harder to achieve the same thing. Another practical tip: if you have body copy about an event with links within it, it helps people to ‘sniff out’ what is interesting (they are called ‘sense trails’). These links help with SEO as well: the ‘anchor text’ is the text that the reader sees as a hyperlink (rather than seeing the often-messy actual URL).

Just changing one word in the top navigation can prove very successful: the example given was Skype, where they changed the button Shop to Accessories, and sold 20% more, because people could understand better where it was leading.

Other tools

Annotations is a basic tool, adding a flag into GA allowing you to mark up the different marketing activities, so you can see what happened when, matching a peak for instance to an email campaign or when an offer started.

The other option is Intelligence, which takes more setting up, but once it's set up GA alerts you, you don't have to keep going in there. It sends you an email about any issues like a fall in traffic.

Driving traffic to the site (traffic sources in GA)

This is where advanced segments are used. Segments are just a way of grouping people. The main way we use segments is the way to identify traffic sources, and to work out which marketing efforts are driving people to your site, and split down between natural searches and paid Google adwords. This can be set up for returning customers, which is helpful to see where they come into the site and for finding out which content they are using, so you can learn from that. These segments can be found when you click on Advanced Segments and it expands to show standard default segments, but you can also set up custom segments. In the example shown, search marketing has been set up, as a lot of visitors will have searched using the brand name, so you need to be able to see results with and without the brand name. For example, at the Barbican, they get a lot of visits from searches for 'Barbican' or 'Barbican shows', but they want to see how they are doing on 'London theatres' or 'London arts', so they set up advanced segments to show the difference. You can also isolate social media sites and visits. You see a lot of people using their mobile phones and browsers such as Firefox, but if your site is more than a year old, it may not work well, so you should check to make sure you are not losing people because of lack of accessibility through mobile devices.

Search marketing

Using Traffic Sources, we can look for keywords or key phrases (as it's the combination of keywords that can be important to understand how people are searching). There are two main options – paid listings – and then there are organic listings. On limited budgets, it is worth concentrating on free listings, though Google used to offer a not-for-profit rate, which may still be running. To test, type into Google 'Site:' and then name of your site. This allows us to see results restricted just to that site, showing the brand messages that visitors and potential visitors see. This is worth looking at against a competitor as well. Using site:www.wigmore-hall.org.uk as an example, it shows that the brand messages are quite strong, but it easily shows that it doesn't say anywhere where the Wigmore Hall is, so adding something about central London or near Oxford/Bond Street would be helpful to show instantly how accessible it is. You can also add in other words to see what comes up like 'site:www.wigmore-hall.org.uk guitar'. The descriptions are written through the content management system. One thing to note is that Google looks at the words, in terms of matching searches, to the left of page most, so to give an example, when searching 'london classical music', Time Out's title comes up, as the title tag is 'Classical music concerts and shows in London – Time Out London'. Another thing

that Google looks at is the number sites that have links back to your site (backlinks). There is a tool to test this: www.majesticseo.com and look at backlink history to compare your links to a competitor's – you have to register for free.

Custom segments

Custom segments are created by a drag and drop process. You have to use what is called 'regular expressions', which just means you have to use a pipe symbol | to separate different version of your brand name (i.e. your correct name and the other things people call you). You can use this for social media too, saying how many traffic sources are Facebook, Twitter and so on. There is a more advanced way of looking at it, if you are using paid searches via Google adwords, overlaying natural and paid with the Google keyword tool and looking at your share of the market.

Dashboards

When you first log on to GA, you get a dashboard which can be customised, so you can click the 'Add to Dashboard' button for instance for a report that you want to be easily accessible. The generic reports cover many things, but it is possible to do a Custom Report too to drill down. In the example given, you could show your visitors by country, and then drill down and see the different keywords used in those different countries. You can also group your performances through time, say by week or by month.

Marketing campaign tracking

GA is not so good at tracking email marketing and social media – it does take some setting up. For instance, you add a parameter or coding to the link, and then it can be tracked – you need to tell Google the medium for the source. Email service providers often have their own tracking systems, where you can add in medium=email. If you don't use this tracking, Google will treat click-throughs from an email just as another visitor, and will not identify that the visitor has come from an email that has been sent by the organisation. See the link on that page for further details, as this is quite technical. The example given in the slide shows the coding used for an email the Barbican sent out (where internal_email means one of their own lists from their database, even though it was sent out externally).

Social media tracking

Again, this needs a certain amount of setting up, creating advanced segments for each social medium, and you can report on, say, Twitter against Facebook. For advanced results though, you need to set up segments for every application that Twitter in particular can be viewed through, as the original URL is often lost if people are monitoring it say through Tweet Deck. That's incredibly complex though. In the example show, he uses the pipe symbol to separate the various social media sources.

Modifying profile setup within Google Analytics settings

From this point on, these things will need a developer to make changes on the server. So this can show how many, of all the people that visit your website, go on to do something like buy tickets and check out. It's not just about how many people start at the top and get to the check out, but the journey they take on the way. Usually conversion rates are around 10% for a good brand like Amazon, so it's pretty

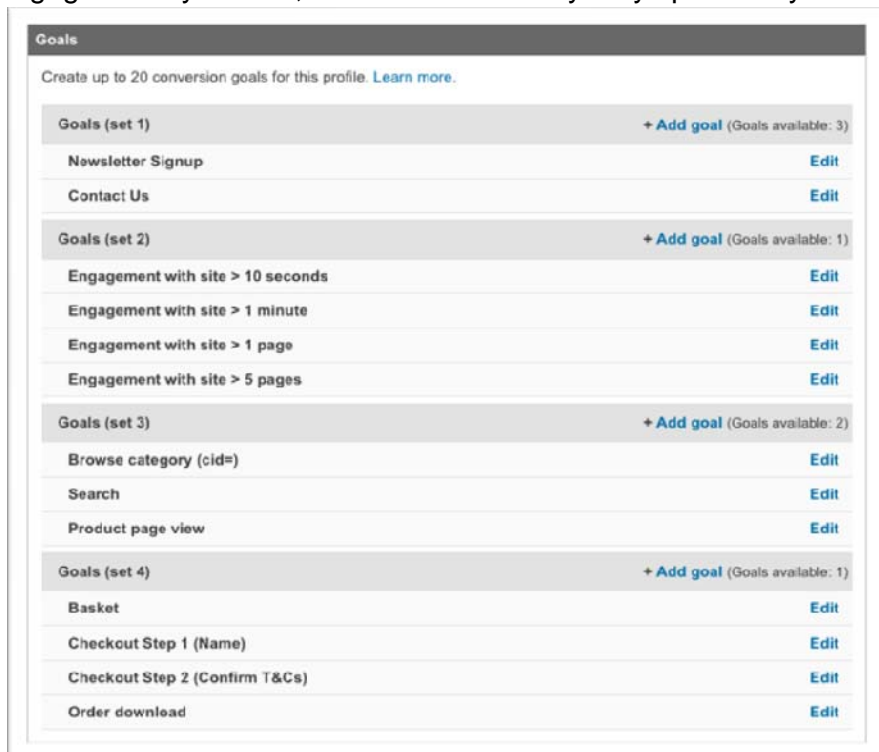
low. The old rule of thumb was that about 2% convert: of people that add things into a basket, even then only half of them go on actually to pay.

Profiles and filters

This is mainly useful for large organisations and sites. You can set up separate profiles which only certain staff can access. This is also helpful if you have blogs on your website, so you can set up a filter that just pulls results on the traffic on the blog. You have to make sure that your ecommerce tracking has the same directory structure. Sometimes you need to use Regular Expressions (RegExs) to set this up – the more IT side of things, and again there are more details if you follow the link on the relevant slide in the presentation.

Goals

There are many regular goals that can be set up – for example, newsletter sign up, contact us, support us and so on – which can then be attributed a value. They can also be grouped, for instance to sets of goals that are to do with how long someone engages with your site, or how much money they spend on your site.



You can also look at conversion with some of these goals, like how many people go to your newsletter sign up page versus how many then actually sign up. Funnels in GA show where and how many people are dropping out, and where they are going to from there (e.g. leaving site or moving to another page). The goal set up is all on one page, and includes sections on where people go after they've achieved a goal, e.g. a thank you page. This is also where you set values: so for instance, you can attribute even a nominal value for someone who downloads a brochure, based on an average or even a guess of how much ticket revenue you think that will generate.

On-Site search engine

About 30 or 40% of site visits involve a search (especially for straightforward retail site), so you may want to investigate what people are searching for and if they are dropping out of the site after the search. You can see the phrases that people are searching on. The way your search engine is set up, there's usually a parameter like q or s that's used within the web address to show the search engine what the query is, so you look in the browser tool bar and see what the relevant parameter is for you.

Event tracking

This can be used for tracking results that aren't things like booking a ticket, so a result like becoming a fan on Facebook and moving across to Twitter, i.e. tracking call to action buttons. Any link that you want to track, you have to set up a particular form of code, telling Google when that 'event' has occurred. The simple way to do this is to add coding that GA recognises – in 'proprietary format' – to the external hyperlink.

Custom variables

This can allow you to collect information about seemingly anonymous visitors: when someone registers or buys something – i.e. does something on the site that entails filling in data fields about themselves – you can write that to a cookie (with their permission), e.g. the area of the country they are in, what type of thing they've bought. Then you can analyse what is popular with who, what type of person is looking at which section of the website and so on. It's advisable when someone actually buys something to write to the cookie to say this is actually a booker rather than a more general visitor.

Beyond GA...

Why people are on site?

Why they buy?

Why they don't?

You can install feedback forms on your site: the system recommended is called 4qsurvey, to show why people are on the site and if they are going on to buy: it's just four questions (and you don't have to show it to everyone – it could just be 5% of visitors). Working with existing customers, it can be as simple as choosing one key question, and putting that on the website – like a mini focus group – e.g. what would improve our service. Userve or Idea Scale are things which allow you to do this. Google Website Optimiser: you can use A/B test for, say, two design options for your landing page to test which one gets better results and/or is more popular.

Books suggested for further reading are:

Advanced Web Metrics by Brian Clifton

a/b Always Be Testing by Bryan Eisenberg, John Quarto-vonTivadar with Lisa T.

Davis

Landing Page Optimization by Tim Ash

There is also further information on www.smartinsights.com

Loïc Tallon, Director, Pocket-Proof
The impact of handheld media in marketing and visitor engagement

Introduction

Loïc's presentation is on SlideShare: <http://slidesha.re/i1qZR3#AMADigitalday10>

Loïc Tallon is the founder of an independent design consultancy, Pocket-Proof, specialising in mobile experiences for museums. He works with institutions to shape the strategy and objectives of their mobile interpretation initiatives, and identify the solutions, vendors and implementation strategies that will ensure their strategy and objectives are met. He's co-editor of one of the leading books in the field, *Digital Technologies and the Museum Experience – Handheld Guides and Other Media, 2008*. He has worked with museums and visitor attractions including Louvre Abu Dhabi, Watts Gallery, Shakespeare's Globe, English Heritage, Espace Culturelle Louis Vuitton & Khalsa Heritage Foundation.

Loïc approached the session assuming people were present because they already thought the idea of using mobile devices was a good one, so he didn't tackle the 'why should we use mobile devices at all' and focused on how to do it and how to do it well. His content was based on his own research with museums he's worked with as a basis for his presentation but also included best practice from other museums around the world.

Loïc has been working for five years specifically on mobile devices in the cultural sector: he's working in Abu Dhabi, where the financial climate is very different to what's going on over here, worked with a number of sites in France, including large scale outdoor sites, including developing ways of communicating experiences for people who can't actually visit a site. Writing the book was a challenge, as it was writing about a medium that is constantly changing.

His experience is mainly with museums: once a year he sends out a survey to museums internationally to find out about their use of handheld devices, what they've been doing, what their objectives are, who their audiences are, how they see the future, what kind of research they'd like to see more of. This year, the second year, there were 670 replies, and that is where the statistics in the presentation were from. The responders can be broken down into three categories:

- Museums that are already using mobile media (200+ in that category)
- Museums that are planning to use mobile media (slightly smaller in number)
- Museums who don't use mobile media and don't have any plans to do so

Not all the data is compiled, so the results are from the first two categories: also, the results are skewed towards the US – there was a high percentage of replies from the US, where they seem to enjoy filling in surveys. Museums and galleries were the largest group to reply, but there were also libraries, theatres and cultural centres. Most were medium sized institutions, but it varied. A many of the respondents had less than 1 staff working on digital.

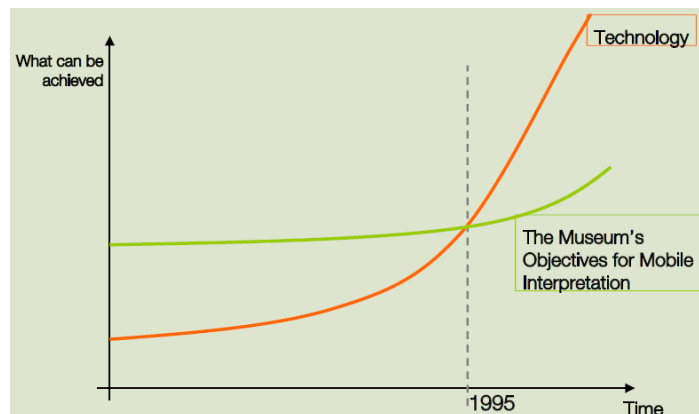
There are some quite mind-numbing stats about mobile, showing what a big field it is:

- In 2009, there were 4.6 billion mobile phones in the world
- In the UK alone, there are 48.5M mobile phone users
 - Of those 48.5M:
 - 28% have smartphones
 - 37% surf the internet via their mobile phone
 - 31% use apps. (compared to 21.5% a year earlier) – a huge growth

And regarding the app market:

- 35m iPad applications were downloaded in the first 65 days of its release
- 16.7m apps are downloaded a day from Apple iTunes
- And in particular, smartphones users aged between 16-24 use ten applications a day on average (compared with five for entire population)

So this is the context. Mobile in museums is not a new thing though – the traditional audio guide has been around for over fifty years, the type you hired out at the start of your visit, so technically there is a lot of experience behind this field. But actually we're not really in that position. What's really happened is that when museums got into mobile technology (radio guide systems), the technology wasn't really there to do what they wanted to do: now the technology has accelerated past the ambitions and the gap is the other way round.



If we get into the world of being able to do whatever we want (money aside), then we have to decide what is worth doing – what is actually going to work for our site.

Some case studies

There are a lot of case studies – mobile guides and projects – done by other museums that are worth looking at for anyone considering mobile guides for their site.

1. Moma created an app – putting their standard audio guide on a different platform. But you can also see what exhibitions are happening, book tickets through it, take photos through the app (and the museum can see those photos, so they have a

record of how people are engaging) and then there's the standard audio and video content. It's a very ambitious application which does a huge amount.

2. Brooklyn Museum: they've created a mobile website. Of course, there are debates to be had about whether websites should be optimised for mobile or whether an app should be created. It's interesting to note that while that what the Brooklyn Museum has done sounds right – the mobile website is more accessible on more devices – when they create an app, it gets more usage.

3. American Museum of National History: they've created an app that has a very expensive positioning system, so it can work out where you are in the museum and tell you where to go. Loïc thinks this is pointless. However, arguably more fun and more useful, they have a simple functionality to bookmark an object, say you like it, send yourself an email about it, Tweet about it, put it on Facebook and share it with friends.

4. MOMA: they've released a catalogue for iPad for a recent exhibition. But they looked to how they could transform the traditional coffee table printed catalogue on the new platform and have different interaction and functionality. It's a great example of someone thinking creatively about the possibilities.

5. Museum of London: they created the Streetmuseum app, which is actually quite simple. When you are walking round the city, you can select a location (i.e. places they've got photos of) from their map or your GPS, then when you hold your camera up to the scene, you receive an interposed photo of what it used to look like, with the option of clicking for more information.

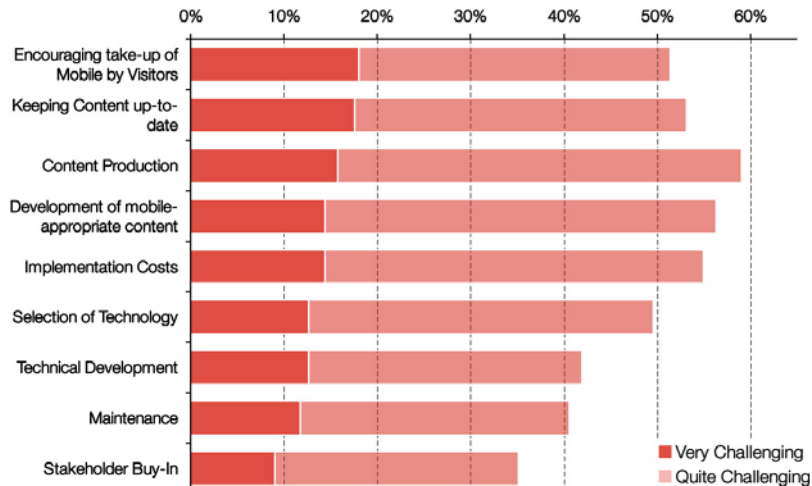


6. The Mercedes Benz: their application is quite straightforward and traditional. They've effectively put the entire museum in someone's pocket, so aimed mostly at people who can't actually go to the museum.

7. Tate: they have an app which is a game, *Tate Trumps*. You pick artworks, and choose which artworks would beat other artworks in a fight – great for children. This is a great example of interactivity.

8. Smithsonian: their MEanderthal app lets you take a photo of yourself, and then turn yourself into a Neanderthal. There is content about why and how you've changed.

It is hard to say which one works, what makes the best impact. You can't just take your traditional audio guide and stick it on an app and think that that will work as a 'museum' that people can enjoy outside the museum. Loïc was interested to note the Tate point that they had a 60/40 split between local and international followers on Facebook and that these people need different type of content. To make one mobile application – or one digital tool at all – that fits all audiences is not possible. Loïc took Tate Trumps out to France to show people he works with there: but of course Top



This is from museums already using mobile apps: note that at the top is getting visitors to use it is the biggest challenge. It cannot be taken for granted that just because it's there and you're excited about it and it's made a good press release that people will actually want to use it. So essentially, his argument is that institutions don't really think about why they should had a mobile application and visitors don't understand why they should use them.

So what defines iPhone users (doesn't have to be by age or socio-demographic)? Target them by motivation. If you decide to target people who play games on their mobile, and (arguably older) people come to the site and don't want to use the app because they don't play games, that's fine – they've understood what it is and that they don't think it's for them. Once you've defined who the audience is and what the experience will be, use focus groups to test it. This is common when building websites, and should become common with mobile applications. Then you can see how they feel about it.

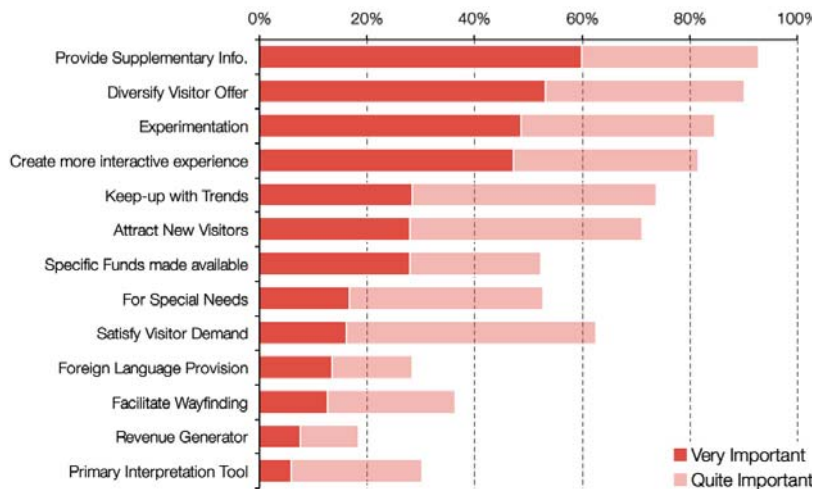
Design brief

Once you've defined the objectives, there has to be a design brief, to have something to measure against. The design brief shouldn't make any assumptions about the mobile technology being an app for iPhone, or an iPad application or a mobile website. You just have to say, this is what we want to do, is mobile technology the way to do that. The decisions examined and made at this stage have a disproportionate effect on the success of the project. The design brief may have to evolve as time goes on, but it is essential to have that document.

3. Focus on the strengths and unique qualities of mobile

When the volcano caused lots of delays last year, Lonely Planet made twelve of their city guides free to download: it was marketed fantastically and they got a lot of coverage. And then people started reviewing them – negatively, with comments such as 'cheap, lazy apps... basically a static book converted to a very large electronic format'. You can guess that Lonely Planet just thought, we should be doing this, and converted their books into pages and pages for a mobile. They didn't think, why are we converting it to mobile and what can we do with mobile technology that is different from the book.

Museums' objectives with mobile tools



These results from the survey are from sites already using mobile tools. The top ones are the things that are suitable to mobile platforms. Providing supplementary information is great on a mobile app, because people can decide what they do and don't want info or extra info about. With the second one, a museum can say, we're just one site, but you can play this game, or share this with your friends.

A few buzzwords to consider:

- Personal
- Digital
- Connected
- Mobile
- Interactive (but keep it simple)

Digital sounds really obvious, but actually a leaflet is mobile, because you can carry it around; a tour guide is mobile, because it comes round with you – so you need to think about things being digital rather than just mobile.

All the case studies above are examples of something digital achieving something that non-digital couldn't have. With the Smithsonian example, you can't to round with a book or even a camera and transform yourself into a Neanderthal. Or with the Museum of London, you can't have that experience on another platform. With the MOMA catalogue, they used interaction to search for content in a way you couldn't do with a paper catalogue. Remember: mobile design is a specialist skill: work with creative teams that have experience in it.

4. Manage expectations

People tend to have high expectations with mobile. Getting the leadership involved is important, and understanding all the issues. People – including from different teams with their own various needs – get very invested and have strong opinions and expectations. This comes back to the design brief, so you can show what has been defined.

In the case studies – Tate, MOMA, Museum of London and Smithsonian: the first two's apps were complicated; the second two had simpler things. At MOMA, they have two people in the team who do the content for mobile – not the technology, just content. They have a different website team of about ten. Another person just does research on platforms. So the team is enormous and they've got about fifteen years of experience. Compare that to the Museum of London: this was their first experience with a mobile platform. They kept it simple, considering what they could achieve and didn't try to do everything in one go. So always consider your organisation's resources and experience and choose the appropriate technology.

5. K.I.S.S. (Keep it simple, stupid)

The more complicated things get, the more chance they have of failing. In the survey, when asking people about their plans and aims for the future, the sites that were not yet using mobile had ambitions that outstripped those of the sites that were already using mobile. It shows that those with more experience have more realistic expectations. Without being pessimistic, the simpler you keep it, the better an experience it will probably end up being for the visitor (for a start, it's more likely to work!). Stick to the design brief and things can always be added later.

6. Don't underestimate content creation

It's amazing how quickly people will decide on what content there should be without considering how to create it. Not the same content works on a mobile platform as the website content. Going back to the challenges graph (above), after the visitor one, the next challenges are all about content, principally keeping content up to date. The geeky stuff, the coding and so, is easy compared to the content. But comparing those results from those already using mobile to those that aren't, the latter see the technical side as being much more worrying. So when approaching doing mobile, focus your thoughts on content rather than technology – content is key for your institution and for the visitor experience.

7. Plan sustainability from the outset

At some point, you'll realise the wrong piece of content has gone up there; or the branding has changed; or the platform needs to change. So this needs to be considered right at the start. For instance, with the Museum of London's app, they can add new photos, but they can't change their own logo if they need to – that's the way iPhone apps work. Make sure the content can be repurposed for other platforms. Many of these considerations are applied to websites these days, so they need to be taken into account with mobile as well. So these are the four key questions:

- How is the brand up-dated?
- How is the new version made available to visitors?
- How is new content up-loaded?
- How can you migrate the experience to a new platform?

It could be that it is a legitimate decision just to take the application offline.

Going back to the survey, it showed that a priority for organisations was to bring the content development in-house. It's a huge benefit.

Remember that project launch is not the finish line and that there is a lot to do afterwards. Evaluation needs to be done and there'll be other things that need to be done –updating content, marketing the app and so on.

8. Test and evaluate throughout development and implementation

Bringing in the focus group is a great thing to do at that early stage – rather than after the launch finding out that nobody's using it. Google Wave for instance was very clever, but they didn't really consider what the motivation would be for using it, what people would actually do with it. Having a beta version is great, as lots of people will play around with it and give opinions, but don't the amount of work and time that will be needed between the beta version and the final version.

What to evaluate against: consider all these points, as they are all things that can be measured. So to summarise:

1. It's not about the technology: it's about the experience
2. Define the objectives and audience
3. Focus on the strengths and unique qualities of mobile.
4. Manage expectations.
5. K.I.S.S. (Keep it simple, stupid!)
6. Don't underestimate content creation.
7. Plan sustainability from the out-set.
8. Test & evaluate throughout development and implementation.

Questions

Loïc asked if anyone had a mobile application or tool at the moment.

The National Gallery has a Love Art app. It was free to download at first and was very popular: it's not free any more and uptake has fallen off in comparison. So they have a challenge now of getting people to pay for it.

Loïc talked about a comparison between The National Gallery and the Louvre: The National Gallery had about 150,000 downloads, two thirds of which were free ones over a very short space of time. The Louvre made a free app, which came out at the same time as the Apple shop opened there: they've had about 1.7 million downloads. The content of the Louvre's app compared to The National Gallery's is not great, but there is something about the idea of having the Louvre on your iPad and it's well advertised by Apple. The National Gallery had a team who'd been working on audio guides for years (with out forty hours of audio, as there is a guide to every painting), and when it came to make an app they had an existing relationship with a developer, and right at the start someone responsible mobile. Based on figures of downloads, the Lourvre's looked more successful, but The National Gallery's experience is so much better.

Question from Charlotte Wilson, Audiences UK

She asked what the Louvre's download numbers were like relative to visitor numbers and if Loïc knew what proportion that was of visitor numbers.

The Louvre has about 8 or 9 million visitors a year. There was a phase with the web when we looked at how many hits we were getting as if that was meaningful, whereas of course some of those hits would just be people coming to the site by mistake. Now there are ways of measuring engagement with websites: you can look at how long people stay on and so on with great metrics. There is not the same ability with mobile. So people are still using take-up rates as a measurement of success, rather than the quality of the experience and whether it is engaging people. There are a lot of projects (shown in the research) without any measures for success except numbers using it. With the Louvre app, and all iPhone apps, it is hard to measure how people are using it.

Charlotte commented that it would be interesting to be able to measure take up at the Louvre and the National Gallery in relation to visitor numbers, to give the download figures some context. But Loïc said he thought it was more interesting to measure against what the objectives were. The Louvre has created this mythology about being the greatest gallery in the world, and they've managed to transfer that to their app, making it a must-have app just because it's the Louvre's.

Question

There's always an issue about the difference between visit figures and visitor figures: so of the people who are downloading The National Gallery app, people might be returning to it again and again – and it could be generating visits, where the Louvre one might just be used once.

Loïc agreed with that: it is impossible to measure though. You can measure externals like people Tweeting about an app, and for iPhone apps, you can measure updates, which are only downloaded if people are still using the app. Hopefully in some years time, there'll be conferences the different ways of measuring all of this.

Question from Elizabeth Woledge, Lecturer in Shakespeare Studies, Shakespeare Birthplace Trust

At her organisation, the reasons from the management for not doing anything like an app are that you can't put a good business case together, it'll either be cheap or free to download, there won't be huge take up, so then there's no money forthcoming to develop an app. There are some free tools: are they any good or is this a hiding to nothing?

Loïc: there are some free solutions, but it depends on what is meant by good. The answer is yes, but it's about how you pitch it to the public. It's dangerous to think about creating an app for the sake of it.

Elizabeth: she has a specific project in mind, where things relating to that project are things that the Trust doesn't own, so it would give them a chance to collaborate with other institutions to get back-up materials.

Loïc: define what you want to do; talk to the people with these free applications. Also, there are many developers who want to create their first app, and particularly

their first one for the cultural sector. So once you've written down what you want, you can approach people and say this is what we need, is that something you can do for us. And raising sponsorship for mobile applications tend to be easier than for other types of project, as people are carrying round the sponsor's brand in their pocket.

**Charlotte Wilson, Senior Partner, Culture Sparks on behalf of
Audiences UK (chair)**

Hugh Wallace, Head of Digital Media, National Museums Scotland

Amy Clarke, Marketing Officer, Royal Shakespeare Company

Dafydd James, Head of New Media, Amgueddfa Cymru

Enhancing your digital marketing strategy – a panel discussion

Welcome and Introduction

Hugh Wallace has overall responsibility for the digital strategy and online presence for National Museums Scotland. He has fifteen years' experience working with the internet and new media and joined the National Museums in 2009 and since then has been busy completely refreshing the website, developed integrated social media plans and piloted the use of mobile phone interpretations in galleries.

Amy Clarke joined the RSC in 2008 and manages large-scale multi-platform recruitment campaigns, managing the strategy and implementation of RSC's email marketing. Since joining the RSC, she's established and developed Facebook, Twitter and Flickr platforms for the RSC.

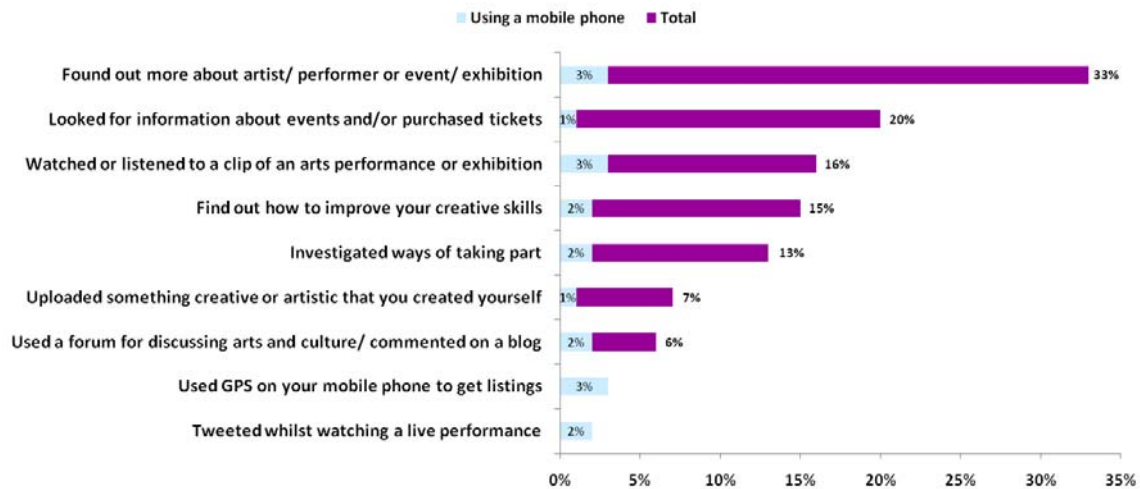
Dafydd James leads the new media department at National Museums Wales, developing digital contents for its seven sites.

Charlotte presented some research she's been involved with as the project manager for Audiences UK – digital audiences research commissioned by Arts Council, England and published last week: it can be found on [ACE's website](#), and Charlotte is happy to talk anyone through it or discuss it. The research was conducted with 2000 members of the UK online population: a combination of an e-survey and some focus groups, looking at their online and offline cultural consumption patterns.

The majority are confident with their own internet capabilities, but the sophisticated use of mobile phone technologies, such as apps, is less wide-spread (though still a majority). The majority say that they are enjoying new technologies but they don't keep very up to date. Over 3/5 of UK online adults are now using social media: 55% use Facebook, but there is a dramatic jump down to the next most used – 18% using YouTube.

People engage with the arts online in a range of different ways, from discovering and learning to sharing and creating, but they're still not actively consuming culture online, but they are filtering and finding out about things, and then moving on to actually experiencing the cultural event live.

Compared with general status updates, the use of social media as a tool for sharing information about arts and culture is still very limited. A small minority share or seek information about arts and cultural events using social media, compared with those update their status is a general way. A lot of the research participants saw a role for digital technology in the facilitation and sharing of access to the arts, but not many are quite yet consuming arts and culture online, they just let their family and friends know about their experience or look for information about live events.



The research was part of a massive segmentation study, which identified five audience segments. The research focussed on the top three segments:

- The 'leading edge' audience
- The 'core audience for arts and culture'
- The 'older audience'

The leading edge audience

An example of this segment was a man watching TV, holding his Blackberry and on his laptop all at the same time – Tweeting, searching, watching. These people are generally younger, under thirty-five, avid consumers of arts and culture. They are practically online all day – they are always on Facebook with over 1000 friends (the average globally is about 130). They share a lot of links to online arts and culture on Facebook, they subscribe to mailing lists: they wouldn't pay to take a gallery tour or watch a gig online – they know how to get things free and they don't have any qualms about that. They might pay a bit more for stuff in the future when they are older and can afford it, but not just yet.

The core audience

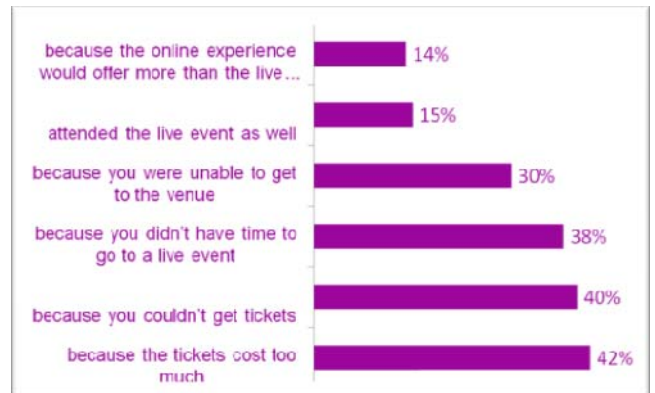
These are slightly less avid consumers of technology: they are 45 years old or less, ABC1 demographic and they do attend a lot of activities – quite general arts and culture, not so much cutting edge events. The example given was a woman doing her online shopping, going on to Time Out London to find out what she could do with her family at the weekend, then buying tickets. They enjoy owning a lot of the latest gadgets, they've got a new iPhone, they see the internet as a crucial part of everyday life, they always purchase their tickets online and they spend a lot on live arts and culture. They are not sure about paying for arts and culture online, but they are more prepared to pay for it than the leading edge audience.

The older audience

The portrait for this was a Yorkshire woman, who did online banking, checked her emails and bought tickets online. Over 45 years old, they attend quite a lot of mainstream arts and cultural events – big events, musicals, well-trusted brands. They're not luddites but they don't go overboard on technology and don't have all the latest gadgets; they have a mobile but really just use it for calls and texts. They think the internet is incredible, but they have a nervousness about using it more; they don't like to give out many personal details, so signing up for mailing lists online is not something they are comfortable with; they definitely don't download or upload; they like emails from theatres and so on that they've been to before, but wouldn't open an unsolicited email.

Why audiences engage with culture online

Of those that DO engage in online arts, what are their reasons? The majority said it was because the live tickets cost too much but they don't want to pay for the online experience, so a balance needs to be struck; some said it was because they couldn't get tickets for the live event, so it is an alternative. Some didn't have time to go, or were unable to get to the venue, so there are definitely issues around access and availability that make online culture viable. But it is still as an alternative to the real thing, not an active choice instead of the live thing.



In summary:

- Arts online is mainstream – but a complement rather than a substitute for live
- A marketing channel first and foremost
- Google, Facebook and YouTube – arts organisations must master them
- Clearly defined audience segments - tailor your marketing strategy accordingly:
 - search engines key to all segments
 - Facebook and Twitter key for leading edge and (to a degree) core
 - older audiences need familiar brands – online newspapers, listings
- Some (limited) opportunities for augmenting arts experiences online – but spend your money carefully!

Hugh Wallace, Head of Digital Media, National Museums Scotland *Starting from scratch*

The presentation is called that because it is about Hugh and his team's experience over the last year and the process they've been through, the research they've used, how they've put their strategy in place, and where they think it's going in the future.

Background

National Museums Scotland is the museums service for Scotland with five different sites with diverse focuses and collections: the National War Museum, the National Museum of Flight, the National Museum of Costume, the National Museum of Rural Life, the National Museum of Scotland (the main site, currently closed, undergoing major refurbishment). In terms of digital, a year ago everything was 'tumbleweedy', with a dated website not offering the content that was needed or wanted. They have now developed what they call their 'own little eco-system'. They re-launched the website at the beginning of November as a first step, offering the right kind of content and experiences, designed to be open technology, thinking through the desktop experience, the tablet experience, the mobile experience. They also have what are now considered the main social media presences (Facebook, Twitter, Glow, Flickr, WordPress, Wikipedia), some of which are working well, some of which are still being looked at. These channels are not seen as stand-alone, as each social media platform can feed another and they see a lot of traffic from one to another.

How did they get there?

Without burying yourself in stats every single day, it's very important to get a view of what people are doing on your website. They extracted a lot of useful information – who's visiting, what are they looking at, what are the user journeys. It's quite difficult in arts and cultural venues to build a return on investment model, especially for non-ticketed ones. They could see that 60% of visitors were looking to plan a visit; about 20% were looking at 'depth' content (resources, games, things that take more time online); the brand terminology was scoring highly as to how people were getting to the site via search, showing the offline marketing was working well, so people were searching on National Museum Scotland, National Museum of Scotland... They could see that they were growing traffic from social media sites, particularly Facebook and Twitter over the last six months since they've been more active with those platforms. He advises looking at the key patterns of content being used, whether it's collections information, event information, and so on.

Asking your audiences

They did a substantial piece of research into their existing audio guides and looked at the trends in audio guides and how mobiles fit into that, and what people want out of those, where mobile is going from a market perspective and the anticipated growth in the use of smart phone usage. A useful exercise in assessing what the in-gallery experience could be, it also gave an insight into the current use of their website and other online presences.

When it came to the website redesign, they did crowd sourcing exercises to develop the new navigation and developed new features. It wasn't a full site overhaul, but they wanted to put some audience experiences and opinions into the process they went through. They did marketplace analysis – what are people using and who is setting the tone in the sector (e.g. the V&A's excellent collection search functionality, Brooklyn's use of FourSquare, Tate put their online strategy online). But insight needs to look beyond the sector, so they looked at sites close to the sector such as Guardian: there are also invaluable free reports such as Nielsen's Global Faces and

Networked Places (<http://bit.ly/hODoM>), Pew have published online some amazing (though US-based) information about digital trends (www.pewinternet.org), and Econsultancy is always a mine of information (<http://econsultancy.com/uk>). The report that Charlotte's talked about should be read by everyone as it is an invaluable study.

Listening in

They've been assessing what people have been saying about the organisation before they were so active in social media. Social monitoring is important, so they do that fairly consistently using tools like Social Mention, Addictomatic, Twitter searches: they also use Google review sites like Google Hotpot, Yelp, Qype. There are some nice sites that give you a view of how your visitors are rating their overall experience, which helps to feed in to what the online experience is.

The synthesis of this is five principles:

- 'Snackable' content is readily available
- The online world blends seamlessly with the physical
- People share their experiences
- Dialogue is the expectation
- Information is accessible

What this might look like

They have 360° photos of the cockpit of Concorde, which they posted on their website and proved very popular, and were picked up by a popular technology blog, and led to a lot of dialogue. This led to 70 Facebook likes + 130 Tweets + 135 comments = 50,000 extra visits to their site.

They relaunched the website using the data they had, focussing in on the people who were coming for physical visits, looking for visitor information, exhibition information and so on: there are easy ways into the 'depth' content too though, and they've made sure that social bookmarks are featured everywhere. They tailored pages – specifically the home pages of the separate museums – for particular audiences, making popular content easy to find, bright, accessible. They make sure things like the blog are mentioned from the site and the Flickr profile is integrated, so it is easy to see there are user generated opportunities.

As they grow, they want to:

- Offer more opportunities to participate and create experiences
- Reflect diverse audiences and offer content that informs, educates, inspires
- Value quality as well as quantity
- Identify who the niche audiences are in the grand scheme of things

Dafydd James, Head of New Media, Amgueddfa Cymru ***Evaluating the impact of a collections website***

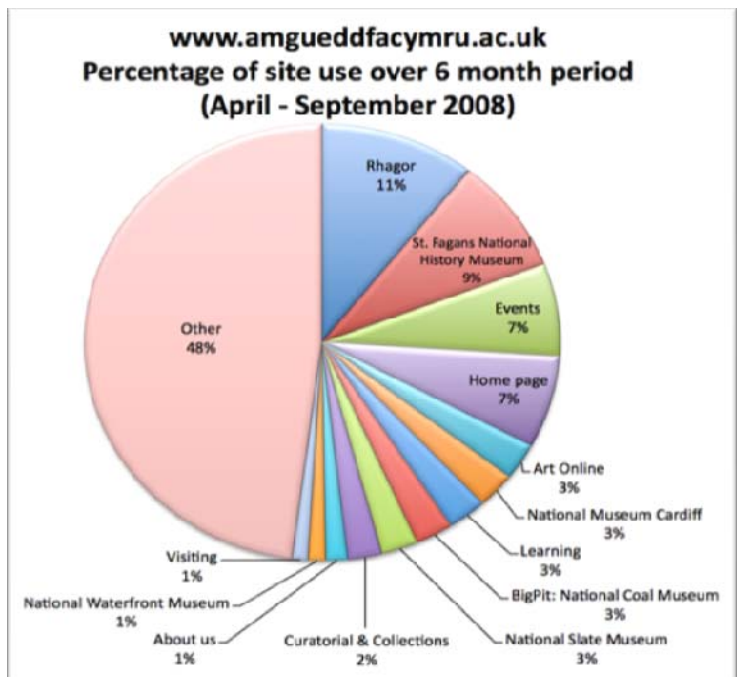
Dafydd leads a small team that develops content for all kinds of digital media projects for the seven sites of the National Museums across Wales: the overall brand National Museum Wales covers National Wool Museum, National Museum Cardiff,

St Fagan's National History Museum, National Coal Museum, National Slate Museum, National Roman Legion Museum and National Waterfront Museum. For this presentation, he focussed on the collections aspect of the museums.

Rhagor

In August 2007, they launched 'Rhagor', which is Welsh for more, is a site that tells the story behind the collections and museums, providing information that might not otherwise be available easily. It was an advocacy exercise, as they couldn't put the collections online, so it was interpretive content online. It's set up as an article-based website across a variety of media, most of which are geo-coded to search by location. It was their first website that had an option for comment – which they did 'under the radar' without telling many people they were doing it, especially their trustees. They evaluated it a year later, using qualitative and quantitative analysis. They started with the basic of how many visitors they were getting to the site, putting it in the context of the other sub-sites they run, including the individual museum sites, art online and events pages. They have to publish everything – apart from their work in social media – bi-lingually, which can be difficult, including the fact that it means two URLs to analyse, so in the Welsh URL (www.amgeddfacymru.ac.uk), Rhagor came out as the most popular site.

Drilling further down into the stats, it showed that visitors were spending comparatively more time on Rhagor than the rest of the site – reading articles, engaging with the content.



People were mostly landing on articles as referrals from Google: they were more concerned about finding content that they were looking for than relating to the name Rhagor or National Museum Wales or its sub-brands. So they investigated what were the top search terms that were leading to Rhagor in the period they were analysing:

English search terms

- Welsh phrases
- Ghost slug
- Largest turtle

Welsh search terms

- Celtiaid (Celts)
- Castel Cydweli (Kidwelly Castle)
- Siarcod (Sharks)

So people were looking for information and finding that information in the content of Rhagor, arriving straight at the article not going via the home page. They did a

comparison for the last six months and 'largest turtle' has actually taken the top spot, and in fact became the four top search terms ('largest turtle', 'largest turtle in the world', 'biggest turtle in the world', 'world's largest turtle'). They hadn't done any SEO on it, but Rhagor comes up at the top of Google searches on those terms – there could be lessons to be learnt from that. So looking at both languages shows that different things are being searched for, and different articles are being read too. Does this mean that the Welsh language homepage should be a direct reflection of the English one or vice versa? They are still working out how to deal with this, especially as so many of the visitors are coming via Google and bypassing the homepage anyway.

Flickr project

They also started a parallel project in January 2008 putting some of the collections on Flickr: they found they got low referrals back to the website, which they felt didn't matter too much as it was an advocacy exercise, and the goal was to communicate the collections and get information across about the collections, hopefully to trigger a desire to visit one of the museums. The main thing they got out of this strand was that they got good comments and feedback, which fed into the collections directly in some instances: the example given was an archive photograph of a church spire being repaired, and on Flickr someone noticed and pointed out a fourth person in the shot, where the curator had just seen three.

As a result of the evaluation, they made some changes to the site: the brand awareness for Rhagor seemed quite low. So now they drive traffic from the other parts of the website, such as from one of the galleries, sending people to further information on Rhagor.



Comments

They found that having the comments as a transparent dialogue about an article, with the staff feeding in or not, was adding to people's experience. In the end, they didn't have to work hard to win over the trustees – it was a way of combining aspects of personal history with more authoritative comment and museum expertise. They also have a database of their artworks online, so they rolled the comments functionality out across that. It got a raft of negative feedback about 'why can't I see the image?', so that gave them a chance to pre-empt bad feeling about that section of the site by explaining about copyright or that some images were awaiting digitisation. Without the comments section, they would never have known that that was how people were feeling about that database.

They've used existing articles as exemplars to give to other curators: using the 'ghost slug' example showed the importance of topical content. It also had a call to action, which resulted in hundreds of comments, which actually contributed to the

curator's research. Having a digital champion in each department is really useful to work as an ambassador for digital and the marketing department's work. They realised as they went on that they could end up just continuing to evaluate, and not actually implement anything that they found out, so it is important to know when to stop. Nothing is ever going to be perfect.

**Amy Clarke – Marketing Officer (Corporate), Royal Shakespeare
Company
*RSC and social media***

Background to the RSC

The presentation covered what the RSC has done with social media since she joined the RSC in 2008.

They did brand research in 2009 to see how much people recognised the RSC and where they sat in the cultural landscape.

- 82% of the UK population are aware of the RSC. This awareness rises to 87% amongst those of AB social grade
- Those of AB social grade and aged 16-24 are amongst those most likely to have seen advertising from the RSC
- 44% of the general population recognise the RSC logo, placing the RSC ahead of other theatre organisations
- 16% of the population have seen a production by the RSC This figure rises to 1 in 5 of those in social grade ABC1

They also investigated how they are perceived:

- The majority of the UK population perceive the RSC as: high quality, successful, entertaining, for everyone, admired, creative
- Amongst 16-24 year olds the strongest perceptions of the RSC are: high quality, successful and creative
- 40% see the RSC as upmarket
- More favourable and broader perceptions are to be found amongst ABC1s

None of this was a surprise.

New audiences target market

Like most organisations, they have targets to meet. They strive for age equality: many of their audience is over the age of 44, so they try to attract those aged 16-44, particularly 16-24, for which they have launched a scheme called The RSC Key, which is a membership scheme for that age group.

They strive to achieve social equality, specifically C2s, and also improve the diversity of their audiences by attracting more BME audiences.

So those aims fit in with the use of social media, using it to attract those groups that are generally harder for the RSC to reach.

Social media journey

This started in 2008: when Amy joined the RSC, there was a Facebook page and presence on MySpace and Bebo that nobody really knew about. So they started by scoping all the social media channels that were available at the time through desk research, identifying those that were most relevant to their target audiences. They didn't want to do everything at once, they wanted to focus on the ones that were going to pay dividends. So they started by moving from a Facebook group to a Facebook page, which offered more flexibility; they started a Twitter feed; they established a Flickr group; and a bit later they set up a YouTube channel. They got people a little bit interested, but they had to work hard in the marketing team to promote the channels internally, building awareness that the RSC was on these channels, and gain buy-in across the organisation. The RSC approach on social media is to be responsive to people to contact them – it's like a new customer service desk with people asking questions, giving feedback. They strive to be active, attempting to post at least one thing every day, sometimes more, depending on how busy they are and what they've got going on. The aim is to offer a glimpse into the life of the whole RSC – not just about the productions that go on stage: Amy's job is to market anything that happens away from the stage. They don't use social media directly as sales channels, but to deepen engagement, albeit it is always clear that tickets are on sale and how to buy them – but it's mainly about storytelling. They strive to be innovative and creative, with Such Tweet Sorrow as an example (covered in more detail later). Above all, they want to be fun, to counteract the upmarket, stuffy and unapproachable image, and the social media channels can capture new audiences that aren't so familiar with the RSC and counteract those preconceptions: they have a more relaxed voice, and try to talk about fun things.

Where is Matilda?

They work collaboratively, using ideas from different departments and different members of the marketing team. This idea used a cut out that was used for a photo shoot (cost about £100 and now has had quite a life). They took it around Stratford and photographed it in about twelve different locations. In the week that they launched ticket sales for Matilda, they ran 'where is Matilda today', which peaked on Facebook with a lot of conversation about Stratford, people's places, about the show. It was easy to do and cheap, and really worked.

Working together

On social media, they work with people who are not normally part of the RSC but are involved in productions. One example was working with Tim Minchin, who wrote the music for Matilda. He was on the up then, and had a lot of fans that the RSC were not going to otherwise reach. They worked with his fansite and his official blog. The RSC created lot of video content around Matilda, and whenever it was put on the RSC's YouTube site, the administrators of Tim Minchin's fansite and blog would embed it, and put it on his Facebook and Twitter pages. This was of course free and directed people to the RSC's YouTube page, getting more and more hits with each bit of video that was posted, creating relationships with people who had previously just had links with Tim Minchin.

Measuring Success

They use GA to track visits to the website and traffic from the social media.

- For 10/11 Facebook is the website's fourth referrer, generating 18,000 visits and £4,500 sales
- Twitter has generated 6,500 visits and £2,500 sales

The initial investment was £300 for the Facebook page in early 2009, so it's an extraordinary return on investment.

Questions

What do the audiences think of the presenters' companies' websites – what qualitative information has been gathered.

Hugh Wallace – They've done the standard online questionnaire. They also talk to their physical audiences, so there is a question about the website on the survey people are given when they leave the museum. It is hard to get those surveys back: there is really a type of person who fills in an online form. One of the big things for them is trying to look at the ways and means of finding out what a meaningful online experience is. All three of them are part of the Culture24 project, which is trying to get exactly that kind of information.

Amy – They do audience research for every production, and that always has questions about the website, mainly related to the booking experience. They've recently launched a new website, so there will probably be some more research done soon about the new site.