Implementing resource discovery techniques at the Museum of Domestic Design & Architecture, Middlesex University

Social Media and the Balanced Value Impact Model

Sam Smith & Sim Panaser

Case Study
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Background
The Museum of Domestic Design and Architecture (MoDA) developed from a number of collections acquired by Middlesex University and its predecessor bodies between the late 1960s and the 1990s. The first and most important of these was the Silver Studio, which was given to what was then the Hornsey College of Art in 1966.

The Designated collections of the Silver Studio are a rich compendium of designs, textiles, photographs and archival material. Influential in the formation of Art Nouveau tastes at the turn of the century, the collections hold particular historical resonance for our understanding of the development of domestic design and suburbia, and are an ongoing inspiration for a variety of creative practitioners today.

Further acquisitions were made in subsequent years; the Crown Wallpaper Collection, for example, was acquired in 1989, and the Charles Hasler Collection in 1993. MoDA’s Domestic Design Collection includes several thousand books, catalogues and magazines relating to the design and decoration of the home. The museum also holds Sir James Richard’s library of books on architecture and town planning.

The museum has an extensive community of users who engage with the collections for research and inspiration in a variety of ways, both online and in person. Our users include everyone from established scholars researching the development of suburbia, to jewellery designers looking to use historic wallpapers as inspiration for new work, or members of the public keen to find out how their home might have looked in the 1930s.

What is the problem/issues(s) your organisation is trying to solve?
As part of Middlesex University’s move to Hendon campus in 2011, the Museum of Domestic Design and Architecture moved into a new study centre, conservation and photography study and stores, and changed the way it operates to Online, On Tour and On Request.

Consequently our digital offer is extremely important to us, but several factors have had a curtailling effect on MoDA’s ability to raise the profile of its online collections and unify resource discovery activities and social media outputs.

A particularly static website and inflexible content management system meant that up-to-date content and discussion around collections was hosted externally on a Blogger site, and refreshed content within the main collections site was largely restricted to an embedded Twitter feed.

Issues with modular overlays for collections records have made it difficult for users to share them – they don’t have distinct URLs until they are manually generated by clicking a ‘share’ button – which in turn meant that there was little traffic drawn directly to the digital collections from social media. Another effect of the lack of distinct URLs for collections records was that Google, and therefore its users, could not easily find them, and little traffic was drawn to the collections from search engines.

Whilst the website provided a good introduction to the collections, our site content was therefore largely static and, with poor search engine optimization, our online collections were largely under-used.

The difficulties of updating content had resulted in a lack of a clear content strategy, and with social media use in effect compensating for a lack of all other digital outputs and resource discovery activities, it had lacked a clarity of purpose.

These were the issues and opportunities that we were seeking to address as we began the training. In particular, as part of the planning for building a new website, we wanted to undertake a user-focussed analysis of our social media output as a first step to building a social media policy, and to look at how we could purposefully extend/link this into a content strategy for the website and unify our collections discovery activities within a wider and coherent digital strategy.

How did the training components help?
The training gave us space to discuss our issues and ideas and really think about what we were trying to achieve with our digital collections and our discoverability activities.

Within the context of our website rebuild, the discussions on Schema.org (and the practical activity) were useful and timely, and something that we will revisit as we come to plan the metadata for our catalogue record templates.

The training also helped us to challenge what our social media use, purpose and policy was, and reposition our digital collections discovery activities relative to audience need. One particularly useful way of doing this, which was highlighted by the training, was to look at placing our audience(s) on a visitor>resident continuum (White & Le Cornu, 2011), and to look at the suitability of our choice of media to help target these groups through the appropriate channels.

This model was a particularly useful development of Prensky’s 2001 characterisation of digital natives and digital immigrants as at it took account of individuals at various educational stages – emerging, establishing, embedding, and experiencing – something particularly relevant to us as a university museum with a continuously fluid student body as a key target audience.

The frameworks and templates for social media analysis also helped us to clarify our purposes in relation to our audiences (and to start thinking more strategically) whilst the case studies provided an interesting benchmarking context as well as a source of inspiration in best practice. Looking at aspects of the Tate’s Social Media Policy during a webinar stood out as an interesting example of this.

Perhaps the most useful aspect of the training for us however was the introduction to the Balanced Value Impact Model, developed by Simon Tanner at King’s College London (2012).

Before undertaking the training we had a good handle on some of the issues with our digital collections and their discoverability, and we found the model a useful way of articulating these issues succinctly, contextually and with an identification of stakeholders at the heart of the
analysis. This in turn allowed us to use other aspects of the training — such as the social media analysis — to plan discreet projects to improve discoverability.

The refresher on Google analytics provided through one of the workshops was also useful for the Balanced Value Impact Model — particularly the work on adding funnels to goals in setting our key performance indicators — and the use of the model as a planning tool, as well as a means to draw together our digital activities into a strategy with a demonstrable impact (with scope for learning and reiteration) is something that we were particularly keen to explore.

Finally, the training helped us because, while we felt fairly up-to-date with issues with digital collections through interaction with professional networks, we were looking to undertake quite an ambitious programme of digital transformation. In one sense we didn’t know what we didn’t know, and it was often as useful to have best practice re-affirmed, as it was to learn new skills and be introduced to new models and ways of working.

**What did you implement to address the issue(s)**

During one of the training workshops we undertook analysis of Instagram as a potentially useful social media publishing channel that we’d not previously used and which, anecdotally at least, seemed to chime with the student side of our target audience.

Use of the template helped us to focus in on what we are trying to achieve through our discoverability activities; to question the purpose of our use of social media and to analyse whether we were using the most appropriate channels to fulfil our stakeholders’ requirements.

As a result of the analysis of Instagram we decided that it was not worth pursuing in the short-term. The app strips out the meta-data from images, which would not be ideal for our purposes as we are keen to make our collections more, rather than less, discoverable, and certainly don’t want to add to the volume of orphan images currently floating around cyber-space.

This issue with Instagram is mitigated slightly by the difficulty of sharing content from it – though that represents another problem from our perspective as we are keen to open access to the collections as widely as possible. The only way for users to share content outside of the platform/as embedded content in other platforms is through screen grabbing which could result in the orphan image problem previously identified.

Instagram is also not available as an app on the iPad – our go-to-tool within the study room for recording collections data and photographing day-to-day activities – which logistically would have been far from ideal.

The final problem we identified with using Instagram was that we couldn’t link back to our own site from posted content which, whilst it might be fine for some uses (and reduces spam) isn’t great for us in raising the profile of the collections by providing the opportunity to explore similar items in our online catalogues.

Following on from the workshop, we undertook three more social media analyses – for Periscope, Storify and Vimeo – and looked at how we could link them to our institutional aims, stakeholders and audiences and also the Culture 24 ‘What’s the Story?’ collaborative research project we are taking part in – and through which we are investigating using social media to co-produce content around online collections records.

To begin planning this, we started to draw up a Balanced Value Impact Model as a means of strategizing our social media outputs and digital resource discovery activities with a stakeholder/audience focus and within an organisational context.

As well as providing a basis for one off social media campaigns (such as the one we will run through the Culture 24 project), we hoped that this would begin to inform a social media policy which will (once our website is redeveloped) help to inform our website content strategy and eventually an overall digital strategy.

**What was the outcome?**

**Social Media Analyses**

We decided that we wanted to use the social media analysis as a means to interrogate the appropriateness of media for our experimentation with co-production around collections records.

From these analyses, we decided that we wanted to pursue the use of Periscope, Vimeo, and Storify but that we would not use Instagram (at this stage) for this purpose. A brief explanation of the reasoning is contained below.

**Periscope**: We decided to use Periscope in an experimental way as a result of the analysis — user demographics are not yet disclosed as Periscope is in its infancy, though as an emerging app, young, tech savvy users might be expected to be early adopters, and with students a key target audience, it seemed an appropriate choice for an experimental approach.

Where Periscope is slightly problematic for us is that links to videos (e.g. from Twitter) only remain live for 24 hours and there doesn’t yet appear to be a way of directly embedding videos from the app into a website. Although content can be saved to a local device, Periscope does not act as a longer term host, as YouTube or Vimeo do.

Periscope will be useful for live events, but not on its own for recording video snippets we want to re-appropriate later within our other publishing channels. As far as we can tell, there is no developers section to their site — which is unusual and a little bit disappointing, though the app is in its infancy.
As with Instagram, the analysis throws up that we need to re-check functionality (and indeed terms of use) as later gestations of the app are released.

**Vimeo:** The licensing options in Vimeo were particularly appealing. The site allows for the embedding of Creative Commons licensing into content – which is ideal for MoDA as we want people to share content widely (in order to send traffic to our content), and know their rights in doing so.

Vimeo has a slightly less commercial and more curated feel than You Tube, and provides a nice selection of analytics – particularly with the ‘plus’ account that we opted for. The lack of advertising is particularly appealing, and makes it a preferable host for video content.

The hosting of content is the real advantage of Vimeo, and it will allow us to easily embed collections based content in our new website as well as into Storify.

**Storify:** Storify has several features that felt ideal for our needs. Primarily, it’s a way to quickly show readers what kind of reaction an event or topic is getting on social media, and we can embed Vimeos and Tweets within contextual information to tell the story (co-produce the story?) of a collection through a social media campaign.

Storify also has an API key and is easily compatible with Blogger – meaning that we can use discrete social media (such as Twitter and Vimeo) to create digital content around collections records, and use Storify and Blogger to help us to tell stories around our collections which we can then re-appropriate through our new website at a later date.

**Balanced Value Impact Model**

Work on the Balanced Value Impact Model was much more complex and necessarily slower paced. We began by defining our context; defining the ecosystem of the resource, undertaking a stakeholder analysis, considering balancing perspectives and then defining appropriate value drivers for each perspective.

Defining the ecosystem of the resource involved looking at each relevant aspect of the digital collections – how they behave, technological infrastructure, expected users and regulatory factors, for example.

We also undertook a basic SWOT analysis at this stage, looking at the strengths, weaknesses, opportunities and threats of the resource relative to our current situation. These included:

<table>
<thead>
<tr>
<th>Strengths:</th>
<th>Weaknesses:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Highly visual collection</td>
<td>Issues surrounding current website</td>
</tr>
<tr>
<td>Small team</td>
<td>Fluidity of benefitting stakeholders (students)</td>
</tr>
<tr>
<td>In house skills</td>
<td>No content or social media strategies</td>
</tr>
<tr>
<td>Ability to move fast</td>
<td>Difficulty of engaging students</td>
</tr>
<tr>
<td>Willingness to experiment and innovate</td>
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<tr>
<td>Current publishing channels have easy-to-analyse analytics</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Opportunities:</th>
<th>Threats:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Use of new media (Storify and Periscope)</td>
<td>Copyright</td>
</tr>
<tr>
<td>Rebuild of the website with a flexible CMS</td>
<td>Business continuity</td>
</tr>
<tr>
<td>Events that tie in to digital resources and comms – e.g. Charles Hasler book launch, Katagami crowdfunding campaign</td>
<td>Intellectual property and some publishing channels</td>
</tr>
<tr>
<td>Being keyed in to sector-wide collections and ICT developments (e.g. MCG, Culture 24 project)</td>
<td>Potential buy-in from key contributors (for certain projects)</td>
</tr>
<tr>
<td>HTML5</td>
<td></td>
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<tr>
<td>Core audience are students (tech savvy)</td>
<td></td>
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</tbody>
</table>

The analysis then turned to our stakeholders: identifying them, grouping them and listing their key attributes. For the purpose of the analysis, stakeholders were defined as ‘a person, group, community, or organization who affects or can be affected by the ecosystem of the digital resource to be assessed’ and split into primary stakeholders (those directly affected by the resource) and secondary stakeholders (those indirectly affected by the resource).
For MoDA this included:

Primary stakeholders

<table>
<thead>
<tr>
<th>Stakeholder Group</th>
<th>Attributes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Copyright holders &amp; licensees</td>
<td>Consumers, producers and creatives</td>
</tr>
<tr>
<td>University teaching staff</td>
<td>Partners and collaborators</td>
</tr>
<tr>
<td>University students</td>
<td>One stop consumers</td>
</tr>
<tr>
<td>MoDA staff</td>
<td>Producers and creatives</td>
</tr>
<tr>
<td>University management</td>
<td>Paymasters</td>
</tr>
<tr>
<td>Personal and professional researchers</td>
<td>Consumers, one stop consumers, producers and creatives</td>
</tr>
<tr>
<td>General public/Interest</td>
<td>Consumers, leavers</td>
</tr>
<tr>
<td>Thirty 8 Digital</td>
<td>Partners and collaborators</td>
</tr>
<tr>
<td>JISC</td>
<td>Commentators</td>
</tr>
<tr>
<td>University library</td>
<td>Partners and collaborators</td>
</tr>
<tr>
<td>University archives &amp; special collections</td>
<td>Partners and collaborators</td>
</tr>
</tbody>
</table>

Secondary stakeholders

<table>
<thead>
<tr>
<th>Stakeholder Group</th>
<th>Attributes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Other museums and museum professionals</td>
<td>Competitors, partners and collaborators, champions, commentators</td>
</tr>
<tr>
<td>Museum Association</td>
<td>Commentators, non-users</td>
</tr>
<tr>
<td>Art Council</td>
<td>Commentators, non-users</td>
</tr>
<tr>
<td>Local community (defined)</td>
<td>Consumers, leavers</td>
</tr>
<tr>
<td>Chinese/international audiences</td>
<td>Marginalised, non-users</td>
</tr>
<tr>
<td>Artists relatives</td>
<td>Commentators, consumers, champions</td>
</tr>
<tr>
<td>Writers, authors and artists</td>
<td>Commentators, consumers, champions, partners and collaborators</td>
</tr>
</tbody>
</table>

Within the model, four balancing perspectives are then identified:
Social: the audience, the beneficial stakeholders and wider society have been affected and changed in a beneficial fashion,
Economic: the activity is demonstrating economic benefits to the organisation or to society,
Innovation: the digital resource is enabling innovation which is supporting the social and economic benefits accrued,
Internal: the organisation creating or delivering the digital resources has been benefitted within its internal processes by the innovation demonstrated.

These balancing perspectives then have value drivers assigned to them which, once mapped to stakeholders, help to complete the contextual analysis. These value drivers are:

**Education**: people are aware that digital resources contribute to their own or to other people’s sense of culture, education, knowledge and heritage and therefore value them,

**Community**: people benefit from the experience of being part of a community that is afforded by the digital resource,

**Utility**: the audience value the utility afforded through use of the digital resources now or sometime in the future,

**Existence/prestige**: people derive value and benefit from knowing that a digital resource is cherished by persons living inside and outside their community. This value exists whether the resource is personally used or not,

**Inheritance/bequest value**: People derive benefit from the inheritance passed down to them and satisfaction from the fact that their descendants and other members of the community will in the future be able to enjoy a digital resource, if they so choose.

Once we had mapped our stakeholders to our balanced perspectives and value drivers, our analysis started to take shape, and were able to start plotting discrete projects with a stakeholder focus and demonstrable outputs (see following page).

Whilst it is early on in our analysis, and more stakeholder consultation is necessary, a truncated and simplified example of our use of this model identifies us as a university with a visually strong design collection. From a social perspective and with a utility driver, a non-user stakeholder group with creative characteristics might be assumed to be likely to engage with our collections if their visibility was higher through relevant external content aggregators.

With this in mind, an objective for MoDA might be to measure whether placing collections items on content aggregators (such as VADS and COPAC) helps to create new audiences for MoDA collections. Indicators for this might include the number of referrals from content aggregators – tracking conversions through Google analytics (destination goals: conversions to set of pages) – as well as the number of unique visits to items on external catalogues themselves. Further iterations of this might involve analysing bounce rate as a result of tailoring content on these external sites, for example.

 Undertaking the Balanced Value Impact Model as a means of planning such activities has already proved useful, though a lot more work is needed at this stage. We’ll be revisiting this case study once that work is underway!
References:


### Appendix A. Draft MoDA Balanced Value Impact Model

<table>
<thead>
<tr>
<th>Perspective</th>
<th>Value Drivers</th>
<th>Rational/Definition</th>
<th>Stakeholder group</th>
<th>Defining Characteristics</th>
<th>Objective</th>
<th>Assumptions</th>
<th>Indicators</th>
<th>Methods</th>
<th>Data Collection</th>
<th>Timeline</th>
<th>ACTION PLAN</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Education</td>
<td>People are aware that digital resources contribute to their own or to other people’s sense of identity, education, knowledge and heritage and therefore value them.</td>
<td>Students, university teaching staff, users, funders</td>
<td>Increase the number of digital resources available to students and teachers as well as to the wider public.</td>
<td>Students are interested in accessing the resources.</td>
<td>Increase in number of resources accessed and distributed, including links to websites and information.</td>
<td>Write copyright policy and promotional material for website.</td>
<td>Thematic analysis of website usage data and logs.</td>
<td>Tracking conversations through MoDA analytics (Qualitative: grand conversations to set of pages, event post).</td>
<td>October - December (data collection)</td>
<td>10 days of staff time (map resources, websites, etc.)</td>
<td>ronic</td>
<td>CDR, API, mapping c</td>
</tr>
<tr>
<td>Community</td>
<td>People benefit from the improved access to a person that is facilitated by the digital resource.</td>
<td>Personal and professional researchers (writers, authors, artists), students</td>
<td>To measure the impact of the MoDA on the local community.</td>
<td>Access to and use of digital media, mainly the web, is increased.</td>
<td>Increase in number of followers, friends, links and shared content on social media.</td>
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<td>Utility</td>
<td>The audience value the utility afforded through use of the digital resources now or sometime in the future.</td>
<td>Personal and professional researchers (writers, authors, artists), Non-users, funders</td>
<td>To measure whether the proposed initiatives are effective.</td>
<td>That the potential audience of non-users is increased.</td>
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<td>Economic</td>
<td>The activity is driving economic benefits to the organisation or the community.</td>
<td>Students, university management.</td>
<td>To measure whether the impact of the MoDA is reflected in economic benefits.</td>
<td>That students would be interested in collecting the resources.</td>
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Update Case Study September 2016

Implementing resource discovery techniques at the Museum of Domestic Design & Architecture (MoDA), Middlesex University
Social Media and the Balanced Value Impact Model

Introduction
As part of the planning of a new museum website MoDA wanted to undertake a user-focused analysis of our social media output as a first step in producing a social media policy. The Balanced Value Impact Model (BVIM) was used as a means of strategizing our social media outputs and digital resource discovery activities to also inform our website content strategy and an overall digital strategy.

However, MoDA has experienced delays in the development of our new website which has meant that many of the digital and social media activities that were outlined in the first Case Study have not yet been completed.

In addition to the delay in the website, Sam Smith, MoDA’s Collection Manager, who led the project left the museum in April 2016 and a replacement is yet to start. Therefore it has been difficult to continue with the planned activities and monitoring as planned. What is clear is that (even with the best attempts at hand-over notes) this kind of project is partly dependent on staff continuity, especially in the context of a small team. Once the new website is launched and a Collections Manager in post it will be possible to review and follow through our planned activities as appropriate.

MoDA is aiming to have a more connected digital presence and seamless approach to the content we share on our website and social media. Despite the setbacks we have experienced, MoDA staff are continuing to share our collections online and ensure that data analysis is undertaken in order to review and plan further online sharing.

Due to the issues as described this update will focus on two items highlighted in the first case study report:

- The addition of MoDA Collections to content aggregators such as VADS
- Social Media campaign in relation to the Charles Hasler Collection and Book launch and measure a positive change in the community of interest around MoDA’s social media channels.

Visual Arts Data Service (VADS) – background
In January 2015 MoDA contributed 500 records with images to the Visual Arts Data Service (VADS) at: http://www.vads.ac.uk/collections/MODA.php. This enabled us to increase the visibility of MoDA’s collections to specialist academic and student audiences. Users may now find records from MoDA’s collections through searching or browsing the VADS website, thus making the collections available to a wider audience without the requirement of their prior knowledge of the existence of MoDA or for them to find their way to our own website.

A benefit of this approach is that it also aligns MoDA with other highly-regarded institutions whose records are visible on the VADS site, including The Royal College of Art and The Imperial War Museum.

Involvement in this Jisc-funded project additionally enabled MoDA staff to work with colleagues at VADS to improve the way they collected data. This resulted in the development of custom-built analytics for the first time on the VADS site, for all partner institutions, not just for MoDA. These analytics will allow us to track visitors through the site and gain a better understanding of how students are using the online collections. We’ll use this to help demonstrate impact for the museum’s digital outputs and help strategize future projects.

VADS – findings from our point of view
Initial data reports from the VADS website provides the number of views each month on MoDA’s Collections as a whole. It is also possible to view data of those users who search via the theme links. Over the first six months there were just under 10,000 visits to MoDA’s Collections on the VADS website. In the same period by examining MoDA’s own website Google Analytics we can see that VADS was the fourth highest referral site. Of those sessions over a third were new users to our website. In other words, the data demonstrates that adding records to the VADS website increases our audience by making our collections records available in an additional location, AND drives traffic to our own site. These numbers are relatively small, however it is clear that using a content aggregator such as VADS enables us to attract new audiences to MoDA’s website, which is what we had hoped.
We realise that referrals data does not give a full picture of interest or engagement in MoDA’s collections as many users may view the collections on VADS and then use a search engine or type the museum’s web address in directly. So, there may be an element of under-reporting in the impact of the inclusion of our records on the VADS site. This is something which we intend to consider in more detail in future. It may also be useful to liaise with VADS further to have additional data in regards to views of individual objects and themes. This could assist us when developing content for future projects or expanding the range of MoDA records available on the VADS website.

**Social Media Campaigns**

MoDA was keen to discover how we could co-create meaningful and engaging content with our audiences to tell stories about our collections on our new website. This was linked to - Culture 24 Action Research Project Let’s Get Real 4. It was decided that the trial would concentrate on a particular collection (the Charles Hasler Archive) in the run up to the launch of a book about that collection.

In the first iteration of the experiment the book’s author was invited to take over our Twitter account for the day and we also spent a week tweeting an “A to Z” of items from the collection. This included identifying members of our online audiences who we felt might be interested and engage in discussions and use of the hashtag #Hasler to help us track the campaign.

In the second iteration of our experiment we looked at using new social media and social media channels (i.e. Periscope and Vimeo) to interview people who were already engaged with the collections. The aim was to create some more considered and rich media content to associate with collections records on the new website and to use these to further tell stories about the collection. At this stage we also re-published the A-Z of the Hasler collection on Facebook, to look at whether that created a more meaningful level of engagement than publishing it on Twitter did.

In terms of analytics and evaluation, we took our top media tweets over the course of the previous year to look at as a benchmark, and used Culture24’s Social Media metrics toolkit from the ‘How to Evaluate Success Online’ strand of the Let’s Get Real Project to give them meaning for our organisation. We also began to look at setting KPIs for social media engagements within a draft Balanced Value Impact Model (BVIM) as outlined in the Case Study Report.

The first iteration of our experiment was a qualified success – whilst our engagement rate compared favourably with our benchmarking, we did not see the kinds of interaction we would have liked. We received far more likes and retweets than comments, and conversations engendered by both the Twitter takeover and the A-Z of the collections were few and far between.

An unintended (though welcome) consequence of the first iteration was that, over the week-tenth days that we ran the a-z and hosted the Twitter takeover, we gained an extra c.10% of Twitter followers. Whilst we were starting from a fairly low base, this was still a significant jump.

The results of the second iteration of MoDA’s experiment are not yet measurable, due to the delays in the launch of our website. We have set up a Vimeo channel and have recorded a number of interviews with specialists talking about different aspects of the collection. These will be embedded into digital stories on the new website and the impact of this will be analysed using the data from Vimeo and Google Analytics.

**Conclusions**

We remain committed to the use of the BVIM to measure impact of our digital output. However the departure of a key member of staff who had introduced the BVIM model has raised the issue of wider staff understanding and ownership of the MoDA BVIM. We aim to undertake further staff training on BVIM, review indicators and to integrate regular reporting on BVIM at staff meetings.

The project has been a strong influence on how we approach data collection and analysis as a whole. This is particularly evident in how we communicate with our own institution. Middlesex University is encouraging departments to record and share data through Tableau software, in order to drive up performance and shape future strategy. MoDA’s use of data to demonstrate engagement with our audiences has provided an example of best practice to other departments in examining the data they collect and what this means to others.

It is intended that the activities identified in the Case Study and not yet undertaken will be reviewed once we have a new Collections Manager in post and our new website is launched. This review of the Case Study has highlighted the need to revisit the development of a Social Media and Digital Strategy for the museum, and this will be addressed by MoDA staff in the coming months, led by the Head of Museum Collections.

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*Museum of Domestic Design and Architecture, September 2016*