

**Charlotte Wilson, Senior Partner, Culture Sparks on behalf of  
Audiences UK (chair)**

**Hugh Wallace, Head of Digital Media, National Museums Scotland**

**Amy Clarke, Marketing Officer, Royal Shakespeare Company**

**Dafydd James, Head of New Media, Amgueddfa Cymru**

### ***Enhancing your digital marketing strategy – a panel discussion***

#### **Welcome and Introduction**

**Hugh Wallace** has overall responsibility for the digital strategy and online presence for National Museums Scotland. He has fifteen years' experience working with the internet and new media and joined the National Museums in 2009 and since then has been busy completely refreshing the website, developed integrated social media plans and piloted the use of mobile phone interpretations in galleries.

**Amy Clarke** joined the RSC in 2008 and manages large-scale multi-platform recruitment campaigns, managing the strategy and implementation of RSC's email marketing. Since joining the RSC, she's established and developed Facebook, Twitter and Flickr platforms for the RSC.

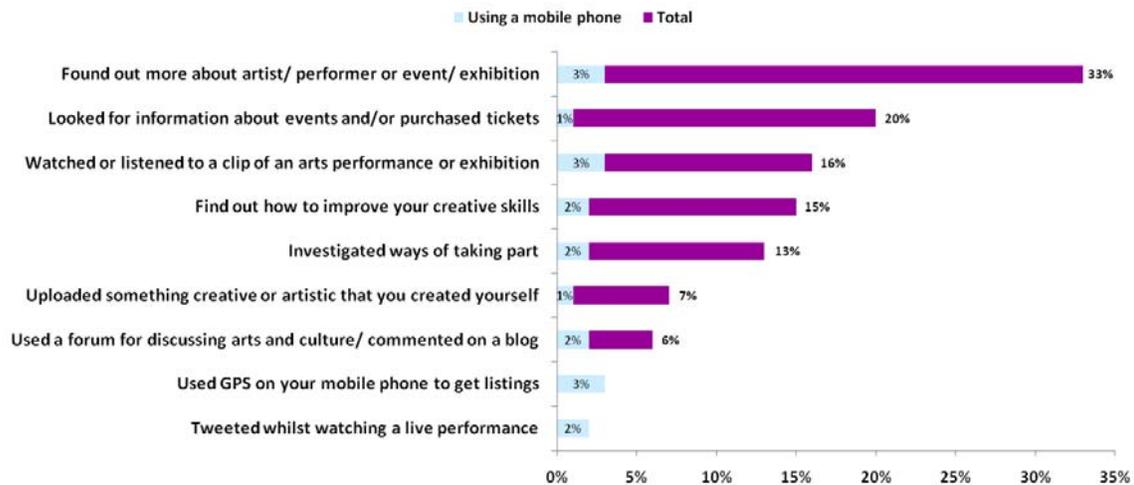
**Dafydd James** leads the new media department at National Museums Wales, developing digital contents for its seven sites.

Charlotte presented some research she's been involved with as the project manager for Audiences UK – digital audiences research commissioned by Arts Council, England and published last week: it can be found on [ACE's website](#), and Charlotte is happy to talk anyone through it or discuss it. The research was conducted with 2000 members of the UK online population: a combination of an e-survey and some focus groups, looking at their online and offline cultural consumption patterns.

The majority are confident with their own internet capabilities, but the sophisticated use of mobile phone technologies, such as apps, is less wide-spread (though still a majority). The majority say that they are enjoying new technologies but they don't keep very up to date. Over 3/5 of UK online adults are now using social media: 55% use Facebook, but there is a dramatic jump down to the next most used – 18% using YouTube.

People engage with the arts online in a range of different ways, from discovering and learning to sharing and creating, but they're still not actively consuming culture online, but they are filtering and finding out about things, and then moving on to actually experiencing the cultural event live.

Compared with general status updates, the use of social media as a tool for sharing information about arts and culture is still very limited. A small minority share or seek information about arts and cultural events using social media, compared with those update their status is a general way. A lot of the research participants saw a role for digital technology in the facilitation and sharing of access to the arts, but not many are quite yet consuming arts and culture online, they just let their family and friends know about their experience or look for information about live events.



The research was part of a massive segmentation study, which identified five audience segments. The research focussed on the top three segments:

- The 'leading edge' audience
- The 'core audience for arts and culture'
- The 'older audience'

### The leading edge audience

An example of this segment was a man watching TV, holding his Blackberry and on his laptop all at the same time – Tweeting, searching, watching. These people are generally younger, under thirty-five, avid consumers of arts and culture. They are practically online all day – they are always on Facebook with over 1000 friends (the average globally is about 130). They share a lot of links to online arts and culture on Facebook, they subscribe to mailing lists: they wouldn't pay to take a gallery tour or watch a gig online – they know how to get things free and they don't have any qualms about that. They might pay a bit more for stuff in the future when they are older and can afford it, but not just yet.

### The core audience

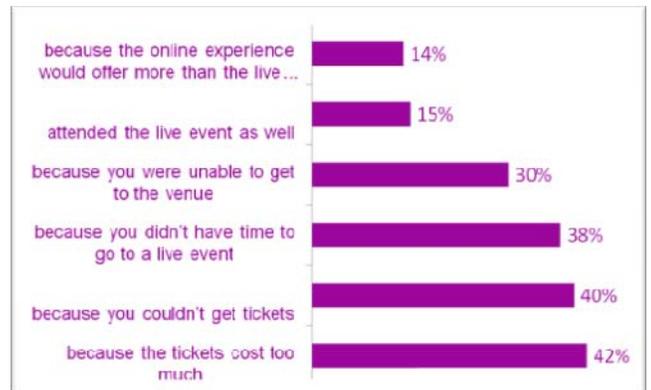
These are slightly less avid consumers of technology: they are 45 years old or less, ABC1 demographic and they do attend a lot of activities – quite general arts and culture, not so much cutting edge events. The example given was a woman doing her online shopping, going on to Time Out London to find out what she could do with her family at the weekend, then buying tickets. They enjoy owning a lot of the latest gadgets, they've got a new iPhone, they see the internet as a crucial part of everyday life, they always purchase their tickets online and they spend a lot on live arts and culture. They are not sure about paying for arts and culture online, but they are more prepared to pay for it than the leading edge audience.

## The older audience

The portrait for this was a Yorkshire woman, who did online banking, checked her emails and bought tickets online. Over 45 years old, they attend quite a lot of mainstream arts and cultural events – big events, musicals, well-trusted brands. They're not luddites but they don't go overboard on technology and don't have all the latest gadgets; they have a mobile but really just use it for calls and texts. They think the internet is incredible, but they have a nervousness about using it more; they don't like to give out many personal details, so signing up for mailing lists online is not something they are comfortable with; they definitely don't download or upload; they like emails from theatres and so on that they've been to before, but wouldn't open an unsolicited email.

## Why audiences engage with culture online

Of those that DO engage in online arts, what are their reasons? The majority said it was because the live tickets cost too much but they don't want to pay for the online experience, so a balance needs to be struck; some said it was because they couldn't get tickets for the live event, so it is an alternative. Some didn't have time to go, or were unable to get to the venue, so there are definitely issues around access and availability that make online culture viable. But it is still as an alternative to the real thing, not an active choice instead of the live thing.



In summary:

- Arts online is mainstream – but a complement rather than a substitute for live
- A marketing channel first and foremost
- Google, Facebook and YouTube – arts organisations must master them
- Clearly defined audience segments - tailor your marketing strategy accordingly:
  - search engines key to all segments
  - Facebook and Twitter key for leading edge and (to a degree) core
  - older audiences need familiar brands – online newspapers, listings
- Some (limited) opportunities for augmenting arts experiences online – but spend your money carefully!

## Hugh Wallace, Head of Digital Media, National Museums Scotland *Starting from scratch*

The presentation is called that because it is about Hugh and his team's experience over the last year and the process they've been through, the research they've used, how they've put their strategy in place, and where they think it's going in the future.