

## ***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?**

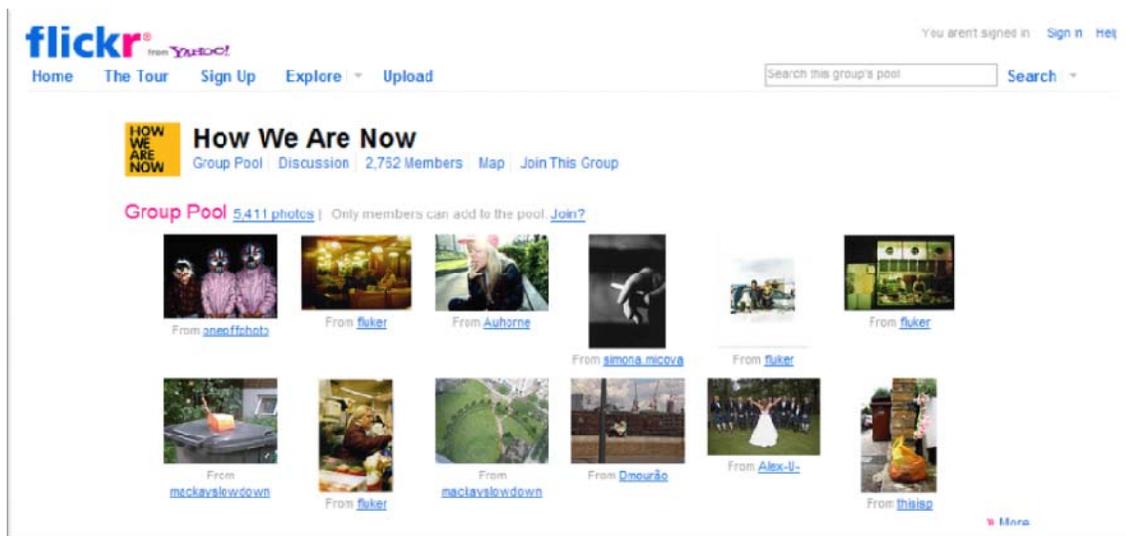
#### **How did Tate listen, learn and adapt to incorporate digital into its marketing?**

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 trialled 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.

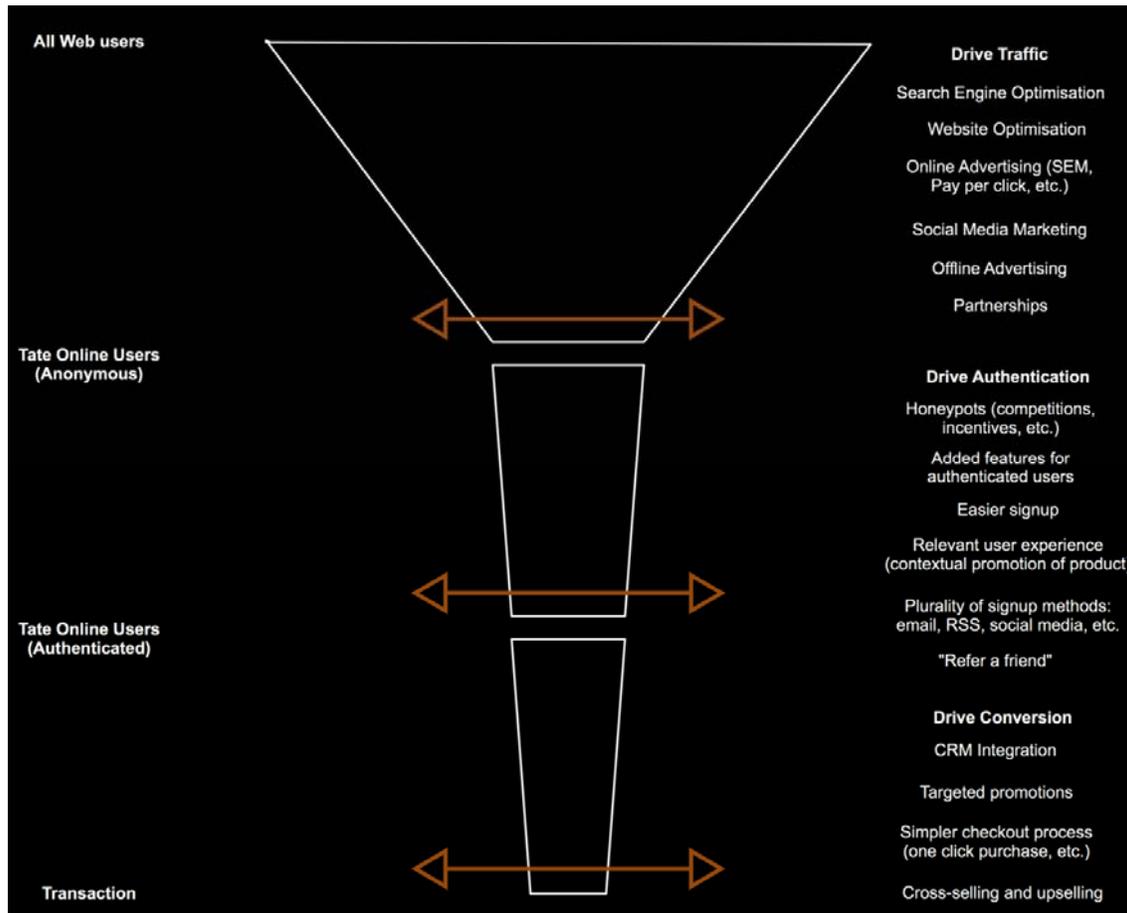
### **The new website**

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.