Developing Online Audiences

by Heather Maitland

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About Re-Imagine Europe

Re-Imagine Europe (2017-2021) was a four-year project involving ten cultural organisations from across Europe. With a programme of residencies, commissions, symposia, and workshops, the project partners stimulated both artistic production and audience development. They experimented with new ways of developing audiences, motivated by the ambition to develop a broader and more engaging approach to audience development.

The main aim of Re-Imagine Europe was to engage audiences through art with the social and political challenges that are decisive for Europe's future, such as climate change, rising nationalism, and migration. Therefore, the project partners commissioned new interdisciplinary and experimental works to address these issues and to engage audiences. Throughout the project, special attention was paid to how technological advances continue to change society, politics, and the ways we interact, and how new technologies urge us to explore new modes of acting and thinking.

Rather than suggesting one coherent vision for the future, Re-Imagine Europe provided a platform to many, very different artistic voices and perspectives.

Our Goal

Re-Imagine Europe hoped to open up new spaces for new ideas, to propose alternatives to the status quo, and to stimulate and open up the critical imagination of both artists and audiences, with a view to contributing to a more democratic and resilient European society.

The project partners were:
- Paradiso and Sonic Acts
- Elevate, Graz
- Lighthouse, Brighton
- INA GRM, Paris
- Bergen Kunsthall, Bergen
- KONTEJNER, Zagreb
- A4, Bratislava
- Disruption Network Lab, Berlin
- Radio Web MACBA, Barcelona

www.re-imagine-europe.eu

What is online culture?

'Online' means different things to different cultural organisations, from artworks that can only be experienced online, through online versions of in- person events and additional content that supports those in-person experiences to participatory experiences where the focus is on the audiences' creative contribution. The Covid-pandemic has led many more cultural organisations to experiment with hybrid events, adding virtual components to live events so their audience can participate and engage, wherever they are.

'Online' means different things to different audiences, too. Some say that they don't use the internet even though they are active members of WhatsApp groups or regularly post on Facebook. That's because they engage through the familiar environment of their phones and may struggle with platforms that work best on desktops, laptops and tablets.[1]

Developing online audiences means walking in our different existing and potential audiences' shoes so we understand what 'online' means to them and what online experiences they will find meaningful and will meet their needs.

"We don't have the resources to do digital"

This guide is aimed at smaller organisations with stretched resources. But that's not a problem. Doing digital 'properly' doesn't mean doing everything on every platform.

Effective digital means:
- prioritising
- seeing things from the audiences' point of view
- planning so what you choose to do achieves your goals.

Why develop online audiences?

The COVID-19 pandemic has impacted everyone's ability to engage with culture. But some of that impact has been positive. Many of our existing audiences have for the first time gone online to experience digital artworks. Online culture has engaged younger audiences. It has reached out across geographic boundaries and physical barriers, broadening access and inclusivity.

In a post-COVID world, are we going to abandon these audiences? After all, the majority say they prefer experiencing culture in-person. But a mix of in-person and digital programming will mean we can continue to transcend barriers and boundaries.

So, developing online audiences has assumed a new importance and this guide is our response.

This guide aims to share knowledge gained throughout the Re-Imagine Europe project with professionals in the cultural sector who would like to gain a deeper insight into audience development. It could never be comprehensive but we hope it's a useful starting point.

It is relevant to small organisations with few resources developing audiences for livestreams, archives, podcasts, on-demand events, videos, hybrid festivals and more. It also explores how your social media and website can be platforms for meaningful engagement with culture.

What is audience development?

Audience development is not a list of tasks. It's not a pre-determined set of projects and schemes to choose from. It's a way of thinking about your relationship with the outside world that helps you achieve your goals by creating and sustaining meaningful relationships.
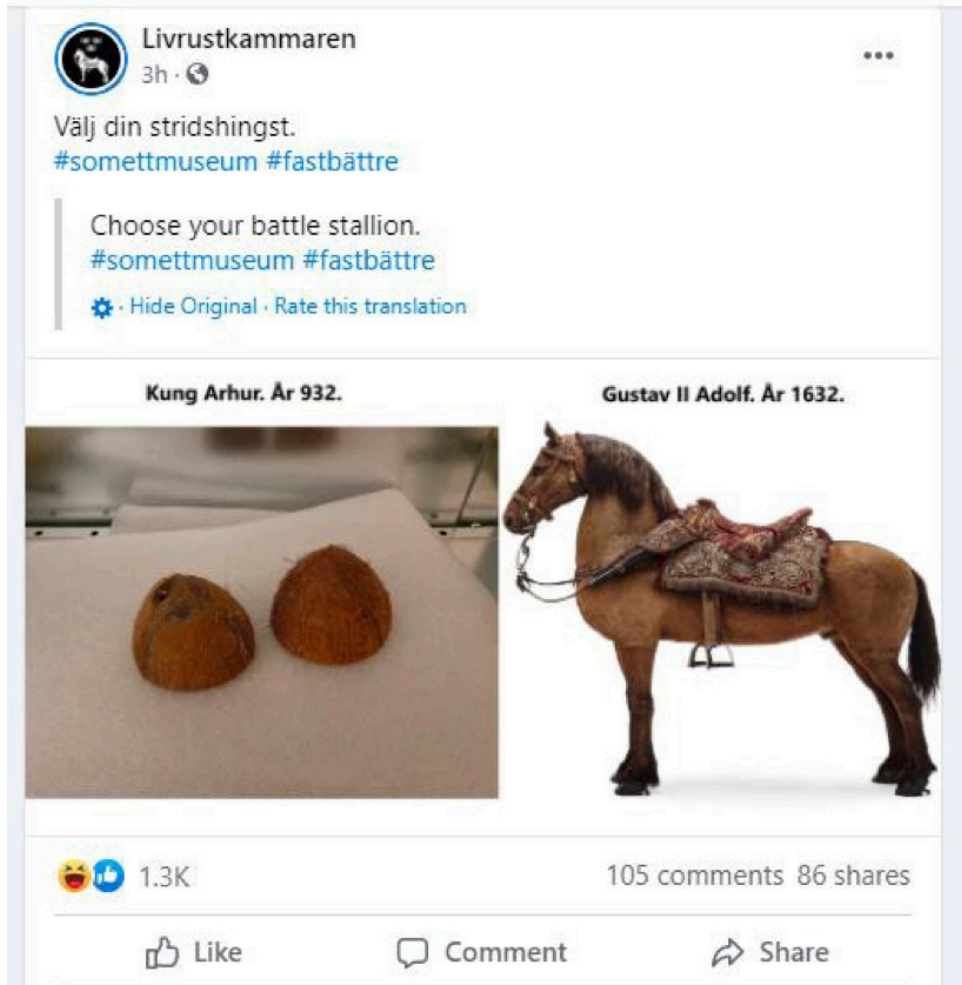
That's why every cultural organisation does audience development differently. Its goals, the art it creates, the communities it serves and the context in which it works are all different so what it needs to do to engage with its various stakeholders is different. Find out more about audience development in this publication: https://re-imagine-europe.eu/resources_item/make-share-change/

How is online audience development different?

Real-life and virtual communities are different. For example, online, communities tend to be connected by an interest or a need, not geography. During the pandemic, communities were unable to meet in-person so some moved online but it was usually just a subset that congregated there, sometimes augmented by people with no geographic connection. This means cultural groups and organisations need to rethink what we mean by an 'audience' as some who engage with us in-person will never go online and some who engage online will never engage in-person.

But even the most dedicated online communities have lives offline, so effective online audience development integrates seamlessly with audience development for in-person-events.

https://guidepublikutveckling.se/guide/l/intervju/jonas-lindwall
https://www.facebook.com/Livrustkammaren/

xxx

Case study: Livrustkammaren

The cellars of the Royal Palace in Stockholm house Sweden's Royal Armoury museum. For this organisation, social media is another world where people can experience and learn about its collections, rather than an opportunity to drive audiences to the actual museum.

Curators not marketers create the posts and they have adapted their approach to suit the online context. Their starting point is the three-link chain of learning. It's *haha*, *aha* and *aah* where *haha* is an enjoyable entry point to learning, *aha* is actually learning something and *aah* is the satisfaction that you have learned.

The result is thousands of likes and hundreds of comments for each post from a global audience.

Where do you want to go?

The drive to develop online audiences needs to come from an organisation's goals. You need a clear reason why it's worth investing the time and effort.

It's important that everyone involved in your group or organisation has the same understanding of what you are trying to achieve. There are two issues you need to discuss:

What does your organisation mean by 'online'? Is it just artworks distributed online? Or do you want to include content that enhances the experience of artworks or promotes a dialogue with audiences about wider issues? Do you see 'online 'as a way of reaching new audiences for events intended to be experienced in-person or just those to be experienced online?

What does your organisation mean by 'audience development'? Will you prioritise widening audiences by engaging more of the same kind of people as your existing audiences, broadening audiences by engaging with different kinds of people, or deepening relationships with your existing audiences? You can't do all three effectively unless you are blessed with plenty of staff-time and money.

Together, look closely at the implications of your organisation's vision, mission and values for online audience development. Worksheet 1 will help you. If you don't already have a vision and mission that you all believe whole- heartedly, then now is the time to work together to develop them.

Case study: Disruption Network Lab

Disruption Network Lab is a Berlin-based non-profit organisation that organises participatory, interdisciplinary, international events at the intersection of human rights and technology in order to strengthen freedom of speech, and expose the misconduct and wrongdoing of the powerful.

Its mission statement and its implications for developing online audiences are set out over the page. The mission signals clearly which audiences Disruption Network Lab should focus on and that its goals should be to connect those audiences together online and sustain the relationships, stimulate discussion, and build capacity among existing and potential activists wanting social and political change.

Photo previous page
Performance Kali Malone, INA GRM, Strasbourg, 2020.
Photo © TAG

Disruption Network Lab's mission statement	Implications for online audience development
The goal of the Disruption Network Lab is to present and generate new possible routes of social and political action within the framework of digital culture and information technology…	'Present and generate' implies two types of audience engagement: learning about new routes (DNL presents information) and discussion where audiences contribute to the generation of new routes (DNL initiates dialogue)
… shedding light on interventions that provoke political and social change…	Priority audience includes anyone who wants to provoke political and social change…
…with the objective to share ideas and visions for a free Internet and a modern democracy, and with the aim to strengthen human rights values and freedom of speech.	…and who shares these values
We offer a platform of discussion for whistleblowers, human right advocates, artists, hackers, journalists, lawyers and activists to present their experience, their research and their actions.	Priority audiences include whistleblowers, human right advocates, artists, hackers, journalists, lawyers and activists.
The curatorial methodology brings together a montage of practices, as well as of fieldwork, to create a network based on the analysis of multiple points of view.	Connecting people and sustaining those connections to build a network means developing ongoing relationships with audiences and enabling audiences to develop ongoing relationships with each other.
The "Activation programme" focuses on extending and connecting our regular programme and network with social and cultural communities active in both Berlin and abroad, highlighting different ways of possible direct participation and engagement with our topics.	Priority audiences include active social and cultural communities in Berlin and abroad in order to develop their capacity to take social and political action around DNL's themes.

Worksheet 1: Implications of your organisation's mission

Your mission statement	Implications for online audience development

Where are you starting from?

You now know where you want to go but you can't plan a journey unless you know where you are starting from.

There are two sides to this:
- Who are your current and potential online audiences and what do they do online?
- What does your organisation do online and is it effective?

Understand your existing and potential audiences

It's difficult to generalise about online audiences. Every organisation is different so your online audiences will be different. And only a small proportion connect directly with you. They like, click, share and comment on what you do online. Some will have particular interests so they only like, click, share and comment on some of what you do online. Others only encounter what you do because someone has shared it with them. They might be part of the same communities of interest as the people who engage directly with your work or it might be just a chance encounter.

There are big national differences in online behaviour - for example, in 2019, the percentage of the population aged over 12 using Twitter was 31% in Ireland and 3% in Poland.

Supply and demand

Audience behaviour changes so rapidly. Research by Ireland's Arts Council[2] shows that, in 2018, 82% of the population aged over 15 attended an arts event in person and 28% took part in an arts activity. Just 11% watched a live- streamed arts performance and 12% watched a pre-recorded arts performance online. 9% uploaded something creative they made.

But in 2019, Ireland's national celebration of culture, Culture Night, featured just two online events. In 2020, there were 567. Although the increase was a direct result of restrictions on gatherings imposed by the global COVID-19 pandemic, the change in supply will continue to have lasting effects on audience behaviour.

You can find out about online behaviour in your country in Hootsuite's 246 individual national reports: The Global State of Digital in 2019 Report https://hootsuite.com/pages/digital-in-2019

This extract shows the difference in engagement with five of the most popular social media platforms in four European countries.
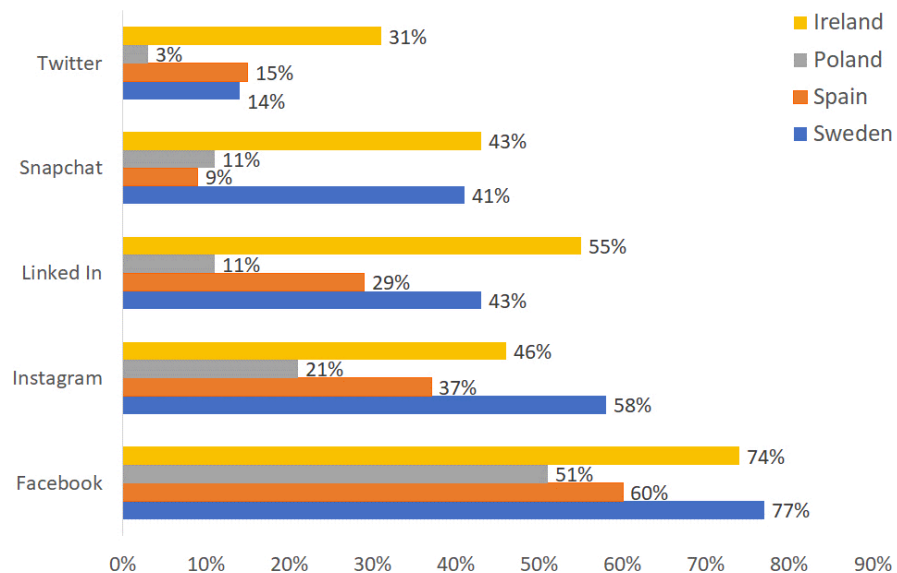

Figure 1: Percentage of the population aged 13+ reached

Grouping people by descriptions like age and gender is even less effective online. In Spain, for example, the groups most likely to use Facebook and Instagram are aged 25 to 34 and 35 to 44. But these platforms only reach 12% of each of these age groups. They reach a smaller proportion of 18 to 24-year olds at 7%, but the difference is not big enough to dismiss these younger users.

Re-Imagine Europe: Developing Online Audiences

Who is excluded?

Researchers in Sweden found that those who had no access to the internet, particularly socially disadvantaged groups and older people, were excluded from culture during the pandemic.[3]

Across Europe, digital exclusion is driven by income, geography, educational status and age.[5] In Ireland, 29% of over 50s don't have access to the internet at home[4] with social isolation an additional factor.

There are three main barriers: no perceived reason to go online; no available help to improve digital literacy and lack of connectivity.[6] Cultural organisations can provide motivation but need partners to overcome lack of skill and connectivity.

See, Think, Do, Care

The most useful way of thinking about online audiences is in terms of their intention. What do they want to do online at a particular moment? Digital marketing expert Avinash Kaushik believes in cutting through complexity by seeing things from users' points of view. He advocates dividing online audiences into just four groups based on how close they are to engaging with what you have to offer:

SEE: Anyone who would be able to engage with but are not actively looking for something that you offer

THINK: People who are thinking about something similar to what you offer

DO: People who are looking to engage with something similar to what you offer

CARE: People who have engaged at least twice and feel a connection with what you offer

You can tell which stage someone is at by their behaviour: for example someone at the Think stage will use general words in a search and explore several results while people at the Do stage will spend more time looking for specific information on your website (see pages 20, 48 and 56). Different ways of engaging and different messages will be more effective at different stages (see page 37).

See, Think, Do, Care isn't a straight line. Although people will go through all three stages of See, Think, Do, they may visit a stage several times.

After they have engaged with you, they may go back to other stages unless they feel a strong connection to your organisation.

Impact of the pandemic

Even if we managed to find our way back to where we were in 2019, we won't find our audiences there. They have moved on – but where to?

A lot of Australians were already heavy users of technology but the pandemic means 33% of the general population and 44% of teachers say they are using it a lot more, particularly women and the under 50s. But their experiences are not always positive.[7] 96% of the 31,000 Italian cultural audiences who responded to a survey said they missed live events and 73% said they missed them 'a lot'. 81% looked forward to seeing performers they know or admire in-person.[8]

Even so, in the UK for example, a lot of people used digital to discover new cultural experiences. 41% of visitors to cultural websites had never visited the organisation in person rising to 75% of first time website visitors. Even among frequent visitors to the websites, 27% had not visited in person.[9]

A range of research shows there are new opportunities for cultural organisations:
- Many people are using digital platforms with more confidence
- The digitally-confident find engaging with unfamiliar cultural experiences less scary online
- Digital experiences mean less travel, cost and inconvenience: UK online audiences are more likely to have a disability than in-person audiences before the pandemic (12% compared to 9%)
- People who feel time-pressured say that not having to get to a venue eats up less of their precious time
- It's easier to fit cultural engagement into daily schedules[10]

Motivations for engaging with cultural experiences online

- Replacing what they did in the physical world
- Entertainment
- Social connection
- Family time
- Boost or moderating their mood
- Reducing anxiety and stress
- Exploring and expressing identity (e.g. music)
- Learning and self-development (discovering new thing, home schooling, teaching online)

Lynda Kelly compresses this into three needs:
- Emotion
- Recreation
- Education[10]

Performance Kali Malone, INA GRM, Strasbourg, 2020. Photo © TAG

So how do different audiences perceive online engagement with culture post-pandemic?

Andrew McIntyre has used Morris Hargreaves McIntyre's Audience Atlas research into audiences across Europe and Australasia to map attitudes to digital culture post-COVID by different kinds of audience: Here's a brief summary:[11]

Who	Attitude to digital during the pandemic	Future attitude to digital
Enthusiasts interested in a wide range of culture	Digital experiences have filled the gap but they much prefer the real thing	Digital will enhance their in-person cultural experiences
People with specialist cultural interests	An opportunity to explore their interests in-depth through the digital back catalogue	A continuing opportunity to deepen their engagement alongside in-person experiences
Experience seekers looking for anything out of the ordinary	Loads of cool cultural content to dip into and explore	They may stick with some of the new online sources they have discovered
Community-minded people who want to share cultural experiences with others	A way of staying connected with people but it's not as good as the real thing	A way of staying connected with their online community
Fun-seekers engaging with mainstream, popular entertainment	Entertained and distracted by the fun things everyone else is looking at	May continue to connect with popular content that is recommended to them
Time-poor people seeking escape	Digital is convenient – they can fit it into their busy schedules	Will continue to engage online if an activity offers value-for-time
Cautious self-developers	Digital offered a safe-way of trying out new cultural experiences	A way of trying out experiences before they engage in-person

Auditing what you do now

Online, it's quality not quantity that matters. For example, social media posts that only a handful of people engage with make it less likely that the platform will allow other people to see what an organisation does. These posts actively damage your online communication channels so it's important to understand what people engage with and what they don't.

Take an objective look at everything your organisation does online. Involve your colleagues – it's hard to be objective about your own work.

It's too easy to spend ages collecting loads of data that doesn't tell you anything so focus on useful indicators. See, Think, Do, Care is a useful framework for this (see page 20). The point is to talk with your colleagues about what you discover. Together, prioritise your existing and potential online audiences and decide how you will engage with them more effectively.

What social media do people engage with?

Social media platforms use algorithms to make sure they show users posts that will be of interest to them.
The algorithms look at:
- the type of post
- how often the user has engaged with the organisation's previous posts
- how much other users have engaged with that particular post.

Users are most likely to engage with posts that do one or more of the following:
- entertain
- give new information
- make them see something in a new way
- spark an emotional response
- matches the way they see themselves
- are eye catching.

	Definition	Action	Goal	Indicators
SEE	Anyone who would be able to engage with but are not actively looking for something that you offer	Reach people with your message. Be clear how you can help them	People think about you and what you can offer them	Can they see you? Do you appear in search results? Do others share your content with them?
THINK	People who are thinking about something similar to what you offer	Send relevant messages to people who show some interest. Answer their questions	People search for you when they start to look around for what they want	Do they search for you? Do they click through to your website? Do they spend time there? Can they find the answers to their questions? (no. of pages, time spent on each page)
DO	People who are looking to engage with something similar to what you offer	Make it ridiculously easy to engage	They engage with you	Do they engage? Do they return to your website? Do they buy, visit, watch, listen etc.?
CARE	People who have engaged at least twice and feel a connection with what you offer	Deepen engagement. Remind people about what you do	They engage with you again	Do they re-engage? Do they buy, visit, watch, listen repeatedly? Have they joined your email list? Do they click through, comment and share?

Useful indicators

User experience

○ What does your current audience experience when they engage with your website and social media? And if they join your email list? (Care)

○ What do new audiences experience when they engage with your social media and website? Does this match with their intent? (Think, Do)

What works?

○ What is being watched, listened to, liked, clicked shared, and commented on the most? And the least? Why?

○ Which emails get most click throughs to your website? And the least? Why?

Who engages?

○ Who is currently interacting with it by watching, listening, clicking, tagging, sharing and commenting?

○ Who is sharing your content? Which of them have big followings?

Who follows them? (Care, See)

○ Who are the people who only encounter your work because someone has shared it with them? (See, Think)

Can people see you?

○ From which websites do people come to your website? (See, Think, Do)

○ What phrases do the people use who come to your website from search engines? (Think, Do)

○ What do people see if they search for what you do? (See, Think, Do)

What do people search for online?

Mermaid Arts Centre in Bray, Ireland discovered that twice as many visitors to their website searched for *Mermaid Theatre* compared to *Mermaid Arts Centre*.

But what about people who don't already know about Mermaid?

Ten times more people search for *Cinema Bray* than *Theatre Bray*, *Music Bray* or *What's On Bray*. Mermaid has therefore put all its performing arts events and film screenings on the same page headed 'Stage and Screen' with an artform filter so that new visitors can see the whole range of what it does.
https://www.mermaidartscentre.ie/whats-on/events/category/cinema
(See page 44 for more)

How to find the answers: free tools

Google Analytics
Across Europe, more than 90% of searches are carried out using Google. You can set up Google's built-in analytics programme to tell you about the visitors to your website including:

Who they are
- age
- gender
- broad interests (which Google calls Affinity Categories)
- more specific interests (which Google calls Other Categories)
- what their online behaviour shows they are interested in buying (which Google calls In-Market segments)

What they do
- which pages they look at and how long they stay there
- whether they do what you want e.g. by clicking on the link to your ticketing system

How they get to your website
- which search engine they used
- which website or social media platform they linked from

Remember!

Website and social media analytics only tell you about users who have allowed various types of cookies so check out what proportion of overall users they represent.

You can look at the behaviour of audiences with different profiles and interests and the profiles and interests of audiences who behave in different ways. If you want to look at audience behaviour in more detail, there are a couple of useful add-ins:

Google Tag Manager
This allows you to set up a system that sends data to Google Analytics to shows exactly what people are doing on your website such as which buttons they click on, which embedded videos they watch and what PDFs they download.

Google URL Builder
Google Analytics' standard reports will tell you which websites and platforms visitors to your website linked from. If you want more detail you need to add a code, known as a UTM parameter, to the links in your emails, social media and online advertising. Google URL Builder creates those codes for you.

Google Analytics will then be able to tell you things like which social media post resulted in the most people clicking through from your website to your t video archive. Find out more here: https://www.a-m-a.co.uk/utmcodes/

Hotjar
This is a tool that creates heatmaps that show you where your website visitors click, move and scroll. You can also watch videos of how people use your website. They offer a free basic plan: https://www.hotjar.com/pricing/personal/

What do people see when they search for your organisation?

Do you give people a reason to click on your search result by using a title tag that says what you do as well as who you are? This is the blue underlined link that appears at the top of your result. Project Arts Centre in Dublin uses this title tag for its home page:

Theatre, Music, Dance, Exhibitions | Project Arts Centre, Dublin

Do you have a metadescription for every page? This appears under the title tag in your search result as two lines of black text. Project's is

'Choose from theatre, music, dance & visual arts at Dublin's busiest arts centre. Project Arts Centre is Ireland's leading centre for contemporary art.'

Google Keyword Planner
If you want to know what your potential audiences are searching for, set up a free Google Ads account to get access to the Keyword Planner tool (you don't have to actually use Google Ads). This will tell you how many people are searching using a specific phrase, and what other phrases they use to search for similar things.

Moz's Keyword Explorer is similar free tool https://moz.com/beginners- guide-to-seo/keyword-research

Twitter Analytics
Tweet and Video dashboards will tell you:
- how many people saw each tweet
- clicks, retweets, likes and replies
- how many people watch each video, how much of each video they watch and what percentage watch it all the way through

The Followers dashboard will tell you about their:
- gender
- age
- interests
- location

Facebook Insights
Page Insights will tell you:
- how many people saw each post
- clicks, reactions, comments and shares by post
- age, gender, location and language of people who like your page (fans)
- when your fans are online

Data for your country

Hootsuite have compiled up-to- date statistics for your country on:

- Internet access
- Internet usage by device
- Top websites e.g. in Slovakia the three websites with the highest traffic are google.com, facebook.com and aktuality.sk by device, gender and age
- Top 20 search phrases
- Social media usage and audience profile by age and gender e.g. in Slovakia 30% of the population aged 13+ can be reached through Instagram, 10% through Snapchat and 3% through Twitter

The worldwide report is here: https://www.hootsuite.com/pages/digital-trends-2021 with links to the individual country reports on page 5.

Facebook Audience Insights comes from the information users give when they fill in their profile information (and lots of people don't). You can choose to look at all Facebook users, people who are connected to your Page or a subset of your audiences that you define by uploading their email addresses. It will tell you about:
- age
- gender
- education level
- job title
- location
- relationship status
- interests and hobbies

Set up a free Facebook Ads account and access Audience Insights through Facebook Ads Manager. You don't have to advertise to use it.

Instagram
Instagram Insights Reports will tell you:
- how many people saw your posts
- top posts, stories and videos
- likes, comments, saves, shares and clicks (called website taps)
- how many followers you have gained or lost

You can look at all of this for individual posts plus where people discovered it within Instagram and at the depth of engagement with individual Stories.

Email

Don't forget email – it's still the most reliable way of reaching people.[12]

Most email marketing services such as MailChimp, SendinBlue, Constant Contact or MailerLite show you how effective your emails are. Look at:

- how many were successfully delivered
- how many people opened the email
- how many clicked on links in the email
- the number of people who unsubscribed from your list in response to this email
- what they clicked on who opened and clicked

LinkedIn Analytics

All of LinkedIn's Analytics categories show you statistics for time periods that you can customise.

Update Analytics includes:
- how many people who were signed-in saw all your updates in that period
- clicks, reactions, comments and shares
- Follows for sponsored content

You can also see this data for individual updates.

Follower Analytics lists your followers and summarises:
- location
- job role and industry
- company size

You can compare this to data for organisations similar to yours

Other sources

Your own audience research, for example:
- surveys that ask how people found out about an event
- satisfaction surveys asking about online experiences
- qualitative research

Studies from:
- European Commission, e.g. https://ec.europa.eu/eurostat/s tatistics-explained/index.php?title=Digit al_economy_and_society_statis tics_-_households_and_individuals
- national governments
- official statistics agencies
- NGOs and Universities, e.g.: The Irish Longitudinal Study on Aging https://tilda.tcd.ie/publications/reports/Covid19InternetReport/index.php

Worksheet 2: Audit summary

	Who are they?	What do they experience?	What do they do?	What works?
SEE				
THINK				
DO				
CARE				

Who do you want on board?

Decide who you want to talk to, what you want to say to them and what's the best way of saying it.

Prioritise the audiences

Who would you like to be your audience? Don't say "everyone". Even mass market businesses with multi-million euro marketing budgets find that impossible. Besides, you wouldn't have the same conversation about music with a 16-year-old playing in a rock band and a 60-year-old classical music enthusiast. You can't talk with everyone individually either. So group them by their intent (See, Think, Do, Care) and what they might want from you.

Focus only on the groups that will help your organisation reach its goals, have a clear reason why you want to engage with them and pin down exactly what you want to happen as a result of that engagement.

Prioritise the platforms

Do less more effectively. Prioritise the platform(s) where the audience(s) you want hang out and do things that allow you to engage with them.

Create a shortlist

List the audience groups you might want to focus on. Get to know them so you can see the world from their point of view:

- What do they need?
- What are they interested in?
- What is their intent: See, Think, Do or Care?
- Where are they most active?
- Who are they following?
- What content are they clicking, sharing or commenting on the most?

There's a worksheet on the next page to help.

Worksheet 3: Exploring the shortlist

Brief description	Write here your *Audience 1*	Write here your *Audience 2*	Write here your *Audience 3*
Needs			
Interests			
See, Think, Do or Care?			
Where are they most active?			
Who do they follow?			
What do they click, share or comment on?			

Choose your priority audiences

With your colleagues, prioritise the audiences that are:
- relevant to your organisation's mission
- reachable
- identifiable
- worth the effort

Choose the ones you want to build and maintain a long-term relationship with – online audience development is all about community building so ask yourselves:
- Will you be able to sustain a core programme addressed to this audience? There's no point in trying to widen audiences or deepen relationships if your organisation's programme consists of one-off projects aimed at different audiences.
- Will you have enough regular digital content to keep this audience engaged? (This means you need a long-term plan for your content).
- Will this audience be able to keep in touch with what you do?
- Do they engage in-person? How?

Create a persona for each priority audience

A persona is a fictional character based on hard evidence who represents an audience. Each persona will help you engage with that audience in an authentic and meaningful way. Personas are also useful shortcuts to help you and your colleagues talk about audiences, especially if you give them a name and find a headshot that is typical of that group and humanises them: "What would Greta say/think/do?"

Worksheet 4 over the page will help you.

Worksheet 4: Priority audience groups

Persona 1: Write the name here

Add a photo here

What are they like?

- Location
- Age
- Gender
- Education
- Language

Online life

- What do they search for?
- Where do they hang out?

Their needs

- What are their needs?
- What are their challenges?
- What can you do to fill their needs?
- What do they think about you and your work?
- What can you do to help overcome their challenges?
- How can you overcome their negative perceptions?

Quote:

Personality

- Interests
- Likes and dislikes
- Lifestyle
- Beliefs and attitudes
- Concerns
- Values
- Leisure time habits

Engagement
SEE | THINK | DO | CARE
(delete as applicable)

- What do they engage with already, if anything?
- Which of your activities might they be interested in?
- What digital content might they be interested in?
- How will you identify them?
- How will you reach them and keep in touch?

Worksheet 4: Priority audience groups

Persona 2: Write the name here

Add a photo here

What are they like?

- Location
- Age
- Gender
- Education
- Language

Online life

- What do they search for?
- Where do they hang out?

Their needs

- What are their needs?
- What are their challenges?
- What can you do to fill their needs?
- What do they think about you and your work?
- What can you do to help overcome their challenges?
- How can you overcome their negative perceptions?

Quote:

Personality

- Interests
- Likes and dislikes
- Lifestyle
- Beliefs and attitudes
- Concerns
- Values
- Leisure time habits

Engagement
SEE | THINK | DO | CARE
(delete as applicable)

- What do they engage with already, if anything?
- Which of your activities might they be interested in?
- What digital content might they be interested in?
- How will you identify them?
- How will you reach them and keep in touch?

Worksheet 4: Priority audience groups

Persona 3: Write the name here

Add a photo here

What are they like?
- Location
- Age
- Gender
- Education
- Language

Online life
- What do they search for?
- Where do they hang out?

Their needs
- What are their needs?
- What are their challenges?
- What can you do to fill their needs?
- What do they think about you and your work?
- What can you do to help overcome their challenges?
- How can you overcome their negative perceptions?

Quote:

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- Interests
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Engagement
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- What do they engage with already, if anything?
- Which of your activities might they be interested in?
- What digital content might they be interested in?
- How will you identify them?
- How will you reach them and keep in touch?

How will you get there?

What does the information you've gathered so far tell you?

Choose your strategies

To engage your priority audiences, do you need to:

○ Shift the type of content you offer?
○ Sustain consistent strands of a particular content type?
○ Shift the tone of your content?
○ Make your content more likely to be clicked, shared, commented on – "stickier"?
○ Prioritise different platforms that will be more effective – See, Think, Do, Care? (see the next page)
○ Turn your current supporters into online ambassadors who engage new audiences?
○ Develop partnerships with other organisations to reach new audiences based on their existing online audience and interests?

Keep your organisation's goals in the front of your mind.

Add your chosen strategies to Worksheet 5

Photo previous page
Progress Bar, Sonic Acts, Amsterdam 2020. Photo George Knegtel

Choose your platforms

	Email	SEO *	Display Ads †	Search Ads	YouTube	Blog-posts	User-generated content	Social media	Digital PR	Partner-ships	Other websites
SEE			✓		✓			✓	✓	✓	✓
THINK		✓	✓	✓	✓						
DO	✓	✓	✓	✓							
CARE	✓		✓		✓	✓	✓	✓			

* Search Engine Optimisation
† e.g. Facebook Ads or Google Display Network

Set objectives

Now decide exactly what you want to achieve by setting specific and measurable objectives for each of your priority groups. The clearer you are now, the easier it will be to create your audience development activity and know if it worked. Your objectives need to be SMART:

Specific: everyone in your organisation needs to understand exactly what you're all trying to achieve

Measurable: this usually involves a number of some kind

Achievable: it's good to be ambitious but make sure it's not out of reach

Relevant: the link to your organisation's goals must be clear

Timescale: when will you have achieved your objective?

It's easiest to write a short sentence that includes all the elements of a SMART objective. You may need more than one for each strategy. Add them to Worksheet 5.

Case study: Disruption Network Lab

Disruption Network Lab is a Berlin-based non-profit organisation that organises participatory, interdisciplinary, international events at the intersection of human rights and technology in order to strengthen freedom of speech, and expose the misconduct and wrongdoing of the powerful.

Its mission statement and its implications for developing online audiences are set out over the page. The mission signals clearly which audiences Disruption Network Lab should focus on and that its goals should be to connect those audiences together online and sustain the relationships, stimulate discussion, and build capacity among existing and potential activists wanting social and political change.

Worksheet 5: What do you want to achieve?

Who?	Strategy	SMART objective(s)
Write the priority audience group and persona name here		

Making it happen

What can you do to maximise your chances of reaching new online audiences or deepening engagement with your existing audience?

Reaching new audiences: SEE

Don't do it alone
Work with other organisations. The evidence is that you don't steal each other's audiences but create additional engagement. Why? Because putting lots of similar things in one place makes it easier for new audiences to find online. And because working with partners outside the cultural sector means you can reach communities with an interest that they can explore in a different way through your organisation's work.

Use what's there already
Google Analytics will tell you what people who visited your website searched for. Try searching for these phrases. What appears? On the next page, you'll see the results I get if I search for A4 in Bratislava, a partner in the Re-Imagine Europe project. I've used Google because that's the search engine used for 93.4% of searches in the UK in May 2021.

Reaching international audiences

Search engines like Google will prioritise search results they think are most relevant to the person searching so people in different countries will see different results for the same search phrase. If you want to reach new international audiences, you need to look at the results they will see. Here's how to change your location in Google Chrome: https://seoexpertpatrick. com/chan ge-location-google/

Photo previous page
Performance Rosa Pistola, Sonic Acts Academy, Amsterdam 2020.
Photo Pieter Kers

My business profile
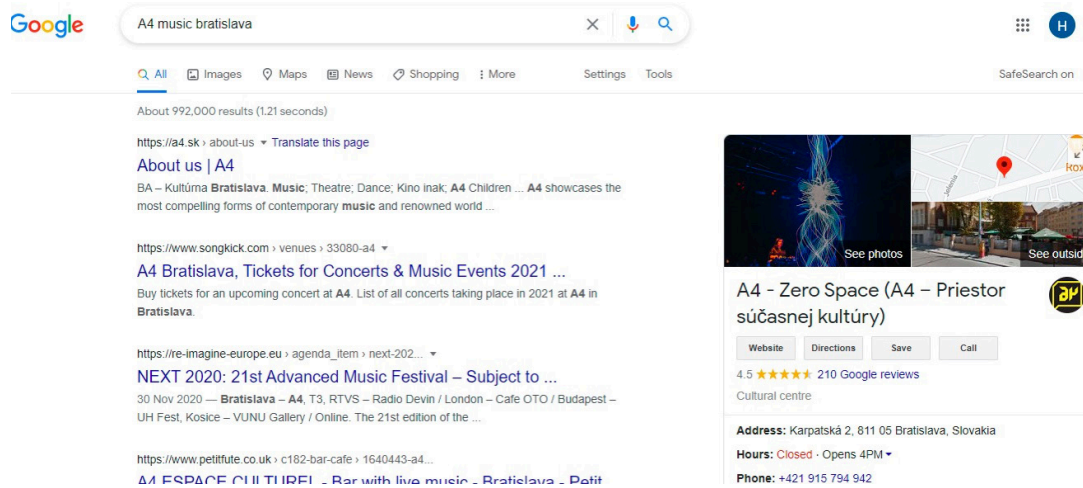
Scrolling down, the information also includes forthcoming events, opening times, reviews, questions asked by searchers, a paragraph about the organisation and links to social media

This is Paradiso's Google My Business profile. It's free and it's also how you make sure you appear on Google Maps. If you haven't got one, sign up here: https://www.google.com/business/ If you have, make sure you have maximised its impact:

- Have you filled in all the information?
- Do the images have impact?
- Is the map pin in the right place?
- Have you replied to any negative reviews and said thank you to positive ones?

About your organisation

Here's the Google My Business profile for Paradiso, another Re-Imagine Europe partner. There's a summary of the organisation Google has taken from Wikipedia just under the star rating.
A4 doesn't have a Wikipedia entry so this is missing from its My Business profile.
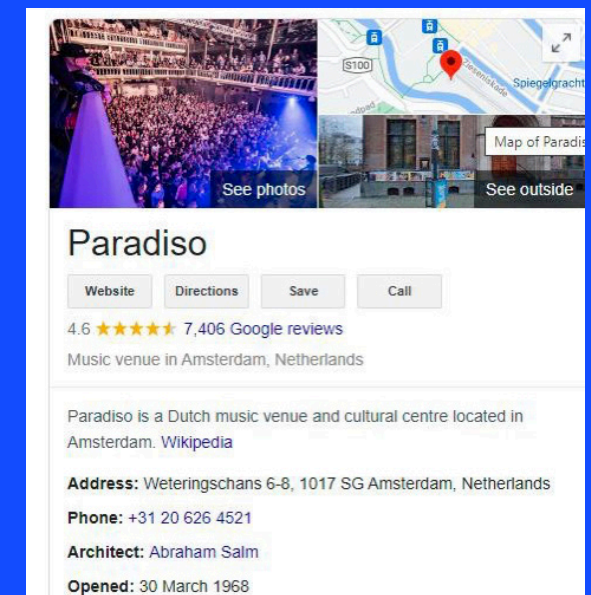
Wikipedia

Sort out your Wikipedia entry – it's the first place most people look when they are researching something. Are there aspects of your work that deserve their own articles e.g. an established festival? You can also add images for which you have the copyright to existing articles someone else has written.

There are strict rules about what can be included and how it should be written so do some homework first. Find out how to add and edit Wikipedia articles here: https://en.wikipedia.org/wiki/Wikipedia:Contributing_to_Wikipedia There's additional advice for specific sectors, for example galleries, libraries, archives and museums: https://en.wikipedia.org/wiki/Wikipedia:Wikipedia_for_Libraries_Archives_Museums#Part_2:_Editing_Wikipedia:_Hands_On_Training

TripAdvisor

Fourth in Paradiso's search results is its TripAdvisor Profile. TripAdvisor now operates websites in 48 countries and 28 languages so if you have a building that the public can visit it's worth maximising the impact of your profile by uploading impactful images and replying to comments.

Digital PR

Use the search phrases you've identified to find online news sites including community and hyperlocal outlets, plus bloggers and vloggers talking about relevant themes. Offer them interviews with artists, experts and other interesting people connected to your organisation.

Do you have priority audiences who speak a different language?

At the time of writing there are versions of Wikipedia in 321 languages so, if you do, think about adding an article to the relevant language version. Here's the English language entry for Re- Imagine Europe partner Elevate's annual festival.

Make sure you appear in the search results

Make your website easy to find by people who are interested in themes of what you do but don't know that you exist.

Google Keyword Planner will tell you what phrases they use to search for things similar to your organisation's activities (see page 24). You can also look at the *Related searches* at the bottom of your search results page and the *People also ask* section. If I search for "European contemporary music festivals 2021" I get these related searches:

and these questions:

Get into the listings

Eight out of the ten results for my search for "European contemporary music festivals 2021" were listings.

The featured "snippet" that Google thinks is most related to my search is from a travel agency that partners with festivals to offer hassle-free packages including tickets and accommodation - Elevate is an Official Partner so features on this site. Elevate also uses digital PR to try and get into listings compiled by bloggers and news websites.

Look at *Related searches* and *People also ask* results and identify the listings you should engage with. What other search phrases might find related listings?

People also ask ⋮

What music festivals are happening in 2021 in Europe?	⌄
What is happening in Europe in 2021?	⌄
How many music festivals are there in Europe?	⌄
Which country has the most music festivals?	⌄

Feedback

Write articles for your website that have each of the questions and related searches as a title then your site is likely to appear in the search results for those phrases

Search engine optimisation

Search engines want to show people the webpages that are most relevant to their searches. The more relevant they think a page is, the higher up the search results it appears. They look at a few key things on each page to work out what that page is about. If you don't tell them, then your page is invisible to searchers. It's easy to fix but boring so a lot of website developers don't bother. You need to tell them what to do (see worksheet 6).

None of the following fixes work by themselves. You need to do all of them to convince search engines that your webpage is relevant to a particular topic.

68% of all trackable web traffic comes from search engines.[13] And you need to be high up in the results. The first five results account for 68% of click throughs. Results that aren't on the first results page get under 1% of clicks.[14]

Keywords

Keywords are phrases that your priority audiences search for. If you haven't done so already, make a list using Google Keyword Planner or Moz's Keyword Explorer (see page 24 and looking at the *Related searches* and *People also ask* sections of the search results see pages 44–45. Are there any other phrases you and your colleagues want to appear in the results for? Feed them into the Google Keyword Planner to see how many people actually search for them. Add them to your list if enough search for them to make it worth your while.

Think about keywords from your priority audiences' point of view:
- people at the SEE stage will use quite general search terms and are
- unlikely to use your organisation's name
- at the THINK stage they want answers to the questions that will help them decide what to engage with

Now prioritise. Search engines don't differentiate between phrases with the same words in a different order. They also understand that words with similar meanings are related so you don't need to include phrases that use different words that mean the same thing. And they ignore "stop words" like a, the, in, for etc. so you can too.

Start with five keywords and then, as you start to get good results, add a few more. Focusing on too many keywords will just dilute your results.[15]

Links from other websites

It's not just audiences who will find you through links from other websites. Search engines also explore networks of links.

If much-visited organisations seen as reliable and authoritative such as local authorities, funders, established cultural institutions and media organisations link to you then their status adds to your website's status.

Quality matters, not quantity. Links from poor quality sites reduce your status

Plan who you want to persuade to link from their website to yours.

Content
Work out which of your priority audiences will be interested in each of your webpages and why. Choose the relevant keywords and use them in the text on each page.

- Make sure they are in the first 100 – 150 words so that both users and search engines find them quickly
- It's ok to use synonyms so the text sounds more natural
- Longer texts usually rank higher in search results but look at pages that already rank high for your keywords to see how much text they include.[16]
- Search engines like information about people so create content about artists, experts and other interesting people connected to your organisation including names in headings and link text, short biographies, portraits and quotations.[17]

Using keywords
Make sure you use the keywords that the relevant people search for in:

- Headings – these aren't just the big, bold lines of text but need to be tagged as headings in HTML (the language that tells web browsers what a page should look like). H1 is the largest heading and H2 is the smallest. Search engines only take notice of H1 and H2.
- Alt text – this is a text description added to images that tells visually impaired people and search engines what the image shows.
- Image filenames – describe the image in no more than six words using relevant keywords with hyphens to separate them
- Anchor text – this is the text in a link that takes you somewhere else on the web.

Using keywords

Elevate makes sure that their 2021 festival appears in search results by using the name of their headline artist in text, links and headings:

BRIAN ENO: 77 MILLION PAINTINGS 3D SOUND EDITION + MUSIC FOR ELEVATORS

77 Million Paintings 3D Sound Edition

Brian Eno is considered one of the world's most important music producers and conceptual artists. For the 2021 edition of the Elevate Festival, a special version of his work *77 Million Paintings* will be created, tailored to the unique architecture and 3D sound system of the Dom im Berg.

The installation is scheduled to open with the artist present in August 2021.

Music for Elevators: Music in the Schlossberg Elevator
The *Elevator Music* series launched in 2020 with the Finnish artist Jimi Tenor and will be continued in 2021. Presented at the Elevate Festival 2021, the two cabins of the Schlossberg elevator will be soundtracked all year round with special new compositions by Brian Eno.
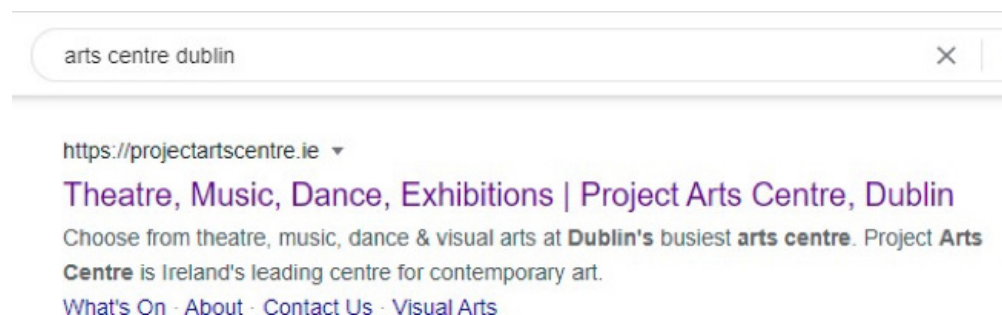
Title tags

These appear in two places:

the web browser tab at the top of the screen
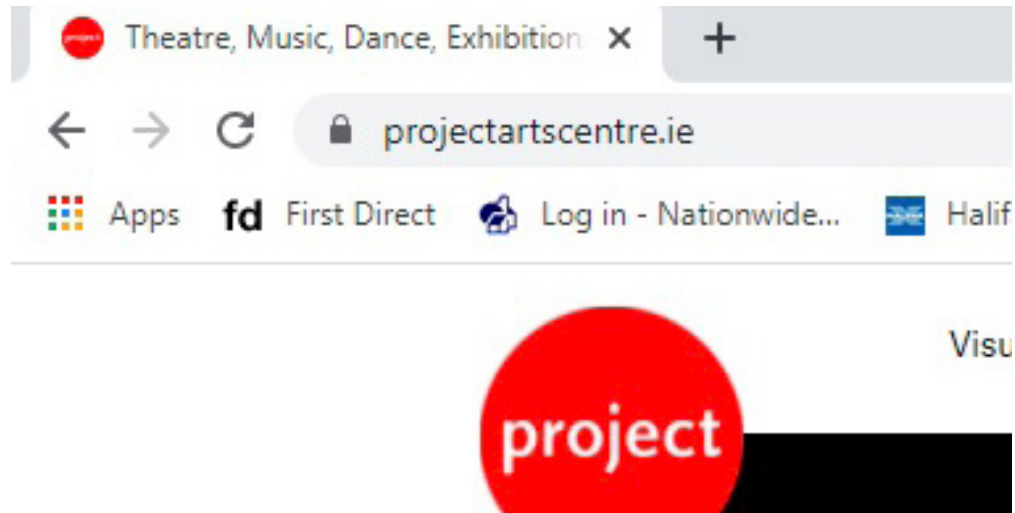
and as the line of blue text in the search results page that will grab the searcher's attention and persuade them to click through to your website

Title tags that work

Search engines use title tags to decide search rankings as long as they are structured correctly:

- keep them to no more than 60 characters
- put the most important words first, saying what you do then who you are using two or three keywords
- don't waste words – people don't search for welcome, home, the or of
- make sure they read well so they really do persuade people to click on them.

Each page should have a different title tag as search engines may indicate duplicate content so reduce your search ranking. Anyway, every page is a different opportunity to reach a particular audience so its good practice to have different title tags tailored for that audience.

Meta descriptions
These are the two lines of black text that appear under the title tag in the search results. Search engines used to place more importance on meta descriptions but, although they no longer play a role in search rankings, they show the searcher that your website contains what they are looking for.

Search engines will ignore blank or duplicate meta descriptions, substituting other text from the page in the search results. As a result, one arts festival had "Drivers wanted" as their meta description for several months.

Page speed
Google penalises websites that are slow to load (and from 2021 that includes on mobile too). Here's a free tool that scores your website's load speed for desktop and mobile
https://developers.google.com/speed/pagespeed/insights/

Mobile friendly
Google prioritises mobile, looking first at your website's mobile version when ranking it. You don't have to have a mobile-friendly site to appear in search results but it is "strongly recommended".

Meta descriptions that work

- Give the searcher a clear idea of what is on the page
- Keep it to between 50 and 150 characters
- Give each page a different meta description. Duplicate descriptions might indicate duplicate page content to the search engine and reduce your ranking.

Worksheet 6: Search engine optimisation?

Page URL	Purpose	Keywords	Headings (H1 and 2)	Title tag	Meta description	Image filenames and Alt text	Anchor text for links

this is the conti... of an experien... of linear time.

Is anyone seeing your social media?

Social media platforms only show people stuff that other people like them want to see. Even if you have a big social media following, only a fraction of them will be shown your post. But the more people click on, share and comment on your posts within 24 hours, the more people will be shown it.

Focus on quality not quantity – loads of content that just a handful of people click, share or comment on reduces the chance that anyone will see your content now and in the future.

Create a buzz

Work to maximise clicks, comments and shares in the first 24 hours. This is known as a content seeding strategy and it needs setting up well in advance.

○ Turn your most engaged audiences into ambassadors by asking them to share the content at a specific time

○ Identify the partners, influencers and news websites that will be interested in particular strands of your content. You have done a lot of this work as part of your audit: look at both who your priority audiences are following and which of these potential partners would find the content relevant. Where's the overlap?

○ Contact them directly to pitch your content based on the reasons why their audience will be informed, entertained or inspired. Explain clearly what you want them to do

○ Just as you would with the offline media, give them a range of images and some suggested copy

○ Line up your content on the platforms you intend to use but keep it private. Allow your partners access via a password or link.

○ Make it as easy as possible to share your content. Within a platform they can just use the share button. Otherwise, create content that can be embedded in a website or blog e.g. a YouTube video or Tweet

○ Agree the timing with your partners so they all share it within the first 24 hours of it being made public.

"Social media is both the most popular activity people do online and the most challenging for businesses.

This is because companies still look at social media as a promotional and advertising channel rather than as a grand arena to collaborate with social media users ... to incite word of mouth marketing for your brand."

Neal Schaffer, author of
The Age of Influence

Photo previous page
WIWMAVGAIWLDSAATCWA, KONTEJNER, Zagreb 2019.
Photo Sanjin Kastelan

Be social

○ Maximise clicks, comments and shares by being social – at least five items should inform, entertain or inspire for every one that promotes something

○ Don't just announce events or activities. Start conversations. Reply to comments. Join other people's conversations. Like, click, share and comment yourself.

○ Relevance is the overlap between what you want to say and what people are interested in so find the story that both makes your point and your audience will care about

○ Even promotional posts need to inform, entertain or inspire

○ Grab attention: immediately give people a reason to carry on reading or watching by putting the story up front and centre. Create titles and captions that tell people what's in it for them

○ Don't assume knowledge: if you want people share your content, it needs to be just as appealing to total strangers as to your most loyal audiences.

Social media advertising

Even if you follow these guidelines, it's difficult to get your posts seen by lots of people unless what you're doing is already popular. If you have the budget, consider display advertising on your priority social media platforms. This is an effective way to:

• get seen by new audiences

• get them to engage with your social media so they are more likely to see your posts in the future

• persuade them to click through to your website

On most platforms you can customise the target group to fit your objectives. Facebook for example has developed a digital targeting tool called 'lookalike audiences' (also picked up by other advertising platforms) that helps to reach potential audiences who are likely to share similar interests and behaviours with existing audiences.

Reliable reach: SEE → THINK

They've discovered what you do and are interested enough to click through to your website. But how do you keep them engaged?

People responded less to email in 2020, partly because they got too many messages but mainly because they didn't bother to open retail emails – what's the point if you are worried about finances and the shops are shut? But they didn't unsubscribe from email lists. So, especially with algorithms increasingly stopping people seeing your social media, it looks as though email will still be the most reliable way of keeping in touch with people after the pandemic.18 Your job is to get them to sign up to your email list.

Collecting email addresses

| ELEVATE | FESTIVAL | MUSIC | ARTS | DISCOURSE | TICKETS+SHOP | VIDEOS/MEDIA | CONTACT | DE EN |

ELEVATE FESTIVAL – NEWS VIA EMAIL

You can subscribe to Elevate Festival's News via Email here. This is a convenient way to keep yourself informed about the activities of Elevate.

Check out our Privacy Policy here.

* indicates required

Email Address *

First Name

Last Name

xxx

Make it easy to sign up

- Put your sign-up on your home page
- Don't make them scroll to find it
- Keep your sign-up form simple, asking for name and email address only
- Don't just say "join our mailing list". Give them a good reason: "Be the first to know", "Find out what goes on behind the scenes"
- Tell them what you will send them and how often
- Use a two-stage sign up with the second stage including a link that allows them to tailor what they receive – their preferences

What next?

- Within 48 hours, send people signing up a welcome email introducing what you do and linking to something relevant and interesting on your website. Inform, entertain or inspire, don't try to sell anything – yet.
- After this, send emails regularly but not too often (once a month at most). Include a link to something interesting, entertaining or inspiring on your website.
- Give these new people a reason to engage for the first time in something you do. Discounts don't work unless people are already persuaded that it's worth having – adding value works better e.g. something just for them or that's only available for a short time.

Make your website work: SEE → THINK

Walk in your audiences' shoes

Create a visual map of the way your priority audiences experience your organisation.

You'll need:

- the persona you created for each of your priority audiences
- worksheet 2: Audit summary
- worksheet 5: Strategy and objectives
- lots of sticky notes/Post-it notes
- a blank wall or a big table

"There is nothing quite like the immediacy of being a visitor in the room to liberate you from the double blinkering effect of a) over-familiarity with your venue or museum, and b) looking with eyes that only notice what is relevant to you."

Lisa Baxter The Audience Experience
https://www.culturehive.co.uk/ resources/wearing-new- shoes/?owner=CH
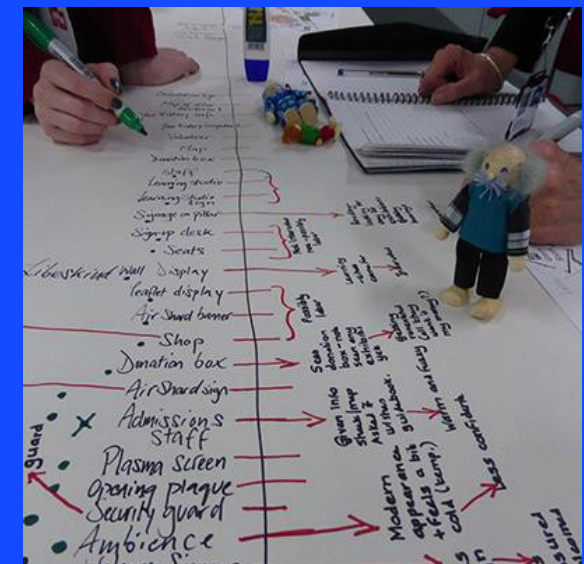
With your colleagues, use the information you have collected already to answer these questions. Write each bit of information on a separate post-it note so you can rearrange them to follow the different journeys your audiences take. If different priority audiences have different experiences, write them on separate post-it notes.

SEE
- Where do they first discover you? Social media, search, another website?
- What needs and challenges were they trying to meet?
- How do they get to your website?
- What do they look at? How long for? What do they want to know?
- What annoys them (their 'pain points')?
- Why do they leave?
- What do they do next?
- What questions do they still have?

THINK
- Why do they want to know more about you?
- What do they do to find out?
- What website pages do they look at? How long for? What do they click on? Do they find the information they need?
- What annoys them (their 'pain points')?

DO
- Why do they want to engage with something you do?
- What do they want to know?
- What website pages do they look at? How long for? Do they find what they need?
- Were they successful? If not, where does the process go wrong and why?

Improving your website

Fixing pain points
- Is your website easy to use on mobiles and tablets as well as websites?
- Each page in your website needs to have a clear purpose
- Is that purpose obvious? Or are visitors being distracted?
- Do the visuals direct people towards that purpose e.g. do links stand out?
- Is everything on the page necessary? If not, get rid of it. (This will speed up your website, too.)
- Does everything on the page inform, entertain or inspire? If not, change it
- Look at your FAQs. You shouldn't need them. Look at your audience journey map to work out where they need the information to be integrated.

CARE

- How do they engage with your organisation after their first experience?
- And after that?
- What website pages do they look at? What do they click on?
- What annoys them (their 'pain points')?

Now arrange your post-it notes to map out the journeys your customers take.
Walk in the shoes of each of your priority audience personas through their journeys to find out:

- What are the gaps in your website?
- What works well?
- What are the pain points?
- What can you do to fix them?

Record your audience journey map by taking photos or you can transfer it to a free visual website mapping tool like Gloomaps https://www.gloomaps.com/

Find out more:
https://www.culturehive.co.uk/resources/websites-have-you-mapped-your- customer-journey/

Why should they engage? THINK → DO

Persuade them

Most cultural organisations tell people what they do but that's not persuasive. Effective communications tell them why they should be interested and how they will benefit. This applies to everything you write, whether it's social media, emails or website copy.

Tell them why

- Why is what you do interesting?
- Why is it important?
- Why do you create it? Write a sentence that begins "We believe..."

What's in it for them?

Don't give them facts, give them reasons to engage. Not "We involve young people" but "Young people become more confident and self-motivated when they get involved in our work."

AIDA

Grab their Attention straight away so they carry on reading
Create an Interest so they want to find out more
Stir up a Desire to engage with your organisation not anyone else
Spur them to take Action so they engage with you.

Create a connection

- Ask questions
- Talk to them "Get involved..." not "Participants can get involved..."
- Grab their attention with something relevant
- Use the words they would use.

People don't buy what you do; they buy why you do it. If you talk about what you believe, you will attract those who believe what you believe.

Simon Sinek[19]

Search advertising

If you have the budget, this is an effective way of being seen by new audiences who are already at the THINK stage. You can reach people who are searching for the kind of things you offer or are looking at a website or YouTube video with similar content. Use the keywords they are searching for that are relevant to what you do (see page 44) and create headlines and eyecatching visuals that immediately show you can provide them with what they want. Find out more with this straightforward introduction: https://support.google.com/google-ads/answer/9510373?hl=en-GB

Videos, blogs, podcasts and archives

Make sure they can find what you do
Create a home for your archives, podcasts, livestreams, videos and on- demand events on your website where they can discover what's on offer, find out more about it and click on links to engage with it. It should be no more than one click away from your home page – and tell them on your home page why they should bother to click.

Make it easy to choose
People choose a book because someone has recommended it or the cover design has caught their eye and they like the sound of the blurb on the back. They choose your videos, blogs, podcasts and archives in the same way.

Create a pitch for each item. What's the story that both makes your point and your audience cares about.
- What is interesting about this item?
- Why are you sharing it?
- What will they get out of it?

Keep them engaged

Create background information for each item including:

- a description that uses keywords people search for
- images
- credits
- links to more information
- links to other work you have created that is relevant: "if you found this interesting/useful/enjoyable, you'll also like this because…"

Use your pitch to focus your artwork and descriptions. Keep AIDA in mind:

- Choose a thumbnail (small image taken from the video) that grabs attention
- Create a title that uses keywords that people search for
- Add a caption that summarises what it's about and why it's worth
- watching, again uses keywords so it appears in search results.
- Give each podcast cover art that grabs attention and a description that summarises what it's about and why it's worth watching. Use keywords.

Don't just post-it, launch it.
- Create a buzz with a content seeding strategy (see page 44)
- Create a trailer for podcast series, livestreams, on-demand video and audio and video archives and ask your seeding partners to share it
- Send out an email to your organisation's mailing list promoting each new item
- Use your organisation's social media to share it

"I believe podcasting can be a powerful tool for museums, history organisations and cultural nonprofits to reach their audiences and communicate in ways that are creative, intimate and meaningful."

Hannah Hethmon author of the how-to guide *Your Museum Needs a Podcast*
www.hhethmon.com

Sustaining relationships: DO → CARE

It's a waste of time and energy to develop an audience for a big digital project then abandon them so you have to start from scratch for your next big digital project. How you engage between projects is crucial to sustaining relationships.

- Plan how you will engage in the long term
- It's more effective to sustain a series of small things that keep people engaged rather than focus all your resources on big one-offs
- Design the sequence so that people can join half way through
- Make sure they know it's you. Create a space online with a consistent identity that people will remember and come back to because they know it will be full of interesting, entertaining and inspiring information and experiences
- Make the experience as good as possible – customer care is just as important online
- Tell audiences for one activity what they can look at next: here's the next blog post, here's where you can subscribe to get more podcasts, here's when the next online workshop is, here's what we're doing next, here's why you should sign up for more information
- Make the most of your content. Repurpose it for different platforms to sustain engagement or appeal to different audiences e.g. make livestreamed events available on demand afterwards, use clips and create content that contextualises it
- Email has the most reliable reach so capture email addresses so you can keep in touch

Photo next page
Screenshot A4, Next Festival 2020 (online edition)

nextfestival.live/lobby

About

Video

LOBBY   MAIN STAGE   CLUB   AUDITORIUM   WAYFINDING

MAIN STAGE
19.00 LIVE FROM A4

KIN
Mats ___afsson
& C___f Kurzmann
Fer___ly

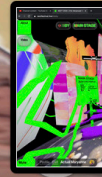OPEN NOW

CLUB
22.00
Ink Midget (DJ)

OPENS SOON

AUDITORIUM
Auditorium opens
on Saturday
05/12

CLOSED TODAY

NEXT NEXT NEXT

BA – Unrated:
Wayfinding

installation

OPEN NOW

Mute

Profile   Exit   **Actual Maryanne**

Was it worth it?

This guide's take-home message is Do less better. But you won't know what works unless you evaluate.

Worksheet 7: Evaluation

Objective	Indicator	Method
Copy them from worksheet 5	Use the lists pages 16-17	See pages 18 to 22 for ideas

References

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COLOPHON