National Assembly of State Arts Agencies
KNOWLEDGE ★ REPRESENTATION ★ COMMUNITY

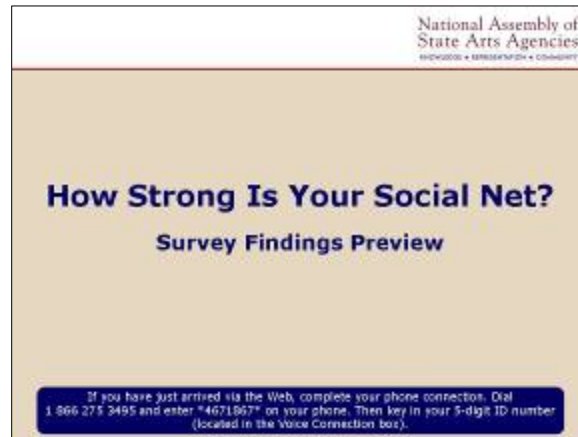# How Strong Is Your Social Net?

Thursday, September 15, 2011
Web Seminar
Abridged Transcript

Introduction

Jonathan Katz: Hello, everyone. It's my pleasure to welcome all of you to our web seminar. Our subject for today is social media. This is a timely topic because, as we are all experiencing, technology is having a profound effect on the arts. New media tools and social networking are radically changing what it means to produce the arts, what it means to participate in the arts, and how arts organizations need to organize and manage their work. Today's presenters are going to share some fresh intelligence on how arts organizations are adapting to these changes. Our good colleagues at Trudel MacPherson will share results from a new survey that sheds light on what technology strategies are—and aren't—working for the arts field. That survey is called How Strong Is Your Social Net? and we're delighted to be able to get a special preview of its findings today. Now I'll turn things over to Sue Struve, NASAA's communications manager, to get things under way. Sue?

Sue: As Jonathan mentioned a moment ago, this research is being conducted by Trudel|MacPherson with the assistance of Sen Associates. We're grateful to have all three project principals with us today.

Up first, we will hear from Rory MacPherson, who will tell us a bit about "whys and whats" of the project. Rory worked for nearly 20 years as a program officer with The Wallace Foundation, where his role was supporting arts organizations' strategies for building participation in the arts. Rory has also worked as an arts writer and editor and as a composer and musician.

Mary Trudel is cofounder of Trudel|MacPherson Arts Consulting. She is a marketing and audience engagement expert based in New York City with experience in consumer products branding and communications strategy. She previously served as senior arts communications officer at The Wallace Foundation, where is where she met Rory.

Jai is a digital communications expert and management consultant based in New York. He advises a variety of commercial and nonprofit clients, primarily philanthropies and grant makers, on digital communications strategy and measurement. And now, I'll hand the podium over to Rory.

Survey Findings Preview

Rory: I am going to start things off by answering the existential question, why are we doing this? My colleagues Mary and Jai and I have noticed that digital media is an area where there is a lot of interest and excitement, but not a lot of reliable information. We've heard a lot of anecdotes and sometimes we see a sprinkling of statistics, but it is hard to see the big picture because no comprehensive studies of adoption and usage of digital media have been done to date. We have

conceived "How Strong Is Your Social Net?" to be that benchmark and provide the field with a snapshot of this dynamic environment. Some of the questions we are trying to answer include: what forms of social and digital media are being used by arts organizations, to what purposes, how frequently, what do they perceive as the benefits and obstacles to implementation, and how do they measure the effectiveness of their implementation. Many of the groups we spoke to, even those who are acknowledged leaders among their peers, are challenged and perplexed by social media, don't know if they are communicating compellingly, how they should assess their efforts, what to do with the measurements they are taking and whether or not they are connecting authentically with their patrons and fans. Another reason this report is important is that all media are now digital—even those that may be created in an analog format; even hand-drawn or -painted artwork is likely to be captured in a digital format to be used and shared. Ease of distribution was the hallmark of the original digital media growth, and the newest social media has only increased that exponentially. Furthermore, social media is changing arts appreciation into arts participation, and audiences into users now can even become collaborators. Some of you may be familiar with Eric Whitacre's most recent Virtual Choir, where an international group of over 2,000 singers from 58 countries auditioned, rehearsed and performed new choral work from that conductor all over the medium of YouTube. Digital and social media are changing the artist and audience relationship, so it is crucial for arts providers to facilitate that process and remain relevant in that dialogue.

Our survey is national in scope and we have received over 1,500 arts groups from a wide array of organizations, nearly half of which have budgets under $500,000 a year, which coincidentally parallels the profile the national make-up of nonprofit arts groups. We are really pleased to have such a strong response from smaller and midsized groups. We launched our survey at the end of last year and gathered a broad preliminary set of data through the kind endorsement of over 47 convener organizations, such as local arts agencies, national membership organizations and 13 of the state arts agencies that publicized the survey to their constituents. Some of them were following up from an invitation that NASAA sent out. All of these intermediaries will receive a customized report on the data from your constituencies along with our analysis and comparisons to national averages. And finally, last July, we made the survey available to unaffiliated groups and that helped boost our overall sample and reach a broad cross section of organizations.

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About this project (continued)

- What is the scope of our research?
  - National: all 50 states
  - More than 1,500 respondents to date
  - Arts organizations of all types and sizes
  - The project was initiated in December of 2010
  - National baseline gathered by invitation (47 arts conveners total), open nationally since July

We hope to achieve a broad overview as well as deeper trends in a couple of ways, first by looking at trends from organizations with specific characteristics (geographic regions, budget, specific artistic disciplines) to subsets that manage their digital strategies in particular ways. For example, which departments are responsible for management of digital media, who is empowered to speak for the organization and what are the attitudes of management to the adoption of social media? We also gathered many responses to our open-

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About this project (continued)

- What do we hope to accomplish?
  - Provide a broad snapshot of the state of digital communications in the arts
  - Provide deep insights into attitudes and trends
  - Track this data annually, examine changes from year to year

ended questions, and good portion of the respondents identified themselves to us to allow us to conduct follow-up and dig deeper and develop many profiles of interesting and illustrative practices for our report. Finally, we plan on making this an annual effort to track trends.

We will consider the data that we gather by the end of September to be this year's complete batch and will implement our full plan of analysis on that data set. Over the next two months, we will send our custom reports to our partner conveners who helped us assemble the cohorts of respondents. We will then release the full report in November. After the release of the report we will be presenting the data gathered at various regional and national conferences.

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About this project (continued)

- The project so far
  - National survey will close September 30th
  - Releasing the full national report in the fall
  - Presentations scheduled
    - SouthArts: September
    - Grantmakers in the Arts (GIA): October
    - National Arts Marketing Project (NAMP): November

The data that we are sharing with you today is still based on preliminary figures, both because results are still coming in and because we have yet to do the more fine-tuned analysis that will be conducted after the September deadline. We hope that today's presentation will whet your appetite for the forthcoming full report. And now I will turn things over to Mary Trudel to go over some of the top-level findings.

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Caveats

- This is data thus far—the survey will remain open through September 30th

- We expect even more insights when we run additional analysis on the complete data set

Mary: Hello everyone, I am here to give you the good news that the panic is over. We first started hearing about it when we began the survey as a fire drill or a gold rush, but what we found through our research is that people are really starting to get up on top of this learning curve and the panic is over.

(Mary launched a live poll assessing participants' current use of social media.)

Trudel | MacPherson	How **strong** is your **social net?**

The good news

- The panic is over!

- Adoption of digital media is on the rise, but more importantly, so is experimentation

- Budgets are not a constraint: many people are being creative with it—it really is an equalizer

- Neither is geography: much interesting activity is away from the coasts and largest metro areas

Almost half of you are using social media a great deal, which is a little less than the numbers we are seeing, 24% of you are using it a moderate amount, 26% are using it a little bit, but we are happy to see only 6% of you are not using it at all. This is comparable to the numbers we are seeing nationally. The adoption of digital media is certainly on the rise. More importantly, and this is especially good news for smaller organizations, is that experimentation is on the rise. The risks of making mistakes are vastly overwhelmed by the opportunities to connect with constituents. And interestingly, budgets are not a constraint; many people are being highly creative with social media and even viewing it as an equalizer. Digital media has democratized communications. You do not need a large budget and big staff to be extremely effective. And geography is not a stumbling block either. A lot of really interesting things are happening away from the coasts and major urban areas.

Most respondents are reporting interesting reports. Some major successes have been coming to our attention, and we are delighted to see that there are some places where social media is being described as mission critical. That is a little less than 10% of respondents, but that is a very good sign. Groups are also beginning to understand that they have to let go of some degree of control. Trust is really cheaper than control. The risks are mitigated by the opportunities. E-mail is still king, everyone is using it; it is tried and true and it is a mistake to think that it is boring or the old way to communicate. It is so ubiquitous, even more so than snail mail these days.

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The good news (continued)

- Most respondents are reporting interesting results, and there are some major successes
- Groups are starting to understand that they must let go of some degree of control
- Email is still king—respondents are almost universally using it, it's tried, true, and safe

There is still a ways to go in some areas. Although competitive pressure remains a factor in taking on social media, it is no longer a driver. The landscape is still fragmented, but there are some areas of best practices emerging and we will be drilling down on those in our full national report. One area of concern is that there are missed opportunities to really connect and engage. It is called social media for a reason. It is about two-way communication, not one-way, and we are finding that a lot of organizations are using social media as a billboard and they are blanketing. It is much more important to have deep engagement with a strong

Trudel | MacPherson — How **strong** is your **social net?**

Still a ways to go in some areas

- Competitive pressure remains a factor (but thankfully not a driver)
- The landscape of social media is fragmented, but some best practices are emerging
- There are missed opportunities for audience targeting and engagement—most are still "blanketing"

circle of fans and supporters than it is to have hundreds or thousands of followers who aren't engaged with the organization at all.

Part of the tendency to treat digital media as a one-way is that most arts organizations are resource challenged. We are seeing good measurement of consumption, but uneven measurement of interaction. We think it very important to measure what people are saying about you and what they are doing. Over half the national respondents have not changed anything based on audience feedback, and we think this is a real missed opportunity for groups to connect authentically with their strongest supporters and fans. It is a little like calling someone on the phone and then hanging up when they say hello. Digital media is a two-way street and you really need to make it worth their while to connect with you by answering them and responding in some authentic way.

Trudel | MacPherson — *How strong is your social net?*

Still a ways to go in some areas (continued)

- There is still a tendency to treat digital media as one-way communication
  - Most arts groups are resource challenged
  - There is good measurement of basic (consumption) metrics, but uneven measurement of interaction
 - Over half of national respondents have not changed anything based on audience feedback

We are also seeing that digital media are still not integrated into overall communications strategies in many places. They are still an outlier handled by interns or the "tech" people, and the quality control is often very uneven. The best use of social media is as a part of your overall communications strategy. It really should be a piece of the personality and outreach of an organization, regardless of the platform. It is a way of talking about who you are and telling people what you do. Part of this lack is reflected in the fact that there is not a consistent zone of responsibility. We have seen on one end of the spectrum it is assigned to interns, or on the other end everyone pitches in, which are really two extremes of the same problem. It really needs to integrate into the breadth and voice of the organization.

Trudel | MacPherson — *How strong is your social net?*

Still a ways to go in some areas (continued)

- Digital communications are still not integrated an overall communications strategy
  - Still treated by many as an "outlier" compared to more familiar "traditional" channels
  - Quality control for digital media is uneven
  - No consistent zone of responsibility (assign to interns, or everyone pitches in—two extremes of the same problem)

We have had more than 1,500 respondents nationwide thus far from over 840 towns, cities or major metropolitan areas. Almost half have operating budgets under $500,000, which mirrors the national distribution of arts organization size. And, we are getting responses primarily from the people who are actually doing this work, over 75%. We think we are getting some really authentic responses. There has been widespread participation. Of course the coasts have more responses, as they have greater population density, but we are pleased that there is not a giant hole in the middle of the country as so often is the case.

Trudel | MacPherson — *How strong is your social net?*

About the respondents

- More than 1,500 respondents nationwide
- From 840 towns, cities, or parts of major metro areas
- Almost 50% are organizations with operating budgets under $500k
- Most respondents are directly responsible for digital and social media in their organizations

Here you can really see the distribution of the over 840 towns, cities or major metropolitan areas.
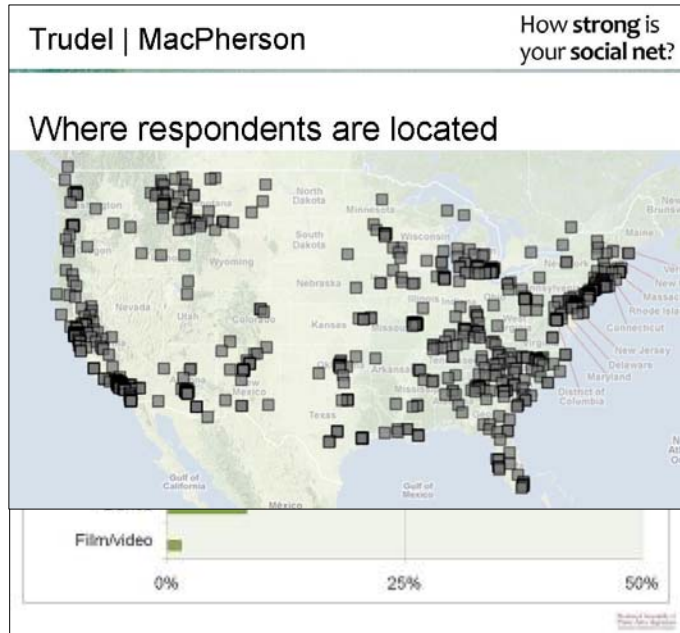
We have gotten responses from multidisciplinary arts presenters, visual arts organizations and museums, film and video producers and music organizations, dance organizations, theater, and a category called other for those who did not fit into any of these categories.
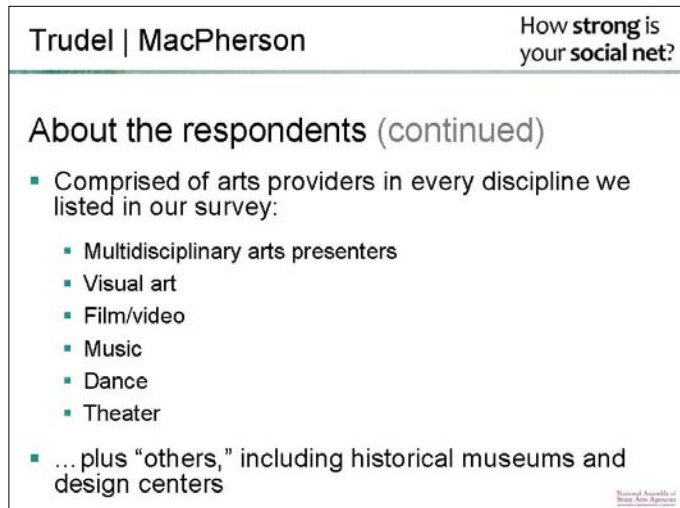
Here you see the type of group by number of respondents. The biggest group is the multidisciplinary, and then other and theater are about the same, and then music, visual arts, dance and film.
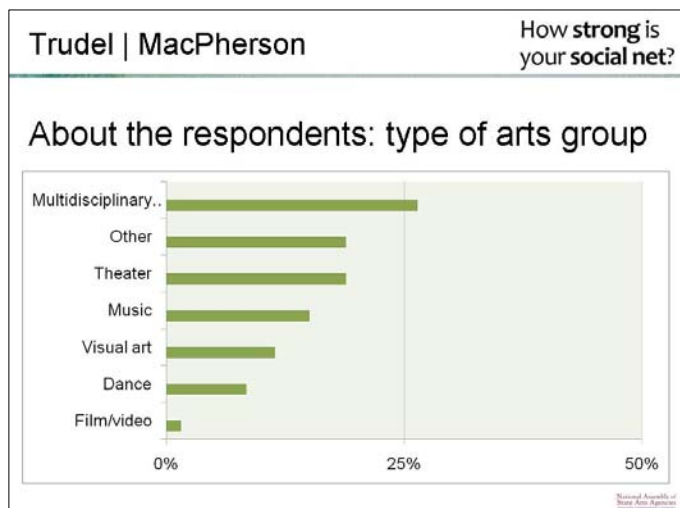
And here we have the groups broken down by budget. We told you that almost half have budgets under $500,000, but here you can see that we also have a broad participation with 20% that make up the $500,000-$1 million, 25% in the $1 million-$5 million, about 8% in the $5 million-$10 million, and 5% in the $10 million-$20 million range. So you see this mirrors the national distribution of nonprofit arts organizations.
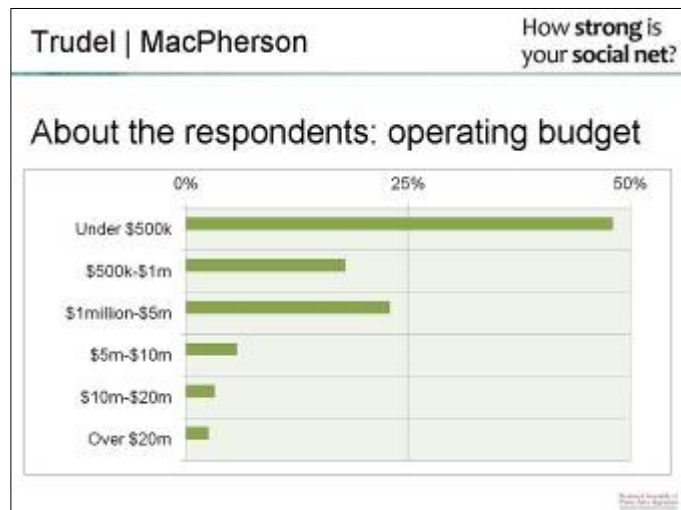

Let's take a quick look at what channels they are using. As I said, pretty much everyone is using e-mail constantly. Facebook is number two and website is also pretty strong. And here it is not just a static website of the old-fashioned billboard design; we are seeing more websites with greater interactivity, allowing organizations and constituents to interact in a more interesting way. Now Jai is going to take you through our analysis of how digital media is working out for arts organizations across the country.
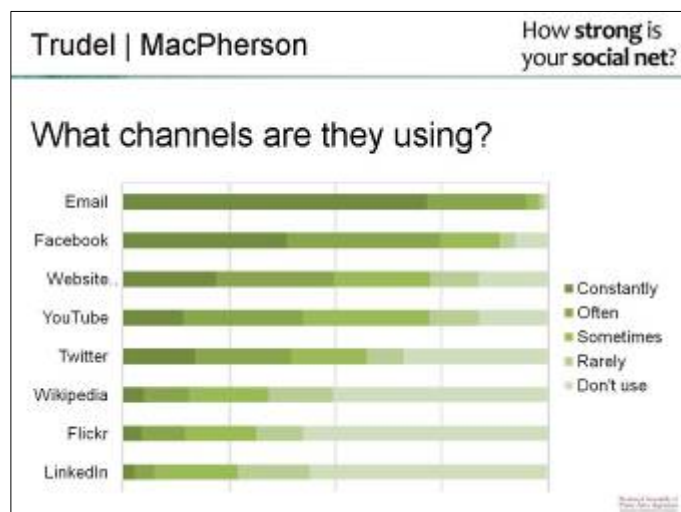
Jai: Before we dig into the figures that we have, we wanted to launch a poll and see what results arts groups in your state are reporting in using digital and social media and how it tracks with the data we have collected thus far.

(Jai launched a live poll to get a snapshot of participating state agencies' digital media results.)

Looking at the chart that we have up right now, we were primarily looking at four categories, ranging from what was most abstractly related to monetization to actual sales of tickets. What we saw was

basically a shifted bell curve with a massive number of respondents reporting some results and good results. Based on the poll we just took, your results are fairly similar. Everyone is kind of cautiously saying "some results." What is really interesting here is the top of the chart, where people reported very best or major results. We did receive a significant number of those.
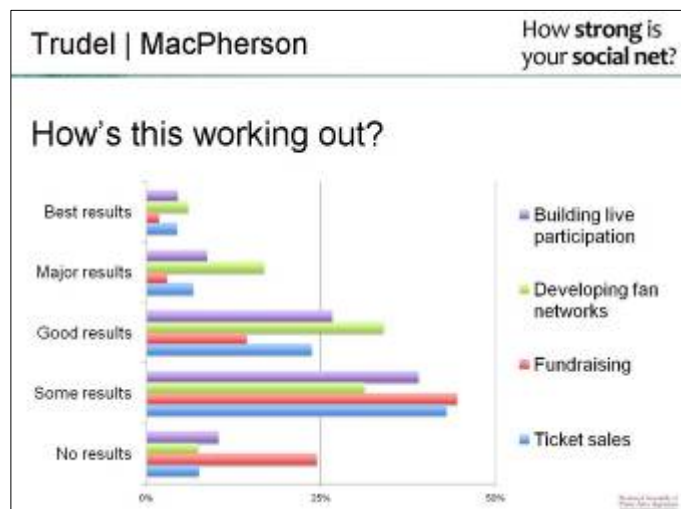
We have received a surprising number of write-in responses, which were optional on the survey, and were delighted with how many people wanted to share their stories. We collected a couple that we thought were quite exceptional, including a ballet company in California that managed to sell out in-studio events that they only promoted via social media. Similarly, a small visual arts organization in Washington state had a series of small concert events on weeknights, and by publicizing this on Facebook and Twitter, they were able to make these events profitable. An arts presenter on the west coast ended up getting rid of a print brochure and then taking that capital and reinvesting it into social media. They ended up seeing a year-over-year ticket sales increase of 26%.

Here are some examples of the feedback we received in the survey. They ranged from reporting that their organization had hired dedicated staff to talking about successes related to digital media, and we even received some comments regarding successes of digital media experiences during live performances. They have also talked about building huge communities of friends and followers and how their fans are responding favorably to the increased interaction. Others have done some more interesting things, like a 48-hour sale using only on-line and social media, which resulted in breaking their box office record.

(Jai launched a live in-session poll to general idea of the internal attitudes towards social media within participating state arts agency and guest organizations)

Sixty-five percent of our respondents said that management was excited about digital media, and less than 7% claimed there was internal resistance. This was very interesting, because our experiences on the ground, even just one year ago, were very different. Your poll results show that you are matching pretty closely what we found nationally.

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How's this working out? (continued)

- A mid-sized ballet company in California sold out in-studio events using only social media.
- A small visual arts organization in Washington State sent an email plea for an undersold concert—enough responded to turn it profitable.
- An arts presenter on the west coast did away with a print brochure and got into social media. Ticket sales increased by 26%.

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How's this working out? (continued)

- "We now employ a full time New Media Manager and a part time Media Producer on staff."
- "Our best experiences are positive feedback we get from patrons after seeing a show."
- "We surpassed our goal in record time and had thousands of fans visit us for free!"
- "We broke our box office record by holding a 48-hour sale that we promoted using Facebook, Twitter, blog posts, and YouTube."

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Internal attitudes toward digital media

- Respondents report positive attitudes on the part of management
  - 65% said management is "excited" about it
- Less than 7% report internal "resistance"

In terms of internal attitudes, less than one-third described getting into digital media due to pressure. What that means is that there is a competitive pressure in the environment, but it is largely positive. Organizations are not necessarily being driven into these areas and finding them uncomfortable, but are rather seeing the benefits to adoption. Thirty percent of our respondents said that their audience expects it of them and that getting into digital media is meeting their expectations. About 25% reported being driven by peer or competitor pressure as one of the reasons they began using digital media, but just under one quarter reported being daunted by the technical aspects.

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Internal attitudes toward digital media (continued)

- Less than 1/3 reported getting into (or struggling with) digital media as a result of pressure

  - 30% said "our audience expects it of us"

  - Approximately 1/4 driven by peer or competitor pressure

  - Just under 1/4 daunted by the technical aspects

We received some very interesting results from a question regarding whether staff had the time and willingness to manage digital and social media. Almost half of the respondents felt that their staff did not have the time or willingness to properly engage. Breaking that down a bit, 30% somewhat agreed with that statement, whereas 7% strongly agreed.

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Do organizations' staff have time and willingness to manage digital and social media?

- National: almost half of respondents feel that their staff does not have the time or willingness to properly engage

  - 30% thought so somewhat, 11% thought so, 7% strongly (almost 50% overall)

We asked about website management and mobile platforms as well, in order to look at what kind of resources organizations are using to manage their websites as well as how well they are adopting mobile devices. Just over half the respondents mentioned that they were using internal, proprietary or custom-built solutions. This is a concern to us because proprietary or custom-built solutions develop and evolve more slowly and are more resource intensive to improve and upgrade. That means that potentially 50% of respondents are on a slower track in developing with newer technologies. Only about 10% of respondents were using

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Website management and mobile platforms

- Just over half of respondents manage their websites through "internal, proprietary or custom-built solutions" (51%)

- Only a small number use open source systems (10%)

- Use of mobile-accessible applications is on the rise
  - Social mapping tools (38.8%)
  - Virtual tours (8%)
  - Interactive experiences (contests or games) (21.3%)

open-source systems, although we think this is going to be one of the growing trends. In our experience on the ground there is a huge sea change within nonprofit organizations of all types starting to embrace open-source technologies. Use of mobile accessible applications is on the rise. A surprisingly large number of organizations are using social mapping tools and just under 10% are offering virtual tours. We think this is a great use of mobile applications to extend the experience of your organization outside of the actual physical walls. A goodly number are also

involved in creating interactive experiences, such as contests and games. As we see through on-line services, gaming is an extremely engaging way to interact with your audience.

But what is being communicated and how it is being measured? We found that social media is being used to increase attendance and enhance the audience experience, and we think this is a very positive step as organizations are beginning to think more about the content they offer rather than the vehicle. About three-quarters are offering background on programming and almost the same are using social media for last-minute ticket sales. We received some very interesting feedback on coded offers; about a quarter are using coded offers via places like Twitter and so on to help track. And 65% are tracking e-mails.

Looking at whether digital and social media are delivering on their promise, roughly 70% of respondents thought so, with a third responding strongly.

Looking at some early conclusions and insights we are seeing some patterns and trends, although we have yet to really dig deep into our data. We think the next real hurdle is going to be integrating digital communications into a holistic policy. We are still seeing digital media treated as an outlier or as something to be jointly owned by the whole organization. We are seeing arts groups move from experimentation to gaining confidence to present what they know. Some of them are very smart expressions of stuff like, 'We know ballet, this isn't about knowing Twitter, it is about knowing what we know and putting it out there." Audiences are responding accordingly. We are seeing that groups really shouldn't take on interaction unless they can deliver. Many are reporting resource issues after having launched headlong into these things. It isn't that they shouldn't be involved, but it looks bad when they are not active, kind of like not saying hello when you pick up the phone. Some of these organizations may not need to

converse in all the ways that digital media allows; their particular brand may not need that type of permeability.

We found that groups are not always thinking about what is measured and why. We fully expect a lot more granularity in next year's measurement of engagement. A lot of organizations are starting to measure engagement, but by and large it is about how many page views, how many site visits, how many friends on Facebook. As the field is discovering, quality is really more important than quantity in most cases. On-line communications work in multiples, of 1,000 Twitter followers it maybe only 4 who are remixing and rebroadcasting an organization's on-line content and making it really land out there. We assume that more people will become aware of this and really start measuring interaction.

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Conclusions and early insights (continued)

- Consider what is measured and why
  - Organizations are beginning to measure engagement and interaction
  - Quality is more valuable than quantity: online communications work in multiples
    - The hard part is finding and engaging the influencers

Rory: There are some things that grant makers can do to help arts organizations better integrate digital communications into a more holistic policy. We think it is crucial that arts institutions consider their mission, history and the unique public value that they provide as well as their more immediate communications goals when they are planning, refining and carrying out their digital media strategies. The people who are targeted for social media efforts should be well defined and their interests and preferences gathered and analyzed regularly. The messages delivered and the conversations engaged in with target audiences should have a clear purpose and provide opportunities for them to take specific action. Are there ways that support can be mobilized, and the support of their networks? How will that support be measured?

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Conclusions and early insights (continued)

- Approaches that grantmakers can use to help arts organizations integrate digital communications into a holistic policy. Look for and promote:
  - Alignment with organizations' core mission and values
  - Well-defined target populations
  - Opportunities for mobilizing support

Expanding efforts takes resources, so groups need to consider their capacity in terms of staff, infrastructure, expertise and budget. Thinking strategically to allocate scarce resources often means doing a few things well versus trying everything under the sun in a cursory way. Trying out many options is especially tempting in the case with social media where the tools are free. However, the care and feeding of your social media outlets is time intensive. Encouraging greater connections with fans and followers means providing opportunities for them to contribute their own ideas and positively identify

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Conclusions and early insights (continued)

- Look for and promote:

  - Wise allocation of resources
  - Encouragement of fans, followers and interested observers
  - Measurement of impact and interaction

themselves within their own networks as enthusiasts. Many groups are finding ways to offer benefits directly to their fans through social media, whether it is by offering discounts, access to special events or early knowledge of insider information. And finally, we find smart organizations measure what on-line audience members see—page views, numbers of "likes," followers, etc.; what they say—comments, questions and opinions; what they feel—through feedback and the extent to which users share information to their networks. And finally, smart organizations measure what they do—increased ticket sales, or stronger advocacy turnouts. Now we look forward to responding to the questions you have submitted. Sue?

Q&A

Sue: We have received quite a number of questions today. Here's the first one. What is the most important first step when designing a social media strategy?

Mary: The most important first step is really total organizationwide, staff and management buy-in and agreement on targets and goals. That should lead to a policy, marshalling of resources and projects that everyone can get behind. For example, in a small choral arts group that was mostly volunteer, the director of communications, who was also a volunteer, was able to get the choral members to use their own social media opportunities to talk about upcoming concerts. When they first started, the members thought it would be wrong since they were members and thought it would appear self-serving. They were also unsure as to how to do it. Making it a policy and offering a primer on how, she was consequently able to mobilize the hundred members, and their Christmas concert sold out. It is really important to think of social media as a whole outreach that involves everyone in the organization so they feel a part of it and understand their appropriate role.

Sue: Another question has come in regarding technology tools. How can arts organizations keep up with the constantly changing environment, with new social media tools rising and falling constantly?

Jai: This is something that we hear a lot when speaking with people. I want to report an interesting phenomenon that I hope will provide at least a degree of reassurance, if not fully answer the question. Several of the people we spoke with had never been involved with social media directly, and many of them from their own personal experiences began to get into it and realized that it really wasn't that hard. Before they knew it, were actually becoming experts and started to be regarded as such within their organizations. By and large they were also very happy to teach others what they knew and show them that it wasn't very difficult or arcane. Related to this is what I would consider the best advice: when you are involved in social media, pay attention to social media and look at what other people in your field are doing; that will help give you an idea of where your audience is. The second bit of prescriptive advice I can give is that if something isn't working for you and you are really committed to making it work, by all means try—but if it doesn't work, feel free to abandon it. One anecdote that we love to tell is about an organization that invested in doing podcasts, but they just didn't take off. What they told us was despite it being a failure, since only three or four people were actually downloading it, very few people actually noticed them fail. However, what the podcasts did do was get them really good at making video, and now they get millions of page views.
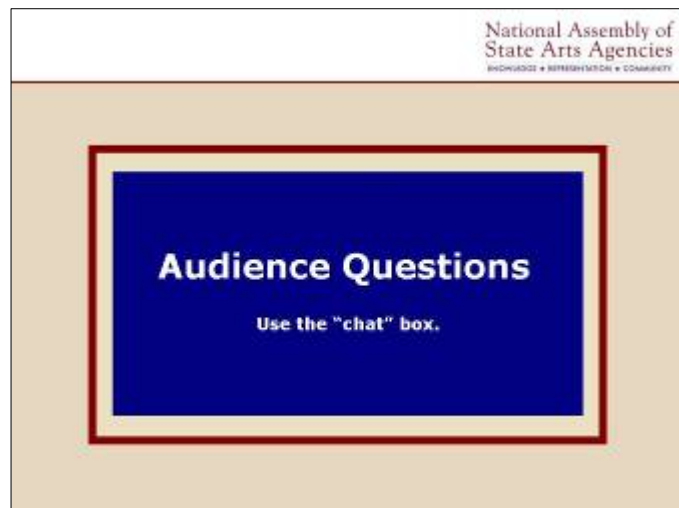
Sue: Here's a great question. Which is the greater hurdle, convincing arts groups to think creatively and openly about social media as a communicative tool or convincing arts groups to think creatively and openly about social media as a marketing platform?

Rory: I think arts organizations immediately come in with a greater comfort and affinity in sharing the artistic content or the creative process. Certainly we have seen many examples of organizations posting videos of recitals and dances as a type of preview material with less emphasis on the marketing side, or the follow through. So I guess our recommendation would be to think about providing opportunities for audience members to respond to your content and engage with it in a more interactive way, and then perhaps create some special offers around those, such as coded tickets for members who connect through Twitter. It is sometimes that last step that changes the communicative content into a marketing opportunity and can be the greater hurdle to overcome.

Sue: Speaking of taking action, advocacy is top of mind for many organizations right now, and we wonder whether the study has uncovered or clarified how social media can help with advocacy?

Rory: Absolutely. The opportunity to galvanize core cadres of supporters is unparalleled. We have received numerous stories and anecdotes to this effect. There is nothing like the power of Facebook and other social media to rally a community around a specific issue. A number of organizations now use social media exclusively to keep members updated and let them know when to contact their legislators and government officials. I would strenuously advocate for its use in that way.

Sue: This is a question that came in from the Arizona Commission on the Arts. They were surprised to see such a high level of success for fund-raising via social media and were interested to learn more about those successes. Will the report go into more depth on that?

Jai: We will certainly report some of the anecdotes that people are sharing with us. For the people who did report success with fund-raising, we don't know what scale and what magnitude, but we do know of some trends related to this, particularly crowd funding. We have heard of a number of organizations that are raising funds for specific projects or specific seasons through things like Kickstarter. We are assuming that our respondents are also including appeals that are passed around using social media, including e-mail, based on the way the question was framed.

We believe that the possibilities for fund-raising will continue to rise in the coming year. We have examined a number of studies related to the arts that have to do with arts consumption in general, and one of the things that was reported was that even though arts funding across the board is down, there are some very interesting audience groups emerging that are happy to support arts groups that they engage and believe in. They are the new cultural omnivores and they tend to be young and very wired, they tend to buy single tickets over subscriptions, and they usually buy the day of an event and in groups as a social activity. These people will definitely tack on a dollar through a digital purchase, as long as it is made easy. We definitely want to look at social media fund-raising in more detail in the future. We do think this is a growing trend, but cannot put our finger on the exact reasons for the uptick right now.

Sue: We have a couple of questions regarding measurement. Would you be willing and able to share with us some additional resources for measuring engagement?

Jai: Sure. There is a lot of really interesting stuff going on here. One thing we recommend to everyone, sometimes even before we've met with them, is Google Analytics. Not only is it a great tool, but it is also quickly becoming a de facto standard. We can assume that most organizations are using this tool, which really allows us to measure apples to apples. When it first came out it was more focused on consumption metrics, but now over the last 18 months it is

really beginning to look at how people are behaving once they are on your pages, what are their click streams, etc. Google is also actively engaged in the discussion on how to measure engagement better, so it is a powerful tool to have in your arsenal and looks like it will be for some time to come.

That brings me to the philosophical part of the answer, how do I know which of my followers or fans are the real influencers without reading all their stuff? There are some tools out there, and we don't want to endorse any one in particular, like Klout, that are intended to measure the multiplier effect of your presence on different social media. For instance, how actively are people re-tweeting your content? This will help you optimize your content to reach the influencers. Similarly on Facebook you can really get some metrics related to "liking," sharing and reading your content. We will have a lot to say in the report about how to measure engagement and what people are doing to measure it. Right now I would say the overall feeling is that people are a bit daunted by it, some don't really see the necessity and some just don't know how.

Sue: We have time for one more question. What do organizations do about security? How savvy are they about protection of their messages and data going out?

Rory: For the most part, the security lapses that have occurred have been primarily caused by the organization not paying attention. Once an organization opens itself up to interactivity, they need to monitor that and make sure that there is not anything untoward posted to territory that they control. I am less nervous about proprietary data; cloud computing services have developed with good security, and it is really very much like the real world, you get what you pay for. If you use top-level systems and maintain them the right way they are as secure as anything else.

Jai: I agree. This particular question really speaks to the fear of relinquishing control that many organizations experience. They know they have to open their doors, but they are not sure what is going to come through. Will it overwhelm them, will it be destructive? I like the way the question was phrased. It is very much about the integrity of what goes out there, whether it is protecting your information systems or making sure that the right person is at the other end of the keyboard posting Facebook updates. Mary had a solution to this very early on, make sure that your digital and social media policies are aligned with your organization's overall policies and holistic communications strategy. That is where this gets sorted out.

Sue: We are just about out of time. Rory, could you remind us where we can all access the final report when it is completed?

Rory: We'll be announcing the release of the report through a number of distribution challenges, including NASAA, to get the latest on it, however, just visit or website at www.trudelmacpherson.com and subscribe to our Twitter feed: Smartaboutart.

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Thanks for participating!

Questions or comments about this session? Contact Eric Giles,
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