

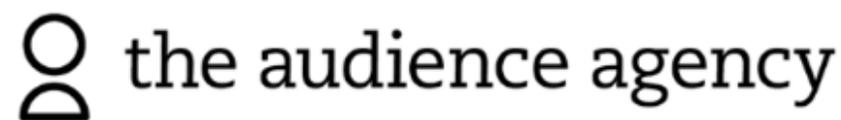
Digital Skills Day



Segmenting your online audiences to improve digital effectiveness

Katie Moffat
Head of Digital
The Audience Agency

This session is sponsored by



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www.theaudienceagency.org

SOLUTIONS

We help you to thrive

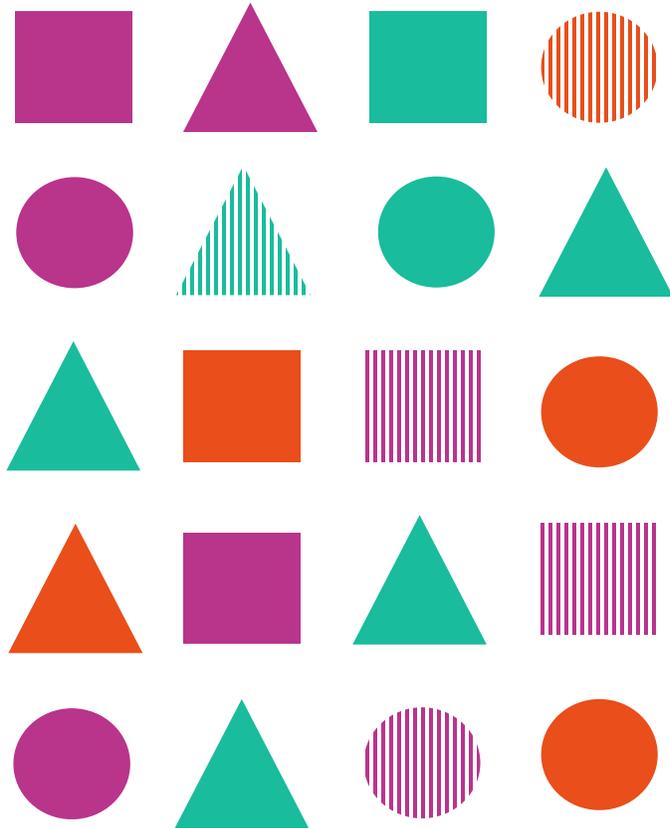
Overcome your trickiest challenges and
enrich your relationship with audiences.

- ▲ ACCESS & INCLUSION
- ▲ AUDIENCE PROFILING & SEGMENTATION
- ▲ AUDIENCE-CENTRED DESIGN
- ▲ COVID-19 RESPONSE AND RECOVERY
- ▲ DIGITAL CONFIDENCE
- ▲ EVALUATION & IMPACT
- ▲ PARTICIPATION & LEARNING
- ▲ PLACE-SHAPING & COLLABORATION
- ▲ RESILIENCE, INNOVATION & ENTERPRISE

This session

- Introduction to segmentation & why it's useful
- Different approaches to segmentation
 - Off-the shelf
 - Bespoke
- Considering the digital context
- Questions

What is segmentation?



“The process of *splitting customers*, or potential customers, within a market *into different groups*, or segments, within which customers have the same, or similar requirements *satisfied by a distinct marketing mix.*”

McDonald & Dunbar (1998)

Why segment your audience?



Segmentation – why?

- People are different - they have different backgrounds, needs, attitudes etc
- It's difficult to tailor our work individually to every person
- Segmentation is a way of dealing with this by putting people into groupings of similar types
- It helps with conceptualising, planning and implementation of effective strategies



Benefits of segmentation

- A **full picture** of your audiences
- A **common language**, shared and understood across the organisation
- **Effective** internal and external **communications**
- **Identification** of potential and new audiences
- **Targeted marketing** and campaigns
- Developing opportunities for **deepening engagement**
- **Strategic decision making** and planning

Different kinds of segmentation criteria

Demographics: *age, gender, ethnicity, lifestage, work, location*

Behaviour: *(non) attendance, frequency, type of event, ticket price, group or alone, travel and linked factors*

Content: *preferred artform, diversity/range, contemporary - mainstream - traditional, type of performance*

Motivation: *entertainment, intellectual, social, children, special occasion*

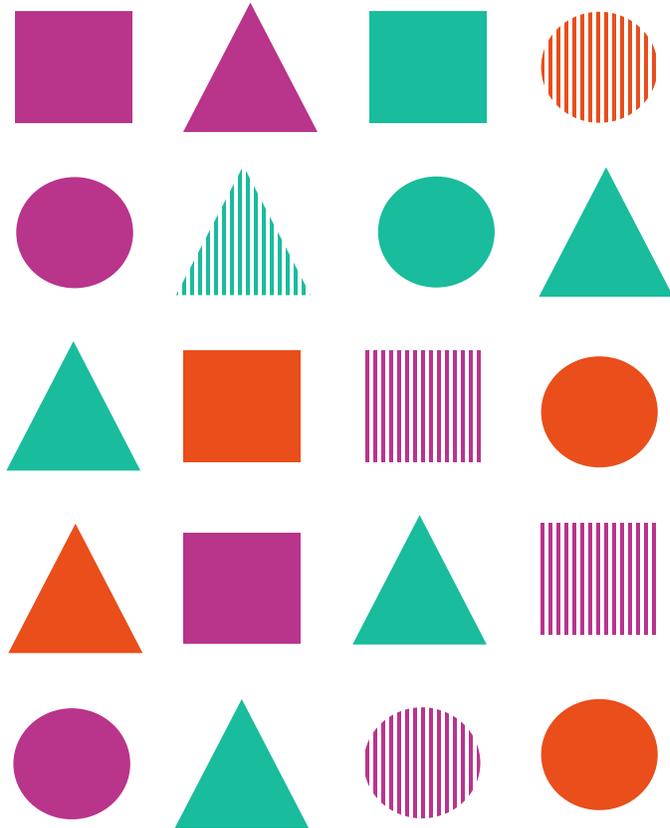
Communication: *preferred channels, planning, type of message and understanding*

General values and attitudes: *politics, religion, cultural background*

For example: segmenting by motivations & purpose

-  Researcher
-  Activity seeker
-  Art lover
-  Heritage enthusiast
-  Iconic
-  En route

To be useful segments should be...



- Relevant
- Distinguishable
- Sizeable
- Locatable / Actionable

Different types of segmentation model

Off the shelf

- Geo-demographic: Mosaic
- Attitudinal: Culture Segments
- Combination: Audience Spectrum



Bespoke

- A DIY model, as simple or complex as you need it
- Developed in-house or specially commissioned

Segmenting Online Audiences - Considerations

- Some off-the-shelf segmentation models include insights about digital behaviours of different segments (usually UK only).
- Or a bespoke approach can be used (but you need to periodically collect and check data).
- Web personas slightly different to segmentation and can be useful in different way.
- Difficult to target different segments on social media platforms apart from with paid advertising.
- It's not a one size fits all.

Segmentation: Off –the-Shelf



audience finder

A collaborative data aggregation analysis and support service.
A database of all UK households and their cultural engagement.
Free to use, a condition of arts funding



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



Population
segmentation using
multiple data sources
based specifically on
arts and cultural
interests

theaudienceagency.org/audience-spectrum



Audience Spectrum Pen Portraits

Experience Seekers

Highly active, diverse, social and ambitious, engaging with arts on a regular basis

- Make up an important and significant part of urban arts audiences
- This group are highly active, diverse, social and ambitious singles and couples and younger people engaging with the arts on a regular basis
- Often students, recent graduates and in the early to mid-stages of their careers
- Tend to live close to city centres, so have easy access to and attend a wide variety of arts, museums, galleries and heritage
- Interests cover mainstream, contemporary and culturally diverse offers and attending is at the heart of their social lives
- They are mostly in search of new things to do and have disposable income to spend on a variety of leisure activities like sports/arts memberships, visits to cafes, bars and restaurants
- Typically digitally savvy, they will share experiences through social media on their smartphones

Audience Spectrum Pen
Portraits



Digital Insights AS Segments

The Digital Audience Survey

A 5 minute survey, deployed by organisations via their websites, social media and email newsletters, invites online audiences to help organisations to better understand:

- Profiles
- Motivations (to engage digitally)
- Online habits
- Changes through COVID-19



The COVID Cultural Participation Monitor

Quantitative Research:

A study of the impacts of COVID on cultural engagement, based on a longitudinal, nationally-representative online panel survey

Wave 1: 6,055 responses, Oct-Nov 2020

Wave 2: 1,503 responses, Feb 2021

Later waves c. 1-2k every couple of months up to autumn 2021: 18k in total.

AHRC-funded, as part of Centre for Cultural Value's *COVID-19: Impacts on the cultural industries and the implications for policy* research project, lead by Ben Walmsley.

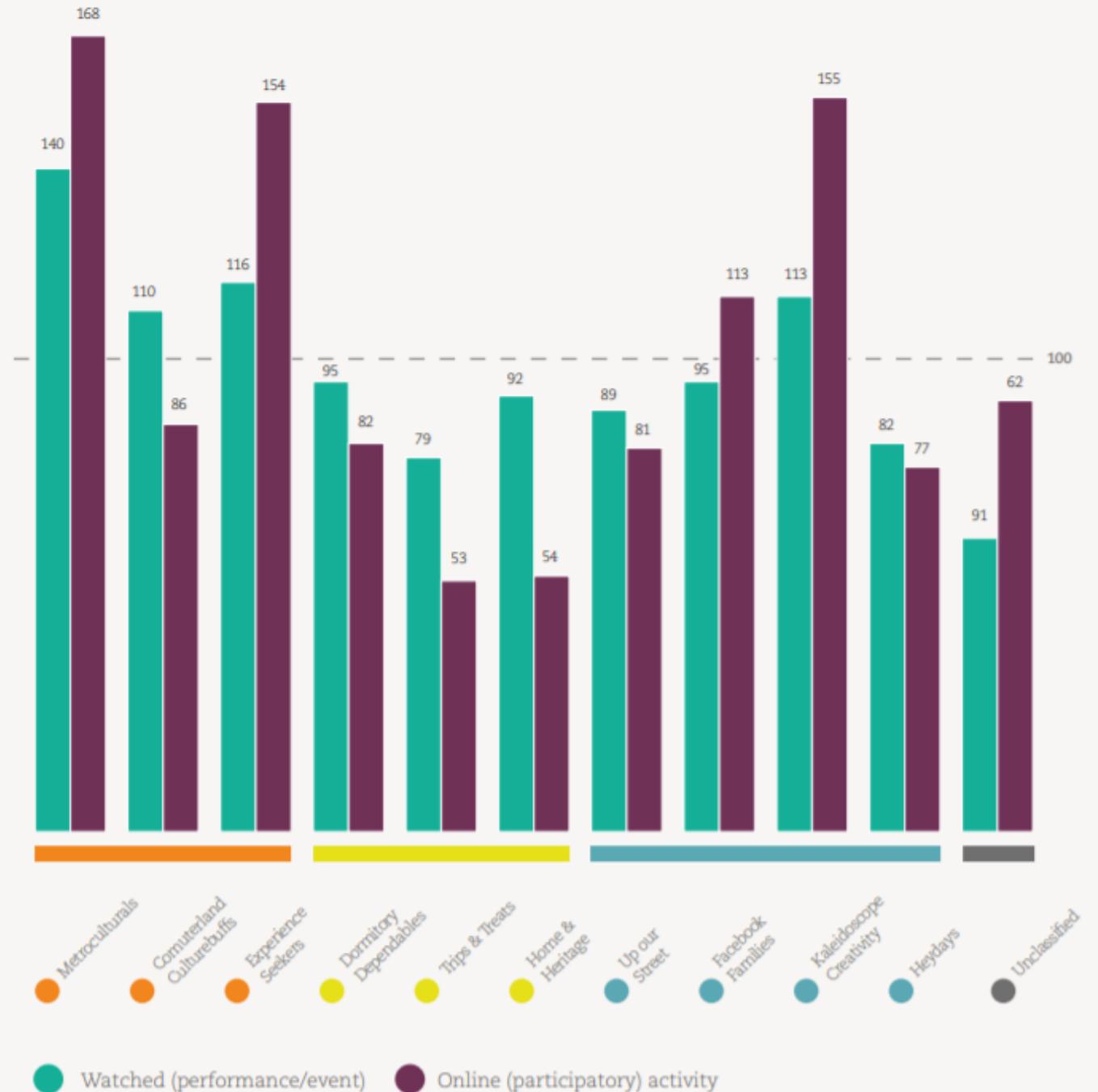
- Sample of the whole population
- Covers all sectors
- Tracks change over time
- Linked to Audience Spectrum

Digital Engagement by AS segment

Varies by segment

Metroculturals, Experience Seekers, Kalediscope Creativity are all high (esp. for participation)

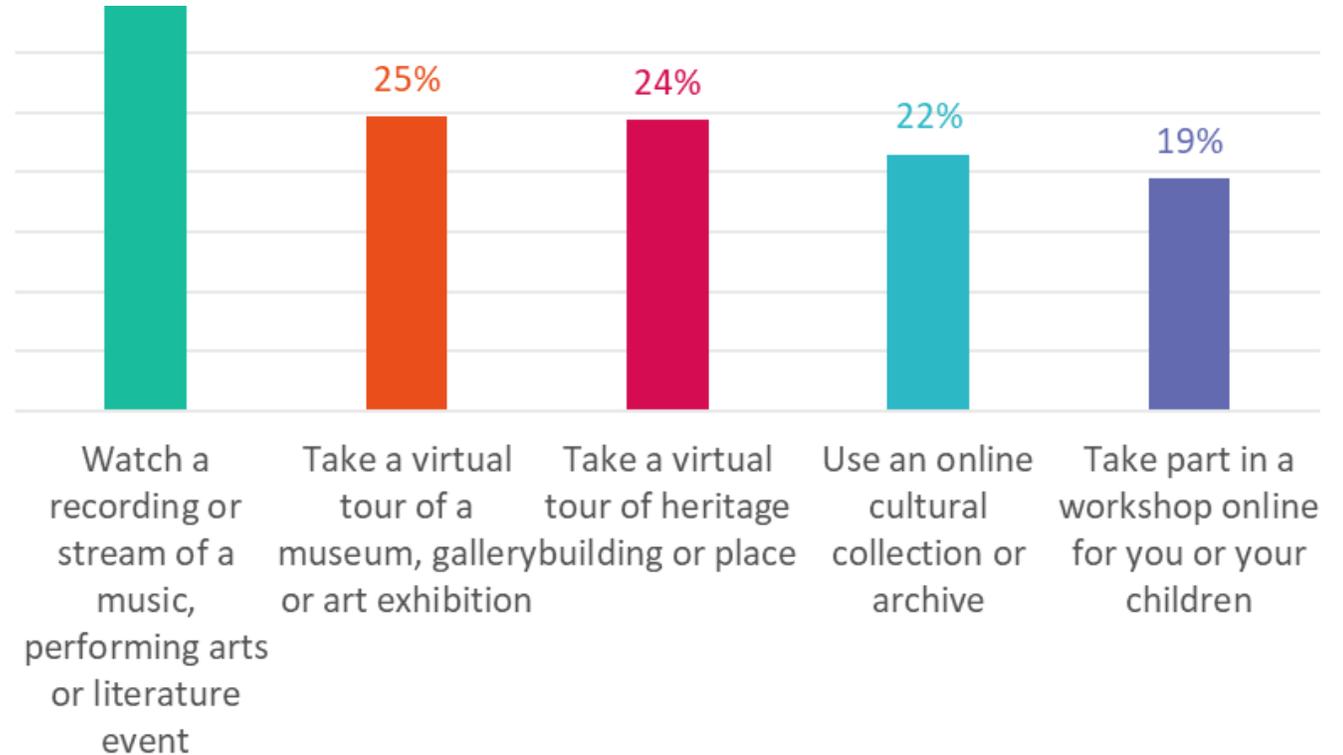
Trips & Treats, Home & Heritage, Heydays are all low (Commuterland Culturebuffs are also low cf. in-person engagement).



Future Engagement

Future engagement after COVID is expected to hold up: e.g. 37% say they will watch content in future cf. 33% who have so far.

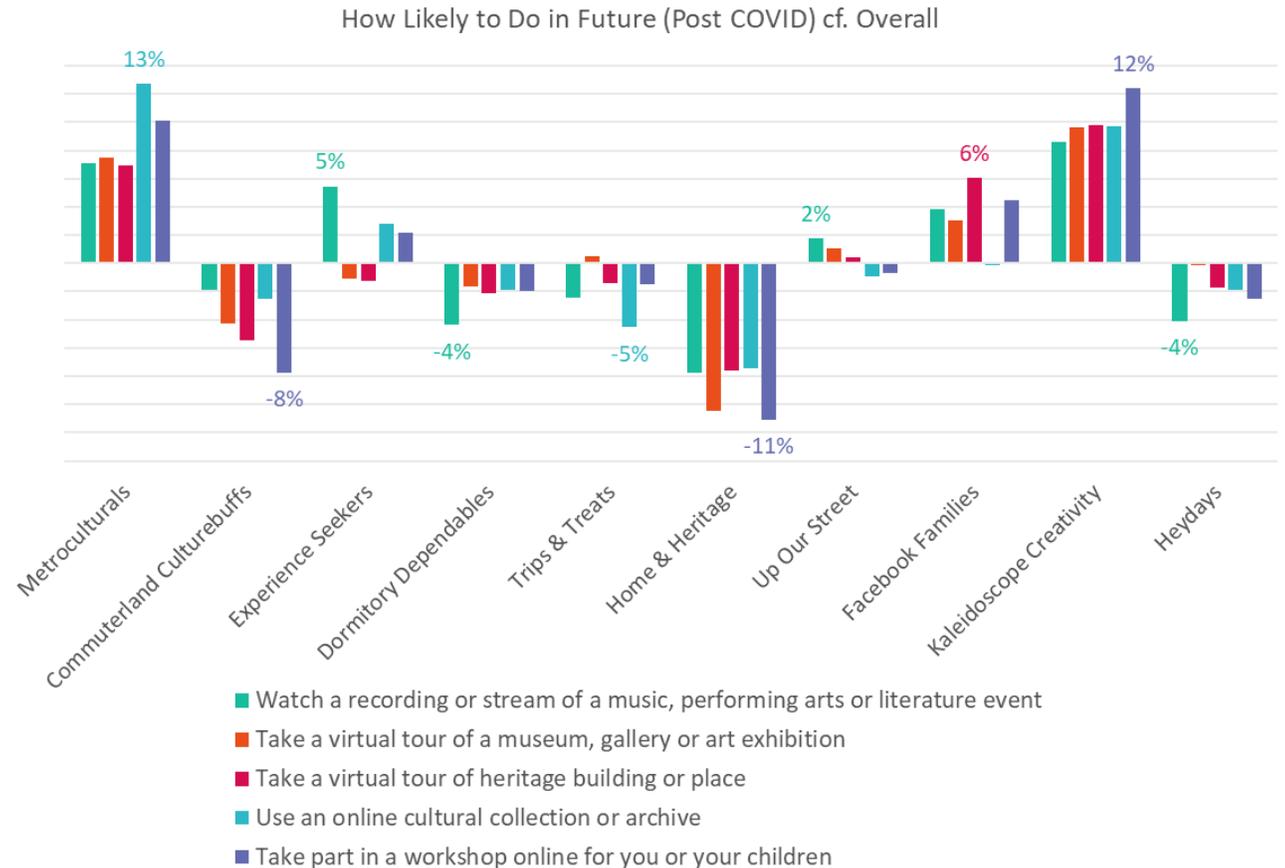
But expectations vary by segment...



By Segment

Metrocultural and Kaleidoscope Creativity have more appetite, cf. the overall average (figures show % point difference by segment).

Home & Heritage and Commuterland Culturebuffs are particularly less likely to expect to engage online, esp. around participatory activity.

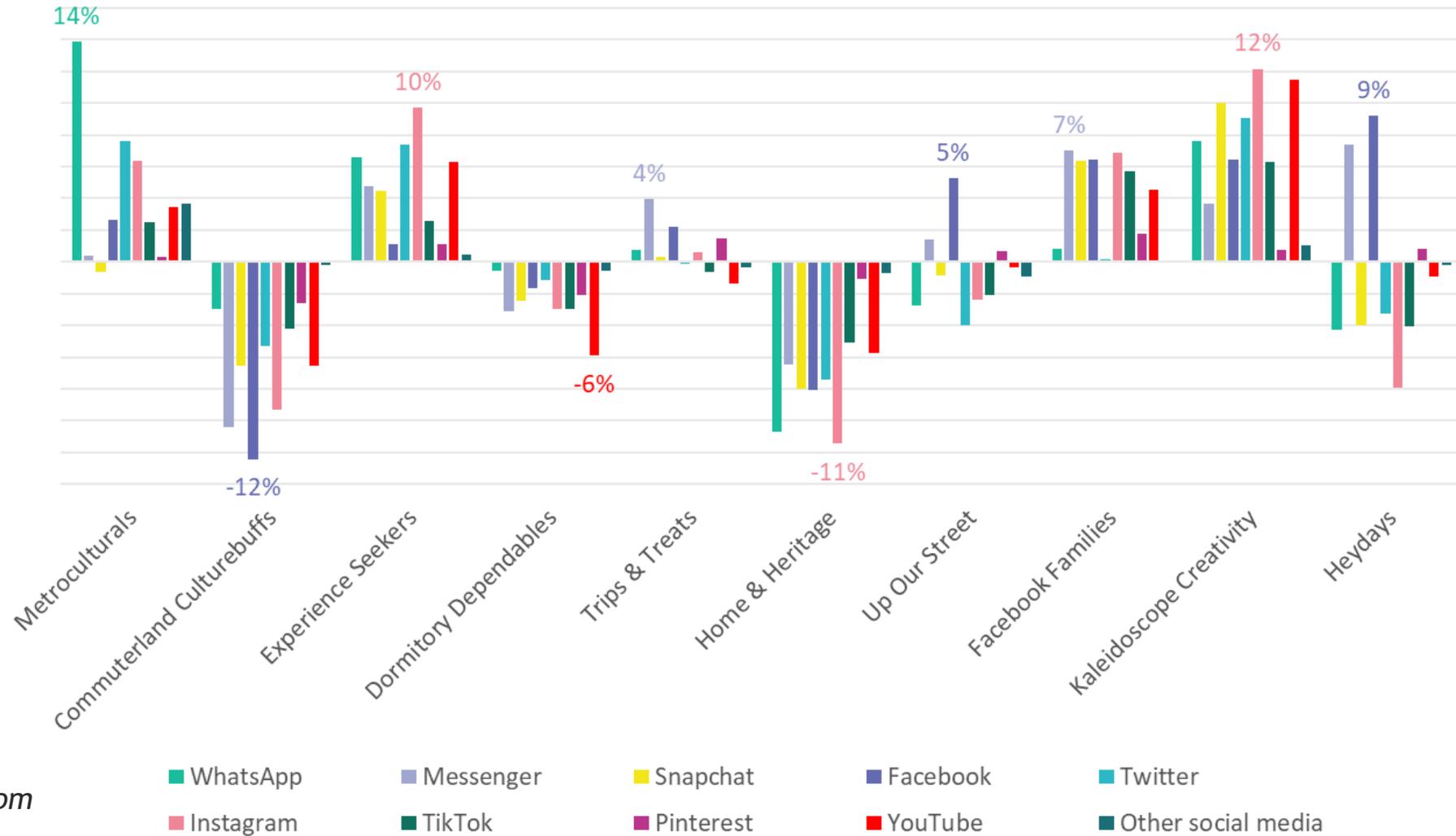


Social Media by Audience Spectrum

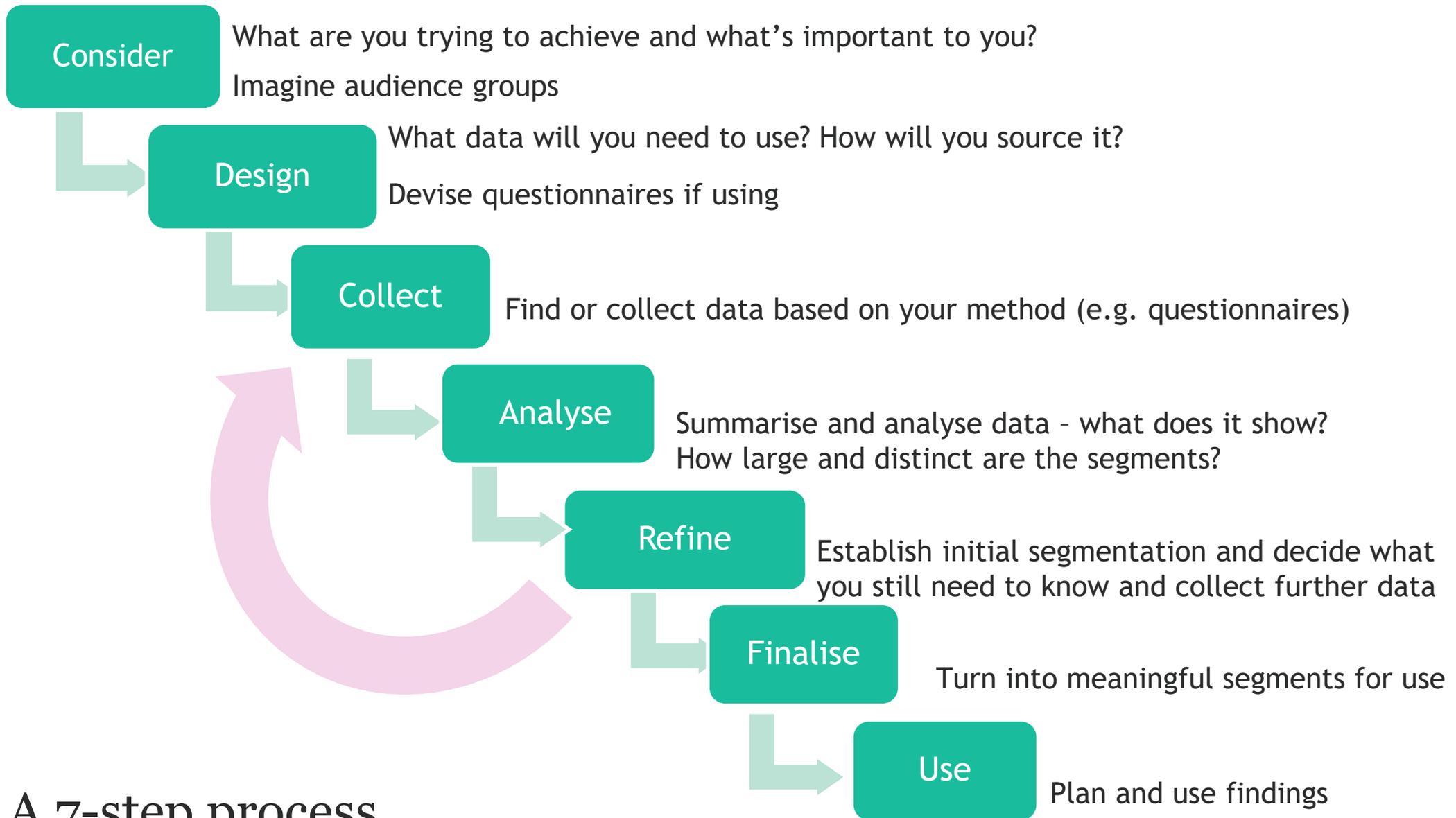
Different segments had very different usage (e.g. Metroculturals and Whatsapp; Experience Seekers and Instagram; Up Our Street, Trips & Treats and Heydays above average for Facebook & Messenger)

NB: This chart shows the difference from the average by segment in % points

Social Media Channels by Audience Spectrum cf. Overall



Segmentation: Bespoke



A 7-step process

Example segmentations - bespoke



ArtUK - Behavioural

Q: How do we understand our digital audience in order to further engagement with underrepresented groups?

**THE
PHOTOGRAPHERS'
GALLERY**

The Photographer's Gallery - Attitudinal

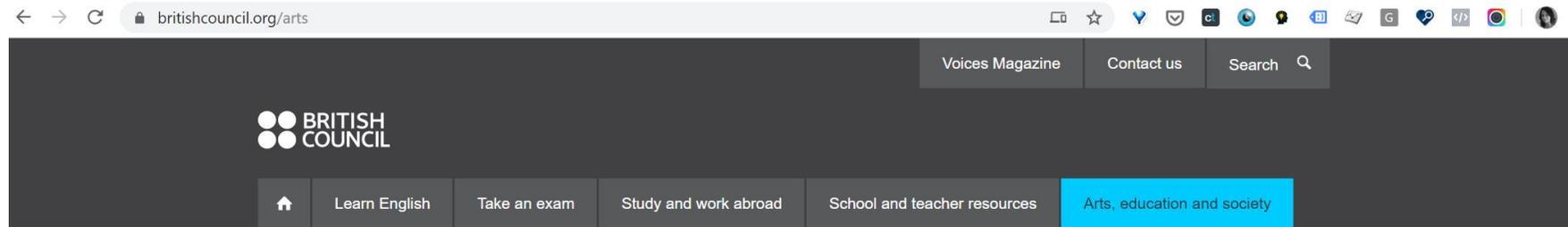
Q: How can we get an audience-wide segmentation that can increase footfall?



The National Archives - Behavioural

Q: How can we build an audience-centred understanding of our offer, to inform development

Pop-up/online surveys



Home > Arts, education and society

Our work in arts

Arts is a cornerstone of the British Council's mission to create a friendly knowledge and understanding between the people of the UK and the wider world. We find new ways of connecting with and understanding each other through the arts, to develop stronger creative sectors around the world that are better connected with the UK.



Visit our Arts sites

We work across a range of art forms and disciplines - select one of our sites to find out more

Choose an arts website

Arts, education and society

Our work in arts

About Arts

Arts Opportunities

Our Arts work in Europe

Anyone//Anywhere



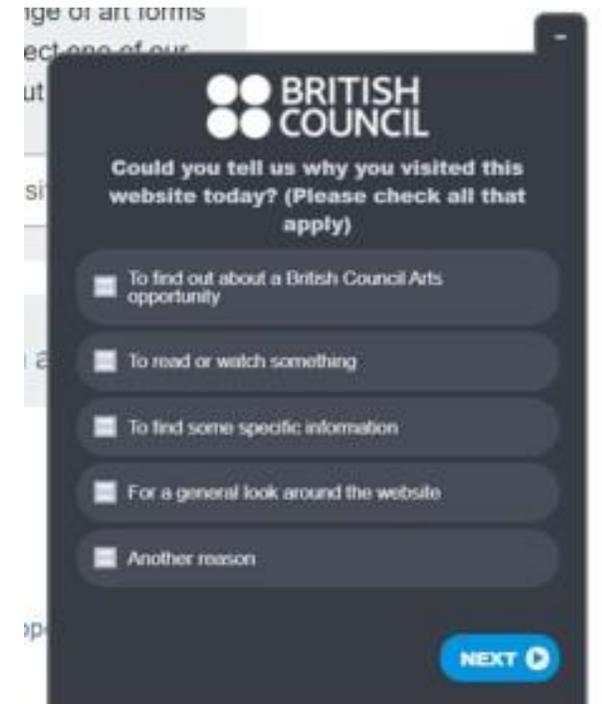
Could you tell us why you visited this website today? (Please check all that apply)

- To find out about a British Council Arts opportunity
- To read or watch something
- To find some specific information
- For a general look around the website
- Another reason

NEXT

Online surveys: considerations

- Placement on the site + how its deployed
- Length/complexity of survey
- Time in field
- Incentives



The image shows a mobile survey form from the British Council. The form is dark-themed with white text. At the top, the British Council logo is visible. The main question is "Could you tell us why you visited this website today? (Please check all that apply)". Below the question are five options, each with a checkbox: "To find out about a British Council Arts opportunity", "To read or watch something", "To find some specific information", "For a general look around the website", and "Another reason". At the bottom right, there is a blue "NEXT" button with a right-pointing arrow.

<https://www.theaudienceagency.org/resources/guide-good-practice-guide-to-sampling>

Creating your own online segmentation

- Can be very simple - eg by motivation and purpose
- Possibly a learning curve if you're not used to analysing data
- What do you think is the most useful way for your organisation to think about your website audience?

Website User Types /Segments

Using the data from the e-survey and focus group respondents, eleven user types have been identified, as follows:

First-time users

1. Family Historians
2. Local Interest
3. Other Personal Interest
4. Academics and Professionals

Repeat users

5. TNA interest
6. Academic/Professional - General
7. Academic/Professional - Discovery
8. Personal Interest - General
9. Personal Interest - Discovery
10. Family Historian - General
11. Family Historian - Discover

Considerations

Be careful to be precise about your definition

- People should not be in more than one segment (within one system)
- Segmentation is about grouping people together that have something in common - be careful of vague descriptors - make them meaningful and precise
 - Enough that is similar - within segments
 - Enough that is different - between segments

This is why you might want to find out more about the groups

Segments v Personas

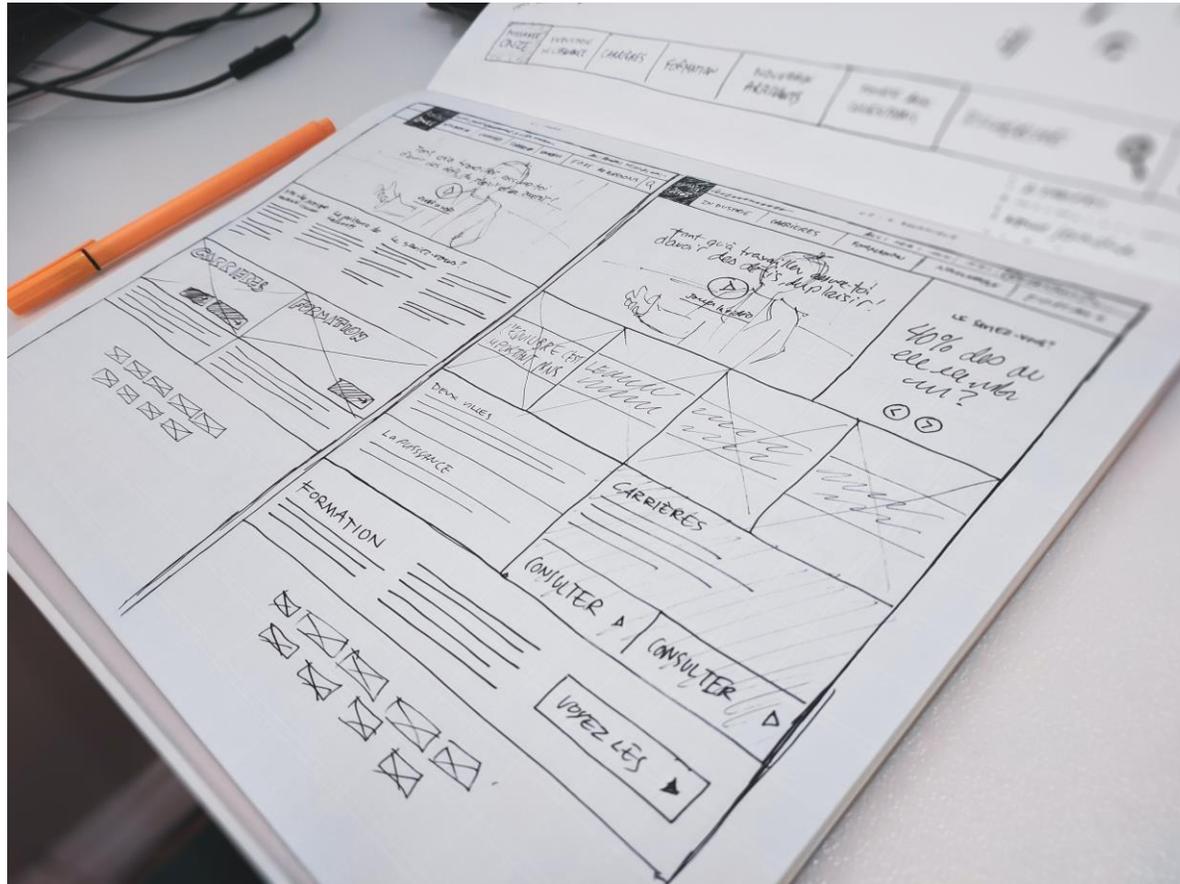
From segments to personas

Persona building or pen portraits might be useful in bringing your segments to life

What would a typical person from a segment look like?



Web Personas



Susan

The keen learner

Susan Jones (42) is married with children aged 11 and 15. Her first foray into historical research happened two years ago, when the last of her grandparents died. She has been interested in family history since then and she soon discovered several genealogy sites online. She bought herself an iPad a year ago.



Bob

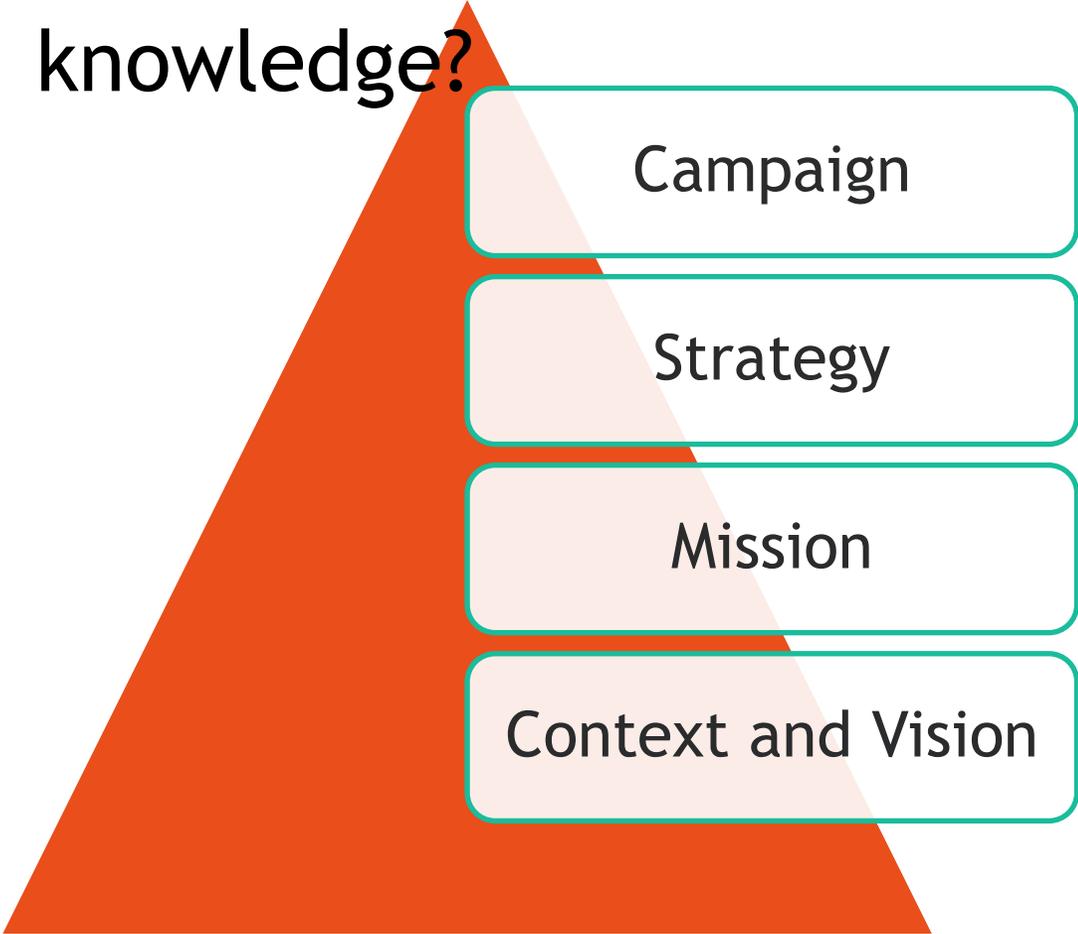
The paid researcher

Bob Simpson (55) is an independent paid researcher specialising in military history and medals. Clients engage him to find information for them, and he works to agreed deadlines. He is extremely confident on his own territory – he knows as much as anyone about the records series he deals with – but he is not driven to broaden his reach into other areas. His interest is in facts rather than analysis.



Wrap-up

How to use this knowledge?



Campaign

Strategy

Mission

Context and Vision

Campaign

Identify who you want to target **ie** what sort of people - where do we find them?

Strategy

Connect programme to audience - what are we programming - who **will come** along - who **could come** along?

Mission

Strengths and weakness of segments. Are we reaching audiences we want to reach? What does our theatre need to do to improve?

Context and Vision

Where are we placed? Is our audience who it could be? How does it relate to our vision - artistic, social or financial aims?

What you will want to think about

Use



- *What does the segmentation mean for the way you put your (digital) strategies and campaigns together? How do you use what you know about your segments to communicate with them in an effective way?
- *Are you meeting the needs of your different segments? Could there be other elements of your (digital) programme that you could develop or create?
- *How might you find out more? Could you consult further with particular segments that are of interest to you?
- *What does the mix look like? Lots of different segments, or a few types?

How should **your organisation** approach segmentation?

- The approach you take depend on several factors including available resource, time, budget etc
- **Think:** what do you want to use it for?
- You can have a digital only segmentation or a segmentation that overlaps physical and digital audiences/visitors
- Pop-up surveys on your website are a great way to collect useful insights about visitor motivation and purpose
- There isn't a 'one size fits all' segmentation approach that you'll be able to apply across multiple digital platforms - start with your website and email marketing.
- Tools like Audience Finder & Audience Spectrum are free and are a simple way to get started

We're here to help

Visit our Expo Booth!

theaudienceagency.org

katie.moffat@theaudienceagency.org

[@audienceagents](#) [@katiemoffat](#)

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