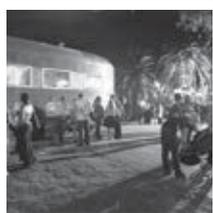


> New ways of thinking

ISSUE 59 | JULY 2015

JAM

Creating audience value by design
Arts organisations know how to design
What's new in arts fundraising?



> Audience engagement in regional Australia



> Enhancing the lobby experience



> Monsters and ministers

Contents



© Photo by Ashley Bird

JAM is published by



JAM is sponsored by



> Regulars

Spotlight 3
 Middle Pages: CultureHive 12
 Just a minute 22

> New ways of thinking

Creating audience value by design 4
 Case study: Audience engagement in regional Australia 7
 Arts organisations know how to design 10
 Is single customer view the future of marketing? 15
 Case study: Enhancing the lobby experience 16
 Case study: Monsters and ministers 18
 What's new in arts fundraising? 20



Creating audience value by design



CultureHive



Arts organisations know how to design



What's new in arts fundraising?



Just a minute



This issue of *JAM* was compiled and edited by Jacqueline Haxton with Cath Hume

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

© Arts Marketing Association, 2015.

All rights are reserved and reproduction of any parts is not allowed without the written permission of the publishers. Opinions expressed in *JAM* are not necessarily those of the AMA and no responsibility is accepted for advertising content. Any material submitted for publication may be edited for reasons of style, content or available space. Meanings will not be altered without permission from the author.
 ISSN 1474-1172

Make *JAM* for the AMA

JAM is always on the lookout for new writers with good ideas for case studies and features, especially from some of those smaller organisations out there.

If you would like to contribute, please email:
jacqueline@a-m-a.co.uk

JAM is available in large print or electronic format.

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

JAM is available at www.a-m-a.co.uk/jam

What's new?

Well, to start with I'm the new editor of *JAM* having stepped into Helen Bolt's editorial shoes and taking over the daunting task of producing four issues of *JAM* each year. It therefore seems fitting that my first issue takes a look at new ways of thinking in engaging with audiences.

We begin with Lisa Baxter's introductory overview to the collaborative and creative approach of *design thinking*. Mollie Hewitt, Travis Kelleher and Amy Plant from FORM in Western Australia then describe how Lisa Baxter has helped them to use the design thinking process to develop ways of engaging audiences in artistic programming.

Closer to home, Sarah Drummond from Snook and Mathew Trivett from Near Now explain how the *Know How* programme in the East Midlands is utilising design thinking to help arts,

cultural and heritage organisations to place design and digital thinking at the heart of their offers.

Woolly Mammoth Theatre Company in the US has started to use *connectivity* to create an enhanced lobby experience to engage audiences with their productions. Alli Houseworth from Method 121 describes how this new way of thinking has been achieved.

We also take a look at new ways of thinking in fundraising. Lucy Macnab Co-Founder and Co-Director of Hoxton-based Ministry of Stories describes how they are using *institutional marketing* in their approach to fundraising. Michelle Wright, CEO of *Cause4* and Programme Director of the Arts Fundraising & Philanthropy Programme, also considers what's new in arts fundraising.

Libby Penn from Spektrix considers the *single customer view* and how

this new way of thinking impacts the future of marketing.

The Middle Pages celebrate two years of the CultureHive website, which continues to develop as a free community knowledge hub. The Spotlight falls on Fleur Gatineau the AMA's new PA to the Executive Director and John Spring from Fairfield Halls in Croydon takes up the Just a minute challenge. ■



Jacqueline Haxton

Senior Programme Officer and Editor, *JAM* AMA

e jacqueline@a-m-a.co.uk

Tw @amadigital

> SPOTLIGHT

Spotlight on Fleur Gatineau

Well, well, well. The last time I was asked to write a paragraph in English about myself I was in high school. Same exercise, but with a big difference: it was not the lovely Jacqueline Haxton asking me to do so but my scary English teacher.

I can't say much has changed: I'm still going to start by saying that my name is Fleur, that I am French and that I am an 'artaholic'... The only difference between the teenage girl and the woman I am today is that I don't want to work in a candy shop anymore (I realised some time ago that it is as efficient to go to the shop directly and buy candies). No, the teenage girl grew up wanting to be part of this magical world, the one you are all part of, and the one you love as much as me: the cultural world. That is why after I graduated from my degree

in languages in Madrid and Orleans I went to Paris and obtained a Master's Degree in European and International Studies with a specialisation in Cultural Policies and Management.

During my time at university I was involved in different cultural projects. Among them, I was the leader of a team that created and organised an international film festival. After graduation, this experience led me to work as an assistant producer for an amazing independent French film production company. My work there was both intense and fascinating, but after a while personal reasons brought me to this gorgeous town that is Cambridge.

To my surprise, when I got here I saw that the Arts Marketing Association was looking for a personal assistant to the Executive Director, Julie Aldridge. *Ni une ni deux*, I immediately knew this job was for me.

I have always desired to work for an organisation like the AMA, which aims to bring arts and audiences together, and now is my chance.

I have been with the AMA for only four months, but I feel really lucky to be part of this warm, friendly and professional team. I am looking forward to meeting you in the future, either at our Conference or at any other of the fantastic events we programme at the AMA. ■



Fleur Gatineau

PA to the Executive Director AMA

e fleur@a-m-a.co.uk

w www.a-m-a.co.uk



Creating audience value by design

Lisa Baxter from The Experience Business provides a comprehensive overview on *design thinking* and how this can be used within the arts

When I first came across design thinking five years ago I knew that I had discovered something hugely important – a mind-set and a process that would put audiences at the heart of professional arts practice. From rethinking in-gallery visitor experiences to exploring the brand experience of our arts institutions, and from shaping city-wide engagement ecosystems to designing family friendly initiatives, I've been using design thinking ever since to encourage arts organisations to create strategic audience value by design.

The design thinking mind-set

At the heart of design thinking is a mind-set called human-centred design; using human insights to fuel the creation of desirable/useful products and services. This user-centricity is not wholly altruistic. Described by design thinking expert Tim Brown as 'enlightened self-interest', a focus on creating optimal user value is key to sustainable business growth.

Value creation and revenue generation (or engagement, or visitation, or brand adoption) are interdependent. It's a no-brainer that value creation must come first, and by 'value' I mean people's experience of the art rather than the perceived intrinsic value of the work itself. It's important here to recognise that value is not the same as quality. Value, like beauty, is in the eye of the beholder – the audience. It follows therefore that audience-centric design can help us craft more meaningful and desirable value offers around which to engage and build audiences.

The design thinking process

Succinctly captured by Stanford University Institute of Design, USA, design thinking is a deceptively simple five-stage applied innovation process.

STEP 1: EMPATHISE

This is about understanding your audiences and communities in order to better design for them. By

Opposite: Prototyping family friendly activities at Royal Exchange Theatre, Manchester

Right: Re-imagining the audience journey around Quay Arts Centre, Isle of Wight

‘understanding’, I don’t mean that which can be extrapolated from data alone, but rather, something more human, locally contextualised and empathic. Within a context of flux and a growing societal appetite for meaning, we need to be able to empathise with our audiences and communities now more than ever, diving into our local zeitgeist rather than dabbling in the shallows of our assumed knowledge and limited data.

We can achieve this by becoming professionally curious, engaging in dialogue with our audiences and communities, finding out about their worlds, their goals and what they value. Only then might we create brands, programmes and services that deliver relevant experiences that are appealing to them.

STEP 2: DEFINE

This stage is about developing a more sophisticated understanding of your context or ‘problem’ in order to set an appropriate trajectory for value creation. You might ask yourselves here: what is going on in our world? What is the impact on our communities? How does this shape and define them? What does this mean for us? What might they need/want that we, or they, haven’t thought of yet? And in what ways might this support or detract from our core purpose?

The results will help you frame what is known as a ‘catalytic question’ – a question that can turbo-charge the idea generation that follows to unlock fresh perspectives, brilliant ideas and surprisingly apposite solutions.

STEP 3: IDEATE

This is about generating an abundance of ideas in response to your catalytic question. For example, one I worked on recently was: ‘in what ways might we activate [our venue] as a physical hub for talent development?’

Idea generation requires space and time for people to park their critical thinking faculties, for a little while at least, and



engage the imagination. It’s important here to remember that ideas are risk free, so allow yourself the freedom to be inventive. Build on each other’s ideas and seek to push beyond the obvious, then engage your critical thinking skills to evaluate and select the ideas that best answer the question. Separating out creative and critical thinking in this way creates the optimal conditions for ideas to flow before landing on those that excite, inspire and meet the brief.

‘Ideas are of little use if they stay put as ideas. You can only assess their merits when you bring them to life and let others poke at them.’

Tim Brown, IDEO

STEP 4: PROTOTYPE

This stage involves creating simple prototypes with whatever materials you have at hand. Not only is it a lot of fun, but it's an inexpensive way to bring your ideas to life. The process of thinking with your hands helps you to explore and express your idea more fully. Creating physical prototypes enables you to 'inhabit' and 'experience' the idea, spotting glitches and opportunities that would otherwise remain invisible. In my own work this is the element teams find most engaging; working creatively to make their ideas tangible and clarifying in their own minds what might or might not work.

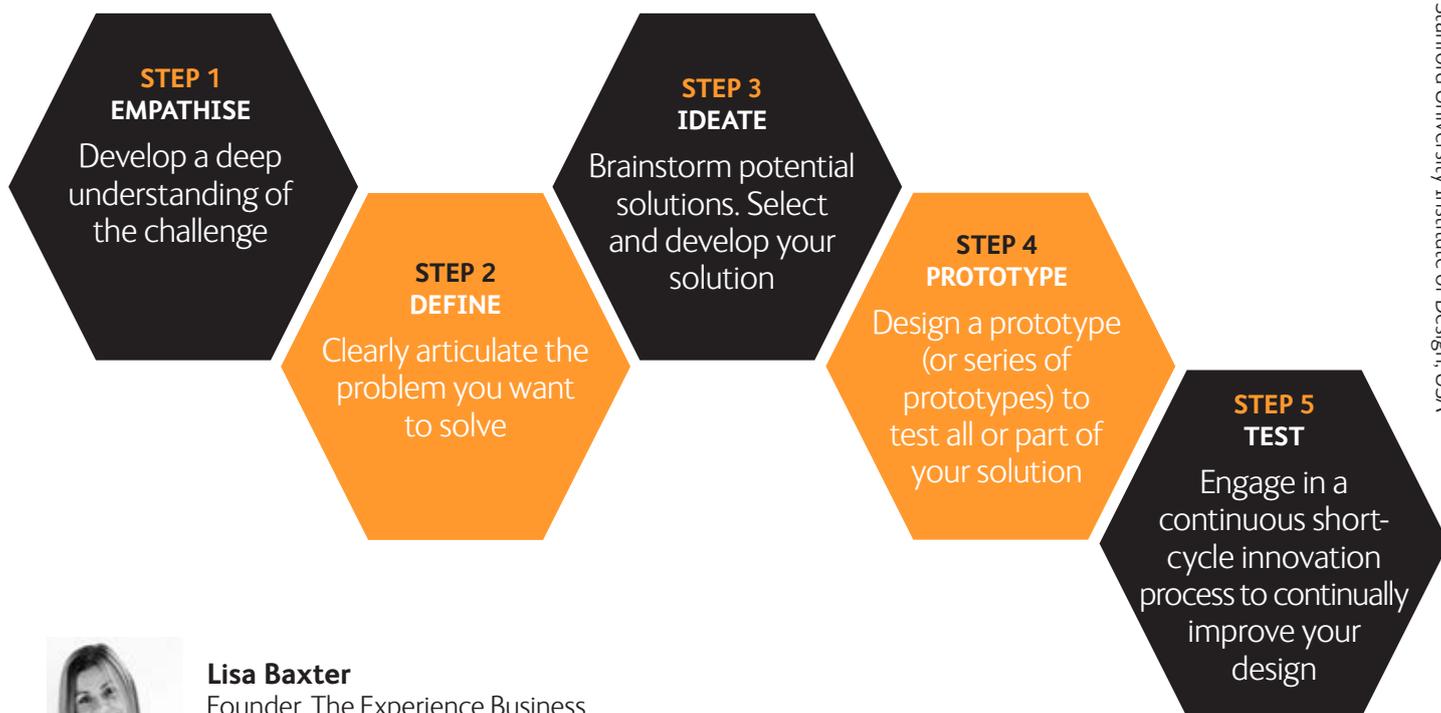
STEP 5: TEST

You've developed your working prototypes, are happy with the results and are good to go. Well, not quite. The final stage of design thinking is to test your prototypes on the intended users first in order to make sure it works for them. This can be hugely rewarding because it sparks rich conversations with your audiences, deepening your understanding and allowing you to make crucial refinements as a result. This is your opportunity to fail well.

Be prepared to make great mistakes here in order to avoid disappointment or costly disasters further down the line. Keep testing and refining for as long as necessary – then, and only then, are you good to go.

The Experience Business and design thinking

Design thinking has fundamentally altered my practice in recent years from 'expert consultant' to 'process-facilitator'. Almost all my work now involves working with cross-departmental teams on change programmes that harness their collective skills, knowledge and perspectives. Design thinking is intrinsically collaborative and creative (where much of our day-to-day work is not), it also has an appreciable impact on organisational culture – eliciting shared purpose, dissolving silo thinking and boosting ownership. Design thinking is an engaging and transformational business competency which, if embraced by the arts sector, would better attune it to the public it serves. That's what I'm aiming to do with The Experience Business, one organisation at a time. ■



© Stanford University Institute of Design, USA



Lisa Baxter

Founder, The Experience Business

e lisa@theexperiencebusiness.co.uk

Tw [@_lisabaxter](https://twitter.com/_lisabaxter)

w www.theexperiencebusiness.co.uk



Converge exhibition at the Port Hedland Courthouse Gallery, March 2015. Photo by Bewley Shaylor

Audience engagement in regional Australia

Mollie Hewitt, Travis Kelleher and Amy Plant describe how FORM used the process of *design thinking* to engage audiences in artistic programming in Western Australia

FORM is an independent, non-profit cultural organisation that develops and advocates for excellence in creativity and artistic practice in Western Australia.

In 2014 FORM participated in Lisa Baxter's Audience Engagement Program through the Australia Council for the Arts. The programme focused on designing audience experience, with an emphasis on the way audiences engage with artistic programming in regional Australia, specifically Port Hedland; a unique and complex town, both geographically and in social contexts. It's a hub of the Pilbara region, an area widely known for the mining industry and expanses of harsh

semi-arid desert. In order to focus the workshops, we looked at the delivery of a nationally touring exhibition of jewellery and objects based on four artists' residencies in Port Hedland.

Lisa took the FORM team through a series of exercises designed to reorientate us away from describing the programme itself to thinking about the different experiences it may offer an audience. Lisa observed that while we were adept at talking about the long-term change our programming aimed for, we did not often talk about what the audience may immediately experience. Additionally, when we talked about our programming, the language we used was lacking in both empathy and emotion.

We developed a nuanced portrait of

the Port Hedland community, moving beyond stereotypes and assumptions to the creation of more complex audience personas. When looking at the cross-section of audiences in the Hedland community, we identified four key audience personas that could become the focus for our audience experience plan for the upcoming exhibition.

Port Hedland's transient workforce is one of the four key audience personas that we chose to workshop in more detail. This audience segment, known as a *FIFO* (Fly In Fly Out worker) is a unique group in Western Australia. This audience segment typically represents a male between the ages of 20-35 with a trade or degree background, who is employed by the mining industry. Their roster includes a stint of between



a week and a month in Hedland, followed by time off in the city where they reside. FIFOs are usually quite disconnected from the community in Port Hedland as their long hours don't allow for recreation time. In addition, they have limited access to personal transport and reside in workers camps on the town's fringes.

Employing empathic thinking, we were able to better understand the challenges faced by this workforce, including feeling isolated, unfamiliar with the area, and the desire to seek social experiences outside of the workers' camp environment. We looked at the binaries of their current experience and the desired experience: feeling unfamiliar with the area turns into a sense of discovery and feeling surprised by

the uniqueness of the Pilbara. This could be achieved through immersive experiences embedded in the gallery (exhibition design), and the development of event-driven public programming.

We then moved on to examining the gallery from an audience perspective. Mediums like light, projection, sound, and texture were reimagined: instead of being artworks in the exhibition, they became portals into a sensory experience for the audience. Embedding these elements into the gallery space could be used as a way of preparing the audience to be receptive to the artworks, and derive their own meaning and value from the exhibition. For our FIFOs, who often only experience the sounds of industry while in the Pilbara,

an ephemeral installation of sound could be used to transport them from the familiar into an environment unfamiliar to them. The intended effect is to create intrigue and receptiveness.

Some of the experiences of FIFO life in Port Hedland, like isolation, can be addressed through the development of a public programme for the exhibition, such as a 'making' workshop, which references the experience of the artists creating their exhibition pieces. Referring back to the FIFO audience persona, we looked at their typical professional backgrounds that include trade and technical skills. Their trade backgrounds and technical expertise could be used as an *entry point* into attending a workshop by appealing



Mollie Hewitt
Curator and Project Manager, FORM
e mollie@form.net.au



Travis Kelleher
Research and Writing, FORM
e travis@form.net.au



Amy Plant
Regional Development Manager, FORM
e amy@form.net.au
w www.form.net.au

to skills within their comfort zone as a way to bridge the gap between familiar and the unfamiliar gallery setting. Inviting the FIFO community to participate in a public workshop offers new social opportunities, as well as offering different experiences of the exhibition.

The prototyping phase of the programme was certainly the most fun. Using cardboard boxes, magazine cut outs, play dough, pipe-cleaners, and a variety of other everyday materials we created exhibition environments that allowed us to explore ideas in a concrete way. We then presented our prototypes to peers and potential audiences, which allowed us to understand their strengths and what needed further development. While some of the

ideas were quite difficult to achieve, the essence of the idea (the intended experience for the audience) was evident and valuable for further exhibition planning and curation.

While the planning and development for our touring exhibition is still in progress, the FORM regional team have already seen great benefits from the process of design thinking. Most significantly, the opportunity to reframe the way that we approach programming has ensured that thinking about the intended audience experience is a focus early in the design and planning for our exhibitions. This structured approach to creative and empathic thinking makes the lessons from this programme transferable and highly valuable for our entire team. ■

Arts organisations know how to design

Sarah Drummond from Snook and *Mathew Trivett* from Near Now talk about *Know How* an innovative programme based in the East Midlands that uses design thinking to help arts, cultural and heritage organisations to embed design and digital within their offer

Traditionally, digital and design has been outsourced within the arts, an arm-length activity that was undertaken because a new website was needed or an arts project needed to 'go digital'.

There's been a suite of arts funding to support digital innovation but often these schemes reinforce arts organisations contracting out the brief to design and digital agencies to deliver the final product. It's often lose-lose in these situations.

The arts organisation don't quite get what they want and the developers feel frustrated having to build to a tight spec they can't change. Opportunities to build digital capacity as an internal resource or create space to invest in learning through a process are few and far between.

Enter Know How, an innovation programme that's taking arts, cultural and heritage organisations on a journey to develop and embed design and digital thinking capabilities in-house.

Developed by Broadway in Nottingham as part of their Near Now art and technology programme, Know How was made possible with funding from the European

Regional Development Fund and public funding by Arts Council England.

Working in collaboration with Snook, an award winning UK design agency, Know How is a 12-month programme that guides organisations on a journey to place design and digital thinking at the heart of what they do.

We're trying to move beyond 'digital' being solely the responsibility of the marketing team and encouraging organisations to recognise that new technologies impact the whole company, from the service they offer to how their venue is used and have the potential to open up new business models in the arts.

What does this look like?

Imagine organisations working alongside designers and developers on a daily basis, fleshing out new ideas through prototypes, testing them early with audiences and looking at how they can be commercialised.

This is a set of practices usually associated with entrepreneurs and design studios: Know How puts them in the hands of arts organisations and opens up strategies to embed this way of working across the company culture by

All photos by Ashley Bird



FOOTNOTES

1. Kanban is a scheduling system for lean and just-in-time (JIT) production. It is a system to control the logistical chain from a production point of view, and is an inventory control system. Kanban was developed by Taiichi Ohno, an industrial engineer at Toyota, as a system to improve and maintain a high level of production.
2. MoSCoW is a technique used in management, business analysis, and software development to reach a common understanding with stakeholders on the importance they place on the delivery of each requirement - also known as MoSCoW prioritisation or MoSCoW analysis.
3. <http://www.theguardian.com/lifeandstyle/2015/may/03/dancing-proves-good-move-for-people-with-parkinsons-disease>
4. Near Field Communication (NFC) is a set of ideas and technology that enables smartphones and other devices to establish radio communication with each other by touching the devices together or bringing them into proximity to a distance of typically 10cm (3.9in) or less.
5. BUILD is the third of three modules in the Know How process that arts organisations take part in. During the BUILD module, organisations work alongside designers, developers, technologists and makers to bring their ideas to life and test quickly in the live environment. The BUILD event culminates in pitches with opportunity to apply for a grant of £5,000 to continue development.

drawing on best practices from design and digital thinking. Design thinking is an approach that considers people's relationships with products, services and experiences in order to create meaningful new ventures or improve an existing offer by gaining rich insights from multiple perspectives.

The methods support companies to map out an end-to-end customer experience, not just the 'app' or the show but how their offer might integrate into the lives of users or audiences.

Couple this with management practices from the tech world like Kanban¹ and MoSCoW² and organisations begin to learn how to build and test their ideas in iterative cycles rather than conceive the big idea and contract it out.

Our programme encourages organisations to test approaches between modules and discover what methods work best for them.

The ambition is to not just to give people new tools, but train people how to think differently about and for the digital world, meaning that organisations focus on understanding their customers and creating value for them rather than fall for the 'app trap'.

Embed this mindset across the organisation from front of house, through marketing to the directors and you've got organisations capable of thriving in a challenging cultural sector landscape.

Impact in organisations

Over the past 12 months we've seen a transformation in the ways arts organisations work, both during and post-programme. Some have built early stage demos and robust pitches to take their work into new markets.

People Dancing based in Leicester came to Know How seeking to develop a digital solution to take their dancing programme online directly to their audience.

Their dance classes support people with Parkinson's to become more stable through dance practice, but without a digital delivery platform they couldn't scale this approach from out of the church hall and into people's homes.

'Know How has changed the way we approach digital opportunities in the future because we've realised they don't have to be so frightening and so daunting. The sky is

continued on p14 ...





culturehive®

www.culturehive.co.uk

Since its launch just over two years ago **CultureHive** has continued to develop as a community knowledge hub. It now has more than 1,200 free resources from sector-wide contributors sharing best practice within cultural marketing, fundraising, development and management. Over 100,000 visitors have been inspired by key case studies, toolkits, research, articles and more.



CultureHive's search facility continues to develop with increased use of smart tags. Featured articles, authors and topics have also been added to the website's homepage.



If you know the author of a resource but not the title, you can now search for resources within the designated **Authors** part of the website.



Once you've found what you're looking for you can add to **My Resources** – a newly integrated website feature that allows you to create your own personal library of favourite resources within **CultureHive**.



Keep **CultureHive** thriving by uploading your own resources directly to the website. If you have an idea for a great case study or article but not sure where to start email Verity Sanderson at verity@am-a.co.uk to discuss it further. All content is shared under a Creative Commons license.

Discover more at: www.am-a.co.uk

Online CultureHive workshops, on demand screencasts and Culture-Pro professional development tool. Be inspired and put into practice – CultureHive intensive programmes provide latest thinking, new perspectives and practical tailored advice.

resources

“CultureHive really is a cracking resource. I should make a point of visiting it weekly!”

Robin Fenwick, Director of Communications and Audience Services, Mercury Theatre, Colchester @RobinComms

“Know about @amadigital’s #CultureHive? It’s a fab #free resource for cultural #marketing #fundraising & #management”

Young People in Arts @YPIA_uk

“Calling all Arts Marketers! Check out @amadigital’s #CultureHive – a fab free site with lots of useful case studies”

Alithea B @AlitheaB

Case study **culturehive**

iOrchestra



Rachel Escott
Director, Creative Communications and Audience Development Consultant
Philharmonia Orchestra

Published 2012
This work is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License

Managed by **Arts Marketing Association** | Supported by **ARTS COUNCIL ENGLAND** | In partnership with **the audience agency**

Case study **culturehive**

The Librarians by Pestiferous



Rosalyn Lesurf-Olner
Arts Engagement Worker
Transported

Published 2014
This work is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License

Supported by **ARTS COUNCIL ENGLAND** | Created and managed by **Arts Marketing Association** | In partnership with **the audience agency**

Case study **culturehive**

Developing a new website



Marilena Reina
Marketing Manager
Brighton Dome

Published 2012
This work is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License

Supported by **ARTS COUNCIL ENGLAND** | Created and managed by **Arts Marketing Association** | In partnership with **the audience agency**

Case study **culturehive**

Crowdfunding for an established organisation: make your organisation stand out in this fast emerging trend.



Marcella van Coevorden
Junior Associate
Wonderbird

Published 2013
This work is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License

Managed by **Arts Marketing Association** | Supported by **ARTS COUNCIL ENGLAND** | In partnership with **the audience agency**



In partnership with

 the audience agency

Supported by



the limit, you can imagine just about anything and there is technology out there to help make those dreams a reality,' says Anna Leatherdale, Producer at People Dancing.

People Dancing were recently featured in *The Guardian*³ and are currently undertaking the next stage of research and development to scale up their prototype into an accessible service.

We've seen organisations develop simple hacks that can have a dramatic impact on things like visitor numbers.

Malt Cross is a cafe, venue and arts centre set within a Victorian Music Hall in Nottingham. They recently undertook a £1.7m heritage project transforming the underused spaces underground into creative workspaces, facilities and revealing a network of 13th century caves.

While they are a bustling venue upstairs, downstairs has been a different story. Malt Cross came to Know How seeking to solve multiple marketing problems, the programme supported the organisation to define their problem: 'how can we increase awareness of our newly established venue when it's challenging to discover.'

Through providing their team opportunities to play and experiment with different new technologies from GoPano, a 360° film capture process, to Near Field Communication (NFC)⁴ tags, Malt Cross developed capabilities to quickly prototype their ideas in the venue and watch how customers respond.

During the BUILD module⁵ of the Know How process, the team found a low-tech solution. They gave their bar staff free

tickets to invite customers to their caves at the point of sale.

As a result, over 80% of their customers investigated the underground venue. It may seem low-tech, but this quick success has led them to build more technical solutions utilising the same approach to incremental prototypes to ship and test ideas quickly.

Dr Rebecca Wood, Heritage Engagement Manager at Malt Cross said: 'We didn't realise that trying to get our customers to do new things was a form of interaction design. We now have the tools to bring our staff into designing new ways of encouraging our customers to access our caves and we can see this spreading into other areas of our business.'

Overall we've seen a step-change in the digital output of the East Midlands' work in this new domain. We knew Know How needed to support organisations to think better about the way they work, not just invent new projects.

Often organisations already have the 'know how' but lack methods, processes and structured ways to tap into the potential and hidden skillsets of their staff. Know How has been transformational not just of the organisations taking part but of the cultural sector leadership in the region.

With a network of over 30 organisations across the region, from the very small to the large, beginning their design and digital thinking journey in earnest, it is exciting to imagine what the future holds for the East Midlands' cultural sector. ■



Photo by Ashley Bird



Sarah Drummond

Co-Founder and Director, Snook

e sarah@wearesnook.com

w <http://wearesnook.com/>



Mathew Trivett

Creative Producer, Near Now

e m.trivett@broadway.org.uk

w <http://nearnow.org.uk/>

Is single customer view the future of marketing?

It's time for a revolution in the arts. It's time to stop making decisions based on hearsay and gut instinct, and start placing the customer at the centre of the organisation, consolidate what we know about them and use that data to inform our strategies in every department.

What is single customer view?

Customers have more ways than ever before to interact with organisations. But the way we track and use data about these interactions – to the benefit of our customers as well as our organisations – hasn't caught up. Enter single customer view: the ability to see a detailed picture of how a customer has interacted with your organisation at every touch-point, in one place.

Despite the arts having a great excuse for capturing a wealth of customer data through ticket sales, single customer view is much more familiar in retail. Tesco and Boots have developed well-known loyalty schemes to log every transaction and interaction against specific customer records. They then use all this information to analyse their customers' spending habits and drive better sales and loyalty. In the arts we're nowhere near leveraging the potential in our databases like this, although we really need to make a start. Here are just a few reasons why:

1. Personalised customer service

Your customers want the same benefits, access to the same products and the same quality of experience no matter what channel they choose to interact with you. Single customer view means that if your box office staff can recognise that a customer is loyal, your website should be able to do the same. And if someone calls up asking about an offer they saw in a recent email from your marketing team, the box office should be able to see the emails they've received recently to help them out. It's all about joining the dots between departments to make sure your customers experience your organisation as one.

2. Targeted marketing

When you don't use your data to inform your marketing campaigns, you risk not only wasting marketing spend as your conversion will be lower, but you also risk alienating customers who receive marketing communications that aren't relevant to them. Your marketing should target audiences based on their purchasing behaviour, booking history and demographic information, essentially cutting out the hard work for your customers by putting the most relevant information in front of them at the right time.

3. Identifying prospective donors

For fundraising teams, the single customer view approach really comes into its element. Looking at customers' previous purchase behaviour, fundraising teams can easily identify prospective donors in their database. One approach might be to identify customers who have made ad hoc donations along with ticket purchases, then once you know who they are, you can develop relationships directly with them or tailor a specific fundraising campaign to go out to them.

4. Effective up-selling and cross-selling

Having a clear view of customer interactions means the box office can really maximise the point of sale. For example, build a customer list of people who would benefit from buying a membership based on previous behaviour and make this accessible to the box office, so that when one of those potential members comes to buy something, the box office know to suggest buying a membership.

How do you achieve a single customer view?

Start with the customer and think about their journey from awareness, to purchase, to curtains up and beyond. For each stage of their journey, think about what the customer needs and wants from your organisation, then what data you can capture and why it might be helpful.

Secondly, think about the questions you need answering as an organisation. These can be anything from: 'who are my customers and where do they come from?' to 'how can I guarantee my marketing campaign will be successful?' Working backwards, think about what data you would need to capture to answer those.

Thirdly, you need a single database that allows you to analyse that data in real time and at the push of a button. Where before different departments might have been capturing the same or similar elements of the customer's data, now they need to move out of their silos and work as one team. You'll need to put in place processes for data capture and management across the organisation too.

If you get these elements right, you're in the perfect position to change the way your organisation thinks about and looks after its customers. For those that do, the rewards of a single customer view are theirs for the taking. ■



Libby Penn

Managing Director, Spektrix

e libby.penn@spektrix.com

w www.spektrix.com

Enhancing the lobby experience

Alli Houseworth from Method 121 describes how the Woolly Mammoth Theatre Company in the US used *connectivity* to create lobby activities to engage audiences with their productions

In 2013 Woolly Mammoth Theatre Company (WMTC) embarked on a project to develop technological enhancements to their lobby that would connect with, cultivate, and ultimately build the next generation of theatre audiences. The project was funded by the Doris Duke Charitable Foundation and the Theatre Communications Group, and was part of the company's recent 'connectivity' efforts. WMTC released a request for proposals, and my company, Method 121, was awarded the job.

What is connectivity?

WMTC was in the early stages of connectivity when the request for proposals was released. Connectivity is a new way of working – and thinking – for the theatre. The efforts ultimately eliminated the company's education programme and replaced it with a new way to think about, and work towards, community engagement and audience development. Guided by the company's mission to 'ignite an explosive engagement between theatre artists and the community...' one of connectivity's tent-poles was to create activities around each production that deepened audiences' engagement with the work.

Various features had to be kept in mind when these activities were designed, including two that deeply informed the digital lobby enhancement. Firstly, the total audience experience of attending the play begins way before the audience sets foot in the theatre, and continues long after they've left. Secondly, entry point – a central organising concept of the play. The broadest (and most specific) way to describe what a production asks of its audience. For example, for Lisa D'Amour's *Detroit*: 'Is the suburban dream a thing of the past?' and for *Oedipus el Rey*: 'Can you break the cycles that drive your fate?'

Project requirements

WMTC sought a tech-based lobby experience that would increase participation and *shareability*. A successful design would deepen the audience members' understanding of the play they were about to see and allow them to share their experience with the outside world. The added layer of shareability would excite audiences outside the theatre and provoke them to buy a ticket.

Additional requirements included:

- allow for mass participation in the short period of time pre- and post-show;
- measure response and interaction;
- the design must be:
 - intuitive, easy to use, approachable, surprising, and fun,
 - visually pleasing and not disrupt the architectural integrity of the facility,
 - mobile (i.e. not permanently installed – due to the company's thriving rentals business, installations must be easily broken down so others can use the space),
 - a social experience.

What we created and how we did it

Method 121 created three separate digital lobby experiences for the plays WMTC produced between May and October 2013. *Stupid F*cking Bird* by Aaron Posner, *America All Better!!* by The Second City, and *Detroit* by Lisa D'Amour. We created the content, purchased equipment and hired a team of Creatives for each installation.

Inspired by the staff at Apple stores, WMTC Creatives were hired to enhance the user experience of the space. They were dressed in bright orange T-shirts so they could be easily identified. Their job was to: introduce audiences to the technology; explain how it worked and how it aligned with the show; serve as ambassadors to the WMTC brand; provide excellent customer service; and conduct research. During the intermission and at the end of each evening the Creatives would log information specific to each installation – how many people used the photo booth, how many people tweeted the hashtag, how many people voted in the live poll, as well as qualitative interactions and any patron complaints.

In order to keep a high aesthetic appeal, the public-facing products we purchased came from Apple. These pieces were easily removed and intuitive to the user. We also purchased a large touchscreen television, as well as two PC-based laptops to be used behind the scenes to hook up to television screens or projectors. It was also my intention that WMTC be able to use the equipment outside the lobby design if necessary.

The inspiration for each installation's content came from the *entry point*. We also wanted to ensure there was a way to interact with the content from many angles, as we can't expect all audiences to be attracted to the

same technology. For one installation we had iPads with a Pinterest-based activity audiences could navigate themselves, a touchscreen display staffed by a Creative to help audiences navigate the platform, a projected live-feed of Instagram photos taken in the space, two smaller live-tweet displays, and two large magnet boards for those who cared more for analogue engagement. No matter how the content was displayed it had to successfully address two key points: does it align with the entry point, and is there a way to share it outside the lobby walls.

If I were to select three big takeaways from the project they'd be:

1. The Creatives were essential to the success of the project. They helped audiences become familiar with the technology (which lowered the barrier to participation), and provided a research that informed future installation design.
2. Like the show itself, lobby activities need to be promoted in advance. Doing so increases anticipation, allows time for audiences to download any technology necessary for engagement, and reminds them to arrive early for the experience.
3. People love to see themselves. Audiences were delighted when they saw their tweet, Instagram, or photo projected in the lobby.

Smaller takeaways include:

1. Audiences prefer touchscreen technology to static.
2. The lobby must have a strong mobile signal, in addition to strong Wi-Fi, in order to achieve maximum engagement and shareability.
3. Content has to be strongly aligned with the show. The more aligned the content was, the more excited and engaged audiences became.

Looking back, what excited me the most about the project wasn't the fact that it was something new. What we did was repurpose some of the best old practices (the power of great customer service, the implementation of technology, dramaturgy, research, experimentation, brand-building, audience interaction), threw them in a pot and ended up with a shiny, playful, physical representation of a new way of thinking. ■



Photos by Alli Houseworth



Alli Houseworth

Founder and Chief Strategist, Method 121

e alli@method121.com

Tw [@Method_121](https://twitter.com/Method_121)

w www.Method121.com

Monsters and ministers

Lucy Macnab Co-Founder and Co-Director of the Ministry of Stories based in east London talked to *Jacqueline Haxton* about the organisation's use of *institutional marketing* in its approach to fundraising

Tell me about Ministry of Stories

The Ministry of Stories (MoS) is a volunteering organisation and writing centre that helps young people with writing, through free one-to-one mentoring and writing workshops. It was founded in November 2010 by a group of volunteers who turned an empty high street shop into the Hoxton Street Monster Supplies store, where, located behind a secret door, the Ministry of Stories is housed.

We're on the border of Hackney, Tower Hamlets and Islington. In these boroughs, as elsewhere, writing lags behind other key skills in both primary and secondary education. We found that if children leave primary school without the confidence and ability to write well they risk falling behind at secondary school. We recognised the need to set up a writing centre.

Our inspiration came from the US literacy project 826 Valencia that was set up by the writer Dave Eggers in 2002. Dave opened a volunteer-run after-school writing centre in the Mission District of San Francisco. The city council wouldn't give him permission to run it as an educational centre as the location was zoned for retail. He therefore opened a pirate's supply shop, with the tutoring centre hidden behind.

How did you decide the themes for the shop and writing centre?

We talked to primary school children, older students and our volunteers, and monsters seemed to appeal to both boys and girls and to different ages. Younger children tend to love the yuckiness of Brain Jam and Thickest Human Snot, and older ones are more into the young adult trend for vampires and zombies.

The shop definitely gives children permission to push their imaginations to the limits. When they walk into a real life shop and see people talking about Tinned Fear quite seriously, it lets them take their imagination very seriously. And the shop's profits go to the Ministry of Stories.

The Ministry of Stories' identity came out of a storytelling event. We had an event with all our volunteers where we asked them to bring an object and to tell a story about that object. Alistair Hall, our designer from We Made This, brought his grandmother's ration book, which had Ministry of Food printed on the front cover. The story Alistair told about the book and its look and feel inspired the Ministry of Stories brand.

You use institutional marketing. Can you explain what this is and how it works?

Institutional marketing as a term is something we have learnt quite recently. We have been on a programme called Developing Cultural Sector Resilience, which is run by Cidaco and they've introduced us to the DeVos Institute of Arts Management at the University of Maryland in the US. The idea of

institutional marketing comes from Michael Kaiser's concept of building a 'family' of supporters around an organisation. It was something that we were doing instinctively but this course has helped us improve it.

We want to do more ambitious things with our mission. We're drawing together a group of 30-35 people who we think are game changers and who can help us take what we're trying to achieve to the next level. Institutional marketing is about how we find these people and how we cultivate their sense of excitement and passion about our mission.

There are loads of different reasons why individuals want to be involved. We find ways for supporters to see that work in action and hopefully to become motivated to invest in us. It might be the educational and creative approach we have. It might be the special experiences they can have with us or the opportunity to get involved. Or, it might be the social impact of our work.

Our donors are more than just a cheque. It's really important that they are connected to our mission and what we're trying to achieve. It's also about the connections they might bring; the kind of visibility they might be able to give some of our work. It's an informal and personal approach – it's creating a sense of family.

Part of institutional marketing is providing a fun way for those people to give and see the difference their money is making and engage with our programmes. It's not only about those 30-35 game changers, it's also about a broader base of family members. We have a membership scheme that provides us with a base of loyal supporters and we have an active



Photo by Tom Oldham



In 2013, we were invited to No. 10 Downing Street where we held a creative cabinet meeting run by children from our *Children's Republic of Shoreditch* project.

development board committed to introducing us to potential donors.

How do you make supporters feel part of the Ministry of Stories family?

We regularly share stories with our supporters about interesting things that have happened, our successes, or new ideas that we're developing. We want our donors to gain first-hand experience of what they have donated to.

The children often host events with our donors where they might lead a creative activity or show them work that they have done. To be able to talk directly to those children who are benefiting from their donation connects supporters directly to where their money is going and what it's helping to achieve.

In 2013, we were invited to No. 10 Downing Street where we held a creative cabinet meeting run by children from our *Children's Republic of Shoreditch* project. The children

hosted a creative writing exercise with a group of our supporters. It was a really exciting experience for both the children and supporters.

We also have our own 'Cash for Honours' system so you can buy your own ministerial title in the Ministry of Stories if you give a certain level of donation. Sometimes people will choose their own ministry title or sometimes Nick Hornby, Co-Founder and First Minister, will make one up on request. We have a Minister for the Sinister and a Minister for Happy Endings. It's trying to make giving fun. We also make it clear how much activities cost to run. For example, if you give £14 per month a child can take part in five writing workshops.



Lucy Macnab

Co-Founder and Co-Director, Ministry of Stories

e lucy@ministryofstories.org

Tw @Mini_Stories and @MonsterSupplies

w <http://www.ministryofstories.org/donate>

What are the challenges you face?

People giving their time and skills is fundamental to our success. Volunteers are our life-blood and that extends to individuals supporting us financially. When you're a small organisation the challenge is making sure that you have the time to connect with your family of supporters on a regular basis.

Another challenge is remembering that the stories that are part of our everyday are really interesting to people. We change lives by championing the writer in every child, and though we're surrounded by that kind of insight all the time, we have to remember to pass those stories on and connect with supporters. ■

What's new in arts fundraising?

Michelle Wright, CEO of *Cause4* and Programme Director of the Arts Fundraising & Philanthropy Programme (AF&P), reflects on innovation and new approaches in arts fundraising

As I run training in innovation and entrepreneurship across England in my role as Programme Director of the Arts Council England-funded Arts Fundraising & Philanthropy Programme (AF&P), I am struck by just how resilient arts organisations are, and how many ideas and new approaches there are in arts fundraising.

As we prepare for a new Conservative administration and sincerely hope that Arts Council England's investment package for 2015-18 does not take any further hits in the name of austerity, we do need to see some stability to let some of this more entrepreneurial activity settle in and for it to start to become a reality in our arts funding ecology.

Of course, when we think of innovation, invariably our attention turns to digital and some of the newer tools that might lead to alternative income streams, such as online giving, crowdfunding and the like. However, the reality is that while there is potential for arts organisations to increase revenue in a number of these areas, it is unlikely to lead to the six- and seven-figure sums that are needed to replace lost Arts Council England or local authority funding.

Instead, where I see much of the innovation coming from in fundraising lies in organisations that are prioritising four key areas:

- **PLACE** The organisations that are forging ahead are asking and answering the key questions that are making them indispensable – what does the area really need, where are

the gaps, what do schools need? It's the organisations that genuinely know their region and that are responding to specific gaps that are securing high-level funding. This might seem obvious but sadly I see a lot of organisations paying lip service to real consultation in their area, rather than taking the time to go into depth. In these times of limited funding, we absolutely must see arts organisations responding to genuine need.

- **PARTNERSHIP** The word partnership has become something of a cliché. However, those organisations that really embrace and understand true partnership working are making great strides in fundraising, and in turn are helping secure new investment for whole regions. Funders are supportive of area activity, especially when it is joined up in response to need.

- **POSITIONING** The savvy organisation that knows its value will protect its unique position and will tell funders the same story over and over again. These are the organisations that become the 'go to' for expertise in a particular area – be it music, theatre or the protection of libraries. All too often we see arts organisations espousing complicated messages that are not unique. Simplicity and distinctiveness are always at the heart of innovation in fundraising.

- **PEOPLE** Fundraising is a team effort and from board to box office the innovative fundraising organisation will be making income generation a priority for everybody. Fundraising needs to be intrinsic to

an organisation's culture, and the effective use of digital is also about people. There is real value in data, networks and knowledge that can be monetised for the organisations that invest in such positioning, but this activity cannot sit in silos – it must be embraced organisation-wide.

The role of funders

Of course, innovation cannot go one way only, and in my view what we also now need to see is a corresponding response from funders in responding to a much-changed environment.

While funders might nod vigorously when they hear of a new business model or innovation, their behaviour in subsequent grant-making often suggests that they should be the last place to go to with a bold or risky idea. If you look at this from the grant-maker's point of view, it's understandable: why would a funder make a high-risk grant that might flop, especially when public funds are at stake?

It might be true that the grant manager loves innovation, but it seems to be an unspoken rule that 100% of grants must succeed. And the resulting funding decisions speak louder than words – what we saw in the latest funding round is effectively a protection of the status quo by a system that rewards the same old, same old. There is a huge risk to the future of the arts if this trend continues.

The need for new business models

Similarly, there are many arts organisations that know that their business model might benefit from a radical overhaul, but my sense is that there is a fear that the

Transforming arts fundraising

Arts Fundraising & Philanthropy is working in partnership with the Arts Marketing Association on a range of professional development opportunities for anyone involved with fundraising in the cultural sector. This includes the extension of Culture-Pro and CultureHive for fundraisers, a series of online workshops and support for AMA Conference 2015 in Birmingham.

ONLINE FUNDRAISING WORKSHOPS

- **Demystifying crowdfunding: effectively weaving crowdfunding into your fundraising and audience development strategies**
 15 October 2015
Kerstin Glasow, Senior Marketing Manager
 Art Fund
- **Arts disaster appeals: Battersea Arts Centre case study**
 15 December 2015
Kane Moore, Head of Development
 Battersea Arts Centre
- **Fundraising for touring companies**
 19 January 2016
David Burgess, Fundraising Consultant
 The Management Centre
- **Chickenshed: a case study in donor development – acquisition, cultivation and stewardship**
 17 March 2016
Adam Gallacher, Head of Fundraising
 Chickenshed Theatre

culture-pro

The key to unlocking your potential as a fundraiser.
www.a-m-a.co.uk/culturepro



www.a-m-a.co.uk/events

fundraising won't support such change or transition. What emerges is a paralysis, with the board, executives and key funders all ending up protecting the status quo.

So at least some of the work of the next period might be encouraging funders to support a 'no-risk' call to organisations wanting to explore radical new business models, where the best advice, funding and support (including from outside the establishment) could be given to those needing to change.

Funding could be ring-fenced for establishing new ideas and taking a fresh look at place, partnerships, positioning and people to really make

sure that our arts organisations are fit for the future.

If we could achieve these developments, I can't help but think that such transparent innovation from our main arts funders might lead to quite a different picture of grant funding and business models for arts organisations in the coming years. ■



Michelle Wright
 Programme Director, Arts Fundraising & Philanthropy

e michelle.wright@cause4.co.uk
Tw @artsfundraising / @MWCause4
w www.artsfundraising.org.uk





Get to know other AMA members in just six questions **Just a minute**

▶ **What is your first memory of the arts?**

I'm fairly sure it was a panto at Leeds City Varieties, probably a social-club outing from my home town of Cleethorpes. I seem to remember Dickie Henderson and a baby elephant being involved. Unfortunately Dickie is no longer with us, however the elephant probably is... they live a long time. Although we've never been offered him/her for any of our Fairfield pantos. Maybe it was child-star syndrome.

▶ **How did you get into arts marketing?**

I'd previously worked in worldwide commercial marketing aimed mostly at the creative sector, namely online image libraries owned by Bill Gates and Mark Getty. Having worked where the money is, I then went to where it isn't, i.e. the arts. Fairfield (uniquely at the time) lost all its public funding 12 years ago and needed someone to drive commercial revenue, fundraising, sponsorships and look at costs and other efficiencies. Either that, or I tripped and fell into a parallel universe.

▶ **What attracted you to the arts sector?**

The challenge of helping to keep Fairfield Halls in business while all around the country other similar venues were being maintained with public funding (although all-change on that now). Croydon has had a rough time of it in the last 25 years, but during that time Fairfield has continued to keep the people of Croydon and south London entertained, amused and informed. It's been touch-and-go for us now and again, but I like to think we've kept a beacon lit for the arts in what have been some pretty dark times.

▶ **When and why did you join the AMA?**

I joined around 6 or 7 years ago... once I realised I wasn't alone and the times they were a'changing for everyone. I'd built up informal networks of fellow venue marketing managers, but joining the AMA rapidly accelerated the growth of that via Conferences and workshops. Having other people to talk to about problems, best practice and how to keep defecating cats out of my garden has been invaluable.

▶ **What is your proudest moment?**

Holding my breath on that one, although the finish line is now in sight. Hurrah! We now have great support from Croydon Council; we've developed new revenue streams to help support the arts (conferences, weddings, parties, film location work, etc); we have a development department getting both sponsorship and community support; a more diverse programme and the face of Croydon will change dramatically for the better over the next five years with very high level of positive town centre development now underway. And I have a new box office system to play with.

▶ **What is your greatest indulgence?**

Cadbury's chocolate buttons. The large ones. From the freezer. Not only are they wonderfully cold, but my kids don't know where I hide them. ■



John Spring

Head of Marketing & Development, Fairfield Halls
 e johnspring@fairfield.co.uk
 w <https://www.fairfield.co.uk>

A NEW HOME FOR PERFORMING ARTS AND ENTERTAINMENT

EVERY TICKET TO EVERY WEST
END SHOW IS NOW AVAILABLE
ON AMAZON LOCAL



WE HOPE TO
SEE YOU AT THE
AMA CONFERENCE
IN JULY

Visit local.amazon.co.uk/merchants

amazon local

A YEAR IN THE LIFE OF SPEKTRIX



8,907,269
tickets sold



£144,048,640
processed in tickets, merchandise,
memberships and donations



14 new members
added to Team
Spektrix



45 arts organisations
join the Spektrix community



99.5%
average support
satisfaction rating

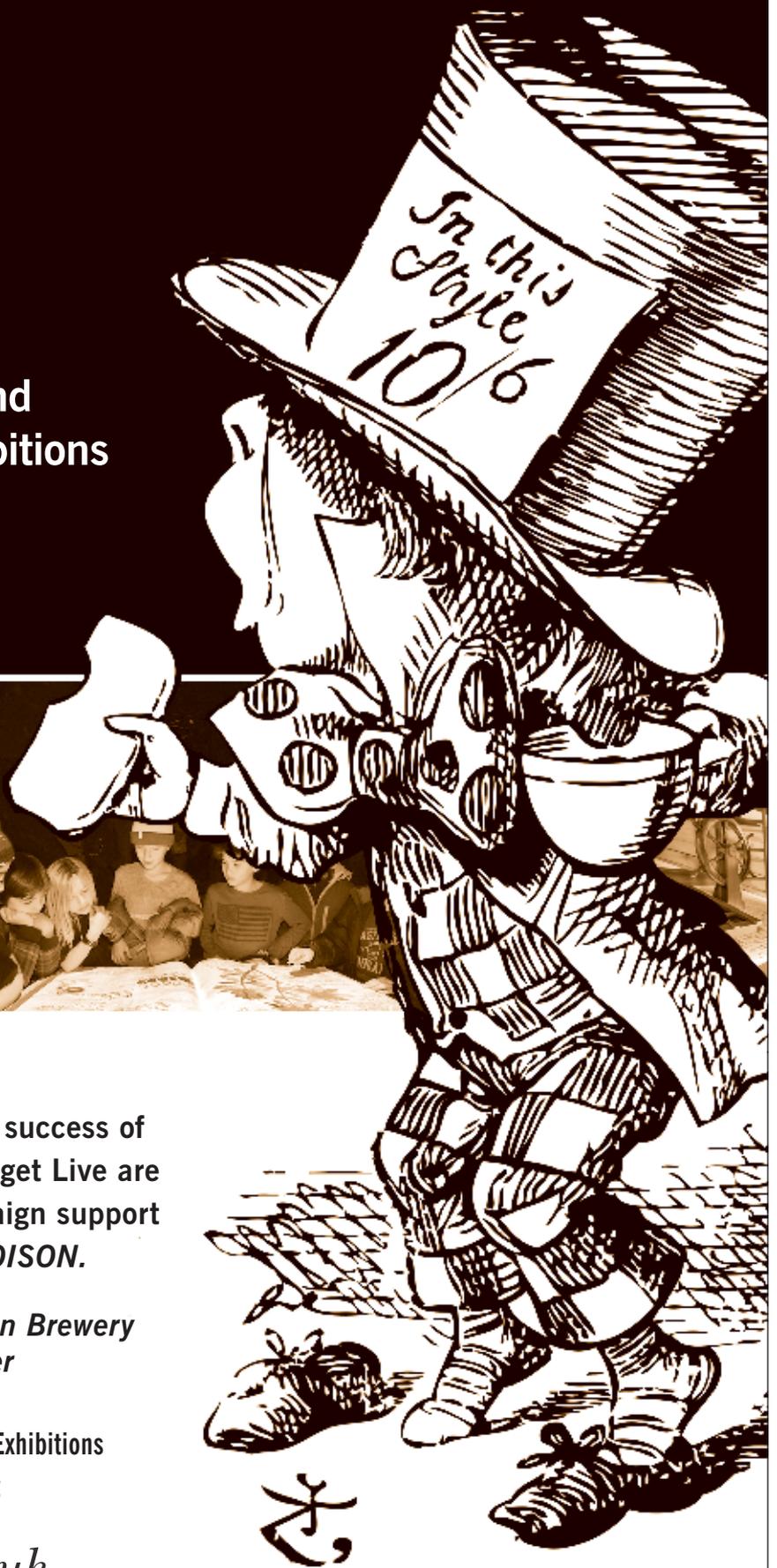


364 G&Ts
quaffed from our
Friday drinks trolley

SPEKTRIX

SAY HELLO:  WWW.SPEKTRIX.COM  HELLO@SPEKTRIX.COM  [@SPEKTRIX](https://twitter.com/SPEKTRIX)

Target Live and Blockbuster Exhibitions



Following the phenomenal success of
THE ART OF THE BRICK Target Live are
providing full service campaign support
for *THE POWER OF POISON*.

At Brick Lane's *Old Truman Brewery*
until 6 September

Find more about our work with Exhibitions
and other art forms at

target-live co.uk

Marketing • PR • Creative • Media • Promotions • Social Media • Digital