

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.

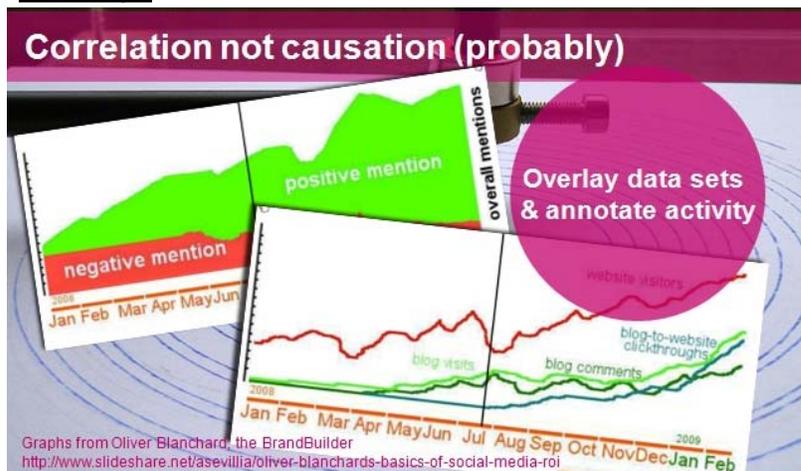
Then each objective and its measures needs to be put into a 'bucket': then set KPIs, indicators that say it is actually happening, so in the example of turning audiences into advocates, the KPIs might be

- 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.