

Introduction to Online Audience Segmentation Film Transcript

Helen Palmer: hello to everyone. I just had my little recording message. I see some names I recognise as well. Welcome to everyone from England and Wales. For the purposes of audio description, I'm a white woman with long light brown hair wearing glasses and a black and white spotted top and I'm sat in my office with an orange sofa behind me and prints on the wall, music, film, dance, art related. So, if Jack wouldn't mind sharing the screen with my PowerPoint because for some reason, the first time ever it wouldn't properly work for me. Thank you. We're just on that first slide. If we go to the second slide, you will see the agenda for today's session. Just so you know you're on the right session. We will be talking about audience segmentation today with a specific lens of online audiences. I'm going to look at what the benefits are for your organisation. Different models. Some of you, I'm sure will be very familiar with various audience segmentation models and how relevant they are to thinking about online audiences and because audience segmentation models rely on data, we're going to talk about data and best practise around that and then specifically how to use that segmentation to inform targeted communications for online audiences and I'm going to be talking about some specific case studies through the session as well. As Jack and Sarah have said, please feel free to pop thoughts, questions in the chat as we go through today and I'll have a look at those later on and we'll be dealing with questions at the end of the session.

So, I've got another little poll, but doing this through Menti.com. Don't worry if you can't access Menti.com. If you go to: www.mentio.com and enter the code 1660 2309. Jack, I'll bring the Menti screen on which also has the code on. If you bear with me one second. There we go. Can everyone see that? I know that people are putting in their answers because they're showing. They're moving. That's good. Okay. I'll just give it a few more seconds as you all grapple with Menti. Okay. Great. So, we can see that there are answers in all of the categories except don't know which I'm really pleased to hear. So, you will have an idea of what audience segmentation means. I think it is - I'm still getting some answers in and up in the lead is way to better understand our existing audiences. So, thanks. I think we'll stop it there. Another one - sorry. I'll just a few more people take the poll. Great. I think it is levelling out now. Okay, brilliant. Every time I say that there is another one! Okay. So, we've got the majority of people saying it is a way to better understand our existing audience and the next highest category is help to inform marketing planning. Actually, you've probably guessed, there are no wrong answers on here. Audience segmentation can mean all of those things for you as an organisation. So, I'm just going to stop the share. So, thank you very much for doing that. If Jack can take us back to the presentation. We can go on to the next slide. I don't know - it is showing the current slide and the next slide, Jack. So, I don't know if there is a reason why it is doing that. Anyway, we'll try again.

JACK: I'll just re-do it, sorry.

HELEN: So, I'm now going to share with you the Audience Agency's definition of segmentation. Segmentation is a useful technique to help organisations manage a range of relationships and forms a cornerstone of a good audience development plan. Segmentation is simply process of dividing the population into meaningful and manageable groups or segments so that you can tailor your culture offer and communications to the preferences of each group. I should say I'm happy for this presentation to be shared after the session so don't worry about trying to jot down things like this definition. So, one of the answers that some of you ticked was about putting people into these segments, into manageable groups. So, but segmentation is basically a tool to help you understand your audiences and also how to communicate most effectively with them.



So, why is that helpful? Can I have a quick show of hands for how many people are currently using audience segmentation? Okay. So, not many. Okay, that's what I suspected. Thank you very much for that.

So, I'm going to talk a little bit about why it is useful and specifically in relation to online audiences. So, when we talk about segmentation, and that definition that you saw then which is talking about audience development, it is really important that segmentation is about audience development as much as it is about marketing. And audience development as you all know, being museum professionals, is about everything to do with your relationship with audiences. So, it is all of the touchpoints that you have with audiences, in person, and online and that's before they engage with you. That's when they're engaging with you and that's after they've engaged with you, because you want them to keep coming back. Manchester Jewish Museum is one of my clients. They've just gone through a big capital redevelopment challenge during COVID times as well, but they reopened this summer. It is a fabulous capital development. So, if any of you are in Manchester at any point, it is definitely worth a visit. They have actually, they created their own segmentation working with a brand professional because the existing segmentation tools and I'm going to talk about those tools later on in the session, didn't quite capture some of the audiences that they engage with particularly their traditional Jewish audiences whose relationship with the museum is strongly based on their faith and also what they call more radical activists. So those people who are much more interested in a proactive relationship with the museum and what it stands for. So, they developed their own segmentation, and the other reason was because they have been closed for a while and they didn't actually have much data to start with and I'm sure some of you maybe in the same situation that you don't have a lot of audience data.

So, what they've done is, they also recognised that there were audiences they wanted to engage with when they reopened, but actually, those audiences were maybe not likely to come for the day-to-day museum offer and so they created, they've just launched it actually, a Thursday late series called Synagogue Nights and that programme is a mix of comedy, music, everything from drag nights to craft-based, to talks, a real mix of more contemporary cultural experiences that talk about the contemporary Jewish life and so their segmentation, they've looked at - actually we want to get to these types of audiences so much more what you would probably call, The Audience Agency would call experience seekers and I'll explain that later on and now that they have been open a while and they are a paid for museum and they're gathering data, they can now start mapping their own segmentation against a recognised segmentation model and they're using Audience Spectrum.

So, segmentation is not just about marketing, it is also about things like programming and product development. But it can also help to inform income generation, whether that's merchandising and particularly fund-raising, you get an understanding of the types of visitors, and I use the phrase audience and visitors, audience I mean a very wide term for that. But they can use that information to see who is much more likely to want to give to the organisation as well and that's really important. Then, of course, customer service. So, understanding the needs of your audiences should help you to reflect on your customer service or your visitor service as I know that's a term that's more often used in museums. Of course, understanding your audiences then helps you tailor any marketing campaigns to be more targeted and focused and to shape your messaging according to those different audiences. So don't assume that all your audiences will respond to the same messages. Of course, you can then track those campaigns and I'm going to talk a bit about that later on. So hopefully you should be more effective in the use of your limited budget and resources because people as well as money and I totally understand that, and let's face it, we're a lot more strapped as far as resources than we were pre-pandemic. It can help you see where there is a scope for growth. Where there are audiences within striking distance of your museum who are interested



in museums but are not engaging with you. That's something that working with, whoever you decide to work with, if you want to use an established audience segmentation model can help you to find.

Of course, the other thing is research evaluation and insight. So, if you understand your audiences, who they are, the marketing activity that you're doing to get to those audiences and you're evaluating those audiences, their responses to you, you can then map that against your audience segmentation profile. In other words, the people that you want to attract, are you attracting them? Are they engaging with you how you expect? This goes for in real life and online so that it becomes a virtual circle of that understanding, evaluation, planning and going again.

So, I've bottled this down into four words that The Audience Agency use when it comes to segmentation and there is a link on the screen when you get the PowerPoint you will be able to look at that and it goes into more detail, but really any segmentation tool you use has to be relevant to you. The segments have to be distinguishable so there is no point having a number of segments where you can't tell the difference between those segments and therefore, you don't know what to do with that information. The segments also have to be a decent size. There is no point having a size of segment that's like is 00 people because that's just not going to be useful at all. Bearing in mind that that segment only a percentage will be potentially interested in what you have to offer. You have to be able to locate those segments. You have to know where they are so that you can then tailor your marketing activity to those segments.

So, I'm going to talk through the different types of segmentation so that you get a bit of an understanding of and forgive me for those who are already using segmentation and may know this already, the different way they use data. So firstly, behavioural. So, this is how have audiences already engaged with you? So, if you are tracking that so whether you are thinking about online audiences in particular, whether you are tracking that behaviour, in other words, how are they finding out about what you have to offer? Who has actually engaged with you? How many times are they coming? What type of content did they engage with? Did you charge? Did they buy? Have they gone on to buy something else? And what kind of communications do they prefer? Are they responding more to social media or to e-mail communications for example? So, I put Amazon and Netflix as an example just to help so you can understand so you know when you buy something on Amazon and they say, "You bought this. Other people who bought that have bought this. You bought this, so would you like to buy this?" That's fine if you're just buying for yourself, but if I'm buying just an album for my teenage niece and they're saying, "Do you want to buy the next album." They have limitations in that behaviour and similarly on Netflix you'll get recommendations coming through based on what you've already watched.

So demographic. This is the basic kinds of data so that's age and social grade or where you are in your life stage. So, if you're single, married with children, what your family circumstance is. If you think about the Census, the kind of questions, I'm sure you all filled out the Census, the kinds of questions that you were asked in the recent Census. Thank you, Jack. And then there is geographical. So, where people live and where people work. So, if anyone and you may not have had the resources to ever book an outdoor media campaign, but if you have, they are based on where people live, footfall, traffic through potential areas. Now you can combine with the geographical with the demographic and I'm sure many of you have heard of Acorn or Mosaic which are two of the leading commercial audience segmentation tools. They are not arts and heritage specific. These are just general. They have a whole range of classifications of the population using postcode data. It is quite interesting because where I live, I would be classed in a particular type of grouping which actually isn't really who I am because it is based on postcode data. So, there are limitations with that model.

I should say I live in a mid-terraced house, and they make assumptions as to if you live in a mid-terraced house therefore you are in this kind of grouping.

There is also the attitudinal and psychographic and you may have come across this if you used audience spectrum. This is much more about trying to connect with your personal interests and your beliefs and values, what motivates people to make the choices that they do, what their priorities are and particularly what their attitudes to culture are and your segment. So, if you think about a brand like Apple which I am sat here on my MacBook with my iPhone by my side. People have a personal connection to brands and that's what the attitudinal psychographic is trying to tap into. All these models rely on information, and you will have data in various different formats. Some of you may have some form of advanced booking system. You may not have had pre-Covid, but you may now. This is something to pop in the chat and I will be asking later on is whether any of you have done that and are now working with those systems and are going to carry on working with those systems, how that's changed the way that you may be work and particularly if you have been charging for any online activities or how people are booking for those online activities. So, your existing visitors in real life and online will be sharing data with you. So, whether that's through a ticket desk or a cafe if you have a cafe or through events if person, online or hybrid, through your website because if you are tracking user behaviour on your website through social media, through your e-mail mailing list if you have those as well. So, there is lots of data that you will, you may not have necessarily be looking at it as a whole. Of course, the other thing is, it is important to think about capturing data of those existing attenders, visitors, audiences, whatever the term we want to use, but also thinking about how do you get to the people who are not engaging with you? Particularly online, there is an opportunity that I'm sure many of you have found through the pandemic that you have been engaging with people online who may never have engaged with before.

So, depending on what data you want to collect, and it is really important to think about why you want to collect data, then you think about what the methodologies are so there is no point collecting data if you don't know what you're going to do with it. I do recall many an organisation over the years where I've gone in to work as a consultant and seen a box of surveys on the floor that have been untouched, but haven't been inputted into any kind of system and probably not adhering to any data protection either, just left on the floor, and so, there is a sense of, "We need to ask our audiences" but only ask them what you need to know.

Here on the screen are some examples of different kinds of ways and I'm sure many of you are doing lots of this already. Whether that's face-to-face surveys or clicking as people are coming into the museum or online surveys or social media polls or focus groups. You may have advisory panels. Different voting mechanisms. We've just done two, a Zoom Poll and a Menti poll, informal vox pops. That might be where you record a couple of questions with a member of the audience.

Observational research is important for museum and you're probably doing this often without realising it, I can't go anywhere without mentally scanning who is there and thinking about why they're there, occupational hazard. Feedback walls. There may be all sorts of ways, very basic. This is a cinema example. But a cinema in Bradford, they have a blackboard where people can just put up either films they want to see or mini film festivals they want. Telephone interviews, quite expensive. Journey mapping. This is something you can do online and thinking about how people are coming to find you, what they're engaging with through your website and online channels and I'm going to share a couple of examples with you later on around that and just that general creative feedback if you provide that opportunity for people. I know, I'm sure that many of your visitor services, staff or your volunteers on a daily basis are getting some of that feedback from your visitors. So, there is more information that some of you may know, the brilliant museums and heritage consultant Emma Parsons and I've taken some of that information from a really good guide that she has done for the



association of independent museums. The link is on the screen, and it will be in the PowerPoint when you get that, all about understanding your audiences.

So, a little exercise. Bearing in mind we've just been talking about data information. I want you to just jot down and pop this in the chat what information you have, or you think you have about your visitors. Let's think specifically because we're talking about online visitors here. About your online visitors. But feel free to throw in anything else as well and I'll just keep an eye on the chat. I won't pick on anyone, don't worry.

Okay. So, the first one is there. Hello Nerys. I haven't seen you for a while. Stephen says website analytics. Only researched in-person visitors focused on behaviour and attitude. Lisa is saying Google Analytics tells us geographical information. Only in-person surveys. Demographic and analytical. Thank you for these. Gender, age, and location for Facebook data. Catherine, we can tell people's online interests and what brings them to the museum. Claire, socials from both museums and use Facebook and Instagram, demographic mainly. So, there is a lot coming through here about social media analytics. Lauren has done online surveys to collect some data as well. Simon, "Whatever we can get from Google Analytics." So, this is the thing about data and where you can access data. There is a lot that you can get hold of. If you are appropriately setting up the analytics for your website and e-newsletter. Thank you for sharing that. That's really helpful. We'll come on to using that more proactively as well. I'm just going to talk about good practise in data collection. I'm sure you're all already doing this, and we all remember the headache that was GDPR coming in and the contrasting information that was flying around and I know of some organisations, and it breaks my heart to still think that they scrapped their whole mailing lists because they didn't understand GDPR. I think we have got a better handle and there are some guides and the Arts Council have various guides that you can access now. Always remember if you hold any consumer data, there is specific accountability that you need to think about. At any point, if anyone has joined their mailing list, they can request access to the data you hold on them. So, you have to think about what is your process if you get one of those queries coming in. Unlikely, but if you did. It is likely to be if there has been some form of data breach and then that's a whole different ball game that I'll come on to. Only process the data that you need. This is called data minimisation. If the data that you have, you cannot actually recognise that individual.

So, for example, if you have just postcode data then there isn't the same GDPR regulations to that because you can't identify an individual. But if you have a name and an e-mail address, that's classified as personal data. Don't collect things you don't need. So, if you're never going to do any kind of postal communication then you don't need to collect postal addresses. Usually, people collect name and e-mail address, but collecting a postcode is really useful when it comes to segmentation. Think about what data you need and only collect the data that you absolutely need. It is worth checking your privacy policies for your website especially if you haven't looked at it for years or since GDPR came in? Is it fit for purpose? Are you really clear in your privacy policy, how you're collecting data and what will be done with it? If you're not, then you need to address that. The other thing is how long are you collecting that data for? If it is project specific and people have given you their data for a fixed period of time, once that project has gone, you need to get rid of the data. We're really bad in our sector at hanging on to stuff so if they're joining to be on your mailing list then they will assume that they will be sent information about what you've got on, but if you've engaged them in a project, if you want to continue communicating with them, you will have to ask them. I just mentioned about GDPR, the Data Protection Act. We don't know what is going to happen with the Data Protection Act. That was brought in by the EU, I believe that we're going to carry on, but that's one just to keep an eye on. Have you done an audit from a data security perspective as to what data you have, what databases you have? What back-up processes you have? Who has access to that data? This is really, really important. So, does your whole organisation have access or have you got limited access? There are ways that you can restrict access depending on the



database. I mentioned the privacy policy. I don't think, I may be wrong, but it is unlikely that you've got data sharing agreements. You tend to find that more in the performing arts sector unless you are part of a bigger organisation of

museums or maybe part of a local authority network so that's something to have a check on. Someone within your organisation, if you have public data, should be registered as your data protection officer with the Information Commissioner's Office. I know that's in England, and I should have checked on Wales, but I suspect it is similar in Wales. If you are part of a local authority or a bigger museums group, though it is likely someone else has that, but you need to find out who it is in case there is any form of data breach and if there is any form of data, I'm not trying to scare you here, it is best to be prepared, fore-warned is forearmed, you know what happens if there is some form of data breach and you can deal with that effectively and quickly.

The other thing is and there have been recent changes in safeguarding in terms of data for children. I think it is under-12. So, if you hold any data that relates to children, you need to check that you are adhering to the relevant guidelines. There is a link on the screen. The association of independent museums have a really good guide on GDPR, but the Information Commissioner's Office. There is lots of information on there and you can also go through and find out what you should have in place. So, thinking about your online audiences, what do you want to achieve and why? So, there is a list here. This is not an exhaustive list. If you want to engage with online audiences, why do you want to do that? And what do you want to do with that engagement? So, do you just want them to attend something that you're putting on, on online? Do you want them to be more proactive as far as online engagement? I can't stress this enough. Online engagement is not just about increasing the number of followers on Twitter, Facebook, Instagram, whatever platform you're on. It is not a numbers game actually, it is about the level of engagement, and it is about what those calls to action are, what those audiences then go on to do. Do they go on to book tickets either to attend something in real life, whether that's free or paid for. Is it about booking their place at an online event or if you're planning to do hybrid, how would that work? It may be that you could encourage merchandise sales if you sell merchandise. Thinking about that fund-raising journey. How if you get people engaged online, how can you then try and engage them to potentially donate to you, whether that's a one-off donation or regular or even to become a member, whatever your membership structure might be. Obviously engaging with you online. You really want them to sign up to your e-mailing list so that you can have that regular contact with them. But it might also be that using online mechanisms is a way to encourage them to visit in-person as well or it might be that you think you know what, actually the more we do online, the more we can reach new audiences and you need to think about what audiences are you talking about. It might be that you think actually, delivering a programme of online activity is about us being much more accessible and inclusive to audiences who either can't engage with us or have limited access to engage with us in person or it might be that you want them to share their content. It could be a whole range of reasons. It could be a multiple on that list and I think it is really important that you identify what it is that you want those online audiences to do. What the relationship you want with those online audiences because you're thinking about the long-term.

This is not about short-term, one-off engagement. Ideally, you want to develop those long-term relationships. So, of course, in doing that, that then helps you to measure what your classification of success is. Your success might be, we've got this many people attending this online talk or we've actually managed to convert so many of them into signing up to our e-newsletter list or we've managed to get donations. Whatever those conversion goals are from that last slide, you can look at measurements through different analytics tools and again this is not an exhaustive list at all. I know from the question that I asked before that a lot of you are using Google Analytics. There is Google Analytics 4 which is quite different again. I'm sure some of you been grappling to get to grips with Google Analytics 4 there is training that the Digital Culture Network do. Whatever Google analytics,



that you are using, are you using it to the best of your knowledge? Could you be getting out more information out of Google Analytics. Are you setting up campaigns effectively on Google Analytics? Hotjar is one. You can do a free

trial. Hotjar helps you understand visitor behaviour on websites. It can also give you heat maps and things like that. I'm sure a lot of you are using Mailchimp which also can give you good analytics. So open rates and click through rates. So, seeing how many people have engaged with particular stories and clicked through to your website because when you're doing e-newsletters, it is always good practise to have some kind of click through for engagement rather than the whole story just in that section of a newsletter because this is about trying to get people to be more actively engaged with you.

As many of you have mentioned, the social media platforms themselves have various analytics. I know Facebook has just changed, but they have Facebook Business Suite, pixel and conversions and Creator Studio, you have to keep on top of the social media analytics because they change them and upgrade them. Some of you may use Hootsuite and that helps you to schedule social media posts, and there are various versions of that as well. So, it is worth having a look at what you're doing, what is out there and talking to each other and seeing what they're using that you might be able to learn from as well. So actually, we've come a little bit early so we might just skip on and then we'll come to the break. We've got 15 minutes before you're having a break. I'm going to start now just talking about the actual audience segmentation tools that have been designed specifically for the arts and museums sector. Could I have a quick show of hands for who is already using Audience Spectrum? Lots of shaking heads actually. This has been rolled out in Wales as well as England. I think it is being rolled out in Scotland and some international companies as well. This is a tool that The Audience Agency have created. It is based on the audience finder UK national data set. What that means is they collect data from box office systems, obviously performing arts, but museums as well. Some of you maybe in that data set. Probably most of you aren't. You can still use Audience Spectrum. If you provide data that goes into the data set, your data will be profiled through Audience Spectrum for free. If you're not in the national data set, you can still get audience data profiles, but there will be a charge. So, this is the recognised tool that the Arts Council England support as well as Arts Council Wales. It is worth having a look on the website.

If you just Google the Audience Agency, Audience Spectrum you'll find it very easily. They have categorised audience segments into ten different groups in three types. From high cultural engagement, medium cultural engagement, and low cultural engagement. Now they also use household and postcode data. They look at existing attender behaviour and also look at potential attenders and they are looking at behaviour, not just patterns of consumption. Forgive me for the marketing language here. So, not just people who are attending museums, but understanding why they're attending museums and why say you may not be reaching some of those people who are interested in museums in your area. There is a couple of links on that slide. They have done some additional research during the pandemic to understand how the pandemic has affected those segments. So, there is some good links there to have a look at. So, the different segments that they have identified are in orange at the top are the three highly culturally engaged sectors.

So, metroculturals, most of those are in Greater London. You will find some in some of the other major urban centres, but as a small percentage – commuterland, culturebuffs experience seekers. They tend to be younger and then you' got in the mid-range, dormitory dependables, home and heritage and trips and treats. The heritage aspect is obviously very important for these medium-level engagement. They tend to be a bit more mainstream. Whereas experience seekers will be looking for something new, something different, something that they can share with their online networks. Then at the bottom, in that blue colour, you've got four of the low cultural engagement sectors. These are what you might term as harder to reach kinds of communities. It doesn't mean that they



don't engage with culture at all, it is just that arts, culture, heritage, museum is not part of their regular day-to-day activity. They have much more price and value sensitivity, but some of them don't have as much access to digital tools.

Whether that's free wi-fi, smartphones, the internet. So, if you have a look on The Audience Agency, the Audience Spectrum site, there is much more detail about each of those segments and even if you don't have the data that you can be part of the audience finder data set and use Audience Spectrum, it is really useful just to read through because it will get you into the mindset of thinking about audiences and behaviours and attitudes to museums. So, for some of them it goes into the detail of the kinds of newspapers they might read. How reliant they are on public transport for example. What kind of experiences they're looking for? So those that are driven by the needs of their children. Lots of detail around that as well. So, I'm going to go on to a different model now which some of you may have come across. Any of you using culture segments? Put your hand up. Okay. No. It doesn't look like that I can see quickly. Culture segments is, there is a lot of museums who have been using culture segments. It is a system that's been set-up by Morris Hargreaves McIntyre who another research agency based in England. They have something called their Audience Atlas system which is the data that culture segments is drawing from and it covers 60 art forms and leisure activities and that does include museums. It is a psychographic tool. If you go on to their website and again if you just look for Morris Hargreaves McIntyre culture segments, you can take a little survey and find out which segment you're in and I'll show you those segments in a moment. It is again, it is about having a better understanding of your existing visitors as well as your potential visitors. So, they've categorised their segments into eight different segments and all different demographic groups fit into those eight segments.

So, their eight segments are entertainment, enrichment, release, stimulation, perspective, expression, essence and affirmation and looking at the reasons people engage with museums. For others it might be about their needing to learn, wanting to find out more and self-improvement. Some of them it might be much more around they are looking for stimulation and they are looking for some kind of challenge. They're looking for new experiences that's quite different to what they have had before, or it could just be that museums are core to who they are as a person and museums is something that they do on a regular basis. There is a whole range of different reasons there that you can have a good look at and I'm going to give you some links later so you can look at that in more detail. But and there is always a but, audience segmentation models were originally based on in-person attendance. They are reliant on data like postcodes. As far as I can see and I've done my homework before this session, there aren't any specific online audience segmentation tools for the museum sector or the arts sector and they've not been really adapted yet and I say yet, because I'm sure there will be work going on to do that and nor do they take account of what we're terming hybrid events. So, some people may be attending in person. Some people may be attending online, but I'm sure that will come. But what they can do is tell you about different people's digital access and digital consumption. So, at least you can understand whether someone who is in say a low cultural engagement category if we're looking at audience spectrum. Thank you, Lauren for putting in the link. They can tell you about the kinds of digital consumption that people are accessing. There is new data on audiences during digital audiences during Covid-19 which is the link that Lauren has just put in the chat. Now, of course, we need to bear in mind that that was a particular point in time. We don't yet know what the impact is longer term. We're not quite post-pandemic yet, but places are back open. We don't know what that impact is as far as people's online behaviour, how much they're going to continue engaging with online experiences. So, we have a good idea of what happened during those lockdown months and that does give us information, but we need to think about how that's going to change for the longer term. I think that might be a good point before I go on to another slide if that's all right, Jack just to take a 10-minute break.

So, might just.



Thanks, Jack. So just before we go on to this first, so try and ignore the screen while I just mention. I have put a couple of links in the chat for the Information Commissioner's Office, Audience Agency, and Audience spectrum and Morris Hargreaves McIntyre. Just before we start on some case studies. I just want to ask another question and just pop in the chat how many of you have been using any kind of online booking for either online events and/or in person and what form of booking system have you used? Whether that's Event Bright or a different type of booking system. So, we've got Arts tickets, Eventbrite, Galaxy, there is a product in our shop, Digitickets. Art Tickets have done well out of the situation we have been in. Old-fashioned system. If in doubt. Great. It is interesting that, and I presume that some of you, Claire Spektrix. Eventbrite has limitations because you can't get the detail of data and Art Tickets has been set-up as a result of the pandemic. So, online bookings to access all the site. Thanks, Sam. Thank you everyone. I may ask you some more questions later on around that. I have been looking at, Catherine, do you have a question, or have you just popped your hand up? It has gone. Okay. Thank you. So, no don't worry, Catherine, it is fine. I have been digging around to find some examples of specific research that has been done on online audiences in the museum and gallery sector. I wanted to find some examples that are in the public domain so that they could be shared today, but also on the YouTube recording as well. Actually, it is quite difficult. Yes, there has been some research done of things that have happened last year and I'm going to share one of those with you, but I think this is a real area where we're going to see a lot more research taking place. Right at the start of the session, now there is that understanding of the importance of online engagement and our online audiences, we need to find out more so we're therefore going to need to do research. This is pre-Covid. It is quite a few years pre-Covid. The link to more detail is on the bottom of the screen. There is a piece of research done by Eleanor and this was very much to look at the online audiences for the Tate's website and particularly they looked at a section of the website.

Now, bearing in mind organisations like the Tate have a huge amount of content on their website. So, we're looking at a different scale, but I think there is some useful learnings because they looked at a specific section on the website and they wanted to understand why people were engaging with section of the website and what they were doing and particularly to help them to make improvements on not just the content production, but actually how easy it was to find information, understanding what people were looking for and why. Some of the findings that they discovered were that they were seen as a valuable and trustworthy resource about art and that it was a good place to search for a particular artist. So, what they did, they created their own online segmentation of four different categories of online audiences. Don't worry if you can't see this clearly if you're working on a small screen. I'm going to talk through it, and you can get the PowerPoint afterwards. They created their segmentation of four different types of online user - audience, visitor. So, top left is researchers. Top right, art enthusiasts. Bottom left, self-improvers, the motivation from intellectual to emotional and the vertical axis which is knowledge of art, and the top, specialist through to the bottom little knowledge of art. So, in that top left corner, in the category they called researchers, they found that people had a specialist knowledge of art and that there was an intellectual motivation for visiting. So it might be that they were actually doing a PhD or writing a paper or something like that, so they were looking for research papers. They wanted to access the Turner catalogue and they were also watching conference video recordings. So, they particular reasons, knowing what they were looking for through the site. And then the top right corner, the art enthusiasts.

So, these people have got a good knowledge of art, but it wasn't an intellectual learning reason for accessing this section of the site. This was much more about a personal emotional reason. Something that they had a general interest in. And they were accessing information about arts, trends and news and they were watching specialised videos and they were reading art reviews and



they were reading interviews about artists, and they were interacting with some of the visual interactive elements in that section of the site. We go down to the bottom left that they call self-improvers. These people haven't got a great knowledge of art, but they want to learn. So, they were participating in online courses, and they have a homework help resources and they were using that to help guide their learning journeys, they were browsing by subject rather than artist or art category and they were using the glossary of art terms because obviously some of those terminology they didn't understand. Then in the final category, the bottom right category of explorers, so these people again not a strong knowledge of art in particular, but an interest in art at much more of a personal leisure interest and so they were engaging with a lot of the visual aspects of the site, the images and slide shows, but they were coming to the site through other mechanisms like social media interaction and some of those more interactive tools and browsing by colour rather than by art form, art genre or artist. So, it really helped them to then shape their content to meet those different needs and also to work internally in the organisation to say, "Right, we need this type of content, will you help us deliver this type of content?" Also, they could then track that and see how that was being used and keep refining what they were doing.

So, she carried out this research in 2014 which seems an age ago now and what they found was that this section of the website, the art, and artists, was the most visited part of the website with approximately 40% of users visiting these pages while browsing the site with around 500,000 visits per month which is big figures. But it really helps them to think well, if this part of the site is getting so much usage, we need to focus resources on this part of the site.

So, another big example, but I always think it is really useful to see what some of the big players are doing, because we can take learnings and adapt for ourselves because often, they are the first ones doing some of these big pieces of research because they have the resources. So, The Science Museum Group spent two years researching their online audiences. Again, it is pre-Covid and they were particularly looking at certain things that came through in those findings that the people wanted to see well-structured content which I know might sound obvious, but sometimes we forget in a desire and particularly last year in so many organisations we're throwing content online, not thinking about who it was for or how it looked or what they were trying to do and I'm sure none of you went through that. Findability - how easy is it for people to find the information they're looking for. What kind of media choices? Are they looking for written content, video content, audio content, what type of media? It is really important to think about that because some people, we assume everybody is very visual, but not everyone is and particularly from an access point of view. We have seen the resurgence in audio content, I'm a fan, but we mustn't forget some people, they're accessing content in different ways and for me, going for a walk, and listening to podcasts, I will listen to things that relate to museums whilst I'm on a walk, not just when I'm sat in front of a screen. They're looking for enjoyable - they're looking for enjoyable content. This isn't about, not that any of us would do this, but worthy information, this is about fun and entertainment and similarly with the Tate, The Science Museum is seen as a trusted starting point to explore issues relating to science.

So, their online user profile, it is not categorised in the same way as the Tate, but that breakdown of realising that they have a lot of people who are accessing them for study and I know that for most of you on this you will ka, if not all of you, you will have people who have a particular research interest and specialism in a topic, subject matter, elements of your collection and that's why they're coming to you. They may have a professional interest. So, another museum or someone working in the sector who wants to find out more information. I spend a lot of time going through websites within museums, galleries, theatre, festivals, as part of my work and so, I'm very attuned to ease of access of content as well. There may just be personal reasons. It might be someone who has a particular



interest in say climate change and thinks, "Actually the Science Museum Group have been doing some interesting things, I want to watch a talk that they have been doing." They have just had a series of talks about that. They may have another interest and they have come to the Science Museum Group from something else. So, it is not science-led. Or they may have no particular interest in science, or don't identify as having an interest in science so they may have come through it from a historical route, but they have come to the Science Museum group. So, not making assumptions that everybody coming to you is interested in the core element of our offer, they may be coming from different angles. But it allowed them to do was to build that internal collaboration to talk to other members of their team to say, "Actually, we're finding that a lot of people are engaging with this type of content, so we want to develop more of this type of content." What I should say in developing content, it doesn't have to cost a lot. People are not necessarily looking for really polished content. They're looking for content that reflects your brand. So, think about that.

You can do really good stuff with a smartphone. Now, obviously nobody wants to see a jerky video or have an audio where you can't hear what's happening. You do need to think about access though with content and I know this will come up much more in your next session on content. So, I'm not going to touch on that too much, but today we've got Marea doing the captioning, subtitling and audio description, and depending on the kind of content that you're doing. The other thing is about informing their story content. The wonderful thing is as a sector, museums are awash with fabulous stories. All aspects of what you do, people, collections, everything, you've got amazing stories to tell, and you are telling those amazing stories. So, think about how you can use some of those in your content, but to tell a story over a period of time. How do stories you're telling connect and build your brand online for those audiences over a period of time? Of course, the other thing is, you can then track the engagement with that content. So, if you set-up your analytics effectively, you can then track what that engagement is. It is just cut off at the bottom of the screen, but when you get the PowerPoint, there is a link where The Science Museum have shared some of their findings from this piece of research. So, in the chat function, how many of you took part in the hashtag curator battle from last year that York Museum's Trust set-up and which element - I can see some hands going up. Was there any particular battle that you were involved in or were you involved in multiple battles? Just give me either a hands up or just pop something in the chat. While you're doing that, multiple says Lauren. Simon was furloughed. Your interns did a pretty good job. Viking coins from Adowling. I wonder if there was one about toilets, Nerys, you would have won that. Gladstone Pottery Museum has a fabulous collection of sanitaryware. For those who may not have been aware or maybe didn't take part, York museums trust set up curator battle. Their thought was doing it with other museums during this incredibly difficult lockdown period, but also a way to engage the public. They thought it was a way to show case objects and collections. It was a great way to tell stories, to use these incredible collections that our museums across the world have, but to do it with humour as well. But they didn't just set it up and then think afterwards, "What did we achieve?" They put the evaluation measures in place so that they could track the campaign and there are some stats here from the campaign and there is a link at the bottom with much more information and stats about the impact of the curator battle campaign. They engaged with more than 1.6 million people. 6.2 million people saw York Museum Trust objects alone. Never mind all of the other objects that everyone shared. They increased their Twitter followers by 17,350. Obviously, it is not just about the followers as you remember me saying, but they gained 50% new audiences off the back of that and of course, there was the worldwide media coverage. Anyone who got in early with some online creativity around engagement tended to get some really good coverage. They identified that some of the best battles were hashtag creepiest object, hashtag best museum bum, hashtag best bling and of course, hashtag best cat. I followed many of them and it was a really positive engagement at a really difficult time during that first lockdown.



Then as my last case study that I'm going to talk about in any detail. I'm sure a lot of you are very well aware of the Museum of London and the work that they do online. What they've done, they have a YouTube channel and I'm sure

many of you do as well. They've actually categorised it by subject. I've taken a snapshot of their YouTube channel page. There is fashion, women's history month, Black History Month, it is very easy to find if you have got an interest in certain subjects, but for anyone going on or coming to it through a social media link, say I've clicked on something that's fashion related, and then I can see, "Oh, they've done lots of different videos. I might watch some of these others." It is a way to bring people in and to engage with the stories that the museum has to tell. It is worth thinking about, just because you did something two years ago, doesn't mean it doesn't have any value now. I often get frustrated when I see clients who have almost just dumped content that they've produced in the past. Now, obviously if something is horrendously out of date, then you need to review that or you need to profile it in a way that makes it clear that it is now out of date. But you will have some amazing content and people love rooting through your archives of content. I certainly do. As well as being a big museums fan, I'm also a huge dance fan and film as well. So, I will often, you know, go down that rabbit hole of starting to watching something and get connected to something else. If you are particularly interested in a subject, make it easy for those people to find your content and spend more time engaging with you because the more engaged they are with you, the more likely they are to come back, to recommend you to others, through sharing content online, potentially to donate to something so I've found myself during lockdown, obviously there was loads of free content coming out as you remember, but then there has been a bit of a transition to some organisations starting to charge for content. I know certain dance companies, particularly dance companies around the world that I wouldn't normally get to see, where I'm willing to pay, not huge amounts to be fair because I do watch a lot, but I'm willing to pay a contribution, a donation if you like, to watch something in place of a ticket because I'm getting access that I wouldn't get any other way. What I do just couch, and I've got this with a theatre client at the moment, it is a new theatre that's being built. They're very excited about the opportunity to engage with people all over the world and I said, "Realistically, the majority of people who are going to engage with you online are already engaged in museums and/or already engaged with you. Yes, you will be able to get to other people, but the majority of the people engaging with you online have already got an interest. They're already in that high culturally engaged category. In the same way it needs more resources to get to those potential visitors who are not engaging with museums at all in person, it is the same for online as well. You can make it a bit easier for them to find you, but don't assume that suddenly you're going to have thousands and thousands and thousands of people engaging with you from all over the world. Unless anyone has done that, well done do you, do share. I'd love to know. We've got a couple more slides and then I'm going to open up for questions. So, if you do have questions, a reminder, please pop them in the chat. So specifically thinking about how you use audience segmentation to inform your communications. Whether that's using a tool like Audience Spectrum or if you develop your own segmentation. It is a good idea with colleagues to brainstorm the type of visitors who are engaging with you. Develop personas. Online personas are something all digital agencies do. If any of you have been through a website development process, you will have probably found that your digital agency has worked with you to develop online personas. So, what type of visitor and start to build an idea. Give them a name. So, you know, Jill. She is 45. She lives locally. She has got teenage kids. She comes to certain types of events. We found that she was engaging with us online for education related content during the pandemic. She is on our e-mail mailing list, and she doesn't tend to engage with us on social media. To just to help you start framing the types of online personas who are engaging with your online experience. And then once you've got that, you can start testing that out and think, "Have we got that right? Have we made too many assumptions there?" In the same way that you are thinking about your in real life attenders, visitors, audiences, you need to think holistically about online. I would say don't think about them as two separate

things. Think about them as interconnected because chances are a lot of them will be engaging with you in real life as well as online.

So, think about that holistically. Whatever you're doing online, set relevant targets or key performance indicators, conversion goals, whatever you call those type of measurements so you're clear and you can measure how well you're doing. So, make sure if you do a specific kind of online campaign that you set that up appropriately in your analytics so that you can monitor and if you're not regularly looking at your analytics, I would recommend you start doing that and start digging into the analytics and seeing what it can tell you. If you're not confident around that, there are loads of free resource and training that you can access particularly in the museum sector actually. The AMA does that kind of thing as well that you can access to build your confidence around using those kinds of tools. Now, with any kind of data, the data itself isn't telling you much. It is the insight that you attribute to that data. What are the stories that the data is telling you and that's what is going to help you in making your decisions?

So, as I mentioned earlier, with the impact of Covid-19, we're really starting to understand what that kind of online behaviour was during the pandemic. But what we don't know yet is how that's translating to behaviour going forwards. We've had other major movements like the hashtag Black Lives Matter. There is lots of big things that have been happening over the last year that have impacted on the kind of content that's available and how people are engaging with that content and where do you sit within that as well? What have you learned from last year, the things that you would continue to do or are continuing to doing and with hindsight you'd do differently? There are all things that we would have done differently so what are those learnings and sharing those and being honest internally so that you can build on that learning for the future. Then I would say prioritise your market segments for online. Prioritise who it is that you want to engage with and be clear as to why you want to engage with them and what you want them to do and then if necessary, you can map that information on to other data that you might collect or if you decide to use a specific audience segmentation tool, you can map your own segments on to those tools, but you do need to allocate resources. I remember in the early days of digital people said, "It is great because it is free." It is not free. You've got to allocate people resource. It takes time, and you need to be committed. It is not something that you can do in fits and starts. You need to do this consistently to build your audiences because if you're not doing it, they'll just go somewhere else. But also, as I mentioned before, think about shaping and tailoring your messaging so one message doesn't work for everyone. So, what would you say to families because that would be a different message than say what you would say to someone who might be in that researcher category? How is your tone of voice? Is your tone of voice consistent with your in-life experience and your online experience? That's really important. You don't want that disconnect. Once you've done all that then you start thinking about the marketing channels. Don't start thinking about those online channels. The amount of times people say to me, "Should we be on TikTok?" It is not about that. It is about thinking about who do you want to engage with and why? Have we got the resources to do that? We know about the Black Country Museum's wonderful TikTok account. I didn't put that on because I figured that most of you may already know about that one, but if you don't, Google that because it is really brilliant what they've done, but that takes a lot of resources. If you haven't got that level of resources and if you're not trying to get to that kind of younger market because that's what they were trying to do through TikTok then that's maybe not appropriate for you. You're much better having a smaller number of channels and doing those well than spreading yourself too thinly and then also you will be thinking about what your relevant content is and I'm going to stop there because I'm not going to talk to you about content. That's in your next workshop. I've just put up a link here of some relevant information about segmentation, about digital audiences that you can access. This will be in the PowerPoint that's supplied to you. So, definitely worth having a look and there are some really good tools there like the Digital Culture Compass and things that you can try



and lots of learnings from other organisations. I think that's brought us to about quarter to twelve now. If we just want to pop to the next slide. It is time for questions. I think Jack you're going to stop the recording now, is that right?