> Digital – how it is affecting audiences

ISSUE 58 | APRIL 2015

JAM

Embracing digital fundraising

All change: delivering digital transformation

Digital disruptions

> The 'multi-funder' and other stolen ideas

> Out on the town

> The importance of trend watching

Contents

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Embracing digital fundraising

culturehive digital marketing academy

Digital Marketing Academy 1.0

COMPUTER CLUB

All change: delivering digital transformation

Digital disruptions

Just a minute

JAM

This issue of *JAM* was compiled and edited by Helen Bolt and Jacqueline Haxton

JAM is published by the Arts Marketing Association
7a Clifton Court,
Cambridge CB1 7BN
t 01223 578078
f 01223 211583
e info@a-m-a.co.uk
w www.a-m-a.co.uk
Tw @amadigital

Designed by Sugarfree
w www.sugarfreedesign.co.uk

JAM is published four times per annum.
UK subscription rates £39 per annum
Overseas subscription rates £59 per annum
6-month trial membership: receive *JAM* and benefit from member rates for training events, workshops and conference for just £60 + VAT. **e** sophie@a-m-a.co.uk

ISSN 1474-1172

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JAM is available in large print or electronic format.

e jacqueline@a-m-a.co.uk
t 01223 578078

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Anyone for tennis?

My first, fresh-faced *JAM* appearance was in the 'A day in the life' column nestled at the back of issue number five, July 2002 – that issue, like this one, was also around 'digital' as we explored the subject of e-marketing. After goodness-knows how many *JAM* appearances and stuffings, thirteen (lucky for some) AMA conference dance floors, and attendance at numerous AMA workshops and events, this is my last *JAM* appearance as I head for the golf course and hand over the editorial baton to Jacqueline Haxton our Senior Programme Officer. I'm not retiring. I'm off to take up a new role at a private members' sports club and looking forward to reading future *JAMs* purely for pleasure – maybe in the spa.

This issue looks at digital and how this lingering hot topic is affecting audiences. Research from NESTA's Digital R&D Fund for the Arts will set the scene while Mary Jane Edwards for AAM Associates looks at the potential of digital fundraising and how to harness it. Adam Cooper from Sound and Music reveals how they did just that with their 'multi-funder' initiative.

Carolyn Royston takes a look at what it takes for arts organisations to transform into digital-first organisations while Jane Showell explains how the people of Luton are being encouraged to volunteer online and become Museum Makers. Elizabeth Freestone looks at the struggles and solutions to deal with the way that technology is changing Pentabus' relationship their audiences and other arts organisations.

Eva Striker from tagsmArt showcases a system for visitors to interact with the art that they encounter and Mark Foster takes a look at event cinema and the future of the arts in the digital space. The Middle Pages host two of the CultureHive Digital Marketing Academy 1.0 Fellows who expose their experiments while Spotlight shines an international light on Laurie Kremer the AMA's Marketing Coordinator and we go outdoors for just a minute with Lily Middleton from the Chelsea Physic Garden. ■

Helen Bolt
Ex- Marketing Manager
and Editor, *JAM,*
AMA
Tw @sidswhiskers

and introducing ...

Jacqueline Haxton
Senior Programme Officer
and Editor, *JAM,*
AMA
e Jacqueline@a-m-a.co.uk
Tw @amadigital

Power and passion

My passion for the arts was sparked early while developing my own hand-made creations at my arts and crafts table. Growing up in Luxembourg, a country where switching between multiple languages is seen as a must, I also developed a fascination for the power of communication.

I decided to pursue this interest at Lancaster University, studying the ins and outs of advertising and marketing from 2009-2012. During my final year I discovered the exciting world of arts marketing. As a Marketing Consultant for Farfield Mill, a local arts and heritage centre, I developed a marketing plan with innovative advertising and audience development ideas.

Fresh out of university I moved to London to work as Marketing and Events Officer at the Association of Police and Crime Commissioners, promoting and co-managing events for the country's forty-one Police and Crime Commissioners (PCC). Even though this was a completely unexpected route I learnt loads and never quite believed that Westminster Abbey was literally on my doorstep!

In late 2013 I went back to the lecture hall, this time as an MA student at the University of Manchester discovering arts management in greater depth. My personal highlights of this degree included developing and presenting my own business plan and working on an international musical collaboration project with an innovative cultural enterprise called Agencia.

Shortly after my MA, I found just the creative challenge I was hoping to find and as Marketing Coordinator at the AMA I am now responsible for promoting and selling a broad spectrum of AMA services ranging from on-location and online workshops to our online knowledge hub: CultureHive.

I feel proud to say that I communicate to a core community of arts professionals in the UK and beyond and am already developing new skills – I can't wait to see what the future holds. ■

Laurie Kremer
Marketing Coordinator
AMA
e laurie@a-m-a.co.uk
Tw @amadigital

Focusing on the *why*, not the *what*

Rob Ashelford and *Anna Dinnen* from Nesta's Digital R&D Fund for the Arts, discuss how using digital can enhance audience reach and engagement

Digital technologies give arts and cultural organisations the opportunity to connect with more people than ever before, whether that be through conversations on social media or creating a new production using haptic technology.

Through the Digital R&D Fund for the Arts programmes in England, Scotland and Wales, we know that arts and cultural organisations have the potential and creative strength to explore this incredibly exciting arena and develop new products and services that connect with more people in engaging ways. Importantly, as arts organisations are forced to find new ways to make funding go further, digital tools also allow us to do this in a more cost-effective way than ever before.

As with all digital projects, the way that we approach the creation and deployment of technology and the resulting product or service, will depend entirely on the way that we want to grow our audience – are we looking to increase the frequency of attendance or engagement by a certain sector, or are we looking to attract an entirely new demographic? Whatever the precise goal, the audience development objectives that we set should drive the technology that we choose to deploy in an effort to increase attendance.

The opportunities that digital technology creates are somewhat endless, so too the list of ways in which it could be used to increase our audiences. We've picked out three ways that we've experimented with, through the Digital R&D Fund for the Arts in England, Wales and Scotland, which provides a small snapshot of some of the possibilities.

Increasing accessibility

Improving the level of accessibility that we can offer has to be at the heart of any organisation's audience development strategy and not just because of the legislative imperative. Digital tools provide us with a unique opportunity to think differently about how we do this and to think more broadly about what we mean by accessibility.

In a traditional sense, digital tools, and particularly mobile technology, provide us with the opportunity to make our venues, exhibitions and performances easier to visit for those with particular access needs. In Wales, members of UCAN Productions were fed up with the fact that arts venues were difficult places to visit for people with visual impairments so they set out to solve this problem using their mobile phones. The result of their collaboration with Calvium is an app, *UCAN Go*, which provides overview information and audio maps of arts venues that can both direct people around and provide additional context about the space. Early tests have shown that the tool can increase confidence in people with visual impairments and, as a result, their propensity to attend.

Digital technology also allows us to make more of our work accessible to a greater range of our audiences and improve our current tools. National Theatre Scotland experimented with relaying audio description and surtitles direct to people's mobile phones. Similarly, Theatr Genedlaethol Cymru's *Sibrwd* provides English language audio synopsis to people's mobile devices at any performance, allowing them to remove the need for surtitles altogether; not only improving the experience for non-Welsh speakers, but also for those that do speak Welsh. Stagetext's *CaptionCue* project is another example that demonstrates how, by embracing the technology people carry with them on a daily basis, the customer experience can be enhanced.

Digital technology also gives us the opportunity to think about what we mean by accessibility. In Extant's case, they've set out to explore how cultural experiences can be created so that it makes no difference whether you are blind or sighted, as everyone would be using all their other senses to engage with their new production, based on the 1884 satirical novella *Flatland*. Working alongside technology company Haunted Pliers and the Open University, Extant are developing an 'immersive installation' that is set in total darkness in which a personal haptic navigation device guides people through the performance space. The project also reminds us that digital projects can also inhabit the physical world – the haptic devices that Extant are developing are handheld.

Finally, Circus Starr – a circus with a purpose – has created *Show and Tell*, an interactive Social Story™ app designed specifically for autistic

children, their parents and carers, to enhance the experience of autistic audiences at arts events and alleviate any worries or fears about entering an unknown environment.

Working with Therapy Box and the University of Chester, the project investigates how digital technologies can assist autistic children by creating visualisations and coping strategies. It will enable children to gain prior understanding of an arts event and so encourage attendance by alleviating the fears associated with an unknown experience.

Circus Starr hope that *Show and Tell* will help integrate a brand new arts audience into an existing one; creating a more inclusive society and providing the public with a better understanding of the needs of autistic children. It will promote the use of digital platforms to enhance understanding and appreciation of traditional art forms. The app is free, practical and transferable to other arts organisations and provides the blueprint for an infinite range of support tools that will allow children and adults with autism to access and enjoy the arts (and other unknown situations) in a way that has not been possible before this app.

Top: © Coney Above: © Miracle Theatre

Diversifying distribution

The opportunities presented by digital technology to diversify methods of distribution and break down geographic boundaries between us and our audiences have been around for a while but are now coming to a point where they're affordable and accessible for even the smallest of organisations. Across the UK, our research and development projects have experimented with live streaming, allowing those that are physically unable to get to the venue an opportunity to watch and, in some cases, participate in work. While not without its challenges, TaikaBox in Wales, Coney and Miracle Theatre in England and the National Piping Centre in Scotland have all demonstrated that it's possible to live stream work from and to a variety of locations. This is particularly useful for

When we talk about implementing digital technologies it's imperative that we remember the role that the audience plays in that implementation.

smaller organisations who may work in niche areas of the arts, where audiences have been traditionally small and widely distributed. While we're not advocating for a move to broadcast over live content (we think the two sit hand in hand as separate, yet complementary experiences), the ability to share in this way could create new efficiency savings.

What's also interesting in this area is the rise of video on-demand as a mechanism not just for overcoming the geographic and, in this case, time barriers to attendance but also as a means for generating new revenues from content. Shakespeare's Globe's new *Globe Player* and Curzon's *Home Cinema* demonstrate how this model might look as we move towards a non-traditional, non-linear mode of content consumption.

Opening up new distribution channels also allows us to experiment with ways of opening up the creative process. Digital technology also provides new ways to engage audiences as collaborators in this process. As far back as our original pilot in England, we've constantly been exploring this notion. Scratchr took Battersea Art Centre's iconic *Scratch* programme and gave it an online home; TaikaBox took it a stage further by creating new dance sketches based on stories submitted and chosen by a live and online audience, while Yorkshire Dance's respond_ project brings Liz Lerhman's *Critical Response Process* to a widely distributed audience willing to be part of the feedback process around the creation of new work.

Making better decisions through data

The Digital R&D Fund for the Arts is also supporting a range of projects that solely focus on the opportunity data presents, allowing us to make better decisions about the way we run our organisations.

For example, The Audience Agency heads up a consortium that includes Barbican Arts Centre, English National Opera and the National Theatre, which is developing a platform that combines a variety of data sources, making a wealth of new audience insight available through a set of apps and data visualisations specifically geared towards strategic decision making, demonstrating impact, and increasing audience reach. Data scientists-in-residence will be embedded within each partner organisation for six months to explore and teach data-driven decision-making techniques.

The *why*? is more important than the *what*?

As we said at the start, the opportunities that digital creates are myriad and almost endless. To ensure we make best use of this, we have to be clear about *what* it is we want to achieve and *why* we want to achieve it. Digital, like any other tool, has to be deployed strategically and linked clearly to the objectives of your organisation.

Our annual *Digital Culture* survey, of over 900 arts organisations, released in November 2014, gives us unique insights into how the sector is using digital technologies. It's only the second year of this major three-year study, but we're already seeing an interesting evolution in how arts and cultural organisations use technology.

The survey told us that three-out-of-four organisations (73%) now say that digital technology is having a considerable positive impact on their ability to fulfil their mission effectively, up from 60% in 2013 and a clear indication that linking technology deployment to organisational objectives is key to its success.

When we talk about implementing digital technologies it's imperative that we remember the role that the audience plays in that implementation. Almost all of our projects across the UK have reported that where they have been most successful there has been a clear blend of online and offline experiences into a coherent and seamless whole. Remembering that technology is used by real people will fundamentally impact on the eventual success of your project.

The findings from the *Digital Culture* survey make interesting reading and the full results from it can be found online at http://researchportal.artsdigitalrnd.org.uk/; while more detail about all of the projects featured in this article can be found on *Native*, the magazine for the Digital R&D Fund for the Arts http://artsdigitalrnd.org.uk ■

Rob Ashelford
Programme Manager, Digital R&D Fund for the Arts, Wales, Nesta
e Rob.ashelford@nesta.org.uk
Tw @robashelford

Anna Dinnen
Assistant Programme Manager, Digital R&D Fund for the Arts, Nesta
e Anna.dinnen@nesta.org.uk
Tw @a_dinnen

Mary Jane Edwards

Embracing digital fundraising

Mary Jane Edwards looks at the potential of digital fundraising and how to harness it

At last year's AMA conference in Bristol we advocated for digital philanthropy to be moved up the arts and technology agenda[1]. While across the sector there has been an increasing number of schemes for traditional fundraising and philanthropy training, there is still a distinct lack of leadership and support for dedicated digital fundraising programmes.

However, it's not just arts and culture that is struggling to maximise the potential of digital fundraising. Virgin Money Giving recently published research[2] which highlights that even in the traditional charity sector, many are finding it difficult to make the case for, and experiment with, online fundraising. Out of the 550 charities that were surveyed, those with the largest turnovers reported that less than 1% of their income was generated digitally. The research goes on to suggest that charity leaders are reluctant to embrace digital fundraising due to often cited barriers – a lack of perceived online expertise and cost. However, it also stated that many are dissuaded from testing digital fundraising approaches because it can be 'impersonal'.

We believe good digital fundraising has the potential to be anything but, and that it offers a myriad of creative ways to engage potential donors and deepen relationships with existing audiences. Thus, we thought we'd share some of our top tips from the best online fundraising sites and digital strategies we've seen over the past few months.

Clarity in communications

Tell donors exactly how their money will be used. The Lyric Theatre in Hammersmith is currently doing a great job in bringing its latest capital campaign to life[3]. Rather than just asking donors for money, they have let supporters know exactly what part of their redesign plans you can make happen, from purchasing a kettle to supplying a square foot of flooring. Similarly, Cancer Research UK's award-wining *MyProjects* site[4] was also one of the first to adopt broader crowdfunding principles by allowing supporters to view and choose from a range of potential cancer research projects.

Provide feedback and show value. Once money is donated, thanking and showing value is essential. Charity: Water[5] is rightly feted for its excellent use of in-field blogging, photo posting and GPS logging of wells built to bring donors closer to the impact that their support is having. Their use of storytelling is also an effective transparency tool. The excellent DonorsChoose[6] site (USA) also features student and teacher voices prominently in the requests, and encourages as much thanks and feedback as possible.

Responsive design

We live in a mobile world. More than half of traffic to the JustGiving site comes from mobile and tablet devices. Websites, e-newsletters, e-commerce sites, etc. will need to be accessible on a range of devices and platforms. While

FOOTNOTES

1. http://blog.a-m-a.co.uk/moving-digital-philanthropy-up-in-the-arts-agenda/
2. http://uk.virginmoneygiving.com/giving/about-us/press-centre/charities-failing-to-realise-the-potential-of-online-fundraising.jsp
3. http://www.lyric.co.uk/changing-landscapes-changing-lives/donate/
4. http://myprojects.cancerresearchuk.org/
5. http://www.charitywater.org/
6. http://www.donorschoose.org/
7. http://blog.justgiving.com/6-tips-for-growing-your-audience-with-mobile-and-social/
8. https://home.justgiving.com/
9. http://newsoffice.mit.edu/2014/social-media-mit-alumni-association-reaches-out-and-follows
10. http://www.fundraising.co.uk/2015/02/11/comic-relief-raise-contactless-donations-statues/
11. http://www.civilsociety.co.uk/fundraising/news/content/18895/cruk_debuts_contactless_giving_through_shop_windows
12. http://mw2014.museumsandtheweb.com/paper/seeing-the-forest-and-the-trees-how-engagement-analytics-can-help-museums-connect-to-audiences-at-scale/

we think it's still a bit of a myth that anyone has a 'seamless' digital experience, it is imperative that a potential supporter's interaction with your site is as frictionless as possible. Many online sites make the donation process too onerous, meaning that large proportions of would-be donors give up during the process. There should also be no dead ends. Every action should lead to another potential avenue of exploration or engagement.

Enable conversations

Embed social sharing to create a network effect. Each individual donor should have the ability to seamlessly tell the world about the donation they have just made. Last year, research revealed[7] that each Facebook 'like' on JustGiving[8] was worth, on average, £5 in extra donations from people seeing that link on Facebook and then giving.

Encourage dialogue rather than just producing content for donors and potential donors. The best sites create opportunities for user-generated content that bring to life why people are engaged, the ties they have to the organisation and seek help and advice from the community. MIT is especially adept at doing this[9] using social media.

Comic Relief is also taking design thinking and social sharing onto the streets for their latest fun, contactless donations campaign[10], which also utilises Barclays mobile payment service Pingit. Similarly, Cancer Research UK[11] has recently launched contactless giving via their shop windows. Could this be a welcome addition to arts and cultural organisations' physical assets, another giving option alongside the traditional donation box?

Data capture

Arts and cultural organisations are increasingly turning to digital activities to grow revenue, and through this activity will be greater data capture. Basic data analytics and data science tools are giving us unprecedented insights into audience / user / donor needs and behaviours. All organisations should be thinking about what they can do to capitalise on the growing accessibility of platforms that help them make sense of their data, and support them to turn those insights into informed, decision-making. One of our favourite examples in this space is the Dallas Museum of Art[12], who has been able to better design, deliver and evaluate their services. All by abolishing paid-for memberships in favour of explicit data capture from their visitors.

Start small and grow

While the potential is great, digital fundraising isn't easy, so it's best to start small, try some things out and learn as you go along.

You may find that any online fundraising campaign will bring into play many other factors – how you articulate your social value; the health of existing databases; tension between fundraising from donors and selling to customers; and having the capacity to think long-term and engage with donors over time.

With all these and more to tackle, it may be best to start with free, at-the-point-of-use crowdfunding platforms so you can trial approaches and learn without risking any money you may have to invest in your own online platforms.

Even though digital fundraising is yet to take off at the rate of adoption of other technological trends, there are many compelling stories and examples of successful digital giving out there. With fundraisers under increasing pressure to think of innovative techniques and approaches to raising funds, we consider it essential that more is done to promote and support initiatives that put digital at the heart of fundraising. ■

AAM Associates is an independent research agency and consultancy that focuses on digital social innovation and the application of data to create social value.

Mary Jane Edwards
Co-Founder and Director, AAM Associates
e mary@aamassociates.com
w www.aamassociates.com/

The 'multi-funder' and other stolen ideas

Adam Cooper shares learning from Sound and Music's exploration of online crowdfunding

Crowdfunding isn't new. It has been around at least as long as churches. My favourite example is the Statue of Liberty, donated to the United States by France without a plinth (an early version of 'batteries not included'). The famous publisher, Joseph Pulitzer launched a crowdfunding campaign and raised $250,000 (equivalent to £4.1m today) from over 160,000 donors in order to erect the statue (BBC, 2013)[1]. Now, the fundraisers among you might be muttering 'sure, it's easier to make a case for capital campaigns', but let's not pretend that you're not impressed.

Apparently, we no longer need to be running a newspaper with a half a million readers to launch a crowdfunder. Just log into Indigogo, Kickstarter, etc and you're off. Unfortunately, the success of your campaign will still be directly proportional to your audience size unless you can go viral. Bear in mind that there are over 300,000 new computer viruses detected every day (Kaspersky, 2013)[2] and my laptop hasn't died on me in at least a year. I imagine the viral success-rate of crowdfunding campaigns is similar.

Crowdfunding has always been, and will always be, about engaging your existing audience. And for that you need to understand your audience, and have a strong, targeted message.

Sound and Music weren't sure how best to engage our audience. Our programme is as widely varied as it is inspirational. For example, we run the UK's only summer school for young composers; *Embedded* composer residency opportunities at the likes of the BBC Symphony Orchestra and South London Gallery; and we manage the British Music Collection (a living archive of British new music with over 40,000 records). We were fundraising for everything, and we didn't know who would give to what.

I'd recently been looking at the website of an American NPO and their giving platform. It was all about maximising donor choice. You could customise your donation to the cent, and pick from a range of different 'rewards'. We creatively borrowed this concept and invented Sound and Music's multi-funder.

Three different appeals, side by side, promoted as one. Give what you like to any or all of the different appeals. The choice is yours.

The three appeals were for our summer school scholarships; bursaries for *Embedded* composers; and for an individual project – Nathanial Mann's *Pigeon Whistles* (something I could write a whole other article about).

Three very different appeals, which we expected to resonate with different audience segments.

We ran the campaign over Christmas 2014, raising £2,611 (with a further £600 after our deadline), and we learned the following things:

- 19% of supporters gave to more than one appeal,
- 22% of supporters gave donations (i.e. not requesting rewards),
- 35% of the campaign income was in donations (£906 out of £2,611),
- only one supporter both gave a donation and bought a level (and they were a Sound and Music staff member),
- appeals to support composer and youth development programmes benefited from significant donations, whereas *Pigeon Whistles*, a specific commission, attracted more bought levels (i.e. money given to receive rewards),
- the most effective promotion tool was email (general, personalised, and targeted),
- supporters that were subscribed to Sound and Music's emails donated £10 more on average than those with no known connection to the organisation,
- marketing messages that made direct reference to rewards were more engaging than those promoting the appeal messages,
- individuals accessing the page using a mobile device had a significantly higher bounce rate and lower engagement,
- social media advocacy by individuals was much more effective than posts by Sound and Music,
- communications celebrating progress did not lead to increased traffic or donations (but were remarked on by supporters, possibly effecting future propensity to give),
- videos were highly engaging.

Our crowdfunder was a fun thing to do. We were creative and set up something a bit unusual. The important thing

here is not the amount we raised, but the buzz and the engagement with our audience and within our organisation. People liked the page, with 50% of visitors returning multiple times. Our board of trustees gave, staff members gave, beneficiary composers ... it was a good thing.

If the arts are to weather the storm of ever-decreasing public funding, we need to find ways to engage audience members as donors and philanthropists. Many audiences are not accustomed to being asked, so we need exciting and engaging appeals and tools in order to convert them to that mind-set. Crowdfunding might be older than churches, but that doesn't mean we can't try new models and make arts crowdfunding the most engaging philanthropic experience there is.

As a Catalyst-funded organisation looking at new funding models, we hear a lot about innovation in fundraising, but see very little of it in arts fundraising. At a recent Catalyst learning event, BOP Consulting had to ask Spektrix to deliver a talk on fundraising innovation because they couldn't find an arts organisation to do it (I wish they'd known about our multi-funder).

We could only have run this experiment with the backing of our Arts Council England Catalyst funding to build fundraising capacity. Working in our Catalyst Consortium with Café OTO, Huddersfield Contemporary Music Festival, and London Sinfonietta has been a really fantastic experience for us. As a consortium we're keen to keep working in partnership post-Catalyst, so keep an eye out for the next great arts fundraising collaboration.

I'm a huge fan of Catalyst, I think it's encouraging the sector to try new things and attempt new models, but we shouldn't be doing this work in an arts bubble. There are hundreds of thousands of smart people working in charities around the world, grappling with similar challenges, inventing new approaches and tools. Let's use their brains as well as ours.

At Sound and Music we're exploring partnerships with universities, research consultancies, non-arts charities, and generally anyone interesting. We're looking at developing how we communicate our impact, how we make our case for support, and whether there's any fundraising experiment we can conduct that will broaden our horizons.

Our idea was built on something I stumbled across from a totally different sector. I'd love to see more of that; for the arts to embrace kleptomania, standing on the shoulders of giants and/or stealing their platform shoes.

Adam Cooper
Head of Development
Sound and Music

e adam.cooper@soundandmusic.org
w www.soundandmusic.org
Tw @SoundandMusic

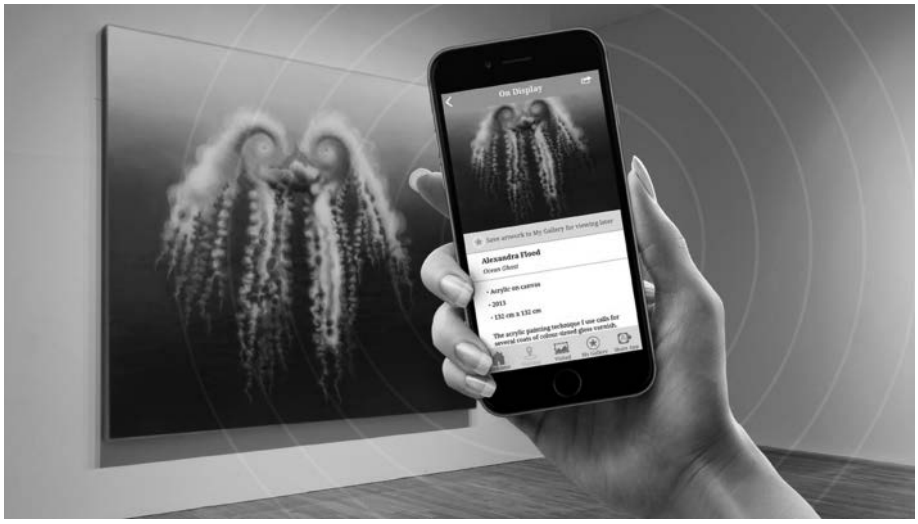
1. www.bbc.co.uk/news/magazine-21932675
2. www.kaspersky.com/about/news/virus/2013/number-of-the-year

Out on the town

Eva Striker showcases a system for visitors to interact with the art they encounter

The seaside town of Folkestone hosted one of the largest arts marketing technology trials to date in the summer of 2014. Visitors to the Creative Foundation's Folkestone Triennial could be seen tapping their phones to get instant connections to the art work page on the Foundation's website while others were receiving automatic information pop-ups when they approached any of the 34 works on show throughout the town. The system, tagsmArt, is the brainchild of Mark Darbyshire of Darbyshire Frames. It aims to provide visitors with a seamless way of acquiring additional information about artists and their work in the right context and at the right time – and also, if they wish, to take that information away with them for browsing at their leisure. 'We're all using phones to 'Google' information these days,' says Mark, 'but the industry really needs a standardised, very simple-to-use way of enabling people to interact with the art work they encounter. The whole point about tagsmArt is that it should provide a useful, immediate service without diminishing or intervening in the real-world experience.'

tagsmArt uses multiple technologies to achieve this aim. 'It was really important to us' says Mark, 'not to get tied into any single technology. And whatever solution we provide has to be built with the long term in mind.' So tagsmArt uses a combination of 'smart labels',



© tagsmArt

which combine archival standard materials with a technology called Near Field Communication (NFC) that works a bit like an Oyster card or contactless credit card, and Apple's much-vaunted iBeacon service, which uses tiny wireless devices to send out identifying signals to nearby phones.

It works by simply tapping your phone on one of the labels located near an art work in order to access the information over the web. Crucially, you don't need to download an app, so there are fewer barriers to entry. However, although many Android phones support this technology and the latest iPhone has it built in, Apple doesn't yet allow consumers to use it. Hence, to ensure that everyone can access the service, tagsmArt uses iBeacons, which, surprisingly, work on both Apple and Android phones.

All these technologies are likely to converge over the next few years but actually tagsmArt is finding that both NFC and beacons have use-cases for which they're best suited. Beacons are great for galleries, because unlike QR codes, they can be located out of sight and can deliver content throughout an entire space. tagsmArt can also configure them to notify visitors of works of special interest, or gallery offers. And of course in an outside location, especially where work may not be directly accessible, they are ideal. On the other hand, smart labels are perfect for signage and for individual work.

Both technologies depend on there being a mobile data signal for the visitor's phone to use to get the content. To get round the latter in Folkestone, where the mobile data coverage is patchy in places, tagsmArt developed a proprietary beacon service that used locations where the coverage was good to preload content that could then be triggered and accessed in locations where there was no signal at all.

… content management is the elephant in the room – a problem that tagsmArt got round (with) a turnkey content management service.

'Everyone at Creative Foundation was enormously supportive of the project,' says Mark. 'From their point of view, every access drove traffic to their website, as well as making a strong statement about arts technology innovation. From our point of view, it enabled us to develop the platform in ways that were shaped by the real world, rather than by purely technical or marketing objectives.'

Adopting the technology to the real world was not straightforward. 'Folkestone was a tremendous experience for us,' says Ed Brodie, Deployment Manager for tagsmArt. 'We were the first company to "beacon" an entire town in the UK. We had to contend with everything from squirrels to unit failures to signal drop-outs. Whatever technical people say, beacons are still an emerging technology and have to be installed in a manageable and reliable way in highly variable environments – so we provide all our clients with a comprehensive site audit before installation. The audit isn't just about deployment it also feeds back into the way the information – for example about a specific area or collection – is structured on the system.'

That information is all managed on the tagsmArt platform, which clients can access via their browsers. As always, content management is the elephant in the room – a problem that tagsmArt got round by offering their clients a turnkey content management service. 'This had two big advantages for us,' says Mark. 'First, it made it easier for our customers. But it also meant that we were our own customer, facing exactly the sort of content issues that our clients would face, so it has enabled us to adopt a much more client-oriented design process.'

Creative Foundation's Ioannis Ioannou recalls: 'tagsmArt allowed visitors to continue their Folkestone Triennial journey back home even after their visit and discover more about the artists and artworks they had encountered, virtually relive it and be further inspired.' ■

Eva Striker
Marketing Operations Manager
tagsmArt
e eva@tagsmart.com
w www.tagsmart.com

culturehive
digital marketing academy

www.academy.culturehive.co.uk

Digital Marketing Academy 1.0 launched in June 2014 and was a seven-month programme encouraging digital marketing experiments on real audiences. Marketers from cultural organisations across England worked on twenty experiments supported by expert mentors.

Joint Fellowship

Throughout my career I've relished and been grateful to be seconded onto various marketing and digital projects and courses. Usually, as is the case for many, I'm the only attendee from my organisation. I leave the course with a new found enthusiasm; eager to drive change and implement new procedures and working practices only to return and be confronted with impending deadlines and a stack of urgent emails. The enthusiasm wanes and the course soon seems like a distant memory.

So, I was delighted when my Director, Jamie Eastman, suggested that we both apply to become Joint Fellows on the inaugural CultureHive Digital Marketing Academy. With my Director on board could we learn together, be inspired and implement organisational change?

We were teamed up with our mentor Tom Beardshaw who we met virtually throughout the Academy via Google Hangouts. In our first session it soon became apparent to Tom, via deliberately provocative questioning, that we were making huge generalisations about our audiences. It quickly dawned that we needed to go back to 'marketing 101 basics' identifying our current audiences and those we wanted to attract. How could we successfully market to our audiences (via digital or not) if we didn't know their wants and needs from us? We were immediately set homework to create an 'ideation' identifying audience groups we wanted to target and documenting their needs against ours. Jamie and I spent a week brainstorming five groups we were most interested in.

This was also where one of the major successes of the Joint Fellowship came into its own. Jamie's keen that audience development should be a shared responsibility that all members of staff inherit. So, following our mentor sessions, Jamie and I led a staff training day. We updated the team on the Academy and explained the concept of an 'ideation'. The team then collectively identified a further two audience segments in addition to our five.

Once we had identified our audiences we could then run some experiments. We reallocated a small portion of the marketing budget to run some Facebook and Twitter advertising. These advertising campaigns were designed to be strategic; targeted at one segment and run for a set amount of time before the experiment was repeated either with adjusted content or targeted at a different segment.

Throughout the majority of our sessions Tom encouraged us to really value and appreciate our audiences. Yes, I'd previously reiterated the mantra that we can no longer solely broadcast to our audience – we need to have an active dialogue with them. But, Tom made us really delve into this concept. The majority of online followers are practitioners or content makers themselves. Their views and opinions are just as relevant as our own. Why should they engage with us if we're only briefly acknowledging them in order to try to sell a ticket? We need to listen, value and show respect for their needs before we can have any meaningful interaction and dialogue with them.

The biggest outcome of the Academy has been the development and recent implementation of our social content plan. Previously the responsibility of the social accounts had rested with myself. Since January we've scheduled an afternoon guest-hour where a member of the programming team curates a series of tweets (i.e. Tuesday is music hour, Wednesday an exhibitions hour, etc). The team are encouraged to concentrate on the wider sector rather than our own programme. As a result, our Twitter feed has become much more dynamic and personable.

Tom's final mentoring session with us was to remind us to continue our work and keep conducting experiments. To not think, just because we'd graduated, we'd achieved our objective. He ran us through the concept of a 'learning cycle' (Action > Reflect > Conceptualise > Apply) and encouraged us to continually adopt this process across all our work. He left us with the final provocation to always 'check-in' and assess whether we were identifying quick solutions rather than discovering the root problem.

So was the Academy a success for us? Wholeheartedly yes. With the Joint Fellowship we've managed to implement new ideas and concepts quickly and share our learning via staff sessions. We've discovered that virtual meetings via Google Hangouts can be just as productive as face-to-face meetings. Our issue will be taking our learning forward; ensuring we make time to reflect, conceptualise and then apply rather than rushing onto the next urgent project or email. ■

Jamie Wooldridge
Marketing and Communications Manager, Live at LICA
e jamie@liveatlica.org
Tw @digijamie from @liveatlica

What type are you?

Jen Chapman explains FACT's audience segmentation experiment

FACT aims to bring people, art and technology together, and thanks to the range of activities available, we attract a brilliantly diverse audience base. Last year, we brought the whole organisation together to build a segmentation model for our audiences focusing on attitude to risk, but as with any bespoke model the real challenge is how you can put this into practice with audiences. It was this that I decided to explore through the CultureHive Digital Marketing Academy (DMA).

I'd been thinking for a while about the proliferation of online quizzes and how willing people were not only to reveal insights about their own personality but that they'd also share them with others. In the first conversation with my DMA mentor Daniel Rowles, we agreed it would be interesting to try to create an online BuzzFeed-style quiz that could help us segment our audiences, and offer them something fun at the same time.

FACT's imminent exhibition *Type Motion* was the perfect opportunity. The quiz would be called *What type are you?* and would suggest to the user which font they were most like. Behind the scenes however, this really meant which audience segment they belonged to.

We invited a design agency to match the right font to each of our six bespoke segments and so Selective Explorers became Garamond, and Socially Active became Myriad. More detailed descriptions were then created for each result, for example: 'Similar to the way Myriad is well recognised (mainly for being the font used by Apple) and liked by pretty much everybody, you constantly bump into friends and familiar faces when you're in town'. Who wouldn't want to read that?

Now for the tricky bit. We needed to create a set of questions that were not only fun and engaging, but that successfully segmented users. We devised potential questions such as 'what is your perfect Friday night?' and 'what is your pet hate?' We reacquainted ourselves with the pen-portraits we had previously developed and thought long and hard about 'Sandra's perfect holiday' and 'what drink Howie would choose at the bar'.

We looked for things that could be easily polarised, for instance the answers to one question ranged from a skydiving suit, to a comfy pair of jogging bottoms. After compiling plenty of options, we gave them some breathing space and tested them on another member of the team before reaching our final nine questions. Now it was time to build!

The quiz itself was relatively simple and the greater challenge came when creating its conclusion as we had several needs including social media sharing and a sign-up box for our e-newsletter. Once finished, the quiz was synchronised with our enews platform where we'd set up a new address book for each segment.

When we finally went live *What type are you?* was embedded into our website, shared on social media, included in e-newsletters, and displayed outside the exhibition on an iPad.

We asked parents, friends and partners to complete the quiz and share their results, and to our relief, every person we tested it on came out as the segment that we expected.

> Have you ever had a survey that a visitor enjoyed so much that they shared with friends?

After around eight weeks the quiz had received 550 views and had been completed by 70% of those individuals. We could also see what percentage of people fell into each segment, and how each question fared. I compared this to other methods of data collection. How often do you get to ask your audiences about who they really are? How much effort would it usually take to carry out 385 questionnaires? Have you ever had a survey that a visitor enjoyed so much that they shared with friends?

However, it wasn't all a success. We wanted people to take the quiz and enjoy it, but we also needed to collect data to stay in touch. Of 385 completions we collected only sixteen email addresses, making the next stage of relationship building somewhat difficult. Cracking this will be key to really making the quiz work for us.

When we devise our next version, I plan to spend more time experimenting with the email sign-up method. Could it go at the beginning? Could we tidy up the sign-up function? A/B testing will help us understand what works best in practice.

For me, the biggest achievement has been to neatly integrate this quiz into the themes of the exhibition. In the arts, we are fortunate enough to have exciting and creative subject matter to work with and it makes sense to use this to our advantage when collecting audience data – and make that exciting and creative too. ■

Jen Chapman
Head of Marketing and Communications
FACT (Foundation for Art and Creative Technology)
e jen.chapman@fact.co.uk
w www.fact.co.uk
Tw @FACT_liverpool

All change: delivering digital transformation

Carolyn Royston looks at what it takes to transform into a digital-first organisation

What does it really take to transform into digital-first thinking organisations? And how do you manage that transformation process? Cultural organisations are facing the challenges of rapid change driven by the growing digital demands of their audiences, increasing financial pressures requiring more efficient delivery of services and the speed in which digital technologies are permeating every area of activity.

In my former role as Head of Digital at Imperial War Museums (IWM), these became pressing questions. It had become clear that we needed to make a critical digital shift in the way that the organisation thought about and delivered its digital programmes and services. If we didn't change it was going to be increasingly difficult for the museum to maximise the new opportunities that digital offers and move towards a more sustainable, digital-first way of thinking. We had challenges to meet that are common to most cultural organisations. These included how to manage increased and distributed digital activity in every part of the business; meet the digital expectations of our audiences; address external financial pressures requiring more efficient and effective delivery of services; and grow existing revenue streams and develop new ones. While at the same time, investing in up-skilling staff's digital capability to meet these new digital challenges.

What I find interesting, when an organisation needs to make this digital shift, is that the solutions to the challenges tend not to be technology-driven; they are more about changes in organisational thinking and culture. It quickly ceases to be a problem solely for the digital team to solve and becomes about how quickly the whole organisation can adapt and evolve so that digital is properly integrated across all areas – at both a strategic and operational level.

Tackling such big organisational challenges can seem daunting, particularly if leaders and senior managers are not digitally confident. It can be difficult to know where or how to start. However, I think there are key areas to focus on that bring meaningful change and kick-start a digital transformation process. These areas are centred on the leadership team having a clear vision for digital and understanding what it can do for the organisation, building digital confidence among staff and introducing new processes to support a digital workplace.

At Amgueddfa Cymru – National Museum Wales, for example, their senior management have made a connected digital museum a strategic priority. Their vision is to create an overarching digital strategy that will enable them to manage digital services across the organisation in a more holistic and integrated way. By having a clear strategic vision and collective way forward for digital, it enables their staff to prioritise projects and see how they fit into wider organisational aims, utilise their resources and time more effectively, plan and budget more accurately and have clearer criteria for success that can be measured against specific organisational objectives.

Building the digital confidence and capability of staff is also critical to success; particularly if it is understood that digital is now part of everyone's job. At IWM, raising the digital capability of staff was at the core of our digital transformation strategy. It was a vital part of supporting a more distributed and sustainable approach to digital delivery across the organisation. Digital is now core to a range of roles including marketing, learning, development, curatorial – the list is endless. My team supported

What I find interesting, when an organisation needs to make this digital shift, is that the solutions to the challenges tend not to be technology-driven; they are more about changes in organisational thinking and culture.

IWM Computer Club stickers

non-tech staff with on-the-job digital project management training to encourage new approaches to digital project delivery. We introduced an initiative called Computer Club delivering monthly, informal hands-on sessions that were designed to get staff excited about the possibilities of digital technology. This included building confidence using Twitter, through to very simple coding and having fun playing a variety of computer games. At Amgueddfa Cymru – National Museum Wales, the Digital Media department and HR department are working together to introduce a new digital skills 'curriculum' for staff that will be tailored to job roles and the needs of the organisation. Implementing new digital skills training does not have to be a costly investment, particularly if you can utilise the existing skills of staff and can apply on-the-job training. The bigger question is what is the cost of not investing in your staff's digital skills development? Recent published reports by the Warwick Commission (*Enriching Britain: Culture, Creativity and Growth, The 2015 Report* by the Warwick Commission on the Future of Cultural Value) and Nesta's Digital R&D Fund for the Arts (*Digital Culture 2014: How arts and cultural organisations in England use technology*) both cite lack of digital skills as a major barrier to cultural organisations achieving their digital ambitions.

Establishing more flexible, agile ways of working and delivering projects is also a key factor in the success of digital transformation. At IWM, we implemented a new digital project management approach on all our projects. We worked with a small number of teams on specific projects. These ranged from the creation of new online learning resources to gallery interactives, to show teams the benefits of this new way of working, which included a more user-focused approach, iterative working and smaller and more frequent releases. By working collaboratively and demonstrating success, they became advocates for this approach and cascaded this across the organisation. A measure of success is that this started to be an accepted way of working and is just one example of how the introduction of new digital processes can transform project delivery and have an impact across the organisation.

These are just some examples of how to bring about digital change in an organisation. Understanding that it is an organisation-wide challenge, not a technology one, is key to taking the first steps. By addressing these challenges, organisations and staff will be better placed to manage the complex and fast-moving digital landscape and equipped to survive and thrive more rapid change that is just around the corner. ■

Carolyn Royston
Independent Consultant for Museums and the Cultural Heritage Sector
e croyston@blueyonder.co.uk
Tw @caro_ft

The importance of trend watching

Jane Showell explains how the people of Luton are being encouraged to volunteer and become Museum Makers

© Luton Culture – Museum Makers at Wardown Park Museum

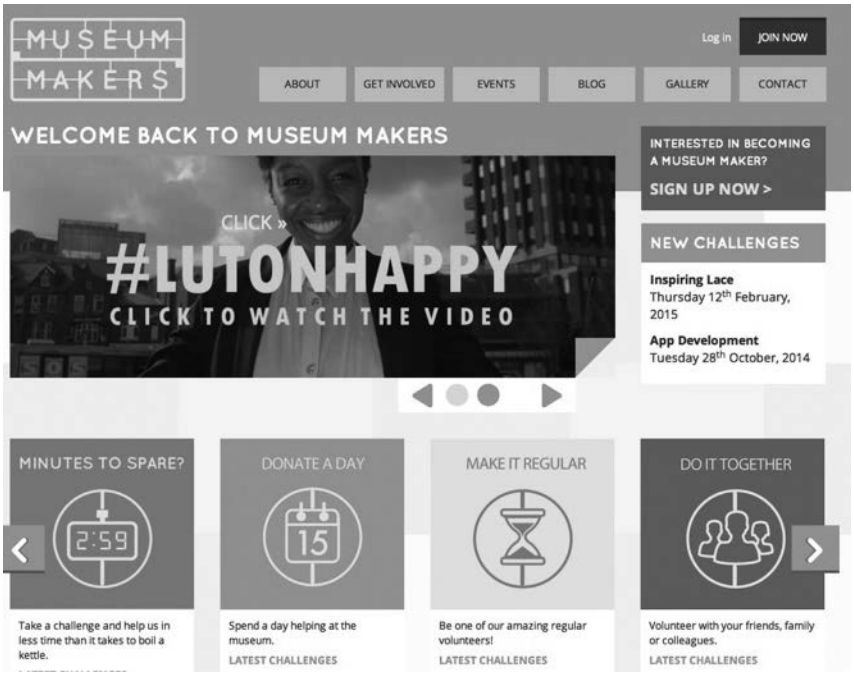
The target of the People's Museum project, funded by Arts Council England, was to gain 100 new volunteers. Museum Makers, as we call them, are audiences who are co-producing the development of the local Wardown Park Museum through volunteering their time. With the development of a website supporting a different concept of volunteering, a high concentration of social media push, and having found the perfect viral video, we now have over 1,100 Museum Makers, ten times more than our target.

There are plenty of other aspects that play a big part of the success of the project of course – a very talented and enthusiastic project team and creative new concepts in the programme of activities. But we have definitely seen the effect of the new social media buzz and digital work on our levels of audience engagement.

Normally, volunteering in a museum means coming in to help curators with the collection or helping as a visitor assistant. To do this people need to have the time to be involved. The question I had at the start of the project was 'how can we get more people involved in the project and therefore feel affinity with the museum?' It made me think about *Sparked*, now called *Skills For Change*, a website I had joined a few years earlier, which helps charities with their marketing strategy. Their motto is 'volunteering for busy people'. On the website they marry people's interests and the amount of time they have with the available tasks posed by charities. This helped us come to the conclusion that people do not necessarily have to be on site to help with the project. The word would spread wider if we provided them a platform to do so. We then came up with categories of challenges: Make it Regular, Donate a Day and Minutes to Spare. Each of the categories allows people with different amounts of spare time to help.

So far, Museum Makers have taken Minutes to Spare challenges 162,692 times. The Minutes to Spare challenges range from simply registering online to become a Museum Maker, to 'liking' the Museum Makers Facebook page, and even telling a friend about Museum Makers. Some might argue otherwise, but as a marketer I think this is an invaluable resource for the project. Effectively we are creating online advocates about the museum and Museum Makers.

This project emphasised for us not only the importance of trying new ways of thinking but also watching trends.



Not simply watching what other theatres or other museums are doing, but also going beyond to the wider arts and cultural sector, and even further to the general happenings in the world. I task the team to continuously do this, to identify online trends that we can use as a wave that we can ride on.

At the point of finding several possible trends to use, I think it is important to keep in mind the objective of the campaign. Although it could be fun to get involved in a particular trend, ask: 'will it help achieve the main objective?' So when the choice we had was between 'photobombing your boss' or the *Happy* video, we chose to do a version of Pharrell Williams' *Happy* video. It had a lot of potential. The specific potential was: we could use the museum as a background, people could be wearing the Museum Makers t-shirts and we could show a positive side of Luton that would enhance people's pride in their town and so forth: www.wearehappyfrom.com/ (find and click on Luton). By the end of the week it launched, it had gone viral. Many people in Luton had seen it and were talking about it, regretting not being in it and part of it. It had 100,000 views by the second week, and was voted one of the best *Happy* videos by *The Huffington Post*.

Another crucial factor of the video's success was speed. Our campaign officer created it as quickly as possible by getting a videographer, people together for shooting days, directing and editing the video. The key was to get a quality video out in a time that videos like this were still trending online. Do it too late and people have moved on to the new thing. Online trends go so quickly out of fashion that unless you are fast in your production, your effort will be wasted on a yawning audience.

Of course, saying that, it would have been even better if we had created an online trend. I think this is a harder thing to consider, in the time and budget-restricted environment of the arts. I am still hoping that the brilliant idea will come to us one day, and we will do it before everyone else does.

In all of this, I truly believe that treating digital work as a natural part of a campaign is fundamental. We cannot treat *digital* as a new thing anymore (it has been here for over ten years now). It is not something separate, an add-on or a novelty – it's an essential part of the whole campaign.

To launch the *Happy* video, for example, we chose to do so in the busiest place in town, The Mall shopping centre. We gave this campaign a physical presence – The Mall supported us by making a large screen available for a day to launch the video. Similarly, on another predominantly offline event, the challenge to break a Guinness World Record, we asked participants to register online as a Museum Maker and the day was reported via Twitter and Instagram constantly. This increased the number of registered Museum Makers to 1,000.

The effect of this work is that the museum had a 21% increase in visitors and the project itself engaged directly with 155,435 people – three times the average yearly visitor figure.

The start-up project funding from Arts Council England has now ended. We will be moving on to a concentration of online engagement as the museum will hopefully be closing for refurbishments soon. The project website is www.museummakers.co.uk, and we are on Twitter, Facebook, Instagram and Pinterest. ■

Jane Showell
Marketing Communications Manager
Luton Culture
e Jane.Showell@LutonCulture.com
w www.lutonculture.com
Tw @JaneShowell
Blog cultureincolour.com

Digital disruptions

Elizabeth Freestone looks at the way technology is changing the relationship arts organisations have with their audiences and with each other

There's no denying that, at the moment, the theatre world is in the middle of a major crisis as we wrestle with the impact that digital is having on our live programming, our audiences, our marketing and our methods of communication. So far, it's the bigger companies live-streaming their productions into cinemas, reaching people around the world, doing commercial deals with distributors and raking in millions of pounds who are proving to be the winners.

Small companies are in danger of being the losers as our productions aren't suited to the big screen, commercial companies don't care about our work and venues cancel live shows in favour of live screenings – we're losing out financially.

I run a touring theatre company called Pentabus that has been going for 40 years. We tour new plays to people and places around the country that don't normally get access to the quality professional theatre – often through geographic isolation – that their urban counterparts regularly enjoy. We're an Arts Council England funded organisation making three or four shows per year and touring them the length and breadth of the country. Although I say it myself, our work is excellent – we commission the best writers, we work with the best actors and the best creative teams.

Struggle

The principal of live screenings is a beautiful thing in its most holistic form as it gives those kinds of audiences more opportunities to experience theatre and is a link to the rest of the cultural ecology. The problem is that the infrastructure surrounding how live screenings work can't help but pitch live theatre against live screenings.

It would be fine if live screenings just happened in cinemas. But they don't. They happen in theatres, arts centres, multi-purpose venues, village halls. And that means we're in direct competition.

There just aren't enough days in the week. Venues that host a live screening get two opportunities to do so – the live night itself and the repeat screening which can be on another day of their choosing. When it first started, Royal Opera House say, would do the Tuesday night, the National Theatre (NT) would do Wednesdays and that wasn't too bad for us. We're going to sell out a small theatre or an arts centre on a Friday and a Saturday night, occasionally a Thursday but never on a Tuesday or a Wednesday. So the principle isn't a problem. But the repeat screenings can be at any time the venue likes – they can be Fridays and Saturdays. When screenings first started, people could do just one or two repeat screenings yet now they are often allowed to do up to eight. It also used to be that they had to do them within a short window of time but now they can screen them up to three, four months afterwards. All the days of the week are beginning to get booked up – and as more companies are doing more screenings, with more repeat options and encores, there are no sacred days left in the week.

Advance planning can also be a problem for us. We book our tours six to nine months in advance which is standard for a small-scale company like ours. Live screenings are generally booked twelve to sixteen months in advance. So the calendar is already clogged up before we've even spoken to a venue. And it is also not just the night itself. Many venues now won't book a live show in the week that they've got a live screening or sometimes in the fortnight that they've got a live screening because they don't want to be in danger of splitting their audience. We've had several instances of being unable to book a show anywhere in the country on a particular night because it has been in competition with a big, live-screened show. *Warhorse*, as you can imagine, was a particular nightmare for us when we had a show out on the road at the same time. What can we do? Should we be expected to programme and organise our production calendar in direct response to the live screening calendar? Wait for them to

The principal of live screenings is a beautiful thing in its most holistic form as it gives those kinds of audiences more opportunities to experience theatre and is a link to the rest of the cultural ecology.

Each Slow Dusk
Photographer: Richard Stanton
L - R: David Osmond, Lee Rufford, Sam Heron

announce and then work out what we're going to do?

It can happen the other way too. If a company decides to do a live screening at the last minute, which sometimes happens, venues have called us to ask if they can cancel the show that we booked in with them six months ago. In that circumstance, all I can do is make my cancellation clauses more aggressive. But is it right I'm forced into that kind of relationship with venues that we've been touring to for 40 years?

Of course, money is the mother of all problems here. It costs £25 to host a live screening from NT Live while a piece of live theatre costs between £500 and £1,500 depending on what/where it is. It's a no-brainer for many venues that are losing local authority money, they're in the battle for audiences (as we all are) and they find themselves with little choice. So when I think about a *digital disruption* that's how my experience of small-scale live theatre is being affected by digital advances. The technology has come first; it has expanded at an unstoppable rate. Yet the questions about the impact it is having on the sector as a whole have come second.

Solutions

So what do we do? The first thing we've done is to acknowledge that the relationship companies like mine have with digital is not based on the big screen. We work on a studio-theatre scale and it's not translatable to cinema. We were discussing live screenings and the challenges it poses at a board meeting when one of our board members said: 'wouldn't it be hilarious if one of the big companies screened one of our shows from a small theatre one night'. It really made me think. Why not? We are all part of the same theatre ecology aren't we? Why should size matter? Vicky Featherstone, Artistic Director of the Royal Court helped me to cook up a plan – to live-stream one of our productions; *Milked* by Simon Longman. It was not a live screening on the NT Live model with multiple cameras. We used a static, HD camera at the back of a small auditorium while the actors wore radio mics and we made some simple lighting adjustments. The Royal Court arranged for us to live stream it on their live stream channel. It meant that anybody in the world could log on for free, and watch a brilliant new play from a small studio theatre in rural Herefordshire. The live audience loved being a part of the night while 250 people watched around the world including seven people in Kenya, three from Hong Kong and five from Brazil. Suddenly, my tiny little theatre company had international reach. That success got us thinking about what digital really means for us and we've since repeated the experiment with Rory Mullarkey's play *Each Slow Dusk*, again with the help of the Royal Court. This time we did it live from a village hall in rural Leicestershire. It was watched by 600 people around the world.

We've accidentally become a company with a genuine digital offer. We can now begin to plan long term what that means for our organisation and how we start talking about it to artists – and crucially, to audiences.

One of the real questions about this whole digital debate for us is around money and what's happening with the relationship between the origination costs and the distribution costs of the work. Making theatre is getting more and more expensive with higher production values, artist unions rightly pushing hard for best deals as the cost of living increases and touring costs especially going through the roof. So origination costs are increasing, while distribution costs are getting cheaper and cheaper. Technology is more readily available and more companies doing more digital work means they are driving down the price. There's also free online content everywhere you look. What should be free and what should be charged for? Should we charge a ticket price to watch a live-streamed production, like you pay a ticket price for a live screening?

> Should we charge a ticket price to watch a live-streamed production, like you pay a ticket price for a live screening?

People don't expect to have to pay for content like that online. But what might that mean for their long-term expectations of live theatre? If we put our work out for free, what does that mean for the value that we're placing on our work? Are we shooting ourselves in the foot with audiences who might have paid but who've decided they won't if they know that they can simply watch at home?

The idea of public digital is that it would be a way in which people could come together to watch and share the work. It would link together core programming and make sure there is a relationship between the origination costs and the distribution costs of a production.

Maybe it's a question of why do it in the first place – what is the reason for distributing work in this way? Is it core programming? Or is it audience development? Is it profile raising? Or a way to get the writer's work seen more widely? Are we doing it just because we can? What responsibility do we have to our artists, our venue partners and our audience, both in person and online?

With NT Live shows that cost a venue £25, there is no relationship between the origination costs and the distribution costs of the work. £25 doesn't reflect the cost of making the show or the cost to the venue for hosting it. By contrast, a live show like ours might cost a venue £800 and there's a clear relationship – the origination and touring costs are right there in front of you. The venue engages with the work, they have to understand that relationship between origination and distribution in their reasons for programming, their marketing strategy, their ticket pricing policy. It's a different kind of responsibility between the work, the company, the venue and the audience.

It feels very clear that smaller organisations should play their part in the digitisation of theatre and should play their part on equal terms with the big companies. But it can't be on the one-size-fits-all model that live screenings operate. There has to be a relationship between the content of the work and the form in which it is distributed and viewed. The right space has to be created around it, the right marketing and communication that provide the right context for the audience.

For example, watching a show online is a different beast to watching it in person. Having a public relationship with theatre is very different to having a private relationship. Watching something in the company of others is part of what makes theatre, theatre.

So we've been wondering if there is a way we can develop our digital model to be more communal rather than somebody simply logging on at home and watching a play via the Internet. What we're beginning to do is to split our digital content into two different forms – one is private for people to watch at home and one is public that people can watch communally. The private digital is based largely on the model that we're working on now – small-scale, live-streamed productions but with extra opportunities to get involved – Twitter feed alongside it, read the script while you're watching it, feedback comments throughout, online chat with the designer, etc. This, for us is about profile for the artists involved, international reach for the work and offering a free experience for people who might not be able to see a show in person. The idea of *public digital* is that it would be a way in which people could come together to watch and share the work. It would link together core programming and make sure there is a relationship between the origination costs and the distribution costs of a production.

It might be, for example, something like a nationwide network of theatres that screen work from smaller companies into their studio spaces for a live audience paying a ticket price. It would be something like one of our shows beamed live from Clee St Margaret village hall into Hampstead Downstairs or the Royal Exchange Studio. The village hall would then host the reciprocal evening with a production from the studio theatre beamed into their village hall. There might be a two-way post-show discussion, connecting the audiences. What we would be trying to do is create a communal space for the work and a communal space to talk about the work. This might also, I hope, begin to rebalance the current (slightly suspect model) that sees large, London-based companies beaming work to what they think are the impoverished, culturally-starved regions. Why shouldn't it be a two-way exchange, involving both large and small companies, London and regional, urban and rural?

Unchecked, the current state of affairs will only worsen as live screenings expand and more big companies get involved. Small-scale live theatre has to make a move. Is there a way that the industry can join up the digital conversation and stop it being us against them, David and Goliath? What we're trying to do is make one ecology, both digital and live, creating a reciprocal, mutually beneficial form of theatre-making, joining up audiences around the country – and maybe the world.

Elizabeth Freestone
Artistic Director
Pentabus Theatre Company
e elizabeth@pentabus.co.uk

Get to know other AMA members in just six questions

Just a minute

What is your first memory of the arts?

My first memory of the arts is dragging my Mum to the V&A at every opportunity in school holidays. Although both fans of the museum, she tells me that I'd sit for hours in front of an object making sketches until even she, a museum lover, was bored. We frequently complained of museum legs and must have spent a fortune on cake. I also remember being taken to family concerts run by the Croydon Symphony Orchestra. It was quite bizarre when I found myself performing in the orchestra at one of these concerts fifteen years later.

How did you get into arts marketing?

I studied music at the University of Surrey and did their four-year course which included modules in arts marketing and the opportunity to spend the third year working in an organisation. I was lucky enough to work at the Horniman Museum and Gardens during my placement, and that's when I knew that a musician's life wasn't for me. I wanted to be working in the marketing team of an organisation I loved. One of the best things about working in a museum or as I now do, a botanical garden, is the interesting and obscure facts you pick up along the way.

What attracted you to the arts sector?

What I love about working in the arts is that marketers tend to have so much passion for their organisation and I often wonder how people who work in marketing departments for more mundane products or services motivate themselves. At AMA networking events everyone I speak to is so enthusiastic about their organisation that it is infectious. I love the excitement of a new exhibition or garden opening and encouraging customers to feel the same way. It's a privilege to work in such fascinating organisations.

When and why did you join the AMA?

I joined the AMA in March 2014, this was a couple of months into my position at Chelsea Physic Garden and my manager was very supportive of my career development so she suggested the AMA to me. I've really enjoyed the events I've attended; its brilliant meeting people from other arts organisations and sharing the enthusiasm, and struggles, of working in the arts. Speed networking is one of my highlights so far.

What is your proudest moment?

Working somewhere as beautiful and historic as Chelsea Physic Garden I often think how proud I am to work here. I love to see visitors enjoying what the garden has to offer and how my job can help to bring the garden to even more people. I'm also quite proud of the Fridays I spent in March 2014 helping the gardeners in the creation of the Garden of Medicinal Plants; I can honestly say I've never been so physically exhausted. I am in awe of their work.

What is your greatest indulgence?

One of my greatest indulgences is reading, I've usually got about three books on the go at once and these range from classics (Austen's *Persuasion* is a favourite) to books sharing the hilarious yet thought-provoking views of Caitlin Moran and Lena Dunham. With one of these books, BBC 6 Music on the radio and a bag of Malteser's in my lap, I'm all set for an indulgent afternoon.

Lily Middleton
Marketing and PR Assistant, Chelsea Physic Garden
e LMiddleton@chelseaphysicgarden.co.uk

EventCinema

The future of the arts in the digital space

There has never been a more exciting time to work in the arts. Wherever you fit in the creative landscape, you now have more opportunities to deliver, exhibit or perform your art in more places, more often and in a more affordable way than ever before. One of those ways is event cinema.

Over the past decade most cinemas in the world have converted from 35mm film projection to high-resolution digital projection. Digital projection now makes it possible for you to bring your work to a new, broader audience around the world. An audience who might not be able to make it to the opera house, gallery or concert hall, but are hungry to access art and satisfy their curiosity about something new.

A national, even global, cinema event can make the latest exhibition, concert, play or ballet more accessible and affordable. For the price of a cinema ticket, the customer can see, and share with like-minded people, top-quality performances or exhibitions together with a host of value-added extras ranging from behind-the-scenes interviews through to intimate glimpses of the artists at work, alongside question and answer sessions.

But purists need not fear. This really is democratisation and not dumbing down. Audiences can now experience events that they would not normally have access to, even if they were able to attend in person, such as personal insights from the curator or producer, dancers warming up behind the curtain, or an opportunity to hear from the artists directly, and to share their excitement and vision.

Cinema screens are big and films can linger over artwork, costumes and props in high-definition, or even 3D, and appreciate detail that is often lost, allowing audiences to appreciate different aspects of the work as never before.

At Arts Alliance, we partner with clients including the Royal Opera House, Shakespeare's Globe and expert producers providing documentaries, walk-throughs of exhibitions such as Tate Modern and MoMA's *Matisse Cut-Outs,* as well as performances from global pop superstars.

The Royal Opera House's season of opera and ballet, delivered live from the stage, pushes the boundaries of what is achievable technically, delivered to around fifty countries by satellite, and followed up by child-friendly Sunday matinee performances.

Other productions, such as those from Globe on Screen, accommodate the modern challenges of 'broadcasting' Shakespeare in the open air, by editing and delivering a recorded version for cinemas.

This year, we will be delivering live or part-live performances from London theatres, as well as US rock shows, and documentary-style art films from around the world, including the *Exhibition on Screen* series and more. Last year's One Direction tour film *Where We Are*, recorded at Milan's San Siro Stadium, overtook previous event cinema record holders *Monty Python* and the *Dr Who* 50th anniversary film to register $15 million in Global Box Office. As a new source of revenue for artists and producers, this is becoming an interesting business model.

As leaders in the production, financing, marketing and distribution of filmed arts events, we also create a bespoke worldwide marketing campaign for each release, respectful of the work and sensitive to its target audience. We connect enthusiasts of one art form to others by enhancing social networks and optimising other marketing channels, including those of our partners, to generate ticket sales.

Future developments in technology will enhance the experience further. Google, YouTube and others are experimenting with 360-degree cameras, putting viewers right at the heart of the show. We already use social media to interact with audiences live, enabling viewers of the Royal Opera House's opera and ballet performances to tweet their comments and ask questions of the performers, to be scrolled across the screen during the interval. The audience is, in a very real sense, now contributing to the overall experience.

The digital future for artists is evolving fast, opening up new opportunities for innovation, interpretation and delivery. Our role at Arts Alliance is to facilitate that interaction, to grow the market and grow revenues for our clients. We provide a one-stop destination for cinema owners to programme both specialised and mass-market arts content for their customers. As more international markets open up to digital delivery, and more cinema owners wise-up to the potential for hosting inclusive, immersive and interactive arts events, so the opportunities for arts organisations and venues will continue to grow over the coming years. ■

Mark Foster
CEO, Arts Alliance
e Mark.Foster@ArtsAlliance.com
w www.artsalliance.com

Picture by David Secombe

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Birmingham Repertory Theatre and The Library of Birmingham
21 – 23 July 2015

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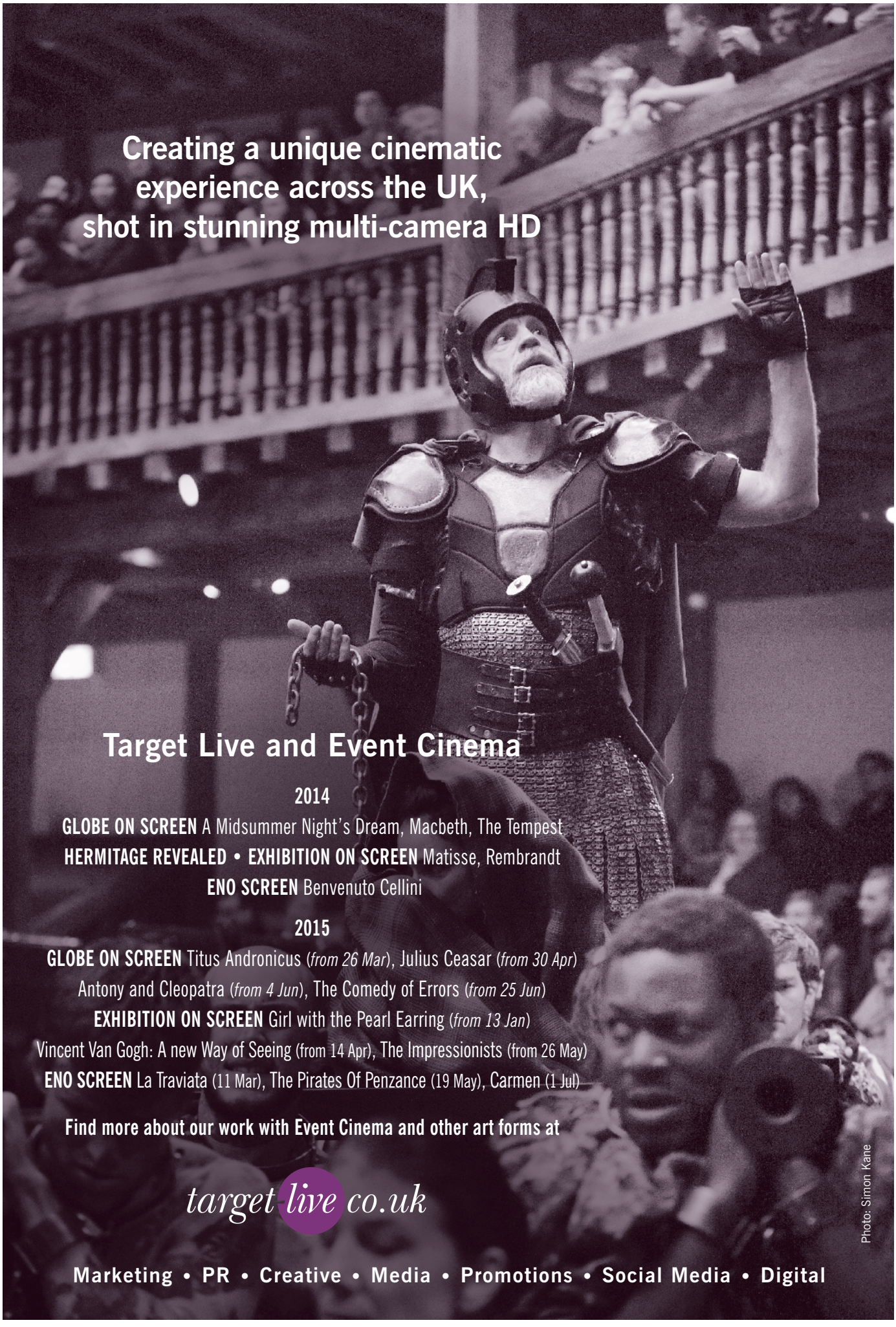

Creating a unique cinematic experience across the UK, shot in stunning multi-camera HD

Target Live and Event Cinema

2014

GLOBE ON SCREEN A Midsummer Night's Dream, Macbeth, The Tempest
HERMITAGE REVEALED • EXHIBITION ON SCREEN Matisse, Rembrandt
ENO SCREEN Benvenuto Cellini

2015

GLOBE ON SCREEN Titus Andronicus (*from 26 Mar*), Julius Ceasar (*from 30 Apr*)
Antony and Cleopatra (*from 4 Jun*), The Comedy of Errors (*from 25 Jun*)
EXHIBITION ON SCREEN Girl with the Pearl Earring (*from 13 Jan*)
Vincent Van Gogh: A new Way of Seeing (from 14 Apr), The Impressionists (from 26 May)
ENO SCREEN La Traviata (11 Mar), The Pirates Of Penzance (19 May), Carmen (1 Jul)

Find more about our work with Event Cinema and other art forms at

target-live co.uk

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Photo: Simon Kane