

Audio Transcript for [An Introduction to Online Marketing](#)

I'm a - I was - started my career working in museums and theatres mostly in marketing and then after that. Sorry, that distracted me, hang on. After that I worked in consultancy, so I have worked in a lot of the agencies, in the East Midlands at Cultivate, then I was part of the Audience Agency team that rolled out audience finder and audience spectrum in the Midlands a few years ago. So, alongside that work I've been working as a consultant since 2008 with a range of organisations on planning, strategic marketing, and the use of data. More recently, doing digital strategy planning as well with a range of organisations. Based in the Midlands myself. The other thing you might know me for is that I wrote a book for the AMA a few years ago called A Flat Pack Guide to Marketing the Arts and that's, because one of the things I've always done is work with small organisations. I started my career in a tiny organisation where we had almost no resources and had to do everything on a shoestring. I like to do things that are practical and tangible, rather than worry about huge strategy, something that you can present to the board that looks polished and shiny. I like to think what this going to be useful for you and what is going to work for us.

So what are we going to cover today? I'm going to start off by talking a bit about what marketing and audience development actually is and specifically what it is in the context of cultural organisations because marketing came, the practice is that we do in terms of marketing come from commercial marketing practices but being cultural organisations we sort of adapted them for what we need and so they sort of operate differently to how they might in different organisations. We'll look at that a bit.

Then we'll spend time looking at digital engagement and the environment and what is this online environment that we are talking about. And then we'll use a bit of museum audiences' data and think about who it is we are trying to engage with because it's a really important part of our marketing planning, is to think in a detailed way about who we are actually trying to speak to.

That will probably all come before the break - that is my plan anyway. Then after the break, we'll start talking about what is different about marketing planning for digital than it might be for other marketing planning, what is the same, how do we do two about doing it and we'll talk about the channels in more detail there. There's a bit at the end which is quite short, talking about monitoring and evaluation and how you might go about doing that.

So hopefully by the time of today's session being over, you will have a wide-ranging and we'll have covered some of those bases.

Before we start with that, what I would quite like to do is get a sense from you all about what it is that you would like to get out of today's session and really why you are here, I suppose to some degree. So, I'm just going to swap my screen a bit if I can work out how to do it. I'll stop sharing this for a minute. You have already probably seen the link but we have got a little menti. And you have got that. What is the biggest challenges online and what is it that you are hoping to get out of today's session, to some degree, I suppose. If you can just go to that link, follow it in the chat or go online and put in the code. I am hoping that, as you start typing your responses in to the question, we'll start seeing them popping up on the screen. Or not. Oh, yes. So there is a lot here about impact. That is the stuff we'll probably cover towards the end when we talk about monitoring and evaluation. I think if that is something you are particularly interested in, we'll touch on it today but some of the other sessions will also help you develop that some more.

I am real will I not surprised to see that time is lurking at the middle of this cloud that's forming. I think that is going to be one of the things we really do cover today. Obviously I can't do detailed time management with you individually, but I think one of the things about time is that I feel overwhelmed by what we could potentially be doing and some of what we are going to cover today is how you decide what is appropriate for you and hopefully that will start attracting some of that time issue.

I guess capacity is also related to that. Hopefully by choosing what it is and when you do it, you will be able to match it to the capacity of your organisations.

I can see quite a lot about individual platforms like ago algorithms, Facebook, different platforms, types of things. That is something we'll be able to look at in the bit after the break. I don't think we are going to cover - so, I know that some people have got very detailed questions about particular platforms or particular techniques, you know. I've had some in advance questions but also I know from running these sorts of sessions people might want to answer questions about things like what's the best time of day to publish a tweet, for example. I am not necessarily going to be able to answer all of those in detail, but if you do have those sorts of questions and we haven't covered them in the section on the individual platforms, that's something that you can pop into Jack in the chat and we can maybe try and pick it up at the end in the Q&A. And, I'll do my best to answer it or point you in the direction of where you might be able to find an answer for that.

Then I can see a few others which we will pick up on. Some to do with knowledge and staff and teams which I understand. One of my key things today is going to be to show you that this is actually quite straightforward so hopefully then some of those knowledge questions will be less important.

I think most of them sit in some of those areas actually so - Jack, I have got a way of saving this - I will try and save this image cloud so we can have it afterwards. It will be on there.

Unless anybody else wants to throw anything else out on to the image cloud now, that's been really helpful. It will be in the final report and we might revisit it towards the end to see if we have covered the things on there.

I think the thing that shows as well is that you have all got quite similar issue so that is good. Hopefully this series of sessions will really help you because they are quite tailored to the stuff that you have mentioned.

Right. I'm going to share again with my... OK, is that OK Jack, just give me a thumbs up so you can see that, great. This is where we were before on the session, so now let's just move on and get started with the next section. So I'm going to talk about - what is marketing? And is it the same as audience development because this is the term we use quite often, especially when we are working in the cultural sector. Where we sometimes think about marketing, it's the communications that we do, so it's about the information that we put out. So generally the marketing department is responsible for - I know you all don't have marketing departments - but whoever is responsible for marketing departments is responsible for the website and making leaflets and thinking about people talk about your work externally. But actually, marketing is a bit more than that. Really, when you think about marketing, you should be thinking about marketing being a planning process, helping organisations achieve their aims.

Marketing is something which you need to plug in when you are thinking about whole organisations activity. So, for example, a curator is a really important part of the marketing activity of an organisation because their knowledge of the work that they are putting together and the shows that they are developing and the objects that they have got to share is a really important part of that communication tool kit.

Also, I always think that we normally, in the sector, we have such great things to share. But if time wasn't an issue and resource wasn't an issue, I could probably just, if I had an exhibition coming up, I could walk around the few streets near where I live, tell everybody about it one-to-one and I could enthuse them so much they would all come and I would have a huge audience, but we just don't have that time and resource to talk to everybody individually.

In lots of ways, marketing is just a management process for how we use the resource that we do have efficiently for the maximum amount of audience engagement.

So, that is why I say we have to think about planning, how do we use that resource? Also one other key thing about marketing that is relevant for the online marketing, it develops a strong identity for the organisation and its public profile. Not everything that comes out of the marketing department is going to drive a visit or a sale or an engagement, but some of it is about that broader section of activity which is about saying, hey do you know we are here, this is what we do, we are really great at this,

this is our resource. So when they see the name of your organisation, they have got a set of associations with it already so they know exactly what it is that you do.

So, this slide describes what it is that I think marketing does. I use this slide, I use it with students. It's a simple idea but it's at the heart of the marketing planning process. The idea is that you have you and your organisation, and your visitors. You are trying to bring those things together. I like the simplification because actually, in some ways, all we are trying to do is create an environment where that handshake can happen. We are trying to create the circumstances with you and your audiences come together in a way that's mutual Le bin official. That is why, the people running the marketing operation, it's helpful to think of yourself as being that link point between the organisation and the outside. One of the reasons I found find that a useful idea is we often think about marketing being the organisation pushing out, but actually in this circumstance with this slide you can also imagine that it's also about your audiences feeding into you. So you are the pivot point between the audience or the visitors and the organisation and you are going to feed those two things together.

So, really what I am trying to say, is that our marketing activity is trying to create the environment for this sort of interaction to happen and our role, as people when in marketing, whether it be online or non-online, is to create those opportunities.

That is really what marketing is.

Not sure you should say that to somebody who is doing a marketing degree, they may well disagree. I think this is the easiest way to think about it.

So, the thing is about marketing is, it's quite easy to imagine marketing when you are thinking about ticket sales, say, or selling activities or events. That is the sort of commercial mod model of marketing which is mostly about generating income. But we are trying to do something much bigger than that usually, we are trying to think about marketing in a broader sense. And so we often use this term audience development as a more sort of cultural sector-friendly sort of terminology.

There are lots of ideas, about what audience development actually is, but I like this simplification, this idea of using it as a sort of enhancement of the marketing model.

So I like this box, if you imagine the little yellow box in the corner is the sort of existing audience. The people who're already coming, the visitors that we already have connections with. And what we want to do is grow it into that bigger box. And we have three dimensions on which we can grow it. The bottom one, going across in the blue bubble, is increase. We can just increase our audience, so we aim to get more people in, more visitors to each exhibition, we monitor how much foot fall we get. We do activities which are designed to maybe get people in more often so you might for example, you are running a successful series of object workshops with children or young people and families, they're oversubscribed so you run more of them and that means you are increasing your audience. So that's a simple activity.

The other way we do it. If you look at the top, the light, I call that a cream bubble, this is really important to us normally in the sector. It's about broadening and diversifying audiences. So we are not really - we have a real obligation to get more and different people in and those obligations come from various sources. It might be our funding requires us to diversify the audience. It might be that there is something in us that makes us normally want to appeal to a broader range. If we are a local authority funded, we particularly want to appeal to our local inhabitants. I am using the term diversify audiences in a really broad sense. But what that means is to go along that axis, that backwards, well on the model, axis, we have to be aware that we are not just getting more people who already engage with us in. We are looking at getting different people in.

So, for example, to do activity that is going to broaden our audience, we often have to change or develop the content we are offering to be more appropriate for different audiences and I think we have seen that a lot in the last couple of years particularly with people thinking about how to decolonise their collections or the way they present work, people wanting to put different voices, different cultures in the forefront. So we are thinking about broadening our audiences.

And then the third one in the sort of, I don't know, the wheat-coloured bubble - I'll have to remember next time to choose colours I can name - I've called that deepen and that is about getting closer to our audiences and this is the one we don't always think of as part of the marketing activity. But this is about really getting to know people better, getting to engage with them more frequently but more deeply as well as more often. The traditional model of what we are thinking about when thinking about deepening is possibly you have people who attend or visit for one event, they might then come back and do a workshop with you and then they might start volunteering and then you get them on the board and then they become fund-raisers. So there's that sense that you can deepen and change the relationship that people have with you.

I think also, this is about deepening the nature of the engagements and also the nature of the information that you are sharing with people so that actually you are trying to encourage much more complex engagement with what you do.

So, audience development is about marketing and changing the relationship between what it is that you do and who it is that you want to engage in order to reach your ambitions.

It recognises that we have a broad range of reasons why we want to engage people. So, we are about more than numbers of visitors or sales, we want to achieve more than just people visiting.

I think, as cultural organisations, we are interested in the quality of every experience. So that is something that is part of the marketing organisation that we have to think about. How do we make sure that everybody engaging with us has a good quality experience? We are driven by a range of Motivators, including social aims, so that might be wanting to enhance the community, educational aims, you know what those are, and we might have a desire to make our community - I'm thinking here local community - more vibrant and cohesive. So we have a whole load of things that drive us which are not just about income.

Wills, especially with museums, we have got responsibilities to our collections and objects and we want to share that, share our knowledge and learning. We want to give space for objects to be seen and enjoyed. We want to have a space for objects to converse with each other and converse with the audiences. And so this marketing audience development effort is part of that process.

I hope that is really clear. Obviously, if you have got questions about this part of the presentation, please do pop them in the chat and I'll try and pick them up at the end, either the end of the first half if I have time or if not the end of the whole session.

So, that is a sort of quick overview of marketing and audience development. But what does that mean for online spaces? What does that mean? Because online's opened up whole new spaces that enable us to market and talk to people in different ways.

I think when we think about museums marketing online spaces we think about the high-profile campaigns that have been really successful. The lockdown campaign that's been fantastically successful is the Black Country living museums, Tik Toks, so it's obviously a living museum and they have had people in character speaking and they were sharing those on Tik Tok. And they have been extraordinarily successful, a run-away success. I can't remember the stats, but they were the most watched museum films last year I think or certainly in the period when they were releasing lots of them.

This other one was probably, MERL, the Twitter campaign, museum of English rural life published this photo with a simple look at this, hashtagged it and it went completely berserk and actually although it's a few years old, that hashtag is still running now.

So, these are the campaigns that we think about and I have worked with museums recently and I know that part of the pressure that museums feel is that, how do you replicate campaigns like these that are so successful? And part of my role here, I think today, is to say to you, you know, these were lucky. They are well produced and the result of good social media practice but I don't think either of these organisations predicted they would be as successful as they were. This is a very hard standard to hold yourself against because your chances of being able to hit these sorts of levels of campaign,

nothing to do with you or your skill or your collections or your stories, it's just very difficult and it relates to circumstances of being, you know, the right moment at the right time.

For example, the absolute unit campaign, I understand that that photo had been posted several times before it just took off like this and it's hard to work out what at that time made a difference.

These are what we think about. But actually really, there's a sort of everyday grind to social media and online marketing that is actually probably more important for you to think about and is more of an important part of your social media activity.

So, for example, your online activity is really useful for source, providing a central point for information. I think we all understand that. Easy to access information sources, letting people know how to find you and what it is that you're offering.

So, there's an example from Museum of Barnstaple in North Devon, their Facebook page, which says some of the standard information that you need to share.

One of the most important things if you are doing online marketing is just to make sure that your information sources are really accurate and correct.

We use social media for news and this is something which obviously, the information is a bit like print media, you know, actually in the old days we'd produce a brochure that had information in, now we have a website. News, social media and online gives us an opportunity to be more fresh with our news, to release news in a more current way and get things out quickly. We talk about what is happening today and coming up so you have got this one from Instagram and it's just a piece of news about a re-opening of some activity.

It's a really good tool online to share this news and think about how we might keep people up-to-date.

So these are the sort of everyday things. Then really the other thing we can think about is enhancement - how do we use the social media or online activities that we have to enhance our collections, objects, exhibitions and events? Where is the additional material? Because here is a really lovely example of something where you have just allowed people to talk a bit more about an activity, have a conversation with you, get a bit deeper into the collection. So there's real potential here for us to add another layer to our activity that we can promote through social media.

This always gives me to a question which when I first worked with - particularly with museums actually about social media and online - to think about what you are trying to achieve with your social media.

One thing that this does is, it gives people the opportunity to engage with you, without actually coming to your venue and for some people that's great and for other people that doesn't feel quite right, that social media is mostly meant to be pushing people towards in real life attendance.

I guess we have to also bear in mind there's not been much of that for the past two years, so also things have changed. But what that means in practice in terms of when you are doing your marketing or planning is that you have to decide if you are going to allow people to engage with you online in a way that does not require them also making a visit, how are you then going to value those engagements? One thing I think museums struggle with sometimes is about saying, well, these engagements should be counted possibly as online visits, rather than things like use of the website. There's a quality of the engagement that needs to be counted and recorded and that's something that you might want to think about so that your organisation is becoming a bit more porous and has outlets, you can almost see it as a virtual visit, rather than an in-person visit and count it as such so that you are keeping a record of when you have those interactions.

The point about this is, you have a real opportunity to add depth to what it is that you do. It's not all about those the top flashy campaigns a lot of it is about the everyday grind stuff we need to do to keep our online ticking over.

We were talking about time and resource management at the start. Managing this and planning for this and allowing your time to be used on this is much more productive than trying to create

something that is going to be - trying to create something really flash - because this is actually the meat and drink of what it is that we need to do.

And so just continuing that idea about enhancement. Just thinking about what online allows us to do differently possibly than normal marketing. It really allows us to build community in a way that is very difficult if we don't have social media. Of course we are used to social media now, but it allows us to develop conversations in a public space, provides forum for discussion and makes the organisation more two-way so your visitors are able to talk to you in a way that they were probably not able to before. Before they would be putting their customer comment cards in saying lovely exhibition. Whereas now, you can publish a photo of sunsets in your whenever it is and invite others to submit their own photos of their sunset in that locality. And so you have immediately created a two-way interaction that might not have been there before.

When doing your marketing online planning, thinking about this community and how you are going to manage it is an important part of what you do.

So for example, Facebook groups where you can host events or you can share information to quite small groups of people are really effective. Or Instagram where you can share audiences to participate online in visual projects such as photos under a shared hashtag. I've seen people do that really well.

We'll talk about these platforms a bit more in the second half. But one thing that just builds on what I'm saying here, is that for example, Facebook groups, it seems to be an effective format for people who're highly engaged with you as an organisation and want to have a conversation -- effective.

They can be a really powerful tool. One thing I will say throughout, is that you do not need all of these platforms, you don't need to use every single platform we are going to use today, you need to choose the most effective for you.

But I've seen Facebook groups or pages be a really effective way of building a small community of your most loyal attendees that runs alongside your other social media activity. That allows you to have a profile on Facebook. That is something to think about.

Instagram is more dynamic as a platform. You can ask audiences to participate online through images and people like sharing images, so it can be a really good way of doing it. You have a bit less control over what people are sharing, what you are sharing. So when you are in the Instagram space, you have to be aware that you are in a much more fluid space and you are sort of participating as an equal to the audiences that you are engaging with as opposed to feeling like an Institution engaging with a set of visitors which is a really fantastic place to be in because it does enable vibrant conversations.

Instagram can be quite hungry in terms of the amount of time you need to push things out through it. So I would say you don't necessarily need an Instagram page unless you are prepared to publish images on a fairly regular basis.

And so, these online facilities also allow you to build your brand in your community so that you and your community become part of the same identity. So what I mean by that is that, all of these forums, because they give spaces for your community to comment or ask questions or make or to share things, you are giving space for their voice that's going to be associated with your brand and for your brand. That enables you to build a really strong community. It enables you to become your advocates, possibly developing various online projects

For example, the Facebook group, that can be really effective because that means that when other people are searching on Facebook for something, it's often your community who might say, you know, it might be, I don't know, a parent saying, anybody know anything to do with the kids this weekend, and one of your users will tag you in and say, did you know such and such museum is doing these great activities and they'll point them toward your Facebook group. So it's helping your community become your advocates, if you can be present on that platform.

We'll talk more about the individual platforms in the second half of the session. What I want to talk about more now is about museum audiences and what we know about them.

If you think back to that initial slide where we had the handshake, we are talking about you as an organisation and your audiences or visitors that you want to engage with. Key to that in marketing is that we use information and knowledge about our audiences to feed and develop those plans.

You might hear the phrase "evidence-led decision-making in the marketing context" and what we mean by that is that, when we talk about audiences, we try, where we can, all visitors, to use real-life data about who they are so that we are not just working on the basis of our observation of our audience but on knowledge about what it is that attends events.

Understanding our audiences is what we are going to talk about now. This is the handshake slide in a different format to allow you to think about it in a different way. Here are the organisations, they are the producers of something that people want and on the other side you have got the visitors, people with a whole range of interest of wants and needs. So people wanting to take grandma out for a day out, a project they need to do research for, they have found themselves in the town centre and it's raining and they need is somewhere to hide from the rain, or they need somewhere for a meeting with a client. So, people need lots and lots of different things and you produce the things that they need. In the centre of that Venn diagram is the condition where the two can come together so you have just that morning on your Instagram page put out a lovely little video - not video, tiny vignette of a beautiful cup of coffee and a shot of, you know, a menu, you know, saying we are doing specials on soup and a roll today. That's gone out on your Instagram and people that found themselves in town need something for lunch will come along. So it's creating the opportunity for people to match up what it is they are looking for with what it is that you have got to offer. So, we normally understand the organisation side really quite well because that's us and we understand what it is our offer is. But, what we need to really understand is the visitor side, who is it of the people that might come?

Now, there is plenty of research available. You will do your own research more likely but also there is generic research about research audiences which we are going to have a quick look at. This was a record done by the Audience Agency in 2018, so they have taken data from a range of museums and looked at it and written a report about it which I recommend you look at because it gives you lots of information about people who come to museums.

There is lots of good news in this report for you as museums. So what do we know about audiences? We know that families love museum so the Audience Agency have compared this data, they use and collect data from arts organisations and a range of cultural organisations and they're comparing the data for the museums across that spectrum of data that they have gathered.

That is why they use the terminology art forms here. Families love museums. So museums attract a higher proportion of family visitors than any other of the art forms they look at. So that would be music, theatre, you know, carnival. We all know families love museums but it's there in the data.

The other good news is that your regular customers are frequent visitors. So regular museum-goers visit the same museum three times a year on average which is really good news, and you will probably be able to look at your own customer data and see how often they come.

It might be that three times doesn't sound like a lot to you but in terms of the data for somebody to come three times a year is really great.

That gives you opportunities as museums to build on that, to know that people want to come time and time again, they are happy to come, whether that be because they want to come and see a new exhibition or whether they just like coming to see the same objects again, doing workshops or other engagements. But you have got potential in your organisations to drive people to come again and again and again and that is really good news.

Museums - of course this data is fairly general looking at the whole spectrum - but they have a broad appeal. Really broad range of visitors of all ages. So you have got that so that you know that you are going to get this broad set of visitors and that you can develop programmes and projects and activities to appeal to a broad range of visitors.

The other good news, and I think it's expected but it's good to know, and don't forget there are London Museums in this data set as well so for you the figures might be different if you are not working in the large museum but more of a local museum.

52% of visitors live within a 30-minute drive of the museum. So, museums really play an important part in their local community. Really appreciated and used by people in their location.

That is just a small extract from some of the other data that you can find in that report.

Of course the report identifies challenges as well. Engaging with people with disabilities is a challenge for museums still with the report showing that 10% of visitors identify as having some degree of limiting disability compared with 18% of the population as a whole.

There is still some work to be done there in terms of engaging people with a range of disabilities.

Don't quite understand how the generating repeat visits fits with the frequency one but it probably means we can push up the number of people who do make the repeat visits and that will increase the audience as a whole.

There seems to be an issue about advocacy according to the data in that museum audiences are less likely than audiences from other art forms to recommend the experience to others.

I think that could be a little bit of taking for granted what's on your doorstep so that people assume that other people know that you are there and therefore don't represent them or reflect them. But actually, creating, getting your visitors to work as advocates could be a really powerful thing to do and that's one of the areas where social media, if you think about the example I used earlier from Facebook, could really help. That advocacy is something that you might want to think about.

Then we have got an issue about museum audiences for everything we have said, tend to be from better educate and more affluent homes.

I have taken this terminology directly from the Audience Agency because I thought it was interesting the way they've said it.

They have said lifetime strategies for engaging young people who're not necessarily their parents in waiting will be something to work on. I think what the Audience Agency are reflecting is that actually communities are changing really fast at the moment and that whereas maybe in previous generations young people maybe follow the patterns of activity of their parents, changes in society recently mean that actually young people often are taking quite different paths to their parents. That potentially stacks up a problem for museums in that, you know, you may end up with a little gap in terms of the audiences. So thinking long-term now about how to get younger people involved in museums and create a lifetime of engagement might be worth doing.

Those are some of the audience challenges that the museum sector and maybe individual museums might want to think about addressing some of the activity.

What they also identified was what they call the set of core four, the biggest audience groups for the museum sector and they may or may not be your audience groups. But just to go through them. So we have an idea of the sorts of people who are using museums as a whole.

So they talk about young creatives, 16-24-year-old independent young adults and thinkers who want to learn, create and curate their experience. This is a big group in the analysis that the Audience Agency have done and a really interesting group especially when thinking about the last slide about trying to create patterns of attendance that go on. What this group is showing us is that maybe these people are thinking differently about the way they use museums than their parents might have done. So there's a real opportunity with this group to create a life-long engagement with the museum sector.

Families is something we are aware of. Families want to be entertained and educated together. When we think about families in this context, we are thinking about the broad spectrum of what a family

might be. I think in its basic analysis we are talking about one adult attending with one child because this could be grandparents doing childcare and wanting something to do.

This could be an extended family. This could be the sort of thing that a family with multiple parts might come together and do together as a way of learning.

It could be families with older children engaging with their children because they can do something that matches their educational learning. So families in the broader sense, I just do that bit of description because, I mean I've done a lovely picture of a small child doing some activity which tends to be what we think of when we think of families but actually families as a much broader group of people.

They've called this group older learners. So museum visitors aged 55-plus who want to be active, social and connected. So it's absolutely clear that as museums, you offer opportunities for these older learners to engage with you. But, the thing that I think is really interesting in this section is, they want to be active, social and connected. What can you do as museums to connect people rather than just welcoming them and providing things for them to look at - is there something that you can do to connect them?

And then they have got this group called Cultural Tourists, cultural enthusiasts who will travel more than 60 minutes for specific experiences. They are one of the big four in terms of the Audience Agency analysis. They may or may not be appropriate or relevant to your museum. I think it's going to really change from museum to museum how much you're a destination for Cultural Tourists.

I'm going to ask you to think about your own audiences, because this core four will not be your core four necessarily or might not be. I'm showing you that so that you partly understand - excuse me a second - just leave it there. Sitting in any front window and somebody is trying to deliver a box.

You may need to know that yours may be different but you will probably be identifying key segments of people who attend to your organisation.

So, I am not going to speak hugely about segmentation now because I know that there's another seminar on it so I don't want to talk about it too much. However, the audience spectrum segmentation produced by the Audience Agency is a really useful tool for looking at audiences. They separate the cultural audience into ten different segments. Those top three which are orange are segments that tend to be very culturally engaged. The middle three, the green ones, are ones who will do cultural activity when it suits them, when it fits into their life. And the bottom four are groups who want to do cultural activities rarely and may need special steps to help them to engage with what it is that you want to do.

So, I am just pointing you towards that, I suggest you go to the online segmentation session because it's a really useful way of trying to understand and identify your audiences.

So what I am suggesting that you would do, as a museum, is to identify some broad target groups within your museum attendance that you can talk to directly so you might think families as a group, you might think older people is a group, but the more specific you can make those groups, the easier it is for you to target your communications at them and the channels that you use.

It's really useful I think to go away already having thought about your groups a little bit. So I'm going to stop the share now.

I am going to I think move back on to this one. Bear with me while I pull the slide up.

I am going to share again. So the same menti that went to you before. It would be interesting to get a sense of what you know about your audiences. So how would you describe your audiences? What sorts of things would you describe for them? We'll maybe pick up on this when we talk about the channels in the next section. Local issue enthusiasts, that is really common with the smaller local museums particularly and it's a really fantastic tool for social media, conversations about local history, because you have some really brilliant images and pieces that you can bring together. Somebody is talking about rural audiences, again social media online, that is great because you have ways to engage with people who can't always come into the organisation.

When you are creating particularly activities for them that they might want to do online, you need to think about how you are going to value those engagements because they are in effect instead of an in-person engagement. Opinionated, yes, audiences are always opinionated. Quite a lot of older stuff coming through, families, somebody is mentioning Facebook families which is one of the audience spectrum segments.

From my experience of using audience spectrum, we have a segment called Facebook families, a hard-to-engage group, often younger families, parents with young families in busy jobs who do activities, they are called Facebook families because they engage a lot through social media. The thing is, sometimes people mistake Facebook families as being where all the families in the spectrum segmentation are located. Whereas actually all of these segments that I showed you have families involved in them, they are not just the Facebook families. So if you are interested in family audiences, you are probably engaging with families from across the spectrum or audiences from across the spectrum. Cultural Tourists, dog walkers. Lots of older audiences. People saying they want to engage. Somebody talking about people transient going on university courses, so that is a younger audience. And then some people talking about the international audiences. I think that is interesting because there's definitely scope for you to open that up with your international audiences using social media.

Great. You can continue to add to that if you have more to, but obviously we can save that and refer to it a bit as we go through the next part of the section. I think I'm going to break now for our ten-minute break.

I'll start off by sharing a video. So hopefully as people come back in, the video will be on. In this section we are going to think about planning our digital marketing activity. But just while people come back on, I'll show this little video clip. I probably stopped. Jack could you hear that?

JACK: It was quite faint, I wonder if you want to perhaps stop sharing and do the reshare and make sure that that opens in the video box, yes.

CAROLINE: I definitely forgot to do that.

I'm trying to see every piece of art in London. What's the fastest anyone's ever got through museum. I don't know. Because I'm going to beat it. Is running allowed here? No. Silly walking? Maybe silly walking. OK, thanks. It's 6pm, everything is officially closed but I called the head, pulled some strings and The National Gallery's going to let us in after hours, should be pretty cool. Wow. A very wise man, Ferris Bueller once said, life moves pretty fast, if you don't stop to look around once in a while, you can miss it.

CAROLINE: So, I mean that was a video that I wanted to show to you partly because it's a nice start for people to come back in, but it helps this model that we are going to talk about now which is called Hero Hub Hygiene. So, when we are using our social media, we have to plan what it is that we are going to share and we have talked already about how there are some high-profile projects that we have seen. But actually, we are not all, that's not all that social media and online is about. This is a content marketing model devised by Google for YouTube really for people publishing material on YouTube. But actually, we quite often adapt it to thinking about social media and online for everything that we do.

The video that we just saw can be described as Hero Content. So big splash campaign designed to spread brand awareness more than individual visits. And to increase engagement in general. So here a content is expensive, it's flashy, it has the potential for viral sometimes and you would not expect to do very many hero content campaigns in your annual cycle, you may only do one or two of things that are designed to be the sort of high profile that's quite expensive often creating hero content.

So, that is the pinnacle of that triangle. The middle bit is if you think back to what we were saying earlier in the first half, this is the topical and shareable content that connects you with your audiences and visitors, who motivates them and gets them engaged. This is the bit where you are having conversations with people and you are tempting them with really interesting content. This is the bit

where you are creating conversations online. This is the fun bit of social media really. But it can be quite time-consuming.

Then at the bottom, the stuff that really under pins the triangle, if you like, is what they call the hygiene content. I am sure there must be a better word beginning with H to describe this content but anyway! It's the functional part that forms the commune cases. It's important to get that right because at the end of the day if you are creating shareable media, really lovely bits of stuff and people come back to your website and can't find out what the opening hours are, you have really lost an opportunity.

The hygiene stuff is the stuff you really do need to focus on and make sure that whichever channels you choose to do, you have got sufficient information and that is robust.

So, like all of these models, this isn't something that I would say, you have to think about in great depth necessarily, it's a tool for thinking and planning your social media and online content and to recognise an important part of what you do will be that standard day-to-day stuff.

So here is some more examples to give you a sense of how museums operate in these sorts of spaces.

So here a content is often created specifically for social media, you particularly want to have people interacting with it and talking about it. You aim to create a viral interest, you can't guarantee that is going to happen but you aim to do it. It's often funny and highly engaging. And, there's no, not usually a brand, a sales message. These things are really expensive often though, so there's, this might be something you are investing in as you develop a programme or an exhibition. You might invest in creating some really high-quality hero content.

These two examples that I have given you here - and these are from very big museums with big budgets. But I want to give you some examples to give you ideas of things that you might want to do. So the Met Museum set up this so that players of animal crossing which is a kids video game can put artworks into their virtual homes. So that is a lovely quality piece of activity.

And the other one there, the Royal Ontario Museum put a T Rex on Tinder and tried to generate dates for it. So really fun content.

I mean, that is what is great about social media, you can be so playful with it.

Here is more hub-based activities. So the hub stuff is where you are pushing out regular content. You're targeting messaging using channels to identify and reach specific customers. We know the different channels have different customer bases which I'll come on to in a minute.

So, you are putting the right information on the right channels.

So, it's a space for interactivity, so you can include competition and complexity, you can actually you know the, allow several layers of conversation.

This content can be fairly cheap because you are usually building on the skills of your staff teams, for example. I watched a lovely little video the other day about a flea circus created by a museum because my daughter was reading a book and we couldn't believe what it was, a flea circus so we found some content. It was a museum curate showing how a flea circus worked. So you are using what you have got in-house and bringing it to life for the audience.

So, in some ways, that content can be fairly cheap because you are using the resources that you have got. But where you will invest is if you are putting this sort of content out there and you have worked on creating it, then it's really important to make sure that you are monitoring these channels and responding to people because if you are generating responses, you need to be part of that conversation.

So planning for your own time to support the hub content is really important.

And so here is a project from the Foundling Museum where they encourage people to create a new story by adding, writing illustrations and into an evolving story.

Lots of ways to get involved there.

And then here is the hygiene content just to give you a bit more information about that. I think it's fairly self-explanatory what we are talking here, but this is the information that your people will search for. So you can think about hubs being stuff that you are pushing out, that is creating new work to go out. Hygiene is where people will sort of say, I mean I do this all the time, what are the opening hours, for example, so people have been searching for you. So it's less tailored to individuals, whereas the hub stuff you can put that founding museum stuff was going out on Instagram, you might something completely different out on Twitter.

The hygiene content is pretty standard. You want this content to be easily found by search engines. And being standardised is what helps people find what they need. You will all have noticed that on the websites, we have this fairly standard set of an about page, a content page, what's on, you know, there's standardised content and that's not a bad thing, that helps people find what it is they want to know.

The this is my local museum, Sarehole Mill and this is a really nice page that tells you about their opening times, entry and a lovely picture about the organisation.

When planning your social media and online activity, thinking about it from the bottom-up might be a really good place to start.

What is our hygiene - is it fit for purpose? Is it doing what we need it to do? How often will we revise that and visit it in the course of a year, for example, could that be part of your marketing planning. Then you could start thinking about, you have individual activities or shows that we could do something really interesting with, let's think about one piece of interesting interactive hub content for each of those for the target audiences we want to engage. And then do we want to do something flashy this year, do we want to do something big, do we want to push something out that's going to make people laugh that's just for the fun of it really that we are not necessarily promoting an event. Or an activity.

So, I am going to run through the channels briefly now. And I will share with you what I think of from my experience that's relevant. You may have additional questions and the that's something that we will pick up at the end if we can.

Here are some demographics for you so you have an idea. This is Facebook. It's got 2.7 billion users every month, so absolutely massive amount of people using Facebook.

The largest age group is 25-34s, that was the last piece of data that I could find.

Even that only makes up a quarter of the platform but it's certainly not predominantly a young person's platform, it's a sort of more mature, digitally mature audience using this platform.

The gender bit on Facebook was interesting with 44% female and 56% male because that's not usually in arts and cultural organisations we have more women than men booking, so this could be a channel to get through to a slightly larger male audience.

People spent about 38 minutes per day on Facebook so they tend to use it for quite a long amount of time.

Of course, the problem with social media is, and these sorts of statistics is, they change all the time.

This won't stay the same. One of the trends that we have noticed over Facebook, certainly over the last few years, is it has moved away from people posting personal information and updates but a lot of people use it solely for groups these days. So they are going on for their local selling groups, either Facebook marketplace or a community group. They might have a local history group or something they work with on Facebook.

So, there are a lot of people - or they might be finding out information, like we mentioned earlier about when you are open and what you have got happening - or using it as a direct forum to ask questions.

There are a lot of people who sit on Facebook who don't necessarily post very often so they are not necessarily very frequent posters but they are frequent users.

What would you use Facebook for? Well, it's a really good place to put hygiene or information centre in a group or a page and then that's a really quite simple thing to monitor. You can set it up so that you get a notification if people post in that group or ask questions.

And so it can be a very nice little additional centralised forum for you as a way of having interaction with people but you actually mostly just providing them with standardised information.

People who like your Facebook group or participate in your activity are likely to be your core audience. So likely to be people who come to you time and time again.

So, not necessarily the best forum for growing or broadening or diversifying your audience but can be a really good way of strengthening that relationship that you do have with the people who like you the most and come to you most often.

That means it's really good for providing news and quick updates and for encouraging your community to work for you, you can often just ask them to share information with their friends using that forum, for example.

It's an opportunity for sharing, liking and commenting.

I don't think you necessarily have to have a Facebook group or presence but I think you probably need a Facebook group or presence of some sort because people do sometimes search on Facebook instead of a Google search for information. But it can be quite light-touch in the amount of support you give that group. You can use it as much or as little as you need.

Twitter is a really interesting channel. I guess if we were all in the same room and had more time I would ask how many use Twitter, but it's a really active channel. But it has obviously fewer users than Facebook. That said, these are global figure so how much that matters is moot really. Again, a slightly larger, older age group. So this is 30-49, so a sort of older group of people. But again, the attendees pop up when you talk about your own audiences.

My observation, but it's not really based on data, so, I will hand this out to you as a possibility, is that people tend to use it a lot for work-based conversations. Or professional conversations. Obviously they also have news and you can see what's trending. Again, it's got a high percentage of male to female, so another way of growing that audience. People tend to spend about three or four minutes there at a time. So, they are making very small visits to Twitter. So, as you know, on Twitter, the posts are quite short, but you need to really grab their attention.

To do that, you are going to have to make sure that you follow lots of people and encourage lots of people to follow you because then when you make a post it will go wider than if you just make a post but don't from the group of followers. Working on your Twitter followers is an important thing to do if you want to have a Twitter presence.

Again, I would suggest you probably do need a Twitter page, even if you don't tend to use it that much, even just to provide a central point to point people toward your website and other central resources. You can use it to keep people up-to-date with news that needs to go out. It can be good fun for the shared conversations like ask a curator, so, people operate under a hashtag on the same day and people put in questions and you can respond. There are quite a few of those sorts of things in the calendar, ask a curator, there was a curator walls one for a bit which was quite good fun (walls wars) participate thing under a hashtag can be quite good fun that you can participate in over a few days, something that's quite light touch.

I think it's a nice way to bring your collection to life. If you do have an active Twitter handle and you do use it, putting regular images up and just talking about the objects that you want to share have come up, it's just a really lovely way to share those and be part of a conversation.

Make sure that when you do share it, you put plenty of hashtags and also what I think is helpful on Twitter is to use the list function to build a list of your partners and whenever I'm working on Twitter, if I have got something I want people to share, I direct message all my partners and say "I've done this important tweet, could you share and comment on it", so it's not enough just to put the tweet out there, you should usually, you have to support it but asking people either on the tweet or behind-the-scenes to be part of that tweet and to share it wider.

Then it can be really good fun.

With Twitter, obviously we have to be really careful about what we say. I think it happens less now, but I would always advise against getting into negative Twitter conversations but I would also advise usually against deleting or trying to remove tweets. If you try and keep your channel nice and busy, hopefully anything which is negative just gets pushed down the list. So either respond in a positive way or push it down the list but try not to get into an argument about it.

Instagram is a lively channel at the moment. They are changing the way they want to do things and so they are going to have more video content. At the moment Instagram is mostly images that people share but they are moving towards more video content. I would say Instagram if you are not familiar with it is quite a difficult channel to come to terms with because it has a lot of different functionality with the images and the streams and they do reels, as well as stories. I am really struggling sometimes to keep on top because they keep changing the different things they do. If you think of it as being image-based, you don't have much control over the conversation after that but you can have things that are put out there and it might get like and shared, as we don't have much control over what happens next. It's a lovely channel to get people to share their images as well. So that is where you can do a really great, I don't know, things I think that work on Instagram are, what is this, maybe a photo of something quite bizarre or part of an image and see if people can think out what it is, or photography competitions work really well on Instagram.

So, it's got a massive number of users, a billion users. It's slightly younger, going back towards the Facebook group. It's more female than male. So it's a different gender break down and people spend about half an hour a day on Instagram. A lot of small businesses are finding that Instagram's a really useful channel for them because they can share their photos of the things that they are selling. It's a really a warm community as well, Instagram.

It's a great place to share visual content. It's a great place to value your audiences' own creativity insight and knowledge so you can ask for advice and ideas and ask them to share their creativity and develop interactivity behind it.

What I have also seen on Instagram that works really well is behind-the-scenes - so a curator at work or restoration at work, that sort of thing can work really well. It's a really good fun channel to have.

At other channels we have discussed so far, I would say you don't have to have an Instagram channel because I think lots of museums get by without it. If you have got a bit more time and resource to use, it can be a really lovely way of engaging people.

I don't know how many of you use LinkedIn but I think it's a really useful channel. It's a professional audience, so LinkedIn is about connecting professionals.

Massive amount of users worldwide. If you are interested in international audiences or have projects, it can be an interesting way of dealing with them. It's an older group, that is one of the reasons why I think it can be useful because it can get through to professional people usually. Slightly older. People don't access it necessarily as frequently. They may be accessing it weekly, monthly, rather than daily, but it's a great place to take maybe a more professional view. So if you are offering room hire, for example, that could be a really good place to promote the room hire because you get through to people looking to put on conferences and stuff.

Business news. It can be a good place to be part of a conversation with your peers, and one of the things we spoke about towards the start was that it's really good to use social media to develop your brand and so this could be a good way of developing your brand and to connect with other professionals.

Again, you might not have an active link in the channel. It's useful in a really different way to the other channels we have discussed so it's definitely worth thinking about.

Just going to talk really briefly about your website in this context. So, what are you doing your website for, what are you using it for? Providing reliable and up-to-date information. It needs to be, I would always have my website as the single definitive place for information even if you have other channels operating.

Make sure that your social channels are linked into your website or people know how to find you on the website.

It's a really good place to invite people to look at so you can generate sales.

I have only got a tiny amount of time, can't really talk hugely about website development, but from working with a few small organisations recently, these are the key things that I would think about when I'm developing my website in terms of online marketing.

Firstly, ensure the website is easy to navigate. The navigation is the most important part, more important than the bells and whistles, so make sure that it's easy to navigate and that people can find their way through to the relevant areas with the minimum number of clicks.

When we do online marketing, you often hear the term SEO, search engine optimisation. Which just means, is your website easy for people searching to find. So basically we are talking about Google, will Google find your website easily?

You need to search for your own website and just see if it comes up top of the list.

This is something that your web developer can help you with. There are things that the web developer can do to make sure that your website is top of the list and is optimised for SEO.

So, just make sure that you ask your developer to do that. I would say for most people this feels really frightening, that is why I am saying I don't think you need to do it, just ask them to do it for you.

And you also need to ask your developer to make sure that your analytics is set up properly. Google analytics is the tool that most people use which is a really useful thing. You go to the website and it will show you all your analytics, the Google analytics website, it will show you how your website's performing. I'll talk about that in a couple of minutes. But there are ways of connecting your social feeds into your Google analytic so that you can see how the two things are working together.

I cannot for the life of me remember what the word is, it's slipped my mind, but basically you can ask your developer to take a little token from Facebook and put it into your Google analytics and it will see how your Facebook and Google are talking to each other.

This is all stuff which sounds really complicated but the website developer should be able to do that for you really easily.

Finally I want to talk briefly about e-commerce. So e-comms or e-marketing, as you can see, I can't quite decide which name to use, but this is how do you communicate with people through e-marketing and this is connected - we have talked a lot about social media and using the different social media channels - but actually having a really robust e-marketing list and using that regularly to communicate with audiences and visitors is a really crucial part of your social strategy.

You if you have a box office system, might be able to use that to manage your e-commerce so you might be able to gather people's names and addresses and e-mail addresses and send them marketing e-mails directly through the box office.

I don't think many people do that, I think most people use services like Mailchimp which is an online service that you can use. Either it's free to a certain level, to about 2,000 addresses, after that you have to pay.

But the beauty of something like Mailchimp is that you put your e-marketing list in there, it helps you create beautifully formatted e-mail so it has a drop and drag system where you can put different sorts of content blocks, so you can do a block with a photo and some text or you can do a button to push people to a certain part of your website. It helps you make the e-mails with a drag and drop system.

And also, within Mailchimp you have a set of analytic so you can go in after your campaign's gone out and you can see how many people have highlighted your message, which links they followed from the message, so you can monitor the messages really easy from Mailchimp.

Mailchimp will also then manage that e-marketing list, so ones that have come back as bounce-backs it will delete off the list for you, so it keeps your list moderately clean.

A service like Mailchimp is a really easy way to do your e-marketing.

So why do you do e-marketing? The old days, those who're old enough to remember, we used to send out letters on a frequent basis to people with a brochure or flyer for an activity. That was one of the main ways of communication to encourage them to attend our event or activity. Now by and large we do that through e mail which is cheaper and environmentally friendly, more environmentally friendly, and just much easier and quicker.

Some of you I notice have, we know that you have mentioned your audience is older but actually even older audiences are very open to e-marketing these days.

I work in the theatre world where we are reliant on brochures and we tend to send the brochure out a couple of times a year still because some people especially those older audiences like that physical thing in their hand that they can put on top of the fridge and look at.

But the majority of direct mail has now moved to e-marketing.

The other beauty about e-marketing is you can send targeted messages. So if you create a list online or you have a marketing list, segment it so that you can send a different message to your family attenders or to your older attenders and you can do all of that through a service like Mailchimp.

So that means because also each iteration, each e-marketing piece that we send out is cheap, it means we can do it more frequently should we want to. So that you can use it both to keep people in the loop with news but also do it to drive sales or attendance or to send targeted messages to encourage people to try something new. Or if you have got a really nice set of people on your list who you know tend to engage with you quite often, you can move people up that ladder of engagement. It may be that they were a visitor and you can encourage them to volunteer and to donate.

I have also just referred very briefly here to a tool like SurveyMonkey, I think it might be changing its name. There are several surveying tools out there online that allow you to do audience surveys quickly and easily. In the old days we used to have to take paper surveys and get people to fill them in. That's still actually a great way of doing surveys.

But you've got online tools to allow you to survey your audiences and the advantage of using those is that you can send out a link so that people can do it in their own home or you can get them to do it if you have got iPads in the venue when they are there.

But the big advantage is that after they have completed the survey, the online system will provide you with the reports and the pie charts and the graphs that you need so that's all done for you as part of the survey.

Some of them will be free for quite small surveys as well so it's quite effective as a way of talking to your audiences.

So, finally, I'm going to try and bring this all together with this, it's all in the plan slide. I have tried to show you that we know the opportunities are huge, but we need to choose which channels to focus on. If you really want to engage younger audiences, using that demographic information, you might say, let's really do an Instagram project, for example, or which was the other one? I mean obviously I haven't gone through all the channels and we have Tik Tok and Snapchat which appeal to the younger audiences. So you need to choose the channels that work for you.

You need to understand that it's OK - I'm going to talk around this slide rather than do it individually - the real message that I want to share with you is that it's OK not to do it all. You don't have to do everything. If we can get the hygiene hub stuff right first then think about can we do one or two interesting projects which might fit into the sort of hub style of things while we are encouraging interactivity, and then maybe do something more heroic when we have energy and funds that we can maybe bundle it into a project proposal to get special funds to do a lovely video or funny project connected to our piece of work.

You have to plan it and decide what you are going to do and it's absolutely OK not to do it all. Develop a plan that works for you.

Be inspired by others but don't feel like you have to do the same. We have seen even today in this couple of hours some really lovely projects. You just can't do it all and you shouldn't feel like you need to.

I would suggest writing a plan, an activity plan, so that you know exactly what you are going to do in a year, not exactly, but you know, this year we are going to focus on building a Twitter audience and a Facebook group and getting our website fit for purpose and that's a fairly manageable and achievable plan and it suggests that you don't have to then do other things as well.

Understand how much time you can then put into that. It's good to be fleet of foot, you know. These channels, the thing about social media and online that is different to maybe traditional marketing, is that the channels are changing all the time. And if something is not working, don't worry, just move on, finish up and move on. If you open up an Instagram channel and are getting no engagement and it's not working for you, just stop it for a bit and do something else instead.

We learn by trial-and-error. And also because some things will work for us better than others.

In saying that, I think you have to be prepared in this sort of work that your workings are going to show sometimes. It's a much more personal view. Sometimes your own voice is much more present than it might have been in traditional marketing channels. If you are sharing pictures of the sunset where you are, you might want to say "this is my picture and I work in this museum" and that is OK, people will see a bit more about who you are in social than they might do before.

And some initiatives will have a short shelf life, sometimes you are going to have a flash in the pan and then it's over and that's part of the nature of it. So, this slide is basically about me telling you two things - it's about saying, have a plan, it could be a small plan, but have a manageable plan. And the second one is, it's OK not to do it all and that is the key message.

I have done a very little outline of this is how you might create a plan. So you might just look at your various channels. The W there to is for WordPress and the envelope is for e-marketing, to Facebook, Twitter, Instagram, LinkedIn, website e-marketing and you might just think, what is my objective for Facebook this year, what is my strategy, how am I going to do that and who is the target audience? And having a tool like this where you can collect it on one sheet and keep it quite simple is a really effective way of feeling like you have got a bit of control over your social media.

People sometimes feel like it's out of their control, that they don't have control over it which can be a problem. A simple tool like this can help you to feel like you have got a bit of control over what you are doing. I said I would talk about evaluation analytics and I'll do that really briefly now. So all of these channels have got what we call native tools, so that is tools within the channel that you can use to monitor how well they work.

For example, in Twitter, when you make a tweet, you can go on to it afterward and there's a thing you can press, the three dots, and it will show you things like the reach of the tweet etc and there's other places on Twitter where you can go and look at how successful individual posts or tweets have been. So you have lots of tools within the channels that show you how full they are. What I would suggest is that you keep it simple and have to choose meaningful measures.

If you want to know how many people are reading or sharing, how many people are retweeting and commenting on it, keep it simple. One of the things I find with all of these channels and the evaluations they give you is that they give you huge amounts of data, especially with Google analytics. You know, you could spend a year just wading in your website data and looking at it and so my real key advice to you is, keep it simple and choose a meaningful measure of what matters to you. In the first instance, it might just be how many people visit the website in the course of a month and they provide you on Google analytics with a really interesting sort of graph so that you can see where people are on there and how many have visited the website over time. And you could just have your meaningful measures just to see if that keeps on going up. So keep it simple.

Facebook and Instagram - they have a single thing, they are part of the same, you can find Facebook and Instagram monitoring together. I think it's quite tricky, the Facebook monitoring, so I suggest you put down, give yourself half a day to have a proper look and see what it tells you.

You know, what are you really monitoring on there? Basically just the number of people engaging with you and you might want to monitor individual posts to see how useful they are.

One thing that I found useful working with a museum before is over time I classified the posts for the past year and they have a certain different type of post they make. They make some that are about sales in the coffee shop, maybe for special exhibitions, they have some posts that were giving out news, they had some posts that were driving interactivity and you can classify what sorts of posts that you are making and then just review those over time.

On your e-marketing, it's helpful to monitor the growth of your mailing list over time which you can do. One of your strategy targets might just be to grow it from 500 people to 700 people in the next year. That could be something that's worth monitoring.

It's really useful to monitor opens. And you're only going to know how successful your individual e-marketing campaigns are if you monitor yours over time. We often look for benchmarks but I don't think that's useful benchmarks for this, so you need to benchmark against yourself. Opens is how many people have opened your e-marketing.

Some of that is governed. Obviously people are more likely to open it if it's got a compelling subject line. So getting the subject line right on your e-marketing is often really useful. The things I would monitor are how many times has it been opened and how many times did people click through to the links. So when you are embedding links in the e-marketing maybe too the website, you want to see, is that appealing, are people actually clicking from what I've written into the website? So that is something to monitor.

As I said on the last slide, you could ask your web designer to set up Google analytics and I think work with your team to identify what is going to be a really useful measure to you on the Google analytics and then don't worry about the huge amount of data that is there, worry about the two or three things that you want to know and just monitor those over time. Likely to be website visits, you know the, and the thing that is really useful if your Google analytics is set up correctly, you can monitor where people go into your website and go out of your website. That can help you identify pages that are not working very well, for example, a page where everybody leaves maybe because there's not a call to action at the bottom of the page or they can't find the right link.

It can be useful for that as well. My tips on metrics are, use the native tools for your social media where they are there. Keep it simple and just choose the meaningful measures and monitor individual posts and behaviour over time. People might respond to something straightaway but over time, you might find that there's a snowball effect that you can have a look at.

I think that takes us to the questions. Jack I think I have got ten minutes for questions now.