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WHY A DIGITAL STRATEGY?

Following a major strategic review in October 2010, Derby Museums has undertaken a fundamental change and development programme. To compliment this evolution a clear approach to Digital Engagement needs to be developed to enable Derby Museums to share its assets and collections with audiences and partners, develop its products and services, and increase its profile in engaging and innovative ways.

This document defines how Derby Museums can move forward using digital.
Create a digital engagement strategy for Derby Museums that will enable greater opportunities for engagement with its audiences.

This strategy should enable Derby Museums to be creative and ambitious - but should be realistic and relevant.

Make recommendations for immediate and future technology requirements.

Develop and plan a pilot digital engagement project with Derby Museums that will take the digital engagement strategy forwards in 2013.

Produce evaluation criteria for the pilot engagement project.

Increase departmental digital leadership - ensuring that the adoption of the content provision is taken up by all departments within the organisation.

Develop digital capability throughout the organisation - all departments will have the right levels of digital capability and competency, including specialist skills and equipment.

Ensure the digital offering compliments any offline activity - every element of the digital strategy will compliment any offline activity, other, objectives and developments. No element of any activity should be done in isolation.

Increase the number of people who use digital to engage with Derby Museums - the digital strategy will raise awareness of the Museum’s digital offering so more people know about the organisation and its offerings, and look at ways to use incentives to encourage digital adoption.

Provide consistent services for people who have rarely or never been online - it is important we do not leave anyone behind in this move to a more sophisticated digital approach. Derby Museums will recognise and understand the needs of people who can’t use digital services. We will provide appropriate support for these people to use digital services and other ways to access services for people who need them.

Take advantage of the ‘open source’ approach digital offers - as digital marketing has evolved, so has the technology supporting it. The ideology of open source is to allow digital platforms to take advantage of tools and code freely available; thus negating the need for ‘enterprise platforms’ or ‘bespoke programming’ that can be cost prohibitive.

Ensure reporting and measurement tools are integrated and used - every action should have a result. By implementing reporting and measuring tools the new digital platform will ensure reports are created in real time and utilised to improve the offering.

Improve the way that the Museum communicates with people - the strategy will define and encourage the Derby Museums team to use a wide range of digital tools to communicate with and consult people, both within the UK and overseas. The equipment required to carry these activities out needs to be defined.

THIS STRATEGY DOCUMENT WILL DEFINE HOW THE ORGANISATION WILL:
The Consultancy process
- Who we spoke to and what they helped define

Defining the audience
- Who Derby Museums' digital offering should be aimed at

Understanding stakeholder’s demands
- Looking at internal and external stakeholder expectations and needs

Analysing relevant third parties
- Defining which organisations and which of their articles, white papers, research documents and strategies have been analysed and absorbed.
- Looking at what other museums are doing digitally

Defining the KPI’s for the strategy
- Setting the key performance indicators for the strategy to allow justification analysis for each proposed communication tool

Digital tools to meet the Requirements
- Taking into account the audience type, internal and external demands we can define the appropriate digital tools that should be used.

Next Steps
- Looking at short, medium and long term aims and activities relative to the defined KPI’s

This strategy is just the beginning. We recognise that the changes required will be far from easy. The existing offering and ways of working will need to change; and change is always a challenge.
In March 2013, a series of workshops and user groups were carried out by Rippleffect. The purpose of these was to establish both internal aspirations and external demands for the Derby Museums digital offering.

The following stakeholders were engaged with and information gleaned from:

Learning Officer (internal) who defined:
- The organisation’s approach to learning and engagement
- The new learning Strategy framework
- A desire for cohesive learning between the organisation

Commercial & Operations (internal) who defined:
- The support and administration set-up
- How the organisation deals with enquiries

Silk Mill Programme & Participation (internal) who defined:
- The visitor experience for the Silk Mill
- The core projects that are being piloted
- Community engagement plans and activities
- En-Code
- ArtScience Prize – Synthetic Biology, This Year’s theme – Re-make

Collections (internal) who defined:
- The Collections package used – Modes

Marketing (internal) who defined:
- A strong desire to sort out the various databases
- Ensure a robust email marketing strategy is created
- Redevelop the existing website
- Develop a social media strategy

Customer service & commercial (internal) who defined:
- The Museum shop
- The visitor services
- The volunteer strategy
- The potential for expanding retail and catering

Directors (internal) who defined:
- Drive forward the development programme
- Encourage collaboration with other organisations especially Derby Council

Visitor Services (internal) who defined:
- A desire for two conversations through digital
- Tease and tantalise potential visitors through digital
- A desire for a digital steering group

Regeneration (external) who defined:
- A need for any development to define Derby’s identity
- Unleash digital for conversations
- Connect the city centre to local communities
**Director of Audience Engagement - QUAD, who defined:**
- Derby is a de-urbanised city and so the problem time faced is 5-8 pm as there is very little footfall.
- Their mass participatory projects e.g. Derby Soap Opera have got them in-front of new/lapsed advocates as they have ensured they have taken projects outside the boundaries of the city.
- They recognise that digital is only one tool and that offline marketing initiatives still drive engagement via cross pollination.
- Build on past successes – e.g.: John Burgerman awnings that were line drawn then general public/groups etc. coloured in for pre launch of QUAD Council (external) who defined:
- Derby is learning from previous digital engagement initiatives e.g. the highest scanned tags were from regeneration billboards as passers by were inquisitive as to what was going on - sadly what they went through to mismatched their expectations. Sending users off to non-mobilised websites caused a major drop off.
- Several projects were mentioned such as ‘Take the city’ where users can share photos of their city to showcase perception of a place. ‘What’s around me’ and ‘Happy City’ are initiatives to help Derby utilise digital.
- The current museums suffer from a lack of signage, calls to action, storytelling and general immersive experience.
- The museum should go where the audience is; Pleasance Park (first public space children’s park) would be ideal to showcase the Museums offerings.

**Teacher (external) who defined:**
- A need for the Museums to be more ‘hands on’ – similar to Think Tank in Birmingham.
- The Military aspects are very appealing but the Train area is seen as very cut off and irrelevant to schoolchildren.
- There is a feeling that the Museum allows schoolchildren in ‘because they have to’ and not ‘because they want to’.
- Due to the demographic of the Derby population it is unlikely that a Museum visit would be instigated by a parent, so a school is key to introducing them.
- The children need to be shown how the past has formed the world they live in now.
DEFINING THE AUDIENCE

School Children (From 3 year old onwards)
Many museums are seeing a take up of attendance at nursery level for tactile/sensory engagement. Derby Museums therefore needs to ensure that the ideas and projects relate back to school curriculums.

Derby Museums needs to ensure that children are having fun whilst learning. They are curious and have imaginations, so Derby Museums needs to ensure that children let their minds wander. Children also like to be involved, so Derby Museums needs to involve them in planning of events, tours and curation.

Academics
Whilst academics are predominately time poor, that's not to say they won't spend time drilling down through the site; they just need to get to the beginning of their experience quickly.

Derby Museums needs to ensure it gives these users various options on how to retrieve and engage with the information; some may purely want to download docs, others may wish to have real-time conversations. Technology may play more of an important factor with this audience, in so much that while some may be old school others could be iPad-savvy.

Teachers
Once again, this is a time-pressured group, so if Derby Museums can effectively become their ‘classroom assistant’ via the digital tools it offers, it will not just hit the teachers’ requirements but also those of the children and the parents.

Teenagers
Teenagers live and breathe within the ‘connected environment’. Derby Museums needs to ensure the experience that teenagers have goes to where they are already forming or have connections. Derby Museums needs to talk their language and provide them with collaborative tools.

Students
They are happy to absorb relevant material but via their desired platforms, such as video and social media.

Passers-by
Derby Museums needs to interrupt this type of individual’s day with bursts of inspiration. They are an audience that need converting and educating.

Enthusiasts
Derby Museums needs to ensure this type of user does not feel intimidated. They should be inquisitive and never feel frightened by knowledge; therefore, ensuring the museum comes across as welcoming and approachable is a must. Derby Museums wants this user to ‘dig deeper’.
Tourists
Tourists come in many forms. Derby Museums will meet some that have to organise themselves within an inch or their lives prior to arrival as well as others that like to do things on the spur of the moment. Derby Museums needs to ensure it caters for both.

BDRC Continental’s recent ‘Five Trends for 2013’ report notes that online sources are used most by the committed customer who is researching the venue they intend to visit – between the ‘Research’ and ‘Engage stages’ of the user’s engagement cycle. It is at this point that they need to answer the simple questions – Where is it? How do I get there? How much? What’s on offer?

Residents
The 2011 consensus defined Derby’s population as 248,000 and every single one of these people should be aware of Derby Museums. They should be proud that Derby has such cultural offerings and they should be encouraged to engage with the brand.

Tourist providers
This group has to plan for the future and are often six months to a year ahead, if not more. Derby Museums needs to get into their mindset to ensure it is on the same wave-length. It will also be essential to start future-planning Derby Museums in the same way by defining the experience before, during and after a visit.

The technology Derby Museums’ administrators will use needs to be easily accessible and updateable. Events, campaigns and joint promotions all need to be shared and tailored with ease. Wherever possible, the Museum needs to be self-sufficient (i.e. not having to rely on outside support to create banners, spotlights etc, as momentum for projects can be lost). Derby Museums needs to be thinking of a digital dashboard that can be shared with all providers.

Local businesses
Derby’s two biggest employers, Rolls-Royce plc and the Toyota Motor Corporation are engaged in engineering manufacturing. Other companies of note include railway systems engineering firm Bombardier Transportation, which manufactures railway rolling stock at the Derby Carriage and Wagon Works; HeroTSC, which deals with much of Sky’s telephone support; and Alstom, which manufactures large power plant boilers and heat exchangers.

All these organisations should partake in the promotion and activities of the museums.

Partner Organisations
Derby is a city that is beginning to promote itself well. The Council, Marketing Derby, the football and cricket clubs, The University and other organisations need to be aware of all that Derby Museums offer.

Families
Derby Museums needs to occupy all members of a family; for example, there could be the grandmother that wants to know about the history, the mum who wants to keep her child interested, the teenager who could be involved in a school project and the dad who is an avid historian. Derby Museums needs to ensure that the site doesn’t have a box feel. It needs to give off the feel of space that the venues have as well as the opportunities on offer.
UNDERSTANDING STAKEHOLDER DEMANDS

1. Clarification of the brand’s positioning online:
The clarification and definition of Derby Museums’ online brand needs to be implemented. There is a frustration amongst internal stakeholders that such a strong, creative brand is not being translated. A strategy document like this helps focus people on what needs to be achieved and what activities will be done to meet the brand’s aspirations.

2. Empathise with other organisations’ objectives:
There are many organisations that are key stakeholders for Derby Museums and need to have a mutually beneficial relationship with the Museum.

3. Engage with the local community:
Derby is a city made up of a city centre and a set of communities outside the city centre. This disconnection is part of the region’s DNA. There is an opportunity for Derby Museums to attempt to unify the region by offering an attraction that is open to all communities and all people. Through a dedicated outreach programme this can be achieved.

Towns and villages that fall under the ‘Derby umbrella’ include Buxton, Bakewell, Duffield, Belper, Matlock, Ilkeston, Heanor, Eastwood, Alfreton, Clay Cross, Ripley, Mansfield, Chesterfield, Ashbourne, Uttoxeter, Borrowash, Breaton, Long Eaton, Beeston, Burton on Trent, Lichfield, Swadlincote, Castle Donington, Melbourne, Ashby-de-la-Zouche and Kegworth. With such a massive range of external communities it is key that these locations empathise with Derby Museums.

4. Ensure the passion of the staff is translated online:
The workshops showed a great range of people, all of whom are passionate about Derby Museums. Their energy and knowledge needs to be part of the online brand and they can be showcased to demonstrate the people behind Derby Museums.

5. Increase footfall to the Museum and the region as a whole:
A key objective has to be the increase of visitors to the Museum and the region as a whole. By creating a ‘bundle’ of activities, the user can be shown that not only is the Museum a great place to come, but so is the region as a whole.

6. Place Derby Museums at the heart of the regional offering:
Key to meeting the requirements defined in the Tourism strategy for the region is for Derby Museums to promote other elements of the region’s offerings. The possibility of an attack brand strategy for Birmingham and even Manchester, Leeds and Liverpool needs to be evaluated to see if Derby Museums can piggy back on these iconic city’s campaigns.

7. Spread the digital conversation via content creation amongst a range of users:
The great thing about digital is that it allows anyone to have a platform to communicate. The worst thing about digital is that it allows anyone to have a platform to communicate!

The workshops made one thing crystal clear – there are many people who can create digital conversations; whether this is through social media, blogs, webchats, news or any other means. These people should be utilised but it’s vital that they the right message is portrayed in the right way.
8. Allow the content to be created easily:
Providing non-technical, busy people with the ability to create content is key. Whether it is an eBlast, an article on the CMS or by creating a new area for the site, it is essential that a simple-to-use, cost-effective platform is implemented. The communication tools should include social media, the website and email marketing; whilst harnessing the freedom that tablets and smartphones offer.

9. Unify the different databases:
There are a number of databases that currently exist, including the collections, images and contacts. These all exist in formats that need to be updated and unified. They need to be made more accessible and relevant for external stakeholders to actually engage with them. Dumping content into a database is not acceptable nor is it any benefit to anyone.

10. Drive revenue:
The physical shop hosts a variety of unique and interesting items and these, along with products from local providers, artists, etc., need to be available to purchase online.

11. Ensure the user is absorbed in the content:
There are many elements of the website that users may not know exist. It is important the user is taken on a journey of discovery via the website.

12. Compliment, contribute and integrate with other digital platforms:
To match the strategies for the region of cross promotion for venues, attractions and tourist products, it is essential that the new platform integrates and compliments other sites and platforms.

13. Create a website that is easy to use and meets site visitors’ demands, including search and filter options:
Clearly, a key part of the digital strategy will focus around the website and email marketing. These tools need to take into account the audience type and ensure ease of navigation is paramount.

14. Ensure video is at the heart of the digital offering
Users love video:
It’s a great way to showcase content and allows a variety of messages to be displayed via a simple and widely accessed medium.

15. Integrate offline with online:
Allowing visitors to the Museum to engage with the brand via their tablet or phone is a great way to involve people. QR codes placed in prominent positions will ensure users engage with the brand digitally during their visit.

16. Showcase Derby Museums as an open, innovative and embracing organisation:
Stuffy, snobby and pretentious venues alienate a large majority of the audience. Derby Museums should show that what they offer is amazing for EVERYONE. Ensuring non-Museum staff contribute via social media, photo/video uploads and comments will show the organisation as a willing participant in the ‘open to everyone’ ethos.

17. Ensure the key selling points are defined and promoted:
The Joseph Wright Collection is, quite frankly, amazing and needs to be utilised to showcase the Museum. The collection should be used as a template for new ‘Enlightenment thinking’ – unifying arts, science and industry in the 21st century.
The Silk Mill is a representation of driving innovation and positioning Derby as a city of ‘makers’ who have contributed to changing times. The digital offering should showcase the Museum and the city as a place where ideas and inventions happen.
The venues are a very real, very tangible living legacy that showcase Derby’s 300-year heritage as one of the world’s major centres for advanced engineering, textile production, railway technology, car manufacture, nuclear, maritime and aerospace.
MUSEUM OF LONDON

Interestingly, NFC (Near Field Communication) is being used at the Museum of London. It is the same technology used in TfL Oyster cards and allows the user to send and receive information using a NFC-enabled mobile device. It is a quicker method than Bluetooth and QR codes. The Museum of London is employing tags to enable this technology, where visitors can touch the tag with their phone and they will receive more information about the exhibition or artefact at their discretion.

CONTEMPORARIES ANALYSIS

THE VICTORIA AND ALBERT MUSEUM

The ‘Things to Do at Home’ section reinforces that museums are no longer a static attraction and that much more can be visited and learned “outside the walls”:

http://www.vam.ac.uk/page/tr/things-to-do-at-home/

The ‘V&A Channel’ is a notable feature for showcasing videos on-site, including subscribing to the V&A Magazine. A particularly good feature is how the site pulls in the “Most watched” videos and “Most recent” posts.

An excellent feature is the utilisation of Spotify for official Museum of London music playlists to accompany the exhibitions. From a content perspective, the blog is well-written and demonstrates a personal investment into the Museum from staff such as Adam Corsini. Adam wrote the most recent post on the blog:

TALE OF THINGS

http://www.talesofthings.com

Helping create a sculpture of thoughts – memories left behind – Creating a personalised shaped meaning.

THE HEPWORTH WAKEFIELD

The Hepworth Wall is an interactive area to really engage with people and allow them to create their own content and interpretation of the Gallery and the Art.
The 9/11 Memorial Museum

http://www.youtube.com/watch?v=1XAgDwuTjUQ

“We’re constantly looking at the ways that people are able to make meaning together.”
Jake Barton, founder of Local Projects.

Local Projects were the media designers for the 9/11 Memorial Museum. Through the “Experience of ideas”, they looked at how people experienced the original event of 9/11 and how they could tell the story to museum visitors. Barton notes that there are two audiences: those who traumatically experienced it first-hand and those who were too young to experience it (perhaps aged 15 or 16). The museum’s task was to tell the survivors’ stories to this latter audience.

“Make History” served as a way to obtain images and stories from those who experienced 9/11 and then overlaid it over Google Street View to produce a juxtaposition of the past and present.

The “entry narrative”: There was also a story-booth adjacent to the site, available in six different languages where visitors could go and tell their stories about 9/11. Barton calls this “the simplest story-booth we’ve ever made.” They obtained tens of thousands of stories and as a result, it is a visitor-generated voice and not a curator-generated one.
The experiences and memories collected from the oral histories are projected onto the 9/11 artefacts. In addition, due to the projection technology, the memories are further physically reflected onto the visitors.

There is a distinct contrast between the metaphorical and physical space.

The archaeological aspect to the museum is the structure of the slurry wall that held the river after 9/11. The “space of memory” is told through observers’ experiences on a wall.

The histories obtained are then further used outside the museum walls with an iPhone app that overlays images. This creates connections between the past and the present and “memory into real”.
THE CLEVELAND MUSEUM OF ART

Barton regarded this as “an encyclopaedic art museum” similar to the Victoria and Albert, a traditional museum with a wide array of visitor experiences that provided an active learning experience rather than passive reflection.

The screens were used at the centre of the gallery, for visitors to reach in physically on the screen to explore the exhibits and learn more about them. Visitors can also see them in their original context rather than within the walls of the museum. Visitors can then digitally construct their own versions.

Regarding the art of sculpture, there is a reduction of the static emphasis; instead, focusing on its correlation with human expression. This is demonstrated by inviting the visitors to pose as the sculpture.

Facial detection technology is used to match visitors with works of art from within the museum, dependent on their emotive expressions. This can be shared via social media.
‘The Collections Wall’ is a 40-feet wide wall displaying all 7,000 works of art with curatorial information. This enables visitors to ‘custom curate’ their own visit by saving it onto an iPad and their own tour. As a result, this is valuable research for the curators, as they are able to see which works of art are the most engaging.

Visitors are also able to scan works of art during their physical tour of the museum. The iPad registers the artwork and enables them to experience “guided looking”, as Barton calls it, as if the curator was alongside them.

Another digital feature inside the museum is the ability to draw shapes and for the technology to connect the shape to a work of art within the collection. This was initially developed for the younger audience but the museum requested a version for adults as it was so popular.
NATIONAL MUSEUM OF AMERICAN JEWISH HISTORY

We wanted to share this example from a few years back as it just works.

The ‘Contemporary Issues Forum’ from 2007-10 allowed and encouraged visitors to engage, consider and debate issues using digital technology. This was through visitors documenting their thoughts and dialoguing with others, as they explored other people’s opinions on “hot topics”.

After entering the gallery, visitors encountered a table stocked with three types of labelled and colour-coded custom cards featuring the words “Yes”, “No”, or “Um”. Visitors read all four walls that presented different questions to respond to. They wrote responses, scanned them and posted their cards on the wall. The wall then displayed the dominant opinion that corresponds to each question. It used a custom CMS where curators and administrators could monitor and review the installation.

There was also a microsite where visitors could view and continue the debate. A video was also made of this process and “re-projected as an attract loop”.

The museum has also employed the use of persona-based role-playing technology. “Visitors experience a certain sense of destiny inside the interactive.”

THE NEW YORK BOTANICAL GARDEN AND THE METROPOLITAN MUSEUM OF ART

‘NYBG in Bloom’ was a “wayfinding iPhone app” from 2011-12, created for the NYBG and in collaboration with the MMA. When the garden recreated Monet’s garden at Giverny, they developed an app with an “Impressionist lens” photo filter in the style of Monet. The visitor then created and shared these images, in addition to following an audio-visual walking tour where they could match Monet paintings from the museum to the garden.

THE SMITHSONIAN

In 2001, the Smithsonian Folk Life Festival captured a huge amount of research and storytelling on New York City’s five boroughs. This aimed to obtain “personal geographies” in the form of memory maps and by sharing these curated stories via a website: cityofmemory.org
THE BOB GRAHAM CENTER FOR PUBLIC SERVICE

Barton regarded this as “an encyclopaedic art museum” similar to the Victoria and Albert; a traditional museum with a wide array of visitor experiences that provided an active learning experience rather than passive reflection.

The Civil Debate Wall is a social media tool created for the Bob Graham Center for Public Service. The Wall creates a dialogue by providing a physical social media tool that connects large touch screens, a texting system and a website. These three synchronized components create a single experience for “disenfranchised, younger voters to actively engage in local, national and international issues.”

THE GRANT MUSEUM AT UCL

‘QRator’ is a digital feature at the Grant Museum, which allows visitors to send their thoughts and interpretations of the museum objects and have them displayed and archived as part of the object’s history.

Over 4,300 visitor contributions have been made via QRator at the Grant. One in 3.35 of the total visitors has chosen to contribute on one of the QRator iPads. Over 80% of the contributions were either on topic to the question posed or about the museum itself. “UCL is taking the opportunity to rethink what a university museum can be: a place not simply for a passive experience but for conversation – a cultural laboratory for the meeting of minds, positioning the Museum as a place of experimentation, dialogue and debate.”
NEW YORK CITY INFORMATION CENTER

This was designed as an "information space", answering tourist information questions in a simple and engaging manner. This is available in 10 languages, creating a custom guide to the city and searching interactive maps. These custom guides can be emailed, sent to your mobile phone or printed.

SAN FRANCISCO ASIAN ART MUSEUM

The Asian Art Museum has been using 3D printing and specifically 123D Catch: "Having people come and actually re-interpret these ancient artefacts in a different way is actually really in line ... with our vision," said Janet Brunckhorst, the museum's manager of web and digital media. "That said, we want people to use the credit lines. We like people to know what they're looking at."

THE METROPOLITAN MUSEUM OF ART

The 'MakerBot Hackathon' was a collection of digital artists from MakerBot who met to study, capture and recreate pieces from the Met's collection.

THE SMITHSONIAN

One of the leaders in the space of digital and mobile tech in museums is the Smithsonian.

Its initiatives run the gamut from more "traditional" mobile tours to mobile apps to crowdsourcing to interactive gaming and even augmented reality. Nancy Proctor, head of mobile strategy and initiatives at the Smithsonian, publishes widely on the topic of mobile in museums and is often cited by other museums as a main source of learning and inspiration on the topic.

The Smithsonian has an array of mobile apps that allow museum visitors to interact as they go through an exhibit or to experience the exhibit remotely.

Apps include 'Yves Klein: With the Void, Full Powers', produced using the Toura apps platform (which has just been bought by Grapple, our mobile apps partner), which provides an overview and insights into select art pieces with hi-res images, video, audio and quotes directly from the artist. This app travelled with the exhibition to the Walker Art Centre and they were able to add more content to the app specific to their own installation of the show.

The app 'Artists in Dialogue' for the National Museum of African Art provides a mobile tour in English and Brazilian Portuguese, led by the exhibitions curator and the artists involved. They discuss the art, their fellow artists and their collaborative process. A user can also join the related conversation via Twitter, test their knowledge of South Africa and Brazil, and even experiment virtually with the artists' technique in a built-in game.

The Smithsonian has increased public availability of their 137 million objects through 3D printing. Still, its goal is noble. The team call this a "digital surrogate" and a "new form of museum collection".

Proctor sees a lot of potential in combining various indoor positioning systems to help visitors find their way and to access additional content. The Smithsonian is working with Wi-Fi-based solutions and visual recognition systems like Google Goggles. Visual recognition works well on 2D images, says Proctor, but is still challenging for 3D objects. Still, visual recognition systems (VRS) can be more cost-effective indoor positioning solutions for museums that have Wi-Fi. Many can leverage their existing and often comprehensive photographs of galleries and collection objects to do location matching.

"VR and AR are the two most interesting and most likely to be fruitful new technologies for museums simply because you're able to enhance what someone is seeing through their phone," explained Proctor. "For visitors, holding up their camera to scan an object of interest is a natural gesture — the same action as taking a photo. If that gesture triggers delivery of content to better understand something, it is a better, more organic experience," Proctor explained.

The museum has a new initiative to create a series of 3D-printed models, exhibits, and scientific replicas -as well as to generate a new digital archive of 3D models of many of the physical objects in its collection.

The team have not stopped there. Prior to digitising, the team have to know that their work is going to tell a story in a new way. They're creating in their own words a "digital surrogate," a "new form of museum collection" that could mean a wealth of information that could be available to anyone with a computer, or at the very least, to a wide variety of museums, schools, and other interested institutions.
THE ARC PROJECT IN BRISTOL

The project installed 3D scanning booths around Bristol to create a sense of augmented reality or a "museum of life". Visitors would be scanned - and "special viewing bubbles will allow anyone to see both themselves and the life size imprints left by those who were there before them".

MOVING IMAGE ART FAIR

Earlier this March, the Moving Image Art Fair was selling Vines. Vine = spontaneity. Launching #VeryShortFilmFest which invited Vine users to submit Vines using that hashtag, which in turn led to #SVAES, the 'Shortest Video Art Ever Sold'.

The resulting works were shown looping on a plasma TV interspersed with the curators' own promotional Vines. Beneath the screens hung a collection of USB drives each ready to transfer the unique video(s) wherever the buyer would like. The organisers then created a hack in order to release Vines from their natural platform, sell them on USBs and then upload them back into Vine.

THE POWERHOUSE MUSEUM

They've hosted developer hack days where experimental applications have been built using their collection API. This includes textual descriptions, physical, temporal, and spatial data as well as, where possible, thumbnail images. The museum encourages creative use of the API and as well as for users to request features that they feel are missing.

ART NERD NEW YORK

This is a nicely done crowd-sourced photo wall on @artnerdnework's field trip photo contest.
Teaming with a group of 13 American museums and cultural institutions, the design, craft and architecture collections writer and critic Alexandra Lange has woven together the Multi-Museum, Multi-Curator Tumblr project, MetaMuseum.

Each week, work chosen by curators at each institution will be presented on Tumblr and released through other social media outlets. Loosely grouped by themes, these works will culminate with a final survey of American design, and so the Tumblr serves as an experiment to see if any “American aesthetic” will arise; and if it does, what shape will it take?

Metamuseum is part of After the Museum: The Home Front 2013 at the Museum of Arts and Design.

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**WHITNEY MUSEUM**

http://whitney.org/Exhibitions/Artport/Commissions/SunriseSunset

‘Goodmorning goodnight’ by JODI explores visual and textual representations of sunset and sunrise in the online environment.

Overlaid on a grid of latitudes and longitudes of the area surrounding the Whitney Museum are location-specific images of sunsets and sunrises culled from Panoramio, a photo sharing website. Viewers of ‘goodmorning goodnight’ can follow the visual path of these sunsets and sunrises in different locations around Manhattan.

Superimposed over the sunrise and sunset images is a layer of text comprised of scrolling lines and comments scraped from livedash, a website that allows users to search for particular words or phrases on national television.

Meanwhile, a progress bar at the bottom of the webpage keeps track of the thirty-second duration of the project in real time. In JODI’s signature style, the web is turned inside-out by foregrounding its iconography, processes, and codes.

‘Goodmorning goodnight’ collapses user-generated and media representations of time and space into a single view of Manhattan seen through a browser window.
DEFINING THE KPI’S

Every action, every activity and every pound spent has to be justified. That is why defining the key performance indicators for the digital strategy is such an important exercise. It allows the organisation to analyse the demands and objectives of the stakeholders and ensure that the proposed deliverables match the aspirations.

Derby Museums’ mission is to positively affect the way in which Derby is understood as well as the way in which the city projects itself and the way in which people from all places are inspired to see themselves as the next generation of innovators, makers and creators.

Based on the research and analysis, the following KPIs have been defined:

Positioning the Derby Museums brand:
- A centre of excellence for engineering, creativity and culture
- An organisation that raises awareness of the importance of the region within specific sectors
- Giving the local community a sense of pride in its Museum
- A key driver for tourism to the region
- A viable option for children and fostering interest
- A place to engage with and for residents to get involved
- Opening up the world of culture, exhibitions and learning to new markets
- The organisation that cares for the majority of artefacts in the region

“...OUR PURPOSE IS TO INSPIRE PEOPLE OF ALL BACKGROUNDS AND INTERESTS TO BECOME PART OF A LIVING STORY OF WORLD-CLASS CREATIVITY, INNOVATION AND MAKING...”
Engaging with people
• Educating, delighting and entertaining school children
• Offering teachers relevant collateral
• Informing visitors of the attraction
• Detailing academic offerings
• Creating a usable website
• Segmentation of audience and CRM development
• Ensuring two-way feedback between Museum and the various audience types

Communicating the message
• Showcasing the facilities
• Presenting the Museums’ offerings
• Describing the projects
• Bringing to life the Museum
• Allocating materials for teachers (that entice them to the Museum)

Driving revenue
• Creation of an easy to use online shop
• Increasing footfall to the region and to the Museum
• Presenting opportunities for workshops and talks

Opening up the Museum
• Only by allowing the external stakeholders can the strategy truly deliver

Engagement
• Ensuring the visitors are involved and instigators of the story telling

Reach
• The tweets, RT’s, posts, blog entries, comments and feedback from the visitors to the website, social media and venues will determine the success of the campaign
• Increase amount of new content on website (or other digital platforms)
• Increase amount of social media comments by audiences
• Increasing the percentage of people who say they are ‘very satisfied’ with the customer experience
The key element to this strategy is to engage, engage and engage. There is a sense of isolation about Derby Museums and this has to change. The new strategy defines who the audiences are, which organisations Derby Museums should be working alongside and the key selling points of what the organisation can offer. The tough challenge is ensuring that the message is communicated correctly and widely.

The solution doesn’t lie in the tools described in the next section. It lies in the ethos behind the messaging. Derby Museums need to embrace its full range of stakeholders in three ways:

1. **Disruption**
   - be challenging
   - be controversial
   - be enticing
   - be creative
   - be connecting
   - be active
   - be adaptive
   - be world changing
   - be risk taking
   - be innovating

2. **Interruption**
   - shout ‘over here’
   - stand out
   - be opportunistic
   - be thought provoking
   - be radical

3. **Stimulation**
   - sparks interest
   - show knowledge bursts
   - satisfy curiosity
   - be innovative
   - be refreshing
   - be social
   - be inspirational
   - be insightful
   - be surprising

There will be no overnight successes. There will be no massive overhauls. There will be no need for major staff and financial investment. The beauty of carrying out this strategy is that it is very clear that Derby Museums has the assets, the resources and the energy to make the necessary change.

This evolution from a stagnant, one-way dialogue to an inspiring digital conversation is a natural process and simply requires a plan on implementing the necessary methodologies and techniques.

As stated at the beginning of the strategy, exciting times do indeed await Derby Museums; but more importantly, exciting times await Derby Museums’ external stakeholders.
DIGITAL SERVICES TO MEET THE REQUIREMENTS

Up to this point the document has defined the audience type, the aspirations of Derby Museums and the message that should be communicated. The rest of the document is now focused on a roadmap for delivery, defining which tools and techniques are appropriate to use to deliver the strategy.

Some of these elements can be delivered quickly and some will need long-term planning. However, every element should fit into the strategy and match Derby Museums’ KPIs.

EXPERIMENT – DEFINITION:

‘An experiment is an orderly procedure carried out with the goal of verifying, falsifying, or establishing the validity of a thought. Experiments provide insight into cause-and-effect by demonstrating what outcome occurs when a particular factor is manipulated. Experiments vary greatly in their goal and scale, but always rely on repeatable procedure and logical analysis of the results.’

“IMPLEMENTING A DIGITAL STRATEGY IS LIKE GARDENING: IT NEEDS CONSTANT CARE AND FEEDING AFTER THE BIG JOB OF SOWING SEEDS IS OVER.”

Mia Ridge, Chair of the Museums Computer Group
This document has created a strategy to allow Derby Museums to experiment. As defined previously, an experiment is not a haphazard approach; it is a well thought out procedure. This document has placed each of these ‘ideas’ within a category, to ensure some structure to the roadmap, and to allow successes to be judged. The segmentation is as follows:

- Management
- Improving
- Engage
- Planning
- Report

By placing each of the ideas within this framework, it allows Derby Museums to ask a simple question – does this help? Each idea will define the technology and resources required for delivery and whether it fits into the strategic ethos of disruption, interruption and stimulation.

THOUGHT LEADERSHIP AND A DIGITAL OWNER

This HELPS: Manage, Plan, Engage, Report

Whilst a key element to the strategy is to open digital up to as many people as possible; it is also essential that a digital evangelist is identified to drive the strategy forward. This person or group of people needs to ensure that the message communicated is always consistent and that the momentum gained from the strategy exercise is not lost. The job of this person or persons is to not only drive the strategy forward but to keep communicating with internal stakeholders on successes, plans, experiments and benefits.

(Technology and resources required – a communication platform to share content. This could be an intranet or a secure area of the website or a video platform. This needs at least one person to claim ownership for both the driving and the reporting and the communicating of the strategy’s evolution.)

WEBSITE

This HELPS: Engage

The current Derby Museums website is built on Wordpress and is a lovely looking brochure site, showcasing the brand well. The website needs to evolve along the following roadmap:

- Brochure
  - About Us
  - Programme listing
  - Visiting information

- Channel
  - Digitised collection
  - Learning resources
  - Children’s games
  - Research publications
  - Short form video
  - Magazine articles
  - Email communications

- Platform
  - Blogs
  - Debates
  - Social media
  - Community
  - Participation projects

(Technology and resources required – new platform for integration of social media, content management, reporting tools and user focussed features. It needs an external agency to work with the in-house team to evolve the site from brochure to channel to platform. It requires a large degree of in-house commitment to sharing content, passionately discussing content and using the new platform to test and experiment. It’s a tool of engagement and should be used in this way all the time.)
Storytelling

Wired magazine wrote: “...data analysts might well have the sexiest jobs in the world. With all data in the world available, it’s what you do with this that makes you shine and people who manage doing the coolest stuff will be on top of the career food chain...”

Curators are the data analysts of a museum and have the opportunity to shine.

Every person within Derby Museums is a curator – that’s what’s so exciting. Digital media has provided new tools to tell engaging stories that resonate with audiences, but the tools alone are not enough. Digital is not the difficult part in digital storytelling. Storytelling is. The people telling the stories and make the stories. That’s why it’s so important to have as many internal stakeholders involved in communication.

The purpose of the digital strategy is not to replace everything with digital, it is to acknowledge the existence of digital and ensure Derby Museums take advantage of this. The use of an iPad has so much potential in the delivery of storytelling. It allows a mobile platform to be used whereby staff can showcase complimentary content to the artefacts within the museum.

(Technology and resources required – the wonderful brains of Derby Museums’ staff are the key to this element. Their passion and knowledge will be utilised. Arming people with an iPad will allow them to walk about the venues and engage, excite, delight and amaze people with unique conversations that compliment the Museums’ physical collections. Of course, training will be given to ensure staff are competent and confident in using iPads.)

Augmented Reality

The Museum can use augmented reality to overlay images from Derby Museum’s collection onto the same view today. Standing outside Rolls Royce, for example, users could see the first plane engine rolling out of the factory just by looking through their device’s camera. Or they could catch a glimpse of Joseph Wright leaving a shop clutching a new set of oils. Rather than waiting for audiences to come to the venues, Derby Museums can take the collections to them.

(Technology and resources required – an agency will need to be commissioned to produce this App and a large element of research and utilisation of staff’s knowledge will be required to create the content.)

Media Channel

This element involves reorganising and re-presenting video content within the existing infrastructure of the website in order to provide better access to this material from a central location. In the future, Derby Museum can develop a new dedicated media channel using an externally hosted solution.

Derby Museums also needs to develop a new model for commissioning films (both short and long form). This will provide Derby Museums with a flexible and scalable model of commissioning, the ability to tailor content to better meet the needs of audiences, and to respond to the ambitions defined of engaging with the community, institutions and other stakeholders.

(Technology and resources required – to begin with, this element can sit on a branded YouTube channel to allow Derby Museums to take advantage of this free platform. As the popularity and potential of the channel increases, it may be worth looking at transferring over to a bespoke DMTV channel. The resources will be in the film equipment but again there are viable options in existence that negate the need for a massive expenditure. The films will be examples of Derby Museums, right here, right now and so will be short, snappy examples of people enjoying the offerings.)

User generated content and other organisations’ films could also exist on this platform.
AN ANALYSIS GROUP TO MEASURE PERFORMANCE AGAINST THE STRATEGY’S AGREED CRITERIA AND OBJECTIVES

**THIS HELPS:** Report and Improve

Benefits to this will include prompt feedback on performance, opportunities to respond to data and make changes or improvements, ongoing internal engagement with the strategy’s performance and the opportunities to recognise success.

(Technology and resources required – the internal communication platform can be used to host the reports. Analysis of statistics is key here and a training session will need to occur to ensure the group understands the best way to make the most of the reams and reams of data available.)

DIGITAL CONTENT EDITORIAL GROUP TASKED WITH DEVELOPING A CONTENT PLAN ACROSS ALL DIGITAL CHANNELS

**THIS HELPS:** Improve and Plan

This will help co-ordinate overall content development activity, ensure content development is better aligned and more strategic, and enable more efficient use of editorial resources.

(Technology and Resources required – the internal resources required here will be the time the team needs to allocate to planning the content. An idea is to commission a Search Engine Optimisation agency to work alongside Derby Museums to make sure the content pushed out across all channels is search engine friendly.)

REVIEW GROUP COMPRISING SENIOR MANAGEMENT STAKEHOLDERS

**THIS HELPS:** Report

Establishing this group will provide an opportunity for senior stakeholders to review progress on a regular basis and ensure alignment with the wider Museum plans.

(Technology and resources required – the digital owner should submit a report outlining any updates to the senior review group with an indication of how the strategy is evolving and if any major plans and implications coming up.)

DEFINED PROJECT MANAGEMENT PRINCIPLES

**THIS HELPS:** Manage

Successfully delivering strategic digital initiatives requires adherence to some fundamental principles, regardless of the size, complexity or amount of budget available:

- Agreeing priority projects and understanding how they fit into a wider public engagement programme
- Developing project plans that set out the approach, resources, budgets, schedule and risks
- Working in an agile, open and transparent way
- Agreeing success criteria and methods of measurement against those criteria
- Not being afraid to change course if a project is not working
- Sharing success and failure, and learning from both of these

This will help improve the alignment between the strategy and the outcomes delivered, ensure the resources are being used efficiently and effectively, and help to build a culture of continuous improvement and learning.
Technology and resources required – a degree of project management methodology should be utilised here. To begin with, this could involve a training session for key staff from an established project manager from outside the organisation. A future option could be ensuring a number of staff have completed Prince2 training.)

LINKING THE MUSEUMS TO THE CITY

Derby Museums should look at ways of joining buildings, individual parts of the city and individual communities together within an interactive, crowdsourced timeline. The full timeline would be accessible digitally; however, individual elements could enlighten people and interrupt the physical landscape in the following ways:

Building works/regeneration screens – rather than city slogans, Derby Museums should use these spaces and turn them into key chapters of the timeline, with QR codes and tap screens that give users access to social media channels. This will allow users to access layers of information and kick-start debates via Facebook groups, Google+ communities and online video hangouts. Users would also be turning physical objects into social objects by uploading and sharing their memories and possibly even adding to the collection.

Pinpointing Derby innovation worldwide – this interactive map would show every place across the globe where Derby’s innovative spirit has made an impact.

Crowdsourced vs Curator – a diverse crowd is often wiser at making decisions than expert individuals. We want them to make the leap from just browsing to creating richer, deeper experiences.

People could also find geocaching elements in and around the trail that could be linked back to events and artefacts, access family themed groups, add their own memories and download activity packs. These could be mini fun experiments to hidden codes that could unlock areas, not just on the physical timeline but online too, perhaps with slightly different end results.

The window space on the high street could have digital screens that interest as they either walk past or if they interact with the image. Derby Museums needs to entice them in. This sort of digital exposure is a great viral tool.

Why have paper guides when they can download the map and add their own notes & share their own curated museum map? If Derby Museums had interpretation boards or artefacts from exhibitions that via LEAP Motion the user could access new layers of information and in turn the museum films tag/share these reactions via Vine.

Raspberry Pi jamborees – these are taking place across the UK (one took place in Manchester early in March http://www.raspberrypi.org/archives/3367) This could open up a new community/audience stream and could cater for all ages.

Maker groups – these are close to the Museums’ heart and rightly so but they, along with the workshops, need to be made more accessible. One way of doing this is to cross promote via the makerfaire website. Derby Museums’ logo and stories could be used on the site.

(Technology and resources required – clearly, this is a whole range of ideas and the first element for this part would be a workshop with the people it is aimed at. Would they engage with these ideas?)
EXTERNAL STEERING GROUPS

Engagement with schools, higher education, children, businesses and other external stakeholders is key to the success of the Museums. A group of committees should be set up to involve these audience types in driving the strategy forward. These people will give a great external insight into audience demands and will very quickly become useful advocates and ambassadors for Derby Museums.

MOBILE STRATEGY GROUPS

Mobile access will be essential and the new site should utilise responsive design. The elegance of this solution is that it requires no additional templates, but resizes and reorganises the content for different device screen dimensions based on set rules. Users will not see cut-down mobile versions of the platform, but well-considered templates that layout the page sympathetic to each device

EMAIL MARKETING

Segmenting the audience to ensure each type is marketed to efficiently will be essential to Derby Museums. Users will be encouraged to register their details and sign-up for follow-up email marketing. A full customer database will need to be implemented within the system. It will need to be possible to view/add/edit/delete user records from within the system. All core contact details of a customer would be within their record and it will be possible to attach any number of notes to a record.

SOCIAL MEDIA

“Social media is changing the workings of our museums. Our hierarchical structure has historically disseminated information from our experts to our visitors. The envisioned twenty-first century model, however, is more level. Instead of a one-way presentation, online visitors are often interested in having a conversation with our curators and content providers. And many of us are joining our traditional experts in representing our institutions in these conversations. In response, new media specialists have been looking for ways to engage our public by designing and using applications that encourage dialogue…”

Jeff Gates, Lead Producer, New Media Initiatives, Smithsonian American Art Museum.
Derby Museums needs to take advantage of social media. The organisation should take the initiative for the content for this and not farm the content delivery out to a PR agency or another third party. EVERYONE involved in Derby Museums should be contributing to this element.

(technology and resources required – to ensure social media is being embraced, a series of workshops should be carried out and a social media guidelines document should be produced. the content produced on social media should be integrated within the website ensuring users do not have to jump from site-to-site. the branding of the social media channels should be consistent with the main brand.)

SEARCH MARKETING

THIS HELPS: Engagement

To ensure the site is visible on major search engines, an element of on-site and off-site search marketing needs to be carried out. This work should involve the following steps:

Keyword Research – understand how your audience discover and find the site through search engines.

Content Strategy – define the types, styles and positioning of content (text, imagery and video) throughout the site to deliver the best user journey possible.

Off-site marketing – content distribution across the web to deliver visitors and links to the site.

(technology and resources required – by commissioning an SEO specialist agency, Derby Museums can ensure that any digital content is well positioned, driving users to both the website and other channels.)

PUSHING CONTENT

THIS HELP?: Engagement

It is essential that Derby Museums pushes its content out onto other platforms. To meet this requirement, a Derby Museums widget could be created that allows other website owners to embed the widget onto their websites. the real-time information that is produced on the Derby Museums platform could then be replicated in real time on other platforms.

(technology and resources requirements – this is a simple ‘product’ that can be developed using existing information. the resources required would be in engaging with other platforms’ owners to ensure the widget is positioned on their sites.)
NEXT STEPS

As previously described in this document it would be impossible and foolish to instantly invest a massive amount of money, time and resources into revolutionising Derby Museums’ digital communications. Therefore, the following approach is appropriate:

- **Internal buy-in – the Beginning**
- **Dipping a toe in the water – Short-term**
- **Gathering momentum – Medium-term**
- **Riding the crest of the wave – Long-term**

**INTERNAL BUY-IN (APRIL TO MAY)**

The internal stakeholder aspirations, the acceptance that digital can be better utilised and the desire to engage with external stakeholders via digital are all extremely encouraging. It is important that the findings of this document are communicated, explained, clarified and justified to the staff, trustees and management at Derby Museums. Achieving buy-in from internal stakeholders is essential.

Derby Museums’ staff are very pragmatic about their time. They would rather improve the offerings to the public than spend days in workshops. Therefore, the following communications should be sent out:

- An e-version of the document to be made available to all staff
- A number of hard copies to be placed in prominent positions for staff to review
- An online session for Rippleffect and Hannah Fox to answer any questions and run through the document. This will be done via an online web chat
- The video of Rippleffect and Hannah Fox to be available for review
- An online survey to be sent out for staff to contribute feedback

The planning of the implementation of the short, medium and long-term actions will be carried out in this stage. Analysis of resources, staff commitment and financial implications will help drive the next stages.

**DIPPING A TOE IN THE WATER (JUNE TO SEPTEMBER)**

Clearly, redeveloping the databases, website, email marketing system and other elements is a more long-term solution. However, utilising social media and ensuring the current website and emails offer great, engaging content is a great way for Derby Museums to begin their journey. A series of workshops will be delivered covering:

- Content creation
- Making social media a two-way conversation
- Email marketing
- Experimenting with the tools

Very quickly, digital will become an engagement tool allowing Derby Museums and its audience to converse, discuss and generate excitement.

The use of hardware is important in this stage as staff at the venues utilise iPads to interact with visitors. This will involve showcasing additional content, taking pictures, filming people’s reactions and gathering user feedback. Soon, the visitors to Derby Museums will become the brand advocates as they begin to comment and push their own content out onto the internet.
GATHERING MOMENTUM (SEPTEMBER ONWARDS)

This is where Derby Museums start gaining the reputation as fantastic adopters of user focused digital media. The creation of the Media Channel will allow an online resource for user generated content.

Elements taken from the ‘Linking the Museums to the city’ section will begin to be utilised and actioned.

Creation of the various steering groups will allow content, activities and reporting to remain prominent and fresh and continue to drive new initiatives.

RIDING THE CREST OF THE WAVE (2014 ONWARDS)

This stage involves developing the website into a fully immersive digital engagement tool that showcases all that is amazing about Derby Museums. Augmented Reality can take the Museum into the region.
LAST THOUGHTS

There are some general principles of good practice to implement:

• Do not be afraid to correct things and change project priorities if key aspects of the landscape have changed. If something within the strategy no longer matches wider corporate priorities, then change it.

• Communicate with peer organisations that are working on similar projects to benefit from shared experience and expertise.

• Make sure the list of priority projects is achievable to deliver in the timeframes required, and with the resources and budget available. This will give the rest of the organisation the confidence in the ability to deliver, and help build advocacy for future digital projects.

• If budgets are tight then focus on impact, rather than volume, and consolidate in areas where progress has been made.

• Refresh the strategy periodically.

A digital strategy should act as a catalyst for change, not in the form of a document but as a vision, a framework, a way of working and specifically through delivery of projects on time and to budget.

It should be a driver for change that is not about technical development, although this is important to consider, but more about how to ensure digital fits into a wider public engagement strategy and programme of activity.

It provides a framework for a short, medium and long-term sustainable digital programme that is aligned to the organisations’ core goals, and which begins to truly address the ways needed to work to achieve this.

Digital is only a driver for change in the cultural sector; the reality is in the hands of Derby Museums.