

Arts Marketing Association

New Media, New Marketing

How New Technology Is Changing Our Lives

Day event incorporating AGM

25th November 2008

Sadler's Wells, London

Report of the Day

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Introduction

Was there ever a life before e-mail, websites and blogging? New technology has become such a fundamental part of our life and work, it's hard to imagine what we would do without it. *New Media, New Marketing* explored how digital technologies are transforming the way that arts organisations attract, retain and interact with audiences, visitors and participants.

This day event, which incorporated the Arts Marketing Association (AMA) AGM, included presentations and debates about how successful organisations are using available technology to improve the way they are working, especially in terms of engaging with their customers.

It took place at Sadler's Wells in London on 25th November, 2008 and attracted nearly 200 delegates.

Welcome

Simon Drysdale

Chair of the Arts Marketing Association and Director of Impact Print Display, London

Simon welcomed delegates to Sadler's Wells for the annual day event incorporating the AGM.

The event is subtitled 'how new technology is changing our lives'. As arts professionals we are looking at how new technology is changing the lives of our current and potential customers, audiences and visitors – or however we determine them – an interesting question in its own right, given this topic.

As arts marketers have become more comfortable with new technology, it is possible to consider better how people use new technology and why. We are at a stage where people just get on and use these things, often in a way that hadn't been expected. The era of the fancy 'e-flyers' seems to be over. Instead of trying to produce technological versions of traditional marketing approaches, new technology has given us whole new ways of interacting, socialising, educating and communicating. Today, therefore, would be a look at how the public is responding to technological changes and the consequences for us as arts marketers.

First of all, Professor Jonathan Drori provides some thoughts about how we might rise to the challenges thrown up by new technology.



Keynotes

Jonathan Drori, Director, Changing Media ***New Media, New Marketing***

Jonathan Drori is director of Changing Media Ltd, which helps organisations to develop creative and business strategies and to deliver projects that incorporate new media and technology to engage the public. Jon sits on several government groups and gives board-level advice to government, local authorities and other public bodies. Previously, he was founding director of Culture Online at the Department for Culture, Media and Sport (DCMS). He led a creative team of commissioning executives, producers and technologists who won 24 major awards (including three BAFTAs, a Webby and the UN World Summit Award).

Jon has also been head of commissioning for BBC Online, where he had overall responsibility for content and navigation. As a BBC executive producer he was responsible for national campaigns and more than 50 prime-time popular science, business and anthropology series. He is a trustee of the Royal Botanic Gardens, Kew and the 24 Hour Museum, chair of the Wingate Foundation and a fellow of the Linnean Society. Jon is Visiting Industrial Professor at Bristol University, specialising in the uses of technology for learning. He was awarded a CBE in the December 2006 New Year Honours List.

It's never been easy...

Jonathan Drori had last been involved with an AMA event in Cardiff where he had felt like singing. Now he was in a dance theatre, he probably ought to provide a dance introduction but he wasn't going to, even though it was his birthday.

It's never been easy to make the chain between performer, medium and audience. So it is now, but amplified many times: audiences are more fragmented and it is even more difficult.

The technical landscape

The prices of technology are plummeting. It's difficult to compare, but a good way of doing it is to look at how long it takes for the average person to earn the amount required to purchase the following things.

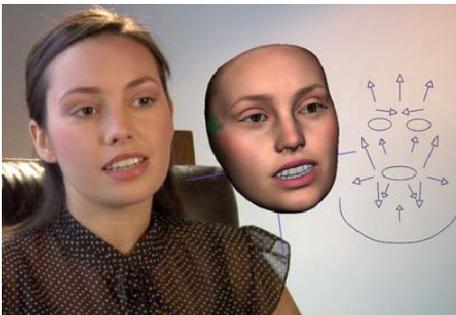
	1965	1975	1985	1995	2005
Stamp	2.0 minutes	1.6 mins	1.8 mins	1.7 mins	1.7 mins
Mars Bar	6 mins	4 mins	2.5 mins	2.2 mins	2.5 mins
Hi-fi	18 days	7 days	39 hours	20 hours	18 hours
1 min call to USA	2 hours	30 mins	9 mins	/	2.5 seconds
1 mb of memory	228 years	15 years	2 days	2 hours	7 seconds
House	4.2 years	4.5 years	3.9 years	4.3 years	8.5 years

Therefore it is clear that the things that matter in terms of computing are collapsing in price. New services flourish when certain economic thresholds are met and some key thresholds are being crossed. One of the things that drives the proliferation into the market is the powerful network effect. The more people use them, the more valuable they become – like Facebook, Google or Amazon.

Everything is smaller, better, faster. More things [devices] are aware of where they are. Computers are pervasive – they are all around us and better software and signal processing means cheaper hardware. A cheap camera in a mobile phone can be made with a horrible lens because the signal processing is so good.

Some current technology themes to consider include:

- **Cloud computing**
Computing happens 'out there' rather than on the desktop. This gives us applications like Zoho, Google Docs, Virtual PCs which can rebuild themselves if they have a virus; Online Collaborative Production between people so that people can share documents, do online editing etc.
- **Collaborative filtering: 'customers who bought this item also bought ...'**
Recommending things to people based on a customer's past purchases and interests has been very successful for companies like Amazon. The arts, for example in listings magazines, could benefit from a similar approach.
- **Social applications**
Second Life, Facebook, MySpace, YouTube, LinkedIn, Bebo, Flickr, multi-user games. There is an opportunity to draw people together in clubs and user groups. Each of these social networks has a slightly different demographic and JD has just completed a study for the BBC on this.



- **Signal processing**
Photosynth (produced by Microsoft) is a piece of software that can take all the pictures taken and uploaded by people of a place – and then transform them into a conglomerated 3D picture. There are very good ones of the London Eye and Notra Dame for example.

An extension of this is the idea of virtual cameras which allow you to direct the action after the action has happened. So, if there are several cameras recording action in an auditorium, afterwards it would be possible to combine the information to produce a viewpoint from any place in the auditorium, or to develop tracking shots after the event.

The woman above doesn't exist. She is a computer generated avatar and this particular person can move her face to anyone's voice, which is so believable that the original company that produced her had to show all the steps that were made in her construction. It's quite alarming.



This can have application in advertising. In this example, a boat's sail can be adapted for particular circumstances. This can move beyond the idea of advertising a local beer to much tighter targeting based on the information the system has about you.

Sports events are already using this on a broader scale with their computer generated flags and pitches.

- **Audio / video search**
Computer vision search – this is the ability for the computer to look through an a/v database and find the same image or audio recording. A popular programme called Picasa will use the image of a certain person and then can search all the pictures on your computer to find the person and give them the same tag.
- **Input / Output devices**
Very thin and flexible LED displays on electronic paper, point of sale materials are all coming down in price because they are using available organic materials. Similarly, e-books are not far off coming on to the mass market.
- **Measurement methods**
It's easy to count eyeballs and work out how many people are in a room. RFID [radio frequency identification] can be used to make tags for objects, people, animals etc to enable tracking. A use for this has been found in some clubs as an entry ticket.
- **Location awareness**
Increasingly, devices can identify where they are geographically and combine this with other technologies to provide useful information for people.

Combine several of these elements and you get 'mash-ups'. For example, Google Maps have been developed so that they are easily 'grabbable' by other software.

These combinations and integrations are an important trend. Turning them into integrated services already has huge commercial consequences. So Picasa and Photobox can work together, delivering photos the next day to an incredible quality. Or iTunes and iPhone fantastically well integrated.



Audiences

A few observations:

- Desire to belong (to networks, institutions etc) which can be played on
- Desire to be entertained, which is what arts organisations do
- Fragmentation of the audience

This is not just to do with people using different media in different places but also around new media itself, which is fragmenting – lots of devices and methods being used. How do you deal with people when they are in different modes or thinking differently? Also, how do you ensure that what you are producing works on different platforms?

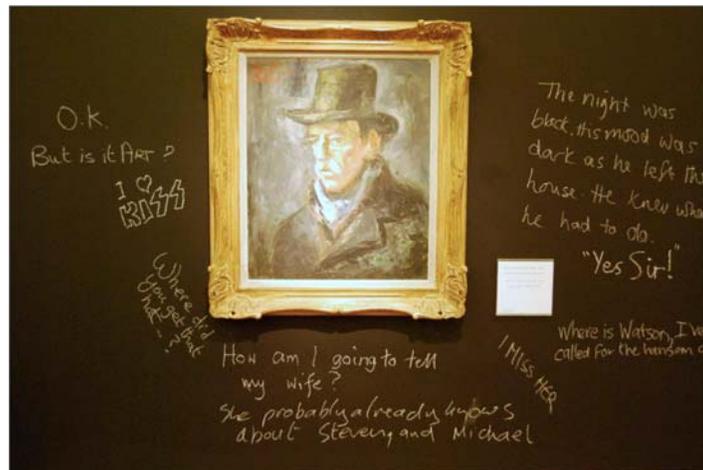
- Desire to communicate

There is an intrinsic desire to communicate with each other. Arts organisations surely have a part to play in this – enabling people to communicate with each other.

- Desire to participate

We need to expect some degree of participation in what we are doing – to tag things, comment, collect. It is changing attitudes to professional production and it also means that people want immediate feedback and reaction.

At York City Art Gallery recently they used blackboard and chalk so that people could comment and write messages under the pictures. It wasn't using new technology, but it was tapping into a technology-influenced trend which is the desire for people to participate as well as observe.



- Remember the divides

Two thirds of people are well connected but there are some who aren't due to relevance, cost and ease of use. There are plenty of people down the pub not taking part, others who are not able to use technology because they don't have the resources. There is also an attention divide – the ability of people to be able to concentrate without having an immediate payback is diminishing.

Opportunities for arts organisations

1. Connect people to content

- Guiding
 - Who's in control?
 - Curator? Celebrities? Collaborative filtering?
- Widen your footprint
 - Connections with other objects or experiences – put them in touch with other things
- Personal
 - My media channel
 - Person/location -aware marketing
- Add content for each other

2. Connect people to each other

- Be a hub, a connector
 - Find others with similar interests
 - Find local friends
 - Belong
 - People will love you for it

3. Help run your business

- Enable feedback and use it to improve what you do
- Find out more about your audiences
- Enable audience to
 - Recruit others
 - Add value for you
- Cheaper transactions



4. Make the chain

Stimulate interest → Engage → Guide → Communicate → Create or Do Something

With careful use, new technologies can

- enable each stage
- lower barriers between stages
- help to create virtuous circles
- help people to learn, grow or develop for which they'll be forever grateful

Remember too, that a new media project is rarely just a new media project. You need to design a whole user journey; also, it creeps across everything and requires everyone to get involved.

To deliver successful new media

The Magnificent Seven things are:

- Editorial and Project Leadership and Funding which links to
 - Audience insight
 - Audience ownership
 - Experience design (user journeys)
 - Design and information architecture
 - Technology
 - Content (rights and contracts)

The two things that seem to go wrong, especially in the public sector are (a) they don't design the user journey very well and (b) there is a lack of editorial and project leadership. Sometimes someone needs to stand back and say – 'actually that doesn't work very well, does it?' If it was a show, you'd have an executive producer who could say – 'don't do that, it doesn't work'. This editorial view is often lost in new media projects which get carried away with the whole technological rigmarole of it all. Why not use a storyboard to consider the user journey – it means you could cluster round and say – 'that wouldn't really happen, would it?'

Is something missing?

So you have your IT, content and user experience sorted out, but frequently the ingredient which is missing, especially from people coming from the public sector is the business process. Will it be sustainable and does it do what the business requires? This is hard because often it needs a different sort of thinking.

Partnerships

What people want and what they say they want are often very different things. It might be credit and limelight rather than money and influence (especially if they come from the world of the arts). This is frequently a problem if you are in a partnership with the BBC for example, as they will always get the credit because they are so powerful and well-known. So, early on – work out what people really want.

Leadership

Unfortunately, a leader nowadays needs to understand all these things:

- Understand audiences, technology, business
- Strategic vision with flexibility about route
- Agile and able to foster agility
- Pick the right measures of success
- Cope with organisational problems
- Rights
 - What's best for society, shareholders; are you merely responding to those who shout loudest?
- Help competitors to collaborate
- Embrace (or at least cope with) ambiguity

Predictions

- More user-generated applications
- Hot debate on RFID
- Public funding cuts (especially from 2011)
- Pressure for shared services (such as marketing)
- Increasing proportion of revenue from live events
- Rebellion against school curriculum
- Product placement/branding

Some final questions to ask yourself:

Will your new media project ...

- Enable you to do more with less?
- Attract people better than before?
- Help people to learn, develop or connect?
- Engage people on an emotional level?



Anna Rafferty, Digital Marketing Director, Penguin Books

Talking Directly to Consumers

Anna Rafferty is responsible for the online and digital marketing of Penguin publishing in the UK; from the Penguin, Puffin and Penguin Classics brands websites, to 'innovation' projects like www.spinebreakers.co.uk, www.blogpenguinclassic.co.uk and www.blogaholidayread.com. This includes looking after the online marketing campaigns of Jamie Oliver and the Sebastian Faulks' James Bond novel, *Devil May Care*. She leads a team of eleven marketers, designers and producers and has been with Penguin for five years.

Anna started work in 1999 as a copywriter at www.lastminute.com, moving on to become the head of customer experience. She left lastminute.com to join a digital creative strategy agency called Dowcarter but hated working on pitches for tobacco companies and banks. After two years left for the Victoria and Albert Museum, happy to be a client again, working on her own web projects. However, eight months after starting at the V&A, she spotted her dream job on the Penguin website ...

Radical transparency

There are three key themes in Penguin's digital communications that it seems sensible to cover. They are *radical transparency*, *letting go of control* and *getting other people to do the work*.

Five years ago, Penguin's direct communication was mainly undertaken through the e-mail list. While this is still very important, the explosion of blogs, sms microblogging services like Twitter and the opportunities that social networks have opened up mean not only do we speak directly, do so transparently, in a public environment, and are on-demand for our readers, but that they expect us to do this – not to do so is a brand risk. Wired Magazine calls this '**radical transparency**' and states that smart companies and organisations are sharing secrets with rivals, blogging about products in their pipeline and even admitting to their failures.

With radical transparency comes the ability to develop a more meaningful and intimate relationship with readers, turning the brand into a lovemark, not just a logo. We can ask them questions, get their feedback on new ideas quickly and cheaply. We can directly engage them to work on our behalf and we can ensure that our message is delivered as we intended it – there is no intermediary to add its own agenda and flavour the communication.

The responsibility that comes with speaking directly to our readers is not to be taken lightly; they expect their questions answered and their comments responded to and they expect this fast. When they answer the questions we've asked them and give us the feedback we want, they expect us to listen to it and act on it, or explain why we're not going to.

A company which does this very well is Innocent (www.innocentdrinks.co.uk).



They've built their brand on core values of goodness and purity which they translate to their communications as well as their product and packaging. They promote the real people who work in their offices as does the Penguin Blog (<http://thepenguinblog.typepad.com>).

Their website features a large and prominent 'about us' section with photos and very personal biographies of staff, (they also e-mail these to their mailing list when new staff join). They called for advance questions for their AGM on their blog and ran a live Twitter stream while the AGM was happening. They have also famously called for comments on internal decisions they make or are thinking of making in their blog and they consider and respond to those comments, or certainly put up a good show of doing so.

Recently they made a decision to sell their smoothies in McDonalds. Anticipating the furore that this might cause with their loyal and loving customers, they explained their decision-making process on their 'daily thoughts' blog and invited debate with this post:

'This week our kids smoothies are going on trial in a few branches of McDonalds. We're excited about this, but we also know some people may feel a bit funny about us being there, so we wanted to share our thinking. Basically, if there is one thing we like doing it's getting more fruit into people, especially kids. So when McDonalds asked us we decided to do it. It wasn't a decision we took lightly, we even held a meeting for the whole company one lunchtime to get people's thoughts on whether we should or not. And the result was we decided it was the right thing to do, both for our business and for our drinkers. We'll keep you posted with how it goes. And we'd love to hear your thoughts.'

They received over 200 comments including 'McSellout', 'Boycott fruitstock' and 'I knew you'd crumble and go for the money eventually, depressingly predictable'. So Rich, the co-founder, responded with another post a day later which said:

'I know some people are upset about us doing this. Obviously we would never want that. Our whole business is only possible because of the fantastic support from our drinkers, and I am gutted to lose and upset even a single one. We didn't make this decision lightly.

'What it comes down to is this – we will never change our principles or the way we do business for anyone – McDonalds or anyone else. We will continue to try to tread lightly as a company, we will continue to keep things natural, we will continue to support rural development in impoverished countries, and we will continue to get fruit into people's hands/mouths wherever and whenever we can. Thanks for all of your comments. Please keep posting them, good or bad.'

I think the whole episode makes Innocent feel genuinely transparent and therefore honest and trustworthy, even when they might be doing something overtly commercial.

Letting go of control: blogapenguinclassic.com

The real difference between the marketing of just five years ago and marketing today is the control that brands have over their message.

Penguin wanted to do something new and inspiring with the Penguin Classics list in order to encourage a new set of readers to consider these books or inspire an old set of readers to reconsider them. The benefit of letting go is that you can end up with a site that doesn't need much internal maintenance and management – readers run it themselves.



So a call was put out to book bloggers. Each participant received a free copy of a Penguin Classic (randomly selected) and once they had read it, they had to blog a review. The reviews weren't edited or censored, just published. 1400 books were sent out, the reading started and so did the conversations.

The beauty of sending the books out randomly was that the results were often extreme – readers often hated their title – or thought they were going to hate the book. There were plenty of reviews, the gist of which was 'this book was rubbish, I didn't understand it and I never would have chosen it'. It was scary to read those reviews. But the key to letting go is ultimately to trust your content and thankfully, there are plenty of readers who disagree with the negative reviews and reply with comments, passionately defending the book.

Some of the best results come when readers remark that they have been encouraged to read a book/author they otherwise would not have thought of:

'This is the first classic I have read since school. The Blog-a-Penguin-Classic gave me a wonderful excuse to move away from my normal crime/thriller genre. I am pleasantly surprised that I actually enjoyed this book! Thanks Penguin.'

And another user commented:

'Gustave Flaubert is not an author I had previously read so when I started the book it was with some trepidation as I thought it would be hard going. How wrong I was.'

There's also a recurring theme in the comments, applauding Penguin for the project's credibility; readers really believe in the site: **'I like these reviews because they are honest.'**

There are now around eighty thousand visitors to this blog every month, engaging in articulate and vibrant debate about books that might have been written 2000 years ago. And the real beauty is that Penguin doesn't have to do anything.

Letting go of control: spinebreakers.co.uk



The Spinebreakers project was conceived as the result of a pressing business need to launch a list of teen books coming hot on the heels of research that showed teenagers weren't at all turned on by Penguin's traditional marketing channels.

It would have been great if MySpace or a similar site had prioritised books on their sites but when it became apparent that nobody was going to deliver an online community for teenage book lovers Penguin bit the bullet and set up its own site ... and soon realised that we were exactly the wrong, non-teenaged, people to do it.

So, Penguin contacted and created networks of teenagers and asked them to tell us what to do. They chose the URL and the brand, helped to select the design company to build the website, commented on what it looked like and what it should contain and it was tested with them as it went along.

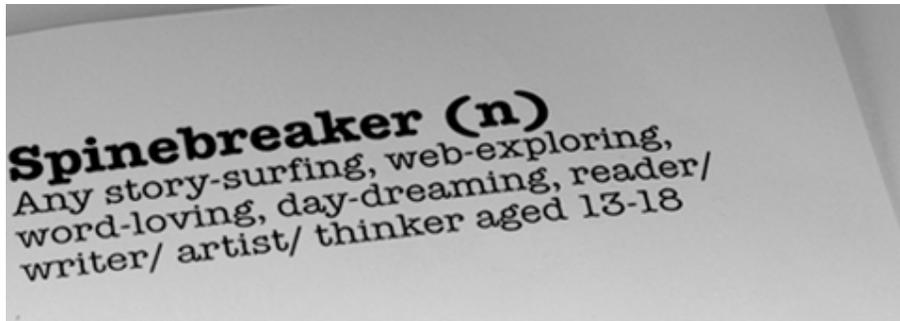
Once launched, it was 'handed over' to them. This crew of nine teenage 'editors' and over fifty regional deputies working from their bedrooms up and down the country now run the website – with marketing teams from Penguin pitching their titles to them once a month. It is the teenage editors who choose what goes on the site, which authors or books are interesting for their audience (a few months ago they all raved about Atomic Bazaar, an Allen Lane hardback about the nuclear arms trade to Penguin's surprise). They also create the content for the website and engage the wider teen community by thinking up promos, competitions and promoting the site on their own networks – they manage independent Facebook groups and Bebo profiles for the site for instance.

The ambitious mission for Spinebreakers is to make books as culturally relevant to teenagers as the other forms of entertainment they consume: games, music, movies, TV. This meant following the example of those other industries, listening to the teens and making marketing a conversation. So far, it's working; the site has been short listed for a New Media Age Effectiveness award and has received some great publicity:

'I'm loving Penguin books at the moment, everything they are doing just hits all the right buttons with me on marketing, using digital and social media tools to connect with their customers, building up the brand as well as the individual books... One error that is sometimes made with marketing online is to think of what the brand wants to say instead of what the customers want. By using different types of sites for different customers, Penguin avoid that. [Spinebreakers](#) is a site aimed at teenagers. More importantly, it's run by teenagers, a group of 9 aged from 13-18 with many other contributors. Here, Penguin provide the platform and let the book fans run it.'

[*Behind the Buzz*- written by the Digital Strategist at JWT in New York]

There are 3500 teenagers visiting per month, 40,000 altogether and about 30 pieces of content being submitted each week.



Getting other people to do the work

Penguin likes to get readers to do its marketing for them as much as it can. Often this is just word-of-mouth and business as usual, but more frequently it means creating structured environments and transparently incentivising them to get on board.

Here are two examples of recent campaigns:

The Missing

Penguin wanted to launch a book thriller like a film and punch above its weight. A great piece of media was secured – a film trailer slot at the Odeon Leicester Square running for a week and launching at the premiere of Spiderman 3. So all that was needed was an asset – one that the public would create.

A movie trailer competition took place at this website: www.themissingbook.co.uk. The brief simply was 'a short trailer that scared everyone who saw it into needing to know more...'. The book jacket and synopsis was provided for inspiration and some of the junior marketing team did a raid on filmmaking associations and colleges, either e-mailing them directly or contacting them via their blogs and websites. The entries were uploaded on to the website. The filmmakers then began their own underground marketing campaign to win the competition, seeding their films (containing Penguin branding) onto YouTube and Myspace – this is the winning entrant's MySpace page - http://www.myspace.com/themissing_trailer.

It created a great deal of pre-awareness buzz for the book as well as getting a fantastic asset with which to market it, for the price of one cinema ad slot.

Bond MySpace promotion

May 2008 brought a whole new challenge to Penguin marketing - *Devil May Care*.

The good news was obvious – it's James Bond, it's Sebastian Faulks and it's an established mega-brand with millions of existing fans. The challenge was generating pre-awareness for the book without a) giving any hint of its content away, b) creating Bond-fatigue in the media and readers before the book was even published and c) making sure that James Bond, and Sebastian Faulks were for young people too.

A MySpace page was launched (www.myspace.com/devilmaycarebook), with the MySpace team creating a beautiful profile within the network, creating wallpapers for download, a countdown clock widget, a gallery of iconic artwork and started a behind-the-scenes blog with updates several times per week.

The big idea though was to engage the MySpace community of musicians, mostly under 25, with the publishing process. This included an 'X-factor' style talent contest to compose a theme tune for Devil May Care, which would then be released on the audio book. They didn't get any hint of the book to come but had to work with what they knew of the James Bond brand as well as a handful of iconic audio samples from previous Fleming audio books. The competition ran for 50 days, and the entries were first short listed by an eclectic panel of experts, including Sebastian Faulks and Jazzie B (of Soul II Soul fame) and Dominic Cook from MySpace. The five shortlisted tracks were then posted up for the community to vote on.

There were three stages of publicity – at launch, which made the *Evening Standard* and *Metro*; during the voting, with lots more user-generated mini-campaigns springing up trying to drum up votes for their song, lots of which were picked up by local and regional press; and finally, when the winners were announced – more coverage in *The London Paper* and on the BBC as well as in unexpected places like *NME* and *Drowned in Sound*.

The total result was over 30 pieces of branded coverage plus hundreds of blogs and forums picking the story up and commenting on it, as well as another asset for the publicity team to work with prior to publication – the new Bond song itself.

Keynotes in conversation

Jonathan Drori

Chaired by Simon Drysdale

This session was an opportunity for delegates to ask further questions of Jonathan Drori and to debate the issues raised within his keynote presentation.

[For the purposes of this report, some points and questions have been combined and/or summarised to provide a concise and readable record of the discussion]

Jonathan Drori

Q. How do we ensure that digital media is integrated into our organisations?

JD: It's difficult and there are a number of reasons.

- Digital media is often stuck in silos such as in IT departments and it can be difficult to co-ordinate digital work across different areas of the organisation. This is also problematic when dealing with other organisations too.
- Linked to this is the question of leadership. Who will take charge? It needs a project leader with the authority to work with the different departments to make it happen – marketing, technology and executive team. Often the people in charge of new media projects are young and therefore quite junior.
- Even such a well renowned and competent organisation as the BBC can find it difficult in this respect. The BBC is keen to do more projects which have '360 degree commissioning' involving radio, tv and online work, but has difficulty bringing different elements together.

Q. Are there good forums for finding out more about technology so that we can keep up to date and learn what to use?

JD: There are quite a few but they can be specialised. Forums such as this one [AMA] are sometimes the best. Make sure you take plenty of notes. Never be worried about asking stupid questions. My father once said 'go to where you'll learn most' though I'm not sure if he was actually saying 'go to where you'll earn most' (he had a Russian accent).

Q. How do you do an exciting digital project when you are only a small organisation and it is only one part of someone's job?

JD: The key thing is to identify what you really want to achieve. Are you looking to increase attendance or to run an online gallery? What is the purpose of your organisation? Do you want more donations, members, visitors? It could be better to do a really good e-newsletter for an email list and work on increasing the number and quality of people on the list instead of doing something flashy.

- These questions frequently arise from small arts organisations and it's important to consider what you want from your audience. Perhaps it is about doing one thing really well rather than lots of things fairly well.

- There's a lot of pressure to cover everything, which frequently comes from the top of the organisation. Why aren't we on Facebook? Why aren't we on MySpace? It's important to calm down and consider what we really want to achieve.
- We have lots of young people involved in the organisation and they do much of this work automatically without being asked to do it or being paid, but occasionally there are advisors who come in and give us random pieces of unhelpful tips – only have links coming in not going out.
- Google sends people everywhere else and it's the most successful online tool
- [JD]: You need to ask the questions – does it enable you to do more with less, does it develop an emotional relationship, does it attract people better than before, does it help people to develop and grow? If not, why are you doing it?
 - It can be about putting people in touch with each other. That's partly what private views at galleries are about, so can you extend this with the website?
 - Do things you have to do and then do something really really well.
- It's important to maintain your credibility and reputation. As arts organisations you have a lot going for you in terms of the trust and loyalty that is commanded. Build on this rather than trying to imitate other people.
- We learn by making mistakes – there's a feedback loop inherent in learning. With anything that's new we have to be prepared to take risks and this is especially important with new technology. Unfortunately, there is something in our culture about being afraid to make mistakes which we need to lose.

Q. What are your thoughts about using text messages in campaigns?

JD: The law is that you can't send people text messages without their permission, but this is frequently flouted presumably because it is effective. Mobile phones are very personal and receiving texts seems more intrusive than emails and therefore people are wary of opting into these services. It might be that a highly trusted organisation like the National Gallery or Kew Gardens will blaze the way.

- As e-mails and texts converge on phones it will become more likely. On an iPhone what is the difference now between an email and a text?
- It is likely that mobile phones will become increasingly important for ticketing in a not dissimilar way to Oyster Cards.
- Mobiles are often used for art trails now.
- [JD] In Japan – there are ways in which they routinely use mobiles and short distance signals (like Bluetooth) to enable people to pick up useful information, such as at a bus stop to find out when the next bus is coming.

Q. You mentioned measurement. Do you have good ways of measuring who is using what, where and how? This is important for an organisation such as Arts Council England.

JD: It depends how intrusive you want to be and what is important to your business. At the BBC they are interested in how much credit they receive and that is what they want to measure.

At Culture Online – we would often talk about the comparison between changing the lives of 15,000 people a bit or 15 people a huge amount and the reason why this is a difficult question is because not even the people in this room might be able to agree what to measure. Finding ways of measuring things is relatively easy, it's harder to decide what to measure.

Q. How do people read things? Does it vary between cultures?

JD: This is something we researched at the BBC. There are differences, but the web seems to be developing its own grammar and certainly in the UK people have become used to finding things at certain places on the screen. They don't care about fonts or colours (unless they have an impairment, in which case they mind a lot) but they do mind a great deal about where things are positioned. So, if we moved the help button, people would lose it – they thought it had gone.

Layout and underlying functionality is extremely important and needs to evolve, so if you redesign make sure you take the audience with you.

JD to delegates: What are the things you find difficult? Is it budget, not knowing where to begin, not having the authority ... ?

- The polarisation of audiences is a problem; some are digitally savvy whilst others find new media a complete mystery. Technology is fragmenting the audience. There is a polarisation of knowledge within organisations themselves, mainly, though not exclusively, based on age.
- It's a challenge to use the different technologies together because of the variety of expertises and types of knowledge required.

JD. What seems to work well is a good editing/marketing type person working in partnership with a technologist. It's that sort of combination, perhaps even with a business mind in there as well, which is frequently successful.

Anna Rafferty
Chaired by Simon Drysdale

This session was an opportunity for delegates to ask further questions of Anna Rafferty and to debate the issues raised by her keynote presentation.

[For the purposes of this report, some points and questions have been combined and/or summarised to provide a concise and readable record of the discussion]

Anna Rafferty

Q. In the Spinebreakers project, what would have happened if the young people had chosen a non-Penguin book?

AR: They were allowed to pick non-Penguin books – they could choose anything they wanted to. It had to be credible. Everyone at Penguin was happy about this and in spite of the fact that we were publicising other publishers' books it was important to give the young people freedom to choose and write about anything.

Q. The Natural History Museum is launching the Darwin Centre in 2009 and one of their target markets is to reach a teenage audience. Are you involved with organisations and activities like this? How can the arts engage with Penguin?

AR: The budget Penguin works with is quite small when you take into consideration how many books the marketing budget needs to cover. One of the ways in which this can be dealt with is by partnering with other institutions if it is relevant. It needs to be about enhancing the experience for the reader / participant and to have mutual benefits for the partners. For example, Penguin would probably want the Spinebreakers team to go along to the launch and write about it, with co-creation for the site and make a connection with a Penguin book.

It's also worth remembering that arts organisations have physical spaces whereas Penguin doesn't – so there is nowhere to have a Spinebreakers event for example – and that is the sort of thing Penguin would be interested in.

Before Spinebreakers was launched, Penguin made its trade announcement and all sorts of interesting organisations got in touch.

Q. What was the demographic of 'Blog-a-classic' – was it an older audience?

AR: Penguin's target market generally is anyone that wants to read. Blog-a-classic has quite a few students in the 18-24 age group, many of whom are reading them because it is part of their degree or just because they want to seem intellectually cool. There's a sort of elitist caché attached to the list. There are also a number of academics involved, many of whom have sophisticated and extended comments to make about the list.

Ideally, with Blog-a-classic though, Penguin is aiming for those who are reading contemporary fiction like *The Kite Runner* and might want to make the leap to a classic book, making a journey on from other literature.

Q. What kind of resources do you have?

AR: We always feel under pressure, though it is the biggest team in online publishing, with 12 people in the team: 3 designers, 3 content editors/marketing executives, 3 technical producers who also run the e-commerce element and 3 people who are campaign managing. This team is looking after 150 websites and running several campaigns at once, so there is plenty of work, including advising and consulting authors and author's estates on their own online projects. In order to improve the value of this input, all the marketing teams at Penguin have an online aspect. So the media team are increasingly involved in online work rather than/as well as persuading newspaper journalists to review the books.

Q. Was there much cultural change required within the organisation?

AR: Yes, especially in terms of people not worrying about moderating comments on websites. This was one of the reasons why Blog-a-classic was done first, because all the authors were dead and couldn't be upset about what was said. There have been several presentations and meetings with authors and editors which explained the necessity for this approach.

- There's an interesting comparison with classical music here. Composers and musicians can be incredibly worried about the criticism which they might receive by opening themselves up in this way.
- [AR] Yes, the key to the argument is saying – 'this is the way the world is now, we didn't think it up as a promotional idea, it's how it will be, are you going to hide or take part?'
- Also, one of the great things about the internet is that it can introduce lots of people into the equation. One person could say it is rubbish, but then three others will defend it and argue why it isn't.
- [AR] It helps if you start the debate before the launch. Penguin is about to publish an estate sanctioned sequel to the *Hitchhikers Guide to the Galaxy* and there will be huge criticism about the idea, so we are getting some of that debate out of the way before it is even published. This is what 'radical transparency' is all about.
- [AR] There is some interesting data which seems to show that having a rank and review element to a product on a website will increase the sales of that product, regardless of how good that r&r is. This is because it is about credibility. A good example is Trip Advisor.

Q. Do you have a way of measuring return on investment on your projects like Spinebreakers?

AR: Most of the projects which involve people buying books using the Penguin e-commerce site can be tracked. It's harder with young people under 18 because they don't have credit cards and they will probably go and buy books on Amazon so we have to find other ways of assessing this.

Q. How did you work with MySpace?

AR: We were very ballsy and just phoned them up. What they get is content. It's just a technology platform and they are looking for interesting content all the time. It gives them a competitive edge over other social networking sites. Penguin does use the leverage of some of its most famous authors (like Jamie Oliver) who might agree to do a few blog entries in return for space/coverage.

Q. How do you work with the offline team?

AR: We work across the whole Penguin brand, then there are the various divisions of Penguin and special lists, each of which have their own marketing teams and budgets. They each deal with the specific titles or lists.

Q. What do you think the arts could be more open about? Where should our radical transparency be?

AR: The decisions which the arts organisations make would be a good starting point. Why are you programming this, what's it for, why is it important? Then what'll happen is it will stimulate questions so it develops its own momentum. It could be quite simple things as well, about staff members talking about what it is like working for an organisation, their first week in the job, behind the scenes with the technical team.

Q. What's your overriding mission/strategy? What do you want from your customers?

AR: I would like to be sitting on the tube and see people bring out a book to read rather than bringing out their iPod. It's a passion for persuading people to love books for the pleasure they give rather than from an educational perspective. We don't want people to associate the Penguin logo with hard books; it should also be about a best seller in the supermarket (which are becoming increasingly important as sellers of books).

Q. There's a great deal of time involved in managing social networks. How do you convince your managers that it's important?

AR: There are no more staff in the team than there were 5 years ago and it is important not to start anything that can't be continued, therefore it is about making good strategic decisions. One junior marketing executive is responsible for looking after the Penguin Facebook area and she does it by doing it alongside work on the Penguin website – posting videos, links, extracts etc which work on Facebook and this is done daily. The Facebook members do the rest by joining in and contributing and this is mostly peer to peer communication. On other hand, MySpace works slightly differently; MySpace members want to talk to Penguin direct – usually involving sending in unsolicited scripts.

Seminars

Roger Tomlinson, ACT Consultant Services *Up Close and Personal*

Roger Tomlinson is a leading expert on marketing and ticketing using new technologies. He is an international consultant in the arts and works and speaks at conferences in Europe, Australia, New Zealand and the US as well as in the UK. His published books include *BOXING CLEVER* (ACGB), *Practical Guide to Developing and Managing Websites* (ACE, with Vicki Allpress), *FULL HOUSE* (Australia Council and Creative New Zealand, with Tim Roberts and Vicki Allpress) and the *Guide to Data Protection* (AMA). He has worked on cultural strategies and policies for arts and audience development for governments, Arts Councils and local authorities and with arts organisations on their development, especially on helping them to become customer-facing. He helped form a number of the UK audience development agencies including Glasgow Grows Audiences and is a former chair of the AMA, currently chair of the Centre for Performance Research and a board member of INTIX.

In this seminar, Roger explored how arts organisations can develop more personalised websites and digital marketing, delivering relevant content to each individual visitor. This means looking at the data we might collect on our customers and how that data can be used to personalise our relationship with them in our communications.

Relationship Building

Listening to Jonathan Drori reminds us of Gerd Leonard, a futurologist who said – ‘arts organisations; *early thinkers late appliers*’ meaning that we are very good at knowing about change and the latest developments but are not good at turning this knowledge into action. We are behind where the audience is.

Frequently people say, ‘*what sort of relationship should we have with our public?*’ whereas surely the question should be ‘*what relationships do the public want from us?*’

In the arts, we aren’t good at building relationships. It’s as if we invite people to dinner and then two weeks later, on meeting them in the street, have forgotten that they came round. Professor Alan Wilson speaks of marketing being:

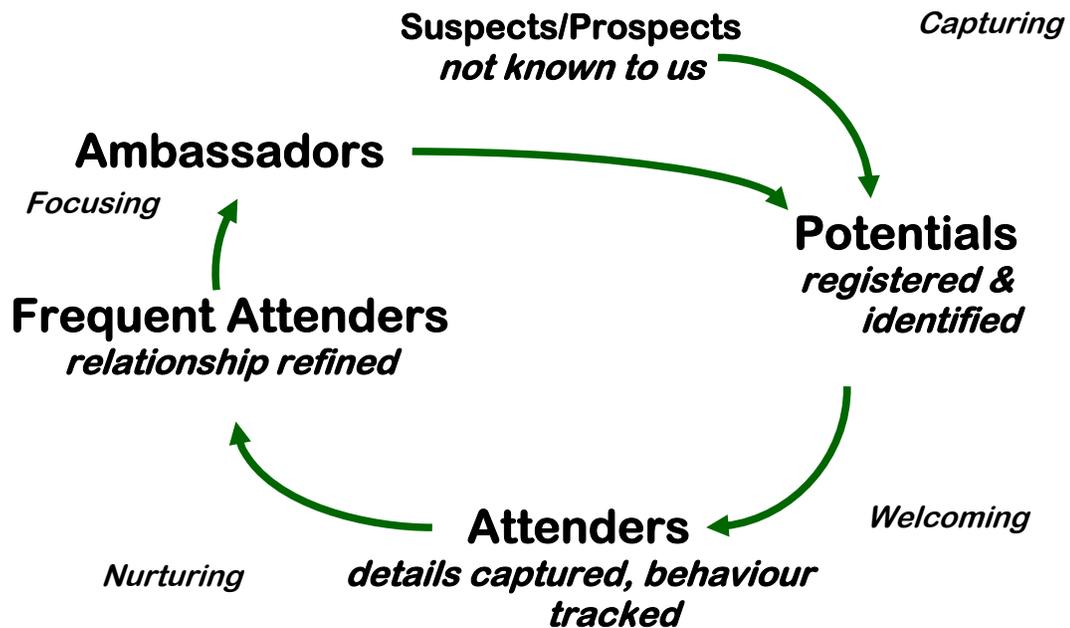
‘... beyond selling, publicity and brochures’

and Marco Truffeli, CEO of eTourism VisitScotland.com, of

‘Not service, but hospitality’.

There’s a long line of people like Seth Godin and John Knell speaking of the development of permission marketing and the importance of one-to-one relationships and yet, as Don Pepper says, the arts are in the business of ‘faux relationship marketing’; not using what we know about customers when we communicate with them. The difficulty is that these people want to be treated as individuals, as, in fact, *‘real people, individuals, with specific needs, in the search for authenticity’* (Jane Donald, Glasgow Concert Halls).

The internet has given us the opportunity to improve a virtuous circle of relationships which should have been part of the thinking anyway.



How many of us do the welcoming part well? Where's the welcome pack, advice on how to park? What do we want them to do?

In many ways the arts are still back in the days of the Greek auditorium of 360 BC. We don't piss in the seats anymore, we've added a roof, and new technology has improved the experience, but it is largely based on the same parameters. Life outside that auditorium has changed out of all recognition since then. It's time for the way we relate to the customers to change in the same way.

Marketing has to change. The audience is in a niche of one. E-marketing means that most of the time we can be in contact with people directly and personally. Most people are seeking interactivity and lots of people want their own account and recognition. They want input and interactivity. It's an interesting exercise to take a look at Flickr every now and again and see how many pictures of your organisation have been tagged. Typically, it won't be less than 20 and it's touching to see people who've taken a photo of a special event they are celebrating.

We've talked about 'mash-ups' this morning. It would be great just to go on a venue website and find something simple like a guide to all the local vegetarian restaurants.

Do we want 'bums on seats'? This is a theatre in the Netherlands. It's not what we want. Surely it's about hearts and minds.



What relationships do we want?

First time attenders:

- Test drivers? Test drive is used as a standard part of arts practice in many places – in New Zealand for example. It's not a fashion that has been done – it is worth doing because it works.
- Persuaded customers, first purchase?
- New customers, not known to us? What do we do to welcome them? A morning after thank you, voucher for the bar?

Returners:

- build frequency of attendance
- find potential subscribers/frequent flyers
 - subscription is not dead, it just needs to be applied properly
- improve understanding and appreciation
- make 'Friends', sell membership or similar schemes
- establish 'loyalty' – what does loyalty mean?

More frequent attenders:

- cross-fertilise audiences
- incentivise exploration and returning to specific events
- help 'initiators' – those who make the decisions – do they have enough information? This has consequences for our understanding of social networking.

In order to do this we need to be able to segment.

How can we segment?

Available information can segment attenders and help understand behaviour. So much of it is stuck in ticketing systems and website databases.

Segment by:

- frequency of attendance – different loyalties
- character of events seen – different motivations
- ACORN or Mosaic profile – different lifestyles. It is still possible to use these through the Arts Council schemes.
- make-up of attender groupings – different needs:
 - Solos
 - Couples
 - Families
 - Groups – what is a group? Why 10 people? Why not a people-carrier full?
- type of booker: students, pensioners, unemployed
- age and cohort – year and decade of birth key dividers
- web browsing activity on your website

The data still seems to be stuck within the systems; the data is in there, but it's not being brought out, either due to the systems themselves or because arts managers don't know how to get it out and use it.

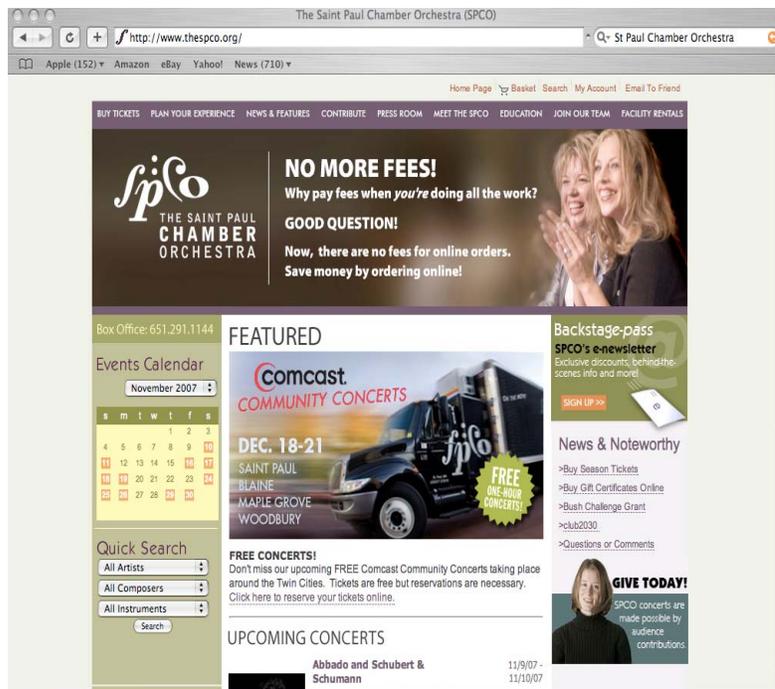
This 'audience niche of one' though is dangerous for us because of our divided digital society.

Broken society? Digitally divided?

<p>Veterans of the Second World War and before</p> <p>Born before 1940, mostly aged over 70</p> <p>Includes silver surfers but has the largest proportion of non-digital users; traditional arts attenders</p>	<p>Baby Boomers</p> <p>Born 1940 to 1960, aged 48 to 68, includes Paul McCartney and Mick Jagger, includes many silver surfers, but adapting to the technology, though some resisters; eclectic arts attenders, used to gig culture</p>
<p>Generation X</p> <p>Born 1960 to 1980, aged 28 to 47</p> <p>Early adopters of the new technology, leading change in organisations; some tomorrow's leaders; not always traditional arts attenders; seeking new experiences; prefer choice and self determination.</p>	<p>Generation Y includes the digital natives</p> <p>Born after 1980 under 28 now</p> <p>Grew to be adults with the Internet, mobile phones, iPods and laptop computing; the 'me generation', wanting to be in control on their terms, willing to participate.</p>
<p>Millennium Children Born after 2000.</p>	

Different segments need different approaches.

Many organisations are working at state-of-the-art e-marketing. Inter-activity is essential now.



Here's the St Paul Chamber Orchestra (Minnesota, USA). They ask people to join the e-mail 'club' and keep people well-informed about their events tailoring their website to their age and lifestyle.

They are trying to position themselves to attract Generation X and Y-ers and are being successful at doing so.

The Victorian Arts Centre, a huge arts centre in Australia, uses a cookie to enable people to personalise their view of the website (www.theartscentre.com.au) so it looks very different for different people. Like Amazon, it allows a wide choice of personal preferences for the content, and you untick to eliminate what you don't want.

The National Portrait Gallery in London has a very friendly sign-up screen which has almost everything on one page.

It's very simple, but provides loads of useful information for the marketing department.

Analyse your customers

Segment by frequency of attendance:

- Analyse 'Recency, Frequency and Value' and identify:
 - Those who only attended once – What did they see?
 - Lapsed attenders – When did they last attend?
 - Infrequent attenders – How often and what seen?
- There are tools such as the 'Audience Builder Climbing Frame' developed by Andrew McIntyre which is now also a Vital Statistics module. This is a segmentation based on motivation and behaviour.
- Look at purchase behaviour and price paid to understand perceptions of value.

Understand the customers and their behaviour:

- Think about loyalty and what the customer might be doing
- Think about frequency of attendance and purchase patterns

A number of researchers and analysers of box office databases identifies a very rough rule which is the 15:35:50 rule:

Attendees		Attendances per annum
15%	buy	50% of tickets
35%	buy	35% of tickets
50%	buy	15% of tickets

These figures can vary according to a variety of variables, but the basic rule will hold true over a three-year period. There would seem to be growth potential in the 50% who are

buying the 15% of tickets. More of these 50% and a few new attenders could produce full houses.

How do we make it deeper?

The Sydney Symphony Orchestra, when asking people to sign up to their list, not only ask them about their musical preferences but also about what else they like to do: reading, wine, sailing, playing music, adult education, cinema etc. This enables a deeper understanding of the lifestyles of their audience which means a deeper relationship with them is possible.

Socio-economic profiling using Acorn and Mosaic profiling is possible with just the postcode of an audience member. If you are in a part of the UK which has an audience development agency they should be able to help you at low cost.

Analysis of the audience at The Roundhouse in London identified one of the Mosaic groups, called 'Counter Cultural Mix', as being especially important for them. It is then possible to look in detail at the characteristics of this group – such as the numbers living in the area, their demography, psychology, ethnicity, education, work, home lives, recreation, media consumption.

The reason why this is important is because once you know more about the people you are talking to it will be possible to communicate more effectively with them.

Personalisation

What does personalisation mean? It means that it is individual, relevant and appropriate.

- Usually requires 'cookies' on websites, registration and log-ins – recognition of the person
- Always ask for their name in personal contact
- Build up personal profiles on attenders using all the tools
- Design tailored web pages and deliver 'personalised' communications. No longer about one corporate identity but different things for different people.

This can be enabled by joining up customer record data in ticketing system databases with web content management systems, e-marketing and profiling tools. It needs 'personas' to match messages to people.

Use e-newsletters, web pages, micro-sites to provide specific messages to individuals:

- Link e-marketing campaigns back to specific web pages or micro-sites with content according to the recipients
- Tailor content according to the customer and personas
- Serve different content according to profile, and for Friends, Subscribers, and according to what people have seen
- Offer 'Amazon style' linked recommendations
- Send 'Morning After' follow-up e-mails
- Put web visitors in control – give them choices: which newsletter? How often?
- Remember the rise of social networking

At every touch-point, give customers the opportunity for inter-action and feedback:

- Offer surveys and collect meaningful customer specific information
- Ask monitoring and tracking questions in personal conversations, on the phone, at the counter
- Seek inter-action and user generated content - at least photographs, reviews, and comments
- Provide an in-depth archive of rich content. A good site to check out is the deSingel website based in Antwerp: www.desingel.be which has ten years of rich content archive of everything they have put on – artists comments, podcasts, reviews etc. Web traffic shows that people frequently visit the site to look at the last thing they went to and then go off and book to see something else.
- Run moderated forums and ‘chats’, perhaps triggered by podcasts and blogs
- Support social networking, forwarding recommendations, help ‘initiators’
- Ensure you provide appropriate response mechanisms with follow on and follow through, including dedicated staff, phone numbers and e-mail addresses



At the Royal Liverpool Philharmonic they have a live help chat button which customers can use to ask questions about performances and real people on the RLP staff respond.

Yell Socialiser is an application developed as part of Facebook. You tell them what you are interested in and where you are, it tells you what's available and then you invite your friends to meet up there.



Similarly, in New York, Patron Technology has developed ‘I'll Go’ which works on a similar idea within Facebook. As well as being able to find places to go, there are further incentives for audience members and then it's possible to click through and buy tickets online.

The rule of nine

Where does all this lead us? The rule of nine is a matrix which splits up the audience according to frequency of attendance and age. It can help us to match messages with individuals.

	Aged under 26	Aged 26 to 50	Aged 50+
15% Core	Version One	Version Four	Version Seven
35% Less frequent	Version Two	Version Five	Version Eight
50% Infrequent	Version Three	Version Six	Version Nine

We need to understand that when we are talking to audiences that the communication is right for them. It means not broadcasting messages in which one version cannot fit all: it could deter up to 85% of attenders based on what Andrew McIntyre has discovered about the ineffective brochures. It means tailoring the message content, 'tone of voice', style and images to the recipients: so *nine* versions? It doesn't necessarily mean writing nine versions, it might be about deciding on the two or three key segments that are important and writing specifically for them.

There are other opinions about how this should work. Diane Ragsdale recommends twelve:

Multiple messages	Veterans	Baby Boomers	Generation X	Generation Y
Core frequent attenders	<i>Version 1</i>	<i>Version 2</i>	<i>Version 3</i>	<i>Version 4</i>
Less frequent attenders	<i>Version 5</i>	<i>Version 6</i>	<i>Version 7</i>	<i>Version 8</i>
Infrequent attenders	<i>Version 9</i>	<i>Version 10</i>	<i>Version 11</i>	<i>Version 12</i>

In this way we can get 'up close and personal'.

Questions

Q. We want to develop a website in which the user defines the content like the BBC website but we're not sure how to personalise it. We wondered about asking people who they are: teacher, student, artist, coming here for one visit. Is that a good idea or are people being pigeonholed into only seeing one set of content?

RT: It's useful to register preferences as long as they think the choices are relevant and meaningful to them. How are they interpreting what we ask? For example, what is a student in these days of life-long learning? Knowing their postcode, age and interests would be a good start.

Q. That's quite a lot to get from a pull-down list. Would it be better to get them to fill in a form and then you log-in to your personalized website?

RT: Yes, and use cookies so that when they return they get what they want. Also, it's about serialising the relationship. Each time, ask them a few more questions, developing a hierarchy of responses.

Q. So if it's the first time they visit the website ask them to click on a box which says – do you want to personalise? and then get them to fill in a few details.

RT: Try to keep the number of clicks down to a minimum and be transparent. Landing pages are more important than home pages. It's rare for more than 20% of people to visit the home page. People arrive in different parts of websites for all sorts of reasons.

PR Smith, Internet Marketing Author, Trainer and Consultant *Digital Planning and Strategy*

PR Smith (www.prsmith.org) is a best-selling business author and creative business advisor who helps organisations to break into new markets. Paul's books, DVDs and SOSTAC® planning system are used by marketers around the world. He advises innovative organisations from global wind farms, to short game golf in China with clients including a virtual creative digital hub in Belfast (Crea8ivity.com); TheScreenbiz.com, a UK indie film site; ThisAdWillChangeYourLife.com (by ThisDiaryWillChangeYourLife.com); and the unique 15SecondFilmFestival.com. Earlier this year, he held a parallel virtual launch of Crea8ivity.com in Second Life.

Paul created the award-winning PR training video called 'Actions Speak Louder Than Words' and produced ten marketing training CDs with world gurus and top marketing directors – used by organisations around the world. He produced the Chartered Institute of Marketing's (CIM) online eMarketing course and wrote *eMarketing eXcellence*. Paul also wrote the best selling *Marketing Communications* text which CIM describes as 'a marketing major alongside Peppers and Kotler'. He has written four marketing books (now translated into seven languages). At the end of 2008 Paul launched a book (with supporting Web 2.0 application) called *Great Moments Of Sportsmanship and Kindness*.

This was an interactive workshop with delegates in which Paul explored the role of digital marketing in arts organisations including tried-and-tested techniques to help develop and refine digital marketing strategies.

Developing and refining your e-marketing strategy

There are three key elements required to develop and refine our e-marketing strategy:

1. Strategy and plans – in which we can formulate a SOSTAC plan:

Situation
Objectives
Strategy
Tactics
Action
Control + 3ms

2. Strategy and trends – built on verifiable needs ...

Unlike the Sinclair C5 phenomenon

It is about basic marketing strategy:

Segmentation
Targeting
Positioning



When the Sinclair C5 went wrong, a Mancunian investor bought the whole lot, doubled the price and sold them all within six months. He sold them to holiday resorts and other specialised outlets.

There is a brand about which people are so passionate they will sing about it, clap about it and pay huge amounts of money to watch dull entertainment – football – and yet most football clubs are losing money. This is because they don't know how to market themselves.



Manchester United has a stadium with a capacity of 70,000 and there are 360,000 subscribers to Manchester United TV yet the fan base is 70 million people worldwide. These are willing buyers who are happy to spend a great deal of money on the club. Yet their website is not great. It's very ugly, confused, messy.

Why do people want to be associated with football? As with the arts, you need to ask them.

[PR Smith played a video of an interview with Manchester United fans who were attending a Wednesday evening match].

If you were to map what they say on to Maslow's hierarchy of needs the obvious level which they seem to fit into is 'social needs' – their need for belonging. However, this didn't seem entirely satisfactory. Theodore Levitt, the great Harvard marketing guru, had another view. For him participation in sporting events like these fulfils needs all the way up the hierarchy including self-actualisation.

The empty grounds that we are seeing around the country seem to demonstrate that football clubs are not understanding and fulfilling the needs of their customer base.

On the other hand, the London Irish rugby club is encouraging people to let go and enjoy the entertainment, even reflected in their e-mail sign up forms which include a title drop down list with possible titles like HRH, Imam, Reverend Motherdom, Chief Rabbi, Lord instead of Mr or Mrs.

It can be about forgetting the nine to five, the family, the financial worries – it's a chance to escape and let go. Do we know the real reasons why people want to attend arts events?

Why do you have a website?

- Websites need to be built on verifiable needs which ride the right trends.

So what are the right trends? What are the ones which are affecting your market place? Research them, discuss them, work out how they affect your particular market.

Some wider digital trends worth considering are

- Virtual worlds (like Second Life)
- Web 2.0 – social networking, digital groups

'Companies that don't understand digital communities will die.'

Economist April 2005

'It is so huge, it's the biggest change since the industrial revolution.'

Business Week June 2005

Web 3.0 will probably be more like Second Life all the time – existing in 3-D virtual presences in virtual worlds all the time. In Ireland they are putting a government department into a virtual world, so important do they see it.

- Use of new materials for broadcasting, from thin foldable materials to scent and smells
- Time Compressed, Expression of Love, Missing Role Models, New Network. This is the subject of PR Smith's book – *Great Moments of Sportsmanship* (www.GreatMomentsofSportsmanship.com) which is all about love and acts of nobility and kindness.

3. Strategy and components – STOPP & SIT

Segmentation

Targeting

Objectives – keep an eye on your objectives – is your strategy delivering these?

Positioning

Partnerships – this is the eighth *p* and online it is so important

Sequence – is there a sequence in your communications – credibility before visibility for example. How does your blog connect with twitter etc. Create a web around it all – and make it fit together.

Integration

Tools – what tools are in your strategy – simple website or 2.0?

Partnerships

These are increasingly important and you could become partners with people without even having to talk to anyone or ask permission.

A web ring like British Airways uses is a good example. You've booked a flight but you might need a hotel and a hire car and so there is a little partnership built into a web ring. It builds on our need to save time in looking at the options around what you are doing.

In producing your digital marketing strategy as an arts organisation we could ask – what else might people want? How can you accommodate their wider needs? These things need to be considered for the long term not the short term.

The most potent form of online marketing is probably 'affiliate marketing'. So Amazon encourage traffic to their site by encouraging and paying people to link through to them.

Cre8tivity.com exemplifies another sort of partnership which is the integration and linking into available web resources like YouTube and Google Maps which are specifically designed to encourage people to integrate them into their own sites. You don't even have to ask permission.

And taking it from the other perspective, you yourself might have something which others might want to integrate into their site. So you would need to consider how you develop a widget for your online material so that others can easily use it – a process of 'atomisation'.

So, start your own web ring, grow your own affiliate network and develop new working partners.

Sequence

- Develop credibility before raising visibility. It's all very well encouraging people to come and buy your product but if it's no good they'll be disappointed. Make sure everything is soundly working.
- Create contact strategies – sequence of contacts for different segments. Use a cutback strategy if people aren't responding – don't keep pestering them.
- Objectives – awareness before conversion – loyalty ladder – why do they come back to your site? What are you doing to engage them in a new way each time they visit? How are you moving them on?

Integration

Integration is often the weakest link. Make sure that front end is fun – but back end does the business. It's essential that the back end works well otherwise you will be undoing all the good things you've done up to that point.

[PR Smith then provided a sequence of examples of frustrating experiences on the web including the inability to find a concert and buy a ticket, buying a record, going abroad – frequently because of basic website errors, sites that don't work properly, are out of date, impossible to follow or simply bizarre]

Watch out for techies. What are these bizarre messages that come up from Norton written in another technical language? What's a 'white list'?

On the other hand, there is always room for creativity; online and offline. That should be at the forefront in the arts. Break the boundaries and create new rules.

Mike Saunders, Director of Digital Media, Kew Gardens

Making Digital Media Work For You

Mike Saunders has developed Kew's new digital media strategy and has overseen pilots of several other digital projects including a range of mobile guides, and is currently working towards re-launching the organisation's main website. Recent online projects have included the Henry Moore exhibition website www.kew.org/henry-moore, and the recently launched treetop walkway website www.kew.org/trees.

In 1996, Mike founded web agency Forma Communications, which became an award-winning enterprise with clients including Sony Playstation, the Environment Agency and Channel 4. After selling Forma, he created cross-platform projects for Channel 4 – including Time Team's Big Roman Dig website, and Breaking the News. Subsequently at Culture Online, he oversaw and commissioned cultural websites for schools including Webplay www.webplay.com, Soundjunction www.soundjunction.org and ArtisanCam www.artisanCam.org.uk. Mike has consulted widely in the sector and has an MA in Interactive Design. He is also a regular visiting lecturer at Middlesex University's Lansdowne Centre for Electronic Arts and a fellow of the Royal Society for the encouragement of Arts, Manufactures and Commerce (RSA).

In this session, Mike Saunders talked about what a compelling digital proposition might be for our audiences and visitors. He explored the way in which it is possible to integrate a range of new media marketing tools such as audio, mobile, video streaming and social networking into the existing marketing mix.

Making digital media work for you

This is a practical approach to digital media. It will include examples of campaigns at Kew and end with an interactive session in which the issues can be discussed in more detail.

Kew is an interesting organisation because it is at the intersection of culture, science and visitor attraction sectors. Demographically it is an older audience than you might expect to be responding to digital media.

While there have been lots of interesting and exciting presentations during the day about digital media it is worth taking some time to remind ourselves of the basic reasons why a digital strategy might be part of a marketing mix. It offers unique things such as

- Two-way channel: we can talk to people and they can talk back to us.
- Promotes participation: encourages people to deliver something into the brand. If they have put something of themselves into it they will have a different relationship to your organisation and brand.
- Cost effective: it's not always cost effective, but it doesn't have to be expensive and it can provide inexpensive solutions. It also enables better measurement of your techniques making it more effective as a whole.
- Niche and broad audiences: enables you to work with both audiences – either people just interested in cactuses or those with a broad interest in gardening for example.

A pragmatic approach

It's about how these four principles can be used in a practical way:

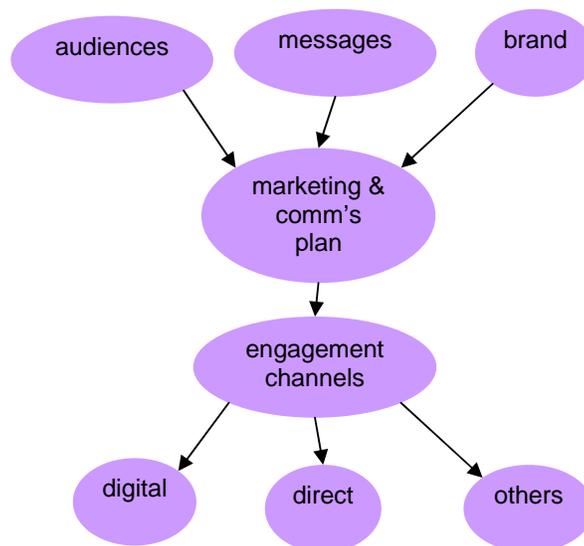
- Join it up! Needs to be part of a cohesive whole
- Keep it simple. Just because it is digital media it doesn't have to be complicated
- Use the 'digital advantage'. Use digital media for what it's good at.
- Measure and improve: use digital techniques to measure what you are doing

Join it up

The same rules apply to digital projects as it does to other projects. This means it must be part of a coherent whole and then deciding what it is that digital can do that other media can't. For example, digital is not good for publishing but it is good for connecting and networking.

Think about your audience and the way in which they might want to use new technologies.

- 58% of households in the UK now have broadband internet access
- Access to 3G (including mobile broadband) grew by 60% in 2007
- Over 65s who use the Internet spend 30 mins more per day online than average



Join it up – online research

It's fundamental that you back up this broader knowledge with knowledge of your own audience. Online research isn't always the most appropriate method but there are free tools from the internet such as Survey Monkey which can yield useful results.

When undertaking online research:

- Be clear about what you want
- Make the questions easy to answer
- Put most important questions first
- Be consistent in the way you ask
- Offer incentives to take part in the survey

As a result of Kew's research it was possible to put together key segment groups and the sort of things they wanted to do. Kew has been consistent in the way it deals with the personas in these groups, carrying through approaches and campaigns over time.

The Great Plant Hunt

Inspired by Darwin this is a project for schools which exemplifies the holistic approach of Kew. A treasure chest is delivered to every primary school in the UK which contains



resources that the schools can use to engage pupils in learning about plants.

There is a strong online element. Once they've done their experiments, pupils can go online and compare results with other schools across the country, discover themselves with a pin on a Google Map, take photos of everything they are doing which are displayed in a Flickr stream, upload their results, zoom in and out of the school and see how results change across the country.

In terms of it being joined-up, it was important to keep the branding consistent across all media including the boxes themselves, on site at Kew and through the website. There were also some hooks like characters called Lily, Ash and Joseph which are consistent throughout the project.

Keep it simple

Take it a step at a time. If you are going to do anything, do search engine optimisation. The vast majority of traffic will come through Google. There are some simple things that can be done. To begin with, you need to imagine what people will be typing into search engines. Structure your content around these, using body content, page titles and meta data. Don't lose existing links into your site if you are migrating the site or change and encourage people to link to you, especially if these are websites regarded as authoritative such as the BBC or Government sites.

Online video may sound extravagant, but actually they can be produced relatively inexpensively. The video on the Kew site about the conservation work of the Millennium Seed Bank was produced for less than £1000 which was mainly for editing.

Blogging is another interesting area and can be done in different ways so don't shy away from it for technical reasons. The treetop walkway blog accompanies a real treetop walkway which exists in Kew. People are invited to make comments about the posts which have been written on the site.

Use the digital advantage

Research had shown that visitors were keen to take photos at Kew, so this project worked with this idea. The Henry Moore exhibition at Kew provided an opportunity for visitors to photograph the Henry Moore exhibits and show them on Flickr. It wasn't completely open ended – a time limit was set and the photographs were selected by a committee. There were over 2000 entries, most of very high quality. Flickr is also a network in its own right so there was further interest generated within the Flickr community.

The People's Arboretum was another project in which people could talk about the trees in their lives. Again it was done simply, allowing users to upload photographs and locate trees on a map. It also handed over control of the content to users by giving them the chance to change parts of the website.

Measure and improve

Think small at first if you are not used to doing digital projects, but make sure you measure what you are doing and improve for the next time.

Moore at Kew was an audio guide on the phone. Visitors could ring a number and listen to guide about the sculpture. Kew discovered that lots of people were ringing the number but very few were listening to the guide. Research showed they were getting as far as the information telling them how much it cost and not going any further because they were not told what they would get for the money. So a free sample example was given when they first rang in and as a result the take-up increased dramatically.



In terms of what you should measure and how, there is little to compete with Google Analytics. Of primary importance is the number of people interacting with you. Things to consider:

1. Visits
2. Visitors
3. Depth of visit/interaction – pages per visit
4. Duration of interaction – how long are they on the site?

Kew also uses a hand-held gps mobile service which visitors have not used in the way that had been expected. They didn't choose the guided tours but wanted to wander round on their own route and have things pop up when they were there.

Some other digital techniques

- e-Newsletters: more personalised newsletters are going to become increasingly important – with people signing up for the information and news they want
- Alert services and mobile
- Web services, 'API's, widgets, RSS: there's lot that can be done by linking and tapping into the powerful already available tools
- Social networks

Group discussion

[the session then broke into groups to discuss these questions]

- Have you or your organisation got good examples of integrated digital campaigns?
- Do you have an upcoming campaign that could benefit from integrating digital?
- What are your issues or challenges with using digital?
- Is there any benefit from sharing experiences between organisations?

Points which came back from the groups included:

- There are lots of piecemeal projects going on rather than digital media being embedded into organisations' marketing strategy.
- It's difficult to create your own social networks, sometimes it's better to allow the audience to do it and adapt and facilitate to the organisation's purpose.
- Where does this sit in the organisation: IT, Press, Education, Marketing? How do we make it part of the core mission of the organisation? It's one of the joys but also one of the challenges.
- There is a difficulty around persuading people to interact, especially if you have to get people to come to a site they haven't been to before in the first place.
- It's difficult to persuade the higher echelons of an organisation of the positive 'return on investment' of digital campaigns. Being able to translate the idea of people coming to a website into money is difficult but important. It might be about setting up some benchmarks that can be measured against. It's also key to consider the risk of not doing this and the standing in the market.
- e-Newsletters work better when they are shorter and it is a way of persuading people to click through to the website.
- YouTube can be used as tasters for classes – but do they want to be on YouTube? There are some permission issues which need to be addressed. It's not always as easy as it seems.
- Digital distribution from a local authority point of view is important. The distribution can be quite uneven and finding ways of dealing with this is difficult.

Stuart Nicolle, Managing Director, Purple Seven

Designing Effective E-mail Marketing Campaigns

Stuart Nicolle is the managing director and founder of Purple Seven, a UK-based tickets analysis software firm that offers the Vital Statistics box office analysis system. Vital Statistics is currently used by more than 100 venues and audience development agencies across the UK, Europe, America and Australia. Stuart is an experienced market researcher and data analyst and has worked for many prestigious arts organisations in the UK. He has been a guest lecturer at the University of Warwick on the subject of quantitative research and is a frequent speaker at arts conferences and consortium meetings in the UK and Europe.

This was a practical seminar about developing and improving e-mail marketing strategy. Stuart discussed a range of techniques that arts marketers could use to develop their e-mail marketing campaigns, based on research and case studies from arts organisations around the world.

Designing effective e-mail marketing campaigns

Purple Seven has a database of 250 million e-mail addresses which have been accumulated as part of several arts marketing campaigns in the UK and USA. This has meant that it has been possible to do a great deal of research on e-mail marketing and this, taken alongside the qualitative research which has also been undertaken, forms the basis for this seminar.

The seminar would look especially at data collection, e-mail design and e-marketing strategies. It wouldn't be about choice of e-mail marketing system, the benefits of e-mail marketing over other forms of marketing or deliverability.

Why do we do e-marketing?

Some key points that arose in discussion with delegates about the reasons for doing e-marketing included: cost-effective, personalised, quick, responsive, green, enables data-collection and brings brand awareness.

There is a strong link between airlines and the arts in terms of frequency. Some people come often, others once a year, others less frequently. So, why do we receive e-mails from airlines saying – come to The Bahamas for two weeks, it's £895, book by Friday and go next week? How many people can drop everything and disappear like that? Yet, the e-mails aren't as stupid as they seem, because it is effective in lodging the name of the company in your head and associating it with a trip to The Bahamas.

There are two types of e-mail marketing – the newsletter and the sales promotion – and different forms need different types of messages.

It's important to remember that people don't give you their e-mail address so that they can be sold to. Research shows that people join a mailing list for many different reasons that often contradict the reason we are collecting. We collect e-mails so that we have people to promote to, but the customer signs up to feel part of the company and make sure they don't miss out on things that might interest them.

Drive traffic to your website

This should be our number one objective for our e-mail marketing. There is a reluctance for people to read large quantities of material contained within an e-mail, it is much more successful to allow people to choose what they want to read and follow this through on the site and also customers are much more likely to buy something through the website than direct from an e-mail.

Among the ways that we can drive people to the website include: Google Search, links on other websites, offline advertising. The problems with all these techniques is they rely on waiting for customers to come to the site and when they are there we don't have control over where they go and what they do when they are there. E-mails however brings people into the websites much more directly by stimulating interest and linking through to the places we particularly want them to go. They will also be people who are already familiar with us and our brand.

It needs to be part of a circular process too so that it is imperative that new visitors to the site are encouraged to sign up for newsletters.



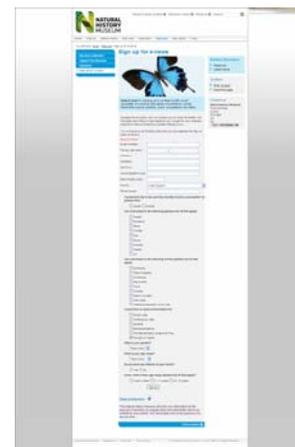
'Other e-mail addresses' means the addresses we have collected as part of our own relationship with our customers, **not** buying in lists or swapping lists with other organisations. It's legitimate to send e-mails out on behalf of other organisations if done well but swapping and buying will harm the relationship.

Don't miss the sign-up opportunity

The Natural History Museum does excellent e-marketing except that it is difficult to sign up on their site. This is partly a result of it being such a huge organisation that it is difficult for the marketers to change the site in the way they would ideally like.

To begin with it takes time to click through all the various options and then when you do get to the right page you are confronted with a daunting list of options to tick. Customers are happy to work through a range of options but they need to be taken through it stage by stage.

If we compare this with the Queensland Performing Arts Centre in



Brisbane, they dedicate the most important space on the website – the top left – to encouraging people to sign up to the newsletter. It's one quick click through to the sign-up page with a few simple options to fill in. There is also a 'view sample' button so that people can see what they'll be getting and easy to follow data protection guidelines.

They have phenomenal sign-up rates because they make it easy.

One thing that really annoys people once they've signed up for a newsletter is not receiving anything, so once they've signed up, send them something!

What makes good e-mail design?

Opening this question up to delegates elicited these responses – less is more, attractive but having the ability to read text within different formats, links which work, easy to read text in which the eye is guided rather than having reams of text.

There are some golden rules. For example, the longer you have been on an e-mail list, the more unlikely you are to open the e-mail (because you know what's there). If you do the same thing all the time, the opening rate will decline. Therefore, it's important to take people on a journey and change things around.

Regular communication is important, but make sure you have something to say that needs to be said rather than putting out frequent boring e-mails which don't stimulate interest. The research showed that the desired frequency of e-mails by customers was

- 60% at least monthly
- 20% more than once a month
- 20% less than once a month

This varies according to the type of organisation, but it is clear that the vast majority want to hear from you at least monthly.

This gives you permission to promote to these customers. A good relationship will mean that you are allowed, in their eyes, to be promoted to; the research shows that this can be up to two times in a single newsletter.

It's important to ensure that you give people reasons to be on your e-list. A good way to do this is to give them benefits which those not on the list will not have access to – special promotions, news, opportunities. In this way you will drive people towards a commitment – whether this be more regular attendances, becoming a member etc.

The things which ensure a good open rate include

- Regular recognisable e-mail address that the e-mail is being sent from
- Subject line – this is the marketing message – get this wrong and they won't open
- Content which is recognisable in the preview pane as this is how many people look at their e-mails (i.e. without fully opening it) – this includes text which is visible without the use of images
- Images
- Links – driving them back to the website

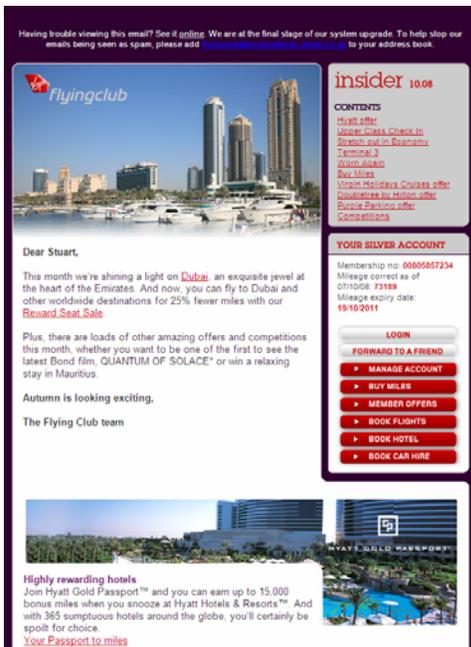
Good and bad newsletter and promotional e-mails

The characteristics of a poor e-mail bulletin might include

- lack of benefits to the recipient
- overly wordy text
- lack of link back to the website
- designing an e-mail like print – something that looks like a leaflet
- lack of reasons to click through and book

On the other hand, the Lastminute.com newsletter works well. Almost everything in the e-mail is clickable, it uses the visual language of the internet in that there are tabs and links and places to sign up. The content is not that important in itself. It's all about directing people to the website.

Some people might say it is a little messy in that it is trying to do several things at once, but nevertheless Lastminute have proven themselves through their e-mail – website connections.



The Virgin Flying Club e-mail is long but it is attractive to read, with little chunks of text, a contents list, attractive images and straightforward navigation down the right hand side. They also carry the corporate ID through well, keeping the Virgin brand in mind all the time.

They know you are not going to fly every month (although there are very valuable people who do) so they concentrate instead on making sure you buy from them when you do decide to fly and they make you aware of their destinations, so you link that destination to them in your mind.

Virgin also include interesting news and information about the airline which isn't directly related to selling flights such as about Virgin Galactic, bio fuel and pollution and noise.

Reviewing how many e-mails come from Virgin, it is actually frequent as the grid below shows, with as many as 6 newsletters and promotional e-mails in one month. If you compare this to the arts organisations which are sending out newsletters every two months there is a noticeable difference. Frequent e-mail communication will encourage opening of the e-mails.

The average open rate of e-mails for arts organisations in the UK is 34%. The average number of click throughs for arts organisations is between 2 and 7%. If you get higher than 7% you are doing phenomenally well.

Quite a few e-mail newsletters use the same template and therefore have a tendency to look the same. The better ones tweak their templates to get better openings and click throughs. It's worth remembering that the eye reads from top left to bottom right, so take people on that journey but with added interest along the way.

Images in E-mails

Many people have problems with making images work. There are ways of making images appear properly in e-mails:

- If your address is in the recipient's address book it will not be categorised as spam and depending on their security settings the images will also automatically download. This is difficult to achieve though.
- Provide a link at the top of the e-mail which says something like – if this e-mail does not display correctly click here and it takes you through to a duplicate version on the website
- Encourage people to click on the bar which allows the pictures to download – in Outlook it says 'Click here to download pictures'

Hand-held devices

In a marketing sherpa report it was revealed that 64% of b2b decision makers read their e-mail on mobile devices. Of the demographic that come to the theatre, an increasingly large proportion of theatre goers will fit that group. The key thing to remember about this is to put your main content in the left column of an e-mail as that's the first thing that a mobile device will read – and remember the rule about your eye reading top left to bottom right so the key text is always the first thing that downloads, appearing at the top of the hand-held device.

It is also another reason to ensure that your e-mail can be read as a text only version. It works well on hand-held devices and is also good for people that use screen readers (for blind and partially sighted people). This can be done in quite a sophisticated way now so that if your recipient's browser is set to receive text only e-mails, the e-mail will automatically pick this up and open the text but not the html version. The way in which you do it will depend on the tools you are using to send out e-mails and the level of sophistication which they have.

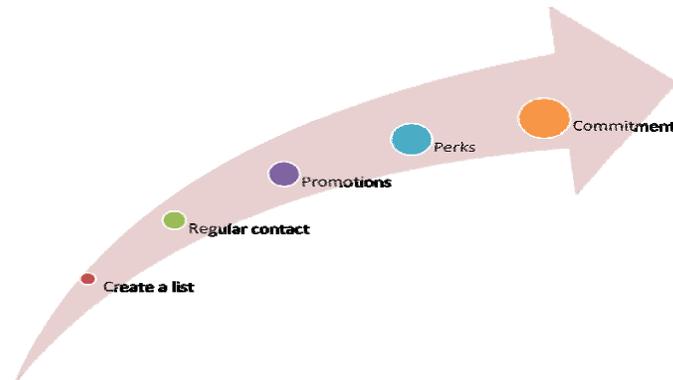
Monitoring

The aim of the game is to drive traffic to your website and therefore it is important to monitor constantly the statistics: how many people opened, how many people clicked; ultimately you should be finding out how many people 'responded' be that buying a ticket, registering for an

event or requesting more information. The legacy of the e-mail doesn't end in the inbox – it ends on the website.

Commitment

E-mail is increasingly being used to build the commitment and engagement of the customer with the organisation, whether it be a touring orchestra, an arts centre, a gallery, an airline or a computer shop.



This is the journey that most organisations go on to create their strategy. Most start with promotions or regular contact. Then they move on to starting a few promotions. Then they provide perks specifically for the valued or e-mail subscribers. This might include invitations to private views, free 'upgrade seats' and other rewards. Reward your customers and they will reward you.

Finally, drive customers towards something, gently but steadily. Be it membership, donations or a higher level of frequency.

Translating this to the arts, this is the journey which you can take your customer on.



Conclusions

- Excite them
- Get the balance right: news vs. promo
- Make it easy to open
- Get the design template right
- Test
- Make them feel special – give them the perks
- Monitor your response rates
- Take them on *their* journey

Delegate List

name	surname	organisation
Julie	Aldridge	AMA
Maryam	Asghari	Barbican Centre
Rob	Ashelford	Wales Millennium Centre
Alison	Atkinson	London Philharmonic Orchestra
Alex	Bayley	National Theatre
Gemma	Bevis	Trestle Theatre Company
Susie	Biller	Kettle's Yard
Helen	Bolt	AMA
Jonathan	Bowdin	Bradford Theatres
Jemma	Bowman	Sumo Design
Emma	Boyd	Autograph ABP
Anya	Bramich	Sumo Design
Christian	Brideson	Kings Place Music Foundation
Claire	Brown	Sotheby's Institute of Art
Alex	Browne	The Cochrane Theatre
Andrew	Burton	New Wolsey Theatre
Jacquie	Cassidy	Historic Royal Palaces
Roanna	Chandler	Glyndebourne Festival Opera
Amy	Clarke	Royal Shakespeare Company
Mary	Coles	Symphony Hall
Christopher	Collins	Aberdeen Performing Arts
Michael	Connolly	The Courtyard
Reuben	Cook	Roundhouse
Nina	Cornwall	Glyndebourne Festival Opera
Janice	Crowe	Belfast Waterfront Hall
Ann	Daly	National Museum of Ireland
Jo	Day	Wiltshire Music Centre
Hans	De Kretser	Hans De Kretser Associates
Chris	Denton	Barbican Centre
Sara	Dewsbery	Modern Art Oxford
Katherine	Dimsdale	AMA
Jonathan	Drori	Changing Media
Caroline	Durbin	ThinkTank Trust
Garry	Durstun	Dewynters Plc
Corinne	Estrada	Agenda
Richard	Evans	Lighthouse
Tiffany	Evans	Freelance Consultant
Karen	Everett	Civic Theatres
Stephanie	Falkiner	Birmingham Repertory Theatre
Natalia	Fenyoe	Youth Dance England
Kate	Flannery	AMA
Natalie	Fountain	University of Hertfordshire

Charmaine	Freeman	London Calling
John	French	The British Library
Ros	Fry	West Mead Creative Ltd
Abbie	Fulford	The Audience Business
Ian	George	Cheltenham Festivals
Sarah	Gilbert	Royal & Derngate
Derek	Gilchrist	Edinburgh International Festival
Alex	Gilmour	Civic Theatres
Lara	Gisborne	Kettle's Yard
Kerstin	Glasow	Courtauld Institute of Art
Louise	Glover	Almeida Theatre Company
Jonathan	Goodacre	Gusto Arts Management and Consultancy
Christopher	Goodhart	Blackbaud
Jack	Harris	Mall Galleries
Meli	Hatzihrysidis	Arts Council England
Katherine	Haynes	Imperial War Museum
Amy	Hazlehurst	Dance Base
Sarah	Heney	Edinburgh Playhouse
Rosalind	Hesketh	Agenda
Sue	Hibbert	Smudge PR
Alex	Hinton	The Audience Business
Gemma	Hogg	Cambridge City Council - Arts & Entertainment
Rylan	Holey	Wigmore Hall
Katia	Hountondji	Royal Albert Hall
James	Hourihan	Wales Millennium Centre
Karen	Hunjan	Ticketmaster
Ariella	Jackman	British Library
Gill	Jaggers	Pegasus Theatre
Bente Kolset	Johansen	Riksteatret
Joanne	Johnson	London Symphony Orchestra
Andrea	Jones	London Calling
Elin	Joseph	Royal Shakespeare Company
Darren	Kimpton	BBC Concert Orchestra
Alison	Knight	Arts Council England
Amelia	La Fuente	Southbank Centre
Ann	Laenen	Communications Consultant
Gillian	Langley	Rambert Dance Company
Rob	Langley	BCMG
Jon-Ross	Le Haye	Whitechapel
Fran	Levy	Bradford Museums, Galleries & Heritage
Mark	Lewis	BBC Concert Orchestra
Eveline	Ma	AMA
Victoria	Manning- Jones	Exeter Northcott
Elizabeth	Marston	Arts Council England

Andrea	McCormick	The Forum Trust Limited
Gillian	McCurdy	ThinkTank Trust
Kirsten	McGurk	Glasgow Museums
Emma	McLean	Audiences London
Gary	McNiffe	London Calling
Jayne	McPherson	The Cogency
John	McPherson	The Churchill Museum and Cabinet War Rooms
Deesha	Meisuria	Curve Theatre
Jane	Midgley	Sheffield Theatres
Anna	Mitchelson	Stephen Joseph Theatre
Ann	Monfries	Scottish Chamber Orchestra
Alexa	Montgomery	The Cogency
Neil	Morrin	Arts Council England, North West
Ella	Muers	Arts Council England
Aileen	Muir	Arts Council England
Rachel	Nagus	The British Library
Mike	Newman	Dewynters Plc
John	Nicholls	Arts Quarter LLP
Stuart	Nicolle	Purple Seven Ltd
William	Norris	Orchestra of the Age of Enlightenment
Sarah	O'Hanlon	POP
Charlotte	Offord	Ticketmaster
Lisa	Owen-Jones	BBC Concert Orchestra
George	Palmer	Apples & Snakes
Neil	Parker	AMA
Bronwyn	Paterson	Museum of London
Andrea	Perseu	AMA
Emma	Power	Battersea Arts Centre
Caroline	Priest	English National Opera
Kerry	Radden	Plus Arts
Anna	Rafferty	Penguin
Claire	Rider	National Museums Liverpool
Pete	Riley	Cheltenham Festivals
Alex	Robinson	The Cogency
Jane	Rosier	Victoria and Albert Museum
Gaia	Saccomanno	Kings Place Music Foundation
Mike	Saunders	Kew Gardens
Kate	Schweizer	Wiltshire Music Centre
Anne-Marie	Scott	London South Bank University
Lynn	Scrivener	LSM
Andrea	Sheppard	The Mayflower
Helen	Slater	Southbank Centre
Becky	Smith	Royal & Derngate
Paul R	Smith	PR Smith
Tora	Soderlind	Victoria and Albert Museum

Rachel	Southby	National Museums Scotland
Fiona	Speed	Dance East
David	Stark	Royal Scottish National Orchestra
Natasha	Stehr	Orchestra of the Age of Enlightenment
Debs	Storey	Lakeside Arts Centre
Cheri	Strudwick	Assembly Hall Theatre
Claire	Symonds	Arts Council England, North West
Alis	Templeton	Bishopsgate Institute
Grace	Thorne	Commissions East
Roger	Tomlinson	ACT Consultant Services
Anne	Torreggiani	Audiences London
Helen	Tovey	National Theatre
Alex	Toye	University of Manchester
Dylan	Tozer	Wales Millennium Centre
Alexandra	Turner	Arts Council England, North West
Georgina	Turner	London Calling
Kelly	Turner	The Forum Trust Limited
Anna	Upward	AMA
Vronni	Ward	Maidstone Borough Council
Ruth	Waters	Donmar Warehouse
Terry	Watkins	TW Research
Nathan	Webb	ICIA
Russell	Weetch	Masque Arts
Brenda	Weller	Bradford Museums, Galleries & Heritage
Lowri	Williams	Kings Place Music Foundation
Rachael	Willis-Griffin	Arts Council England, West Midlands
Barry	Wilson	London Calling
Janice	Wilson	Imperial War Museum
Nancy	Wilson	a-n The Artists Information Company
Andrew	Winder	National Museums Liverpool
Mark	Woolstencroft	University of Manchester
Katharine	Wrigley	Symphony Hall