

# DIGITAL ENGAGEMENT IN CULTURE, HERITAGE AND THE ARTS

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In the true spirit of the 21st century, this publication brings together the ideas, energy and experiments of many individuals and organisations. Included are Kevin Bacon, Rick Lawrence, Laura Fox, Mar Dixon, Bridget McKenzie, Carlotta Margarone, Dana Allen-Greil, Davide Baruzzi, Hans Henrik Appel, Luca Melchionna, Lynda Kelly, Mylee Joseph, Oliver Zietzke, Pierre-Yves Desai, Rui Guerra, Ryan Dodge, Samuel Bausson, Steffen Boddeker, Stephanie Rosestone, Susan te Riet, Travers Lee, Tony Butler and the great people at Sumo and Inspired by Coffee.

Thanks for creating a platform to develop our ideas. Thank you too for your energy and enthusiasm, feedback, promotional efforts, skills and patience. This book is for you and all other professionals working to connect people with culture, heritage and the arts.

We would like to acknowledge the creators of the Business Model Canvas for showing us a way to make complex ideas accessible in a simple framework.

The Digital Engagement Framework helps you to design the strategies, processes and technologies to systematically engage all stakeholders with your institution in order to maximise the value you co-create.

*“Our mission is to get cultural institutions to use digital media in a more effective way.”*

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# Part A

## Introduction

### Why digital engagement?

Jim and Jasper first met in Newcastle, 2009. Jim had been blogging for a while about cultural marketing on a now defunct blog. Jasper had been an avid reader, liking the high quality content Jim shared about social media, campaigns and new technology. When Jim posted a link to a conference he was organising on these topics, Jasper googled Newcastle upon Tyne and bought a ticket. That's when they met.

Four years later, we've been introduced to each other's families, travelled the world helping clients, spoken at each other's conferences and exchanged at least a thousand emails. Newcastle and Amsterdam may not be far away, but if it hadn't been for the blog Jim kept and the social media networks that made the conversations possible, we would never have met.

Why digital engagement? Because it's one of the best opportunities we've had in decades to really reach and engage other people, work with them on ideas that are bigger than us and generate value together. Digital engagement makes things possible that wouldn't have been possible in the past, or at least very difficult.

### And why a strategy?

Digital engagement is an essential tool in the tool-kit of the modern organisation. And it touches every aspect of an organisation. We've spoken with organisations whose front desk staff were completely overwhelmed after their online sales skyrocketed during a successful online campaign. We've seen social review sites all but destroy institutions. Fortunately, we've also visited organisations that were saved, financially or otherwise, because of their digital successes.

And because digital media touches every aspect of a modern organisation, it needs to be at the heart of every organisation. In order to get it there, you need to know what you're doing digitally. You need to have a convincing story.

We call this convincing story a strategy. It tells you what you will achieve with digital engagement and how you will get there. It also gives pointers about how it influences other aspects of your organisation and – more importantly - is influenced by your organisation's peculiarities, existing ways of working and employees.





A social institution is an organisation that has put in place all the strategies, technologies and processes that are needed to systematically involve all stakeholders to maximise co-created value.



## Digital, Online, Physical

We like to say that digital is where the online world of information and the physical world of people meet. It's an exciting place full of rapid developments, fresh insights and rediscovered values. It's also a complex place: to understand it you need to know about tons of things, from smartphones to big data, from social media to the semantic web.

We believe the digital world offers tremendous opportunities for institutions working with heritage, culture and the arts to connect with audiences and achieve our missions. Yes, there are serious challenges, but an institution that strategically embraces the digital revolution will be better off. The world has changed and it's time to change with it.

The digital world excites us. We also know, however, it is not always easy for professionals and organisations to figure out the best way to approach digital and online media. That's why we composed this book. It summarises over 10 years of experience working with institutions from all over the world. The objective is to help you design and implement successful and sustainable digital engagement strategies that will make you and your organisation thrive in the digital age. Good luck!

## Digital media, social institutions

The discussion about digital media has changed a lot in recent years. When Jim and Jasper met at the first MuseumNext in Newcastle in 2009, the first museum director was still to sign up for Twitter and engage in conversation with the public on social media. At the 2013 MuseumNext and CultureGeek conferences, directors energetically engaged in the discussion about the strategic implementation of mobile devices. Much has changed, and for the better if you ask us!

The biggest and most promising change we see in cultural institutions is that digital media is inspiring them to be more social. The audience is becoming more than a customer, the institution more than a provider of education and entertainment. Together, all stakeholders work together to create something truly worthwhile.

A social institution is an organisation that has put in place all the strategies, technologies and processes that are needed to systematically involve all stakeholders to maximise co-created value. A social institution understands that its audiences, employees, friends, managers and trustees all work together to achieve its mission and objectives. This is often by using digital tools, but also over coffee in your cafeteria.

Not all institutions active with digital media are social institutions. Those who thrive in the digital revolution have understood that 'social' is more than a set of tools; it's a way of working. In this book we will help you design the strategies, technologies and processes that you will have to put in place to make your institution more social.

## Bottom up, or top down?

Digital media have been praised for their potential to create bottom-up change. Someone starts a Twitter account and next thing you know a lifelong dictator has been replaced. And yes, if you have a good idea, good timing and a whole lot of luck, magic can happen with digital media that moves up through the ranks.

On the other hand, our institutions are often hierarchical. Nothing happens without four signatures and they take at least six weeks to obtain. By then, the funny-serious response on that blog post has lost its charm. But once you have the senior level buy-in for an idea, nothing can stop you in unrolling the most ambitious of strategies.

So, where does a digital engagement strategy start: bottom up or top down?

The answer, obviously, is both. It wouldn't be fair to say you can do this without support from high-up in the organisation. Your director doesn't have to understand the ins and outs of Instagram in order to be successful digitally, though. All you need is the trust from higher ups that you will not make a mess (and that you may even make some money and new members).

Trust comes from knowing what you talk about and having an answer to most questions. Trust comes from making your boss enthusiastic with good examples. Trust comes from having support from your colleagues. This book will help you with all of this, so you can develop a digital strategy that starts bottom up, top down, left to right and any other direction you want.

## How to use this book

- 1 As a toolbox to design your organisation's digital engagement strategy.
- 2 As an instigator for a discussion with your colleagues about more social institutions. (Pro tip: buy or print a physical copy and leave it next to the coffee machine.)
- 3 As inspiration for the design of an audience-centred project or campaign.
- 4 As ammunition in your ongoing discussion with peers and colleagues about digital media.
- 5 As a tour behind the scenes of organisations like yours. (This book is based on practice, not theory, so all examples come from real life.)
- 6 As the basis for an internal training programme on modern communication, media and technology.
- 7 As a starting point for your own research or theory about digital engagement.

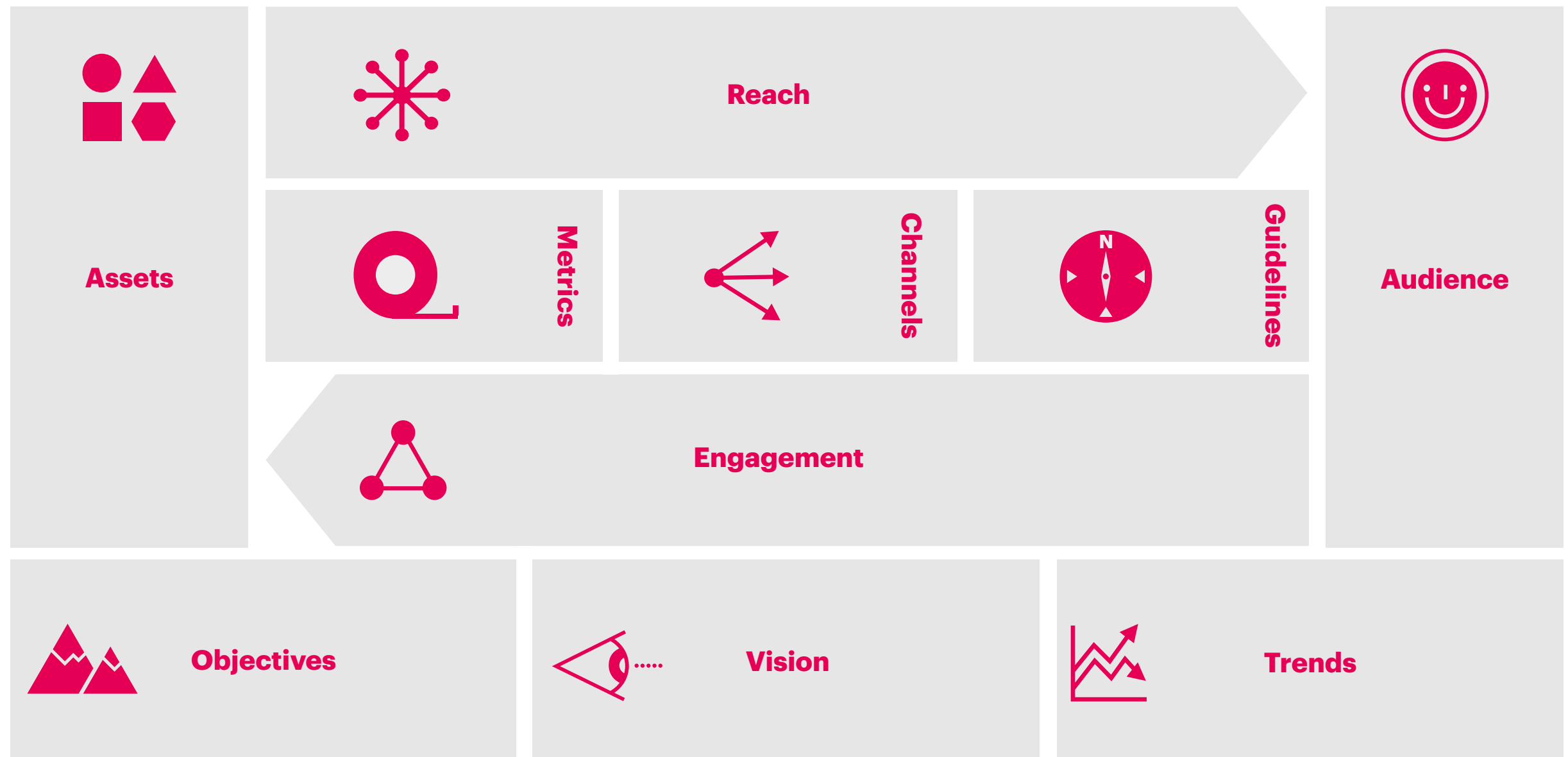
## Part B

# The Digital Engagement Framework

### A framework for digital engagement

The Digital Engagement Framework helps you to design the strategies, processes and technologies to systematically engage all stakeholders with your institution in order to maximise the value you co-create. As with any framework, it is a simplification of the real world.

The Digital Engagement Framework (DEF) is based on years of designing and implementing innovative communication, marketing, audience development and new media strategies around the world.



## Asking the right questions

You need three things to develop a successful digital engagement strategy. First, you'll need support of your team, their energy and enthusiasm, which is why we like to use the Digital Engagement Framework (DEF) in participatory design projects (see part H).

You will also need creativity and project management skills to turn the framework into fresh ideas and action (we'll help you with that as well.) Thirdly, you need to ask and answer the right questions.

The DEF helps you ask the right people the right questions at the right time. You could say that developing a digital engagement strategy is mostly Q&A. There are 10 different types of questions, ranging from visionary to operational. We will talk you through each type and show how others have answered them.

### Assets



Assets are the valuable or special things, people or qualities you own or do. We distinguish tangible and intangible assets.

- What makes you stand out?
- Why do people choose you?
- What do you sell?
- What are your values?
- What can you give away?
- What experience do you offer?
- How are you different from your competitors?

### Reach

Reach is about making a first connection with new audiences or existing audiences for a new activity or channel.

- Where can you find your new audience (online)?
- What communities are they part of?
- How do you relate to these communities?
- Which assets can you offer your new audiences?
- How can you connect with them?



### Metrics



Metrics help you measure success and monitor progress

- What are your KPIs?
- What is success?
- How will you report?

### Channels



Channels are where you share your content, reach and engage people.

- Which technologies, media and tools will you use?
- What content will you share

### Guidelines



Guidelines tell you how we will work.

- What are your core values?
- Who is responsible for what?
- How do you respond to unexpected developments?

### Audience



Audiences are the people you exist for, both those you reach and those you don't reach yet. We like to make them specific.

- Who do you reach?
- Who visits you frequently?
- Who have a formalised relationship with your organisation?
- Who only knows about you?
- Who knows about you, but doesn't visit you?
- What new groups would you like to reach?
- What are the specifics of each group

### Engagement

Engagement means developing the relationship between you and your audience. Only reached audiences will engage.

- What can you offer your audience to stay interested?
- How can you involve your audience in what you do?
- How can you activate them to become an active advocate for your organisation?
- How can you work together to co-create value?
- How can you build your communities?



### Objectives



Objectives are the measurable and specific things you want to achieve with digital engagement

- What do you want to achieve with digital engagement?
- What are your organisation-wide goals and objectives?
- What do you need to achieve to make the entire organisation more social?

### Vision



Vision tells you what your future looks like

- Why does your organisation exist?
- How will your organisation be different in 15 years time because of digital media?
- How will you make the world a better place?
- What will people say about you in the future?

### Trends



Trends describe developments that affect your organisation, its audiences, assets and vision.

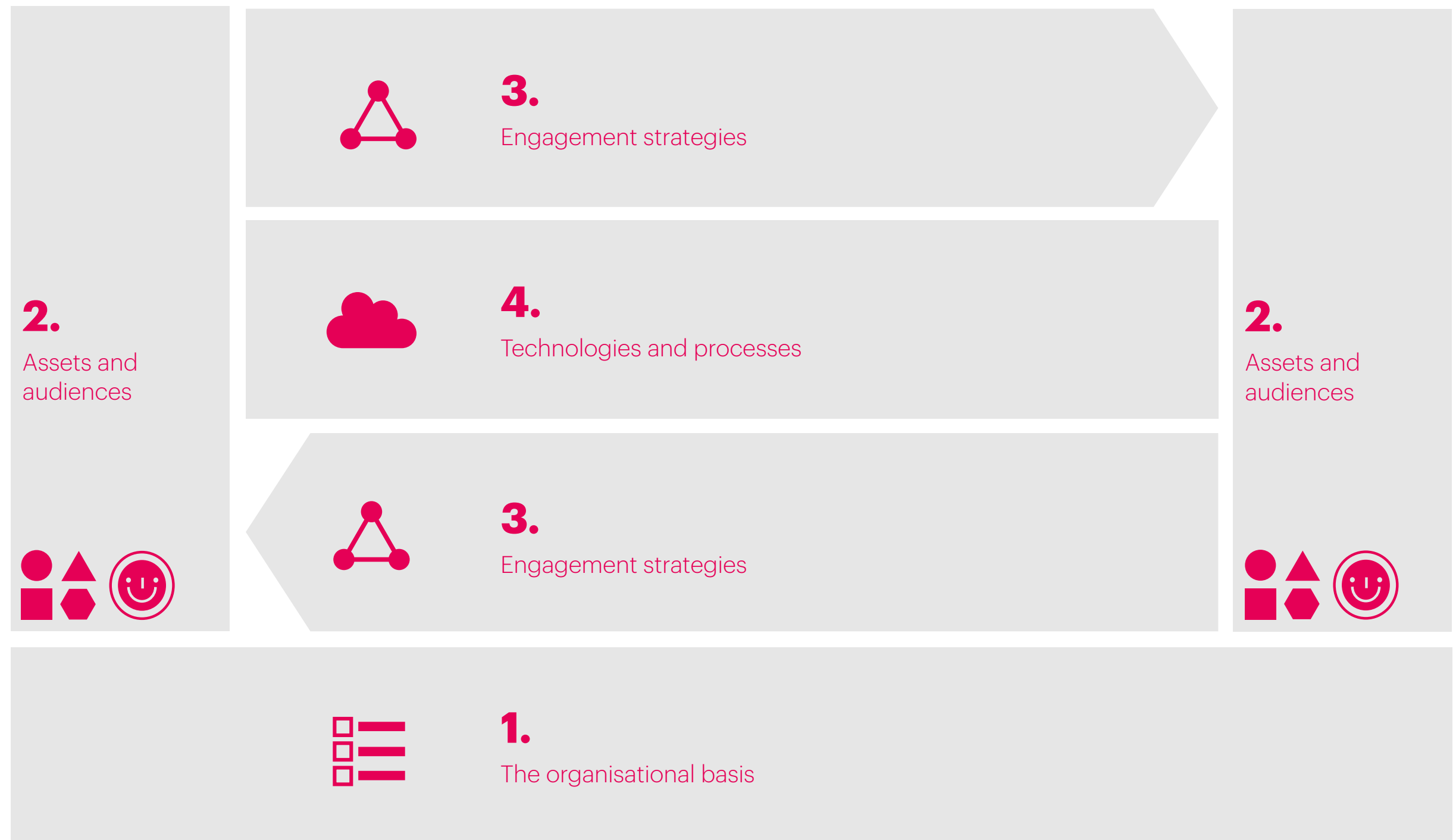
- What are important developments in your industry, locality, organisation and market segments
- What new technologies and media do you see coming?
- How will society be different in 5 years time?



## The four building blocks of digital engagement

We like to group the questions of the Digital Engagement Framework into four main building blocks. There is no fixed order in which to address them, although we like to start at the bottom and work our way to the centre.

Each building block consists of one or more elements. Each element asks one main question. All the answers from all the elements from all the building blocks together provide an outline for your digital engagement strategy. Simplify this result and you're as good as done.



# Case Studies:

## The Digital Engagement Framework in practice

Royal Ontario Museum,  
Toronto, Canada

'At the Royal Ontario Museum we were just getting started on our digital strategy and I was tasked with gathering resources, references and eventually putting the document together. As I was doing my research I came across the Digital Engagement Framework (DEF) and thought it was a fantastic tool to help organize our efforts,' writes social media coordinator Ryan Dodge.

'Working through the DEF has allowed me to think about how to involve multiple people from across the institution in this huge endeavour and how best to structure a collaborative effort at completing this task.' Ryan has planned a thorough process that includes workshops and discussions and should result in a document that can be circulated to staff and senior management.

He believes that, 'A digital strategy is one of the most important documents an institution should possess but it has to be in line with the museum's overall strategy, mission, and vision. The DEF has helped me think about how this document should fit within this but also how it helps deliver on our goals to help connect people to their world and to each other.'

Thanks Ryan!



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'Working through the DEF has allowed me to think about how to involve multiple people from across the institution in this huge endeavour and how best to structure a collaborative effort at completing this task.'

Ryan Dodge,  
Royal Ontario Museum

## State Library New South Wales, Sydney, Australia

The State Library of New South Wales is a wonderfully energetic organisation flowing with ambitious ideas. Late 2012 they organised a workshop around the Digital Engagement Framework in light of their Innovation Project, which includes structured trials and experiments with services such as Pinterest and partners such as Wikipedia.

Mylee Joseph of the Innovation Project writes that, 'In our environment, the concept of connecting assets to audiences is particularly useful.' The library's assets are diverse, including 'collections (physical and digital), physical spaces, exhibitions, events, online services and staff expertise' while the library's audiences are many and varied.

The DEF especially helps the library to describe digital engagement plans for particular events and campaigns, to communicate these plans to internal stakeholders and decision makers, and to share these plans with the external stakeholders on projects. From where we are, their structured approach, high energy and creativity makes the library an example for others around the world. Well done!

## The Loo Palace, Apeldoorn, the Netherlands

Former royal palace, The Loo, which doubles as a national museum and one of northern Europe's most beautiful gardens, recently had a change of director and direction to reverse declining visitor numbers and prepare the institution for success in the 21st century. Amongst other developments, they completely revamped their online strategy in a process based around the Digital Engagement Framework.

At the palace, the DEF was used in a number of workshops to bring together ideas from people from all over the organisation. It helped them describe potential and simple ways in which to connect with new audiences, or build deeper relationships with existing audiences. The work resulted in an online strategy as well as operational briefings for the developer of their new website, CRM and other digital tools.

With the help of the ascension of a new king early in 2013 and a series of well-planned exhibitions, The Loo Palace is experiencing a successful year. Their DEF-inspired online strategy is also showing its first results, which we hope will prepare them for many more years of high visitor counts!



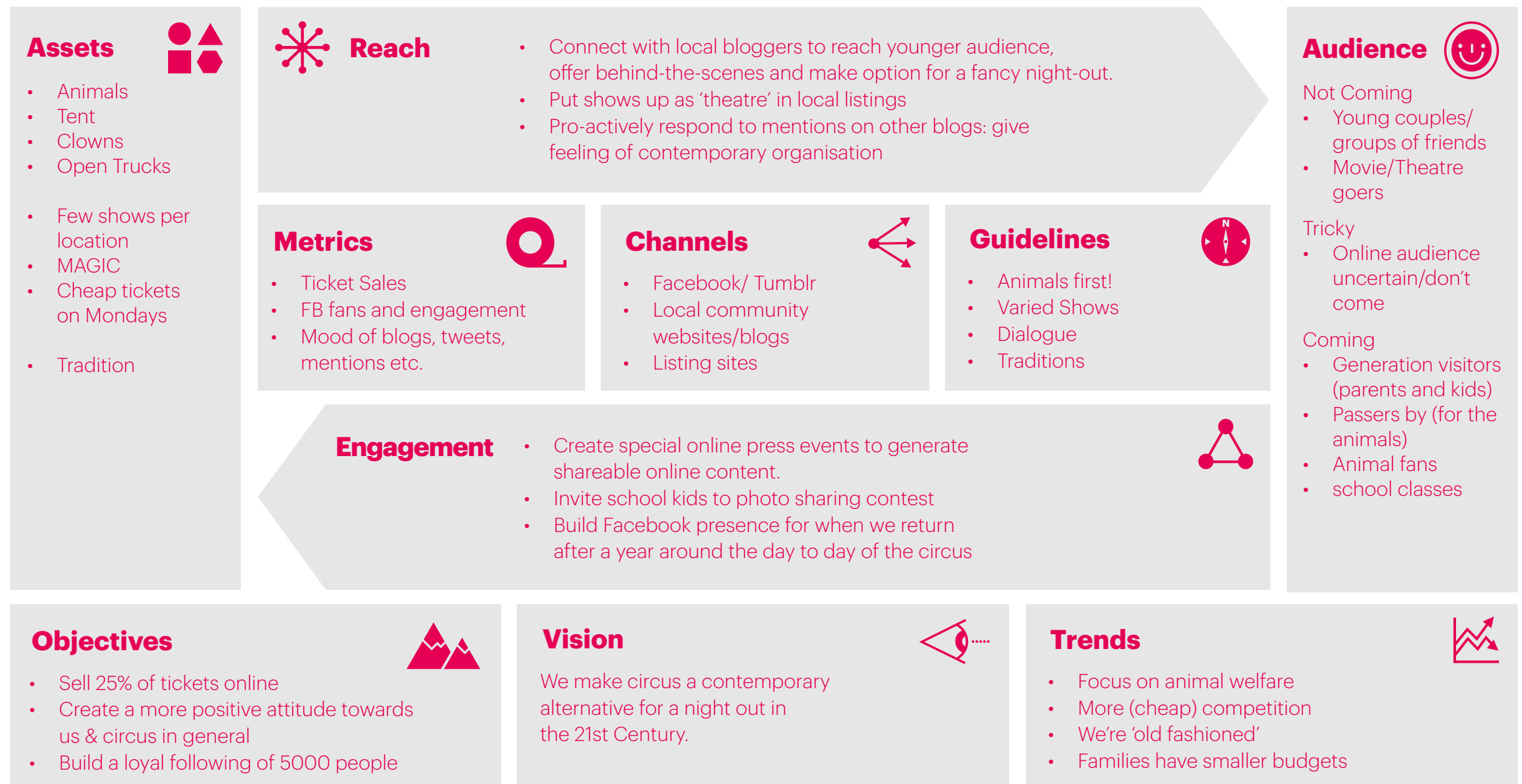
'In our environment, the ideas of connecting assets to audiences is particularly useful.'

Mylee Joseph  
The Innovation Project

# Example:

## Digital engagement in a circus

As far as we know the Digital Engagement Framework has never been used by a circus, which makes it safe for us to use as an example. Like many examples in this book this framework is not necessarily exhaustive, but meant to show you how to use the DEF in different situations. Use it to your benefit and please do scribble, doodle, scratch and highlight to make it look better!





## Part C

# The organisational basis



### The organisational basis

The basis of any digital engagement strategy are the elements 'vision', 'objectives' and 'trends' which form the core building block, the foundation on which you can build your strategy. These three elements help you define the playing field and give direction for all other things you will do with digital media. For different reasons, we like to start any process with these three elements (although you don't have to, if you really don't want to!).

Your vision and objectives are usually internal affairs, either set by senior management or the result of discussion with your colleagues. Trends are defined both internally and externally and require you to look beyond the confines of your organisation.

Spend time on the foundation of your strategy (that's an order!). Check your assumptions, interview colleagues and invite experts, involve your visitors and read through all the documents your organisation produces. Also, spy on the competition and partner with universities and think-tanks to make sure you are spot-on when it comes to setting a bold vision, translating this into objectives and recognising trends.

### Urge and enthusiasm

Most people are reluctant to change. Fortunately! Imagine if your workspace was redesigned every day, procedures changed, the coffee machine moved. Unfortunately, this means that when you start a process that might change the way things go, your colleagues might not be your best friends.

Two key words at the beginning of a (strategy development) process therefore are urge and enthusiasm. Use your time and energy in the first place to make people understand (or better, discover together) the need to change now and make them want to do it together. The elements trends and vision are perfect to create urge and enthusiasm.

Urge is about feeling the need to change. Trends show changes in society, technology, politics and elsewhere that have an impact on your organisation. Talk about these changes with your team, invite a trend-watcher to give a presentation about the future and try to define what the changing world means for you. If you do this well, your colleagues will also understand why your organisation will have to change.

Enthusiasm is about wanting to change. It means your team pours their energy into anything that works towards a better future. You will need this energy: in our experience it can take years for a digital engagement strategy to be fully implemented and successful. There are many ways to stir enthusiasm (one of them being your personal ability to do so) and a nice starting point is the vision of your digital engagement strategy. By envisioning a better future together, everybody on the team will feel more involved in this future and start to realise their own role in helping to achieve it.



## Social leadership in the digital revolution

What kind of people develop and implement successful digital engagement strategies?

Many of the professionals we've met that were successful in turning their organisation into a more digitally-savvy, social organisation share the same characteristics. They're ambitious in their goals but humble in their team. They listen more than that they talk. They work on building relations as much as on delivering projects. They try new things, even if there's a risk of failure. They work hard but don't complain.

There are many ways to label such professionals. We like to call them 'social leaders': leaders who understand that to be successful in the digital revolution you need to apply social media best practices to every area of your work:

- Don't send information but engage in dialogue.
- Know your audience, their ideas, their fears.
- Implement systems for listening.
- Focus on service and making the lives of others easier.
- Be responsive.

Social leaders are not appointed; they're self-made. Social leaders can be anywhere in the hierarchy. In an institution in the transition to being more social, they hold pivotal positions. They're well connected, but not necessarily online.

We believe anyone can be a social leader within his or her institution. It's all about realising the same rules apply everywhere, such as that the way to successfully engage your audience on Twitter is the same as the way to get your team on board, and vice versa.

While this book is about reaching and engaging audiences through digital media, you can apply its lessons to your own life to enhance your social leadership skills (and really, to any aspect of running your organisation).



# Element 1:

## Your digital vision



How will you change the world with digital tools?

How do digital media alter your way of working?

What bold and daring vision of the future do you have?

The vision of your digital engagement strategy tells you where all your digital efforts will lead you. Not today, not tomorrow, but one day in a better future (We like to look 3 to 5 years ahead).

A vision is usually a bold statement. Your organisation probably has an overall vision, which may go by another name (e.g. mission). This overall vision may or may not include a mention of digital, online or social media. It's likely to include a reference to either your assets or your audiences. Regardless, your organisational vision is a good place to start thinking about your digital vision.

A good vision gives both the direction in which all your efforts lead you and the energy to do so. It's important to understand that it doesn't matter if you'll ever achieve your vision. What matters is what you do to achieve it.

So, what's a good vision? It's a short statement your team knows by heart and can explain in more or less the same way. Here are some visions of world-renowned institutions, followed by how they could be read as digital vision statements.

### Sydney Opera House (mission 2013)

The Sydney Opera House embodies beauty, inspiration and the liberating power of art and ideas. It is a masterpiece that belongs to **all Australians**.

Everything we do will **engage and inspire people** through its excellence, ambition and breadth. We will **strengthen our central role** in Australia's life and identity.

This includes the Australians who are physically (or financially?) too remote from the physical place and therefore can be reached digitally.

Didn't we say a bold vision?

It doesn't say where and it feels like it doesn't matter. This can be done digitally very well.

(Source: [http://d16outft0soac8.cloudfront.net/uploadedFiles/SOH\\_ENTERPRISESTRAT\\_A5\\_FA\\_INTOUCH\\_RESUP\\_1.pdf](http://d16outft0soac8.cloudfront.net/uploadedFiles/SOH_ENTERPRISESTRAT_A5_FA_INTOUCH_RESUP_1.pdf))



Source: <http://www.tate.org.uk/research/publications/tate-papers/tate-digital-strategy-2013-15-digital-dimension-everything>

## Tate (Digital Version 2015)

Through embracing digital activity and skills **across the organisation**, Tate aims to use digital platforms and channels to provide rich content for existing and new audiences for art, to **create and nurture an engaged arts community** and to **maximise the associated revenue opportunities**. We will achieve this by embracing digital activity and developing digital skills across the organisation..

Tate doesn't see digital as an isolated department.

Making money! (Usually money is not part of a vision as it is part of the DNA of organisations, but for a not-for-profit like Tate this is a really interesting gesture.)

This goes well beyond the walls of the institution.

## The National Theatre London (Vision)

The National Theatre **strives** to be a national centre of theatrical arts, central to the creative life of the country and **unmatched in the world** for scale, range of repertoire and **audience reach**.

It might not be the truth, yet, but it is an ambition.

Bold!

If you want to be unmatched in the world on audience reach, you'll have to be creative in reaching audiences. This is a clear starting point for a digital vision.

Source: <http://www.nationaltheatre.org.uk/discover-more/about-the-national-theatre>



## How to define your vision

Ask yourself:

how is the world different because of you? What will be lost to the world if you disappeared tomorrow (be honest)? What would you like to achieve if you could do anything?

“We need more visitors.”

**Why?**

“We need to keep our funders happy.”

**Why?**

“So our revenue sources don’t dry up.”

**Why?**

“To be able to continue with our work and keep the venue open.”

**Why?**

“People should be able to enjoy arts.”

**Why?**

“Because art makes our community stronger.”

**So you’re strengthening your community through art.**

Your vision is the shortest possible summary of hundreds of exchanges with colleagues, the general public, funders, stakeholders and everybody else involved about why your organisation exists. Try to get to the core. Why, why, why?

Your vision is always about bigger things than your organisation, things bigger than today and bigger than the bottom-line. A vision is always a collaborative effort (but not necessarily democratic: it needs an edge.)

Sit down with your team and draft a vision by looking at the future and asking each other why. Test your assumptions with your senior management, influential stakeholders and both people that are your audience and those that are not. Keep on refining. Once your vision starts resonating with most of your stakeholders, you’re close.



## A vision of more social institutions

In 1997 James Heskett and others published the book *The Service Profit Chain*. It describes why some organisations consistently outperform others. What the authors found is that there is a strong relationship between loyal and satisfied employees and loyal and satisfied customers, which in turn maximises the value an organisation generates. The idea caught on with consultants around the world and they started restructuring organisations to strengthen the relationship between customers, employees and value.

A couple of years later, social media started reinforcing these ideas and broadening their scope. Random employees became customer relations workers on Twitter. Customers become employees in crowdsourcing projects. Value is openly discussed on platforms like Kickstarter ([www.kickstarter.com](http://www.kickstarter.com)) and Indiegogo ([www.indiegogo.com](http://www.indiegogo.com)).

The Service Profit Chain and the books it inspired combined with social media create the foundations for what is now often called a 'social business'. A social institution is the not-for-profit version of this idea.

In a social institution employees and the general public work together to maximise the value the institution generates. Every stakeholder makes his or her unique contribution to the general good and there is an honest value exchange between individuals. Value in such an institution, by the way, is seen as much broader than just money.

We believe the future of culture, heritage and the arts lies in embracing the best practices of social institutions. Such institutions are a hub for learning, excitement, inspiration, fun! for all people and by all people. They are audience-centred, participatory, open, welcoming. A social institution understands that all it needs is its audience and its employees. The rest comes from them. Digital media are an essential tool in any social institution.

A social institution is an organisation that has put in place all the strategies, technologies and processes that are needed to systematically engage all stakeholders to maximise co-created value.





## Element 2: Objectives



Your digital vision is a bold statement for the far future. Objectives translate this vision into tangible outcomes on a short to middle term. What, exactly, will you achieve with digital media?

Objectives should be specific enough to make decisions about their success. Usually they talk about increasing, growing or maintaining something, whereas it is also possible to make it your objective to start or stop doing something.

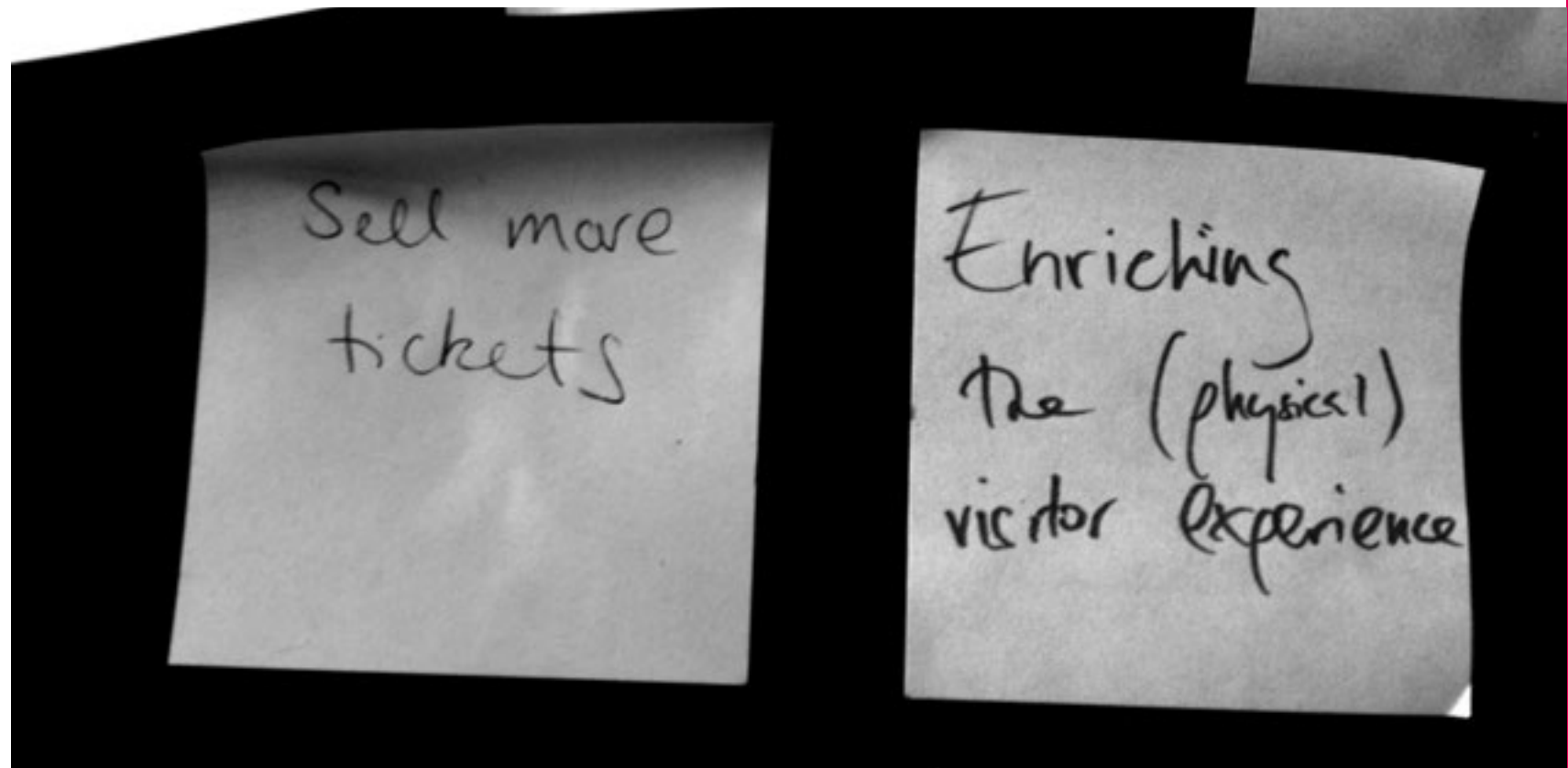
Always make a distinction between objectives that are meant to take you from 0 to 1 (e.g. starting customer service on social media) and those that take you from 1 to infinity (e.g. growing your art community or terminating your old mobile app). Make sure there's a balance between the two, so it's not all new stuff, but not all old stuff either.

For objectives we like to look at 3 to 5 year periods and break them down into yearly steps. All objectives lead to your vision. When it turns out to be impossible (or too easy) to achieve an objective, don't be afraid to alter them in the process.

Your list of objectives can be virtually endless, but we suggest you keep it concise: you're going to have to monitor and report on each objective!

### Example objectives:

- Create an online Q&A platform for local heritage that weekly connects 200 people from the region with 5 people on staff in 3 years time.
- Launch a new website in six months that brings the organisation up-to-speed on the latest developments.
- Increase online ticket sales by 15% each year.
- Increase the amount spent on our website per visit to 0.20 Euros in one year's time.
- Connect with members from the online DIY movement with 2 projects per year, reaching at least 10,000 members with each project.
- Inspire at least 5 designers to create new material with our digitised classic posters.



## Element 3: Trends



A digital engagement strategy is never isolated from developments outside of your organisation. Populations change, Google and Apple launch new products, the government updates its policies and the 300-year-old tree across the street from your venue suddenly blossoms twice a year (climate change). We call these developments trends and it's crucial to recognise influential trends when you're working on your digital engagement strategy.

There are two types of trends:

**sustainable trends** which cause change but do not disrupt your market or value networks\* and **disruptive trends** that create new markets and value networks and occasionally replace old systems (sorry music stores, travel agencies). Obviously, sustainable trends are more predictable than disruptive trends and less shocking to your organisation

\* Value networks:

The internal and external networks of people, stuff and resources that help you do business by moving tangible and intangible value around. E.g. the funders that pay for your projects, but also the providers that build them, the goodwill from local government, the connection with a university for fresh ideas, etc.

Trendwatchers are people trained to discover trends that will impact your organisation, but if you're unable to afford one, keeping your eyes and ears open is a good alternative. Visit conferences, go to network sessions, read blogs and local newspapers and follow some key reporters, politicians and thought leaders on social media to get a sense of where things are going.

Each trend poses either a challenge or an opportunity for your organisation, and very often both. If you're facing a challenge (e.g. changes in funding structures) try to find a corresponding opportunity to turn it into something good for your organisation (e.g. more direct relations with your audience will allow for a new membership scheme).





## How to recognise trends?

Some organisations always seem to be on top of change, rather than lagging behind. They respond to trends while they're happening instead of after they've happened. Research by the Industrial Research Institute in 2012 that corresponds with our experience in the field has shown such organisations share a set of characteristics

- They institutionalise focused trend scouting
- They monitor a broad range of external factors
- They encourage internal sharing of ideas and information.
- They regularly look at macro trends
- They have a global focus
- They network with external partners such as universities, business and competitors

A good professional working with digital media does all these things for his or her own field, following key blogs, attending conferences and going to meet-ups. Together with somebody who is more focused on audience development and societal changes and a colleague from finance, you have a good start of a 'trend team', meeting monthly to discuss the early beginnings of what could become mayor trends. Give timely notice to your director and before you know it, you'll be on stage as an international thought leader!



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## 12 Disruptive trends according to McKinsey

- 1 Mobile internet (far more than just another way to go online)
- 2 Automation of knowledge work (think computers answering the phone when you call for directions and way, way beyond)
- 3 The internet of things (not just humans are online; your fridge will be too, soon!)
- 4 Cloud technology (access to everything you might ever need, only when you need it)
- 5 Advanced robotics (the end of physical labour)
- 6 Autonomous and near autonomous vehicles (and the end of driver's licenses)
- 7 Next generation genomics (our DNA as Lego)
- 8 Energy storage (never out of battery)
- 9 3D printing (easy and accessible production, everywhere, but also algorithm based design, developing structures the human mind cannot conceive)
- 10 Advanced materials (super strong or super light or super cheap or ...)
- 11 Advanced oil and gas exploration and recovery (it's what makes the world go round, still...)
- 12 Renewable energy (...unless we manage to tap into renewables on a grand scale)

[http://www.mckinsey.com/insights/business\\_technology/disruptive\\_technologies](http://www.mckinsey.com/insights/business_technology/disruptive_technologies)

# Case Studies:

## Responding to trends

### The city as muse for Museum Rotterdam

Museum Rotterdam has a long history of participatory projects that break down the walls of the museum and reconnect with actual life in the city. In a long-term experimental project called City as Muse the museum used anthropological fieldwork practices such as participant observation and in-depth interviews to unearth trends and hidden stories in the city. In 2010, they worked with a women's group who lived and raised their children in an area scheduled for demolition and redevelopment. In 2011 the museum worked with informal care givers throughout the city.

It only takes one look at Museum Rotterdam's Facebook wall to see the museum is connected with the people of the city it serves, mostly by listening and focusing on what is relevant in the city. Even though the museum had to leave its building because of budget cuts, their presence is felt throughout the city.

(Read more in the CAMOC newsletter of December 2012; [http://camoc.icom.museum/documents/CAMOCNewsletter2012\\_04.pdf](http://camoc.icom.museum/documents/CAMOCNewsletter2012_04.pdf))

### Ageing populations? Graffiti grannies!

Seniors and street art seem like an uncommon combination. Fortunately the Finnish artist and 'unruly art educator' Veera Jalava thought differently and when confronted with an ageing population and the idea of graffiti workshops for seniors, she decided to see where this combination could go. What happens when grannies and graffiti meet?

What happened was the K65 crew. K for the Finnish word for forbidden (kielletty) and 65 for the minimum age for participation in the crew that dedicates its time to street art. K65 fights prejudices about elderly people and street art, develops the ability of seniors to read the urban environment and gives them alternative options for participating in society.

The project went from Finland to Norway and its success shows how challenges (negative conceptions about street art with ageing populations) can be turned into charming projects. Thanks for the inspiration, Veera!


(Read more on this blog by Veera; <http://www.mustekala.info/node/3158>)



Museum Rotterdam

## Part D

# Assets and audiences



The quality of your digital engagement strategy depends on the quality of your understanding of the key ingredients. Often we see organisations taking a too narrow or simplistic view of what they have to offer and who they're doing it for. The best ideas come from broadening this view.

### Assets and audiences: the key ingredients of your strategy

Assets and audiences are the key ingredients of your digital engagement strategy.

The main role of your engagement strategy and, in fact, the *raison d'être* for many organisations, is to bridge the gap between what you have to offer (assets) and the people who might be interested in this (audiences), meaningfully, if possible.

Yes, this is very much about marketing, but before we dive into that loaded term in the next part of this book, let's spend some time on the two elements that it's all about.

Although assets and audiences are usually quite easy to determine, it's worthwhile investigating them thoroughly. The quality of your digital engagement strategy depends on the quality of your understanding of the key ingredients. Often we see organisations taking a too narrow or simplistic view of what they have to offer and who they're doing it for. The best ideas come from broadening this view.

If you play it smartly, you can even have your audience help you determine your assets. Your knowledge about your assets can be used to connect with new audiences. Remember that in a social institution, everything works together to get the best possible results!



## Element 4: Assets



### What makes you stand out?

Given the choice between you and anything else, what do you have to offer to convince people to pick YOU?

Assets are all about your strengths and the worthwhile things you have or do.

Good coffee? Yes, that's an asset. Clean toilets? Yes. Ten thousand hits to your website on some obscure search word? Yes, that as well. Your great colleagues? Even them.

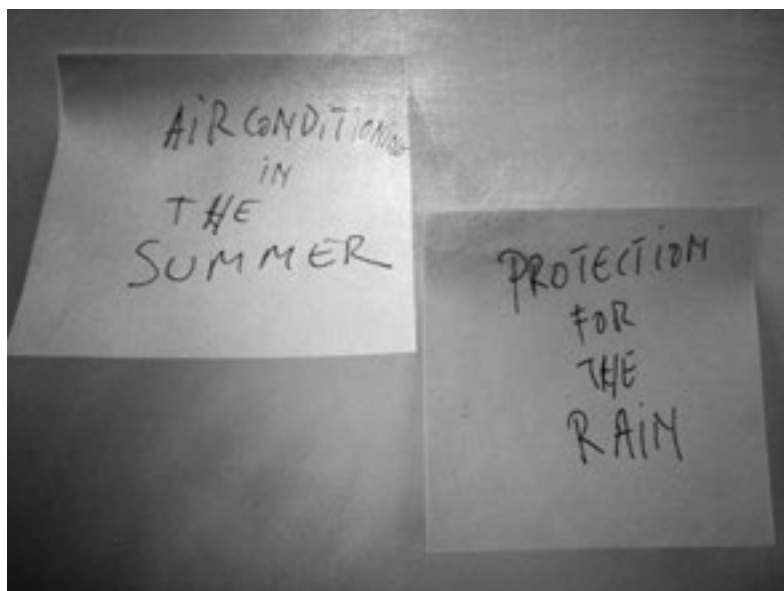
Your assets are not just tangible things but - importantly! - also intangible stuff like friendly front desk staff, shelter from the rain, a night out or the sense of being part of a community.

Assets, also, are your products: tours, magazines, productions, everything you are already doing. Some of these things might have a second life online, with more reach as an app or double the impact when published as a blog.

Your assets are everything you have to reach out to and connect with your audience. For now, don't worry about their potential. The key is to find as much of them as possible. (As with cooking, if you have a choice of ingredients, the final result will be better.)

You can probably list quite some of your assets easily. Check out your guestbook, the comments on your website, the photos people share on social media, see how you're categorised on listing pages (e.g. 'good burgers') and eavesdrop on visitors to find more assets you might not have thought of. Small assets and big ones combined, we usually easily find one hundred for each organisation.

Go find yours!





## What does your audience expect from you?

There's often a discord between why we (the professionals) think people come to our museums, theatres and festivals and why they actually do (or don't).

For years, pundits and professionals alike have been telling us the educational experience of culture, heritage and the arts is a key reason for people to visit. They want to learn. Discover identity, their roots, reflect on important themes in life, find meaning.

Interestingly, when you look at other research\*, the educational experience ranks well below mundane issues such as parking, cleanliness and employee courtesy in impact on the satisfaction of your visiting audience.

So, your audience might come to learn, but in fact they don't really care?

Having been in hundreds of organisations over the years, our only honest answer to the question of why people visit (online and physically) is that we can't say for sure. It, well, depends.

It depends on whether you're talking about local, regional or international audiences, experienced versus first time visitors, families or a lone businessman (from experience we know they like good coffee and free wifi), a school class or group of friends, unemployed or CEOs.

It also depends on whether you're a world renowned opera house or local historical association, have a restaurant or row of vending machines, sell out regularly or don't know what to do with your space.

That's why it is essential to get all your assets down, from the very first to the very last. You wouldn't be the first institution in the world to turn something overlooked for years into a mayor draw for the public.

\* Colleen Dillenschneider: Entertainment vs. Education, accessed 31 August 2013. <http://colleendillen.com/2013/07/31/entertainment-vs-education-how-your-audience-really-rates-the-museum-experience-data/>

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## From assets to content

Not all assets are immediately transferable to digital media. They first need to be transformed into content. 'Content' refers to photos, images, scans, metadata, blog posts, videos, tags, audio files and all other online representations of your assets. Turning assets into content requires creativity and usually some form of digitisation.

One asset can usually generate many pieces of content, often in different formats. Also, not all assets are best used for the content they generate: sometimes their use is different as can be seen in the examples below.

- **Good coffee**, apart from the occasional latte art for your social networks, good coffee can be turned into positive reviews on sites such as Tripadvisor.
- **Clean toilets** mostly avoid content creation (complaints). They can also be a place to disseminate content, e.g. with a screen for waiting visitors.
- **Search engine traffic** to a specific keyword helps you distinguish popular content and can help you improve all your other content.
- **Friendly front desk staff** are content generators. Their anecdotes, experiences and the feedback they receive can be turned into blogposts, videos and updates.
- **Shelter from the rain** gives you a reason to be listed on websites describing indoor activities. We've also used this specific asset in Google advertising.
- **A night out** as an event is content for your social networks and helps you get on listing websites.
- **The sense of community** is something tricky to translate into content, but think of photo galleries of events, videos and interviews with visitors.
- **Tours** are one of our favourite starting places to find social media content. Tour guides usually know the best anecdotes and stories, which can be digitised. A good tour itself tells a story, which can be made available for download as PDF for people visiting on their own or on Google Streetview.
- **Magazines** themselves are a collection of content. When available digitally (and what magazine content isn't nowadays?) this content can be shared elsewhere as well, maybe as a blog, a series of newsletters or by linking to it from social media.
- **Productions** in the sense of plays, exhibitions, lectures, concerts, etc. are one of your main sources of content. Take pictures, make videos, interview visitors and turn the press release into lively social media updates.



# Element 5:

## Audiences



### People

At the core of any digital engagement strategy are people. We do what we do because we want people to connect with culture, heritage and/or the arts. We want people to discover, have fun, learn, grow, think, participate, share ideas. Regardless of what anyone might say: without people our work would be worthless.

Not all people are automatically your audience, though. And not all audiences are digital audiences. Or will be, for that matter. To some people, one of the great virtues of culture, heritage and the arts is that they allow you to break free from the digital chatter of daily life.

For your digital engagement strategy, we make a distinction between the audiences you already reach (digitally), and those you don't. We like to say that your strategy should spend an equal amount of time, resources and energy on both groups.

Not all audiences are equally important for the success of your digital engagement strategy. Your vision or objectives might prioritise some audiences and trends might impact your approach to others.

When talking about audiences, try to be as specific as possible. Put a label on each group that is self-explanatory. Local design students, dentists, seniors with their grandchildren, dog owners, the police. Group the small groups to make loose bigger ones: dentists and the police are both professionals.

### Online communities (1)

An online community is a group of people that regularly come together around a shared goal, shared interest or shared set of values.

Online communities exist everywhere, around every imaginable topic, on all suitable platforms. They can be large (thousands of members, such as on the literary platform GoodReads) or really small (such as the Facebook group for your project team). They can be institutionalised or anarchistic. They can be prosecuted or for-profit.

Most people with an internet connection are either consciously or unconsciously a member of one or more communities. And so are the people in your audience.

Once you've defined the main groups that make up your audience (both the audience you reach, and the audience you don't) we recommend you to see how these groups might relate to online communities. What are the shared goals, shared interests and shared values of your audience?

Local design students want to become designers, dentists are passionate about teeth (we hope) and seniors with grandchildren value safety, a comfortable place to sit and high-quality service. (Of course, these are just examples.)

Thinking about your audience as a potential member of an online community helps you to develop meaningful digital activities for them. It's the first step towards making sense of channels, activities and the processes leading to a successful digital engagement strategy.



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## Things to know about 21st century audiences

**2.8 billion**  
people online in 2013

([http://en.wikipedia.org/wiki/Global\\_Internet\\_usage](http://en.wikipedia.org/wiki/Global_Internet_usage))

**17% mobile web traffic**

(<http://mashable.com/2013/08/20/mobile-web-traffic/>)

**86% of all web traffic will be video by 2016**

([http://www.cisco.com/en/US/solutions/collateral/ns341/ns525/ns537/ns705/ns827/white\\_paper\\_c11-481360\\_ns827\\_Networking\\_Solutions\\_White\\_Paper.html](http://www.cisco.com/en/US/solutions/collateral/ns341/ns525/ns537/ns705/ns827/white_paper_c11-481360_ns827_Networking_Solutions_White_Paper.html))



**30**

times an average worker checks their inbox, per hour!

(<http://www.statisticbrain.com/attention-span-statistics/>)



**28%**

of words are read on an average webpage

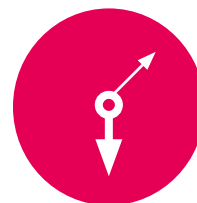
(ibidem)



**83%**

of internet users have bought something online

(<http://www.statisticbrain.com/total-online-sales/>)



**73%**

did so to save time

(ibidem)



**1.22 Trillion**

in online sales in 2013

(<http://www.internetretailer.com/2013/06/27/12-trillion-global-payday-e-commerce>)



**8 seconds**

the average attention span in 2012 (4 seconds shorter than in 2000)

(<http://www.statisticbrain.com/attention-span-statistics/>)

**20%**

of committed relationships began online

(<http://www.statisticbrain.com/online-dating-statistics/>)

Where people mostly lie about age, height, weight, income and physical build

(ibidem)

**2.5 Billion**

Pieces of content shared on facebook per day

(<http://www.internetretailer.com/2013/06/27/12-trillion-global-payday-e-commerce>)

**12.8 Billion**

Google searches per month

([http://www.comscore.com/Insights/Press\\_Releases/2013/7/comScore\\_Releases\\_June\\_2013\\_U.S.\\_Search\\_Engine\\_Rankings](http://www.comscore.com/Insights/Press_Releases/2013/7/comScore_Releases_June_2013_U.S._Search_Engine_Rankings))

**57%** of time spent on media is spent online

(<https://www.globalwebindex.net/online-time-now-exceeds-offline-media-consumption-globally/>)

**5.6** hours per day spent with digital media

(ibidem)

**58%** of Americans play video games

([http://www.theesa.com/facts/pdfs/ESA\\_EF\\_2013.pdf](http://www.theesa.com/facts/pdfs/ESA_EF_2013.pdf))

**62%** of gamers play with others (online or in-person)

(ibidem)

In summary: Yes, audiences are digitally active, spend money and are social online, but the competition for their eyeballs is fierce. Nothing comes for free online!

## Using digital tools to research your assets and audience

In the ideal world you have all the time and resources to thoroughly research your audience and assets. In the digital world, you can use simple tricks to get a quick insight:



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- 1 Read through your reviews on Tripadvisor, Yelp and other reviewing platforms. What kind of people write the reviews? What did they expect beforehand? What did they appreciate about you?
- 2 Use Google's advanced search to see who links to your website. What do these websites say about you? What is their audience? How do they categorise you? (Use tools such as Alexa to get to know a little bit about the external website.)
- 3 Check your website's statistics: which search terms in the long tail lead people to your website (look beyond the top-10)? If you have an internal search engine: what are people searching for (and thus expecting to find) on your website?
- 4 Click on the 'likes' icon on your competitors' Facebook pages and consider the demographics of their fans. How do you compare to them (older or younger, more local or international, etc.)?
- 5 Install a short (preferably 1 question) and non intrusive questionnaire on your website that polls people why they visit in week one, who they are in the second, their location in the third and whatever else you want to know in later weeks.
- 6 Do keyword research using free tools such as Google Trends and see how popular your perceived main assets are online. Which ones have most potential?
- 7 Check reputation management services like Klout and Kred to get an insight into your social media status. How do others perceive you? What categories are you influential in? Does this match how you want to be seen?



# Part E

## Digital engagement strategies



### Reach and engage

It is time to turn the careful research of your assets and audiences and your thoughtful ideas about your organisation's future and the trends that influence it into action. It is time for you to design the actual digital activities that will help you achieve your objectives.

It is time to reach and engage your audience.

The elements 'reach' and 'engage' in the Digital Engagement Framework are a continuum (as you will discover shortly). You need to reach people before you can engage them and you need to engage people before they can help you generate value. We make the distinction because activities focused on reach tend to happen away from your organisation's channels, whereas engagement often happens on your own channels.

Reach is about reaching out, connecting with new audiences.

Engagement is about strengthening existing relationships and entering into a value exchange with your audience.

Together, reach and engagement describe how your digital engagement strategy connects your assets with your audiences in order to achieve your bold vision of the future.

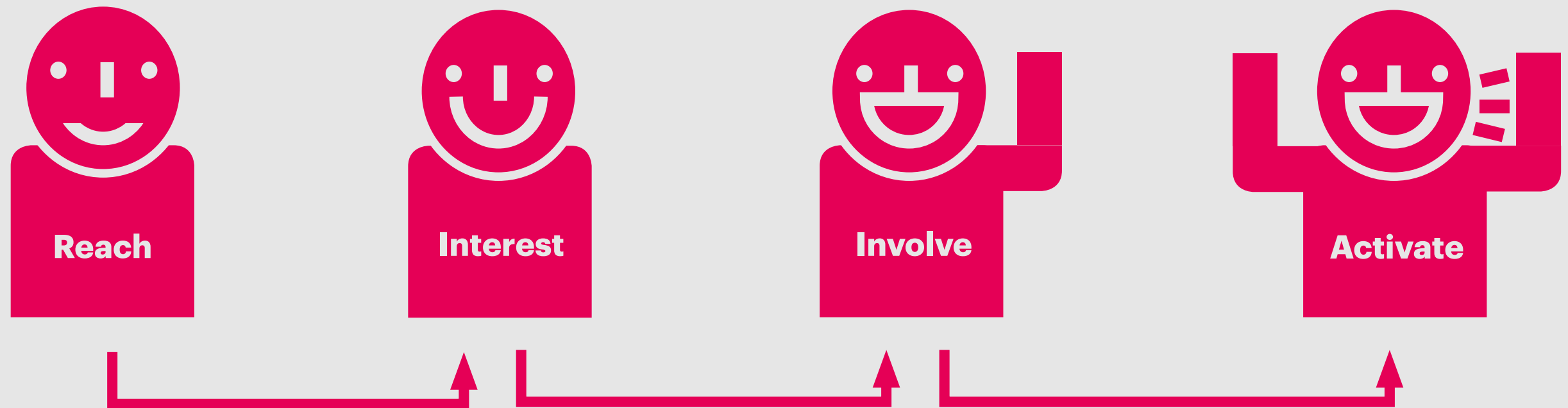


Engagement is about strengthening existing relationships and entering into a value exchange with your audience.

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## Phases of engagement, from reached to activated



### The phases of engagement

The development of your audience from occasional passers-by into highly enthusiastic advocates always follows the same phases. First, people are reached by your organisation. With some effort from your side, they might become interested in you. Building on their interest, you can involve them. The involved audience, finally, is close to being activated to help you create more value for more people. Seeing this development as different phases, each of which requires a different approach from your side, greatly helps you design smart digital media activities.

Pro-tip: plot your existing audiences on the phases of engagement. What would be the next step for the different audience groups you distinguish? Can you put names on some of the people that are already activated?



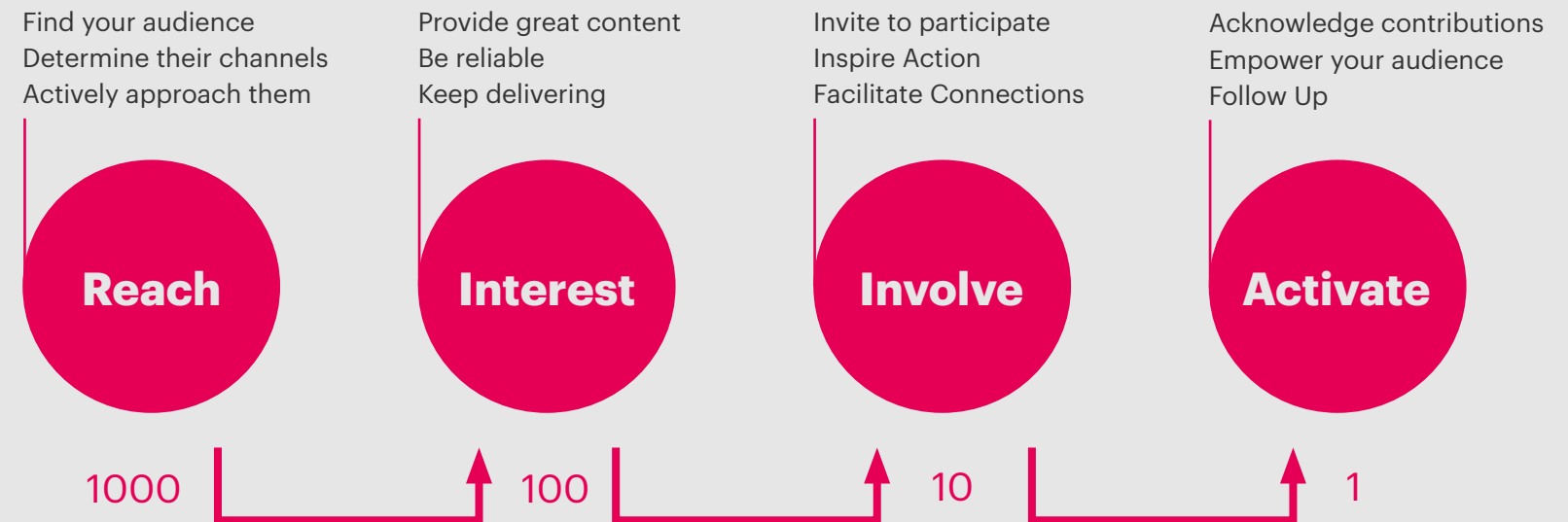
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## Conversion

Your digital engagement activities will focus on converting audiences from one phase of engagement to the next. You will have to do this all the time, as every person develops at his or her own pace through the phases, and at any given time there will be people in each phase of development.

Not all people you reach will one day become activated. As a rule of the thumb we say you will convert 10% of people to the next phase, meaning that out of every 1,000 people you reach, 1 will eventually become activated. Well-designed activities aimed at niche audiences can generate much higher conversion rates, generic newspaper advertisements will fare much worse.

## Conversion from one phase to the next.



## Assets, audiences and engagement

The red thread through the different phases of engagement are your assets (obviously). Digital content (blogposts, videos, polls, infographics) are the translation of an asset into something you and your audience can work with in the digital realm. Content, therefore, plays a key role in each phase of engagement.

Passively, content lets people discover you (SEO) or you use it actively in advertising to reach your audience (which creates new content: advertisements).

It is your content, the quality of it and the rhythm in which you publish that interests people.

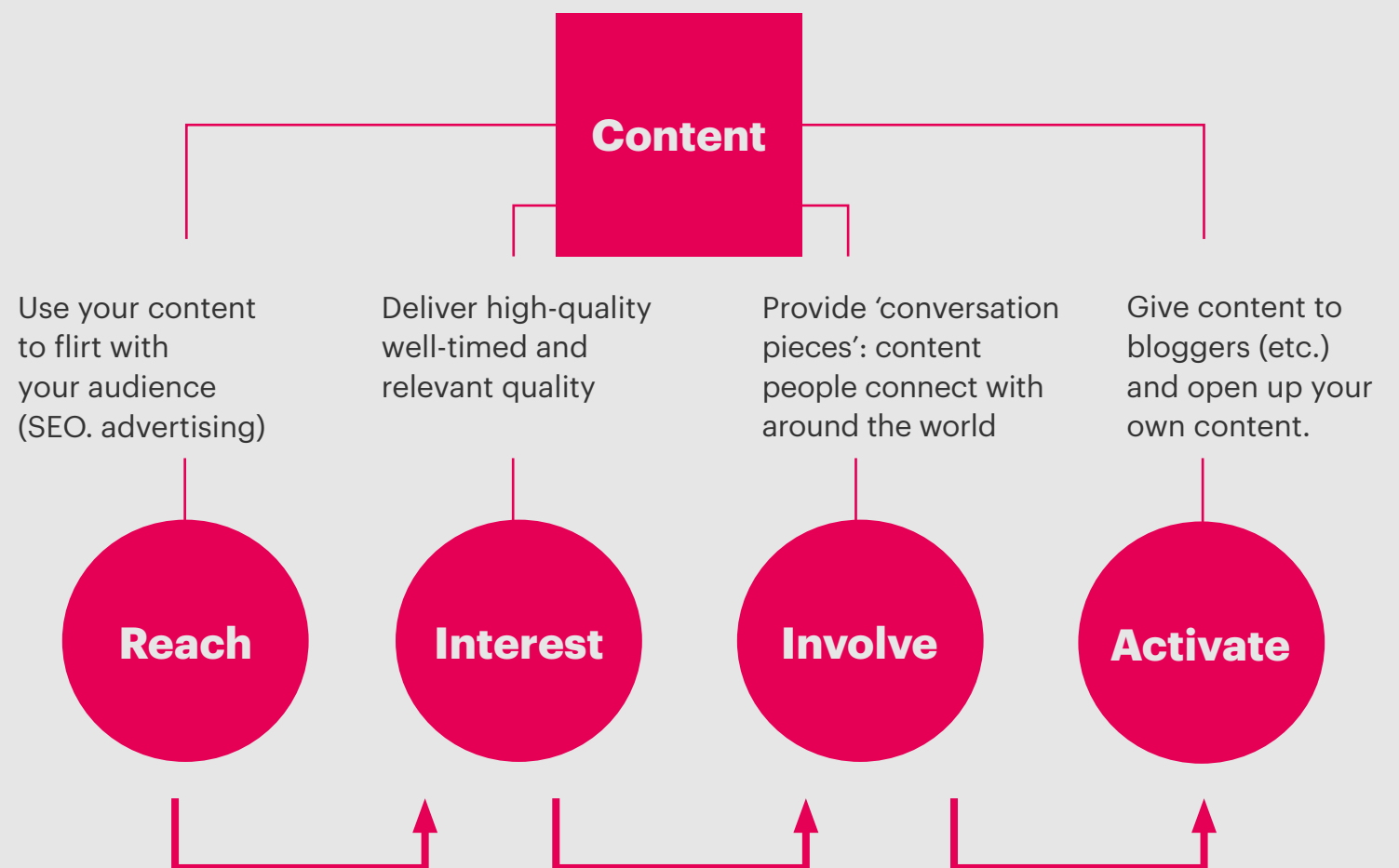
People will be involved with each other and your content.

You need to activate your advocates with the right content to help them do their work (e.g. give bloggers access to high quality images).

The ability to creatively turn an asset into content that resonates with your audience might be one of the key characteristics of a successful digital media practitioner.




Content (the digital translation of your asset) helps to stimulate engagement.





# Case Studies:

## Structured engagement in action



Statistics from the Democracy project showed that from the nearly **15.000 people** it initially interested, nearly **12%** became involved of whom **17%** became activated and added value by contributing artworks.

### Create Democracy

In 2009 Sumo designed a participatory and online exhibition called Democracy. The idea was to democratically select the best design inspired by the theme 'democracy'. Designers and artists used posters, illustrations, cartoons and many other ways to show their ideas and participate, but that was not all. In the democratic nature of the project, the general audience was encouraged to vote for and comment on contributions.

The project reached its initial participants through the social media and personal networks of the organisers, as well as through limited marketing efforts. It then interested the audience with a selection of thought-provoking and often nicely designed works about democracy. The democratic nature of the project invited interested visitors to participate, and to share their experience on social media.

Statistics from the Democracy project showed that from the nearly 15.000 people it initially interested, nearly 12% became involved of whom 17% became activated and added value by contributing artworks.

### Public architecture

What are the possibilities for public architecture? This question was at the core of an online campaign around the launch of a book by the Museum of National History of the Netherlands in 2010. In the book and on specialist websites, people with an interest in architecture were invited to share their thoughts and best practices on a dedicated website.

To trigger the audience to engage with the project, the website provided examples of good public architecture from all over the world and opinion pieces that were meant to provoke discussion. Selected bloggers were actively pursued to cover the discussion and project on their blogs.

Of all the people reached with the project, 26% became interested in the project at one moment or another and of them 18% became involved, starting discussions and contributing thoughts. A handful of people (12%) were activated and took the discussion to their own platforms, fitting perfectly with the expected conversion.

If you're interested in discovering how we measure reach, interest and involvement, please refer to section F.

## Online Communities (2)

The phases of engagement do not only show the development of an individual from a digital passer-by to an enthusiastic advocate for your institution. It also gives insight in the make-up and development of online communities.

Remember that an online community is a group of people who regularly come together around a shared goal, shared interest or shared set of values. When they come together, however, they do not all take on the same role.

In any community some members will take on the role of leading activist, stirring conversations, inviting others to join the community, keeping the rules and maintaining the community's integrity. In your community, you are most likely the leading enthusiast. Other members will contribute, post content, debate, answer questions. Still other members will mostly consume content. If the community is openly accessible, most people will merely bounce by every now and then. This is the difference between activated, involved, interested and reached.

Understanding the dynamics of online communities and the development of audiences will help you focus on what is necessary to reach your objectives. If you're planning to build a local art community, who will take the leading, activated role? (The easy answer: you will, so plan your time accordingly.) Who will provide the content? (Again: you, but with help of a team of engaged members.) What content? (This is related to the shared goal, interest or value of the planned community.)

Online communities take time to develop. If you've found a niche without too much competition, expect to need at least six months (and much more for the community to become healthy).

When planning an online community, at least have a clear idea about who will be the leading activist and a plan to connect with them, the shared goal, interest or value that will give the community a reason to come together regularly and the content you need to build the community.



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# Case Studies:

## Online communities

### Foodies, chefs and an Italian museum

The staff at the Museo d'Arte Moderna e Contemporanea di Trento e Rovereto in northern Italy, like all good Italians, have a passion for good food. Their archives contain food-related objects and they often organise photo-friendly Mart Cooking events in which a famous chef prepares food inspired by the institution. And, as all Instagram and Pinterest users know: food works well in the digital age.

Early in 2013 the museum started a first experiment with building a community of food lovers with the apt name Progetto Cibo, or 'Project Food'. The asset they focused on most were the food related posters, magazines and other objects in their archives, which they published with well written comments on a special Tumblr blog.

Project Food was an experiment, but after consistently publishing content for some time, more and more people started visiting the blog, sharing its content and interacting with the museum. When such early beginnings are reinforced with real life events and - later on - a call for engagement, a strong community will be built.

**Shared interest:**  
food.

**Leading activist:**  
the museum's archivist.

**Content:**  
archival images related to food.

### Conscious about culture

Young people and new audiences need to learn to appreciate culture. It's an often heard statement by policy makers, pundits and professionals. Young people should be forcefully introduced to art, culture and heritage and after a while they will enjoy it themselves.

A lot changes when you reverse this thinking. Over the past few years the Dutch weblog CultuurBewust (Conscious Culture) is proving that young people do appreciate culture, films, art, theatre, music, everything. What young people need is somebody to tell them about it in their own voice, honestly, and with room for surprising twists and uncommon views. CultuurBewust does this with reviews written by young reporters who approach topics without the preconceptions of the established cultural elite.

In a short time the weblog managed to build a loyal following of thousands of people and not all of them are really young. Their fresh no-nonsense approach to reviews opens up the sometimes inaccessible world of culture, art and heritage to a general, inexperienced audience.

**Shared interest:**  
discover culture.

**Leading activist:**  
young reporters.

**Content:**  
reviews.





## Element 6:

# Reaching new audiences



### Digital engagement activities, part 1

Everything starts with reaching your audience.

For decades marketers have used a wide range of tools to get people to know about something, remember it and maybe, please, try it at least once. We call this all-important first contact between you and somebody in your audience 'reach'.

Activities aimed at reaching new audiences are the first part of your digital engagement activities.

It's not just entirely new audiences you need to reach, though. Your organisation's name may be known to your audience, but if they never come or have a completely mistaken perception of what you do, you will need to reach them again. If it has been years since they visited you, you will have to reach them anew. And for your digital engagement strategy, you will have to digitally reach even the most loyal visitor if she/he has never interacted with you outside of the physical realm.

At the same time you're likely to accidentally reach audiences digitally you would never have reached physically, for instance through search engines.

Reaching your audience starts with knowing your audience and understanding them.

Reach, to us, is not a metric. 'We reached 200k people online last month!' Reach is the beginning of engagement and it is engagement that matters in the end. Reach can often be bought, whereas you need to earn engagement.

That said, without reach, there can follow no engagement.

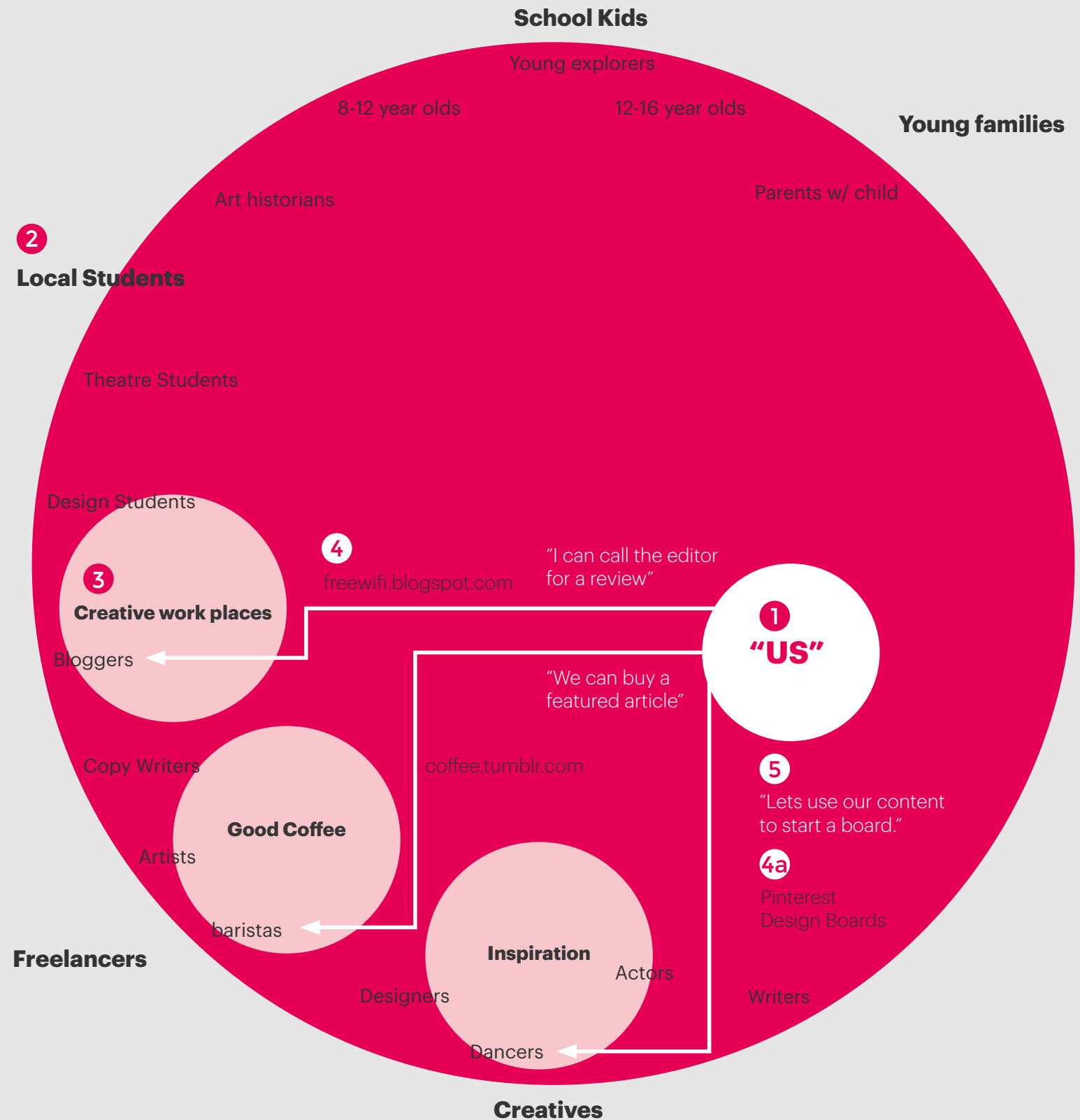


CC By-NC-SA Paul Mayne

## Audience mapping and reach

Invite your colleagues around a big piece of paper or a whiteboard with some markers.

- 1** Write down your organisation's name at the centre of the paper and draw a big circle around it, almost touching the edges of the paper.
- 2** Equally spread out your main audience groups around the edge of the big circle. 'Professionals', 'families', 'tourists'. Write down the names of each main group's subgroups slightly closer to the centre of the circle.
- 3** For each subgroup, write down their main goal, interest or values as separate topics still closer to the centre of the circle. If different subgroups have similar goals, interests or values simply connect them with lines.
- 4** For each goal, interest or value: where do the members of the subgroup go at the moment to answer to their need to be connected? Be specific: write down names of platforms, locations, competitors, etc. This is a lot of work and it might mean you need to break out in groups researching the subgroups online.
- 4a** If you really, really, really cannot find an existing platform or location, describe what it should be like ('a weblogs listing day trips in the region') and clearly mark it. This could be an opportunity for you to offer a service or build a community.
- 5** Then, connect your organisation with each of the platforms and locations. How are you related to these platforms? For instance:  
  
Do you (or any of your colleagues) know the editor of the platform and/or can you get to know him/her, e.g. by putting him/her on the press list for your next event?  
  
Can you join the community and become a trusted member?  
  
Can you pay to connect with the audience of the platform or location (content marketing, advertisements, etc.)?  
  
Can you add value to the platform with your unique knowledge and experience?



## Connecting through your assets

Broadly speaking, there are two types of connections between your organisation and the platforms where your audience can be found:

- Personal connections
- Content connections

Personal connections are straightforward. Because you know the editor/owner/curator of a platform you can get your message on the platform. A personal connection is also when you build a presence on a platform and become a trusted member. (You yourself are the personal connection.)

Content connections are based on the idea that most digital media platforms are in a constant struggle to produce relevant high-quality content for their audiences. When connecting with platforms and reaching their audience, this is your foot between the door: you have the assets that provide them with content.

The simplest content you can offer is a relevant (and preferably, slightly personalised) press release with high quality imagery. Exclusive content, previews, behind-the-scenes and all the traditional PR tricks are other types of content you can offer.

Better still, use your assets in a long-running Q&A with a platform. Imagine they write about a topic you also know about and can use your assets to add valuable content in the comments. This directly reaches the people who read the comments and indirectly builds your standing and reputation in the community. Do this consistently for a longer time and your reach grows.

To discover your options, go back to your audience map and put potential assets to each connection going from your organisation to platforms.



CC By-NC-SA Myles Grant



CC By-NC-SA John Thurm

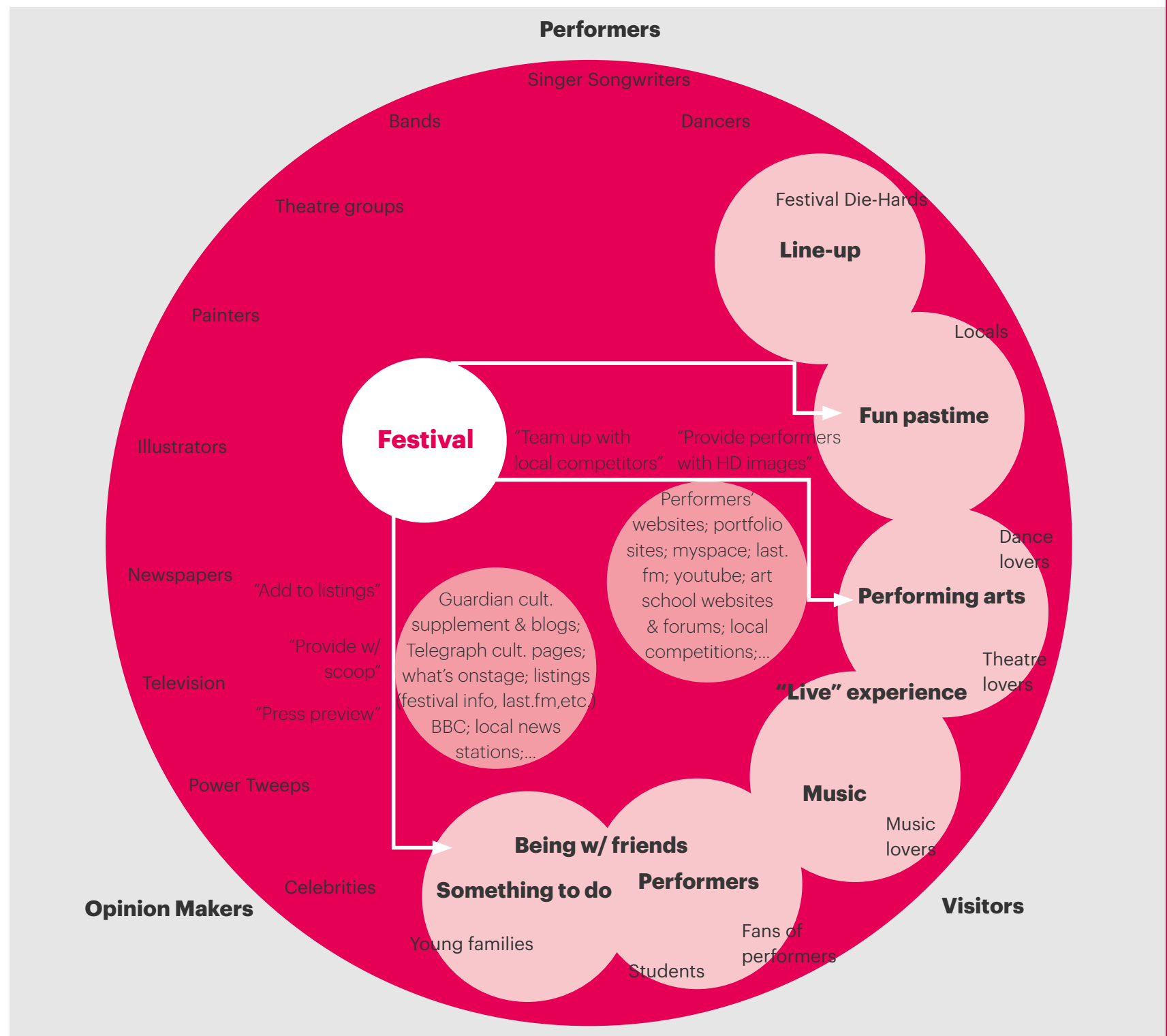


# Case Studies:

## Mapping the playing field for a festival

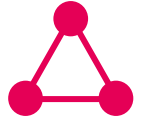
### Performers, visitors and opinion makers

In 2012 we helped a new performing arts festival map their audience and come up with a strategy to connect with them. The image on this page is a simplified and generalised version of what we did for them, which shows how audience mapping for your digital engagement strategy might work out for your organisation. (The actual map was the size of a reasonably sized whiteboard, which is not uncommon when we do this work.)



# Element 7:

## Engaging audiences



### Digital engagement activities, part 2

Once you've reached an audience (actively or passively) it's time to develop your relationship with them. Why?

Only engaged audiences enter into a value relationship with your organisation. This means they might buy a ticket, but also contribute their thoughts, make a donation, invite their friends, come back regularly, become a (digital) volunteer, etc.

An engaged audience participates with your organisation. Participation lies at the heart of social media, web 2.0, crowdfunding, co-creation and a ton of other buzzwords of the digital revolution. 'Maximise co-created value.' That's why.

Engagement forms the next three phases in the model: Interest, involve and activate. Remember that with reach, engagement forms a continuum and that each individual member in your audiences moves through the phases at his or her own pace.

Each successful digital engagement activity combines reach and engagement, but has a primary focus on one or the other.

Engagement always happens with or because of an asset. People respond to a specific production or discuss a project around a cup of coffee in your café.

Engagement is hard work. It can take months to achieve, but when it works it gives an adrenaline rush, wonderful!

### Strategies to interest people

Plainly put, your audience becomes interested when they cannot resist you or your asset. They keep returning to get more. You've got them hooked. (Well done!)

You create interest by creating a consistent high-quality offer based on an asset that resonates with the audience you're trying to get to.

Consistent means that you can keep the offer up for quite some time (at least the time of the activity). This means you have enough high-quality content to share with your audience to stay front-of-mind without them opting out.

- An expert blog with in-depth information.
- A newsletter with exclusive content.
- A puzzle or quest based on interaction with your asset.
- A social media channel with audience contributions.
- An ongoing behind-the-scenes video series.

High-quality means the offer resonates with your audience: it helps them achieve a goal they might have, answers to their interests and fits their values. Text is written in their voice, images are worth looking at, videos are well edited.

An interested audience returns regularly to your website, subscribes to your newsletter, reads your social media updates and watches your videos. They're might be waiting to be involved, if only...

CC By-SA Kennisland



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## Involve: invite, inspire, facilitate

The step from interested to involved is achieved by inviting, inspiring and facilitating your audience to participate.

Inviting means to ask people to participate and get involved. Ask a question, fill in the blanks or request a photo upload. An invitation is always explicit.

Inspiring means challenging people to get involved, for instance by posting thought-provoking content, triggering lively discussions and encouraging participation.

Facilitating means to make it possible for people to participate and be involved. This means technologically, but also because you're open and accessible and understand the different needs of your different audiences.

The three actions combined often form the core of a digital media activity and its main focus. The conversion from interested to involved is a meaningful one to measure.



CC By-SA Paul Stein

## Activate your enthusiasts

The pinnacle of any digital engagement strategy, if you ask us, is when some individuals in your audience become highly enthusiastic advocates for an organisation. And yes, this does happen. In fact, it happens quite often.

Once your audience is involved, the last thing you need to do to reach digital engagement valhalla is activate them to become enthusiasts. This means you're giving a little bit of control away so they can share your story, spread their enthusiasm and share in your success.

Activating starts with thanking people for participation, even overdoing it a little bit. It also means you need to facilitate the people who want to talk about you (e.g. allow for easy high quality downloads of your press photos) and allow them to share you with their friends.

Activating your audience is fun. Your ideas can go viral when normal members of the audience start sharing your organisation with the world. Digital media are designed to make this happen. It's up to you to unleash this potential.



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## Case Study:

# Stimulating return visits with digital tools

### Visitors as museum ambassadors at Museum Naturalis

In 2013, Naturalis in the Netherlands asked Rui Guerra of INTK to do a number of experiments to increase their number of visitors. Rui quickly understood that the fastest way to achieve this was by having the existing visitors do most of the work and he embarked on a series of successful projects. Using the social web and digital tools he activated and empowered visitors to invite others to visit Naturalis.

In the most charming experiment, visitors are encouraged to take a picture of themselves, replacing their own head partly with that of an animal. The picture is a discount coupon, which visitors can easily share on their own Facebook, Twitter or other channels using their own digital cameras or smartphones and the museum's free wifi. Well placed text invites the friends and family of the visitor to buy a discounted ticket for Naturalis.

The experiment involves visitors by allowing them to share a positive experience in a funny way and activates them to do so with a well-lit and recognisable photo opportunity, free wifi and a real benefit for sharing (discount). Good one, Rui and Naturalis!



CC By Esther Herberts

## Co-created value

By carefully designing and implementing the right strategies, processes and technologies, a social institution can engage all stakeholders to maximise its co-created value. Co-created value implies that an organisation can generate more value when working together with all relevant stakeholders (including its audience!) than when it is on its own.

At first, this sounds counter-intuitive. Why should others work together with you, aren't they already paying you (in money, time or kind) to deliver a service?

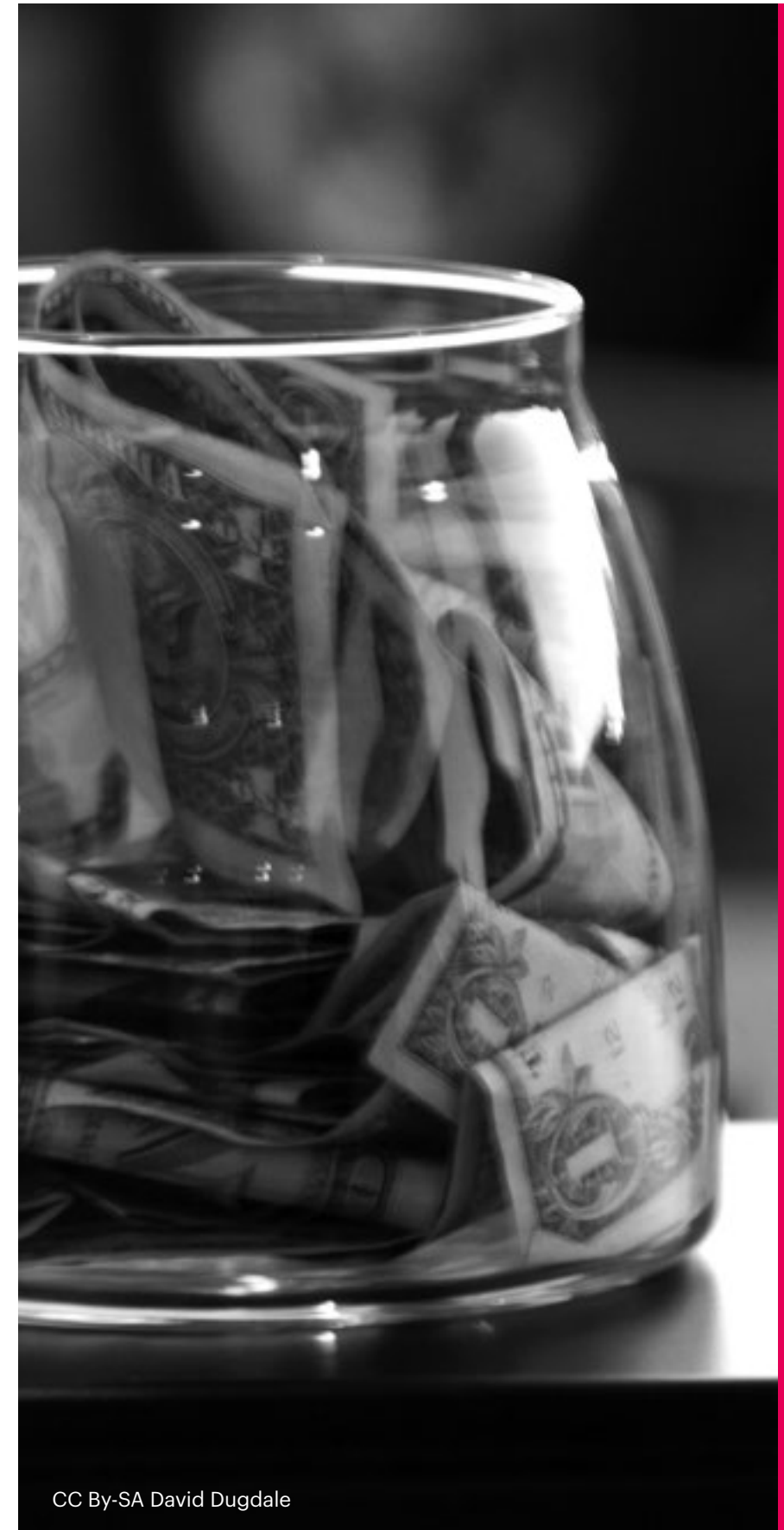
Co-creating value, however, means that you understand and recognise the value others already add to your institution and maximise their ability to do so. A complaint by a visitor is a free audit, a positive review on Tripadvisor or a birthday party an act of PR, liking your Facebook page a desire for a more profound relationship with your organisation. Value, value, value, created not exclusively by you, but together with your audience.

A well-designed activity for co-creating value can go beyond this. Crowdsourcing and crowdfunding projects are examples where institutions and stakeholders work together to generate value. Your institution does what it does best, and the audience shines in their role.

In our experience, an act of co-creation requires at least an involved audience and preferably an activated and enthusiastic audience, especially when you're talking about funding. (Remember it's co-created value, so you both need to add!)

On the other hand, whenever a stakeholder adds value (and this includes complaints!), he or she can be considered to at least be involved with your organisation. Turning a complaint around into enthusiasm can be easier than creating enthusiasm from scratch, if you have the right strategies and processes in place to do so.

Co-created value is a magical, wonderful thing. It's the result of a successful and thorough change process towards a more social institution, not merely the objective of a single digital activity. Co-creating value is not easy, but when it starts working on a larger scale it is worth all the trouble.



CC By-SA David Dugdale



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## Case Study:

# How one museum raised almost 100,000 Euros

### Successful crowdfunding at Palazzo Madama

When the Palazzo Madama in Turin had the unique opportunity to buy the Servizio D'Azeglio, a rare set of earthenware, they faced a considerable challenge. First of all, the small museum and its team did not have the 80,000 Euros they needed for the sale. And secondly, they didn't have time to raise it in the traditional way. So, faced with the risk of seeing the city's heritage disappear into the hands of a private collector, they decided to do something new and audacious: raise the money by asking everybody.

Based on the DEF, the team at Palazzo Madama set up a crowdfunding campaign aimed at a local audience and heavily supported with social media. They set up a specialist website where people could contribute funds, as well as an old-fashioned donation box in the palace.

With help of the local audience and support by the media, the palace raised over 96,000 Euros in a two month period. Most of the money was collected online (89,000 Euros). 1,590 people made a contribution, most of them between 10 and 25 Euros although there were outliers contributing more than 1,000 Euros!

In exchange for their contribution people received a simple mention in the list of donors on the website and in the museum on the label of the Servizio d'Azeglio, free tickets for the Palazzo Madama or even an invitation to a special event. The exchange of value was clear, but it was obvious that people participated mostly for more subtle reasons than tickets or recognition. 56% said they contributed to save a unique piece of content and 53% because they enjoyed participating in a collaborative project\*.

Another surprising outcome of the project was that there was a direct link between the number of donations on any given day, and the amount of buzz the project generated on digital media. More tweets and likes directly resulted in more donations.

Crowdfunding is a popular, but difficult engagement strategy. For every success story there are many failed attempts. Fortunately for the Palazzo Madama, their thorough planning and enthusiastic approach has paid off nicely. Congratulations!

\* If your Italian is up to it, see this link for more stats <http://www.slideshare.net/carlottamargarone/acquista-con-noi-un-pezzo-di-storia-per-to-crowd>



CC By Fluvio Spada



Sabina Arena, Fondazione Torino Musei





## Fans, friends and members

Engagement is about structuring and developing the relationship between an individual and your organisation. Each next step in the phases of engagement makes the relationship more profound.

If you plan the development of your audience well, you can have it coincide with a traditional tool your institution probably already has to formalise relations between individuals and organisations: the membership scheme.

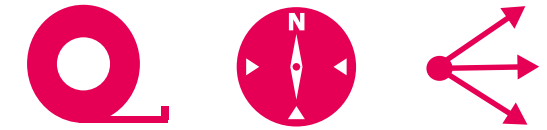
Of course being a Facebook fan is easier than paying an annual fee to be an official member, but the mechanics aren't much different. Both are about a value exchange between individuals and the organisation. A 'like' in return for great content, a subscription for easy access, magazines and other perks.

This means that your membership scheme should be part of the discussion about digital engagement: how do the two strategies align? When will you encourage your digital audience to become members? What are the benefits associated with liking your Facebook page?

We highly encourage you to treat all your audiences equally and see their development as an ongoing process. Maybe an online visitor will need to become an enthusiast before her first visit, and then slowly be encouraged to become a member. It may take years, but one day she will make a huge donation, if only you plan and design accordingly.

# Part F

## Organising engagement



### The organisational basis

The last pieces of the digital engagement puzzle are the most operational elements in the framework: metrics, guidelines and channels.

This is about what you (and your colleagues) will actually do to make digital engagement happen (and how you will demonstrate that it has happened).

- Metrics, or how will you monitor progress?
- Guidelines, or how will you work?
- Channels, or what tools will you use?

These elements translate your ideas about reaching and engaging your audiences into a basic set of processes and technologies that you need in order to do so. It's time to make things happen!



## Element 8: Metrics



### Monitoring progress, measuring success

Metrics are extremely exciting. No really, they are! Metrics help you prove your ideas are working or adjust them in time if they don't. Metrics convince critics and build cases. When applied rightly, metrics can help you make informed decisions.

However, metrics can also be a risk. We always say that you shouldn't measure because you can and stop there, but you should measure smartly in order to make decisions and monitor progress. Metrics without action only give you a false sense of security. If you use metrics just to show numbers, you would be better not to use them at all.

Use metrics to measure one of three things:

1. Progress on any of your objectives.
2. The development of your audiences from reached to activated.
3. The impact of digital on your institution.

Each objective you've defined in the Digital Engagement Framework comes with at least one metric.

Create regular moments to discuss the outcome of what you measure with your team and director, so you can act if you're either not reaching objectives, or the development of your audience disappoints.

### Quantity, quality and telling a convincing story

We distinguish three types of metrics:

**Quantitative metrics** measure facts: number of visitors, visits, page views, time per visit, pages per visit, fans, followers, mentions, likes, shares, number of sales, revenue ...

Quantitative metrics can be easily measured with the right tools.

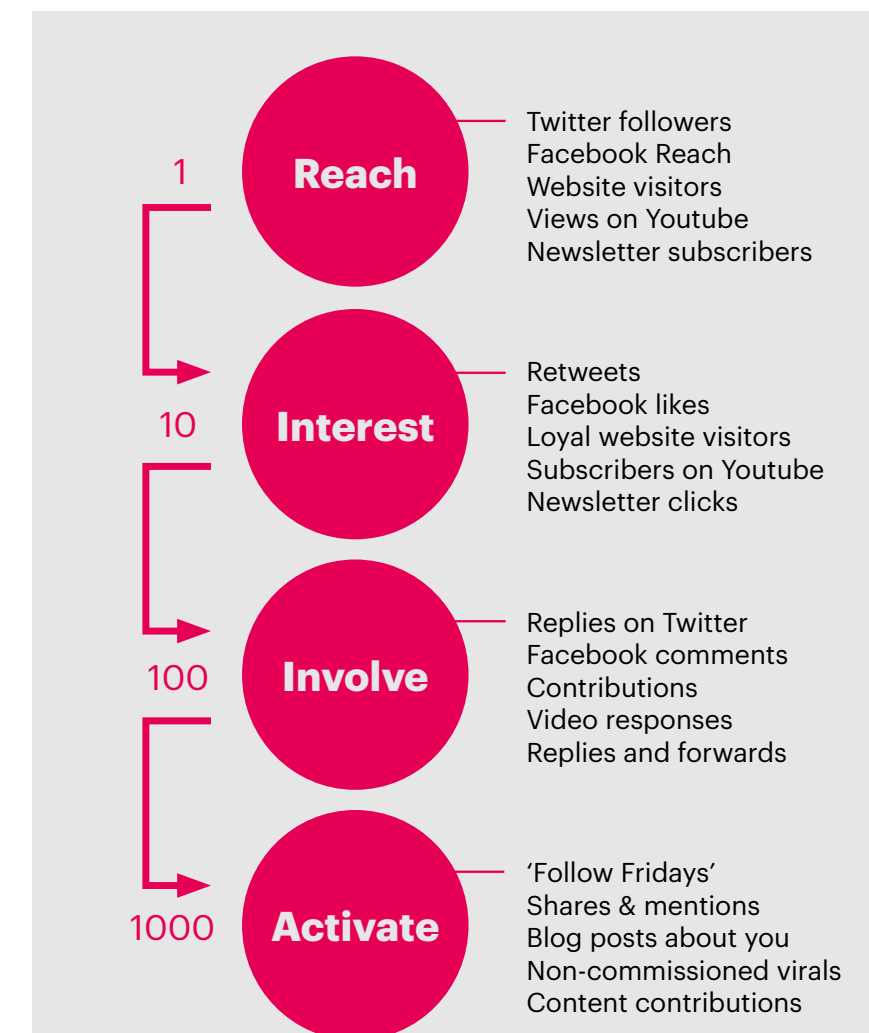
**Qualitative metrics** tell something about the impact of what you do: conversion rates, click through on newsletters, percentage of visitors that spend at least 5 minutes on your website, loyalty, mood of the comments. Qualitative metrics are harder to measure and require specialist tools or your time.

**Anecdotes** are not metrics per se, but give convincing examples of what you're trying to achieve. An activated Facebook fan who starts blogging about you, an rare connection with an outside community, a reply by an influential blogger, to gather anecdotes you will have to monitor all digital activities well and be able to discover outliers.

Quantitative and qualitative metrics help you to monitor progress, make informed decisions and allocate resources. Anecdotes help you to convince critics, encourage your team, inspire others and generally create an optimistic feeling about your institution's digital engagement strategy.

### Measuring engagement

Measuring engagement is different for every digital engagement activity and the metrics will be different as well. In this example possible metrics are given for each phase. Often the reach (etc.) of a project will be measured with a combination of metrics. Be strict and be consistent: What matters is not showing huge numbers to your boss, but making sense of the success of your digital activities in the long run.





# Element 9:

## Guidelines



### Values and actions

Guidelines decide the day-to-day of your organisation's digital activities in simple rules like the 'if-this-then-that' rules of a computer.

What to do when a visitor asks a question on social media? And what if it's impolite?

Who creates the content for the next campaign? And who checks the spelling?

When does your director get the latest stats? And in which format?

Guidelines make the processes you need to succeed on digital media tangible and describe preferred behaviour. Guidelines should be based on your organisation's values and fit the ways you usually work.

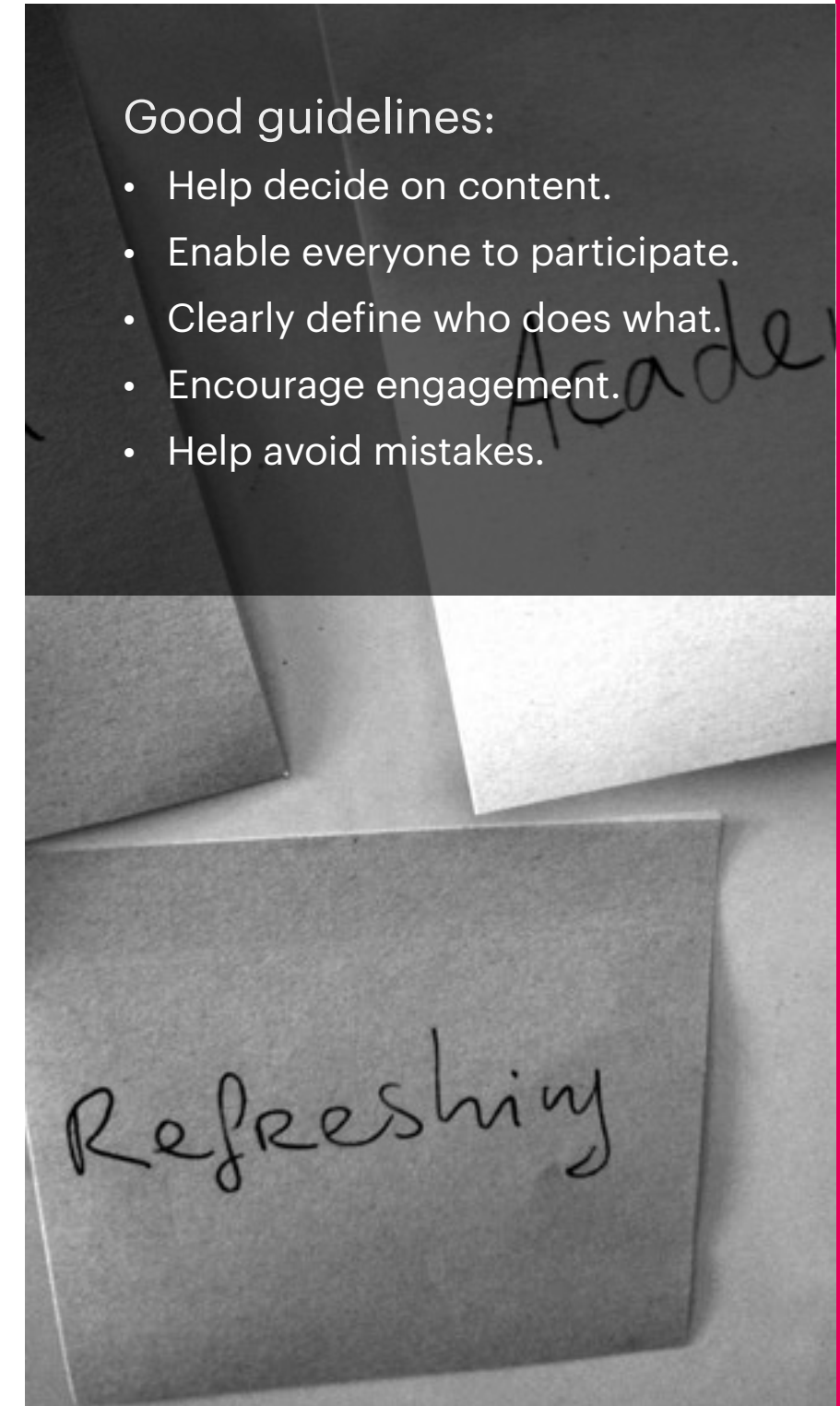
The simplest form of guidelines is a document with straightforward rules that are understood by everyone. Quite often this is enough to cover most of the situations and only specific projects will need additional guidelines.

### Example guidelines

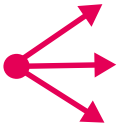
- 1 We always speak and write in a personal tone online.
- 2 We share as much as we can, but never talk about money or partners.
- 3 Four eyes on every outgoing piece of content.
- 4 Only the head of communication can pull content offline.
- 5 Every online question gets an answer within 8 hours.
- 6 Every external email is responded to within 24 hours.
- 7 When we discover a relevant online discussion, we tell each other.
- 8 When online discussions get emotional, we rather continue them offline.
- 9 Everyone is responsible for building best practices.
- 10 We use common sense in everything we do.

### Good guidelines:

- Help decide on content.
- Enable everyone to participate.
- Clearly define who does what.
- Encourage engagement.
- Help avoid mistakes.



## Element 10: Channels and content



### Every strategy boils down to doing things

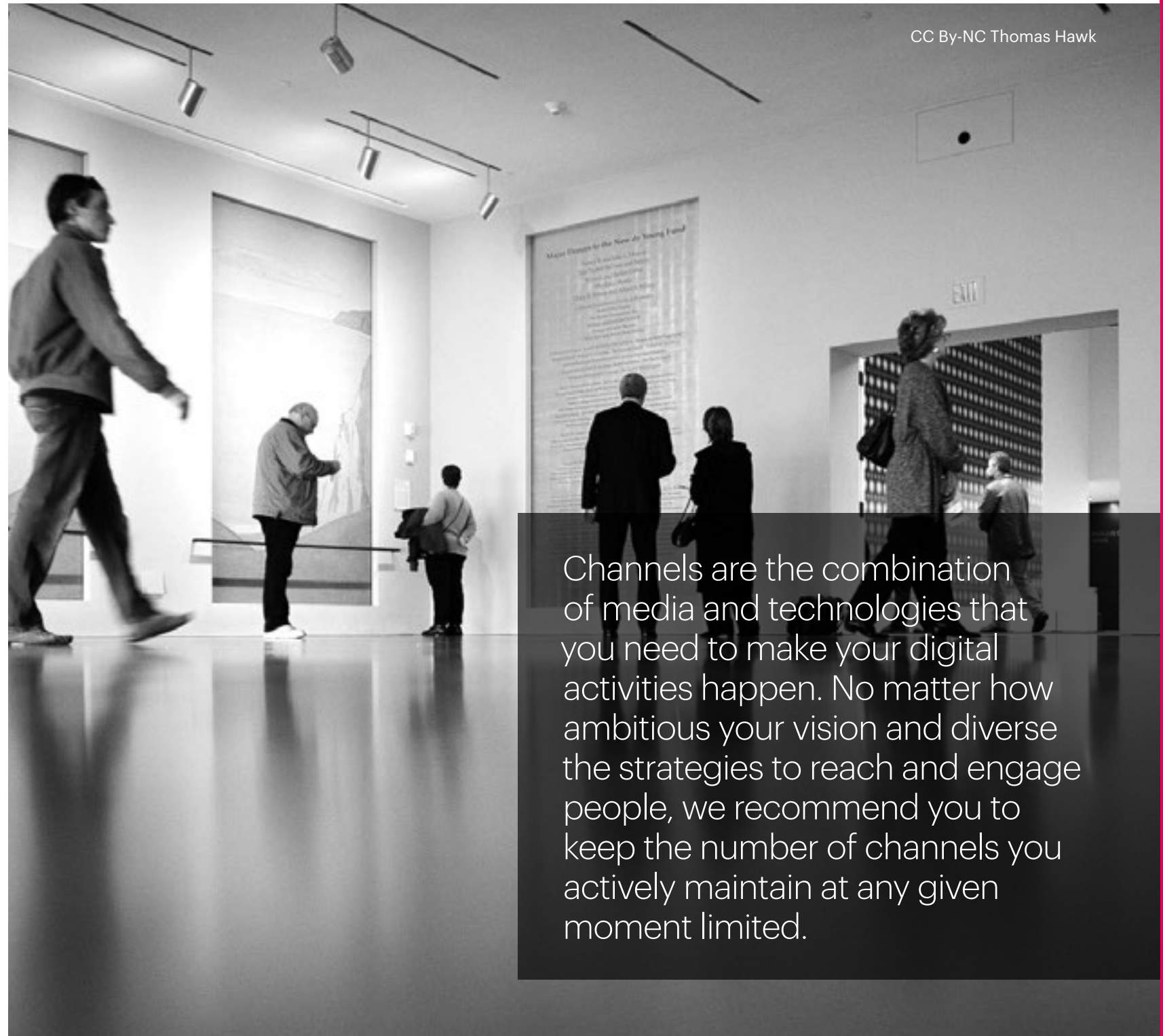
A digital engagement strategy is all about posting the right content on the right channels (plus a gazillion derivative activities!).

Channels are the combination of media and technologies that you need to make your digital activities happen. No matter how ambitious your vision and diverse the strategies to reach and engage people, we recommend you to keep the number of channels you actively maintain at any given moment limited. Each channel takes time and resources to keep up, two things that usually have very real limits.

Ending your strategy development process with the element channels therefore functions as a reality check for your entire strategy: can we do what we want to do with the time and resources we have?

Channels can also be the start of your strategy, with one enthusiastic colleague opening a social media account and experimenting with digital engagement.

Whether it's the conclusion or the beginning of your digital engagement strategy, channels and the content they require are the very heart of anything you do digitally. Do them well.



CC By-NC Thomas Hawk

Channels are the combination of media and technologies that you need to make your digital activities happen. No matter how ambitious your vision and diverse the strategies to reach and engage people, we recommend you to keep the number of channels you actively maintain at any given moment limited.

## Choosing your channels

One channel = one main objective = one primary audience. For example:



So, what's the difference between your Tumblr and Instagram? Do you need a newsletter and Twitterfeed to achieve the same objective?

(And, of course, match this table with your traditional channels. Do you need a mobile website if you have superbly informed staff on the floor? What does your members app add for members who know their way to and around your venue perfectly?)

Channel	Objective	Audience	Content
Website	Inform potential visitors	People who have decided to visit	Opening hours, location, ticket sales, calendar
Mobile website	Inform visitors on site, sell tickets	People who have decided to visit	Opening hours, location, ticket sales.
Newsletter	Inform loyal audience	Loyal audience	Events, milestones, photos
Main blog	Present & discuss our projects	Repeat visitors, local press	200 word blogposts, original content
Director blog	Inform members, trustees, etc.	High frequency visitors, press	Longer articles, videos
Tumblr	Build a community	Local, young audience	User generated content, 'best of the web', original content
Facebook	Celebrate the beauty of art with our fans	The 'general audience'	Photos with snappy text and links
Twitter	Inform loyal audience	The 'general audience'	Short text with links
Foursquare	Activate digital savvy visitors to share	Digital savvy visitors	Discounts, special offers
Instagram	Invite young people behind our scenes	Local, young audience	Photos with snappy text and links
Pinterest	Make the brand visual	International art enthusiasts	User generated content, 'best of the web', original content
Google Plus	Host exclusive meetups around our projects	National art enthusiasts	Videos, events
Project app	Involve people in our project	Visitors of our project	Project specific information
Members app	Inform members, sell tickets to special events	Members	Events, photos, ticket sales, calendar.



## Keep it simple!

Reality check! The quality of your digital engagement strategy is not defined by the number of channels you use and the elaborate systems you devise to get people from interested to involved. The quality is in keeping it simple enough for everyone to understand at once.

Unfortunately, most of your audience will only see a fraction of your digital engagement strategy. They miss most of your social media updates, hardly read any of your blogs, happily ignore important press releases and don't care about the lively discussions going on. It's not that they don't care about you. They do! They also have another full time job and a lot of other interests. Sorry.

The simpler your strategy (few channels, straightforward high quality content, clear invitations, etc.) the more likely people are to stay with you, even when they miss some of your updates.

Keeping it simple also keeps it manageable.

A simple digital engagement strategy can be explained in a couple of sentences. Try yours!

"Our digital strategy is all about adding an extra layer to a physical visit so our visitors stay in touch with us. We share high quality additional content on a blog that stimulates debate, celebrate contributions on our social media channels and contribute with our own voice to discussion. We keep in touch with a regular newsletter and our website."

## Developing a content plan

A content plan tells you what content you need to make your digital engagement strategy happen. Ideally, such a plan is a combination between the content you already have (see your assets), content you can easily produce and selected high value content you will specifically produce for your digital engagement strategy.

A content plan helps you manage and recycle content.

Start from the overview of your channels. Make a list of the content you need. How much of it do you need? Can you use existing content, create content based on existing content or do you have to produce new content?

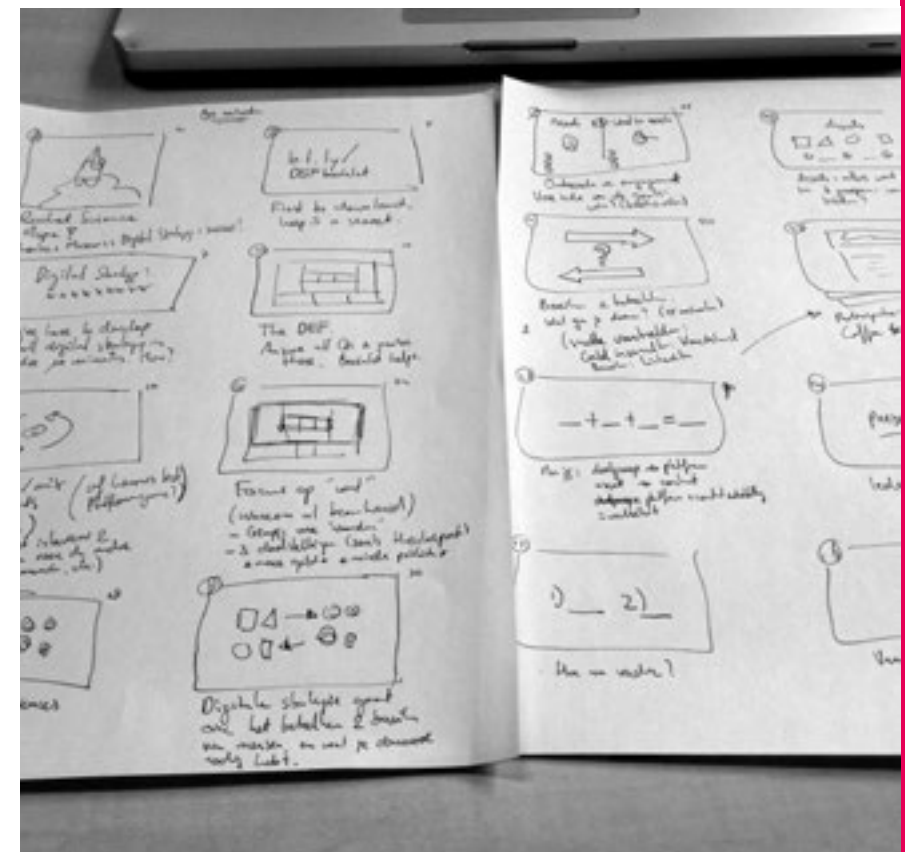
To give you an idea:

Enticing images on Facebook, one daily (as a good average): where will they come from? Who will manage the rights? How much would you need to have queued up if you wanted to take a two-week holiday?

200-word blogposts about current events, 3 per week: who will spot possibilities? Who will write, edit, proofread, find images, check links, publish, promote the posts?

Four-minute video of your director about the new show: who will produce the video? Who will edit it? How do you make sure it fits the busy schedule of your director?

A content plan often looks like a long excel sheet full of 'to do's. Don't worry about that: if well thought through, you won't have to do all of them yourself.





## Part G

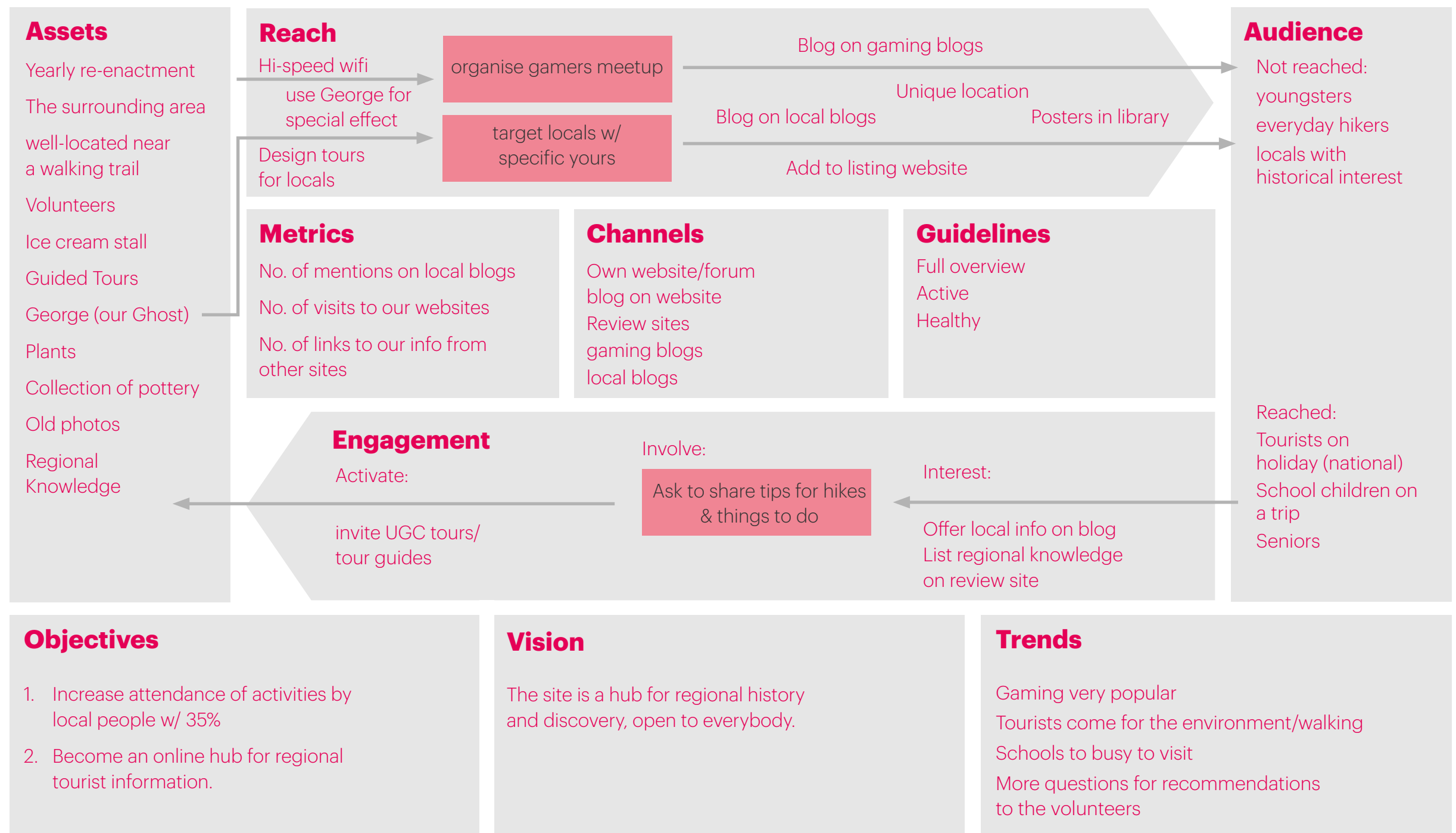
# Seven example frameworks for your organisation



## Digital engagement for a heritage site

Heritage is all about stories and connecting people with the past. This example framework gives ideas about how digital engagement might work for a mid-sized heritage site with a small collection and enthusiastic staff and volunteers.

Think for instance about a small castle or an old factory. Like all other examples in this section, this one is not exhaustive. It zooms in on some core ideas such as connecting with niche audiences and becoming a local online hub.

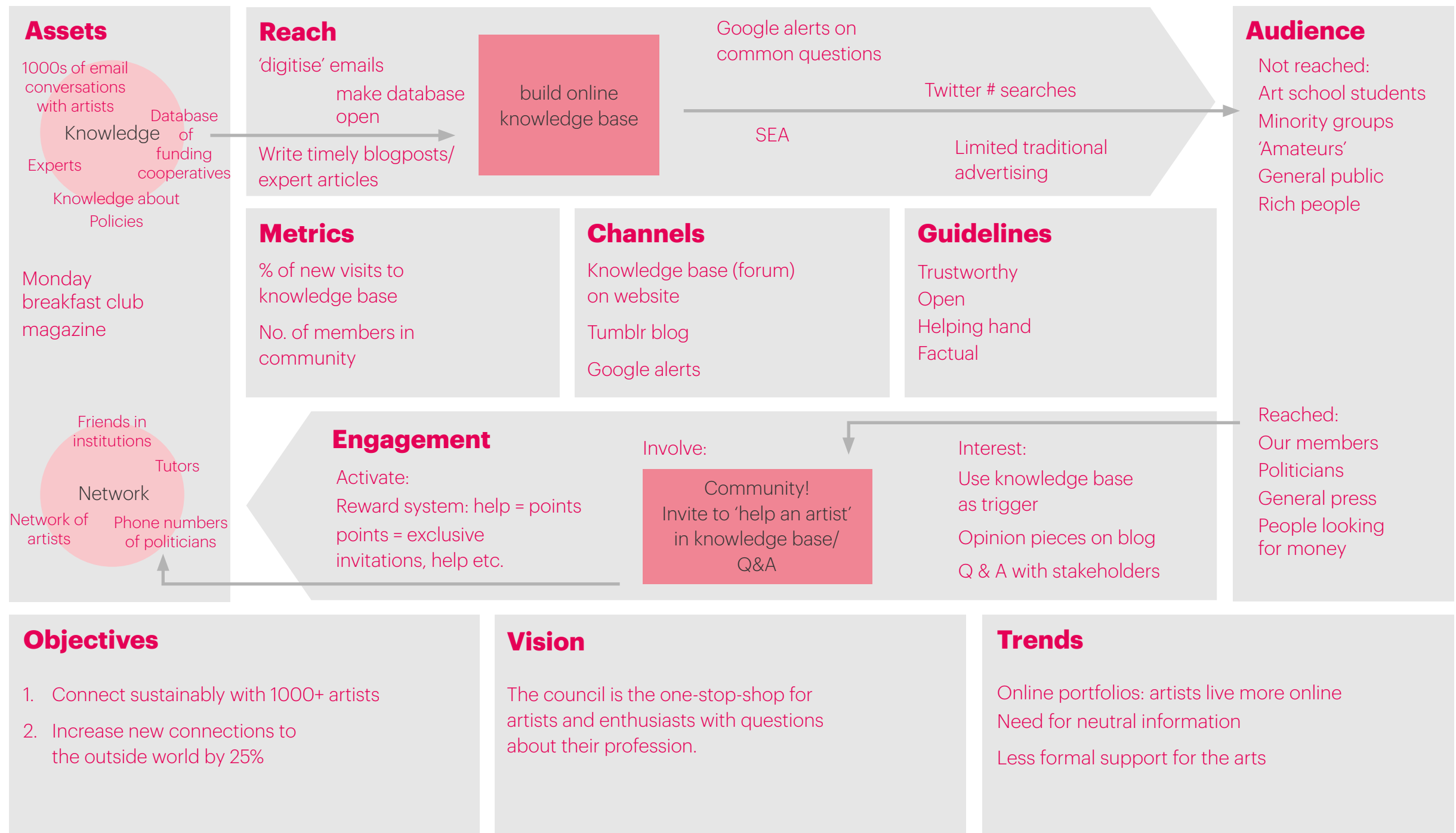




## Digital engagement for an arts council

Arts councils and many other organisations that have their strength in the institutions and individuals they represent, often struggle with finding the right balance between their own digital identity and the digital identities of those they represent.

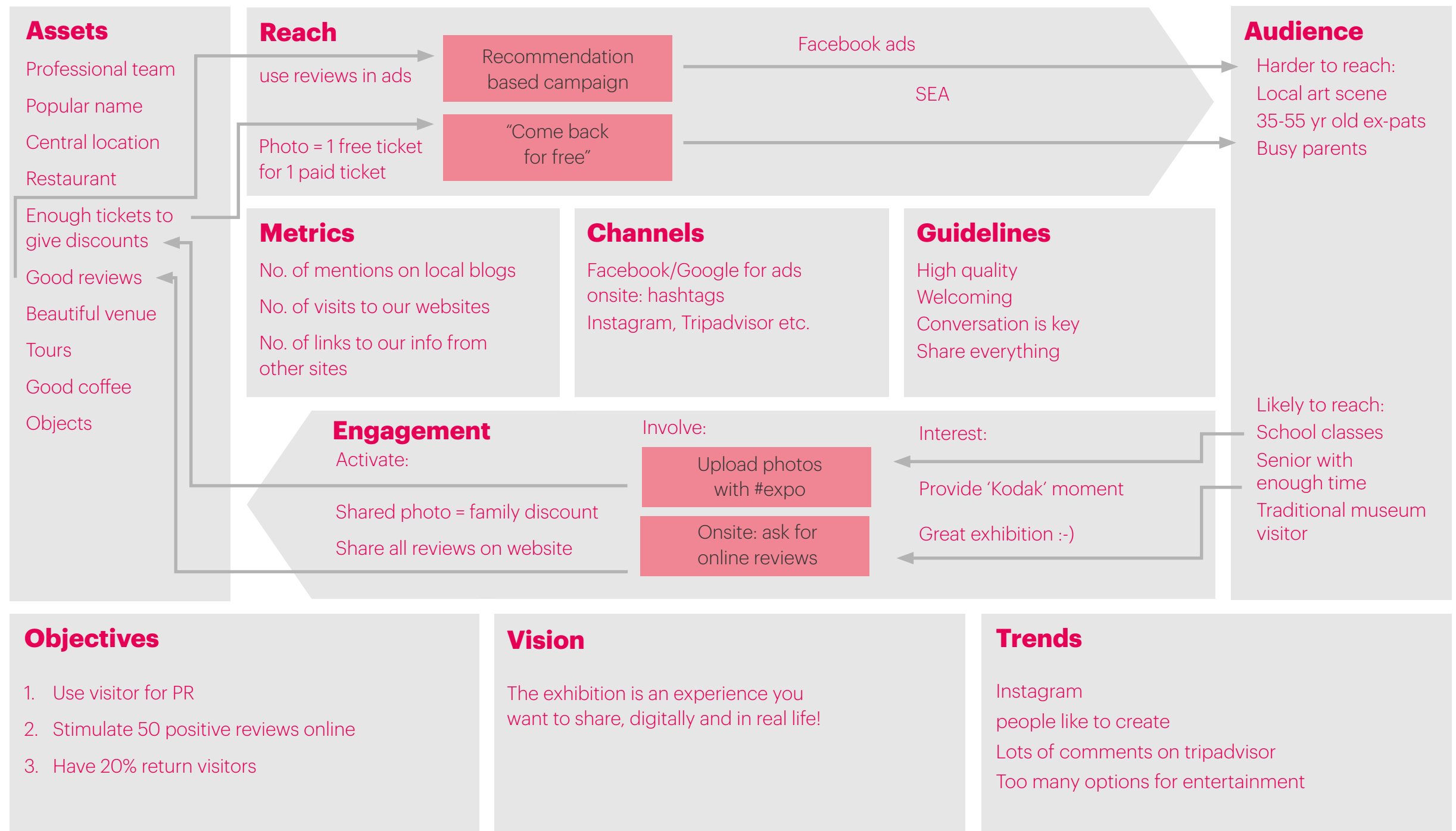
On the other hand they can benefit from the assets of everyone involved and become both a knowledge and experience base and a niche community in the digital age. Try yours!



## Digital engagement for an exhibition

For one-off events such as exhibitions and performances, 'strategy' may be replaced with 'campaign', although you should never underestimate the digital potential in the long run of looking strategically at digital engagement.

Extended runs, reprises or tours turn short events into multi-year productions, worthy of a strategy. This example focuses on stimulating visits by using word-of-mouth and specials as well as user-generated content to stimulate new visits.

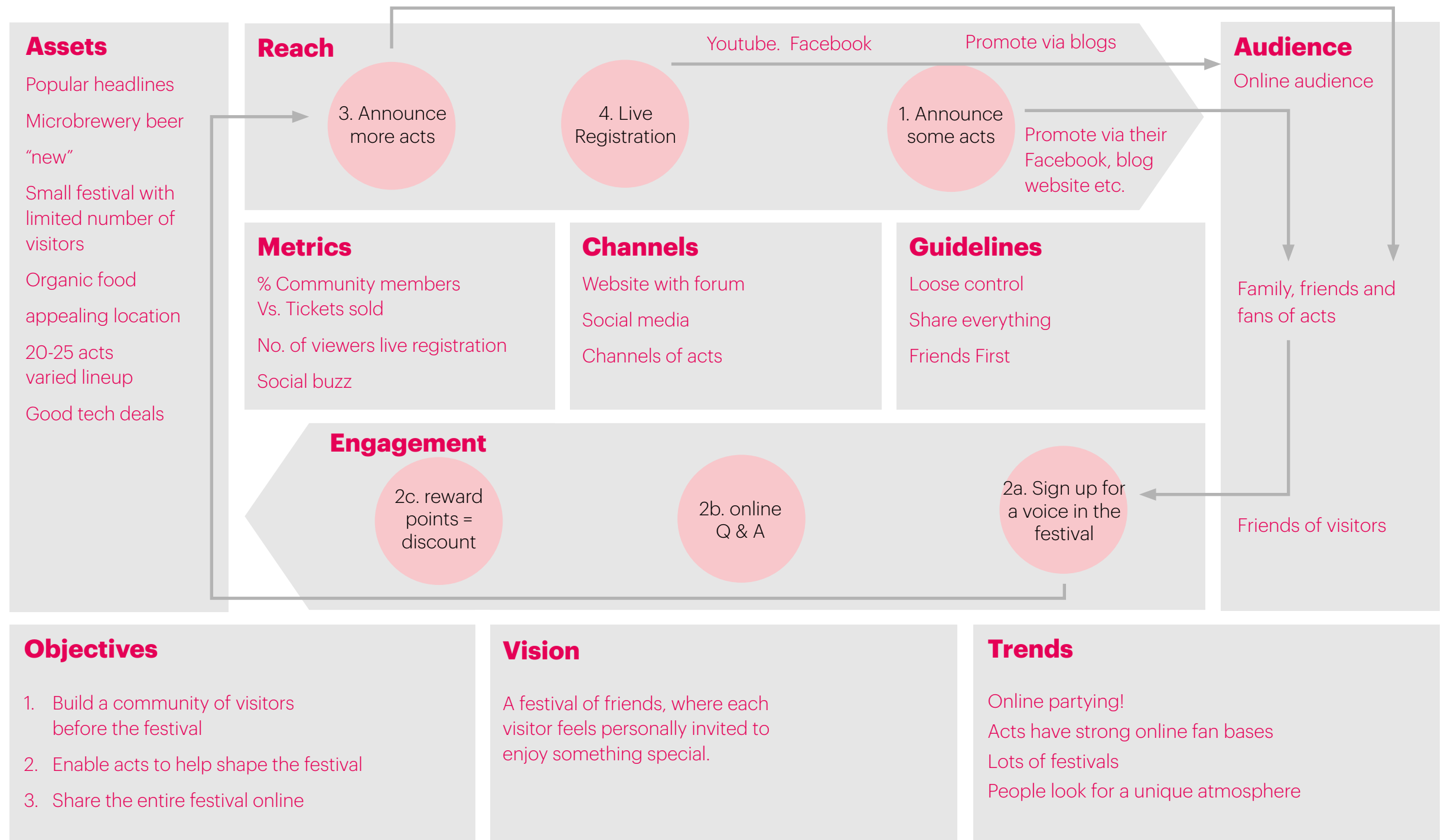


## Digital engagement for a festival

Festivals are among the most challenging and exciting events to design digital strategies for. Why? After years of preparation, everything has to go well in a very short time span, sometimes only hours.

Viral effects only work when you're planning on doing a follow-up, so you'll have to be creative to build something from scratch.

This example focuses on building trust through the acts and visitors attending the festival and registration for possible future editions.



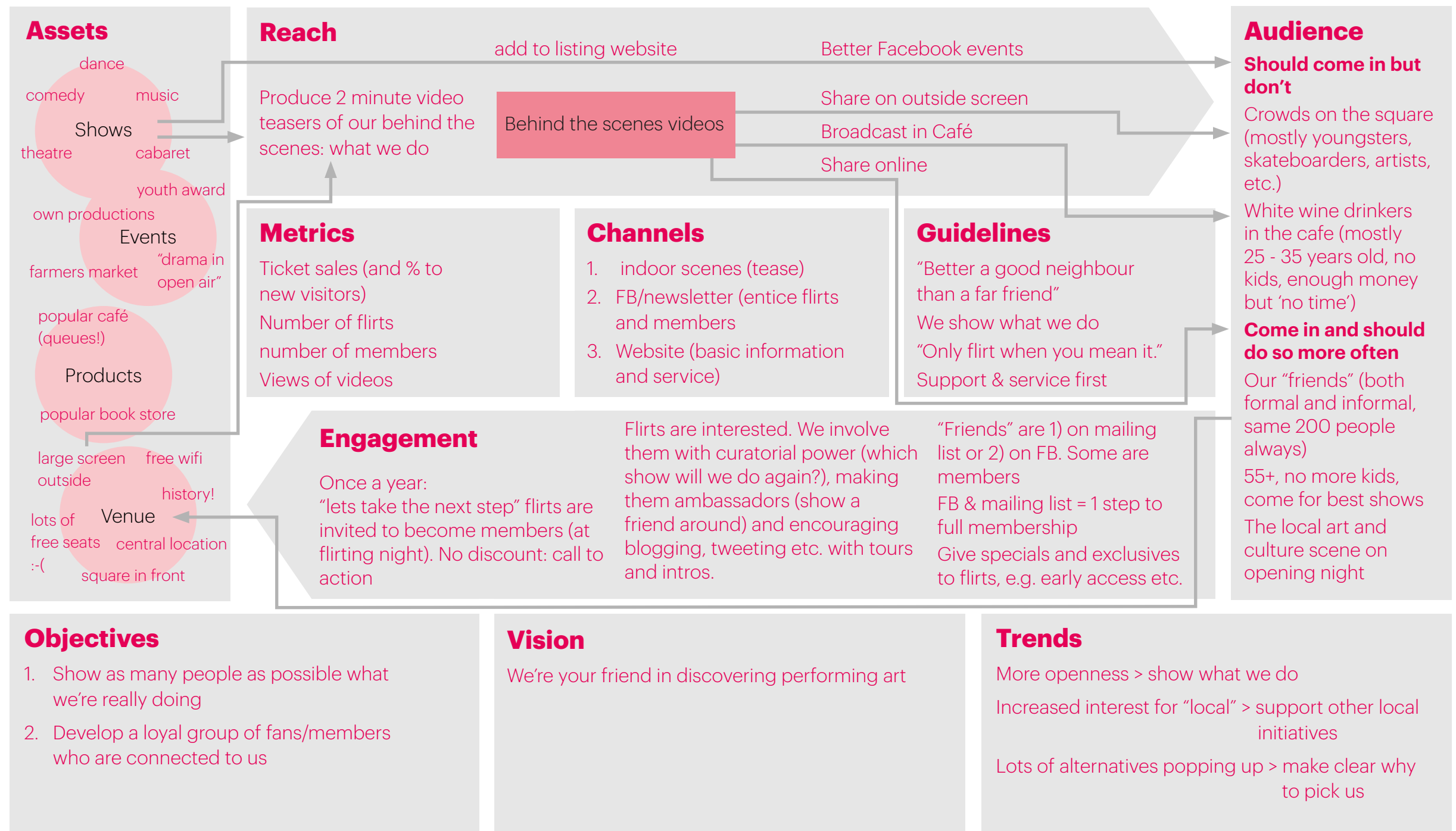


## Digital engagement for a theatre

A typical theatre is a wonderfully diverse place where people come to enjoy plays, dance, music and other performing arts, but also to eat, drink, socialise and maybe enjoy a small exhibition.

At the same time, the theatre is only the venue for all these fun things and visitors might relate more to the theatre companies and others using the venue.

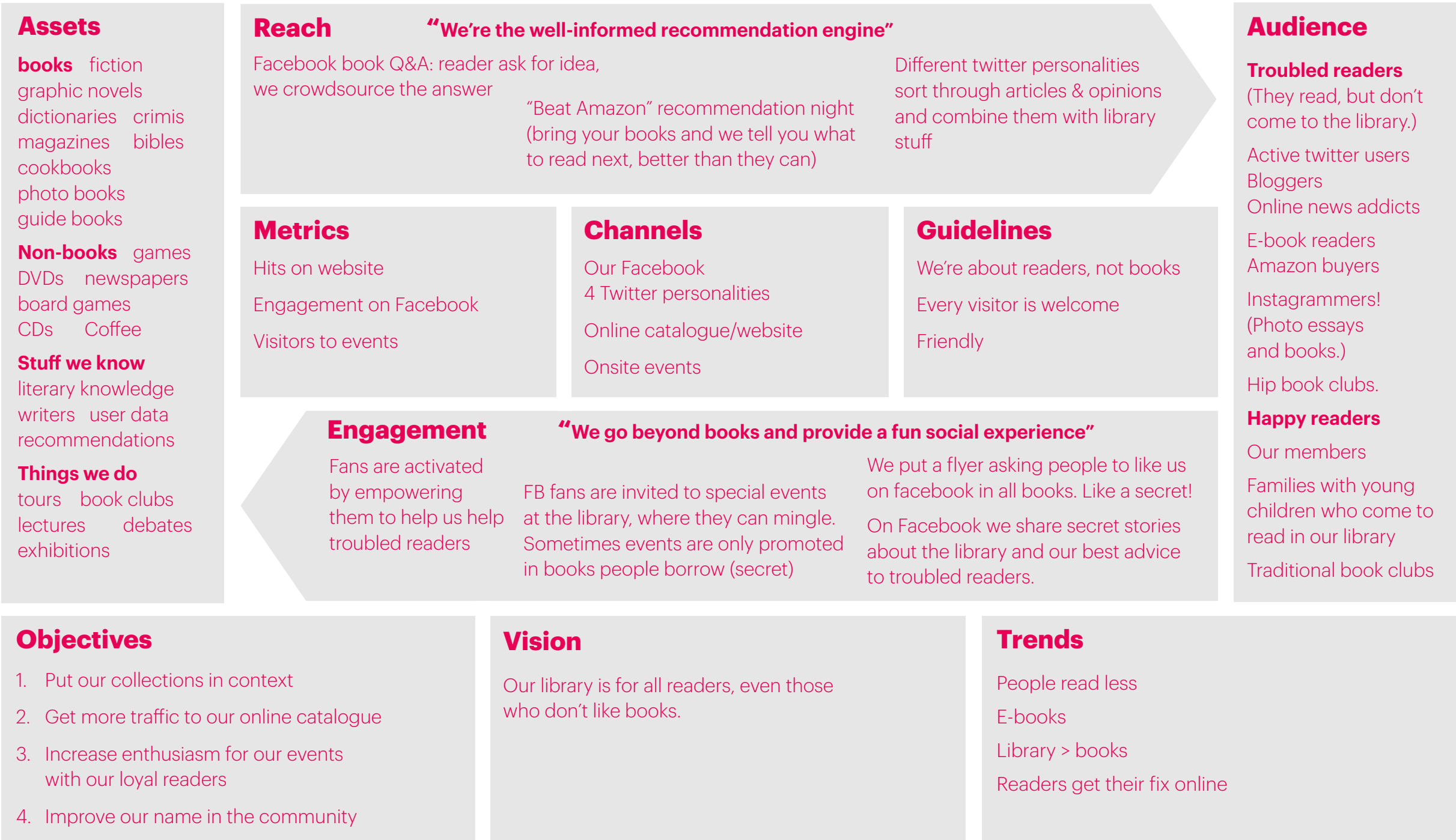
To build loyal visitors, this framework tries to turn Facebook fans into paying members and uses behind-the-scenes information to reach out to audiences.



# Digital engagement for a local library

The local library is where love of reading begins. The rooms full of books and readers are among our favourite places in the world. At the same time the digital revolution hasn't been easy on anything and anyone book-related.

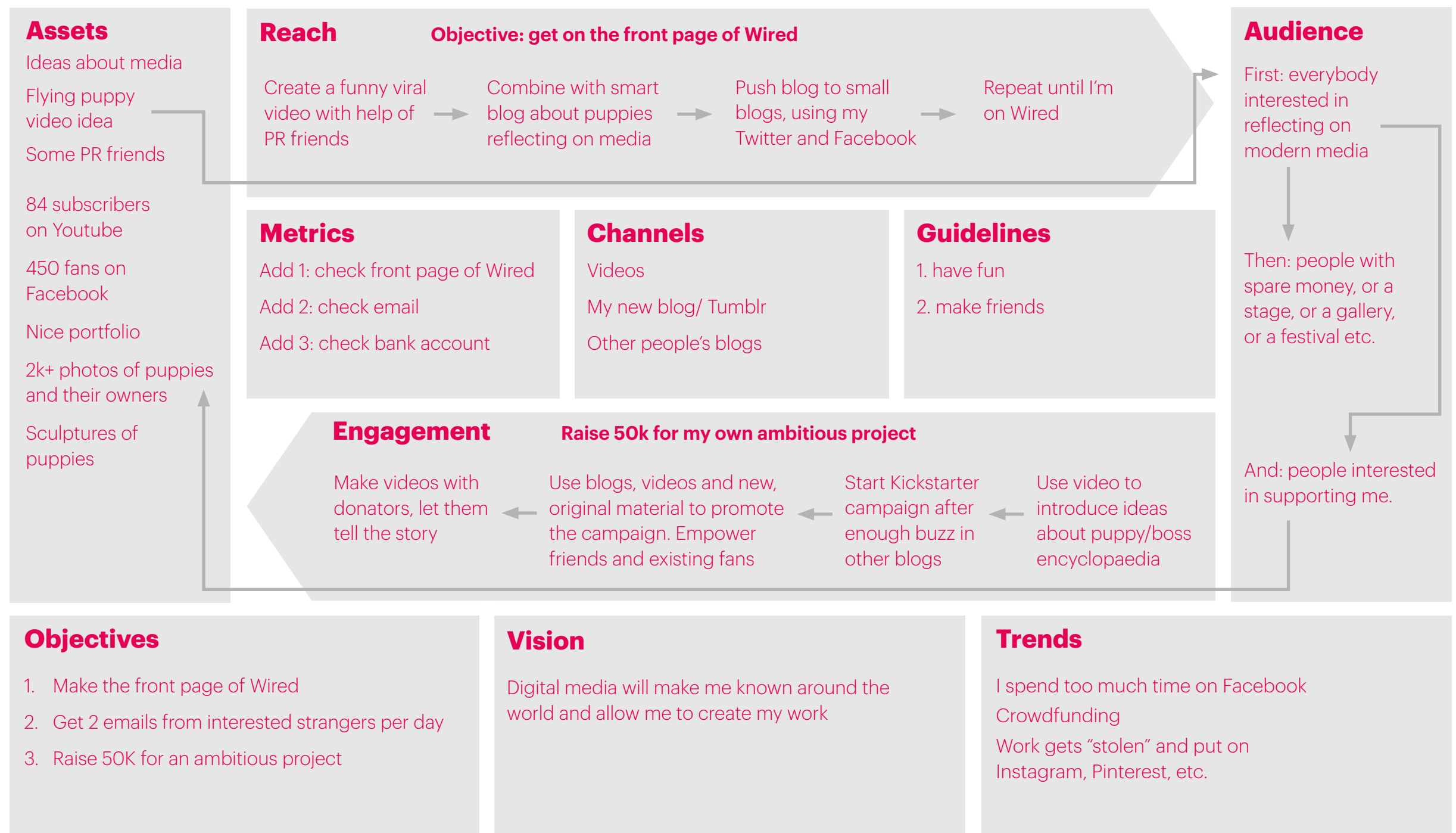
This example framework proposes a focus on online recommendations as a service and enticing readers to do more at the library.



## Digital engagement for an artist

Can you use the digital engagement framework for yourself? Well, yes, we believe you can. In this example we show how an artist could use the framework to find an audience, build a brand and connect with an audience.

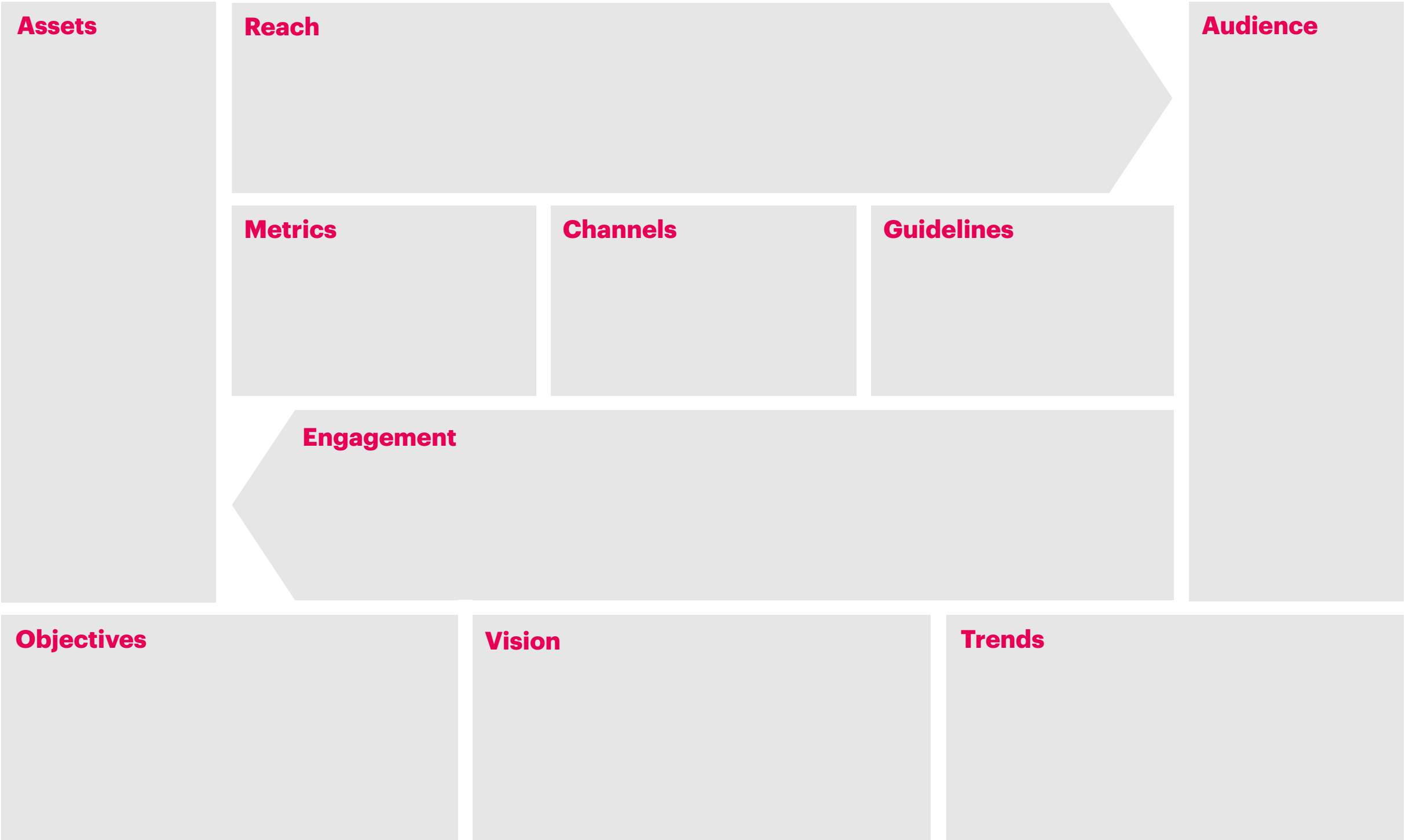
It also shows how, through crowdfunding, an artist might find alternative sources of income to make work. Of course any independent professional can use the framework similarly.





Your digital engagement framework

How about you and your organisation? Copy the ideas you like best from this book, your own imagination and what your team and colleagues share with you into this Digital Engagement Framework and start building from there. Good luck!



# Part H

## Making it happen

### 10 weeks to a digital engagement strategy

The Digital Engagement Framework helps you ask all relevant questions to develop a digital engagement strategy. But who will answer these questions? Who will ask them? And when?

Any DEF process will need a trailblazer. We assume that's you. You will be asking the questions. You will be finding the middle way in all the answers.

Who you'll be asking depends a lot on your organisation, but even if you're alone and working independently, you will have to ask other people. Directors, colleagues, visitors, competitors, external experts and anyone else who has something sensible to say about any of the elements of the DEF.

How you will ask them, again, depends on your situation and confidence with facilitating change and strategy development processes. Don't worry about asking for help: these things can be tough.

We recommend to work fast, include as many people as possible and break all the questions up in a number of creative sessions that you will facilitate. What such a process and such sessions might look like is shown in this last part of the book.

Week	Activity	Advice
01	Put a large empty DEF on the wall of your office. Buy post-its, pens, paper, charge your camera. Schedule meetings and sessions with key colleagues.	
02	Interview key colleagues (director, management team, educational staff, etc.) Do desk research about the competition	ask them about vision, assets and audiences
03	Tour your venue/location/office	look for unknown assets
04	Summarise your findings so far: What could the vision be? What are important conditions for your digital engagement strategy?	we make beautiful presentations of our findings to inspire people
05	4/6-hour workshop on trends, vision, objectives, assets and audiences	see next page
06	4/6-hour workshop on reach and engagement. Finish with guidelines and what your colleagues need in order to get the job done.	
07	Summarise the outcomes of the sessions and draft your digital engagement strategy.	
08	Get feedback on your draft from all involved. Do a reality check, e.g. with an external consultant.	if you don't feel 100% convinced about your strategy, repeat week 7 and 8 until you are.
09	Finalise the strategy with all the feedback.	
10	Present the digital engagement strategy to your directors or management team.	and start planning your actions!

A digital engagement framework workshop



Time	Activity	Advice
10:00 am	Welcome and introduction	
10:15 am	Warming up exercise: "Our organisation in 5 years time."	Make sure everybody has a shared goal and understands each other.
11:00 am	Trends: what are the top 3 developments affecting us.	e.g. ask people to write down their ideas first, then gain support for them in a short presentation.
11:30 am	From vision to objectives and setting realistic goals.	
12:30 am	Audiences: who are we doing it for?	You can try to build personas with real names to talk about audiences.
1:30 pm	Assets: what are we doing it with?	Here you can for instance use a technique called affinity mapping.
2:30 pm	Wrap up and conclusion.	Try to summarise as much as possible: "Our vision is ..., our objectives are ..." and ask people to agree or make adjustments.
3:00 pm	End	

**N.B.** This is just a draft of a workshop. We like using gamestorming techniques, structured dialogue and other creative methods to make meetings engaging and fun. Use lots of post-its, ask people to translate ideas into real life situations, build prototypes of activities and discuss core ideas and values until you're sure everybody is on board.



# Case Study

## A digital engagement strategy for education

### The National Gallery of Art, Washington DC

Late in 2012, the National Gallery of Art in Washington DC had no unified approach to public-facing digital projects. As a first step towards a strategic plan for the organisation, Dana Allen-Greil was asked to help the Department of Education develop a digital engagement strategy.

Dana says, “During December 2012 through February 2013, I conducted a series of nine workshops which, as a whole, included every staff person in the Department of Education.” For ease of organisation, the workshops were carried out with each of the departments that make up the Department of Education. She continues, “I think there are pros and cons to organising these sessions with individual close-knit departments.” A sure benefit of the approach was that colleagues knew each other well and often shared the same vision and ideas. On the other hand this meant a lot of work for Dana aligning the outcomes of the different workshops.

The workshops were short and high-paced. To counter the lack of knowledge and experience with digital projects among staff, Dana focused on the organisation-specific elements of the DEF and later added her own digital knowledge: “We talked about all of the Gallery’s assets, not just digital ones. And we talked about our educational ambitions, not just what would be achievable through digital. I knew that once I had the [organisational input], I could use my experience and expertise to help tease out the solutions in terms of content, platforms, and other specifics.”

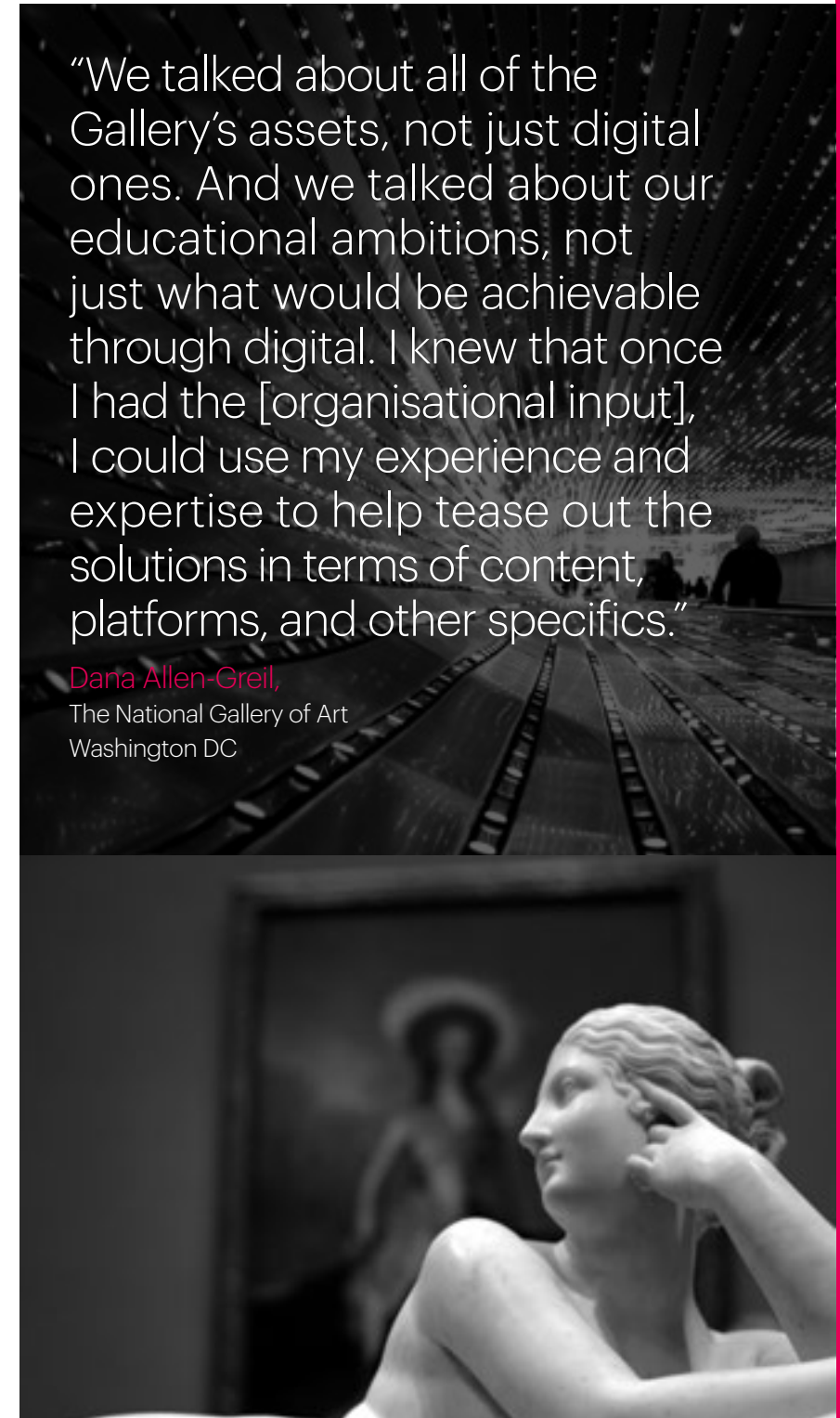
The workshops were highly participatory, involving structured discussions and lots of post-it notes. Because of the number of workshops, Dana could experiment with the impact of different ways to ask questions about elements. Some resonated better than others. For instance, when talking about the vision, the question, ‘If you were to win an award at the end of your career, how would you want someone to describe what you were able to accomplish?’ worked well, particularly for mid-career and older staff. ‘What might your audience say about how your program impacted them?’ was another way of asking this question that seemed to work well for people.

With so many participants, change management becomes key to success. Dana says, “During the workshops, I took photos of each completed sheet. To foster collaboration and model transparency, I created a wiki for the digital strategy planning that was accessible to everyone in Department of Education.”

Dana’s hard work and structured approach were not unsuccessful. Near the end of her strategy development process, the National Gallery of Art decided to appoint an outside consultant to do the same things for the entire organisation. The strategy Dana developed together with 50+ employees at the Department of Education serves as example and influential input in this overall strategic plan which is currently under development.

“We talked about all of the Gallery’s assets, not just digital ones. And we talked about our educational ambitions, not just what would be achievable through digital. I knew that once I had the [organisational input], I could use my experience and expertise to help tease out the solutions in terms of content, platforms, and other specifics.”

Dana Allen-Greil,  
The National Gallery of Art  
Washington DC



## Our best advice

So, we've just written a book about how to successfully implement digital media in your organisation and turn it into a social institution, and only now we're giving our best advice?

As we said at the beginning, any framework is a simplification of reality. And the reality of implementing a digital engagement strategy is rather complicated. Our best advice is meant to help you cross the divide between the simple framework and the complicated reality.

So, how to make digital engagement happen in your organisation?

**Jasper:** The most important success factor is to get everyone in your organisation on board. That's why we talk so much about workshops and involving your team. I call this urge and enthusiasm. Everyone understands the urgency and is enthusiastic about digital.

**Jim:** You cannot separate talking about digital engagement from discussions about your brand and overall strategy. Make sure these are and stay aligned.

**Jasper:** Your director doesn't have to understand digital, but he/she needs to trust you know what you're doing. Start with simple pilots before you develop complex strategies.


**Jim:** Don't be shy to hire experts for tasks you do not feel comfortable with. Building a website, designing an app, facilitating a workshop... In the end an expert is often cheaper than working all night to deliver on a promise.

**Jasper:** Build a network of likeminded people in and out of your organisation who you can ask for feedback and input. It's impossible to know everything yourself.

**Jim:** Start small and think big. It takes years for a digital engagement strategy to fulfil all its promises, give it some time.

More best advice? Follow blogs, go to conferences and talk to strangers as much as you can.





# workshop digital strategy

## Your turn: how to give back?

The first edition of the Digital Engagement Framework was developed late in 2011 on the back of a coaster, partly because legend tells us this is where great ideas are born. From there we adjusted and tuned and changed the framework until it became what it is today: a collaborative product that brings together years of experience and ideas from people from all over the world. That's also how we can encourage you to take this and use it to your own benefit. It's ours.

Although a book is always a pretty strong statement, this doesn't mean all ideas are fixed in stone. They will evolve and the framework will continue to change when the world around it changes. You are part of this process.

We'd like to encourage you to give back your experiences with the framework to the wider community. Review this book on your blog and add your own experiences, write about your digital engagement strategy development in magazines, tweet about your ideas. Share.

If you don't have a platform of your own, feel free to email your experience, ideas and feedback to us. We're also here to answer your questions and consider your ideas.

Thanks and see you soon,

Jasper Visser  
Jim Richardson



## **SUMO**

Sumo is a design company specialising in the arts and cultural sector. They create great design which turns heads, grabs hearts and inspires audiences to attend the arts more often.

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## **inspired by coffee.**

Inspired by Coffee is an agency for digital strategy. They help cultural organisations excel in the digital age with better audience development, business models and communication strategies.

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