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Tools You Can Use: Content Marketing to the Modern Horse Racing Consumer

Moderator:

Jim Mulvihill: Director of Media & Industry Relations, The National Thoroughbred Racing Association

Speakers:

Dawn Kay: Social Media Specialist, Woodbine Entertainment Group

Jason Neave: Founder & CEO, Punt Club Pty Ltd.

Rob Platts: Director of Broadcasting, Woodbine Entertainment Group

Shona Rosenblum: Co-Founder, Grand Slam Social

Ms. Liz Bracken: Let me know when you all are ready.

Mr. Jim Mulvihill: We're ready, yeah.

Ms. Liz Bracken: Everybody good?

Mr. Jim Mulvihill: Is it time?

Yeah, let's do it.

Ms. Liz Bracken: Alright.

Okay, we'll get going on our next panel, cuz we've got quite a few panelists, and that's good.

The title, Tools you can Use: Content Marketing to the Modern Horse Racing Consumers, and that's usually when I just ask Denise to do whatever it is we need to do on social media.

Not my area of expertise but thank God we have Shona helping us at the symposium and the rest of the panelists.

Jim Mulvihill also made a mistake yesterday by telling us that he wasn't busy and he could do anything we needed, so he's back as a moderator of this panel.

Beverage break was sponsored by NYRA.

This is sponsored by Elite Turf Club. Jim is still the director of Media and Industry Relations at the NYRA, I hope.

Mr. Jim Mulvihill: I hope so, too. I'll check with Keith after this.

Ms. Liz Bracken: Yeah, and I'll give it to Jim.

Mr. Jim Mulvihill: Alright, thanks so much, Liz. I'm so delighted to be up here with these folks.

I am hardly a social media expert myself, but that's why I'm so excited to be here.

I know I've got a lot to learn, and these are the right people to learn from.

It's so important to come to these things and talk about the big ideas and the trends and all that, but we also all want to go back home and feel like we have some learnings that we can implement immediately, and that's what this panel today is all about.

Without further ado, let me introduce our experts, and I'll start nearest to me and go down the row.

Shona Rosenblum is a lifelong equestrian and co-founder of Grand Slam Social.

She's worked on campaigns for Reebok, IBM, Glidden Paint, and more.

Shona brings a rich background of digital marketing knowledge to the team.

Since leaving the mainstream to start Grand Slam Social, Shona has worked with the Breeders' Cup, Keeneland, Preakness, NTRA, TAA, New Vocations, Penn National, Blue Chip Bloodstock, and more, and I'll also note that Shona formulated the outline for today's conversation.

As we go along, you're going to see these nicely designed slides courtesy of Grand Slam Social, and they cover five kind of big picture topics that are going to guide us along things that anyone who touches on social media in some capacity should either be conscious of, or at the very least be making sure that the people working for you in this realm are conscious of.

Next, we have Dawn Kay, the social media manager at Woodbine Entertainment, the largest operator of horse racing in Canada.

Prior to Woodbine, she worked as a creative communication consultant, offering written and visual branding and communication services to a wide range of businesses, and she spent six years as a corporate marketing and communication specialist for software development company IntelliWare Development.

She holds a Master of Liberal Arts in literary journalism from St. Edwards and completed her undergrad degree in arts and contemporary studies at Ryerson University in Toronto, so Dawn Kay, thank you for being here with us.

Dawn's Woodbine colleague, Rob Platts, is Director of Broadcasting there.

He oversees the broadcast department, which includes the company's thoroughbred and standard bred Simulcast, and a 24-hour horse racing network, and he's the executive producer of their network programming, which airs across Canada on TSN.

Rob has over 20 years of experience working in television, including camera, editing, writing, producing, and directing.

He was Woodbine's thoroughbred Simulcast producer and director before becoming their network television producer when Woodbine signed a broadcast deal with Sportsnet.

Rob went on to work for Sportsnet, producing a national sports news program before the track came calling back.

He actually grew up in the industry.

He's the oldest son of Canadian Horse Racing Hall of Fame jockey, Robin Platts.

Rob's a multiple Sovereign Award winner for producing horse racing coverage in Canada, and he's an Eclipse Award winner in 1999 for Woodbine's documentary on Fort Erie Racetrack.

Last but not least, Jason Neave is the Founder and CEO of social sports betting startup Punt Club.

It's a web and mobile platform that lets people run their own punters' clubs online without any of the admin effort.

Jason spent five years on the board of Australia's Association for Data Driven Marketing and Advertising.

He owns digital agency, the Distillery, and he's a co-founding director of your startup incubator the Moonshine Lab.

I went to Puntclub.com earlier today to learn more about it, and the how it works section summed it up by saying, "Chip in, take turns to bet, drink beer, go places, buy horses," so I cannot wait to hear more about this.

Let's get into it now, and I think the first slide that Shona had prepared asked this initial question, that is, "What is your biggest social digital media pain point?"

That's kind of a preface.

I'm going to ask Shona just to click it off by explaining why this is something we should be asking ourselves.

Ms. Shona Rosenblum: Yeah, so the concept of — well, the idea of this panel today is to try to get everybody engaged, so we're going to leave this up on the screen for a little bit to see if we can get the gears turning a little bit for you guys to think about your specific questions, and definitely feel free to ask them at any point.

Of course, social media, and digital media, and the connectivity between the two, it's a very sometimes confusing space, and it's an evolving space, so we really think that each business has specific issues.

The concept of today is to go through, at a high level, some of the basics that you should have in place for your marketing teams, your social media teams, and just to share with you guys a couple of the tools that we use that

can help maximize your small social team and make it feel like a much bigger entity.

Mr. Jim Mulvihill: Very good.

I do want to add that everybody up here agreed that we wanted this to be more of an open conversation, so there's no need to wait until the end.

If you have questions, definitely just wave at me if you have something that's on your mind, or just make your way up to one of these mics and we'll see you come about.

The first theme that we wanted to get into is strategy.

To me, so much social content, it feels organic.

A lot of us think of social media managers as just running around and taking a photo of something they see that's interesting and posting it.

If you really have content that is varied and thoughtful, there's actually so much more that goes into it, and I think you'll be amazed at the planning that these folks up here go into.

Dawn, I'd like you to start addressing strategy just by giving us a sense of the reality of your job, and the reality of being a racetrack social media manager.

Ms. Dawn Kay: The reality is if you can plan for spontaneity, do it.

Actually, on Shona's slide, you'll see a run of show.

This is something that we both do, much like a broadcast run of show on any big event day.

It may look like it's all happening very organically, but there's a lot of things we know we can expect.

We know when the races go, we know where we want people covered, so we can plan for that.

Then, when we have that plan in place, it lets you have some fun.

If something spontaneous happens, it lets you capture it that way, but you have all of your bases covered.

One of the things that I think is probably most important, aside from planning something like that with the organization, is really considering the medium that you're using.

This is where the channel specifics come in, how you're going to utilize each one, and what might be best for what.

I kind of always, and this probably kicks back to my education, but I always think of the medium being the message.

You have to think about how people are consuming it as much as what you are creating, because somebody watching a video scrolling on Facebook may not have sound on.

If you're going to go and shoot a video, maybe you want captions.

You have to really think about your audience and how they're going to be consuming it so that everything is as seamless and easy for them to consume as possible.

Mr. Rob Platts: Just from a planning perspective, —

Mr. Jim Mulvihill: Yes, please.

Mr. Rob Platts: - Howard Cosell once said the best adlibs are rehearsed, so just goes to show that spontaneity isn't always just out there waiting' to happen.

It's sometimes planned.

Mr. Jim Mulvihill: Yeah.

I mean, I think this image of the run of show is fascinating to me, and you've seen these in television.

If you can just expand a little bit more on just the parallels as far as the organization and the planning that it takes to execute well, and now the ways that that's being done in social as well.

Mr. Rob Platts: Yeah, and it's organized chaos when you do a television show, to be quite honest, because this might fail when you've got a planned interview with the biggest donor in the world or what have you.

You can do your best plan, but at the same time, you've got to plan for spontaneity.

You got to have three tricks in your back pocket if one, two go wrong.

Yeah, that run down that Shona has up there is a bit similar to a television run where you've got each element lined up, how long each element's going to take, who's involved in that element, and then somebody has to control it.

I think that's a key point, too, is somebody like a social media manager in relation to this.

Somebody has to be in control.

There has to be one person that has that vision, and has it all together so that if something hits the fan, you know where you're going next.

Mr. Jim Mulvihill: Yeah, yeah, and we're going to talk more about that in terms of the way that you guys work together.

I think that's really an interesting thing to talk about here today.

Jason, I want to bring you in the conversation.

Maybe before we get to some of these themes and how they apply to you specifically, I'm sure a lot of people in this room aren't familiar with Punt Club, so maybe you can also just give us the quick overview of what you do and how you fit into all this.

Mr. Jason Neave: Before I do that, is anybody in the room now that wasn't in the last session?

Mr. Jim Mulvihill: But me.

Mr. Jason Neave: Great, okay.

We'll catch up afterwards and I'll run through it, cuz I think we did that. Effectively, we're a social syndicate platform that lets people run group betting with their friends.

They'll contribute to a pool and take turns to bet, and it just creates lot of social interaction, both online, but offline, cuz people save up a pool of money and go to the races, or go to the football, take a trip overseas, whatever it might be.

It's just built entirely on social experience, less social media, and just more the just the actual interaction.

Beyond that, my history in the digit agency space has sent me through lots of these campaign plans.

I think on that front, the important thing, while you've got someone in control, is to keep it as far from CEO approval as possible.

You've got fully delegated authority, cuz you need to be really nimble, and you've got a general content plan, but the actual stuff you're capturing, and sharing, and putting out there on the day is going to be pretty spontaneous, and sometimes forgiveness is better than permission.

Just do lots of it and get some of it wrong rather than hope to get approvals three levels up.

Ms. Shona Rosenblum: Yeah, this particular run of show is for the Breeders' Cup this year at Del Mar, and we had a team of eight people who were contributing, so we really had to find a way to make sure we were regulating the platform, so they were not getting competing messages at any given point of the day.

We had to get pretty specific, but I think a level up from this sort of detail. This is really great for events, but for a big day, if you're running a racetrack, it's great to have a run of show, but overall, a full-year plan, it's a time saver.

The thing with social media is it can become, and it quickly does become, sort of a black hole where you're — or a rabbit hole, and you're scrolling, and you're a social media manager, and you know that they have to do this job.

At the same time, you start here, and you end up way over here before you know it.

Having a road map in place really helps focus that person's time so that they're not wasting multiple hours scanning and trying to think, "Oh, what should I post about today."

While a lot of things in social media do come up in the moment, and you have to be prepared to flex and abandon what the plan was — sorry, abandon your plan for that day to make room for something that's more timely that's going to get a little bit more traction, for the most part, you can plan out the year.

You know the things that are going to be talked about as far as holidays.

Social's pretty consistent with weekly trends, like a Monday motivation.

How do you adapt your brand message to those trends that are always going to be showing up?

Yeah, I mean, really, it's a time saver.

It's about efficiency, and when this comes to a big day, the run of shows are great for eliminating copy mistakes, so the dreaded typos.

It's the worst, scariest thing in social, cuz you're moving so quickly and half the time you're on your phone, so it's easy to have an autocorrect situation.

Mr. Jason Neave: Especially when you're at race night and you've had two bottles of Moet by then.

Ms. Dawn Kay: The other thing is it also allows you time to respond, because this is a two-way communication channel, and I can't tell you how many days I sit down with this grand plan for what I'm going to get done in the day and I'm constantly poked with questions, or something gets announced and we have clients, or customers, or owners, or trainers, or whoever it might be.

All of a sudden, they're tweeting back, and I have to answer them.

You can't leave people ignored, so having a plan in place gives you that flexibility as well.

Mr. Jim Mulvihill: I'm so impressed by seeing this plan, and I think Breeders' Cup is sort of setting the standard in horse racing for social media these days.

Shona, I'm curious. In all of your travels to racetracks around the country, beyond the people who are up here right now, how many tracks' social media, I won't even say departments cuz usually it's one person, but how many of them are engaging in planning this detailed and executing on this level?

Ms. Shona Rosenblum: I would say all of them.

I can't speak to the level of detail as far as a minute by minute break down, but every track, speaking of the Breeders' Cup specifically, we do a lot with the challenge series, so we really rely on track partners to provide us with their plan, so we can fit it into ours.

We really want to support the tracks that the Breeders' Cup races are run at, and kind of dial into the stories that are happening at those tracks year-round, and then we come in for the challenge series races, and we're able to either help them push a specific theme, or they help us with the Breeders' Cup storyline.

Every track manager, at least Golf Stream, Santa Anita, Woodbine, NYRA, they all have some sort of rundown for the day.

Mr. Jim Mulvihill: That's fantastic to hear.

I think maybe now we should go to tools, right?

Yeah, management tools.

Scheduling, monitoring, engaging, reporting.

There are so many of these tools that the people up here use and love that I think separate their content from the more ordinary or pedestrian.

I would just love to go down the line and hear in more detail.

This is about the tools you can use, so I want to hear from each of you about what tools you're using that maybe people in this room should know about.

Let's just go down the line if you don't mind, Shona.

Ms. Shona Rosenblum: Oh, okay.

Okay, so I would categorize tools into two categories.

One is your publishing tool and your monitoring, engaging, reporting tool from a management level, and then the second group is your content tools, so the tools you're using to create content.

As far as management tools go, we use Sprout Social.

It's amazing, very highly recommended.

There's various tiers of investment if you're looking to get involved with Sprout, so you can start a free trial.

Depending on how many platforms you're managing, it kind of grows with the number of profiles that you need to manage at any given time, but a huge time saver with social is scheduling and planning ahead, and then creating that content and scheduling that content out.

You'll see this screenshot here is just a look at a few days of Breeders' Cup, or a few weeks of Breeders' Cup content.

There's some Twitter and Facebook videos, and things like that.

Planning a content calendar and scheduling it so you can go and do other things with that time, and on the left-hand corner is a screenshot of a feed.

You can set up multiple feeds, and you can engage right within Sprout with that feed, so you don't have to go onto Twitter natively, or onto Facebook or Instagram.

You can just set your feed up to aggregate all of that content into one section, and you can set it up based on profiles, keywords, whatever fits your goals.

That allows you to dial into that content, and then right from there, you can retweet it, you can quote tweet it, you can schedule a quote tweet.

Isn't that great?

Then, of course, the reporting tools.

Everything that we do, we always look at the previous year before we start the plan.

I think it's important to pull stats from last year, see what did well, how you can improve on it, if you can replicate it, or if not, what are you going to do in place of it.

Mr. Jim Mulvihill: That you also do within Sprout?

Are you —

Ms. Shona Rosenblum: Yes, within Sprout.

Amazing reporting tools here.

Then, I don't know, do you want to talk about apps, too?

Mr. Jim Mulvihill: Well, let's see if anybody else wants to talk about management tools first before we get into some of that other stuff.

Dawn, are there platforms that you use to execute these sorts of —

Ms. Dawn Kay: Yeah, so we actually are going to transition to Sprout.

We had been using Hootsuite, but it is missing, in my opinion, some things that would help.

Oftentimes, our team does use a lot of the native platforms to make sure that we're making the most of them, because some of these tools don't have every single feature, but most.

It's definitely great for scheduling.

Monitoring and reporting, reporting specifically is always a tricky one, because everything in social changes so fast.

Their analytics change, the way that things are measured, how things are deemed successful.

It really is difficult, and when you're trying to go into a boardroom and report year over year, it's almost impossible.

We've tried to find little sweet spots where we can do year over year, so we can do event hashtags year over year.

We use Keyhole, which is a great reporting platform.

It doesn't have the same limitations, but something like TweetReach does have a cap.

It will only capture so many tweets, but something like that we use every year just, so we have a base point, we have some level of consistency that we can try and see year over year what's working and what isn't.

It's a tricky thing, and oftentimes, we spend a day a month going into every platform natively and pulling numbers, and it's a manual process in that without — if you want very specific things.

Sprout is great, Keyhole is great.

I enjoyed TweetReach just from the standpoint that it doesn't change, and we have something to look at year over year.

Instagram is also rolling out new analytics.

They know it's important, it's just it's a hard thing to capture.

Mr. Jim Mulvihill: How much does something like Sprout cost?

Ms. Dawn Kay: What is Sprout now?

Yeah.

Ms. Shona Rosenblum: It depends.

Ms. Dawn Kay: The plan size.

Shona Rosenblum: There's different tiers, but it can get pretty pricey. It can get up to, the enterprise version, around \$1,200.00, \$1,300.00 a month, but there's starting levels that are maybe \$250.00 a month.

Really, it's a must.

You have to have some sort of not just publishing, but analytics, reporting.

It saves time, and time is money, so it's well worth it.

Mr. Jim Mulvihill: Well put.

Well yes, we did also want to talk about some of these tools that improve on people's content as well, and maybe I'll start with the gentleman at the end and we'll work our way back in this sense.

Tell us, if you would, some of the things you use that you consider, maybe, make your lives easier and make your content better.

Mr. Jason Neave: Sure.

On that slide, certainly, Canva is a mandatory thing.

It basically mix somewhere between Microsoft Paint and Adobe Illustrator and Photoshop, so it just democratizes design to be able to quickly produce good looking content.

Even beyond those sort of apps, we've started using a lot of the content aggregation tools, so that rather than just creating content, cuz creation of content even in a social media sense can be expensive, use some of the tools that allow you to aggregating or curate content from your area or your race day from other social sources that you might want to re-share.

Things like Stackla allow you to both curate and display multi-source social content on your own properties, PublishThis, and there's a few of the other content aggregation tools that allow you to do all sorts of things as well, where you can search by some keywords, or hashtags, or specific social handles and see what else is being published that you might want to spend a minute commenting on and curating rather than just producing everything from scratch.

Mr. Jim Mulvihill: Rob.

Mr. Rob Platts: I mean, well, as a TV guy, we're providing video.

We're doing less of that aggregation, less of that management, but we're providing what's going out there on social media.

Traditional television's expensive.

It's really expensive, so to do some of what you want to do in a television realm and put it on social, it's not cost-effective.

We've actually found something that works really well.

It's a system called vMix. It's a software-based system, and it's basically a video mixer and switcher for live HD video.

We've partnered, actually, with Breeders' Cup this year to do a half an hour network-style show specifically for Facebook Live.

Where the crew would traditionally be six or seven in the control room, we did it with two people.

We had two people that were doing the switching, the record and playback, the audio, the graphics, the producing, the directing, and controlling a robotic camera for the host that we had.

You can get a free version with four inputs, so if you're doing something very basic, you can use this free version to put something right onto Facebook Live immediately.

I think the pro version is only \$1,200.00, and it gives you unlimited inputs, unlimited outputs.

The great thing is that you can actually push it to three different locations at the exact same time.

What we did with Breeders' Cup is we put it on our Facebook page, but we also put it on Breeders' Cup's Facebook page, so people can go to either spot and watch the exact same thing. Getting out of that traditional television, six, seven people in a control room realm makes it a lot more affordable to do things like this streaming.

Mr. Jim Mulvihill: What about with when you guys with working together on, say, a race highlight, something that people want to see a stretch drive posted as quickly as possible in as much detail as you can fit into a few minutes.

How does it get from your truck or your studio, to Dawn, to Twitter and Facebook?

Mr. Rob Platts: Well, we actually just got our hands on a new system called Volicon.

It's actually meant a little bit more for tracking and archiving, but it actually has some great features where it's always recording, so the race goes, and to your point, Jim, they cross the finish line.

You can quickly live, as it's happening, you could quickly hit an endpoint, say, mid-stretch.

As soon as they cross the line, you get an out point, and then you simply go, "Okay, I want to push this to Facebook, you want to push this to YouTube," throw in some metadata, hit a button, it goes, and that's the end of it.

There are systems out there.

That system wasn't specifically designed for that, but it's got the capability.

Mr. Jason Neave: What's that one?

Mr. Rob Platts: Volicon.

Ms. Dawn Kay: Yeah, everyone right now.

Mr. Jim Mulvihill: Spell it, please.

Ms. Dawn Kay: Some of the apps or native channels, Twitter has Twitter Studio, which will allow you to basically feed it an input clip link within a video if you need to and send it off.

In that case, there are some options right from the channels themselves, but with the, the other thing that's really nice from a social standpoint for integrating those two things, I mean, well, not everyone, but most people's iPhones now shoot 4k.

Basically, Rob's team has provided me with a Steadicam, a little hand-held stabilizer, basically, that's a great little tool that I can control just as if it's an actual camera from the broadcast team, and will allow me to dial in, and he can pick up the video from my phone.

Oh, I'm sorry.

I can be anywhere in the track, and he can be showing the, for example, the stretch run, and I can be on the inside of the track and catch it or catch the winner's circle as soon as they come back, and he can pick that up from my phone.

It's nice that those things are now starting to talk to one another, and we can play with where we are, and show people areas that maybe traditional broadcast doesn't get to into time.

Mr. Jim Mulvihill: Yeah.

Mr. Rob Platts: Yeah, you're only bound by your carrier or service.

You can theoretically have five people with iPhones in five different spots around the racetracks.

Those feeds all could come into the, like you would a really expensive television camera with an RF system and a cable and cut them into your show.

Mr. Jim Mulvihill: Amazing, amazing.

Okay, Shona.

Ms. Shona Rosenblum: How amazing.

I think there are a lot of ways to spruce up content that you get on your phone.

A lot of us in social will have a higher quality camera, like a DSLR, or a nicer camera that talks to our phone through Wi-Fi, so we can send high quality photos pretty much immediately to our phones.

If don't have that on us, there are a lot of tools that can make your cell phone content look really cool.

One of the things about social media that is amazing is it's all about timeliness, and being in the moment, and showing this raw, behind the scenes look and feel.

While quality is very nice, and it's important to maintain the look and feel of your brand, it's perfectly okay to post content that is maybe not perfect, but it captures a perfect moment.

In those situations, there's a lot of cool apps.

These are just a few fun ones.

Loom allows you to add Snapchat-style overlay filters, likes VR filters, on any of your photos or videos.

Canva, as Jason talked about, it's just a really user-friendly way to create graphics and presentations.

Snapseed is a photo editor, so it just has a lot of different options.

If you take a photo on your cell phone, you can crop things out, you can change the lighting, you can brush up any flaws, that kind of thing.

Bind is a custom social feed curator.

If something like your Sprout feed can't pull in testing, you can go to an app that can pull in a few more things.

TouchRetouch is also a photo editor.

It enables you to remove things from the photo.

If you have an ugly something in the background, how many times has that happened where you've have this amazing photo of you and your friend and then there's a photo bomber in the background making a funny face or eating a cheeseburger, and you're like, "Ugh."

You can take him right out.

Hyperlapse, you can do time lapse video.

This was a little more relevant before the iPhone added time lapse to the regular list of things you can go on an iPhone.

If you don't have an iPhone or if your phone doesn't do that, Hyperlapse is a very cool time lapse video creator and has a Steadicam built in.

If you have an older version of the iPhone that doesn't have the Steadicam built in, timelapse is really great.

Mr. Jim Mulvihill: I was really fascinated by a response you gave me earlier when we were talking about some of this, and I was like, "Shona, you're giving away all your secrets," and your response was, if you don't mind sharing that with everybody, cuz I thought it was pretty interesting.

Ms. Shona Rosenblum: Do I remember exactly what I said?

No.

Yeah, I think we can tell people about these apps, we can share the names, and you can go download them, but we can't necessarily show you how to use them.

We don't know if it's right for your particular content approach, but I have no issues sharing everything from, "Hey, you need a strategy," "Hey, you need a management tool," "Hey, you need to use these cool apps," because at the end of the day, it's important that your social team has a bit of creativity in them.

You have to have an eye, regardless of what these photos can do.

There's an artistic edge to social media, and these can make some regular people's content look really cool.

At the end of the day, you have to have that pace material for it to be really great, and you have to have people like Caitlin and my team at Grand Slam, who is just amazing at knowing when to pull the camera out, about where to be, when, and it's really about that person, so no problem sharing the apps.

Mr. Jim Mulvihill: Very good.

I think our next topic is going to be community, and this is pretty fascinating because everybody up here felt that this was pretty critical to the way they ultimately accomplish their goals.

Maybe Dawn can speak to that, cuz I thought it was really interesting, the way that she engages with so many different people at Woodbine that contribute to what ultimately, you are the chief curator of.

Ms. Dawn Kay: Yeah, I often joke that I'm kind of the conductor of the orchestra, but I'm not the entire orchestra.

What we've done that I've found really effective is arm some really important people at the track with their own Twitter account, with their own personality, with their own camera, and I pull from all of those feeds to sort of curate Woodbine's feed.

We have our clocker on Twitter, we have our announcer on Twitter, all of our on-air personalities, anyone who does selections or picks.

Then that way, the Woodbine feed isn't strictly wagering.

It isn't strictly times and workouts.

I get to sort of pull it in so there's a nice balance, and you get people's personalities.

It's not sort of a corporate communication tool where all you're getting is blast news updates from Woodbine.

You're getting real people, their perspectives.

We have these hawks that have shown up, and the announcer will take a photo of the hawk sitting on his booth window.

Those kinds of things just, it allows us to show off our personalities, and our people are really one of our greatest assets.

It means that it's time saving for me because I don't have to pull everyone's selections and put them out, and we get a little bit of everything.

We get some of the broadcast team, they go to the back stretch in the mornings, do interviews.

We really cover all of our bases, but we do it in a very curated manner.

Mr. Jim Mulvihill: Well, and how many people there would you say actually have login credentials, or are actually entrusted to post things as opposed to send them to you for approval or final tweeting and such?

How do you balance that?

Ms. Dawn Kay: Well, when we signed everyone up, we did a training, basic training, for them.

Generally speaking, they're all very well behaved because it's part of their job anyway.

We don't run into a lot of issues, and I haven't really ever had to police anyone.

It's nicer.

I think it's nicer, even as a consumer of that information, to hear one of our on-air personalities speak in their own voice.

I don't want to hear everything come from one source.

Mr. Jim Mulvihill: Yeah.

Jason, your venture's all about community, but from more of a behind the scenes standpoint.

How do you build different bridges and people you can trust to help execute everything beyond just what you and your partners can handle on your own?

Mr. Jason Neave: I mean, trust is a pretty broad brush.

I think with social media, sometimes less control is good.

I think when you're managing a team and doing as much as Dawn and Shona are doing, this stuff's really important, but also, that is to say that let their own personality exist a little bit hands off the reins, if that makes sense.

Ms. Dawn Kay: I will say, his earlier comment about not letting the CEO, we have a great CEO who does great on Twitter, and I let him do his own thing.

He takes people's questions, and answers, and is very accessible, which is —

Mr. Jason Neave: Good, which is rare.

Ms. Dawn Kay: — rare, yep, but helpful.

Mr. Jason Neave: I think when you're doing this well, and you've got a number of personalities producing content and are going' to your feed, it has a pretty symbiotic relationship with regular press.

Mainstream press, which was historically something that you'd share a story on social cuz it was relevant, but now, mainstream is coming more to social to say, "That is what's happening.

This is the Breeders' Cup race, here is what everyone's saying," and they'll start to feature personalities and official tags or handles from the actual organizers at the event, and people can get a sense inside mainstream media online what's going on down the road, and what happened yesterday, and who fell — even in a crisis management scenario, you can start to get a lot of reach through what you're producing in a community setting.

Mr. Jim Mulvihill: Yeah.

Ms. Shona Rosenblum: This screenshot in particular, just to explain what it is, it's a bunch of iCloud albums.

These are all shared albums that anyone who has a Mac, or an iPhone already has built in to their system.

It's completely free to use.

There may be a limit on the cloud as far as how much data can be hosted there, but I mean, I've got to have 20,000 photos in there in my shared cloud album, and I haven't hit the limit yet.

These have anywhere from 4 or 5 people to 40 people that are invited to contribute to the cloud, and on big race days, we'll invite everyone on the Breeders' Cup team, CEO, executives, people on the board, VPs, everyone's invited.

It's a great way to have the whole team contribute to social, and it's super-easy to use, and again, free.

If you have one social media person, which a lot of people do, to expect them to be able to be in every place at once is unrealistic, so you bring all the places to them, and then that person's managing the output.

Mr. Jim Mulvihill: I also love this idea of the social media phone tree, which is your term for some of your friends across the country and the world who work in this realm and can help you when there's a big moment when you need to get a message out there.

Ms. Shona Rosenblum: Social media phone tree.

This might be one of my trade secrets that I might be giving away, but no.

The idea here is that social media is actually pretty antisocial when you think about the person who's managing the platforms.

I'm sure you've seen friends in your social teams just buried in screens, constantly monitoring and managing everything.

It's really important to get that person out, and mingling, and going to different places in the community, meeting the social media managers of other businesses in your community, so that putting a face to a name still holds a lot of weight.

For our purpose at Grand Slam, we've built very good relationships with the track social media managers for the Breeders' Cup Challenge Series, and also when the Breeders' Cup itself comes around, we make it a point to really get to know the social media managers at that track.

In the event that something happens where, for example, maybe you put out this amazing announcement and it's been out to five minutes, and then someone tells you, "Oh, there's a typo in that," and you're like, "Oh, no," and all these people already engaged with it.

You miss that first release moment, and you're like, "Oh, no, I didn't delete it," sometimes that messes with the algorithms.

That's when I love to activate the social media phone tree.

I'm like, "Guys, please share this again. You might have already shared it, but share it again," and then sometimes it does even better the second release.

Yeah, having your social media person build relationships with other social communities is very important.

Mr. Jim Mulvihill: Well, I think the last major theme that we're going to touch on is, as you put it, your brain and Google.

These are also just things that you love that make your job better as far as how you stay up on current trends, so maybe again, just going down the line, cuz I think it's the easiest way to do it.

If we could start with Jason, and just tell us how you keep up with what's going on, and how you stay educated on your world.

Mr. Jason Neave: Yeah, primarily reading, but beyond that, then trying the stuff that you read.

I think there's no substitute for immersion, and even if you feel like a complete fool when you're messing around with it the first time, you get the hang of some of these tools.

As long as you can teach yourself, then it's easier to delegate to other people on your team.

Yeah, I think there's just no substitute for just trying stuff out.

Mr. Jim Mulvihill: Yeah.

Rob.

Mr. Rob Platts: Yeah, I agree with that, too.

There's nothing like a free demo, and we utilize that quite a bit.

If we think that there's a tool that could help us on the TV side of things, we want to get our hands on it.

We want to try it.

More often than not, they're usually willing to hand it over and say, "Go for it," because if you love it, chances are you're going to get it.

We've utilized the free demo quite a bit, but it's really led us down different paths that we maybe thought we weren't going to go down because we saw something, said, "Oh, we should just give this a try," and kind of like what Jason said, give it a go.

If it works, then great.

Mr. Jim Mulvihill: Yeah.

Ms. Dawn Kay: Yeah, I agree.

I think our teams, and I know I've had this at Woodbine where I also think it's nice testing things.

I mean, we've tested Periscope to GoPro livestreaming, and I was out and put an exercise rider with this makeshift hookup that he was probably not happy with, but our cool community is quite welcoming to it, which is nice.

We do demo a lot of things.

We do try connectivity things on regular race days, or just in training to make sure that they work or get some consistency with them working.

As far as keeping up with trends and what's changing, I think a lot of, to Shona's point, we have a community of people.

When I open my Twitter feed in the morning just like everyone else to read the news, it's Shona.

It's the connections that I have that are already in social or are in news, or media, or photography, or whatever it is, which is helpful.

Then, the platforms themselves.

We have pretty great relationships with people at Twitter Canada, and at Facebook, and at Snapchat, and they're pretty good about letting us know, "We have this new thing that we're going to roll out, and maybe it would work for this part of your game, or this part of your strategy."

You try and get as much fed to you as you can, but you got to do some digging sometimes, too, and see what you can put together with duct tape and make it work.

Mr. Jim Mulvihill: Shona, these are some of the ways that you keep up on what's happening.

Shona Rosenblum: Yeah. Those two Adweek articles are from Adweek Social, and this was actually — I pulled these this morning.

Instagram just introduced two ways to keep stories around for more than 24 hours.

There's a big trend right now on ephemeral content, and it is loved and hated by social managers because, back to the cloud sharing topic, we will use content across the entire calendar year.

If we start focusing our time and energy on ephemeral content, then we lose a lot of our arsenal for future throwback moments and things like that, but it doesn't take any less effort to create.

A little bit of a love-hate there.

And did you know that Facebook just rolled out a new feature?

Every day, with all the social platforms that are out there between YouTube, Twitter, Snapchat, Instagram, Facebook, LinkedIn, whatever you may use, they are constantly changing and evolving in a much quicker way than most platforms.

It's really important to make sure that your social media team is staying educated.

You can recommend, if they don't already follow anything in particular, you can recommend Adweek Social.

Social Media Today is a great blog forum, Mashable, and MarketingProfs, and a lot of these also have varying levels of subscription.

You can subscribe for free and get a lot of great information.

You can also pay to subscribe and get some really cool reports at the end of the year, or quarterly, that can really fuel your social strategy moving forward.

Yeah, Google and your brain are constantly recalibrating.

Mr. Jim Mulvihill: Well, and now that we know how well informed all of you are, I want to know what the trends are.

Give me some thoughts on what's coming next in your world and what we can look forward to, what you're excited about, maybe projects that are coming up that people haven't seen from you before.

Jason, kick it off.

Mr. Jason Neave: Beyond the stuff that's coming out, I just wanted to reflect on — what we're doing is producing social, and social in its own right is a science in getting it right.

The industry we're in, it's really welcome content.

It's glamorous, it's sexy, it's fun, there's people having a great time.

You're not running social campaigns for bank interest rates and things like that, so just remember to have a bit of fun with it.

The platforms themselves, they will save you time, but it's just the effort in having fun with the content itself and the teams that you're running, and it's the races.

It's glamorous.

Have fun with it.

Mr. Jim Mulvihill: Rob, what are you doing with video that is exciting?

Mr. Rob Platts: Well, it's really about the video and where it's going. There's hundreds of stats out there about streaming video online.

94.1 percent of millennial internet users will watch streaming digital video by 2019.

When you think about the racing product, well, where are we?

We're typically at racetracks and OTB, so how do we get our product out there further?

That's why we partnered with Breeders' Cup this year to try to stream at Breeders' Cup win and you're in race that we had at Woodbine that would only be seen on a racetrack or an OTB otherwise.

We put it on Facebook Live, and we had comments from somebody in South Korea saying, "Thanks for putting this out there for me to watch," somebody from Lanciano, Italy.

Somebody said they were watching it from an airport in Las Vegas, sitting there on their phone watching a show about the race that they wouldn't have seen before.

We're looking at it from Woodbine's perspective, streaming video and really trying to get more of our content out there on streaming video.

Mr. Jim Mulvihill: Dawn, can you explain a little bit more about the second screen experience, and Woodbine's focus on that?

Ms. Dawn Kay: Yeah, so Rob and I have been working a lot together in the last year.

Because racing is such a broadcast-heavy sport and an archive-heavy sport, it begs the question.

Does ephemeral content have a place?

Because if you offer something available live, and that's it, and then it disappears, you drive urgency to watch it, but where's the replay?

Where's the recap?

Rob and I, especially with our signature events, our races each year, we've been working on having sort of parallel broadcasts that run at the same time or run kind of bookended around an actual broadcast that show you the other parts of the day.

On Queen's Plate, we have a huge party.

We have different areas, live concerts, live music, vendors, sponsors, activations.

While the main race and the beautifully produced show will be on TSN, we can show you the party, we can show you the people, we can show you the fashion, we can show you the music.

We can engage with you and do interviews and have this second option that kind of complements what you're seeing on TV prior to a red carpet if we wanted to, or after in the reception for the winning connections.

It gives people access to spaces and places that you either can't show otherwise, haven't shown otherwise, or just time restrictions.

I mean, a production on television is to the minute, and those minutes count and are often — you don't have very many of them.

We're trying to find ways to add, supplement, and kind of give people bonus things that they can see that aren't necessarily on the broadcast, but still take them — and give them more of the atmosphere, more of what's happening around the actual race as well.

Mr. Jason Neave: Do you think those screens or stats merge?

You have, obviously, internet-enabled televisions, and watching broadcasts there, and bringing a Twitter feed there, and some other Snapchat commentary appearing across the back.

Ms. Dawn Kay: I think so.

I mean, how many years we've had TV and TV as an option on televisions for a long time, and I think some productions now, you do it where you're in the walking ring at one point, and in-house or in the studio otherwise.

There are some really innovative things happening with having an audience engage, and talk to you, input comments, whether it's via Twitter, or on Facebook, or on Periscope.

That's really, you're connecting everyone all at once, and you can respond.

That's something that we, I don't want to say we often forget, but I think we do focus on content, and content, and content, and we want to showcase this wonderful sport and the athletes, but there are people talking back to us.

At the end of the day, they want to be heard, and sometimes that warrants response; sometimes it doesn't.

If you want engagement, it's got to be a two-way communication stream.

Mr. Jim Mulvihill: Shona, some more thoughts on trends?

Ms. Shona Rosenblum: Yeah, I think there was a time when new social platforms were being born, it felt like, every year.

It was a scary place for someone who's in the industry, because you were expected to figure it out as quickly as possible, "Is this something that time and money should be spent on?"

Luckily, I think there's been a plateau of that sort of birth of all these social channels, and now it's a matter of streamlining what's right for you.

I don't think it's a matter of, "Oh, we have to jump on the next trend because we have to be at the forefront of all the stuff."

I think it's important to be on trend, but it's also — you can't let that trump your existing strategy, and you have to get it right in what you have first before you try to be like, "Oh, what's the new hip thing?"

Also, you don't want to risk wasting time.

It's not really going to provide an ROI to your social and marketing plan.

I think as far as where things are headed, I think live streaming is definitely the way of the future, live streaming and video, and the combination of those two.

How do you use it at your track or at your business?

I think as Dawn mentioned, engaging and creating an opportunity for a conversation with your community is huge, so anything from polls to comments and a feed.

I think listening to your audience is something that you can't do anywhere but social media, so you can put on the most amazing NBC show, one-hour production.

It's fantastic, and you get feedback from your team, and they're like, "Oh, that was great," and your mom calls you, and she says, "That was great," but you can't ask all the people who watched it what they thought, whereas on social media, you can do that.

Ms. Dawn Kay: The other thing, I think, that's worth noting for people is using the things that are inherent, so something like Facebook where people check in.

It's a great way to bridge the gap between social and real life.

I have had people check in at Woodbine celebrating a birthday, and I can see where they're sitting, and they just did it two minutes ago, so I can show up with a cake, so I do, because those people will go and tell their

friends, and bring their family back, and it puts a face to the name, and vice versa.

That's how you build, I think, repeat business. There are surprise and delight kind of elements that you can play with that these tools facilitate.

Mr. Jim Mulvihill: Well, and I love that story, because you're talking about repeat business.

We do have a few minutes left, so if anyone has a question, please come up to the mic.

In the meantime, Dawn and Rob, I wanted to ask you, a lot of racetracks have limited resources, of course.

With social media, you often hear the question, "How is this going to be driving attendance and handle? How is this driving revenue?"

It sounds like you have a very supportive executive team at Woodbine.

How have you convinced them, or how have they come around to the idea that this is actually not just about awareness, but actually helping the bottom line?

Ms. Dawn Kay: I have a great story of a couple that — a gentleman wrote me on Twitter, actually, and wanted to propose to his partner and do it at Woodbine, because that's where they met, they went on dates.

That was their home.

We arranged to have him propose on Queen's Plate day in the walking ring, which was wonderful, and she said yes, thank goodness.

The nice thing is it's really bonded us to them.

They come back every year, and now he owns a horse.

We introduced him to some young, upcoming trainers and owners, and the relationship kind of stuck, and now he's an owner.

You can't do it with every single person, but one person is going to have a ripple effect, and he's going to bring his kids.

He does bring his kids to the track, and I think so many of us, that's how we ended up in this industry as well.

I think there is something to be said for the relationship building and the customer service, customer engagement part of it as well.

Mr. Rob Platts: What's great about that story is that it's a great story.

As Peter mentioned yesterday in TV or Not to TV, it's about the stories.

I mean, we can put all kinds of odds displays and numbers up on the screen for a certain audience, but that doesn't appeal to everybody.

If you can get the stories out there that are an emotional connection and spread that word, then maybe there's a little more intention paid to what you're actually doing on site as well.

As far as the bottom line goes, I think that's where it connects, is if you can tell stories that people have some kind of emotional attachment to or get attracted to, they go, "Okay, let me check out what else they do."

Mr. Jim Mulvihill: Yeah, that's the hope.

Questions? Hi, Renie.

Ms. Renie Hippler: You kind of stole my question there a little bit, but how does a social team quantify or measure success of a project or an event?

Mr. Jim Mulvihill: Who wants to take that one?

Cuz it's a difficult thing to do.

Ms. Dawn Kay: I think we both touched on trying to use past performance to inform future performance.

Anything we can look at year over year, we do.

We often set benchmarks based on what we can guess in an educated way, and then sometimes, things happen that you just don't plan for, and you'll have something skyrocket, and all of a sudden, you're aware of how high something can hit, and that might be your new benchmark.

Kind of to what we said earlier, it is changing a lot, but I think you can look at past performance, and that should inform how you deem something successful.

Ms. Shona Rosenblum: I think it also ties back to goals.

At the beginning of the year, way back to the beginning of the conversation, we talked about strategy.

In the beginning of the year, you set those goals, and you say, "Okay, what exactly do we want to achieve," and you make sure that they're measurable.

You can your key KPIs, like platform growth, impressions, engagement numbers, video views, that kind of thing.

Obviously, the size of your community is a big indicator of how many people are engaging with your brand.

Then within that, you can set up specific, say, advertising goals.

Breeders' Cup sells merch each year that's designed around each track.

How can you use social media to actually sell merchandise and bring money back to the brand?

There are so many specific selling opportunities on social media, merchandise, tickets, —

Ms. Dawn Kay: Pre-roll ads.

Ms. Shona Rosenblum: — yep, pre-roll ads.

You can even monetize your social channels.

If you grow a big enough community, there's sponsorship value there.

There's a lot of value. Facebook in particular and Instagram, they are getting so extraordinarily detailed in their tracking capabilities for paid social advertising.

One of my favorite new features they have is you can export your email database of — you need around at least 5,000, 10,000 names for it to really work, but you can take that list, import it into Facebook advertising, and

Facebook will search each email and match it with a Facebook profile that matches that email, and then create an audience that looks like that person.

You're taking people from your email database, who you're already communicating with, that you probably already have a pretty robust group there, because email came out first.

It was the original social communication. Then you're finding those people on social, and also building an audience that looks like that.

When you're thinking about your ad campaigns, you can start with your existing community, go from there.

Mr. Jim Mulvihill: Incredible.

Any other questions?

We're at the end of our hour.

Yes, sir.

Audience Member: I think it was yesterday or the day before, there was an NBC executive talking about Kentucky Derby, 15 million viewers, and I don't think it was throwing in the gauntlet and say, "Well, we do stream these things live, but it's kind of a rounding error for NBC," but I'm not totally convinced that's true.

What is it about social media, maybe Rob or Dawn, that gives you more data about those audiences?

Ms. Dawn Kay: Well, I don't have a lot of insight into, I guess, broadcast, what information you get from TSN or about our viewers, but on social, I have access to that.

I can tell you on Twitter that 70 percent of our followers are American, and 30 percent of them use Visa other Amex, and buy milk.

They give us access to very specific information, and that helps us sell sponsorships or talk to sponsors.

That kind of detail is provided to me. I think the point was made yesterday, I don't think TV's going away, which is why I think a second screen is sometimes a fun way to integrate the two.

At the end of day, I don't know how much insight you get from —

Mr. Rob Platts: We get audience number reports, but that just tells you who might have had the TV on at the time.

We don't even know if they were actually watching.

The great thing about doing something on social is you can see comments.

You can see people saying, "Thank you for putting this here for me to see," and just that engagement, I think, is a success there.

Ms. Dawn Kay: You get things like average watch time, or drop-off time.

On Facebook, it'll tell you where you lost people if you're using video.

There's the 90-9-1 rule that is being argued, but in social, you know that the rule is that 1 percent of your audience is always with you.

They're engaging all of the time, they are your community.

Nine percent are sometimes with you, and 90 percent, once a year, twice a year, they may engage, but otherwise, they're not.

That's a hard number to swallow when you're putting the time and effort into creating this content, so you really want to try and skew those numbers.

That's kind of a baseline.

If 1 percent of your audience is engaging with your content, you're doing pretty well.

Mr. Jason Neave: To talk about it as well, just understanding that's where the conversation is already happening.

That social content we're producing or curating, Twitter is still the first place I'll go to get a race result if I missed the race, cuz it'll be spoken about the minute somebody crosses the line before there's an official result with the wagering app, so I think where the conversations are taking place is what is driving direct commercial benefit for the ADWs and the tracks.

I mean, I think Twitter and Facebook specifically in those areas are still really strong, and if you've got a big enough audience, you can drive some serious commercial outcomes.

Ms. Shona Rosenblum: I think to add to that, impressions/reach is a very sexy term, and everyone's like, "Oh my god, we got 2 million impressions."

I think for TV, that equivalent is, "We have an 8 point whatever rating. We reached 15 million people or homes," or whatever.

I think it's less about the quantity of people you're reaching, and it's more about who's engaging.

The engagement is the key KPI that's more important than any of the others, because that's a person taking action with your content or your brand, and you can't measure that on TV.

Ms. Dawn Kay: Yeah, I would agree.

Mr. Jim Mulvihill: I want to thank all of you for so much useful information.

This has been fantastic.

Come up and talk to them, and let's give them a round of applause.

Mr. Rob Platts: This is a Verizon product, yeah. It's something' else.

Ms. Liz Bracken: Sorry, Jim, I'm kicking' you out.

Mr. Jim Mulvihill: You're my favorite person to be kicked out by.

Ms. Liz Bracken: Oh, you don't have to be that kind, but thank you.