

Digital glue

- *marketing and programming working together*

Chloe Rickard, Communications Coordinator –
Kneehigh

and

Sarah Ellis, Digital Producer – Royal
Shakespeare Company



Chaired by Claire Treadwell, Head of Marketing – AMA

This session will explore how marketing and programming teams can work together and how digital projects can bring together marketing, art and audiences.

We're going to look at two case studies. The first of these two case studies is from [Chloe Rickard](#), Communications Coordinator at Kneehigh which is an international touring company based in Cornwall. Chloe manages the digital and online strands of their communications as well as building relationships with venues, audiences, stakeholders and within the company. This second case study is from Sarah Ellis who is Digital Producer at the Royal Shakespeare Company. [Sarah](#) was previously Head of Creative Programmes at the Albany Theatre and a creative producer specialising in digital and literature.

Chloe Rickard, Communications Coordinator – Kneehigh

We're a touring company based in Cornwall and at the moment we've got two shows touring – *Brief Encounter* currently in Australia and *Tristan and Yseult* which is about to open in Berkeley at the start of a US tour. However our roots are still very definitely in Cornwall. Our offices are there, and all our shows start life in our rehearsal barns on the cliffs of Gorran Haven

One of the maxims of our company is a Joan Miro quote: *To be truly universal, you must start with the truly local*. This quote really encompasses what I'm going to talk about today, and where I believe successful digital projects should start.

I'll talk about the app we made last year: *Kneehigh Rambles*, why we decided to make an app, how we made and promoted it and our hopes for audience development using digital projects in the future. Budget-wise and capacity-wise we are a relatively small organisation, and this was a relatively small project, but I hope it shows that arts organisations of any size. There are three questions – two audience development-type questions and one artistic-type question – that fed into the decision to make an app and I thought it might be useful to go through them to show our thinking.

First I'll tell you about the wider Rambles programme. We have three strands to the company. One is touring, second is our own venue – a tent called the Asylum, where we produce and present work in Cornwall, and the third strand is our Community Engagement programme: *Kneehigh Rambles*, which through free tickets, workshops, artists' activity and events, aims to engage creatively with local communities. That's in its fourth year and has been really successful at engaging audiences who haven't experienced live theatre before.

So the first question, which was part of the thinking behind the Rambles programme, was; ***how can we attract and engage audiences who haven't got access to theatre for whatever reason?***

Cornwall is really rural. You're often an hour away from an arts venue which might be a village hall and public transport is minimal. Add to that multiple deprivation and really high unemployment, especially among young people, and you've got a population who find it really hard to access art, be it for social or financial reasons, or just practical. We made it one of our audience development goals to attract and engage people – especially young people – from rural areas, and from areas that have little access to the arts.

The second question arose from the Rambles programme. As part of the programme our writer; Anna Maria Murphy, walked the 'roads less travelled' of Cornwall, meeting people, listening to their stories, and retelling them in a series of pop up events for local communities. These walks have resulted in a huge and diverse body of stories and poetry which form a sort of 'living' map of Cornwall. Though Anna tells the stories at small events, and we made a little book, the question was; **how can we get this great material out to a wider audience?**

The third question is more to do with Kneehigh's artistic process and the culture within the company. We've been going for 33 years and we've always been about live event. From the beginning we performed on cliff tops, in harbours and in the middle of the woods. The experience for performers and audience changed from night to night, and the way this shapes the performances has stayed with us even though we now perform in 'proper' theatres. There has been certain reticence about 'digital' within the company. This is mainly because 'liveness' is so important to the work, and there is a tendency to feel like by using digital you might lose this. So the third question is; **if we are going to embrace digital as an organisation, how do we keep the 'liveness'?**

Around the time that we were pondering these questions, we were invited to come to an app development workshop for NPOs organised by Falmouth University and the Arts Council. It was led by Calvium, a digital development company who have made apps with the Guardian, the National Trust, and Bristol Old Vic among others. What Calvium are really good at, and have developed a platform that makes them easy to build, are locational apps, that use the GPS on your phone to take you on a multimedia walk. The idea for our app

formed: a walk round an area in Cornwall where Anna had collected stories, where at certain points stories would be triggered, It would be like going on a walk with Anna and Kneehigh, but at any time. You would also be able to listen to the stories from wherever you were using an 'armchair mode'. This idea neatly answered the three questions that we had.



Q: If we are going to embrace digital as an organisation, how do we keep the 'liveness'?

A: We can embrace a digital future but retain our core values

Because you listen to the stories in the landscape, in the place they were collected, and that landscape will always be different, your experience will change from day to day, which therefore keeps a live element.

Q: How can we attract and engage audiences who haven't got access to theatre for whatever reason?

A: By using digital we can fulfil audience development objectives

Young and rural audiences are able to access this material for free and access it in a non-threatening way, at their own speed and on their own terms. The experience will hopefully make them more likely to come to a Kneehigh show in their local village hall or a show in the Asylum – there's a lot to be said for being able to think 'I know them, I know what they do'.

Q: How can we get Anna's great stories out to a wider audience?

A: Apps mean Great Art for everyone!

The potential audience for apps is staggering. Apple passed 1bn downloads recently. There is essentially no limit to the number of people that could access Anna's stories!

So we had really strong reasons for progressing with the project. Now to make the app! We met up with Calvium to chat through what the app would look like and how it would work. We decided our location would be Perranporth and set about marking the route and working out where the stories would go. The apps that Calvium have worked on before have been based in city centres with clearly marked roads, so mapping the cliff paths and narrow passageways of Perranporth was a challenge. We recorded the stories we had chosen for the app, and sound designer Phil Innes wove them together into a soundscape that would play along the route, with different stories triggered at different locations.



This is one of the stories, about Elizabeth from Perranporth, who, aged 90, is still surfing today: <http://vimeo.com/60006293>

We had a graphic designer who re-drew the map and squashed all of our Kneehigh graphics into iPhone-size files. We tested and re-tested, sent office staff out to walk the route, tweaked the map after they got lost, and finally launched the app with a small group of friends in May in Perranporth. It was great to see a bunch of people laughing and listening to Anna's stories while looking out across the beach where the story was collected.

Next was the challenge of getting the word out about our app. We identified key target markets, some traditional Kneehigh audiences, and some who maybe hadn't heard of us – walkers, holiday makers, families and residents of the area. And obviously, those young, rural, non-engaged groups I talked about earlier.

To reach them we used a wide variety of tools. We made flyers and window stickers to distribute in Perranporth that were intended to appeal to the families, residents and holidaymakers. We used our social media and email list to reach those already engaged with Kneehigh, and have a download QR in all our programmes and print.

TARGET MARKETS

Highly engaged:

- Kneehigh Cornish hard core fans
- Kneehigh international and national audience
- Fans of digital art/theatre
- Audiences of other arts in Cornwall

Less engaged:

- Young people
- Family holidays
- Walkers
- Perranporth residents

We wrote an article for Guardian Culture Pros blog, and made sure the app was covered in local media. We spoke to group leaders and participants from the Rambles programme, and encouraged them to try the app. It was surprising and satisfying that young people who felt alienated and worried about the concept of going to a traditional, live theatre event felt absolutely at home with this form of art. The hope is that these young people will feel less alienated and worried about attending a theatre event in the future as they 'know' the company and what we're about – essentially, that we tell stories.

Getting the word out

- Google adwords
- Flyers in Perranporth
- Guardian Culture Pros blog
- Local press
- Facebook and Twitter
- Email
- Holiday parks and accommodation providers
- Tourist Information
- Reciprocal from other arts organisations
- Talking to community groups
- Kneehigh print (programmes etc.)

As it was our first foray into digital, we kept expectations low and our target was for 500 people to download the app in this year. We surpassed that in the first three months, which is really promising.

We've found getting qualitative feedback difficult – although we have a link in the app to a Survey Monkey survey we haven't had a huge response.

Objectives

- 500 downloads by January 2014
- 200 downloads from posters/window stickers in Perranporth over the summer (as this implies tourists rather than our core audience)

However we do know that of the respondents half used the app in Perranporth and half at home using the 'armchair mode', and there were some very positive comments. From the appstore stats we know the app has been downloaded about 700 times, and from all over the UK as well as from many different countries overseas. And we've got a Five Star rating on the app store, which is more than Angry Birds!

Evaluation

- 7% traffic to our website is to app page
- 700 total downloads
- 188 visits from the QR code on flyers and window stickers in Perranporth
- Users in UK, Australia, US, and Europe

'A beautiful walk and some hilarious, touching, thought provoking stories – the whole experience even greater than the sum of the parts. More please!'

A success and a great foundation for the future. I think this was down to it being an art- and artist- led project using a simple concept that we are good at – telling stories in an imaginative way. If anything, making this app just made us want to do more and a formerly reticent artistic team have new found enthusiasm for digital projects. We are starting to think differently when approaching new projects, asking 'how could digital augment this project?'

Implications for Kneehigh

- Artistic team have 'bought into' digital
- successful because like any other Kneehigh project it was artist-led
- Likely to consider digital projects integrated into artistic programme

We plan to make more apps like the first. We have so many more stories from Cornwall that we want to share. And we want to spread our wings and our walks wider too. In Liverpool in June we are opening a new show at the re-opened Everyman – a radical new version of the *Beggar's Opera*. It's been written by Carl Grose and one of his inspirations is urban myths. We'd love Anna to walk the streets of Liverpool collecting urban myths and turn them into an app. Anna is also quite taken by the idea of an app based in New York ...

We are also now thinking about how digital can strengthen audience development in other areas. We are looking at creating an interactive digital education resource for students, and I'm putting together plans for an app promoting next year's Asylum season in Cornwall, with information, videos, offers and games.

Essentially, through taking this – relatively- baby step, we have come to realise that digital and live theatre can and do work together and that digital can strengthen and widen the offer, reaching new audiences and keeping existing ones interested. Making the app was a relatively easy and low cost way for a small arts organisation to turn very local stories into a piece of digital art that has an almost limitless potential reach. We also kept our core values and Cornwall at the heart of the project and went 'art first', like the rest of our work. So above all, we are learnt that using digital can really capture the essence of what Joan Miro said; '*To be truly universal, you must start with the truly local.*'

Sarah Ellis, Digital Producer – Royal Shakespeare Company

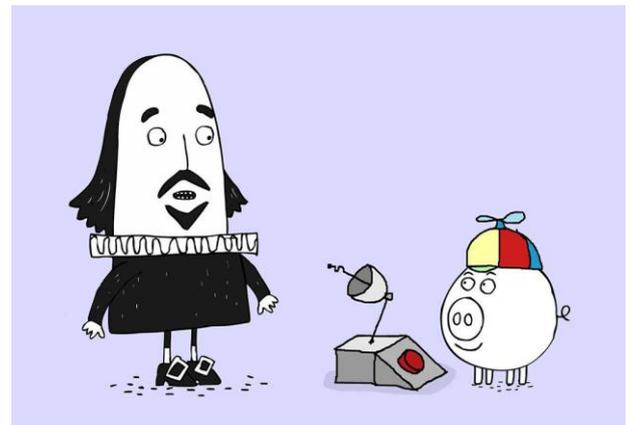
I'm not a marketer – I work in the events and exhibitions team at the Royal Shakespeare Company (RSC) but I work really closely with those departments. I'm going to talk to you today about our *Midsummer Night's Dreaming* project which couldn't have happened without working closely with marketing, comms and people who really understand, are talking to and listening to audiences every day.

I work for the Royal Shakespeare Company and we are constantly reminded of our past. Our writer in residence was born 450 years ago next year so we have a legacy, we have a canon and our challenge it to constantly innovate with his text and find some relevance today. What we're looking at is; 'what does Shakespeare say today about our work and in the digital space?' Where I come on board, is looking at the future and new ways of interpreting Shakespeare. *Midsummer Night's Dreaming* was built around the ***past, present and future.***

How do we take our core audiences with us and invite new people to participate in an open and inclusive way? Where can we find spaces for Shakespeare to occur and appear that are new and fresh and that link us with a different world? We got Shakespeare to collaborate with Francis Bacon who represents Google (image above) and collaborated with a company that we thought would sit right with us and look at scalability, experiment, innovate and take risks. It's been interesting from the talks that have happened already today how many of those successes and failures resonate in this project. We were ambitious with an experiment and what I'll take you through today are the questions that it brought up and what happens when a project needs to change something and unlock possibilities. What I hope with this project is that people will come

The future

- More apps in Cornwall
- Liverpool Urban Myths app
- Education
- Asylum promotion



back to it and leap from it. Hopefully people will make better work through it, have a reaction to it and respond to it which is what success can be.

We started by looking at a question for the RSC and a question for Google. The question for the RSC was; 'how can we broaden the RSC experience globally and into new places?' The question that Google came up with was; 'imagine if you created a piece of theatre for the internet – what would it look like?' They were really chunky, interesting questions and mutually interesting but they allowed us a firm basis for the collaboration which is what we came back to when we were frontier-working with new platforms and new ideas.

Devices to tell stories

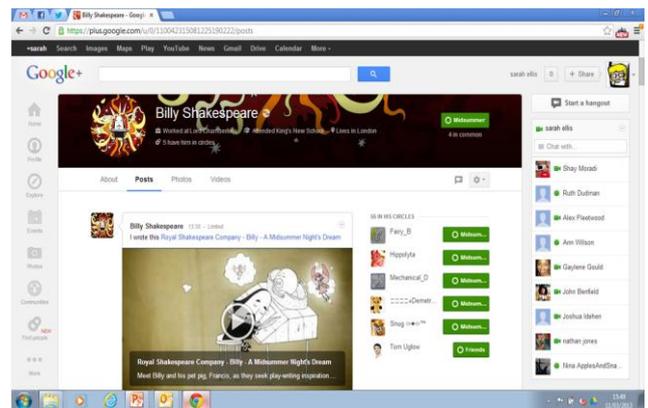
We *know* our stage in Stratford – we have an understanding of it and we innovate with our infrastructure but the online space was a new world for us as a company. We started to look at what are the new theatre places, what are the new platforms for theatre to occur and I think what's already been referenced this morning is the emergence of the mobile technology and how theatre can be with you all of the time. It can come to you and come outside of its building which I thought was an interesting area for us to look at. We decided on the play *Midsummer Night's Dreaming* because it's episodic – it always goes forward in time. We then had to consider how we could link the live experience and the online experience.



We performed the play over three days which was the actual real time of the play in the text at the points in time where the play happened. In between those spaces we let the online world appear and have a conversation and a performance. The actors would perform the lines of the play and then we'd create an online story world that would act in the way that social media would act. The easiest way to explain it is; imagine if all your friends had gone to a party that you haven't gone to, how would you experience it? By looking at their social media feeds and finding out what happened. You can find out all the gossip, you can find out what went wrong and what went right. That was the playful premise that we were working with. With *Midsummer Night's Dream* there's a real world, there's a fairy world, and lots that we could unlock in that space.

Communities

We had to evolve an online community. Google+ was a new platform for us and we were also aware of our voice as the RSC and what people expect of that. It was much easier to talk through a character. We 'talk' through our actors and there is something that you can do with a character that you can't do in 'real life' which is why people have avatars and that's about understanding the online psychology of the internet. Billy Shakespeare is a character that we've used in other campaigns and we thought we'd bring him out into the social media space.



Rachel Thompson, the 'voice' behind Billy Shakespeare, was uploading content each day that she found interesting on the internet. Creating content for other places is a key thing in our next phase of creation of content for online. You also need to go to communities that you want to bring on board. We're not a receptacle for people to come to us – you've got to get out there and that's the significant different for us. Rachel would actively comment and engage with other Shakespeare networks, of which there are many, but also craft networks, art networks, the Etsy community and

Pinterest to see what they picked up. More importantly we needed to create content that connected with those networks. For example we had *Midsummer Night's Moon Fridays* which was a really playful thing that the RSC, as an organisation didn't put out there, but Billy Shakespeare did. It was fun, it was silly and it was part of the play. We had Midsummer Playlists – people shared the music that they would want on certain scenes. Billy Shakespeare earned a trust and overall 1,000 people connected with that community.

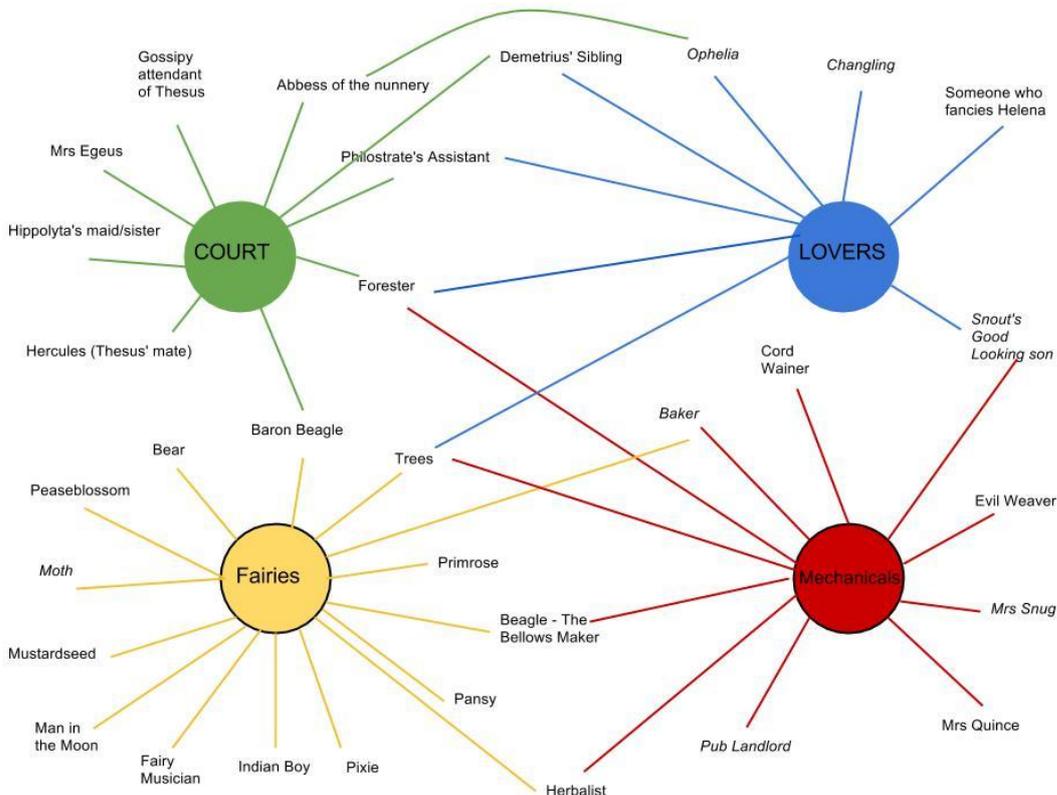
Moving forwards, the content that we had to create as an organisation meant that we were going into new spaces. We mainly worked in video and text and live. But also, we were trying to experiment with; 'what's sticky?' What do online audiences like? It was really clear that *visual* works brilliantly on social media. Your text is great but if it is accompanied by a really strong image people will see it, it stands out and if you think about our social media highways growing bigger

Online content

- Live
- Hangouts
- Video
- Text
- Animated gifs
- Photos
- Soundcloud / audio
- Maps
- Animation



and busier it needs to interact with that and be stronger. We also looked at animated gifs and it was fun explaining that in the organisation and playing with that. It's always good to know that we may not have the answers but we just need to find the right people who are the innovators and enable them and create a space where they can be playful. That is where, I think, looking at it from a programming perspective, working with marketers around that we can have some real fun and play to our strengths. We also looked at Sound Cloud and audio is really important – letting an actor's voice out there doesn't have to be done via video and costly. You can upload a file that can go on Sound Cloud and create an auditory aesthetic and visual and remember that audiences receive things in different ways. All of this online content was complementing and bringing together an online character map.



The theatre community were not sure how comfortable they'd feel about it but the tech community really wanted to be let in to try it and for it to work. What happened in the live performance though is that that turned around. The tech community felt it was a barrier and didn't like it, the culture community enjoyed it and academics in particular really liked it and, possibly because they know the text so well, they knew what was coming up and they were able to frame it and share it. It provided a freedom for people to be able to play. What's also quite interesting is that we talk about streaming and we talk about the hi-tech of streaming in cinema – *this* is streaming but it is your public who are doing the streaming themselves. Is there something around this that can enable people to do a people's cut, a people's choice of a piece of work that is scalable on a large scale but also on a smaller-scale piece of work? They're bringing their own devices, they have their own technology. Going back to the slide at the beginning; devices to tell stories, their version, what they liked and their interpretation and they become influencers again.

The picture shows one of our audiences sitting outside at midnight in Stratford with some bells tolling and it's the end of the play. It's a meeting point, a 'liveness', the coming together of the online and the live space. I think there's so much more to unpick here and we just scratched the surface. We've started on this and there's so much more that we can learn and do and hopefully other people will experiment and play with it and get it right for what they want it to be. But, we needed a legacy and we needed something to show about what came together. We created a sound cloud which is a full



recording of the play by RSC actors but every five seconds a piece of online content is tagged to the play. That was to give a literal interpretation of the live and online coming together. You don't see a full narrative and that's something that from our learning we need to unpick and address and get right. But you do see glimpses of the narrative and what the question really is; 'how do we receive culture online, is it the same way as a live performance or is it completely different?' It's OK to be different, it's OK to receive it differently but we do need to understand more about that to make it meaningful with our audiences. And finally, these are our stats (below).

These say *something* about this project but what they can't give is information about the people who went into it and the goodwill that went into it – the questions, challenging, hearts and minds that this project challenged in the institution and also through audiences and what was brought up. Ultimately what we manually created was 3,000 pieces of content that were released every five minutes over three days. We didn't have an automated system, we had people who cared about it and wanted to participate. We also learnt that in the 21st century we are a content organisation and working with a collaborator such as Google as an amplifier – how far can we reach? Let's play to our strengths and let's find the right collaborator for the right organisation.

Stats

- There were 110,000 unique visitors on dream40.org during the weekend of the project.
- #Dream40 appeared on 25 million Twitter feeds.
- The active online creative community included 1000 people from across the world.
- The two project films were watched by 435,000 people.
- The Royal Shakespeare Company Google+ page increased in size by 742%.
- 3,000 pieces of content were released during the weekend of the project; project participants created half of this content.
- Over the weekend a piece of content was released at least every five minutes.

QUESTIONS

Delegate: I have a question for Chloe about the first presentation. You said that it was a low-cost project. We're phasing out our app which really ended up as a content generator that took over a website function. Can you tell me how much your app cost?

Chloe Rickard, Kneehigh: We already had the content production so it was just the recording which took three days for a sound designer and then the graphic design and the creation of the app by Calvium. It was around £8,000 for the full package including publishing to the App Store etc. They did that for us but if you know someone who can do Java Script then it's around \$100 to be a developer on the App Store.

Delegate: Sarah, what were your first steps in bringing the senior management team on board with the project?

Sarah Ellis, RSC: I had previously done a project called; *My Shakespeare* where I commissioned artists to prototype ideas around new ways of interpreting Shakespeare and I contacted Tom Uglow from Google to also commission him. The ideas started to grow and we didn't do the *My Shakespeare* commission but we looked at the idea of 'Shakespeare on Social' and what that might mean. It had a curiosity at the time for Michael Boyd who was the artistic director but in the interim he left and Greg Doran came on board so we also had to navigate a change of leadership. The project evolved and what we tried to do was to work as cross-organisational as possible and up and down so it wasn't just me, there were lots of people on board understanding it and wanting to drive it forwards. You have to work consensually in large organisations such as the RSC which sometimes means things are slower but the whole project time was only 18 months so that was pretty quick.

Chloe: I think the fact that the RSC have got a Digital Producer is amazing and it seems like a really good model for it to not be just the marketing team who are doing the digital thing but that it should be in the producing team as well and right at the heart of the artistic team.

Sarah: What's nice though is that I couldn't do it without the marketing team. In my opinion we need to think creatively everywhere as we're a creative organisation and that needs to be intrinsic in anything that we do that connects with an audience.

Delegate: [apologies – question difficult to hear on the session recording]

Sarah: Some we just threw out there and some we linked back. We commissioned some trailers and we really wanted to know where they were going but I do think there's something important about letting things be free and that we don't 'own' it in that way. Again this morning they talked about placing your content on different platforms but tagging it and putting annotations on your YouTube videos so that they can go back to your website etc. There are little tricks that I think make it work.

Delegate: I think it's interesting that you let it all 'go' because we're quite keen on linking up our whole online offering

Sarah: If you aim for 3,000 pieces of content every five minutes over the weekend you would end up 'herding cats' if you try to find out where every single piece has gone. It's better to follow the 'character' or something 'bigger' that groups that content together in easier-to-track pieces. Don't try to control it too much ... let it out there, let it breath and see where it goes, see where it settles and who comes back to you. Are you achieving new conversations, are your follower numbers on the rise, did that piece of content have an impact? I don't think we've necessarily got sophisticated enough tools yet to understand that but I do hear your concerns about wanting to control and understand it. In some ways, we can't understand everything but we need to push content out there to at least try to understand it.

Chloe: Everyone seems to be talking about content marketing at the moment and I think what's really unique for arts organisations is that we've got lots of amazing content at our fingertips. One of the keys to content marketing is being really generous and if you put something out there, the

people who do come back are truly interested and engaged. They might not be people that you would associate with your organisation but they are the people whose imagination and interest you've really peaked and they will come back and filter through.

Sarah: It's also about the bigger story. In terms of content, Google kept saying to us; 'without content we can't get very far' and I would say; 'go back to what you've done that's successful and you can re-share it'. We re-shared some of our building videos and things like that. We don't need to create new content all the time – it's about meaningful content and if RSC put something out there that represents theatre and theatre has a bigger profile then that's a good thing. It's not always about our brand it's about what we're working in and the advocacy around that which is when I think we could be better networked as organisations to see what's coming up and maybe share each other's content and work as aggregators for each other.

Chloe: It all goes back to what Sir Peter was saying this morning about linking up and having a database of content and the advocacy of art and artistic content.

Sarah: Don't just create content for your website. Create content that someone else might want to put on their website.

Delegate: A question for Sarah. You seem to have a lot of audience participation on smart phones and things like that. Thinking about those audiences creating content from your live experiences, did you worry about the curation of that content if they are releasing it elsewhere? Do you feel that it might damage your brand? Also, how do your artists feel about being portrayed under those sorts of circumstances?

Sarah: We do care what happens to the content and actors and artists also care in a similar way. We went through a long process to make sure that we understood what we *knew* was going to happen but there were certain things that we just didn't know, couldn't foresee. I think though that the difference is clear between what we produce and what our audience might produce. If we were filming something then we would have high-quality video but if it was an audience member's phone camera then you can see the difference. There's a known difference there between the types of footage. But, because we contextualised this in the way that we did then it was all about sharing and reach. I do think it is a question that will need to be navigated sensibly and internally I had to be careful about what we were and weren't sharing and talk to the actors all of the time about what the possibilities could be, where their image was going etc. It's going to be a bigger question and it's going to become more so. In theatre you have it already with actors being asked to blog, use their images online, videos and trailers. There's so much footage that's going online that we're asking actors to do I think contracts and IP will change along with our relationships with those people. This is one of the change makers and we need to play with that in a safe and respectful way.

Delegate: I was wondering the content that you created the show ...was that something that you had just a small number of people doing at a time or did you have individual people being each character and then how did you go through the approval process for the content that got put up there?

Sarah: it was tricky. We had a small group at the beginning and then I brought more people on board as it got bigger and also what we realised was that we need a different skill set so we needed to employ a film maker, we needed to employ different visual artists as we could see the need for the visual representation as much stronger. They had several characters so each writer probably had three or four characters each. We tried to get people to work together on one character but that didn't work as well as the writer needs to have the voice of the character. We had pre-prepared content of the writers' live writing. The other thing is that on social media you just don't want to put it out there and we did have one person who was a super fan who did comment on every single piece of content. But, if we just put it out there and didn't respond to it, it

would be really false and I think disrespectful to people who are engaging. Everyone was employed to follow their characters and there were some really nice exchanges going on over that weekend. In terms of an approval process that's really difficult because – what are we approving? It's artistic so it's not in the same vein as marketing. It was approval around; 'would this character say that thing' and briefs being as clear as possible. In the time that we had and the amount of content that we had we had to trust our artists. We can trust people and trust them to do their job. Trusting a character on social media was also a concern but it's mainly about common sense. If something happens take it offline immediately. We were trolled a couple of times and if something like that goes up, take it offline. Be decisive. Don't run it by committee, have someone who has an editorial responsibility and let them lead. Enable them to lead. We can have a chat about it and if someone feels badly we can deal with it face to face. When we forget the face to face bit is when bad behaviour occurs but we need to be respectful and treat people in the way that we'd like to be treated. We did put some cheeky content out there including Fairy Flying School which was a bit bonkers but a real joy and something that many people in the organisation really embraced.

Delegate: Sarah, I'd be interested in knowing more about your collaboration with Google and your work on Google+. Did you contact them or did they contact you?

Sarah: I emailed someone there that I respected creatively and that started a conversation which then grew into something else. We didn't want to just use Google+ as that didn't seem authentic – Twitter, Sound Cloud etc. were all used in the process but Google+ at that time was an emerging social media platform and by doing a project like this it was the right time for the platform and timely from their perspective. They were great to work with and I think that both organisations got a lot out of it and we learnt a lot through that collaboration.

Delegate: I found both case studies really interesting, one about how you can engage with rural audiences and developing brand awareness and engagement in that way and another where very directly that engagement can happen and you can enrich peoples' experiences. I'd like to ask you both the question from a financial perspective which is; how do you then know that has led to a growth in new people physically coming, buying a ticket, doing those things? Because ultimately that's what the most persuasive argument is in terms of how that affects the bottom line. I ask the question genuinely because I think that to justify £8,000 in development you really need to know – for our organisation that would mean an additional 1,000 people coming to the gallery to cover those costs. Can either of you tell me what you know about the impact or is it early days?

Chloe: Certainly for us it is early days and the other slightly different thing about Kneehigh is that this app particularly is part of our Rambles programme which is funded and it is to do with community engagement so, although from my perspective it's brilliant because we're engaging audiences that are the new generation of people who are going to pay to come to our events in Cornwall, it's a slightly different thing because it's the whole idea of the Rambles programme to do with free tickets and workshops and so in that sense we weren't looking to make any money out of this app. But I can certainly see how it would in the future because it's all to do with that re-engagement and drip feeding people with content so it's seeing the app and listening to the story and knowing that Kneehigh might pop up in a season brochure at your local theatre and you think 'that's what I've seen before'. But it is incredibly difficult to track back and as I mentioned, we found it hard to get qualitative feedback.

Sarah: I think that the RSC has a responsibility to innovate and question and it's in a position to do that where maybe a smaller company doesn't have that resource and capacity and I think that the best thing the RSC can do is to share that learning and present that back to the sector. I know the audience that I'm talking to today and I'm very aware of that. I fundraised for this project and I fundraised from Google so the cost to the organisation was capacity and resource and not financial but that capacity and resource has to be paid for from somewhere and it takes that away from somewhere else. In arts organisations we struggle with the other line in the budget which is

around value rather than tickets and the future monetisation value. I believe that there is a future monetisation value in this work and we had to do something that wasn't monetised in order to understand it and understand what the potential is. What a project like this does for the RSC is to get them talking to different people, it places us in a space where we might have better relationships with corporates and sponsors and different types of funding models. It also makes us look more broadly than tickets. It makes us look at what value the content has and is there transference, would people pay for it? But also, can we connect with audiences that might come back to us, how sticky is it? This is a sticky project and we're trying to get people to stick to it. Some people might say how is this possible for the bottom line and I genuinely think that we've got to think of the future models for theatres and arts organisations and look at streams of income and the internet and the capacity that it has to reach such a wide range of people and we really need to engage with that and that's what that project was about. So I'm afraid that I don't really have an answer with regards tickets sales but I think in terms of contracts and IP it would be difficult for us to monetise that with what we were asking people to do and that would've changed our relationship with the makers on the project.

Delegate: Following on from these projects, I know a lot of work goes into getting new people into schemes and a lot of work goes into people who come regularly but guiding people from their first experience, so, with the app or the digital and then guiding them through the process of coming again for that second visit rather than all the emphasis on the first visit and then they're left to find their own way through. With your Google+ community for example, your numbers went up considerably and I was just wondering what was now happening with them. Are they just existing on Google+, are there follow-up projects, how's it developing on from that?

Sarah: We brought them into our core and Google+ was just a way to a different community. People behave differently on social media streams like Twitter and Facebook and Google+ and there are different types of people using them. This project was about bringing those audiences into our core and in a way there was a handover to the marketing department to build on that. We did a gorgeous piece around *Candide* which was a graphic novel that riffed off *Midsummer Night's Dreaming* and it has influenced hangouts we're now using for *Anthony and Cleopatra*. We got a bigger understanding but it has to come into the core and we need to keep looking after them and I don't think that's around a project I think that's round about welcoming people into the organisation and that project did that job. You have to think what the right project is – what's the right question that you want to explore as an organisation?

Chloe: I agree. It might be someone's first experience and then it's about how sticky it is and keeping that engagement and allowing them other streams and ways to interact into the future.

Sarah: You are welcoming them into your 'space' online as you would welcome them into your building and it's about how you want them to feel when they are in that space. In terms of marketing in the building you can see it is animated by print and then online it is animated by the content that you are sharing.