



Building Engagement: Changing Approaches to Museum Audience Research and Segmentation

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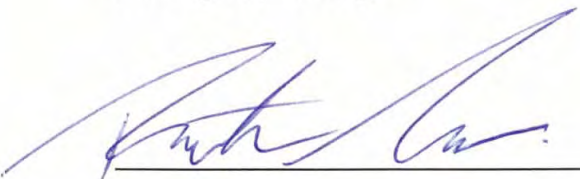
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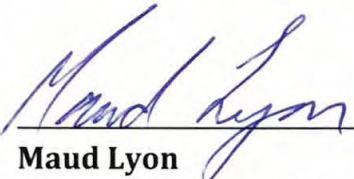
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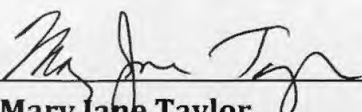
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Abstract

Building Engagement: Changing Approaches to Museum Audience Research and Segmentation examines visitor studies practices in museums and cultural institutions, with a particular focus on psychographic audience research and segmentation. Specifically, it examines how museums can use segmentation as a tool to gain insight into visitor motivations, identities, values, and experience preferences, thus developing a more nuanced and empathetic view of the various audiences they serve. This thesis asserts that segmentation ties into the broader visitor-centered trajectory of the museum field. If leveraged correctly, it can help guide a multitude of visitor engagement strategies and ideally build stronger relationships between museums and their audiences. However, to fulfill these goals, the field must holistically shift its current practices around audience research. This topic is explored through a combination of primary and secondary research methods, including a literature review, semi-structured interviews with experts in visitor studies and related disciplines, and a national online survey of museum and cultural professionals.

Nomenclature

Audience Development: The process by which museums attempt to grow their audiences and reach new populations.

Audience Research: The systematic gathering of information (descriptive, psychological, contextual) about visitors or audiences.¹

Cluster Analysis: A statistical algorithm that partitions visitors into a specified number of natural groups.²

Engagement: The process by which museums interact with and create valuable experiences for various audiences through exhibitions, programs, outreach, and various other methods.

Evaluation: The careful appraisal and study of something to determine its feasibility or effectiveness.³

Market Research: Any organized effort to gather information about target markets, including those who may not already be visiting a museum or cultural organization.⁴

Personas: A way to model, summarize and communicate research about people who have been observed or researched in some way. A persona is depicted as a specific person but is not a real individual; rather, it is synthesized from observations of many people.⁵

Psychographics: The study of individuals according to behaviors, preferences, attitudes, and other psychological factors.

¹ "Glossary of Visitor Studies Terms." *Visitor Studies Association*.

² Krantz, Amanda, et al. "Rethinking Museum Visitors: Using K-Means Cluster Analysis to Explore a Museum's Audience." *Curator: The Museum Journal*, vol. 52, no. 4, Oct. 2009, p. 364.

³ "Glossary of Visitor Studies Terms."

⁴ Dilenschneider, Colleen. "Audience vs. Market Research: A Critical Distinction for Cultural Organizations." *Know Your Own Bone*, 8 June 2016.

⁵ Goltz, Shlomo. "A Closer Look At Personas: What They Are And How They Work | 1." *Smashing Magazine*, 6 Aug. 2014

Qualitative Research: Methods that emphasize the depth of understanding over how well they can be generalized to larger populations, such as direct quotations, detailed reporting of events, interviews, and behavioral observations.⁶

Quantitative Research: Methods that attempt to classify diverse opinions and behaviors into established categories, such as experiments, tests, observations, surveys, or other means of comparing the responses or behavior of different groups.⁷

Segmentation: The process of dividing a large audience into smaller groups of people—or segments—who have similar needs, values, or characteristics.⁸

⁶ Diamond, Judy, et al. *Practical Evaluation Guide*. 3rd ed., Rowman & Littlefield, 2016. p. 43.

⁷ Ibid, p. 43.

⁸ “How to Do Audience Segmentation.” The Compass for SBC.

Literature Review

Understanding Cultural Audiences

Presenting a critical analysis of audience segmentation first requires understanding the evolution of museum audiences. Over the past half-century, the museum field has shifted its model from object-centered to visitor-centered—from research and care of collections to educational services provided for the public.⁹ The primary focus of museums is no longer just top-down dissemination of knowledge, but rather experiences that facilitate dialogue, interpretation, and critical thinking. In recent years, the field has shifted further in the direction of active audience involvement and co-created experiences. Nina Simon, Executive Director of the Santa Cruz Museum of Art & History, outlines her vision of a “participatory” cultural institution as a place where visitors can “create, share, and connect with each other around content.”¹⁰ The new ideal of a museum is a place that is not merely *for* someone, but *by* them.¹¹ In such a model where the visitor is at the core of the museum’s practice, an understanding of audience motivations, needs, and values becomes paramount.

Efforts around understanding museum audience motivations began in earnest in the 1980s with Marilyn Hood. Hood was one of the first audience researchers to study the characteristics of people who do and do not visit museums. From this work, she identified three discrete segments encompassing the general population: frequent visitors (three or more visits per year), occasional visitors (one or two visits per year), and non-participants.¹² Hood found that these groups have clear differences in how they view leisure activities. Frequent visitors seek experiences that provide worthwhile and challenging opportunities for learning and self-betterment. Studies conducted in both the United States and Canada have repeatedly concluded that social class is a significant predictor of museum attendance: the majority of frequent visitors across all types of

⁹ Weil, Stephen E. “From Being about Something to Being for Somebody: The Ongoing Transformation of the American Museum.” *Daedalus*, vol. 128, no. 3, 1999, pp. 229–258.

¹⁰ Simon, Nina. “Preface: Why Participate?” *The Participatory Museum*. Museum 2.0, 2010.

¹¹ Santa Cruz Museum of Art & History. “Vision—OF/BY/FOR ALL.” *OF/BY/FOR ALL*.

¹² Falk, John H. *Identity and the Museum Visitor Experience*. Routledge, 2016. pp. 48–49.

museums are in the upper education, occupation, and income groups. By contrast, occasional and non-visitors are motivated predominantly by comfort, social interaction, and active participation.¹³ Hood asserts that comfort factors influence visitors' perceptions of and experiences at museums far more than content: "People do care about how we treat them and they do make up their minds on whether to visit us based on how we show we care about them. Studies have demonstrated that most of the things people object to in museums are related to amenities or services, or lack of them, rather than to the collections, exhibits, or programs."¹⁴

Since Hood's findings, most audience research and segmentation efforts have centered around current museum visitors. While such studies can help give institutions insight into who their audiences are and what they value, the findings are often harder to extrapolate to the broader public and thus have limited merit for reaching occasional and non-visiting populations, for whom museums are often perceived as daunting and unwelcoming rather than satisfying and worthwhile. However, new research approaches have attempted to mitigate this deficiency. Since 2001, cultural strategy firm LaPlaca Cohen has conducted a triennial research initiative called *Culture Track*—a national survey of attitudes, motivators, and barriers to cultural participation, drawn from a sample size that matches the demographics of the US population. Three decades later, the results largely align with Hood's research. The latest iteration of *Culture Track* in 2017 found that the single greatest motivator for cultural participation is having fun, followed by interest in the content, experiencing new things, and feeling less stressed.¹⁵ Arthur Cohen, CEO of LaPlaca Cohen, contends that "having fun" does not mean that visitors are only interested in attending parties. Rather, people want to know that culture will offer them "an opportunity to immerse themselves in a space that will make them feel better," particularly in today's fraught political climate. Education and enlightenment are still important, but visitors cannot enjoy these experiences unless they first feel comfortable.¹⁶

¹³ Hood, Marilyn G. "After 70 Years of Audience Research, What Have We Learned? Who Comes to Museums, Who Does Not, and Why?" *Visitor Studies*, vol. 5, no. 1, 1 Jan. 1993, pp. 17–18.

¹⁴ *Ibid.*, p. 24.

¹⁵ *Culture Track '17: Top-Line Deck*. LaPlaca Cohen, 2017, pp. 31–35.

¹⁶ Cohen, Arthur. "Culture Track '17: Understanding an Evolving Cultural Landscape." YouTube. 6 Apr. 2018, Boston, MA, Museum of Fine Arts.

Culture Track has likewise concluded that, just as motivations for cultural participation are rapidly evolving, so too are audience definitions of what constitutes a “cultural” experience. According to the latest findings, “audiences in 2017 do not place priority or meaning in whether an activity is ‘culture’ or not: it can be anything from Caravaggio to Coachella, Tannhäuser to taco trucks.”¹⁷ The study further discovered that the top two barriers to participation involve a lack of relevance and awareness—“it’s not for someone like me” and “I didn’t think of it,” respectively—over and above logistical considerations such as location and cost.¹⁸ In other words, people often do not perceive culture as something that is personally meaningful and important to them. Nina Simon writes, “Something is relevant if it gives you new information, if it adds meaning to your life, if it makes a difference to you.”¹⁹ Relevance is fundamentally defined by the audience, rather than by what museums consider to be historically or culturally important.²⁰ In order to remain viable in an ever-changing cultural landscape, museums must first prioritize audience interests, motivations, and values as a central component of their practice.

Segmentation: What It Is and How It’s Used

Over the past few decades since Marilyn Hood’s studies, various audience researchers and educational theorists have created systems for segmenting museum visitors according to psychographics—motivations, attitudes, lifestyles, behaviors, and other psychological factors—in an attempt to better understand *why people choose* to visit museums and *what they seek* from the experience. Psychographics have been utilized in segmentation studies in addition to (and sometimes to the exclusion of) traditional demographic characteristics, such as age, gender, and ethnicity. Segmentation is broadly defined as, “the process of dividing a large audience into smaller groups of people—or segments—who have similar needs, values, or characteristics.”²¹ Although segmentation is most commonly understood as a marketing strategy, it can be used to assess various

¹⁷ *Culture Track ‘17: Top-Line Report*. LaPlaca Cohen, 2017, p. 11.

¹⁸ *Ibid.*, p.13.

¹⁹ Simon, Nina. “A Walk on the Beach.” *The Art of Relevance*, Museum 2.0, 2016.

²⁰ *Ibid.*, “Two Delusions about Relevance.”

²¹ “How to Do Audience Segmentation.”

aspects of visitor engagement, including learning styles, motivations for visiting, ways of experiencing exhibitions, and broader attitudes towards culture. Fundamentally, all forms of segmentation share a common purpose to better understand and serve audiences, though the means used to achieve this goal vary.

As early as the 1980s, Hood advocated for the museum field to adopt an interdisciplinary approach to visitor studies. In her own research on the characteristics of visitors and non-visitors, Hood drew on literature not just from museums, but also sociology, psychology, leisure science, education, communications, consumer behavior, and marketing.²² She concludes, “If we broaden our perspective, we can benefit from a long history and a vast body of literature that can offer us direction and lead to positive experiences for our audiences.”²³ Just as the visitor studies field at large can benefit from a cross-disciplinary outlook, so too can museums develop a more comprehensive understanding of segmentation by considering its application in other industries.

Within the for-profit sector, segmentation has been applied to develop marketing strategies for groups of customers that share distinct similarities and differences (see Figure 1). Marketing professionals use two primary criteria to create segments: values and profiles. Value-based segmentation groups customers according to their needs and benefits sought from the company’s offerings, such as functionality, price, and attractiveness of the offer. Profile-based segmentation commonly looks at four observable characteristics of customers: demographics, geography, psychographics, and behaviors.²⁴ Segmentation is viewed as a compromise between mass marketing and one-to-one marketing. This approach enables companies to develop more effective and cost-efficient communication strategies and to create attractive offerings for different groups of customers.²⁵

²² Hood, “After 70 Years of Audience Research,” p. 16.

²³ Ibid., p. 24.

²⁴ Chernev, Alexander. *Strategic Marketing Management*. 8th ed., Cerebellum Press, 2011. p. 28.

²⁵ Ibid., pp. 25–27, 30.

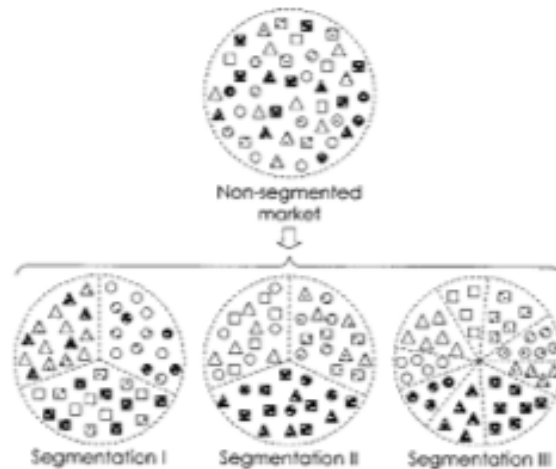


Figure 1: Examples of market segmentation strategies, illustrating the various ways of segmenting audiences based on different characteristics.²⁶

In the early 1980s, the concept of personas emerged from the software design field as a means of better understanding and empathizing with potential users. The tool originated when designer Alan Cooper interviewed several people from the intended audience for a new software and “pretended to be them as a way of brainstorming and evaluating ideas from their perspective.”²⁷ Personas are an aggregate of observational research and interviews with a substantial number of people, presented as fictional archetypes of potential audience members, including a name, photograph, personal profile, and needs and goals for interacting with a particular product (see Figure 2). Designers apply personas throughout the creative process to help prioritize target users and inform design decisions that will fulfill these users’ needs. Although personas utilize a more qualitative approach than segmentation—focusing on narratives about specific users rather than broad generalizations about an entire audience—they share the core philosophy that “as knowledge of the user increases, so too does the likelihood of creating an effective design for them.”²⁸ Personas have similarly been adopted by museums as a means of designing experiences for specific types of users. For example, in May 2014 the Museum of Science, Boston, developed personas as part of the *Creating Museum Media for Everyone* project to better understand the challenges faced by audiences with disabilities in

²⁶ Ibid., p. 27.

²⁷ Goltz, “A Closer Look At Personas.”

²⁸ Ibid.

engaging with digital interactives.²⁹ These personas were used to guide the museum’s universal design strategies and have been adapted to other exhibition projects as appropriate.³⁰



Figure 2: An example of a persona document for software design, outlining the user’s level of comfort with technology, goals for interacting with the product, and overall lifestyle.³¹

The principles of segmentation and personas have further been applied for retail product development. Beginning in the early 2000s, women’s clothing company Ann Taylor conducted extensive customer research to differentiate product and communication offerings between its workwear “Ann Taylor” line versus the more casual, playful styles of its “Loft” division. Company executives traveled nationwide to meet with customers of both brands and observe their lifestyles, closets, and shopping habits. This research enabled the company to develop distinct profiles of target customers—complete with adjectives and images—that are often referred to among staff as if they were real people, “Ann” and

²⁹ Iacovelli, Stephanie. *Using Personas in the Design Process of Digital Exhibit Interactives: Creating Museum Media for Everyone*. Museum of Science, Boston, 2014.

³⁰ Kunz Kollmann, Elizabeth. Personal interview. 18 May 2018.

³¹ Goltz, “A Closer Look At Personas.”

“Loft.”³² Outdoor apparel company Patagonia has applied similar concepts for a value-based marketing strategy that emphasizes the brand’s environmentally friendly philosophy, downplaying the product itself. Joy Howard, Vice President of Marketing at Patagonia, states that “advertising is our dead last priority.” The company instead focuses on responsible consumerism, highlighting high-quality apparel that can be worn year after year to appeal to an environmentally and socially conscious target audience.³³ These examples underscore the importance of understanding audiences in order to develop products and experiences that will resonate with them. Such ideas can similarly apply to museums in terms of creating successful exhibitions, programs, and marketing strategies for target visitors.

Outside of the cultural and business sectors, segmentation has been adopted by scientific researchers for the purpose of climate change communication. *Global Warming’s Six Americas*, a national study first conducted in 2009, identified a spectrum of six distinct segments regarding global warming beliefs, attitudes, policy preferences, and behaviors, ranging from Alarmed to Dismissive (see Figure 3).³⁴ The report advocates for the importance of knowing one’s audience: “Climate change public communication and engagement efforts must start with the fundamental recognition that people are different and have different psychological, cultural, and political reasons for acting—or not acting—to reduce greenhouse gas emissions.”³⁵ Within museums, this type of research has implications for gauging audience attitudes towards potentially controversial topics, such as climate change at science museums or zoos. Paul Martin, former Senior Vice President of Science Learning at the Science Museum of Minnesota, additionally notes that museum staff tend to be far more politically liberal than the communities they serve. To this end,

³² Merrick, Amy. “Asking ‘What Would Ann Do?’.” *The Wall Street Journal*, 15 Sept. 2006.

³³ “Audience Analysis: Patagonia Consumer in the US.” *Cubeyou*.

³⁴ *Global Warming’s Six Americas 2009: An Audience Segmentation Analysis*. Yale Program on Climate Change Communication, 2009. pp. 3–4.

³⁵ *Ibid.*, p. 1.

segmentation studies such as *Six Americas* can help institutions meet their audiences where they are and facilitate constructive dialogues with visitors of differing beliefs.³⁶

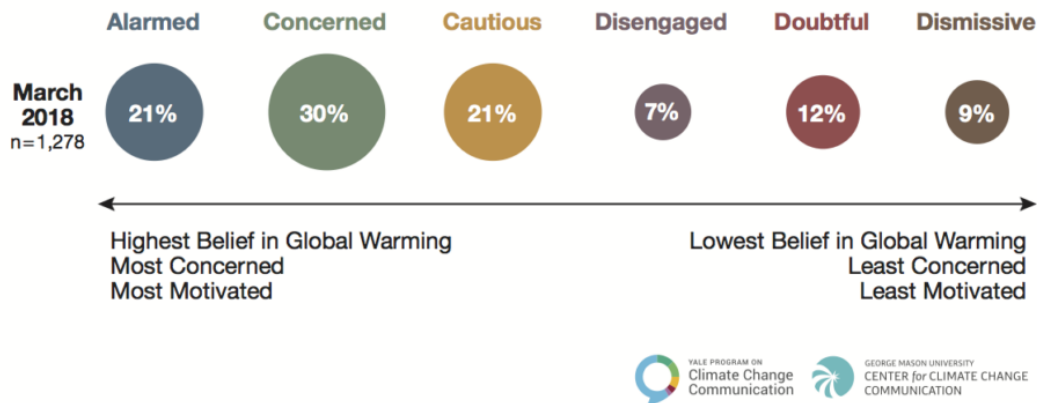


Figure 3: A visual representation of the *Six Americas* segments.³⁷

Museum Audience Segmentation

In recent years, a multitude of museum segmentation models have emerged, ranging from studies developed for an institution's specific audiences and others adopted on a field-wide basis. The majority of psychographic segmentation systems revolve around one or more of three intersecting ideas: motivation, identity, and experience. (See page 21 for a table summarizing some of the most prominent segmentation models.) While the goals of the various systems are similar, the methodologies for creating audience segments differ tremendously. Some segmentation systems categorize visitors into discrete groups, whereas others run along a spectrum, and some analyze group behavior while others measure individual characteristics. For instance, IPOP (Ideas, People, Objects, Physical), developed by researchers at the Smithsonian Institution, uses a Rasch model—a statistical modeling system that examines categorical data, such as tests or questionnaires—to assign individuals a score in four dimensions.³⁸ Other segmentation studies, such as the Dallas Museum of Art's Framework for Engaging with Art (FEA), have used the statistical algorithm K-means cluster analysis to create groupings of respondents "that differ from each other in distinct and meaningful ways," usually based upon visitors' responses to

³⁶ Martin, Paul. Personal interview. 9 Apr. 2018.

³⁷ "Global Warming's Six Americas." *Yale Program on Climate Change Communication*, 1 Nov. 2016.

³⁸ Pekarik, Andrew J., et al. "IPOP: A Theory of Experience Preference." *Curator: The Museum Journal*, vol. 57, no. 1, Jan. 2014, pp. 20–21.

rating statements on surveys.³⁹ Randi Korn, Founding Director of evaluation and research firm Randi Korn & Associates, Inc. (RK&A), explains that cluster analysis is essentially a “qualitative strategy to work with quantitative data.”⁴⁰

One of the most famous segmentation schemas was created by Falk, who has spent much of his career investigating identity-related motivations, studying thousands of museum visitors over more than three decades.⁴¹ His research asserts that our reasons for visiting museums are complex and have little to do with permanent “big ‘I’ identities” (i.e. demographics), but rather the “little ‘i’ identities” that represent our responses to specific transitory needs—such as being a good host when someone visits our house or a good niece/nephew when we remember to send a birthday card to our aunt.⁴² Falk contends that our reasons for visiting museums are likewise impermanent, changing from day to day depending on the particular circumstances of the time. For instance, someone might choose to visit a museum one day to fulfill a personal interest in the subject matter, and the next to bring their relatives visiting from out of town. *Culture Track ‘17* similarly concludes that cultural institutions are places of conflicting visitor desires; of respondents’ selections among eight characteristics of an ideal cultural activity, 15% who chose “calm” also chose “active,” 24% who chose “reflective” also chose “social,” and 78% motivated to go alone also want to interact with others.⁴³

From his extensive research, Falk claims that our motivations for visiting a museum at a particular time can be distilled into five “little ‘i’ identity” categories: Explorers, Facilitators, Professional/Hobbyists, Experience Seekers, and Rechargers.⁴⁴ More recently, Falk added two new categories—Respectful Pilgrims and Affinity Seekers—in order to account for a proliferation of museums dedicated to “big ‘I’ identities,” such as culture,

³⁹ Krantz, “Rethinking Museum Visitors,” pp. 364–366.

⁴⁰ Korn, Randi. Personal interview. 28 June 2018.

⁴¹ Falk, John. “The Museum Visitor Experience: Who Visits, Why and to What Effect?” *Reinventing the Museum: The Evolving Conversation on the Paradigm Shift*, 2nd ed, AltaMira Press, 2012, p. 319.

⁴² *Ibid.*, pp. 321–322.

⁴³ *Culture Track ‘17: Top-Line Deck*, pp. 51–58.

⁴⁴ Falk, “The Museum Visitor Experience,” pp. 324–325.

ethnicity, or religion.⁴⁵ Falk argues that the majority of museum visitors arrive with preconceived expectations and motivations and that their visit satisfaction largely depends on whether or not the museum was able to meet these needs.⁴⁶ As such, studying visitors through the lens of these identities can help museums develop personally fulfilling experiences.

EXPLORERS



Figure 4: A prototype example of Falk's identity-related motivation instrument.⁴⁷

While statistical analysis is a complex and laborious process, Falk's segmentation system utilizes a far simpler "card sort" methodology. In this activity, museum visitors are instructed to sort through a deck of cards, each branded with different images and statements related to potential motivations for visiting (see Figure 4), and to select the card that best describes their reason for visiting the museum that day.⁴⁸ Various institutions, such as the Crystal Bridges Museum of American Art⁴⁹ and the Denver Botanic Gardens,⁵⁰ have experimented with this exercise as part of their visitor research. The latter institution is part of the Denver Evaluation Network, a collaborative evaluation consortium of cultural

⁴⁵ Falk, John H., and Lynn D. Dierking. "Chapter 2: The Personal Context." *The Museum Visitor Experience Revisited*, 1st ed., Routledge, 2016.

⁴⁶ Falk, "The Museum Visitor Experience," p. 326.

⁴⁷ Falk, John H. "Identity Prototype Instrument." Dec. 2009.

⁴⁸ Ibid.

⁴⁹ Goss, Juli. Personal interview. 17 May 2018.

⁵⁰ Murray, Rachel. Personal interview. 11 July 2018.

organizations in the Denver region, formed in 2010.⁵¹ This network has likewise utilized Falk's framework to assess visitor motivations across various types of cultural organizations, including an art museum, children's museum, zoo, and historic house.⁵²

Other segmentation efforts have focused less on the broader question of why visitors come to museums and more on the onsite experience itself. In the 1990s, Smithsonian Institution researchers Andrew Pekarik, Zahava Doering, and David Karns conducted ongoing studies to investigate experiences that museum visitors find satisfying, comparing the experiences that visitors anticipated at the start of their visit with the ones they reported as most satisfying upon exiting.⁵³ The results of the initial qualitative and quantitative research were distilled into a list of 14 satisfying experiences, variations of which were incorporated into onsite surveys with over 2,800 participants across nine Smithsonian museums. This data was used to group visitors into four segments based on primary reactions to and interests in Smithsonian exhibitions: Object (e.g. "seeing rare/uncommon/valuable things"), Cognitive (e.g. "gaining information or knowledge"), Introspective (e.g. "imagining other times or places"), and Social (e.g. "spending time with friends/family/other people").⁵⁴

This research has broad implications for the types of visitors that museums attract. Like Falk, the team hypothesizes that visitation patterns will be shaped by the kinds of satisfying experiences that museums provide: "We reason that visitors will not return to a museum unless they can reliably find the kinds of satisfying experiences they seek. The ones who turn up at the door are those who have reason to think that their expectations will be met."⁵⁵ According to Doering, museums have historically focused on the needs of object- and cognitive-centered visitors (likely to be frequent visitors per Hood's framework) whose satisfying experiences most closely match the staff's own, and have

⁵¹ "About the Denver Evaluation Network." *Denver Evaluation Network*.

⁵² Tinworth, Kathleen. "Falk Visitor Identity-Related Motivation Typology in Denver's Cultural Institutions." Summer 2010. PowerPoint presentation.

⁵³ Pekarik, "IPOP," p. 8.

⁵⁴ Pekarik, Andrew J., et al. "Exploring Satisfying Experiences in Museums." *Curator: The Museum Journal*, vol. 42, no. 2, Apr. 1999, pp. 153–156.

⁵⁵ *Ibid.*, pp. 170–171.

neglected other preferences.⁵⁶ This would seem to suggest one reason why museums have struggled to cultivate the infrequent visitor.

Over the decade following the Satisfying Experiences study, it was concluded that, while the research helped explain why some exhibitions were more successful than others, “it did not offer obvious guidance for future projects.”⁵⁷ In the early 2010s, Pekarik and other Smithsonian researchers developed a new typology known by the acronym IPOP, which similarly examines visitors’ primary interests in and ways of engaging with various exhibitions. The research concluded that 80% of visitors have a strong attraction in one of the four dimensions, and sought to answer the question of how museums can provide different types of visitors with exceptional experiences.⁵⁸ Participants’ scores in each of the four IPOP dimensions were compared against their ratings of the overall exhibition experience on exit surveys, using the scale Poor-Fair-Good-Excellent-Superior.⁵⁹ However, it was found that exhibitions that satisfy visitors’ primary experience preference are often rated as good or excellent, but not superior. Rather, what makes for a superior visit is a “flip” experience, wherein a visitor responds to something outside of their usual preference. According to Pekarik, the critical factor is whether an exhibition is designed “in such a way that it will be natural and easy for people to flip.”⁶⁰ This typology can be used to guide decisions around the placement and interpretation of exhibition content—for instance, plain facts for Ideas, first-person language and stories for People, guidance for looking at details for Objects, and immersion in transformative environments for Physical.⁶¹

In recent years, audience segmentation methods have strived to provide a more holistic view of cultural consumption outside of the traditional museum context, looking at a broader range of activities and motivations for participation. Around 2010, the UK-based cultural strategy and research firm Morris Hargreaves McIntyre developed the model

⁵⁶ Doering, Zahava. Lecture. 12 Sept. 2017, Philadelphia, PA, The University of the Arts.

⁵⁷ Pekarik, “IPOP,” pp. 5–8.

⁵⁸ Pekarik, Andrew. Personal interview. 29 May 2018.

⁵⁹ Pekarik, “IPOP,” pp. 5–11.

⁶⁰ Pekarik, personal interview.

⁶¹ Pekarik, Andrew. “Tips for Applying IPOP Theory to Projects.” 28 Nov. 2016.

Culture Segments, based on qualitative and quantitative market research. The typology consists of eight unique categories centered around how audiences perceive and choose to engage in cultural activities—from traditional to cutting-edge and social to restorative—emphasizing a combination of motivations, interests, values, and life stages to assess the role that culture plays in one’s overall life. These eight segments are: Essence, Release, Stimulation, Enrichment, Expression, Perspective, Affirmation, and Entertainment. Unlike many other segmentation systems, the staff at Morris Hargreaves McIntyre contend that Culture Segments are applicable to the entire market, both current cultural participants and non-participants.⁶² They assert its efficacy as a pragmatic solution for assessing the needs and wants of audience members without focusing on every single individual, as the latter would be impossible to achieve.⁶³ As such, segmentation enables institutions to strike a necessary balance between specificity and generalization when it comes to defining and attracting target audiences.

⁶² *Culture Segments: The International Standard Segmentation System for Arts, Culture and Heritage Organisations*. Morris Hargreaves McIntyre, p. 4.

⁶³ *Ibid.*, p. 3.

Table 1: Summary of Audience Segmentation Systems

<p><u>John Falk, <i>The Museum Visitor Experience: Who Visits, Why and to What Effect?</i> (2010)</u></p> <p>Explorers Curiosity-driven with a generic interest in the content of the museum.</p> <p>Facilitators Socially motivated; visit is focused primarily on enabling the experience and learning of others in their accompanying social group.</p> <p>Professional/Hobbyists Feel a close tie between the museum content and their professional or hobbyist passions.</p> <p>Experience Seekers Motivated to visit because they perceive the museum as an important destination (i.e. "bucket list").</p> <p>Rechargers Primarily seeking to have a contemplative, spiritual, and/or restorative experience.</p>	<p><u>Andrew Pekarik, Zahava Doering, David Karns, <i>Exploring Satisfying Experiences in Museums</i> (1999)</u></p> <p>Object Experiences Focus is on something outside the visitor, in this case the material culture object or "the real thing."</p> <p>Cognitive Experiences While the objects might still be important, these visitors find their primary satisfaction in the interpretive or intellectual aspects of the experience.</p> <p>Introspective Experiences The individual turns inward, to feelings and experiences that are essentially private, usually triggered by an object or a setting in the museum.</p> <p>Social Experiences Based on an interaction with someone else, such as spending time with family or friends, or the satisfaction of watching one's children learn.</p>
<p><u>Morris Hargreaves McIntyre, <i>Culture Segments</i> (ca. 2010)</u></p> <p>Essence Culture is not what people do, but who they are.</p> <p>Release Defined by a stage in life: when work and family take priority, drastically reducing leisure time.</p> <p>Stimulation Most attracted to unusual, spectacular, and experiential cultural events.</p> <p>Enrichment Appreciates and admires culture that is acknowledged for its excellence and which has stood the test of time.</p> <p>Expression Enjoys shared and communal experiences.</p> <p>Perspective Segment that is most focused on their own intellectual and cultural interests.</p> <p>Affirmation Segment that is most consciously committed to increasing its cultural intake.</p> <p>Entertainment See culture as one of many leisure activities.</p>	<p><u>Andrew Pekarik, et al., <i>IPOP: A Theory of Experience Preference</i> (2014)</u></p> <p>Ideas An attraction to concepts, abstractions, linear thought, facts, and reasons.</p> <p>People An attraction to human connection, affective experience, stories, and social interactions.</p> <p>Objects An attraction to things, aesthetics, craftsmanship, ownership, and visual language.</p> <p>Physical An attraction to somatic sensations, including movement, touch, sound, taste, light, and smell.</p>

As illustrated in Table 1, these segmentation models have both shared and discrete characteristics. The systems each view audiences through a slightly different lens and are applicable for certain purposes more than others—for instance, Falk and Culture Segments for marketing and audience development, and Satisfying Experiences and IPOP for exhibition planning and interpretation. However, the core ideas of these typologies can be largely distilled into four overarching categories:

1. **External Influences** (e.g. Facilitators, Experience Seekers, Expression, People): Visitors whose primary motivations involve something outside of themselves, such as shared experiences, personal connections, or a desire to follow the zeitgeist. Attracted to participatory forums and/or must-see destinations, such as social events or blockbuster exhibitions.
2. **Relaxation/Introspection** (e.g. Rechargers, Introspective Experiences, Release): Visitors whose primary motivations involve inward contemplation. Attracted to peaceful experiences that provide a respite from the chaos of daily life.
3. **General Interest** (e.g. Explorers, Entertainment): Visitors whose primary motivations involve a generic curiosity in the subject matter or institution. Attracted to popular, tried-and-true experiences that satisfy their interests and provide a basic understanding of the content.
4. **Specialized Interest** (e.g. Professional/Hobbyists, Essence, Enrichment): Visitors whose primary motivations involve a strong personal or professional affinity for the subject matter or institution. Attracted to challenging, intellectual experiences that enhance and affirm these interests.

Whether or not institutions choose to directly apply information about audience segment characteristics, having a generalized understanding of these various motivations, values, and interests can help ensure that museums are meeting their audiences' needs as much as possible. Moreover, segmentation gives credence to different ways of engaging with the museum experience, beyond just object- or content-oriented perspectives that

have traditionally dominated practice in the field. This approach can help museum staff realize that not all audiences are alike, and each has distinct motivations and ideals for visiting. As evidenced by Marilyn Hood’s research, content-driven experiences are likely to resonate the most with frequent visitors. By comparison, comfort and social interaction are “paramount leisure attributes for occasional and non-visitors,” and are important factors for attempts to engage such new audiences.⁶⁴ These benefits of segmentation are manifested in two recent case studies.

In 2012, the Field Museum received a major grant to develop a new digital engagement strategy. Working with Slover Linett Audience Research, the museum conducted a two-phase study to assess visitor motivations, ideals for the museum experience, and attitudes towards the use of technology in the museum.⁶⁵ The museum used cluster analysis to identify five distinct segments that encompassed these characteristics within the survey population: Curious Activity-Seekers (32%), Contemplative Traditionalists (24%), Social Explorers (18%), Parent-Facilitators (16%), and Disengaged (10%).⁶⁶ From this research, the Field Museum concluded that visitors’ attitudes towards digital media were closely linked to their ideals for the broader museum experience. For instance, many visitors value the museum as a vehicle for developing new perspectives on the world and seek digital technologies that enable them to discover new insights into the museum’s content.⁶⁷ Moreover, the study demonstrated that many visitors view the museum as a social experience and are motivated, at least in part, by the opportunity to spend time with loved ones and create shared memories. “People value the museum as an opportunity for learning, but not only about the museum’s content. They also enjoy learning about their friends and family members. [...] The shared museum visit sheds new light on the personalities and identities of one’s companions.”⁶⁸ Visitors value

⁶⁴ Hood, “After 70 Years of Audience Research,” pp. 17–18.

⁶⁵ Hanko, Karlene, et al. *What Makes a Great Museum Experience and How Can Technology Help?: Visitor Research and Segmentation for The Field Museum’s Grainger Initiatives*. Slover Linett Audience Research, 2014. p. 3.

⁶⁶ Ibid., pp. 6–8.

⁶⁷ Ibid., pp. 5–6.

⁶⁸ Ibid., p. 4.

digital experiences that not only provide opportunities to connect with the museum's content, but also to facilitate shared experiences and meaning-making within their social groups.⁶⁹

According to Patience Baach, Audience Research and Insights Manager at the Field Museum, this segmentation study was used to develop digital reader rails for elephants and totem poles in the main exhibit hall (see Figure 5). At the outset of the process, the museum was interested in the types of visitors who would want to engage with these reader rails and why. The museum was concerned that digital media would not be universally appealing and wanted to develop a strategy that would not alienate visitors who sought a more traditional experience. As such, the design team worked to create a digital experience that felt cohesive within the overall museum space. The reader rails appear in a similar layout to traditional label copy and do not contain any audio or flashing graphics. However, the rails allow the museum to provide more in-depth written and multimedia content than would be possible in an analog format, enabling visitors to discover which objects and stories they want to explore in greater depth. Although Baach was not yet working at the Field Museum at the time the project began, she believes that the segments enabled the project team to keep distinct visitor needs in mind and ensure that these were effectively addressed in the design solution.⁷⁰



Figure 5: An example of one of the digital reader rails in the Field Museum's elephant exhibit.⁷¹

⁶⁹ Ibid, p. 5.

⁷⁰ Baach, Patience. Personal interview. 14 Sept. 2018.

⁷¹ "Custom 'Stretch' Touch Monitors at the Field Museum." *Ideum*, 9 Feb. 2015.

From 2003 to 2010, the Dallas Museum of Art (DMA) conducted comprehensive research to understand visitors' preferences for experiencing art, titled the Framework for Engaging with Art (as referenced earlier). Bonnie Pitman, former Director of the DMA, wrote, "Our purpose was not simply to increase attendance or provide more amenities, but to create valuable new opportunities for visitors to explore creativity in all its forms."⁷² Working in partnership with Randi Korn & Associates, the museum completed six studies across a total sample size of 3,394, encompassing onsite visitors, online users, and teachers.⁷³ Using data from the onsite surveys, RK&A conducted a cluster analysis to segment audiences based on their responses to ten rating statements regarding preferences for engaging with art (e.g. "I feel comfortable looking at most types of art."). This analysis yielded four segments, each representing roughly a quarter of the museum's audience: Observers (26%), Participants (24%), Independents (20%), and Enthusiasts (30%).⁷⁴ According to Randi Korn, this data collection and analysis process took place after a two-year research and development period spent testing and refining the survey instrument. Although the DMA approached the project with a hypothesis of what their audience looked like, the segments themselves emerged naturally from the data and were developed, according to Korn, "in a way that felt comfortable to everyone and wasn't doing a disservice to the data."⁷⁵

As summarized by Pitman, "Our purpose in developing the Framework for Engaging with Art was not to identify a single approach for each visitor type, but rather to let the multitude of visitor types and preferences guide our decision making as we develop our collective suite of programs, interpretation, membership programs, and marketing."⁷⁶ The study fundamentally shifted the culture of the DMA and informed a new approach centered around providing experiences and opportunities for a breadth of visitor characteristics. In addition, the FEA increased cross-departmental collaborations and ensured that all staff shared a core commitment to visitor engagement and creativity as a central component of

⁷² Pitman, Bonnie, and Ellen Hirzy. *Ignite the Power of Art: Advancing Visitor Engagement in Museums*. Dallas Museum of Art and Yale University Press, 2011. p. x.

⁷³ Ibid., pp. x–xi.

⁷⁴ Ibid., pp. 38–43.

⁷⁵ Korn, personal interview.

⁷⁶ Pitman, *Ignite the Power of Art*, p. 88.

the museum's practice, from programs and marketing to exhibition and evaluation.⁷⁷ For example, in 2008 the DMA opened the Center for Creative Connections—a 12,000-square-foot interactive space wherein visitors can learn about the creative process through various participatory activities, including artist talks, demonstrations, and an interactive exhibition to explore works on view in the collection. This environment incorporates activities geared towards audiences of all ages and segments.⁷⁸ Although developing a visitor-centered culture is a continuous and difficult process, the DMA's experience demonstrates that the benefits are irrefutable. Attendance at the museum grew from 337,000 in 2002 to 900,000 in 2009, while membership increased from 14,000 to 22,000. Moreover, the framework helped museum staff refocus their efforts around planning for different visitor segments, such as developing a new brand identity and digital marketing strategy to highlight different types of experiences that would appeal to each segment.⁷⁹

It is also significant to note that both the Field Museum and the Dallas Museum of Art discovered that the motivations and values of their audiences were evenly distributed across demographic segments. At the Field Museum, in particular, the segments challenged traditional notions of what different demographic groups want. For instance, many older visitors to the Field were enthusiastic about the prospect of new digital interpretation, just as younger respondents viewed the museum as an escape from a media-saturated world.⁸⁰ The DMA likewise found that demographic metrics—such as gender, age, or race—did not factor into the four audience segments. Korn asserts that “people are people, no matter how we slice them.”⁸¹ These findings confirm the cruciality of understanding psychographics to build sustained audience engagement. As these studies have demonstrated, demographic data alone provides limited insight into the complexities of the visitor experience.

⁷⁷ Ibid., pp. 125–127.

⁷⁸ Ibid., pp. 151–152.

⁷⁹ Ibid., pp. 187–194.

⁸⁰ Hanks, *What Makes a Great Museum Experience*, p. 5.

⁸¹ Korn, personal interview.

Despite the extensive benefits of segmentation, it is wise to note that all of the typologies are flawed in some way and are not universally applicable for all institutions. Furthermore, these theories were developed by researchers who—much like museum visitors—have their own distinct opinions and predilections, which inevitably factor into the segmentation models. To this end, each system should be approached critically and adapted according to an institution’s particular audience needs. Likewise, because every museum and the audiences they serve are unique, it is important for museums to conduct their own visitor research. The executive summary of the Field Museum report cautions that the study is specific to the Field’s visitor population and cannot necessarily be extrapolated to other institutions; rather, the segments are an example of one possible framework for analyzing visitors’ museum technology preferences.⁸²

As the best-known segmentation system in practice, Falk’s is also the most widely critiqued. Most notably, Falk largely dismisses demographics and other “big ‘I’ identities” as being unrelated to visitor motivations; however, other studies call this claim into question. For example, museum consultant Susie Wilkening has conducted significant research on the relationship between motivation and life stage. She found that parenthood significantly alters museum visitation patterns, as one’s personal motivations become secondary to the child’s needs. Similarly, her research concludes that motivations for visiting museums directly correlate with intrinsic motivation for lifelong learning. Researchers Emily Dawson and Eric Jensen have likewise challenged Falk’s rejection of demographic variables and the ephemerality of the model, arguing that “visits to cultural institutions should be understood within a holistic and long-term framework of individual life circumstances, relationships, and trajectories.”⁸³

Furthermore, field-wide demographic research has consistently shown higher education to be the strongest predictor of museum attendance.⁸⁴ Although socioeconomic

⁸² Hanks, *What Makes a Great Museum Experience*, p. 2.

⁸³ Dawson, Emily, and Eric Jensen. “Towards A Contextual Turn in Visitor Studies: Evaluating Visitor Segmentation and Identity-Related Motivations.” *Visitor Studies*, vol. 14, no. 2, 2011, p. 11. doi:10.1080/10645578.2011.608001.

⁸⁴ Farrell, Betty, and Maria Medvedeva. *Demographic Transformation and the Future of Museums*. American Association of Museums, 2010, pp. 14–15.

factors do not account for museum attendance completely and are not necessarily indicative of broader motivations and values, it is nonetheless important to consider when building audience segments. This is especially true for attempts to reach new populations whose experiences with culture are drastically different from those of traditional museum audiences. In addition, exhibitions or programs that emphasize “big ‘I’ identities,” such as ethnicity or religion, will sometimes yield correlations within both demographic and psychographic segments. (See the *Henry Ossawa Tanner: Modern Spirit* exhibition case study on page 38 for one such example.)

Unlike Falk’s categories, the biggest drawback of Satisfying Experiences and IPOP is the lack of emphasis on the broader scope of a museum visit and surrounding motivations. The primary focus of these segmentation systems is the onsite experience, namely visitor engagement and satisfaction with exhibitions. While this is actionable for such functions as exhibition planning, it is perhaps less applicable to broader outreach efforts due to the lack of emphasis on non-visitor populations. Falk and other audience researchers have further argued that the museum experience encompasses far more than merely the onsite visit, observing that motivations, prior knowledge and interests, and social relationships—all of which occur outside the museum space—significantly impact visitors’ experiences at museums.⁸⁵

The researchers of IPOP further note that there are many variables involved in visitor observations that need to be considered when making broad generalizations. For instance, the team originally hypothesized that visitors who stopped at certain types of exhibition elements would consistently score higher in a certain category—text panels for Idea, videos for People, objects for Object, and touchable items and interactives for Physical. Evidence proved this theory to be too simplistic. Visibility of objects within the exhibition space (e.g. large headlines) was an important factor, and visitors were also more likely to stop at a particular exhibition element not because of what it was, “but because of the kind of experience it seemed likely to provide at first glance.”⁸⁶ This demonstrates that

⁸⁵ Falk, “The Museum Visitor Experience,” p. 318.

⁸⁶ Pekarik, “IPOP,” pp. 13–18.

analyzing visitor behavior is not always a clear and straightforward process, and needs to be approached cautiously. Additionally, the Rasch model of IPOP requires advanced statistical analysis skills, and most museums do not have this type of internal staff expertise. This poses a significant barrier for institutions looking to put this system into practice in a rigorous fashion.

With respect to external market research efforts, it is important to consider the broader cultural contexts within which these segmentation systems were developed. For example, Morris Hargreaves McIntyre's Culture Segments originated in the United Kingdom, where the cultural landscape is quite different than that of the United States. This is due, in large part, to a substantially higher population density—and a correspondingly greater concentration and availability of cultural attractions than in many parts of the US—as well as differing societal attitudes and values towards culture. As such, cultural engagement inevitably varies between the two countries, and Culture Segments, therefore, need to be adapted to the US market accordingly. Kerry DiGiacomo, Director of Audience Research at the Philadelphia Museum of Art (PMA), states that there was “a bit of a rush to apply the segmentation model to a US audience without building the dataset to back it up” when Morris Hargreaves McIntyre first began working with American clients. She additionally asserts that such marketing-driven segmentation models need to be in alignment with a museum's overall product, and the PMA is still in the process of bridging the divide between a scholarly exhibition development approach versus external communication strategies. For these reasons, DiGiacomo has urged her colleagues to be cautious about applying Culture Segments to their work.⁸⁷ Likewise, the market research underlying Culture Segments is highly time- and labor-intensive, which, like IPOP, is challenging for institutions without significant staff or financial resources.

⁸⁷ DiGiacomo, Kerry. Personal interview. 18 Apr. 2018.

Primary Interviews

Introduction and Methodology

The following section summarizes the main conclusions of qualitative interviews with 43 museum and cultural professionals across a range of audience-centered disciplines, including research and evaluation, education, interpretation, marketing, membership, and user experience. (For a complete list of interview subjects, see Appendix A.) The primary goal of these conversations was to develop a comprehensive understanding of how audience segmentation is used and perceived by professionals within the field. Because these practices vary widely across different institutions and occupations, a semi-structured interview methodology was chosen for its easy adaptability. “This interview technique allows the researcher to substitute words that may be more easily understood or sometimes to ask a question in several different ways.”⁸⁸ All interviews began with the same core set of questions (see Appendix B), with slight adjustments depending on an interviewee’s area of expertise, responses to certain questions, and/or amount of time available for the interview.

These interviews provided insight into the opportunities, challenges, and practical application of segmentation within museums and cultural institutions, thereby supplementing the gaps in the current literature in the field. Interview participants generally had a positive impression of segmentation. Even those with no firsthand experience with the methodology nonetheless felt that it was an interesting approach to analyzing audiences and had merits for helping institutions develop a more nuanced understanding of their visitors. For instance, segmentation can enable museums to build empathy with various audiences, target and serve visitor populations more effectively, and develop exhibitions and programs that will resonate with these groups. However, despite these positive points, interviewees noted that segmentation has a number of limitations that need to be kept in mind. In order to ensure its long-term success, segmentation must be integrated into an institution-wide strategy, approached as a tool rather than a solution, and continually reassessed to account for changing audience characteristics.

⁸⁸ Diamond, *Practical Evaluation Guide*, p. 68.

Caveats and Pitfalls

First and foremost, nearly every interview subject corroborated that the primary way of looking at audiences is still demographics. As evidenced by the Field Museum and Dallas Museum of Art case studies, demographics alone give institutions limited information on audience motivations, values, or experiences. This lack of psychographic studies can be attributed to a variety of factors. Most predominantly, museums (and nonprofits at large) rarely have enough financial or staff resources to accomplish all of their goals. Although the museum field is shifting in a more visitor-centered direction, these types of audience studies are still often not a top institutional priority. In addition, audience data is highly difficult for museums to collect and analyze, and many institutions—particularly small-to-midsize—do not have such a system in place and/or a staff member who is adept at dealing with this information. Moreover, there is a lack of external pressures for psychographic research from cultural grantmakers, as these organizations rarely require museums to report any form of psychographic data. For instance, the Pew Center for Arts & Heritage in Philadelphia does not require any audience data from grant applicants apart from attendance figures.⁸⁹ Likewise, Olive Mosier, Director of Arts Funding at the William Penn Foundation—the largest cultural grantmaking organization in Greater Philadelphia—states that she has never seen a proposed project of this nature.⁹⁰

Multiple interview sources noted that segmentation needs to be institutionally coordinated to have long-term impacts on audience engagement efforts. In other words, all departments within a museum—from education and exhibitions to marketing and development—need to agree to use segmentation to inform their work. This is a key distinction between organizations that have and have not seen lasting success with this approach. Patience Baach states that, although the Field Museum’s audience segments were developed primarily for its new digital engagement strategy, they have informed the work of various departments’ activities. For instance, the museum has a relatively new adult programming department that has drawn upon the segments in thinking about new ways

⁸⁹ Adair, Bill. Personal interview. 12 Mar. 2018.

⁹⁰ Mosier, Olive. “Advice on Museum Research.” Message to Beth Feldman Brandt. 27 Feb. 2018. E-mail.

to engage various audiences based on psychographic characteristics. As was the case with the initial study in 2012, the museum has discovered that these audience traits intersect demographic categories. This finding has reaffirmed the importance of focusing engagement efforts around behaviors and interests rather than merely demographics.⁹¹

Similarly, institutional buy-in is critical to the success of segmentation and often requires ongoing efforts to communicate its value to staff across various departments. Madeline Smith, Researcher at Slover Linett, states that her firm works with clients to ensure that representatives from every department are involved in conversations about audience research projects from start to finish. Smith contends that getting this support from the beginning ensures that staff are able to voice their opinions about priorities and trust the validity of the data in the end.⁹² This factor can likewise impact decisions about what type of segmentation system to use. For example, Juli Goss, Director of Audience Research and Evaluation at the Crystal Bridges Museum of American Art, adopted Falk's segmentation framework for the museum's institution-wide Guest Experience and Motivation (GEM) Study.⁹³ Goss explains, "One of the reasons I landed on Falk's model is because it's easy for people to understand who are not invested in that motivation literature."⁹⁴ Additionally, a few members of the museum's senior leadership team were already familiar with and interested in Falk's segments, which provided buy-in from the start of the project.

One of the primary caveats of segmentation is that it risks omitting essential information, especially if an institution becomes too hyper-focused on a particular strategy. The categorical nature of segmentation further carries the possibility of oversimplification. According to Marjorie Bequette, Director of Evaluation and Research in Learning at the Science Museum of Minnesota, "Any set of segmentation is just a theoretical choice of what to pay attention to and what to prioritize."⁹⁵ She asserts that it is important for institutions

⁹¹ Baach, personal interview.

⁹² Smith, Madeline. Personal interview. 21 Aug. 2018.

⁹³ Goss, Juli. *Guest Experience and Motivation Study: Year 1 Report Overview*. Crystal Bridges Museum of American Art, 2017.

⁹⁴ Goss, personal interview.

⁹⁵ Bequette, Marjorie. Personal interview. 2 Aug. 2018.

to consider multiple systems and make thoughtful decisions about how segmentation aligns with the museum's overarching goals. Similarly, it is wise to note that segmentation is not a one-size-fits-all system. Every museum and its audiences are unique, and segments that are successful at one organization cannot necessarily be extrapolated to the entire field.

Likewise, segmentation can risk excluding additional visitor preferences and needs. Sarah Cohn, Principal at Aurora Consulting, notes that every individual within a given audience segment will be different. She cautions that institutions can lose sight of the relationship-building goals if they become too focused on the data.⁹⁶ Katie Boyd, Visitor Research and Evaluation Coordinator at the Exploratorium, similarly contends that it is possible to miss out on other groups when becoming too focused on a particular set of segments.⁹⁷ Not every person in a museum's audience will necessarily fit neatly into a prescribed category, and it is essential to be aware that there may be other visitor groups that are ignored. Kerry Sautner, Chief Learning Officer at the National Constitution Center, additionally worries about neglecting visitors' secondary and tertiary goals. For example, someone may be visiting a museum primarily because of a Professional/Hobbyist passion for the content, but also to bring their grandchildren as a Facilitator. She cautions that there is a "danger in compartmentalizing people into buckets without realizing that this is much more of a Venn diagram. A visitor can fall into five different segments, but what is the sweet spot in the center?"⁹⁸

Lastly, it is essential to keep in mind that segmentation is fundamentally a tool, not a solution. As summarized by Paul Martin, former Senior Vice President of Science Learning at the Science Museum of Minnesota, "Data and analyzing of psychographics tells you where people are coming from and something about who they are and what they believe in. What it doesn't tell you is what to do—we still have to figure that out."⁹⁹ While segmentation can help give museums a more sophisticated understanding of their visitors,

⁹⁶ Cohn, Sarah. Personal interview. 15 May 2018.

⁹⁷ Boyd, Katie. Personal interview. 20 Aug. 2018.

⁹⁸ Sautner, Kerry. Personal interview. 17 Apr. 2018.

⁹⁹ Martin, personal interview.

it will not provide direct results on its own. Kerry DiGiacomo likewise asserts that institutions that expect segmentation to provide a prescriptive path are less successful than the ones using it as a tool to broaden their outlook and inform new ways of thinking about audiences.¹⁰⁰

Opportunities and Benefits

Keeping in mind its aforementioned caveats and weaknesses, segmentation can be incredibly valuable if approached thoughtfully. One of the foremost benefits is that it enables museum staff to build empathy with their audiences and better understand the diversity of motivations, preferences, and interests. Randi Korn states that the audience segmentation project at the Dallas Museum of Art was successful, in part, because the staff were able to see characteristics of themselves or people whom they know within each segment.¹⁰¹ Quantitative data can likewise be difficult for individuals to understand and connect with on an emotional level, whereas segmentation can help make this information far more personable for museum staff. When creating audience segments for clients, Slover Linett uses a format similar to personas—with a personal profile and detailed description of each segment—so that institutions can develop a more holistic understanding of these visitor characteristics.¹⁰²

Similarly, segmentation allows museum staff to identify with the diversity of visitor motivations, preferences, and interests, particularly those that might be dissimilar to their own. For instance, the Denver Botanic Gardens has utilized Falk's motivation typology as a research tool for their audience engagement framework. Multiple iterations of this study have found that the majority of visitors come to the garden as Rechargers, motivated by a desire to relax in the beauty of nature rather than by a Professional/Hobbyist passion for botany. This research has helped staff readjust their interpretation strategies for audiences who are not highly engaged with the subject matter. As one example, labels are now written in a more concise and conversational format.¹⁰³ This empathy-building component

¹⁰⁰ DiGiacomo, personal interview.

¹⁰¹ Korn, personal interview.

¹⁰² Smith, personal interview.

¹⁰³ Murray, personal interview.

has additional value for front-line staff. Thanksgiving Point—a farm, garden, and museum complex in Utah—has used Falk’s identity segments to train visitor services staff on how to best engage different types of audiences. For example, staff are encouraged to ask visitors questions about what brought them to the museum and what they are most interested in learning and to adapt their recommendations accordingly.¹⁰⁴

From a strategic standpoint, segmentation offers a number of benefits for decision making and communications. If applied across the board, it provides institutions with a common language for understanding their audiences and ensures that all departments are working towards a shared vision. This is particularly valuable for larger museums that are often prone to silos. For instance, Patience Baach states that almost everyone in the Field Museum is familiar with the audience segments, despite having a staff of around 500.¹⁰⁵ Similarly, the FEA study provided Dallas Museum of Art staff with a shared vocabulary. Judy Connor, Chief Marketing and Communications Officer, claims that the segments are “about more than programming and education. It’s about the whole visitor experience.”¹⁰⁶ Such an approach can help museums develop a more cohesive audience engagement strategy, from marketing messages to the onsite visitor experience.

With respect to audience development, segmentation can help museums with targeting and serving respective visitor groups more effectively. For example, Newfields (formerly the Indianapolis Museum of Art) recently developed a segmentation framework centered around leisure motivations (see Figure 6) with the goal of attracting new audiences. The museum had previously used Falk’s model for several years but decided to replace it with a system that encompasses motivations for a broader range of leisure activities—as opposed to solely informal learning environments—therefore making Newfields more competitive within the wider Indianapolis market.¹⁰⁷ Along this same line, Christine Spencer, Vice President of Marketing at the Museum of the American Revolution, contends that segmentation is valuable in determining the cost per acquisition of new

¹⁰⁴ Ashton, Stephen. Personal interview. 12 June 2018.

¹⁰⁵ Baach, personal interview.

¹⁰⁶ Pitman, *Ignite the Power of Art*, p. 190.

¹⁰⁷ Leason, Tiffany. Personal interview. 26 June 2018.

visitors. She states that there is a tendency for marketing departments to think of anyone who visits museums as a potential visitor, which is a far less cost-effective approach than targeting more specific psychographic profiles.¹⁰⁸

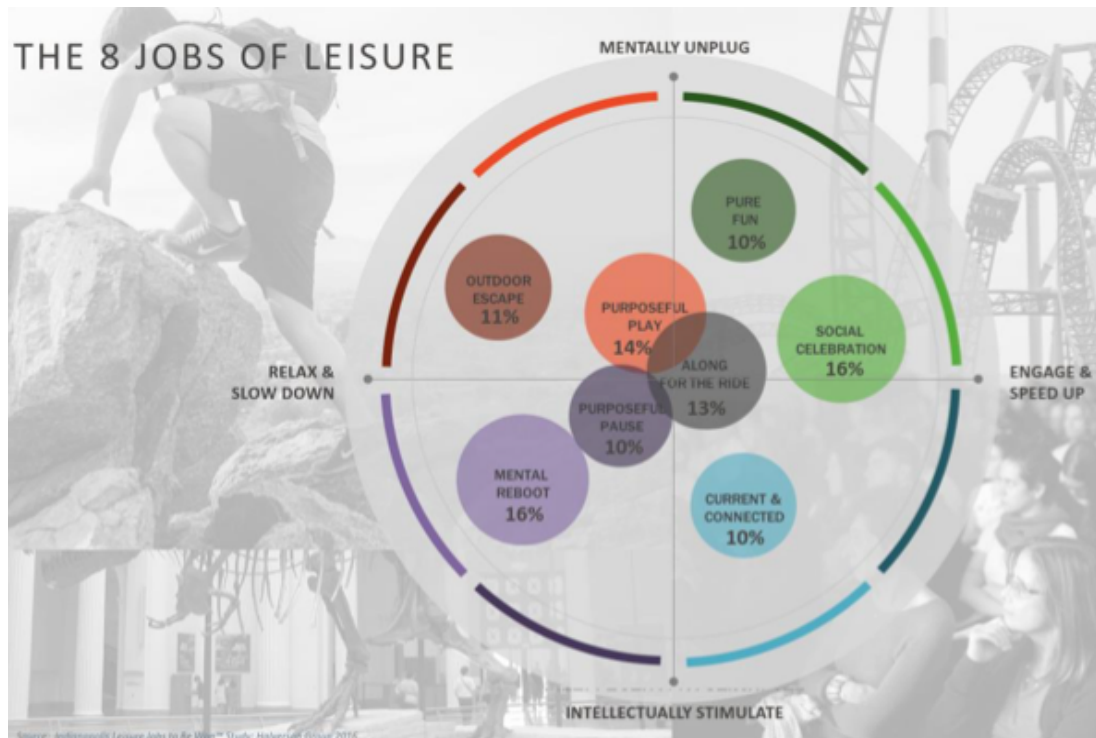


Figure 6: “The 8 Jobs of Leisure” segmentation system developed by Newfields in partnership with Halverson Group.¹⁰⁹

Such forms of segmentation have the potential to connect with a broad range of audiences beyond solely current visitors and can help guide decisions on which population groups to prioritize. The Delaware Art Museum (DAM) recently undertook the first phase of a multi-year brand research project, working with marketing consulting firm Iris Creative. This project was prompted by a new strategic plan that emphasizes community engagement as central to the museum’s mission. In defining its target audiences, DAM utilized a center-outwards approach (see Figure 7), beginning with “Lovers” (the most loyal devotees and core stakeholders), and progressing outwards to “Likers” (people who are aware of the museum but not actively engaged), “Haters,” and “Unaware.”¹¹⁰ The report

¹⁰⁸ Spencer, Christine. Personal interview. 8 May 2018.

¹⁰⁹ Leason, Tiffany. “Newfields Visitor Motivations Presentation.” American Association of Public Gardens Conference, 2018. PowerPoint presentation.

¹¹⁰ *Delaware Art Museum Brand Research Project: Final Report*. Iris Creative, 2018. pp. 3–5.

asserts that this approach “places the focus on where there is room for change that is supported and sustainable,” resulting in a more cohesive and focused strategy than would be achieved by surveying the entire general population.¹¹¹ Molly Giordano, Director of Development and External Affairs, hopes that this research will help the museum refine its focus and keep the needs of key groups in mind rather than “trying to serve everybody all of the time.”¹¹² In recent years, some museums have further recognized that they cannot be everything for everyone. Attempting to cater to the entire population is an impractical approach and will likely result in an unfocused experience that does not effectively serve the needs of any one audience group. Just as user experience designers have adopted personas to “design for a specific somebody, rather than a generic everybody,”¹¹³ segmentation can help museums make strategic decisions about who their audiences are (or are not), how to market to them, and how to best fulfill their needs.

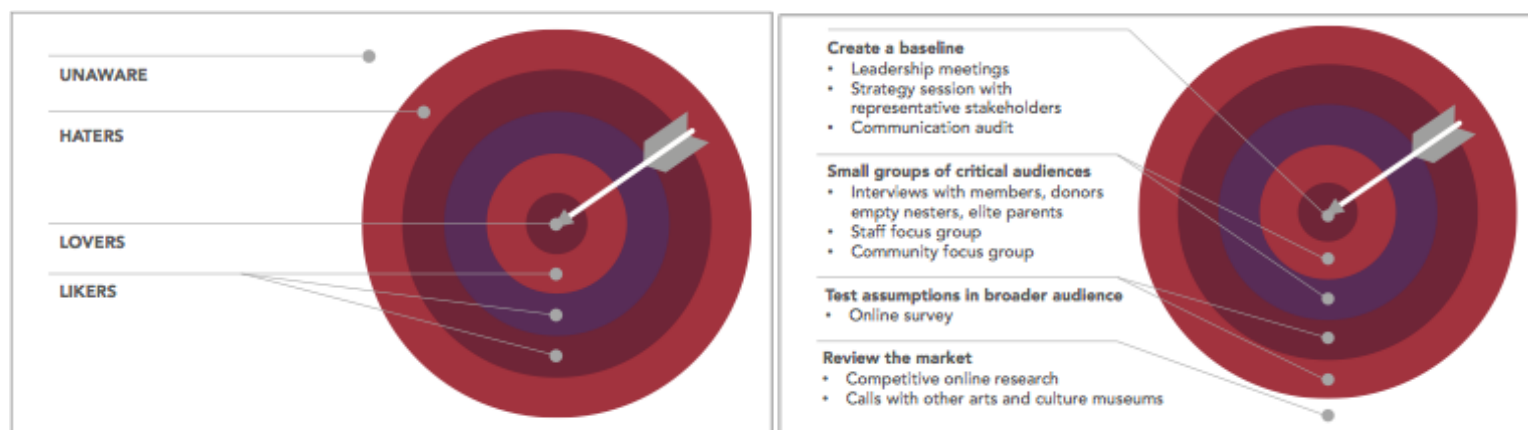


Figure 7: The Delaware Art Museum’s center-outwards approach to targeting audiences and corresponding research strategies.¹¹⁴

Perhaps most importantly, segmentation is fundamentally about changing the format of a museum, not the content. Like the DAM study, Slover Linett creates audience segments for cultural organization clients that combine survey data from both current visitors and non-visitors who have a high probability of attending the institution. These segments are developed through a series of forced-choice binary questions regarding experience preferences—for instance, if respondents prefer a cultural activity to be new

¹¹¹ Ibid., p. 4.

¹¹² Giordano, Molly. Personal interview. 30 Oct. 2018.

¹¹³ Goltz, “A Closer Look At Personas.”

¹¹⁴ *Delaware Art Museum Brand Research Project*, pp. 5–6.

versus familiar, self-guided versus mediated, or formal versus informal. The firm then works with clients to create offerings that can appeal to new audiences while simultaneously improving the experience for current participants. Madeline Smith contends that “by changing the type of experience, you can help eliminate the content barrier” for new audiences.¹¹⁵ Furthermore, even if segmentation is used for the purpose of engaging existing visitors more deeply rather than reaching new visitors—as is commonly the case—it can nonetheless be helpful in achieving the latter aspiration. The reason is that the more a museum makes an effort to understand and accommodate their audience’s point of view, the more people will be engaged because they’re being spoken to in a language that they understand. This assertion is further evidenced by two case studies from Philadelphia institutions.

In preparation for the opening of the 2012 exhibition *Henry Ossawa Tanner: Modern Spirit* at the Pennsylvania Academy of the Fine Arts (PAFA), education staff conducted a rigorous front-end evaluation to assess audience motivations pertaining to several potential exhibition topics, including religion, race, narrative painting, and recent conservation issues. Through collecting a combination of demographic and psychographic survey data across a sample size of roughly 800, the museum discovered discrete motivational criteria among different segments. For instance, the segment that identified as African-American—many of whom had a longstanding familiarity with Tanner’s reputation as Philadelphia’s preeminent African-American artist—was motivated by a desire to learn more about Tanner’s religious affiliations. By contrast, the under-35 audience had no interest in religion or knowledge of Tanner as a narrative painter but was highly enthusiastic about technology and conservation.¹¹⁶

The results of these segmentation studies at PAFA directly influenced the exhibition’s design, interpretation, and public programs, particularly in reconciling these divergent audience motivations. In order to attract the under-35 audience, the museum developed various interpretive tactics to emphasize the conservation theme, including an

¹¹⁵ Smith, personal interview.

¹¹⁶ Zimmerman, Monica. Personal interview. 8 Mar. 2018.

audio tour, panels detailing the conservation process, private events with the conservator, and touchable interactives. Likewise, PAFA decided to downplay the religion angle so as to not alienate a younger, non-churchgoing audience. Instead, one of the museum's interns with a background in theology traveled to different churches in the Philadelphia area to give free talks to audiences interested in Tanner's work. Additionally, the museum developed an audio tour narrated by the pastor of the AME Church that explored the religious context of Tanner's paintings. These strategies ensured that this content was available for the intended audience without being part of the overarching exhibition narrative. To this day, *Henry Ossawa Tanner* remains one of the museum's most successful exhibitions in the past 25 years in terms of attendance, critical acclaim, and audience reception. The exhibition also drew the highest African-American attendance in PAFA's recent history, despite the museum having done several other exhibitions that tell the story of the African-American community in Philadelphia. Survey data collected throughout the run of the exhibition further demonstrated that these approaches were successful in increasing attendance within the target audience segments.¹¹⁷

In recent years, the Historical Society of Pennsylvania (HSP) has been reevaluating the ways in which people want to receive information in programs. In an attempt to engage a wider audience, HSP has moved away from the traditional model of scholarly lectures and panel discussions and towards programs that are more broadly appealing, such as artist talks, music performances, and social events. However, the institution quickly learned that a single program is not going to yield repeat attendance as easily as they had hoped; rather, ongoing relationship-building efforts are essential. For example, audiences interested in music performances would keep coming back for these types of events but would not necessarily be motivated to attend a different type of program even if the subject matter was related. To address this issue, HSP has shifted its efforts towards developing program series that are based on certain formats (e.g. music performances) rather than topics. The hope is that visitors will return periodically because they are being engaged in a format

¹¹⁷ Ibid.

that's comfortable and interesting to them.¹¹⁸ This example illustrates that audience development is a long-term, challenging process and involves trial and error.

These interviews demonstrate that, while segmentation can be beneficial for a range of purposes—exhibitions, interpretation, marketing, programs, and much more—it is necessary to be mindful of its caveats. Not all segmentation systems are created equal, and it is essential for museums to customize their approach to the particular outcomes they seek. Furthermore, museum staff across all levels of an institution must share a commitment to understanding audience needs, motivations, and experiences.

¹¹⁸ Twiss Houting, Beth. Personal interview. 2 Apr. 2018.

Online Survey: Examining Audience Research and Segmentation

Introduction, Goals, and Methodology

A recurring theme arose throughout the primary interviews with museum professionals: that segmentation varies widely across the field and is inherently dependent on an organization's overall approach towards audience research and evaluation. However, while much has been written about the theoretical underpinnings of psychographic research and segmentation, little documentation exists examining how these ideas have been applied in practice within different organizations. Because such concepts are still relatively new to the cultural sector, published reports attesting to the outcomes of these initiatives are few and far between. Moreover, no prior study exists that examines audience research and evaluation practices on a systematic, field-wide level in an attempt to draw meaningful conclusions.

Taking these challenges into consideration, a survey was developed for employees of museums and cultural organizations with the aim of establishing a baseline understanding of audience research, evaluation, and segmentation practices across the field. Specifically, it sought to identify:

1. How audience research efforts are impacted by various internal and external factors (e.g. location, size, organizational culture).
2. The main challenges and opportunities in audience research.
3. The most and least common audience research methods.
4. How audience research informs institutional decision making.
5. Perceptions of audience research among professionals of different disciplines and career stages.

Data was collected using an anonymous online survey via SurveyMonkey.com. (See Appendix C for the final survey instrument.) In order to provide an assessment of organizations that both are and are not currently conducting research/evaluation, the survey used skip-logic technology to split into two possible paths depending on a respondent's answer to the second question: "Has your organization conducted audience

research/evaluation within the last five years?” A structured interview methodology was decided to be the best option for quantitative analysis across a large sample size. Questions were mostly multiple choice with a few open-ended fields as necessary for further elaboration. With this question format, “participants often find it easier to place their opinions in a category, rather than provide a direct answer,” thereby ensuring a higher quality of results and greater ease of data analysis.¹¹⁹

The survey was open for responses from Thursday, July 12 through Friday, August 3, 2018, resulting in a final sample size of 177 respondents with a 72% completion rate. The survey link was disseminated widely through a combination of regional and national listservs, forums, and social media pages and groups. Distribution sources included the Visitor Studies Association, the Mid-Atlantic Association of Museums, the Museum Council of Greater Philadelphia, the Visitor Experience Group, the Greater Philadelphia Cultural Alliance, the American Alliance of Museums, and the National Emerging Museum Professionals Network, as well as several LinkedIn groups for museum professionals. The survey link was additionally emailed to all of the primary interview subjects who currently work at a museum or cultural organization, and respondents were further encouraged to share the link with their professional networks. The survey was pre-tested during the week of Monday, June 25, 2018, on a total of six individuals with considerable museum expertise. This process helped identify potential problems with the clarity, length, and format of both individual survey questions and the overall instrument.

It is important to acknowledge that online surveying is an inherently flawed methodology due to the lack of control over respondents’ self-selection bias. As such, the survey results are likely to be at least somewhat skewed towards respondents who are already engaged in audience research/evaluation efforts, as individuals who are not involved in this type of work are unlikely to voluntarily complete a survey on the topic. However, while the data may not be fully representative of the field at large, it has provided insights into institutions that are currently conducting research/evaluation or, at minimum, are thinking about how it might inform their future work.

¹¹⁹ Diamond, *Practical Evaluation Guide*, p. 69.

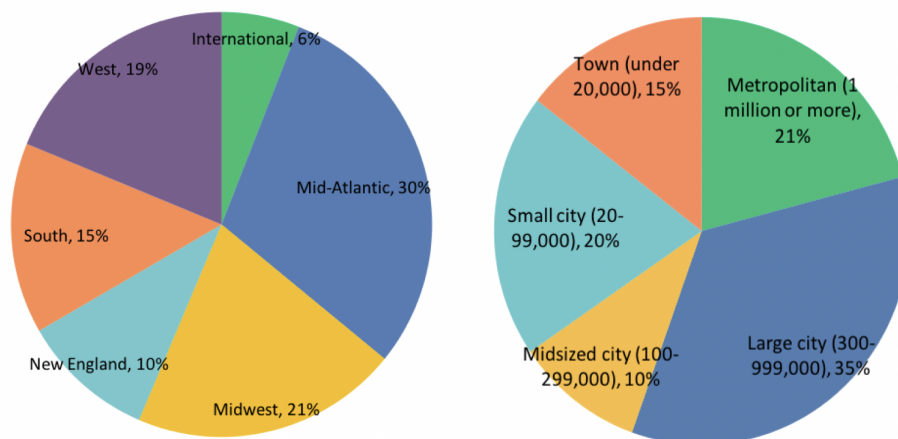
As is also often the case with online surveys, a number of respondents (around 19–28%, depending on the section) opted out of completing the survey partway through, some after the first couple of questions and others close to the end. Without the ability to get further information about these individuals, it is not entirely clear why this was the case. Any number of factors could have contributed: perhaps participants were intimidated by the next set of questions, did not want to divulge certain information about their organization, did not have time to finish the survey, or were simply unaware that there were more questions. Because of this, the sample size varies from question to question, as is reflected in the heading of each graph. In addition, the opt-outs adversely impacted some of the cross-tabulation capabilities related to goals #1 and #5, such as assessing geographic differences in research/evaluation, as some of these categories have too low a sample size to draw any statistically valid conclusions.

Data Analysis Part 1: Profile of Respondents

The below graphs outline the distribution of participating institutions by type, location, size, membership status in professional associations, and organizational culture. Respondents were additionally asked to provide their current position and length in the field.

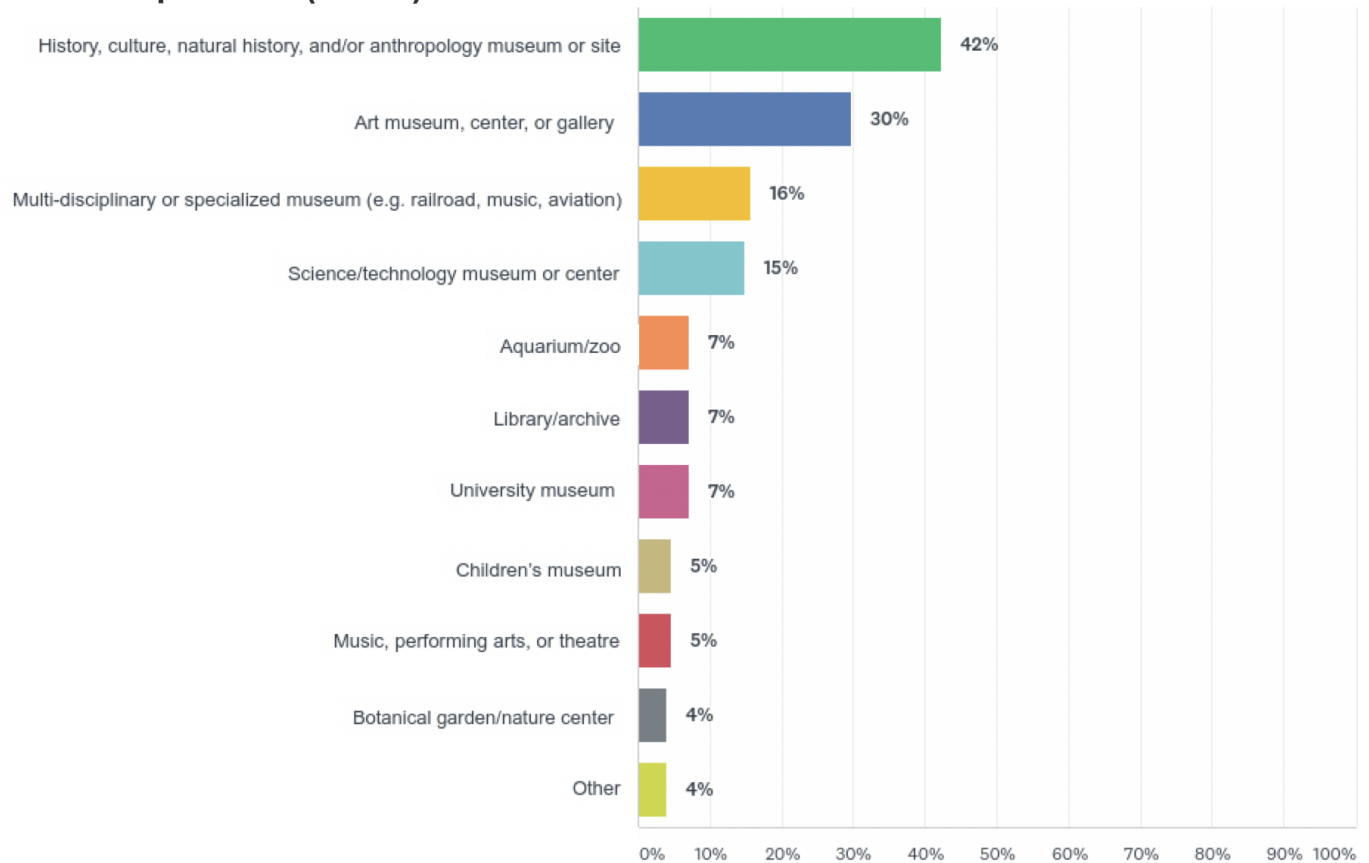
The highest percentage of institutions fall under the disciplines of history/culture, natural history/anthropology, or art. The majority are located in the Mid-Atlantic or Midwest, are in densely populated areas, have an operating budget of at least \$1 million, and are a member of national museum associations such as the American Alliance of Museums (AAM). In comparison with AAM's data on accredited museums, these numbers are fairly representative of the makeup of the overall field, particularly in terms of geographic region and museum type.¹²⁰ Survey responses are skewed slightly higher than average towards history-related organizations and museums with large operating budgets. Responses regarding organizations' willingness to change and take risks were distributed in an even bell curve, with the majority of participants ranking their organization as "somewhat experimental" (4 on a 7-point scale). Most respondents are mid-career professionals who work in either an executive, audience research/evaluation, or education role.

Q20: Regional and population breakdown by zip code. (n=117)

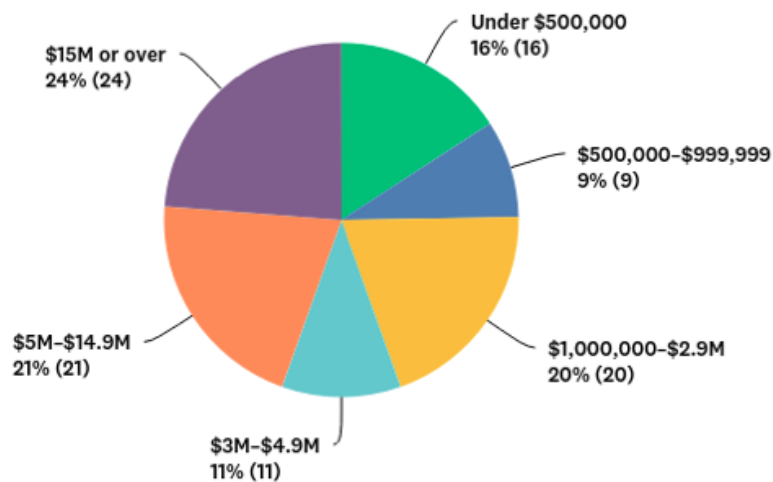


¹²⁰ "Accreditation by the Numbers." *American Alliance of Museums*.

**Q21: What type of museum or cultural organization do you work for?
Select up to two. (n=128)**

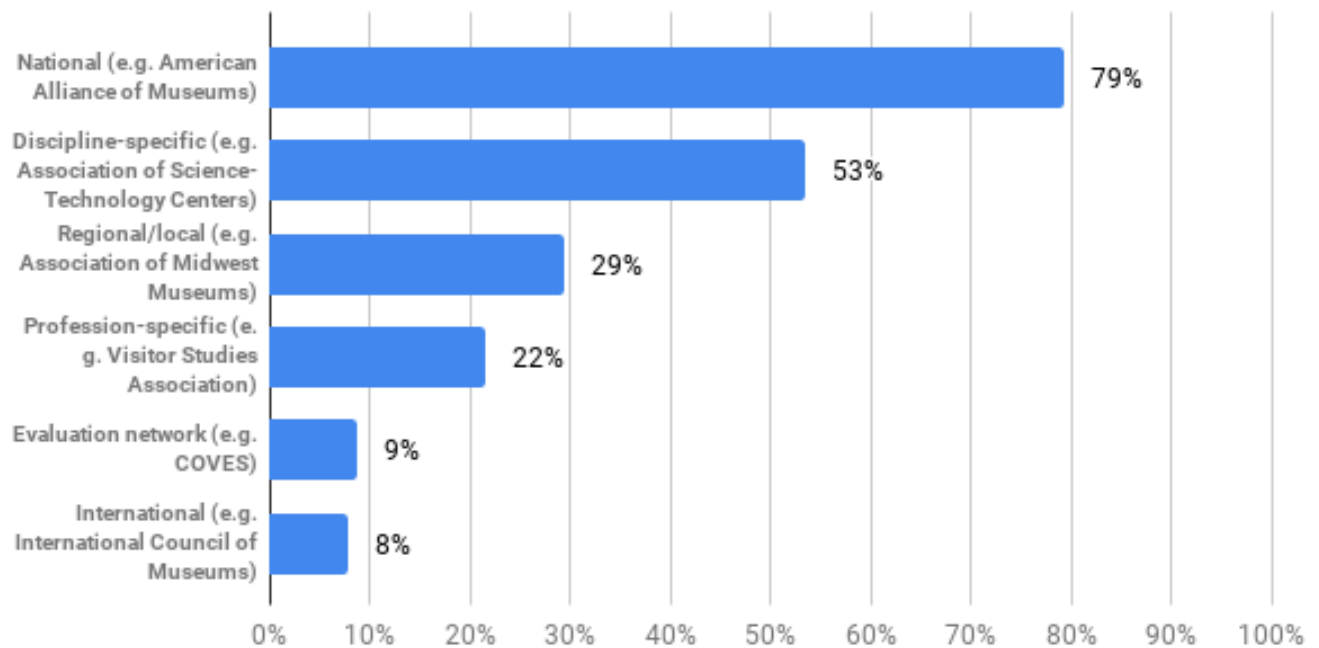


**Q22: What is the size of your organization (by
operating budget)? (n=101)**

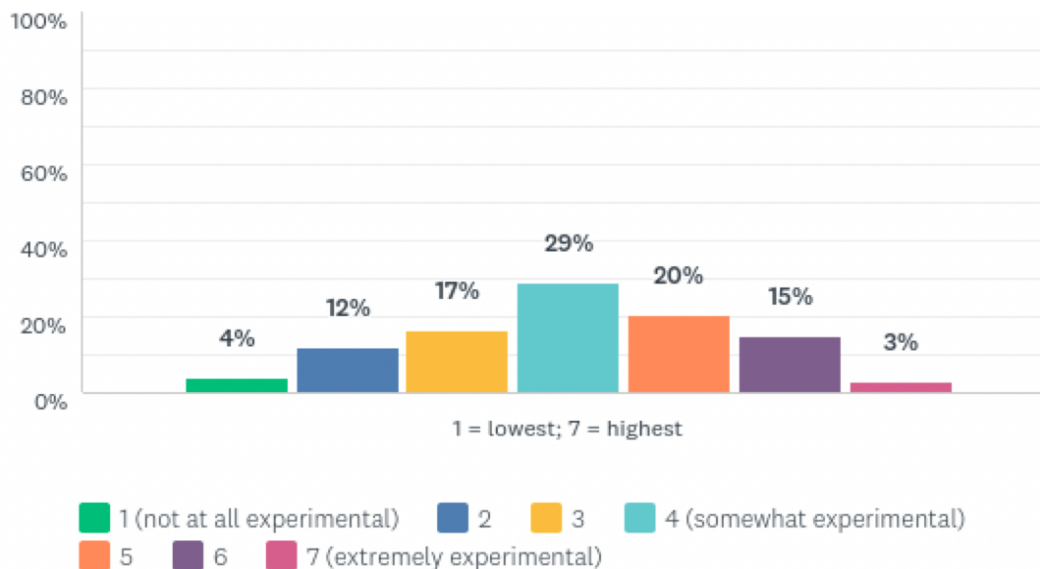


*This graph excludes participants who were unable to answer the question (21% of 128 original respondents).

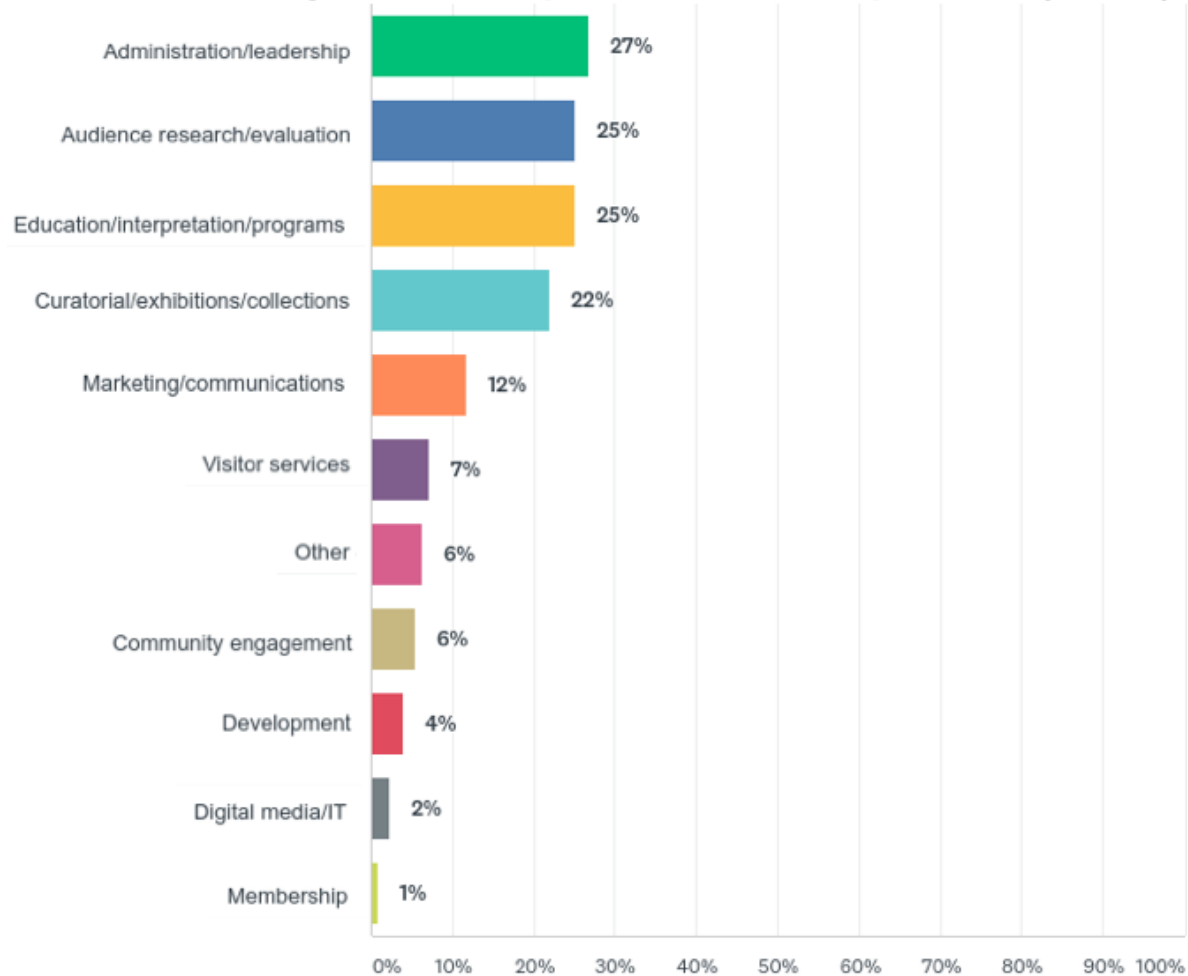
Q23: Is your organization a member of any professional associations and/or evaluation networks? If so, please specify which ones. (n=116)



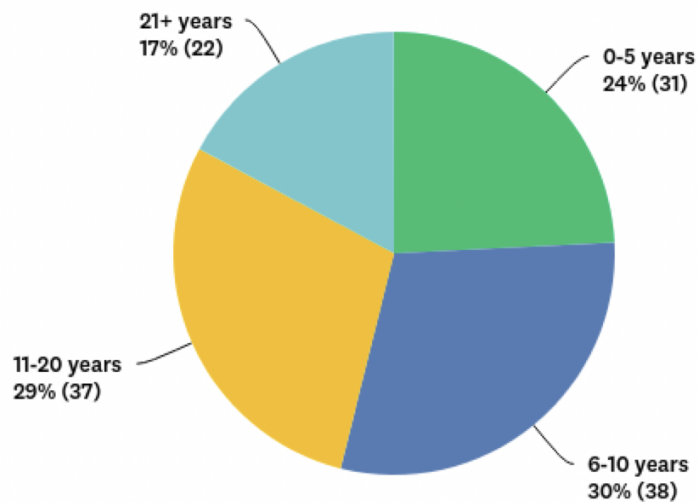
Q24: In your experience, how open to change and willing to take risks is your organization? (n=127)



Q25: What is your current position? Select up to two. (n=127)



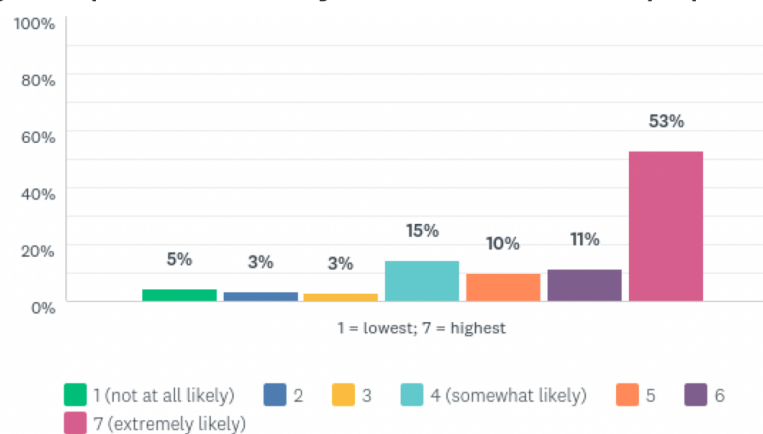
Q26: How long have you worked in the museum/cultural field (including internships and part-time work)? (n=128)



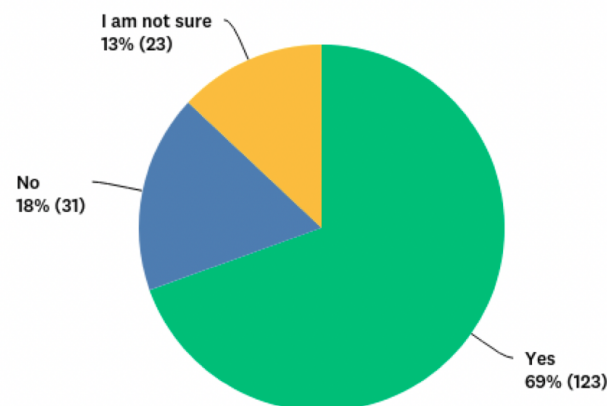
Data Analysis Part 2: Research/Evaluation Frequency and Practices

This section explores organizations' current and future likelihood to conduct audience research/evaluation, as well as the frequency of such efforts. The majority of respondents have conducted audience research/evaluation within the past five years and likewise plan to do so in the next five years. Among those who answered "yes" to Q2, 68% indicated that their organization is "extremely likely" (7 on a 7-point scale) to conduct research/evaluation within the next five years, while just 12% ranked their organization as "somewhat likely" (4 on a 7-point scale) or lower. Even 67% of respondents who answered "no" to Q2 ranked their organization as a 4 out of 7 or higher in terms of likelihood to conduct research/evaluation in the next five years, indicating that there is a growing interest in these types of studies.

Q1: How likely is your organization to conduct audience research/evaluation within the next five years (either internally or with a consultant)? (n=177)

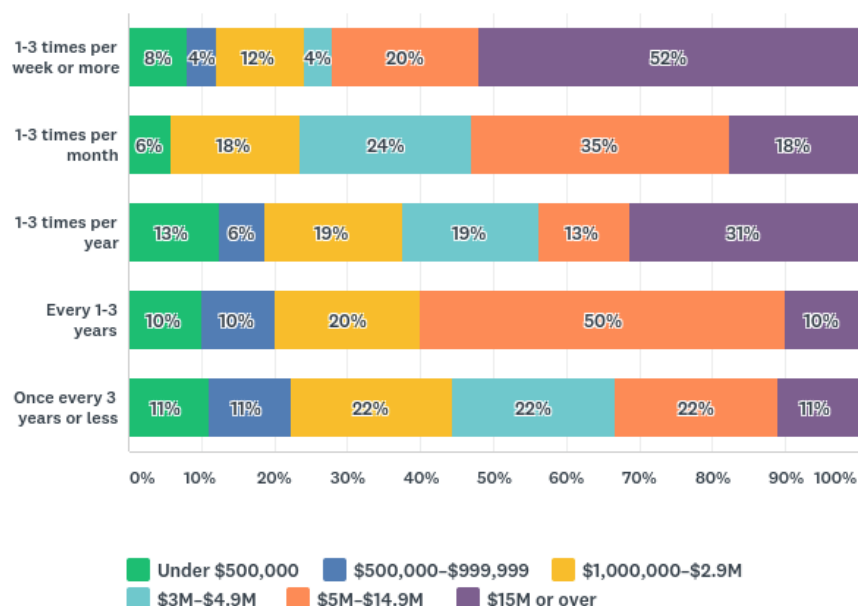


Q2: Has your organization conducted audience research/evaluation within the last five years? (n=177)



Of organizations that have conducted audience research/evaluation in the last five years, the majority do so on a regular or semi-regular basis, with over one-third of respondents collecting such data at least once per week. This inevitably correlates with how well-resourced an organization is—52% of organizations that collect data multiple times per week have an operating budget of \$15 million or more. By contrast, the majority of museums that conduct such studies less than once per year have a comparatively modest operating budget, ranging from \$1 to \$14.9 million. The below chart further illustrates this pattern.

Frequency of data collection (Q7) vs. operating budget size (Q22).

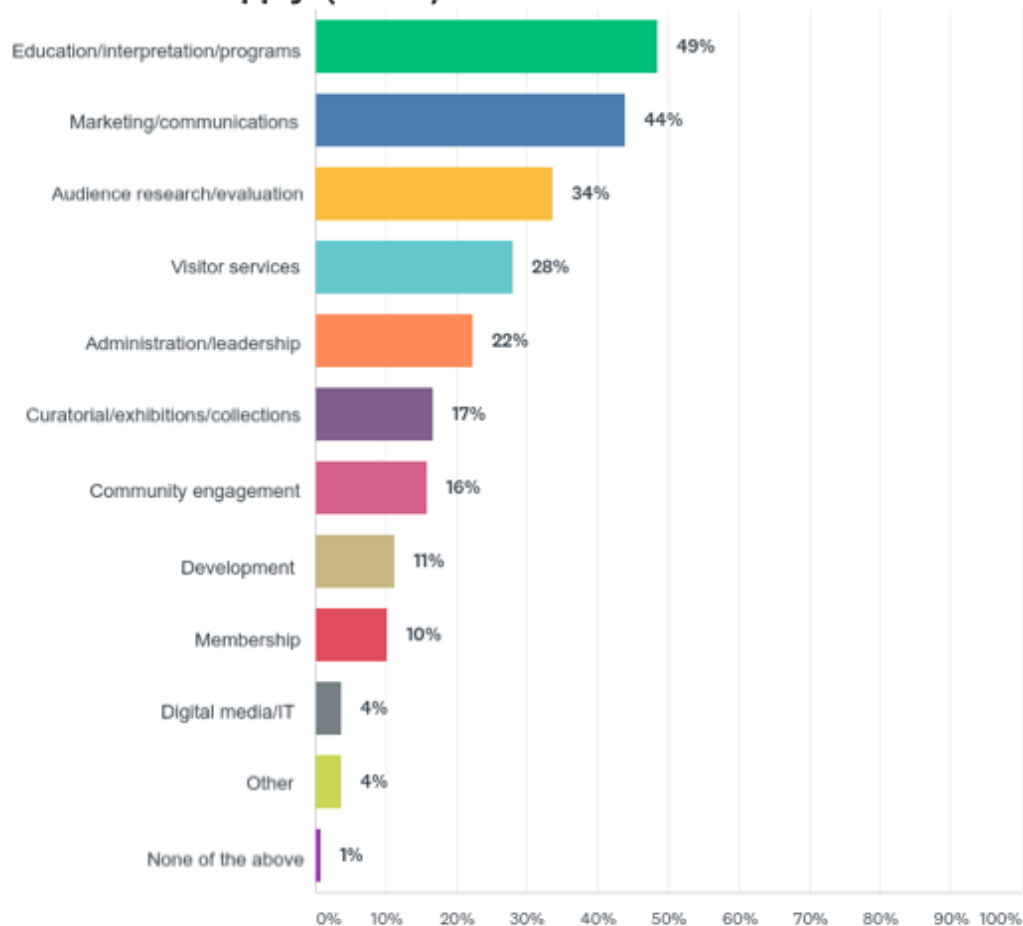


The frequency of data collection efforts likewise has an impact on its application. In other words, the more often a museum conducts research/evaluation, the more likely it will be used to inform decisions. As one example, the Field Museum undergoes a robust weeklong period of data collection every month, administering exit surveys to assess visitors' overall experiences at the museum. This data is used to advise a variety of improvements to the museum experience, from developing a visitor guide to direct families to exhibit areas with more seating to something as simple as increasing the wattage of a lightbulb in a gallery.¹²¹

¹²¹ Baach, personal interview.

Organizations frequently hire outside assistance for research/evaluation projects—72% of respondents reported working with an external consultant, while just 50% of institutions have at least one research/evaluation staff member. Larger organizations are more likely to have dedicated research/evaluation staff, with 51% having an operating budget of \$15 million or higher. By contrast, 44% of respondents who have worked with an external consultant do not have internal research/evaluation staff. Organizations that have worked with external consultants also skew slightly larger than average, likely owing to the costliness of hiring consultants. Unsurprisingly, the top departments conducting research/evaluation are the most public-facing: education, marketing, audience research/evaluation, and visitor services, respectively.

Q14: What department(s)/position(s) at your organization assume responsibility for audience research/evaluation? Select all that apply. (n=107)



Just 37% of respondents have received a grant that funded a large-scale research/evaluation project, while 63% have not. It can be surmised that many institutions are not placing enough of a priority on audience research to apply for funding opportunities specifically for this purpose. According to Susan Foutz, Director of Research and Evaluation at the Children’s Museum of Indianapolis, most museums conduct research/evaluation to further their own internal needs, rather than those of the field at large.¹²² Additionally, grant programs will often include evaluation as a secondary component of a larger project—such as an exhibition or program—rather than awarding grants for the specific purpose of enabling institutions to conduct audience studies. According to David Ucko, former Director of the National Science Foundation’s Division of Research on Learning in Formal & Informal Settings, federal grantmakers will typically want to see evidence of national, field-wide impacts for proposed projects.¹²³ This is likely to exclude most institution-specific audience studies, particularly at smaller organizations. However, this is gradually beginning to change. In 2017, the Institute of Museum and Library Services (IMLS) initiated a new program titled “Museums Empowered,” which awards capacity-building grants of up to \$250,000 in four project categories—one of which is evaluation.¹²⁴ The Wallace Foundation, a national philanthropic organization based in New York, additionally awards research grants to “contribute to the field’s knowledge and to help evaluate what is and is not working.”¹²⁵

¹²² Foutz, Susan. Personal interview. 22 Sept. 2018.

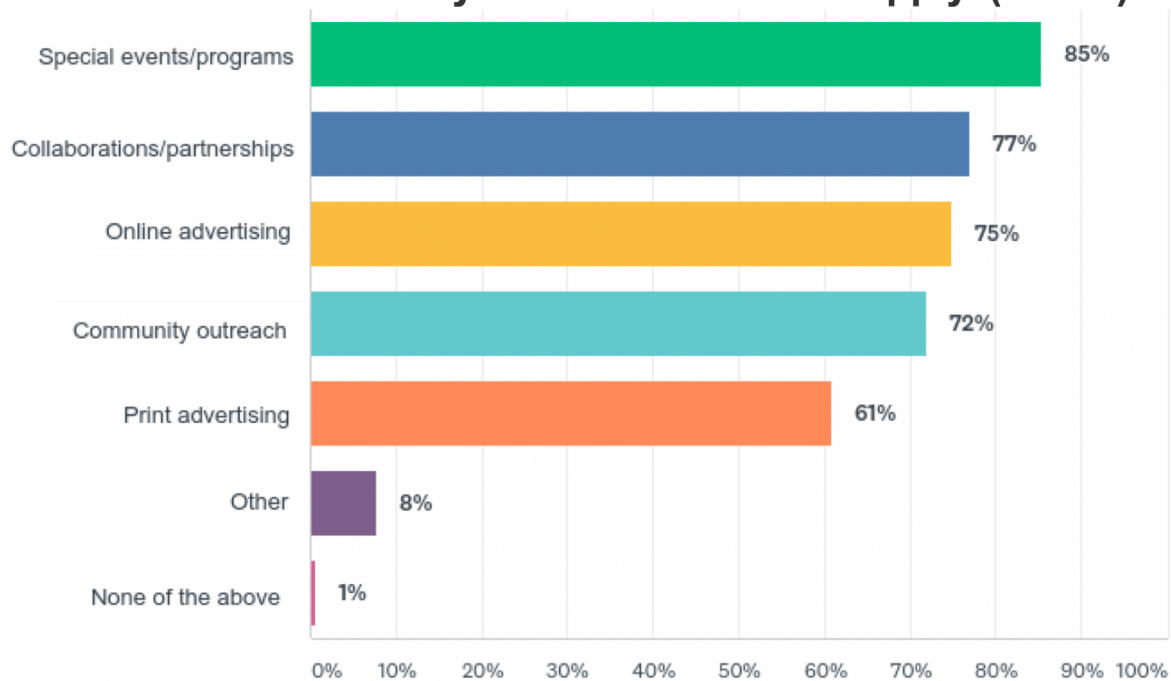
¹²³ Ucko, David. Lecture. 11 Oct. 2018, Philadelphia, PA, The University of the Arts.

¹²⁴ “Museums Empowered: Professional Development Opportunities for Museum Staff.” *Institute of Museum and Library Services*.

¹²⁵ “Our Grantees.” *The Wallace Foundation*.

Organizations have experimented with a variety of methods to attract new audiences, the most popular being special events and programs. For the most part, responses to this question did not vary significantly based on whether or not an organization is already conducting research/evaluation. Notably, respondents not currently engaged in research/evaluation are most likely to use community outreach as a means of reaching new audiences. This indicates that these organizations are concerned with remaining viable and relevant within their communities and are committed to seeking out alternative methods of achieving this goal.

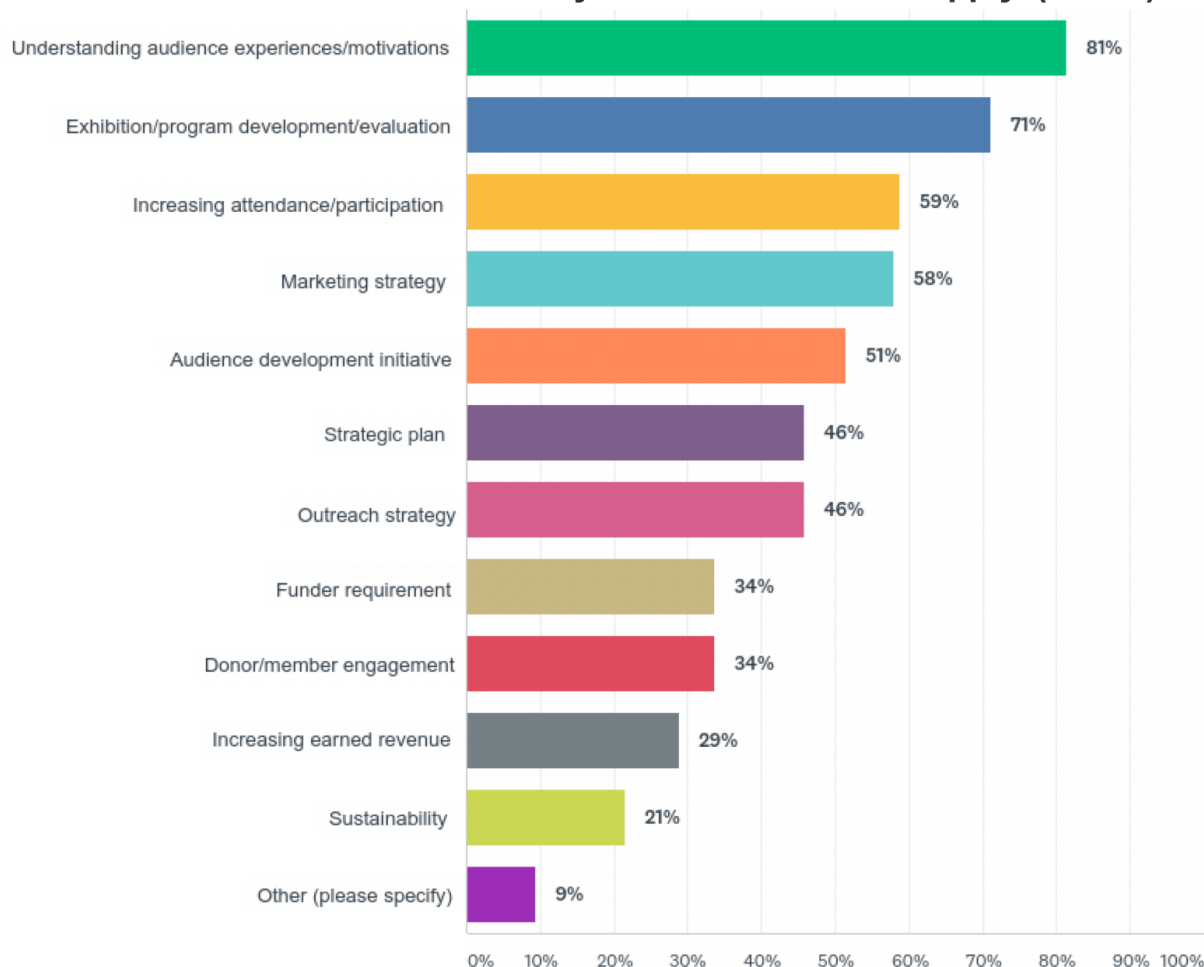
Q16: What methods has your organization used to attract new visitors in the last five years? Select all that apply. (n=143)



Data Analysis Part 3: Motivations and Challenges of Research/Evaluation

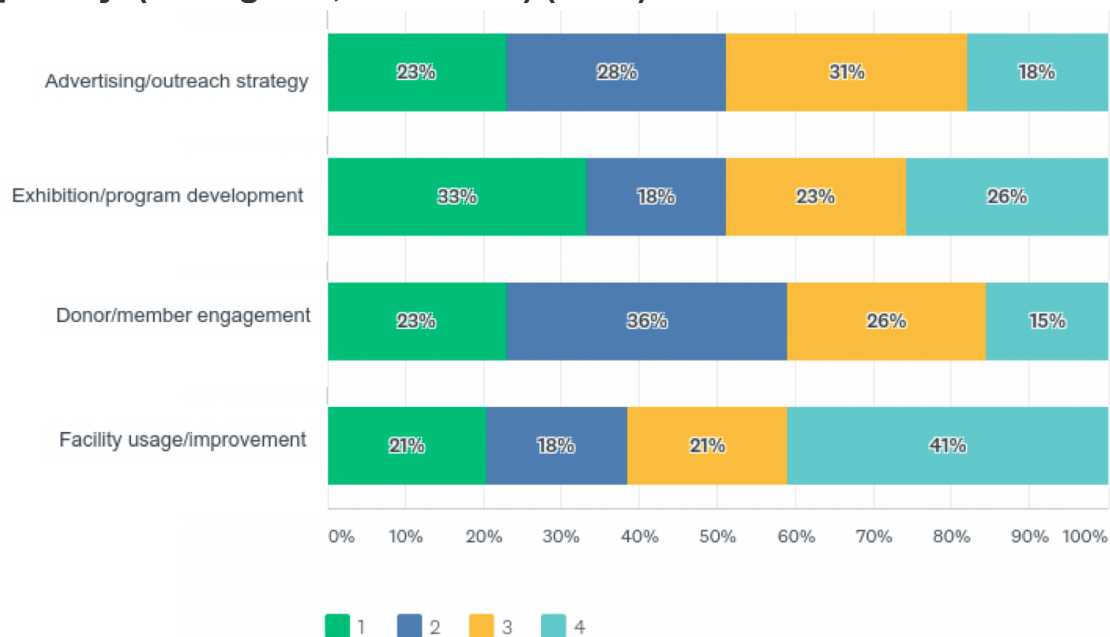
This section details the multitude of factors that can potentially motivate or impede an organization's audience research/evaluation efforts. The below chart speaks to the former. Museums that have conducted recent research/evaluation studies were primarily motivated by a desire to better know and serve their visitors; the top two reasons were understanding audience experiences and motivations (81%) and exhibition/program development or evaluation (71%). By contrast, financial motivations—such as donor/member engagement, increasing earned revenue, and sustainability—were the lowest. As evidenced by the primary interviews and case studies, institutional motivation and buy-in for research/evaluation projects are incredibly important and are often a determining factor in how this information is used in both the short and long term.

Q5: What factors have motivated your organization to conduct audience research/evaluation in the last five years? Select all that apply. (n=107)



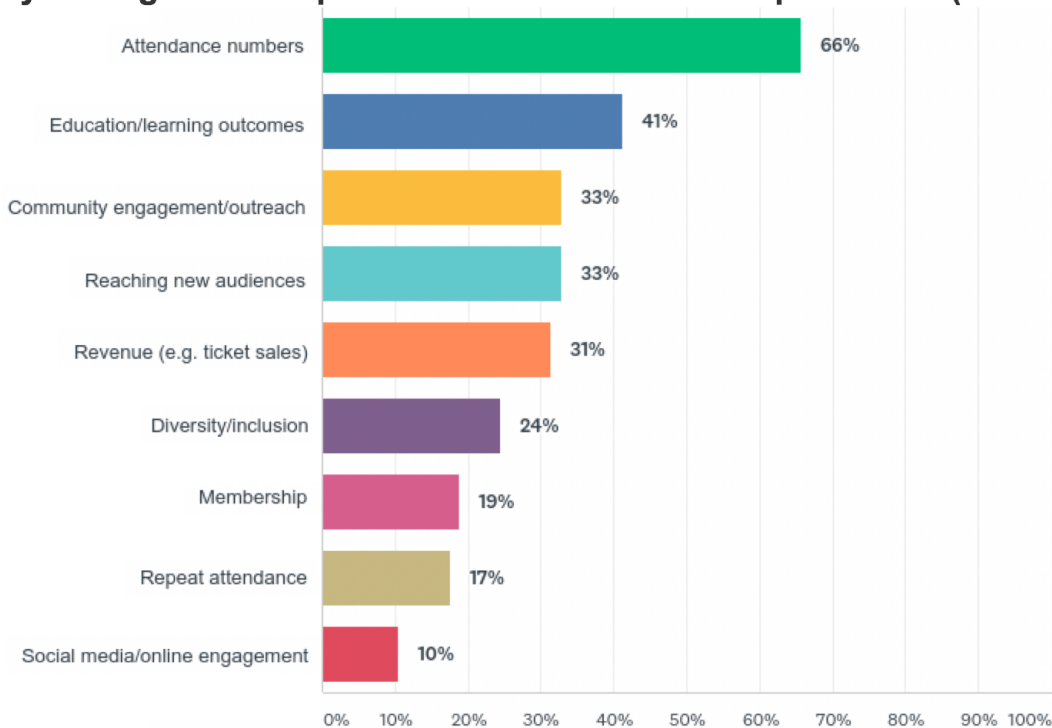
The majority of organizations not currently conducting research/evaluation would like to see such data, if collected, prioritized for exhibition/program development first and foremost. Of the four response options, donor/member engagement has the highest overall weighted average at 2.67. This contrasts sharply with organizations that are currently conducting research/evaluation, of which just 34% were motivated by donor/member engagement. This finding demonstrates that organizations that do not have research or evaluation capacity are more likely to view member and donor relationships as critical to their success. For example, four out of eight respondents who ranked donor/member engagement as their top priority (Q3) also indicated that membership is one of their organization's top metrics of successful audience engagement (Q15). By comparison, just 19% of the overall survey population ranked membership as a key priority on the latter question.

Q3: How would you like to see your organization use audience research/evaluation data if presented with the opportunity to collect it? Please rank from highest to priority. (1 = highest; 4 = lowest) (n=39)



The below graph demonstrates that there is no single definition of what constitutes “audience engagement.” It can range from quantitative metrics, such as attendance numbers and ticket sales, to qualitative outcomes, such as learning, community outreach, and diversity. Organizations overwhelmingly prioritize attendance numbers as the top measurement of success, by a 25% margin. This is likely driven by a combination of a few different factors. First and foremost, grantmakers typically do not ask for any audience data apart from attendance figures and demographics, which inevitably influences organizational priorities. Moreover, attendance figures are much easier to collect and report than qualitative data such as learning outcomes, particularly for organizations that do not currently have research/evaluation capacity. (To this point, organizations that have not conducted research/evaluation in the last five years were even more likely to prioritize attendance numbers as a top engagement metric, at 73%.) For large organizations, attendance numbers can additionally provide fuel for marketing purposes. Susan Foutz states that the Children’s Museum of Indianapolis strives to reach annual attendance goals, in part, to market themselves as one of the most-visited museums in the nation.¹²⁶

Q15: Which criteria of successful audience engagement does your organization prioritize the most? Select up to three. (n=143)



¹²⁶ Foutz, personal interview.

Likewise, it is interesting to note that reaching new audiences is heavily prioritized over repeat attendance, at 33% versus 17%. Alice Anderson, Manager of Audience Research and Impacts at the Minneapolis Institute of Art, believes that this correlates with the broader trajectory of the field towards equity and inclusion, wherein museums increasingly emphasize welcoming new audiences.¹²⁷ This hypothesis is plausible, as community engagement/outreach was likewise chosen as a top priority by 33% of respondents. Additionally, grantmakers will sometimes offer funding opportunities for institutions looking to reach a specific underrepresented audience group. For example, the Challenge America grant program of the National Endowment for the Arts awards \$10,000 to small and mid-sized organizations who seek to extend their reach to “underserved populations,” defined as audiences whose geography, ethnicity, economics, or disability limit their opportunities to experience the arts.¹²⁸

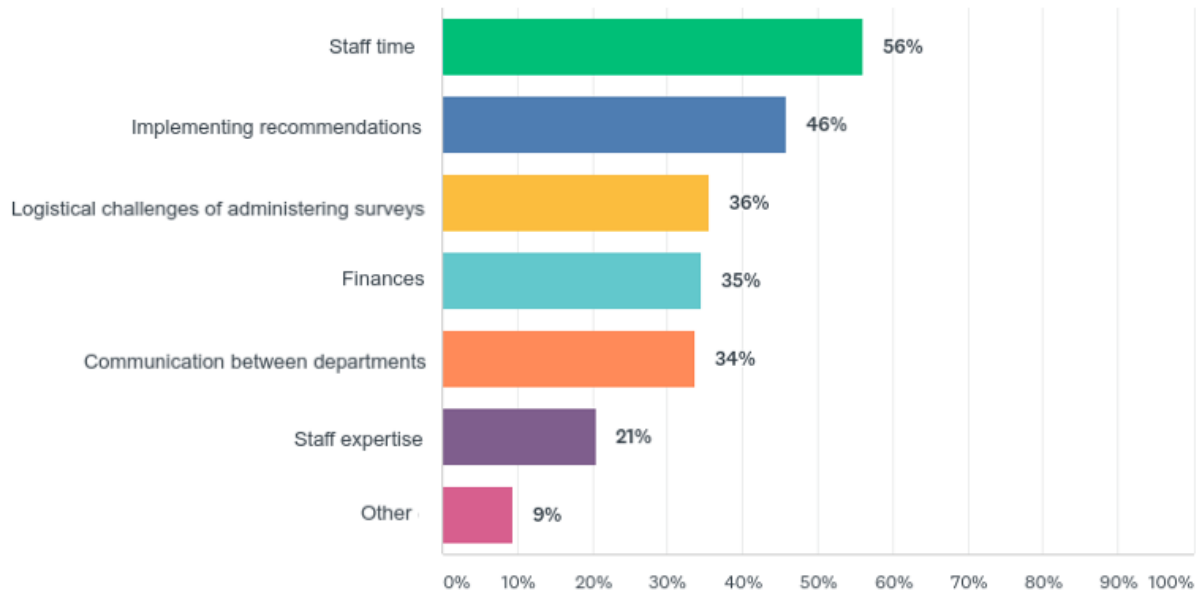
Opinions regarding perceived challenges of research/evaluation vary somewhat depending on whether or not an institution is already engaged in such work (see graphs on next page). Such challenges tend to be related to logistics for organizations that are currently conducting research/evaluation (Q6) and resources for those that are not (Q4). For instance, finances are viewed as a top barrier by 35% of organizations that have recently conducted research/evaluation, versus 64% of those that are not. Staff time is a significant concern across the board, at 56% for organizations that are conducting research/evaluation and 62% for those that are not. Implementing recommendations is likewise a universal challenge, at 46% and 44%, respectively. This point is further corroborated by external consultants who work with museums. Stefanie Mabadi, founder of user experience research firm Dig In UX, asserts that museums have a tendency to conduct a significant amount of audience research but struggle with figuring out how to respond to the findings on an organization-wide level. She explains, “Often, museums tend to be too academic or scholarly minded rather than finding ways to use the data to support decision making.”¹²⁹

¹²⁷ Anderson, Alice. Personal interview. 19 Sept. 2018.

¹²⁸ “Challenge America: Grant Program Description.” *National Endowment for the Arts*.

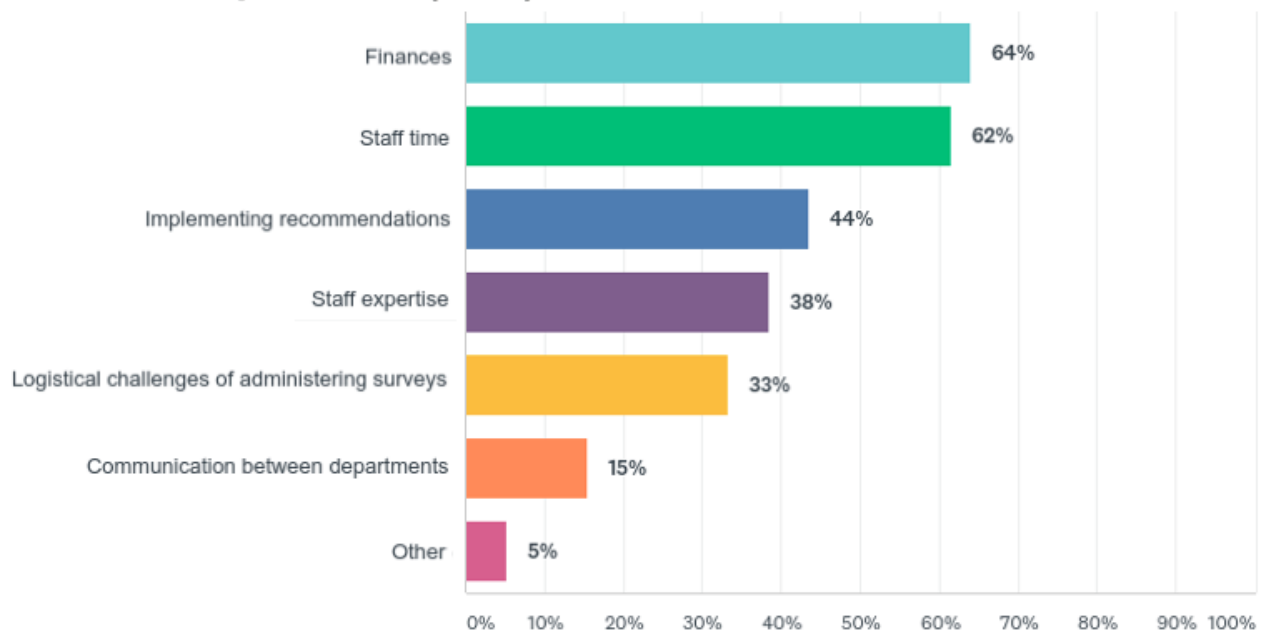
¹²⁹ Mabadi, Stefanie. Personal interview. 25 May 2018.

Q6: What do you see as the greatest challenge(s) to your organization completing audience research/evaluation projects? Select up to three. (n=107)



*This graph represents respondents who HAVE conducted research/evaluation in the last five years.

Q4: What do you see as the greatest challenge(s) to your organization completing audience research/evaluation projects? Select up to three. (n=39)



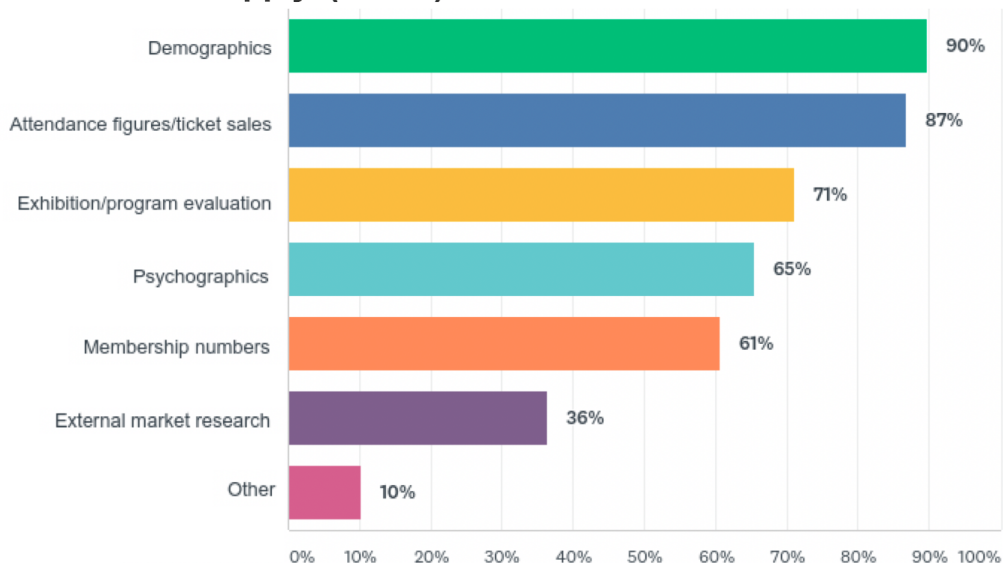
*This graph represents respondents who have NOT conducted research/evaluation in the last five years.

Data Analysis Part 4: Data Collection Methods, Analysis, and Implementation

Organizations that have conducted research/evaluation in the last five years have collected various types of audience data for different purposes. As evidenced by Q8, Q15, and in-depth interviews with museum professionals, demographics and attendance figures are the most common ways of looking at audiences. Randi Korn asserts that the museum field is “stuck” on demographics, owing to both funder requirements and institutional precedents. Historically, demographics have been the primary way that the museum field has segmented audiences and prompting a holistic shift in this approach is a difficult, long-term process.¹³⁰

Exhibition/program evaluation is conducted by 71% of respondents—exactly the same percentage as those who reported exhibition/program development or evaluation as a motivation for conducting audience research (Q5). However, while 81% of Q5 respondents reported being motivated to conduct research/evaluation as a means of understanding audience experiences and motivations, just 65% reported collecting psychographic data. This demonstrates that the field is generally moving in a more visitor-centered direction, but research/evaluation methods have yet to fully catch up.

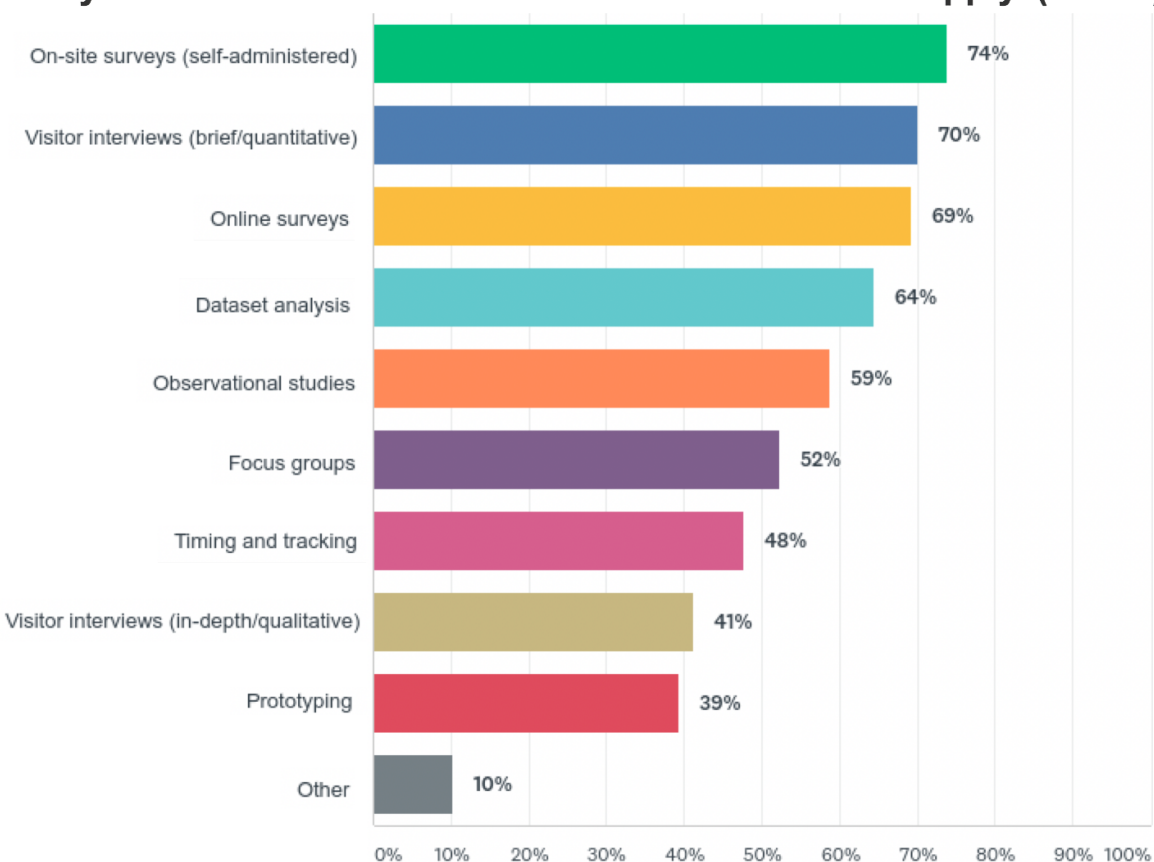
Q8: What types of audience data has your organization collected? Select all that apply. (n=107)



¹³⁰ Korn, personal interview.

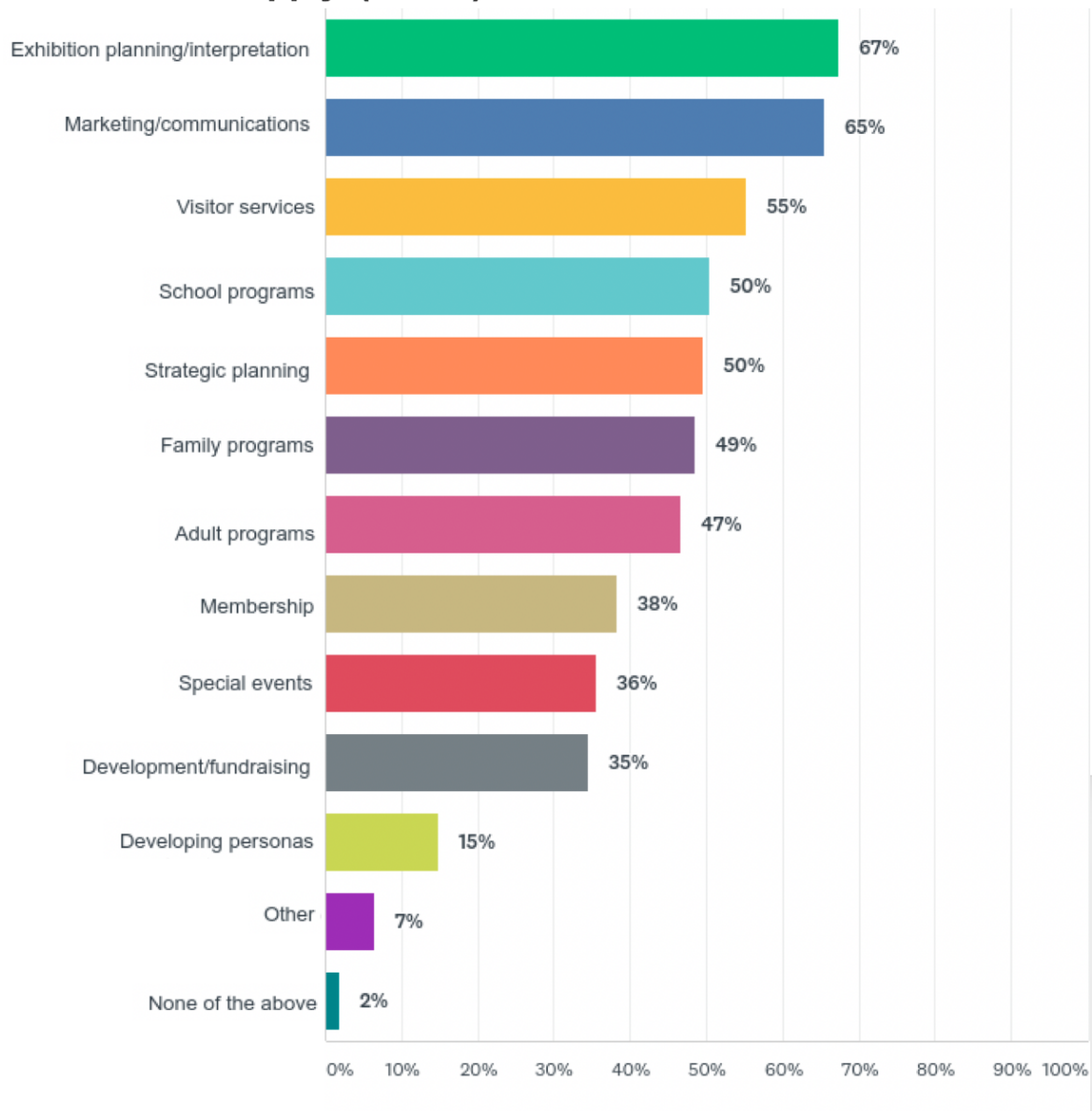
The majority of organizations use data collection and analysis tools that are relatively quick and easy to administer, such as self-administered onsite surveys, brief quantitative visitor interviews, online surveys, and dataset analysis (e.g. Google/social media analytics). Time-consuming methods that yield more detailed visitor information—such as focus groups, timing and tracking, and prototyping—are employed far less frequently. This correlates with the findings of Q6, wherein 56% of respondents reported staff time as one of the top challenges of completing research/evaluation projects.

Q9: Which methods/tools has your organization used to collect and/or analyze information on its audiences? Select all that apply. (n=107)



Respondents have used audience data to inform decisions in a variety of ways, often for the most public-facing aspects of the institution. Exhibition planning/interpretation and marketing/communications were most common, at 67% and 65%, respectively. Visitor services and various types of programs are also ranked high, averaging at around 50%.

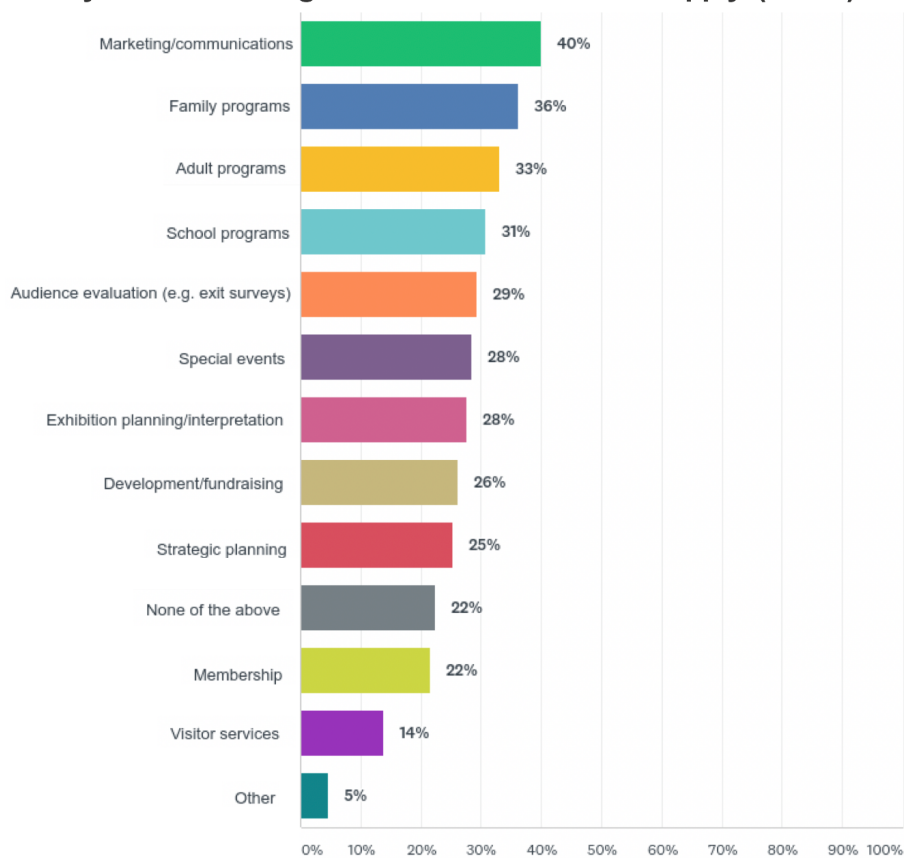
Q10: In which areas has audience research/evaluation been used to inform decisions at your organization? Select all that apply. (n=107)



Data Analysis Part 5: Audience Segmentation

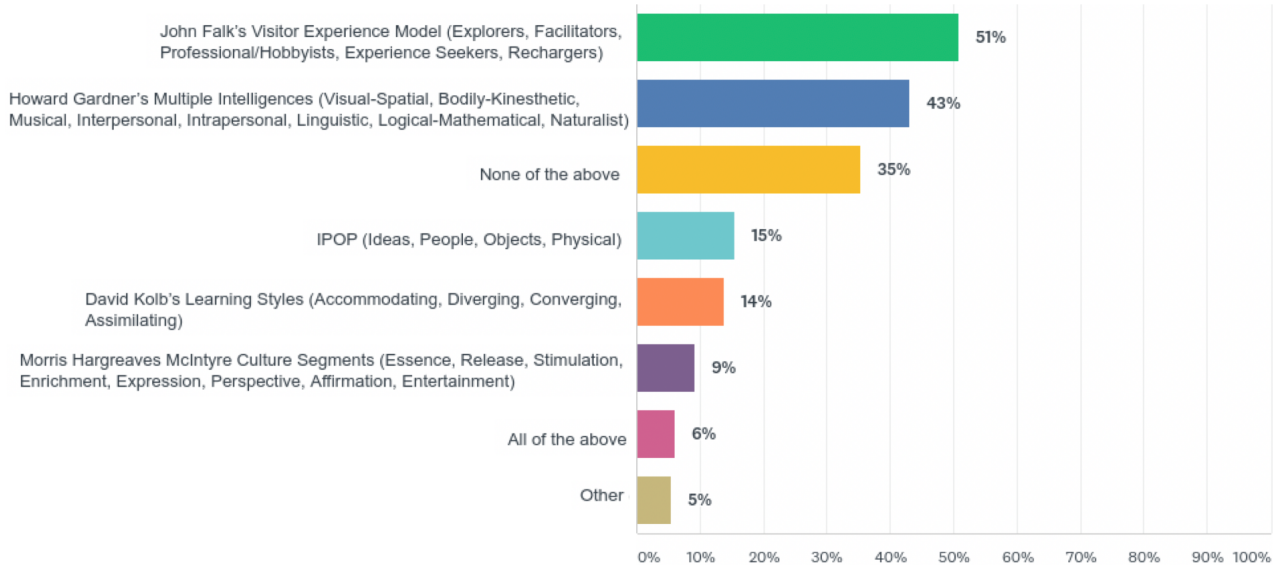
On the online survey instrument, segmentation was defined as “the process of breaking up an institution’s audience into population groups that have similar interests and/or needs to better know and serve them.”¹³¹ Around 78% of respondents have utilized segmentation in some capacity, most commonly for marketing/communications or programs. Of the various field-wide segmentation systems, around half of respondents are familiar with Falk’s Visitor Experience Model and/or Gardner’s Multiple Intelligences. The third highest response category, at 35%, is “none of the above.” Not surprisingly, the data shows a slight correlation between respondents’ knowledge of segmentation as a theoretical concept (Q19) and practical application of segmentation at their institutions (Q17). Of respondents who had not used segmentation, 48% were also not familiar with any of the typologies referenced in Q19.

Q17: Has your organization used audience segmentation for any of the following initiatives? Select all that apply. (n=130)



¹³¹ Tinker, Beth, and Monica Zimmerman. Glossary Handout for *Museum Audiences & Evaluation* Course. 2017. Museum Studies Department, University of the Arts, Philadelphia, PA.

**Q19: Which audience segmentation systems are you familiar with?
Select all that apply. (n=130)**



As discussed throughout this thesis, segmentation is a nuanced concept and depends on a number of different factors to succeed. (To this end, it is important to note that some museums may be creating segments based on assumptions or outdated information rather than current audience data, as 79% of organizations that have not conducted research/evaluation in the last five years nonetheless reported having used segmentation.) In general, survey respondents had a positive outlook on segmentation. The majority either believed that segmentation had a significant impact on project outcomes (44%) or were not sure yet (31%). By contrast, just 18% felt that segmentation did not produce demonstrable results; however, many of these respondents nonetheless felt that they had learned something through this process about what didn't work and why. The remaining 8% of participants gave a vague response that could not be definitively coded into one of these three categories.

The following tables illustrate the key commonalities among organizations that have and have not achieved significant project outcomes as a result of segmentation, as well as those who were unsure about whether this approach made a substantial difference either way. This data comes from the open-ended question "Did segmentation have a significant impact on the outcomes of the project? Why or why not?" (Q18), which enabled participants to elaborate on the results of using audience segmentation at their institution.

These responses were sorted into discrete categories based on the main reasons that segmentation was or was not successful, as well as its intended purpose(s).

Q18: Did segmentation have a significant impact on the outcomes of the project(s)? Why or why not? (n=80)

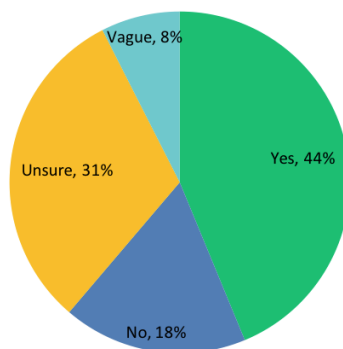


Table 2: Analysis of successful segmentation efforts. (“Yes” responses to Q18.)

Category	Purpose	Sample Responses
Targeting Audiences (32%)	Segmentation helped with targeting and increasing attendance among specific audience groups.	<p>“Yes, we marketed to a specific demographic (sub-culture) to improve attendance at outreach events.”</p> <p>“Yes, because when a program was geared toward a specific population that audience was more likely to come and this did happen.”</p>
Needs/Interests (20%)	Segmentation helped with better understanding and serving distinct audience needs, interests, motivations, and/or expectations.	<p>“Yes, in our interpretive plan, we considered ‘who’ was visiting the site, and what their needs and expectations were. This has helped us understand our strengths and weaknesses in engaging our visitors.”</p> <p>“Generally, yes. Different audience segments can have markedly different needs (ex., designing a guided tour for elementary students versus designing a guided tour for memory care seniors).”</p>
Changes (17%)	Segmentation directly influenced changes to a specific aspect of an institution’s operations.	<p>“Yes. For example, adult-only programming has been informed by segmentation that found 4 main audience segments: Local adults, tourist adults, local families, tourist families. We now</p>

		<p>have an adult-only Thursday evening each week, and an adult-only membership for those Thursday nights.”</p> <p>“They have changed installations and exhibitions in order to appeal to certain audience segments. i.e. African American and under 35.”</p>
Decision Making / Project Planning (17%)	Segmentation has been used to guide strategic decisions or plan project goals.	<p>“I think it helped staff figure out where to spend financial resources on marketing and outreach.”</p> <p>“When we develop exhibits we keep four different kinds of visitors in mind, and make sure the exhibit contains elements/content aimed at each.”</p>
Vague (14%)	Respondents did not provide a concrete answer attesting to why the outcome was successful.	<p>“I think that depends on how you define the use of segmentation. We have utilized a few different segmentation lenses over the last 10 years, and each has had an impact on the exhibit choices, special events, marketing, and strategic planning in that era.”</p> <p>“Yes, many people are highly interested to visit and explore.”</p>

As is also demonstrated in the primary interviews, the organizations that have seen successful outcomes with segmentation are the ones that fundamentally used it as a tool, not a solution—for instance, to develop a new membership structure or programs based on the desires of different audience segments. If approached with accurate expectations, segmentation can help organizations determine where to focus their efforts and yield new insights into audience interests, needs, expectations, and pain points, thereby improving attendance and creating a more favorable visitor experience. Like PAFA’s *Henry Ossawa Tanner* case study, these responses further indicate a correlation between efforts to better know and serve specific audience groups versus that segment’s participation in the organization.

**Q18: Did segmentation have a significant impact on the outcomes of the project(s)?
Why or why not? (n=80)**

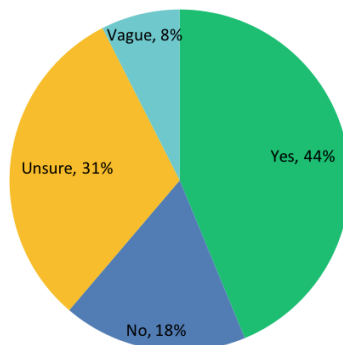


Table 3: Analysis of inconclusive segmentation efforts. (“Unsure” responses to Q18.)

Category	Purpose	Sample Responses
Vague (56%)	Respondents did not provide a concrete answer attesting to why they were unsure about the outcome.	“We’re not sure yet.”
New Project (28%)	Segmentation is part of a new initiative that is too early to assess outcomes and/or has no precedents on which to base results.	<p>“Not yet, the segmentation is for a new report. The data has been collected for a while, but never viewed from this perspective. It may have direct project impacts, but it is too soon to know. The new data representation has increased discussion of visitor studies among museum leadership.”</p> <p>“At this point, we are more or less a start up museum, nearly everything we do comes with an air ‘prototyping’ because there are no precedents on which to base or project outcomes.”</p>
Unpredictable (8%)	Segmentation yielded results that were unpredictable or did not provide clear guidance.	<p>“Largely unpredictable results.”</p> <p>“Somewhat. Results did not offer clear solutions.”</p>
Usage (8%)	Segmentation has been conducted but not put into practice in any sort of measurable fashion.	“Difficult to say. The segmentation work was primarily used to inform staff thinking broadly. We have not evaluated the use of the segmentation work and how it may have

		<p>impacted specific projects.”</p> <p>“No real projects have been undertaken yet, but we do think about those strategies for future undertakings.”</p>
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As segmentation has gradually become more prevalent in the museum field, more organizations than ever before have begun to experiment with this approach. Such projects are still relatively new at many institutions, meaning that it is often too early to definitively assess any outcomes and/or that there are no precedents on which to base findings. For example, People’s Light & Theatre Company in Malvern, PA recently embarked on a series of rigorous audience research efforts—including focus groups, surveys, and database analysis—in order to better understand consumer behaviors and attitudes towards theatre experiences. This process identified two core audience segments, Experiential Fun Seekers and Organized Social Contributors, which comprise the majority of the theatre’s audience and have the potential to advance sales. The hope is that these segments will help the theatre increase subscriptions, build long-term engagement, and find new audiences. However, according to Shawn Stone, Director of Marketing and Communications, it will probably take at least a year to experiment with different marketing strategies and collect sufficient data to analyze whether or not the segmentation approach is working.¹³² This demonstrates that segmentation is a long-term investment and will not yield clear results overnight.

Likewise, the uncertainty of segmentation relates to organizations’ implementation and expectations. Based on the responses in the last two categories—Unpredictable and Usage—it appears as though some organizations have approached segmentation with the notion that it will produce clear results and provide an obvious solution. This is further evidenced by the field’s broader challenges with implementing the recommendations of research/evaluation studies.

¹³² Stone, Shawn. Personal interview. 4 May 2018.

**Q18: Did segmentation have a significant impact on the outcomes of the project(s)?
Why or why not? (n=80)**

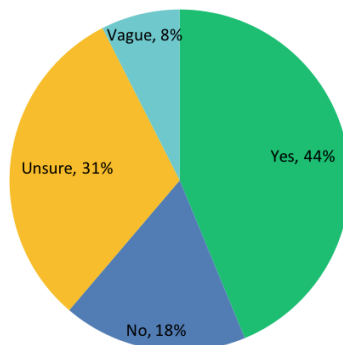


Table 4: Analysis of unsuccessful segmentation efforts. (“No” responses to Q18.)

Category	Purpose	Sample Responses
Impact/Usefulness (36%)	Segmentation did not have any direct impact upon the target audiences or was not useful for the intended purpose.	<p>“Not really - groups wound up being too small to be of much use.”</p> <p>“A program was created for different types of audiences. However, there wasn't enough attendance to have made the time spent worth it.”</p>
Vague (29%)	Respondents did not provide a concrete answer attesting to why the outcome was not successful.	“No. Unsure.”
Follow-Through (21%)	Segmentation data was collected, but no follow-up was conducted to assess impact.	<p>“No, because there was no follow-through or further analysis throughout the project. For example, there would be an initial ‘first-pass’ where the data was collected and broadly examined in order to segment audiences, but there was no ‘second-pass’ or further evaluation as to if the segmentation had an impact.”</p> <p>“No, it was a summative evaluation of a short-term program.”</p>
External Issue (14%)	Respondents referenced an issue outside of their immediate control.	<p>“No, the school discontinued the program.”</p> <p>“I do not believe that the research done into our audience is being applied currently as the staff</p>

		who did the segmentation no longer work here. Though there is some trickle down I do not see it as having a large impact at this point.”
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As is also the case with the inconclusive outcomes of segmentation, the reasons for unsuccessful results often relate to a lack of continued usage. In several cases, these organizations would discontinue the approach if it did not produce quick results or would conduct an initial study with no follow-up analysis. It is paramount that segmentation is treated as part of a long-term audience development strategy and not a one-time effort. The organizations that have seen the most success with this model—such as the Field Museum and the Dallas Museum of Art—used audience segments in conjunction with a bigger-picture strategy and have integrated the framework throughout multiple departments. As stated by Juli Goss, Director of Audience Research and Evaluation at Crystal Bridges, “the power of this data is in its longitudinal nature.”¹³³

Data Analysis Part 6: Key Differences Across the Field

Comparing data trends across respondents’ discipline, location, size, organizational culture, position, and career stage demonstrates a few notable distinctions across the field. Among the various types of museums surveyed (Q21), science organizations have the most rigorous approach to research/evaluation. This correlates with these institutions’ size, resources, and organizational culture; in comparison with the overall sample size, science institutions tend to have larger operating budgets, internal research/evaluation staff, and a more experimental work culture. This is also likely driven by funder requirements. Most members of the Association of Science-Technology Centers (ASTC) are heavily reliant on National Science Foundation funding, which requires grant projects to have a comprehensive evaluation component. Likewise, science institutions have benefitted from field-wide evaluation networks such as COVES (“Collaboration for Ongoing Visitor Experience Studies”), a nationwide effort by science centers to systematically collect, analyze, and report visitor experience data.¹³⁴ By contrast, art institutions tend to have the

¹³³ Goss, personal interview.

¹³⁴ “About.” *COVES*.

staff and financial capacity for research/evaluation but haven't implemented these efforts to assess the overall visitor experience, instead primarily collecting metrics such as demographics and attendance figures. History organizations tend to be smaller and lack the internal capacity for research/evaluation. These institutions are also more likely to be impeded by the logistical challenges of administering surveys, as the setup of historic sites can make data collection highly difficult.

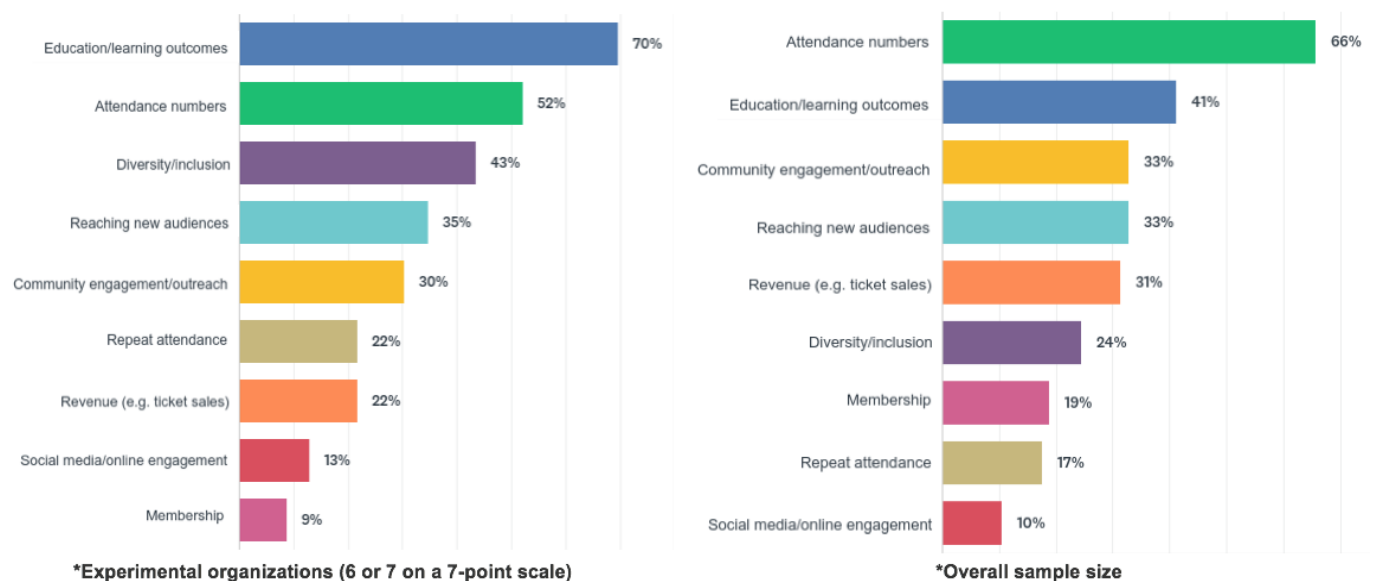
For the most part, the survey data does not indicate any significant differences in research/evaluation across different regions of the country (Q20). Among the regional subgroups with a large enough sample size for cross-tabulation (Midwest, West, and Mid-Atlantic), organizations in the Midwest tend to have the most rigorous research/evaluation efforts, while those in the Mid-Atlantic have the least. However, this likely has more to do with institutions' sizes than locations, as most respondents from the Midwest work for museums with large operating budgets. Nationwide, larger museums tend to be located in densely populated areas, while rural areas have more small institutions. It can also be surmised that research/evaluation efforts are influenced by whether or not an organization is located in a tourist-heavy area. For instance, respondents in small cities are more likely to utilize audience segmentation for family programs, conceivably because these museums depend on the continued support of local families to thrive.

An organization's operating budget (Q22) inevitably has a direct impact on its research/evaluation capabilities. Such projects require significant resources—staff time, expertise, and finances—which correlate with the size of an institution. Unsurprisingly, organizations with an operating budget of \$15 million or more are the most likely to be engaged in rigorous research/evaluation efforts. Responses from midsized organizations, with an operating budget of \$3–\$14.9 million, largely aligned with the overall sample size. The majority of small organizations, with an operating budget of \$2.9 million or under, collect little audience data apart from attendance figures/ticket sales. The highest percentage of these respondents, at 75%, use this information for marketing purposes as opposed to overall improvements to the visitor experience, such as exhibitions, programs, or visitor services. Mabel Rosenheck, Visitor Engagement Facilitator at the Wagner Free

Institute of Science—a historic natural science museum in Philadelphia—described her organization’s approach to audience research as “responsive rather than proactive.” Due to the Wagner’s small size, with under ten full- and part-time staff members, the majority of staff time and energy is spent keeping up with the demands of day-to-day operations and programs. Developing new audience engagement strategies based on research is not a top priority.¹³⁵

Likewise, an organization’s overall willingness to take risks and embrace change (Q24) has a direct impact on the institutional priorities and implementation of research/evaluation. Respondents that ranked their organization as “extremely experimental” (6 or 7 on a 7-point scale) are more likely than average to conduct research/evaluation and use this information to inform decisions throughout the museum. Furthermore, these organizations are more likely to view education/learning outcomes as the top metric of successful audience engagement, rather than attendance numbers. Conversely, of respondents that ranked their organization as less experimental than average (3 or below on a 7-point scale), attendance numbers was ranked as the top engagement metric by a 41-point margin.

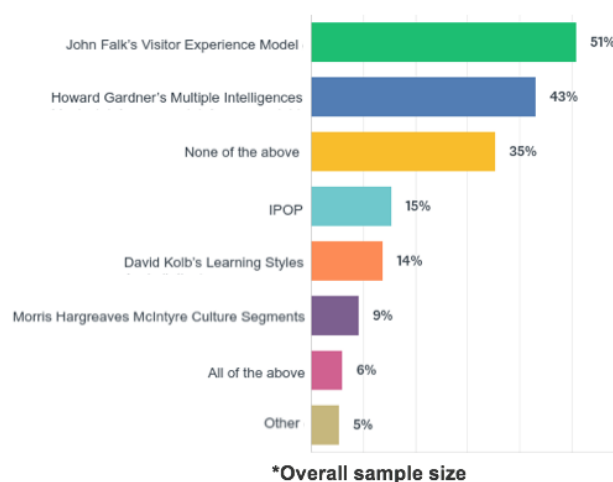
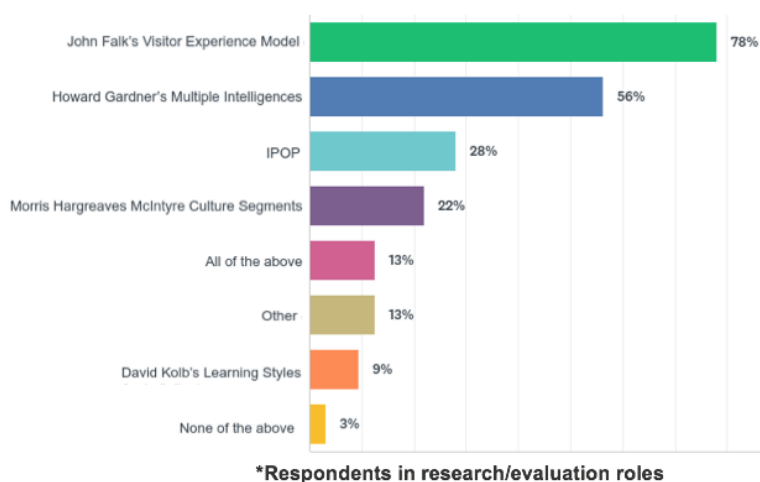
Q15: Which criteria of successful audience engagement does your organization prioritize the most? Select up to three.



¹³⁵ Rosenheck, Mabel. Personal interview. 20 Sept. 2018.

The data further demonstrates a disconnect in attitudes and approaches toward visitor studies across different positions (Q25). Logically, individuals in audience research/evaluation roles were the more likely to work at an organization that is already engaged in such efforts. Of these respondents, nearly all have conducted research or evaluation projects within the last five years and, notably, 97% have collected both demographic and psychographic data. These organizations have likewise utilized the broadest variety of methodologies—over 90% of respondents have conducted some combination of visitor interviews, observational studies, online surveys, and timing and tracking. Research/evaluation employees are additionally far more likely to be familiar with audience segmentation. Just 3% had heard of none of the segmentation systems referenced in Q19, compared with 35% of the overall sample.

**Q19: Which audience segmentation systems are you familiar with?
Select all that apply.**



By comparison, respondents in administration/leadership roles place less of an emphasis on in-depth audience studies. The majority of organizations in this subgroup have collected attendance figures/ticket sales (96%) or demographics (85%), while less than half have conducted exhibition/program evaluation or psychographic research. Likewise, these respondents are far more likely to utilize research/evaluation to inform marketing decisions, at 70% compared with just 44% for visitor services and 41% for exhibition planning and interpretation. This indicates that museum leaders are concerned with bringing in new audiences and assume that marketing is the primary way to fulfill this

goal, giving less consideration to the onsite visitor experience. These points further hold true for museum governance. Kimberly Zarate, Exhibitions Coordinator and Collections Manager at the Chinese American Museum of Los Angeles (CAMLA), states that there is a disconnect between board and staff members in terms of audience research priorities. The board members—many of whom were involved in establishing the museum in 2003—have a fairly traditional outlook on the public role of the museum, and are predominantly concerned with honoring the legacy of Chinese American history through exhibitions and programs. By contrast, CAMLA’s staff is made up of younger, trained museum professionals who are more cognizant of recent trends on the types of experiences that museum visitors are interested in.¹³⁶ In such situations wherein museum leadership and staff have competing priorities, these differences must be reconciled in order to develop a more strategic audience research/evaluation approach.

Survey responses do not vary significantly based on individuals’ length in the field (Q26). Early- to mid-career professionals (six to 20 years) were slightly more likely to be familiar with audience segmentation. By contrast, respondents who have worked in the cultural sector for 21 years or longer had the least knowledge of the various segmentation models, plausibly because these individuals began their careers before many of these concepts were developed. Emerging professionals, who have worked in the field for under five years, are also slightly less likely to be familiar with segmentation than their mid-career counterparts. These individuals additionally view implementing recommendations as the greatest challenge of research/evaluation—possibly because they are not directly involved in these decision-making processes—while mid- to late-career respondents see staff time as the primary barrier.

¹³⁶ Zarate, Kimberly. Personal interview. 28 Sept. 2018.

Recommendations and Implications for the Field

Shifts in Organizational Culture

Over the last few decades, the museum field has gradually shifted in a more visitor-centered direction. Museums no longer strive to be merely repositories of information, but rather forums for active dialogue, learning, and participation. Community engagement is likewise a growing consideration in the field, and has fundamentally changed the ways in which museums value audiences as central to their practice. Despite these advances, the results of the online survey indicate that there is a divide between museums' audience development goals versus data collected. For instance, the highest percentage of online survey respondents, at 81%, have been motivated to conduct research/evaluation by a desire to understand audience motivations and experiences. However, a much lower percentage have actually conducted the necessary research to understand that information, instead prioritizing metrics that are comparatively easier to collect, specifically demographics and attendance figures. Methodologies and tools that provide insight into visitor psychographics are employed far less frequently, such as focus groups (52%), in-depth visitor interviews (41%), and personas (15%).

The long-term success of audience research and segmentation requires a holistic shift in institutional culture, from executive leadership and board members to front-line staff. In her experience working with Slover Linett on audience research projects, Madeline Smith asserts that an organization's willingness to change is the chief predictor of success, regardless of whether or not they have undertaken any prior audience research. For example, if an organization is unwilling or unable to shift its practices, doesn't have leadership or museum-wide support, or hasn't reconciled the competing priorities of different departments, it is unlikely that any research efforts will be successful in the long run. In Smith's view, the best way to combat this challenge is to invite staff from various departments and levels of an institution to be part of the conversation from the start of a project. This helps ensure that staff are able to trust the data in the end and understand its value for informing the organization's work and strategic direction.¹³⁷ Randi Korn similarly

¹³⁷ Smith, personal interview.

contends that audience research is a “habit of mind” that needs to be cultivated. As evidenced by her work with the Dallas Museum of Art, developing a visitor-centered culture is a difficult and long-term process and can “disappear if the museum turns away for a split second.” Case in point, following the initial success of the DMA’s Framework for Engaging with Art study, the museum had a change in leadership that decided to discontinue rigorous use of the FEA.¹³⁸ Although such changes are sometimes unpreventable, integrating audience research and segmentation into the mission and work of all departments across an organization can help ensure its longevity and usage for institution-wide decision making. Involving board members in that process early on can additionally aid with gaining support and overcoming resistance for audience studies, particularly large-scale projects. At the Dallas Museum of Art, for example, “Staunch support from the DMA Board and staff leaders made rigorous research a top priority.”¹³⁹

In order for such audience development efforts to succeed in the long term, staff members from every department within a museum—from exhibitions and education to marketing and development—must share a commitment to better understanding and serving visitors. Often, research and segmentation projects will live primarily within education, exhibitions, or marketing. While this can help inform these departments’ work, the data has limited merit for advancing the museum’s overall audience development efforts if it’s not shared and used across the organization. Moreover, survey respondents in non-research/evaluation positions were most likely to view audience data as informing their own work rather than that of the entire organization. For example, 94% of respondents in curatorial, exhibitions, and collections roles have been motivated to conduct research/evaluation for exhibition or program development purposes. It is necessary for the department(s) in charge of a project to report on outcomes so that the entire museum is able to better recognize the value of research/evaluation. Market research expert Bob Harlow states that sharing the results of audience studies can help create a visitor-centered culture and foster a valuable dialogue. He cautions, “Be prepared

¹³⁸ Korn, personal interview.

¹³⁹ Pitman, *Ignite the Power of Art*, p. 125.

for staff members to ask questions. Some may even challenge the findings, and that's okay—it's a sign that they are taking the research seriously."¹⁴⁰

This process of institutional-buy in will vary across different types of museums—as is demonstrated by the online survey results—and will depend on an organization's current capacity for audience studies. For instance, midsized-to-large art museums that have not conducted psychographic-focused research should move away from using demographics as the primary lens for understanding audiences and towards broader engagement studies, adopting a culture of inquiry and experimentation similar to science centers. Smaller history organizations that have limited internal capacity could perhaps consider budgeting for a consultant to assist with conducting a baseline audience study to establish the necessary groundwork for future research/evaluation efforts. As a starting point for audience studies, museum staff should create clear and measurable goals that can serve the organization in both the short and long term. Along with this goal-setting process, staff should keep in mind how they ultimately plan to use this data to inform decision making, ensuring that the intended endpoint is in alignment with the project's goals and process. Furthermore, utilizing a wide range of research/evaluation methodologies as appropriate to the project—such as onsite and online surveys, in-depth interviews, focus groups, and observational studies—can help museums develop a more nuanced understanding of various visitor characteristics. Low-budget data collection, such as Google and social media analytics, can additionally provide a starting point for organizations that are new to gathering this information. Guidance on these various methods can be found in publications such as *Taking Out the Guesswork* (Harlow, 2015) and *Practical Evaluation Guide* (Diamond, et al., 2016).

It is critical that research/evaluation studies reflect the organization's broader audience development goals and are not too narrowly focused on one particular project. A cross-departmental approach can help mitigate this issue, such as incorporating audience engagement goals into a strategic plan. For example, the Delaware Art Museum's current

¹⁴⁰ Harlow, Bob. *Taking Out the Guesswork: A Guide to Using Research to Build Arts Audiences*. The Wallace Foundation, 2015. p. 125.

brand research project (which included audience research and segmentation) was driven largely by a new strategic plan that emphasizes the museum's role within the community. According to Molly Giordano, Director of Development and External Affairs, the museum was previously unwilling to budget for something that expensive, which prevented any past research attempts from getting off the ground. Additionally, the museum's new director was supportive of this initiative and willing to put resources behind it.¹⁴¹ This is a great example of how the strategic plan can be an important driving force in setting both short- and long-term goals of an organization and gaining support from staff at all levels. The initial research has concluded that the DAM's audiences value the museum primarily as a place for education and culture, and has lent insight into how the museum can become a more welcoming space. Moving into the brand positioning phase of the project, this research will be used to hone in on target audiences, develop a unique core message, and reevaluate the museum's visual identity.¹⁴²

Successful case studies—such as the Field Museum and the Dallas Museum of Art—have demonstrated that audience research and segmentation are incredibly worthwhile for informing various aspects of a museum's operations and ensuring that all departments are working towards a common goal. As summarized by Bob Harlow, audience research can support three integral components of successful audience development: (1) learning about potential audiences, (2) creating more effective promotional materials, and (3) tracking and assessing progress towards audience-building objectives.¹⁴³ If such research efforts are approached with appropriate institutional support and a willingness to change, it can ultimately help museums better serve their audiences and fulfill their mission goals. However, it must first be recognized that audience research is a long-term investment. Rigorous data collection, establishing baselines, determining metrics, and analysis over time require significant staff and monetary resources, and it takes repeated efforts to produce measurable results. Giordano states that the Delaware Art Museum's brand research project is likely a five- to ten-year process to achieve the broader audience

¹⁴¹ Giordano, personal interview.

¹⁴² *Delaware Art Museum Brand Research Project*, pp. 21–22.

¹⁴³ Harlow, *Taking Out the Guesswork*, p. vii.

development goals. She also expects that the museum might see short-term gains and losses in audience growth that will shift from year to year. As such, it is essential to build in benchmarks from the start of a project in order to set clear goals and metrics. Giordano asserts that “so many museums try to do quick fixes and then abandon it. I hope we can shift our thinking to a longer-term mindset.”¹⁴⁴ The Dallas Museum of Art similarly notes: “We know that creating a visitor-focused culture is not a simple matter of devising something new, making the Museum a more inviting space, developing more ways to help visitors look deeply at works of art, or rethinking public image and visibility. It is a complex, long-term effort.”¹⁴⁵

Audience Research, Marketing, and the Visitor Experience

The literature and primary research further demonstrate the importance of using audience research and segmentation to develop communication strategies that align with the museum’s overall offerings. Museums will often approach marketing as a panacea for audience development rather than one piece of a broader strategy. For instance, 40% of survey respondents reported using audience segmentation for marketing purposes, while only around one-third have applied it for program development for various audiences. Although marketing is an important way to reach visitors—and a significant driver of attendance at museums of all sizes and types¹⁴⁶—the museum experience and content must first be appealing to these audiences. Madeline Smith further contends that marketing is often motivated primarily by revenue, particularly for museums with financial difficulties. She states that these organizations tend to develop marketing strategies without fully thinking through which audiences they are trying to reach and why.¹⁴⁷ To this end, audience research can help guide organizations in developing more effective and cost-efficient marketing strategies. Bob Harlow writes that “Audience research helps ensure

¹⁴⁴ Giordano, personal interview.

¹⁴⁵ Pitman, *Ignite the Power of Art*, p. 216.

¹⁴⁶ Dilenschneider, Colleen. “The Cost of Cutting Marketing Budgets Within Cultural Organizations.” *Know Your Own Bone*, 19 July 2017.

¹⁴⁷ Smith, personal interview.

that choices about engagement programs and marketing are based on knowledge, not hunches.”¹⁴⁸

For the current brand research project at the Delaware Art Museum, Giordano likewise asserts that audience research must come before marketing. It’s essential to conduct any necessary research before making changes to marketing, programs, or branding in order to “know what the people in your core audiences and expanded audiences want.”¹⁴⁹ Joseph Gonzales, Executive Director of the Delaware Contemporary, additionally believes that psychographic segmentation is valuable precisely because it is not just a marketing methodology, which is where a great deal of museum audience research work is situated. He contends that, while demographic research is not unimportant for marketing purposes, it needs to be accompanied by more qualitative, ethnographic forms of research. “If you’ve got one without the other, then your picture is going to be less dimensional,” Gonzales explains.¹⁵⁰

To successfully engage new populations, research/evaluation data must inform the overall visitor experience, not just exhibitions or content. Audience development is a growing priority in the field—around one-third of online survey respondents reported community engagement/outreach and reaching new audiences as top metrics of successful audience engagement at their organizations. However, creating a welcoming experience for new visitors requires reconsidering experiences that have historically been created for more traditional museum audiences. Observational studies have shown that first-time and occasional visitors spend the initial part of their visit orienting themselves to the museum space, which “can have a significant impact not only on people’s initial actions, but also on their ultimate satisfaction.”¹⁵¹ Marilyn Hood similarly contends that visitors’ perceptions of and experiences at an institution are largely shaped by amenities and services—such as clear wayfinding, readily accessible restrooms, and friendliness of staff—rather than by exhibitions or programs.¹⁵² Despite this, only 55% of survey respondents reported using

¹⁴⁸ Harlow, *Taking Out the Guesswork*, p. 3.

¹⁴⁹ Giordano, personal interview.

¹⁵⁰ Gonzales, Joseph. Personal interview. 2 Apr. 2018.

¹⁵¹ Falk, *The Museum Visitor Experience Revisited*, pp. 134–135.

¹⁵² Hood, “After 70 Years of Audience Research,” p. 24.

audience research/evaluation to inform visitor services, behind exhibition planning and interpretation (67%) and marketing (65%). In order to satisfy a broader range of audiences, museums must prioritize conducting research to improve all aspects of the visitor experience.

Audience Research and Segmentation Across the Field

The primary research indicates that there is a lack of a field-wide understanding of segmentation, both as a theoretical and practical concept. For example, just 51% of survey respondents were familiar with John Falk's visitor segmentation system—despite the prominence of his research within the field—and less than half of those who applied segmentation at their organization have seen measurable outcomes. This problem is partially owed to limited literature on the practical application of segmentation. Since segmentation is a relatively new concept used within the cultural sector, most museums that have experimented with the approach have not published formal reports or articles attesting to the process and outcomes. Additionally, many researchers that have used segmentation do not readily share their methodology or instrument. This means that museums looking to conduct new segmentation studies have limited precedents or guidance for such efforts. These findings suggest that the field is in need of further segmentation resources, such as best practices or a toolkit. For instance, professional associations such as the American Alliance of Museums or Visitor Studies Association could create a subsection of their website dedicated to sharing relevant resources, thus raising the field's awareness of the utility of segmentation. Additionally, research consultants that frequently use segmentation as part of their practice—such as Slover Linett—should not assume that all clients have a shared understanding of this concept, and should work with them to communicate how it's used, what the possible benefits and pitfalls are, and how it can lend value to their practice.

With respect to the broader cultural sector, the onus for audience research does not rest entirely on museums. The different subsets of the field—museums, consultants, philanthropy, and professional associations—should expand their definitions of what constitutes successful audience engagement. For instance, foundations and other cultural

grantmakers should place a greater pressure on museums to study and report on various characteristics of their audiences, beyond solely demographics and attendance figures. As summarized by Randi Korn, “funders need to be educated on what museums can achieve in the community.” She asserts that funders often think of diversity in terms of race or other demographics, rather than variables such as behavior, values, or preferences that determine how visitors experience museums and what motivates them to attend.¹⁵³ Kate Quinn, Director of Exhibitions and Public Programs at the Penn Museum, likewise believes that the shift in museum audience research won’t occur until grantmakers stop focusing primarily on demographics.¹⁵⁴ In addition, if the American Alliance of Museums or regional accrediting agencies included some type of audience-building component, this could potentially prompt museums to shift their approaches to research and evaluation. These associations are likewise incredibly valuable for conducting and disseminating research to advance the field, such as the American Alliance of Museums’ annual *TrendsWatch* report that discusses cultural, societal, and technological trends impacting museums.¹⁵⁵

Research/evaluation consultants and firms should recognize that implementing recommendations is a significant hurdle for many institutions, as evidenced by the 46% of respondents who reported it as one of their organization’s greatest challenges in completing such projects. Korn explains that museums often believe that “just because an evaluation has been completed, the work is done; in reality, the work is just beginning.”¹⁵⁶ This issue could be mitigated by restructuring the traditional client–consultant relationship to become more of a strategic partnership rather than a short-term contract. The feasibility of this shift will require an increase in funding for consultant projects, both in terms of grant opportunities and museums’ willingness to budget for long-term projects. Typically, museums do not have the funds to hire consultants for a prolonged period of time, and will instead work with them on a short-term basis for a specific project, such as conducting an evaluation study for an exhibition. However, the institutions that have seen lasting impacts of research efforts are often the ones that have worked with a consultant over a multi-year

¹⁵³ Korn, personal interview.

¹⁵⁴ Quinn, Kate. Personal interview. 27 Apr. 2018.

¹⁵⁵ “TrendsWatch.” *American Alliance of Museums*.

¹⁵⁶ Korn, personal interview.

timeframe, such as the Dallas Museum of Art’s seven-year period working with Randi Korn & Associates. In this case, the firm was able to work with the museum not only to collect and analyze the audience data but also implement the recommendations on an institution-wide level. This strategic partnership resulted in a far more successful outcome than if the DMA had worked with RK&A for a short contract. Additionally, budgeting for designated visitor research staff can yield significant outcomes. Survey respondents with at least one internal research/evaluation staff member collected a much wider variety of audience data—both qualitative and quantitative—and were more likely to apply this information across various aspects of the organization, such as exhibitions (85%), marketing (70%), and visitor services (70%).

Increasingly, there is also funding for expanding evaluation capacity, even if the organization doesn’t have a designated visitor research position. In some cases, this has taken the form of field-wide collaborations. The Denver-area Evaluation Network (DEN), launched in 2010 with grant funding from IMLS, was developed to bring together cultural institutions of all sizes, budgets, and disciplines to share evaluation resources and data amongst the consortium. The hypothesis was that visitor studies would become more effective if conducted jointly rather than as separate institutional projects.¹⁵⁷ At the time that DEN was initiated, the Denver Museum of Nature and Science was the only museum in the region with an internal evaluation department. However, over time, “As partners gained the necessary knowledge, skills, and confidence to conduct internal evaluations, they became better equipped to make informed decisions, engage and align with their communities, and hold true public value.”¹⁵⁸ Such partnerships can provide a key starting point in building internal research/evaluation capacity across organizations of all sizes and skill levels. Rachel Murray, Interpretation and Evaluation Specialist at the Denver Botanic Gardens, asserts that most cultural institutions—particularly in the botanic garden world—do not have in-house evaluation capacity, and visitor studies typically happen on an as-needed basis only. In her view, participation in DEN has bolstered her institution’s

¹⁵⁷ “About the Denver Evaluation Network.”

¹⁵⁸ Ibid.

evaluation efforts and enabled them to conduct new projects that likely would not have been possible otherwise.¹⁵⁹

More recently, COVES (“Collaboration for Ongoing Visitor Experience Studies”) was launched to help science museums nationwide systematically collect, analyze, and report on visitor experience data. The leadership team of COVES works closely with partnering institutions to develop common survey instruments and collect and analyze the data.¹⁶⁰ Participating museums can then view their audience data both individually and in comparison with all participating institutions. Although the network currently includes just large science institutions, this might change in the future. Ryan Auster, Senior Research Associate at the Museum of Science, Boston, and founding member of COVES, hopes to eventually open participation to a broader range of museum sizes and disciplines if there is sufficient interest and readiness. He explains that the more institutions are on board, the cheaper it will become for everyone to participate. “If we can get to a point where it’s as cheap as possible, we can have an ongoing field-wide model of research and eliminate the cost barriers of conducting studies,” says Auster.¹⁶¹ Marjorie Bequette of the Science Museum of Minnesota, another founding member, states that participation in COVES has helped her institution contextualize its research findings within the broader field, particularly for items such as satisfaction ratings that are difficult to interpret within a vacuum.¹⁶²

Following these examples, museums should move away from the model of occasional large research projects and towards smaller, more frequent studies. According to the online survey, 20% of respondents conduct audience research/evaluation once per year or less. As concluded by *Culture Track ‘17*, various societal factors—including technological advances, political landscapes, and an ever-growing number of options for leisure time—have caused cultural audiences to evolve more rapidly than ever before.¹⁶³ As such, the findings of an audience study from even three years ago may no longer be

¹⁵⁹ Murray, personal interview.

¹⁶⁰ “About.” *COVES*.

¹⁶¹ Auster, Ryan. Personal interview. 25 May 2018.

¹⁶² Bequette, personal interview.

¹⁶³ *Culture Track ‘17: Top-Line Report*, pp. 3–7.

relevant today; research must be continually reassessed and refined accordingly. Museums could adopt such practices from the user experience (UX) world. Owing to rapid advancements in technology, UX research occurs in shorter continuous cycles and allows for testing and refinements at each stage. UX design consultant Michael Tedeschi suggests that museums conduct audience research in short bursts—for instance, by allocating a few days each month to survey visitors—rather than putting all of their time and resources into one large study every several years.¹⁶⁴ Digital UX designer Stefanie Mabadi likewise advocates for museums to adopt user experience research in addition to more traditional evaluation approaches. She contends that large audience research studies—often guided by a strategic plan or a grant—can be broken down into shorter stages and sub-goals that make sense within the overall project timeline.¹⁶⁵ Such staggered timelines can be particularly useful for organizations that do not have significant resources for research/evaluation, and can help make a large-scale audience study far more feasible within these constraints.

Conclusion

The findings of the primary and secondary research have important implications for the future of audience research and segmentation. Fundamentally, these approaches enable museums to gain insight into the types of experiences that audiences value, and can provide guidance on how to structure exhibitions, interpretation, programs, marketing, and various other initiatives accordingly. However, the method must be approached strategically, making thoughtful decisions about how a particular segmentation model aligns with the museum's short- and long-term audience engagement and mission goals. To aid these efforts and address the lack of existing literature on the subject, the field should develop a segmentation resource repository and/or a list of best practices.

In the future, audience studies should place a greater emphasis on methodologies such as psychographics, personas, and a combination of demographics and psychographics from quantitative and qualitative methods, and should use this data to inform decisions

¹⁶⁴ Tedeschi, Michael. Personal interview. 22 Mar. 2018.

¹⁶⁵ Mabadi, personal interview.

across all departments within an organization. To assess whether, and to what extent, these shifts have taken place, professional associations such as the American Alliance of Museums could periodically conduct a field-wide survey similar to the one used in this thesis. Such a study would allow for a more systematic overview of this topic, establishing benchmarks to analyze the field's approaches to audience research/evaluation over time. In further studies, it could additionally be interesting to delve further into the differences in research/evaluation approaches across museum disciplines—such as science, art, and history—to develop a better understanding of the contributing factors and lessons museums can learn from each other. These strategies would allow for greater insight into how audience studies are being conducted and implemented, what the challenges are, and why they are or are not successful, and would ultimately better equip the field to come up with shared solutions.

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Appendix B: Primary Interview Instrument

1. [For museum/cultural institution employees] What type of audience data does your institution generally collect, either demographic or psychographic?
2. [For consultants/employees at external companies] How do the different cultural institutions that you work with typically look at their audiences?
3. How is this research applied for either project-specific initiatives or to advance the museum's overall audience-building efforts?
4. From your general expertise in the field, what do you think are the benefits and pitfalls of psychographic segmentation?
5. What segmentation systems have you been looking at? Have you put it into practice?
 - a. If so, what was the intention or outcome you expected?
 - b. What kinds of results did you get? Do you have any specific data matching that, or is it anecdotal?
6. What was the hook that got you thinking about this topic and convinced you it was a good idea?

Appendix C: Final Online Survey Instrument

Page 1

Introduction

This is a 10-15-minute survey about audience research in museums and cultural organizations for a graduate thesis project at the University of the Arts. Some knowledge of your organization's audiences is helpful, but you do NOT have to be an audience research expert to participate. All survey results are anonymous and will be reported as part of an aggregate. Please feel free to address any questions about this study to lscharf@uarts.edu.

****Please note:** Survey questions continue across multiple pages.

Thank you for your participation!

Page 2 (all respondents)

These questions pertain to audience research and evaluation at your organization.

For the purpose of this study, audience research is defined as "The systematic gathering of information (descriptive, psychological, contextual) about visitors or audiences." Evaluation is defined as "The careful appraisal and study of something to determine its feasibility or effectiveness."

1. How likely is your organization to conduct audience research/evaluation within the **next five years** (either internally or with a consultant)?

1 (not at all likely)	2	3	4 (somewhat likely)	5	6	7 (extremely likely)
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2. Has your organization conducted audience research/evaluation within the **last five years**?

- a. Yes
- b. No
- c. I am not sure

Page 3 (respondents who answered “no” or “I am not sure” to Q2)

3. How would you like to see your organization use audience research/evaluation data if presented with the opportunity to collect it? Please rank from highest to lowest priority. (1 = highest; 4 = lowest)

- a. Advertising/outreach strategy
- b. Exhibition/program development
- c. Donor/member engagement
- d. Facility usage/improvement

4. What do you see as the greatest challenge(s) to your organization completing audience research/evaluation projects? Select **up to three**.

- a. Communication between departments
- b. Finances
- c. Implementing recommendations
- d. Logistical challenges of administering surveys
- e. Staff expertise
- f. Staff time
- g. Other (please specify)

Page 4 (respondents who answered “yes” to Q2)

5. What factors have motivated your organization to conduct audience research/evaluation in the last five years? Select all that apply.

- a. Audience development initiative
- b. Donor/member engagement
- c. Exhibition/program development
- d. Funder requirement
- e. Increasing attendance/participation
- f. Increasing earned revenue
- g. Marketing strategy
- h. Outreach strategy
- i. Strategic plan
- j. Sustainability
- k. Understanding audience experiences/motivations
- l. None of the above
- m. Other (please specify)

6. What do you see as the greatest challenge(s) to your organization completing audience research/evaluation projects? Select **up to three**.

- a. Communication between departments
- b. Finances
- c. Implementing recommendations
- d. Logistical challenges of administering surveys

- e. Staff expertise
- f. Staff time
- g. Other (please specify)

7. Approximately how often is audience research/evaluation conducted at your organization?

- a. 1-3 times per week or more
- b. 1-3 times per month
- c. 1-3 times per year
- d. Every 1-3 years
- e. Once every 3 years or less

8. What types of audience **data** has your organization collected? Select all that apply.

- a. Attendance figures/ticket sales
- b. Demographics (e.g. age, gender, ethnicity, zip code)
- c. Exhibition/program evaluation (e.g. front-end or summative studies)
- d. External market research
- e. Membership numbers
- f. Psychographics (e.g. motivations, attitudes, lifestyles)
- g. None of the above
- h. Other (please specify)

9. Which **methods/tools** has your organization used to collect and/or analyze information on its audiences? Select all that apply.

- a. Dataset analysis (e.g. Google/social media analytics, member profiles)
- b. Focus groups
- c. Observational studies
- d. On-site surveys (self-administered)
- e. Online surveys
- f. Prototyping
- g. Timing and tracking
- h. Visitor interviews (brief/quantitative)
- i. Visitor interviews (in-depth/qualitative)
- j. None of the above
- k. Other (please specify)

10. In which areas has audience research/evaluation been used to inform decisions at your organization? Select all that apply.

- a. Adult programs
- b. Developing personas (e.g. fictional characters that represent potential audience members)
- c. Development/fundraising
- d. Exhibition planning/interpretation
- e. Family programs
- f. Marketing/communications
- g. Membership

- h. School programs
- i. Special events
- j. Strategic planning
- k. Visitor services
- l. None of the above
- m. Other (please specify)

11. Has your organization ever received a grant that funded a large-scale audience research/evaluation project?

- a. Yes
- b. No

12. Has your organization ever worked with an external consultant for audience research/evaluation?

- a. No
- b. Yes (please specify the evaluator or consulting group)

13. Does your organization have a designated audience research/evaluation department or staff member?

- a. Yes
- b. No

14. What department(s)/position(s) at your organization assume responsibility for audience research/evaluation? Select all that apply.

- a. Administration (e.g. executive leadership, accounting, HR)
- b. Audience research/evaluation
- c. Community engagement
- d. Curatorial/exhibitions
- e. Development
- f. Digital media/IT
- g. Education/interpretation/programs
- h. Marketing/communications
- i. Membership
- j. Visitor services
- k. None of the above
- l. Other (please specify)

Page 5 (all respondents)

15. Which criteria of successful audience engagement does your organization prioritize the most? Select **up to three**.

- a. Attendance numbers
- b. Community engagement/outreach
- c. Diversity/inclusion

- d. Education/learning outcomes
- e. Membership
- f. Reaching new audiences
- g. Repeat attendance
- h. Revenue (e.g. ticket sales)
- i. Social media/online engagement

16. What methods has your organization used to attract new visitors in the last five years?
Select all that apply.

- a. Collaborations/partnerships
- b. Community outreach
- c. Online advertising
- d. Print advertising
- e. Special events/programs
- f. None of the above
- g. Other (please specify)

Page 6 (all respondents)

These questions are specific to audience segmentation. (Note: Segmentation is defined as “the process of breaking up an institution’s audience into population groups that have similar interests and/or needs to better know and serve them.”)

17. Has your organization used audience segmentation for any of the following initiatives?
Select all that apply.

- a. Adult programs
- b. Audience evaluation (e.g. exit surveys)
- c. Development/fundraising
- d. Exhibition planning/interpretation
- e. Family programs
- f. Marketing/communications
- g. Membership
- h. School programs
- i. Special events
- j. Strategic planning
- k. Visitor services
- l. None of the above
- m. Other (please specify)

18. If yes to the previous question, did segmentation have a significant impact on the outcomes of the project(s)? Why or why not?

19. Which audience segmentation systems are you familiar with? Select all that apply.

- a. John Falk's Visitor Experience Model (Explorers, Facilitators, Professional/Hobbyists, Experience Seekers, Rechargers)
- b. IPOP (Ideas, People, Objects, Physical)
- c. Morris Hargreaves McIntyre Culture Segments (Essence, Release, Stimulation, Enrichment, Expression, Perspective, Affirmation, Entertainment)
- d. David Kolb's Learning Styles (Accommodating, Diverging, Converging, Assimilating)
- e. Howard Gardner's Multiple Intelligences (Visual-Spatial, Bodily-Kinesthetic, Musical, Interpersonal, Intrapersonal, Linguistic, Logical-Mathematical, Naturalist)
- f. All of the above
- g. None of the above
- h. Other (please specify)

Page 7 (all respondents)

These questions pertain to background info about your organization and position.

20. What is the zip code of your organization (or country if outside the U.S.)?

21. What type of museum or cultural organization do you work for? Select **up to two**.

- a. Art museum
- b. Aquarium/zoo
- c. Botanical garden/arboretum
- d. Children's museum
- e. Community arts center/gallery
- f. General (multi-disciplinary) museum
- g. History/culture museum/site
- h. Library/archive
- i. Literature/poetry organization
- j. Music/performing arts/theatre
- k. Natural history/anthropology museum
- l. Science/technology museum/center
- m. Specialized museum (e.g. railroad, music, aviation)
- n. University museum
- o. Other (please specify)

22. What is the size of your organization (by operating budget)?

- a. Under \$500,000
- b. \$500,000-\$999,999

- c. \$1,000,000-\$2.9M
- d. \$3M-\$4.9M
- e. \$5M-\$14.9M
- f. \$15M or over
- g. I am not sure

23. Is your organization a member of any professional associations (e.g. American Alliance of Museums) and/or evaluation networks (e.g. COVES)? If so, please specify which ones.

24. In your experience, how open to change and willing to take risks is your organization?

1 (not at all experimental)	2	3	4 (somewhat experimental)	5	6	7 (extremely experimenta l)
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25. What is your current position? Select **up to two**.

- a. Administration (e.g. executive leadership, accounting, HR)
- b. Audience research/evaluation
- c. Community engagement
- d. Curatorial/exhibitions
- e. Development
- f. Digital media/IT
- g. Education/interpretation/programs
- h. Marketing/communications
- i. Membership
- j. Visitor services
- k. None of the above
- l. Other (please specify)

26. How long have you worked in the museum/cultural field (including internships and part-time work)?

- a. 0-5 years
- b. 6-10 years
- c. 11-20 years
- d. 21+ years

27. If you are willing to participate in a longer interview for this thesis project, please provide an email address.

Appendix D: Online Survey Results

Q1: How likely is your organization to conduct audience research/evaluation within the next five years (either internally or with a consultant)?

Answered: 177 Skipped: 0

	1 (NOT AT ALL LIKELY)	2	3	4 (SOMEWHAT LIKELY)	5	6	7 (EXTREMELY LIKELY)	TOTAL	WEIGHTED AVERAGE
1 = lowest; 7 = highest	5% 8	3% 6	3% 5	15% 26	10% 18	11% 20	53% 94	177	5.69

Q2: Has your organization conducted audience research/evaluation within the last five years?

Answered: 177 Skipped: 0

ANSWER CHOICES	RESPONSES	
Yes	69%	123
No	18%	31
I am not sure	13%	23
TOTAL		177

Q3: How would you like to see your organization use audience research/evaluation data if presented with the opportunity to collect it? Please rank from highest to lowest priority. (1 = highest; 4 = lowest)

Answered: 39 Skipped: 138

	1	2	3	4	TOTAL	SCORE
Advertising/outreach strategy	23% 9	28% 11	31% 12	18% 7	39	2.56
Exhibition/program development	33% 13	18% 7	23% 9	26% 10	39	2.59
Donor/member engagement	23% 9	36% 14	26% 10	15% 6	39	2.67
Facility usage/improvement	21% 8	18% 7	21% 8	41% 16	39	2.18

Q4: What do you see as the greatest challenge(s) to your organization completing audience research/evaluation projects? Select up to three.

Answered: 39 Skipped: 138

ANSWER CHOICES		RESPONSES	
Finances		64%	25
Staff time		62%	24
Implementing recommendations		44%	17
Staff expertise		38%	15
Logistical challenges of administering surveys		33%	13
Communication between departments		15%	6
Other (please specify)		5%	2
Total Respondents: 39			
#	OTHER (PLEASE SPECIFY)	DATE	
1	Resistance to audience input	7/30/2018 6:32 AM	
2	Lack of interest from leadership	7/26/2018 12:59 PM	

Q5: What factors have motivated your organization to conduct audience research/evaluation in the last five years? Select all that apply.

Answered: 107 Skipped: 70

ANSWER CHOICES	RESPONSES	
Understanding audience experiences/motivations	81%	87
Exhibition/program development/evaluation	71%	76
Increasing attendance/participation	59%	63
Marketing strategy	58%	62
Audience development initiative	51%	55
Strategic plan	46%	49
Outreach strategy	46%	49
Funder requirement	34%	36
Donor/member engagement	34%	36
Increasing earned revenue	29%	31
Sustainability	21%	23
Other (please specify)	9%	10
Total Respondents: 107		

#	OTHER (PLEASE SPECIFY)	DATE
1	Testing with our audience strategies for addressing the stresses of increased attendance.	9/11/2018 10:04 PM
2	Part of a received grant	9/11/2018 9:56 PM
3	We hired a contractor to develop an interpretive plan, and part of that process included visitor interviews.	9/11/2018 9:53 PM
4	Graduate student thesis research project	7/30/2018 5:08 PM
5	Academic requirements	7/26/2018 1:15 PM
6	Continual monitoring of audience for market research purposes	7/26/2018 9:24 AM
7	professional development	7/16/2018 3:08 PM
8	AAM wants accredited museums to be aware of their audiences. Our comemrcial concessionaire wnated to knwo more about our customers	7/16/2018 12:50 PM
9	required performance measures to report	7/12/2018 11:32 AM
10	NSF AISL research grant, internal research study that was not evaluation (ie not for improvement)	7/12/2018 11:25 AM

Q6: What do you see as the greatest challenge(s) to your organization completing audience research/evaluation projects? Select up to three.

Answered: 107 Skipped: 70

ANSWER CHOICES	RESPONSES	
Staff time	56%	60
Implementing recommendations	46%	49
Logistical challenges of administering surveys	36%	38
Finances	35%	37
Communication between departments	34%	36
Staff expertise	21%	22
Other (please specify)	9%	10
Total Respondents: 107		

#	OTHER (PLEASE SPECIFY)	DATE
1	Synthesizing data once collected	9/11/2018 10:01 PM
2	Low attendance	9/11/2018 9:57 PM
3	Most of our programs are free, so we lack data that can be acquired through credit card purchases	9/5/2018 8:55 PM
4	Perceived value of audience research (as in, audience research isn't valued/ recognized as a value add/instrumental)	7/31/2018 10:26 PM
5	Short project timelines that do not account for time to conduct audience evaluation according to best practices	7/26/2018 2:19 PM
6	Every department has a few specific questions they want to know about audiences. Without having a 30 minute survey, which questions end up being included and which are not. It is an issue of prioritization limiting buy-in and use.	7/22/2018 10:15 AM
7	Prioritization of this work at the senior leader level	7/17/2018 1:10 PM
8	Creating meaningful surveys that yield useful, actionable responses	7/16/2018 7:50 AM
9	project timelines	7/12/2018 11:25 AM
10	amount of dedicated staff	7/12/2018 10:34 AM

Q7: Approximately how often is audience research/evaluation conducted at your organization?

Answered: 107 Skipped: 70

ANSWER CHOICES	RESPONSES	
1-3 times per week or more	36%	39
1-3 times per month	23%	25
1-3 times per year	20%	21
Every 1-3 years	12%	13
Once every 3 years or less	8%	9
TOTAL		107

Q8: What types of audience data has your organization collected? Select all that apply.

Answered: 107 Skipped: 70

ANSWER CHOICES		RESPONSES
Demographics (e.g. age, gender, ethnicity, zip code)		90% 96
Attendance figures/ticket sales		87% 93
Exhibition/program evaluation (e.g. front-end or summative studies)		71% 76
Psychographics (e.g. motivations, attitudes, lifestyles)		65% 70
Membership numbers		61% 65
External market research		36% 39
Other (please specify)		10% 11
Total Respondents: 107		
#	OTHER (PLEASE SPECIFY)	DATE
1	annual exit survey	9/16/2018 1:52 PM
2	We also collect--how did you hear about us, what social media platforms do you use--marketing questions that I would not define as "external market research."	9/11/2018 10:04 PM
3	Qualitative evaluations based on post-event conversations with event organizers	9/5/2018 8:55 PM
4	how did they hear about us, and, why did they come here (asked when they arrive	9/5/2018 8:54 PM
5	Ethnographic	9/5/2018 8:36 PM
6	learning outcomes	7/26/2018 1:15 PM
7	visitor satisfaction	7/16/2018 11:09 AM
8	breakdown of campus audiences - students, faculty, student members	7/16/2018 9:47 AM
9	Donor numbers--we are not a membership organization but we send appeal letters 2x per year	7/16/2018 8:36 AM
10	performance measures	7/12/2018 11:32 AM
11	mission-based studies tied to our learning framework and outcomes of a whole visit, research studies	7/12/2018 11:25 AM

Q9: Which methods/tools has your organization used to collect and/or analyze information on its audiences? Select all that apply.

Answered: 107 Skipped: 70

ANSWER CHOICES		RESPONSES
On-site surveys (self-administered)		74% 79
Visitor interviews (brief/quantitative)		70% 75
Online surveys		69% 74
Dataset analysis (e.g. Google/social media analytics, member profiles)		64% 69
Observational studies		59% 63
Focus groups		52% 56
Timing and tracking		48% 51
Visitor interviews (in-depth/qualitative)		41% 44
Prototyping		39% 42
Other (please specify)		10% 11
Total Respondents: 107		
#	OTHER (PLEASE SPECIFY)	DATE
1	Information gathered from daily visitor logs and observational notes from staff and volunteers	9/11/2018 9:56 PM
2	where did you hear about us	9/11/2018 9:51 PM
3	Ethnography	9/5/2018 8:36 PM
4	admissions analysis	7/27/2018 11:43 AM
5	On-site surveys (collected via invisible line method)	7/22/2018 10:15 AM
6	Visitor registration forms	7/21/2018 11:24 AM
7	Mailed surveys	7/16/2018 1:47 PM
8	On-site interviews were conducted by outside agency. What is prototyping? Please use normal English	7/16/2018 12:50 PM
9	We do some informal evaluation of programs in which visitors can vote for their favorite activities with a chip placed in a jar.	7/16/2018 9:50 AM
10	Visitor self-reported data and comments	7/16/2018 8:36 AM
11	Talk back board	7/13/2018 12:15 AM

Q10: In which areas has audience research/evaluation been used to inform decisions at your organization? Select all that apply.

Answered: 107 Skipped: 70

ANSWER CHOICES	RESPONSES	
Exhibition planning/interpretation	67%	72
Marketing/communications	65%	70
Visitor services	55%	59
School programs	50%	54
Strategic planning	50%	53
Family programs	49%	52
Adult programs	47%	50
Membership	38%	41
Special events	36%	38
Development/fundraising	35%	37
Developing personas (e.g. fictional characters that represent potential audience members)	15%	16
Other (please specify)	7%	7
None of the above	2%	2
Total Respondents: 107		

#	OTHER (PLEASE SPECIFY)	DATE
1	Teen programs	9/16/2018 1:36 PM
2	website feature development	7/31/2018 10:26 PM
3	research is ongoing and we anticipate findings will also inform decisions for all other areas.	7/30/2018 7:38 AM
4	floor programs	7/26/2018 1:15 PM
5	Community programs	7/26/2018 11:17 AM
6	While we certainly use some of our audience research in almost every category you mention above, we have not yet utilized it for real debate and decision-making. We have data and we report data, but in most cases, we are not adjusting our work in response to that data.	7/17/2018 1:10 PM
7	My museum is not a traditional museum. Survey was conducted so that we could explain to others (e.g., state agencies) why people came to our museum	7/16/2018 12:50 PM

Q11: Has your organization ever received a grant that funded a large-scale audience research/evaluation project?

Answered: 107 Skipped: 70

ANSWER CHOICES	RESPONSES	
Yes	37%	40
No	63%	67
TOTAL		107

Q12: Has your organization ever worked with an external consultant for audience research/evaluation?

Answered: 107 Skipped: 70

ANSWER CHOICES		RESPONSES
No		28% 30
Yes		72% 77
TOTAL		107
#	YES (PLEASE SPECIFY THE EVALUATOR OR CONSULTING GROUP)	DATE
1	?	9/16/2018 1:57 PM
2	Morey Group	9/16/2018 1:52 PM
3	Business Volunteers for the Arts	9/16/2018 1:49 PM
4	Jeff Heyward	9/16/2018 1:38 PM
5	Various	9/16/2018 1:36 PM
6	no	9/11/2018 10:07 PM
7	Amy Kaufman	9/11/2018 10:04 PM
8	Beth Tinker, Stacy Mann, UArts, Finch, and the group that did our strategic plan whose name is escaping me.	9/11/2018 9:56 PM
9	Insight Evaluation	9/11/2018 9:54 PM
10	Conservation by Design	9/11/2018 9:53 PM
11	Cincinnatus	9/11/2018 9:39 PM
12	Too many to name. Fewer at this point than 10 years ago.	9/11/2018 9:35 PM
13	Cindy Case, Mariana Adams, Center for the Advancement of Research in Educational Improvement (UMN)	9/11/2018 9:20 PM
14	Baines	9/5/2018 8:36 PM
15	Marianna Adams (Audience Focus, Inc.), Steven Yalowitz (Audience Viewpoints)	9/5/2018 8:34 PM
16	Several	9/5/2018 8:24 PM
17	Garibay Group	8/3/2018 8:28 PM
18	prefer not to say	8/3/2018 11:53 AM
19	Slover Linett	8/1/2018 1:19 PM
20	Rockman et al; Audience Focus, Inc.	7/31/2018 3:54 PM
21	RK&A, Slover Linett	7/30/2018 1:56 PM
22	Public Works	7/30/2018 12:37 PM
23	Seigfried and Gale	7/30/2018 10:54 AM
24	AASLH Visitors Count program	7/30/2018 9:41 AM
25	MMC	7/30/2018 9:38 AM

26	Have worked with Randi Korn and Associates on evaluating a specific program for a specific audience.	7/30/2018 7:38 AM
27	Can't name	7/30/2018 4:46 AM
28	We have worked with several. Slover Linnet, Beth Tinker, Oberg Research, Exit Design, Brian Communications, La Placa Cohen, and probably at least 5 more.	7/28/2018 6:00 AM
29	Garibay, Kate Livingston	7/27/2018 9:52 PM
30	Goldstream Group and others	7/27/2018 4:21 PM
31	Many: Serrell, Borun, Perry, Garibay, Kennedy, Hein...	7/26/2018 5:04 PM
32	local university	7/26/2018 2:36 PM
33	Most recently we've worked with ExposeYourMuseum and Tisdal Consulting. We have worked with others in the past.	7/26/2018 2:19 PM
34	Reach Advisors	7/26/2018 2:08 PM
35	various, small independent data analysts	7/26/2018 1:15 PM
36	N/A	7/26/2018 12:13 PM
37	I can't remember their name.	7/26/2018 11:17 AM
38	We have worked with various consulting firms over the years-Slover-Linnett, Experience DNA, Dig In, etc.	7/26/2018 9:24 AM
39	Can't recall - many of these consultants are outside my purview or before my time.	7/26/2018 9:14 AM
40	RK&A	7/26/2018 8:57 AM
41	Heritage Consulting	7/26/2018 12:16 AM
42	Many! some that I know of include Goodman Research Group; Audience Viewpoints; Education Development Center	7/25/2018 3:46 PM
43	I don't know	7/25/2018 12:08 PM
44	Wilkening Consulting	7/25/2018 8:46 AM
45	AASLH	7/23/2018 11:54 AM
46	Morey, McIntyre	7/22/2018 10:15 AM
47	Cicero, Mo Strategy, Genus	7/22/2018 3:17 AM
48	TDC	7/21/2018 11:24 AM
49	Sliver Linnet, Oberg Research, Tom Gordon and Associayed, Beth Tinker, LaPlaca Cohen, Wharton School, University of the Arts	7/20/2018 12:06 PM
50	I don't remember their name	7/17/2018 4:14 PM
51	Many - General Mills Good Works, Morey Consulting, Culture Track to name primary sources	7/17/2018 1:10 PM
52	Genius Fish is the most recent. There have been others but I don't know their names.	7/17/2018 12:13 PM
53	Erin Gong, Ellen Schwartz, and Taline Kuyumjian	7/16/2018 5:31 PM

54	many, but ones we've worked with include: Lifelong Learning Group, Garibay Group, Patricia McNamara, Inverness Research Associates, Native Pathways	7/16/2018 3:08 PM
55	Mo Strategy, Cicero	7/16/2018 1:32 PM
56	Morey Group	7/16/2018 1:22 PM
57	Handled by concessionaire	7/16/2018 12:50 PM
58	Monica Zimmerman, Mary Jane Taylor - maybe others	7/16/2018 11:09 AM
59	El Taller Branding Strategy Research & Advisers	7/16/2018 10:01 AM
60	Can't remember as it was before my time.	7/16/2018 9:50 AM
61	Gail Anderson helped develop a LatinX Engagement Plan	7/16/2018 9:47 AM
62	various, from university marketing classes to fellows to firms	7/16/2018 8:54 AM
63	Randi Korn	7/16/2018 8:34 AM
64	Don't know the name	7/16/2018 8:29 AM
65	Several, over decades. MMC most recently.	7/16/2018 7:50 AM
66	Mather and Co	7/16/2018 5:36 AM
67	Helical	7/16/2018 5:19 AM
68	iris	7/13/2018 1:42 PM
69	UArts student evaluators	7/13/2018 12:49 PM
70	PPDR	7/13/2018 9:48 AM
71	Many including Aurora Consulting, Rockman et al, Slover Linett, City Square Associates	7/13/2018 9:25 AM
72	Colmar Brunton	7/13/2018 1:06 AM
73	Many!	7/13/2018 12:15 AM
74	Wilkening Consulting	7/12/2018 2:24 PM
75	LORD, UVA, VCU, SIR, some other marketing ones	7/12/2018 11:32 AM
76	Barbara Soren (this was more than 5 years ago)	7/12/2018 11:25 AM
77	RK&A, Conny Graft	7/12/2018 10:34 AM

Q13: Does your organization have a designated audience research/evaluation department or staff member?

Answered: 107 Skipped: 70

ANSWER CHOICES	RESPONSES	
Yes	50%	53
No	50%	54
TOTAL		107

Q14: What department(s)/position(s) at your organization assume responsibility for audience research/evaluation? Select all that apply.

Answered: 107 Skipped: 70

ANSWER CHOICES		RESPONSES
Education/interpretation/programs	49%	52
Marketing/communications	44%	47
Audience research/evaluation	34%	36
Visitor services	28%	30
Administration/leadership	22%	24
Curatorial/exhibitions/collections	17%	18
Community engagement	16%	17
Development	11%	12
Membership	10%	11
Digital media/IT	4%	4
Other (please specify)	4%	4
None of the above	1%	1
Total Respondents: 107		
#	OTHER (PLEASE SPECIFY)	DATE
1	If it is not something being done by other brought in for a grant or strategic plan, it is the Director or myself doing it. We are a small staff.	9/11/2018 9:56 PM
2	graduate students	7/30/2018 5:08 PM
3	All of us (full time staff of 3)	7/30/2018 10:42 AM
4	Commercial concessionaire organized the process. Let's get rid of the word "executive" with regard to leadership.	7/16/2018 12:50 PM

Q15: Which criteria of successful audience engagement does your organization prioritize the most? Select up to three.

Answered: 143 Skipped: 34

ANSWER CHOICES	RESPONSES	
Attendance numbers	66%	94
Education/learning outcomes	41%	59
Community engagement/outreach	33%	47
Reaching new audiences	33%	47
Revenue (e.g. ticket sales)	31%	45
Diversity/inclusion	24%	35
Membership	19%	27
Repeat attendance	17%	25
Social media/online engagement	10%	15
Total Respondents: 143		

Q16: What methods has your organization used to attract new visitors in the last five years? Select all that apply.

Answered: 143 Skipped: 34

ANSWER CHOICES		RESPONSES
Special events/programs	85%	122
Collaborations/partnerships	77%	110
Online advertising	75%	107
Community outreach	72%	103
Print advertising	61%	87
Other (please specify)	8%	11
None of the above	1%	1
Total Respondents: 143		
#	OTHER (PLEASE SPECIFY)	DATE
1	In depth work with Title 1 schools and communities.	9/11/2018 10:04 PM
2	Non-museum related activities like concerts, first aid training and book clubs	9/5/2018 8:54 PM
3	There are probably others that I'm not aware of	7/22/2018 10:16 AM
4	Greater use of social media	7/16/2018 12:52 PM
5	BTL	7/16/2018 10:03 AM
6	WE are just starting the Museum of International Law and Justice so there is nothing to visit yet.	7/16/2018 9:14 AM
7	e-newsletter, online calendar	7/16/2018 8:55 AM
8	Social media	7/16/2018 8:51 AM
9	we are a membership organization that supports a training program, some questions do not apply	7/16/2018 7:53 AM
10	grants that pay for schools to come on a field trip who might not otherwise have visited	7/12/2018 11:27 AM
11	total rebrand	7/12/2018 10:35 AM

Q17: Has your organization used audience segmentation for any of the following initiatives? Select all that apply.

Answered: 130 Skipped: 47

ANSWER CHOICES		RESPONSES	
Marketing/communications		40%	52
Family programs		36%	47
Adult programs		33%	43
School programs		31%	40
Audience evaluation (e.g. exit surveys)		29%	38
Special events		28%	37
Exhibition planning/interpretation		28%	36
Development/fundraising		26%	34
Strategic planning		25%	33
None of the above		22%	29
Membership		22%	28
Visitor services		14%	18
Other (please specify)		5%	6
Total Respondents: 130			
#	OTHER (PLEASE SPECIFY)	DATE	
1	academic community engagement	7/30/2018 5:15 PM	
2	Don't know	7/30/2018 4:49 AM	
3	I don't know how other departments use this info.	7/25/2018 12:11 PM	
4	don't know	7/23/2018 7:24 AM	
5	Special events	7/20/2018 1:32 PM	
6	We don't know about segmentation. We provide programs for adults and children. We do not balkanize or profile our visitors except for identifying trends among the numbers of foreign visitors (e.g., which nationalities show an increase in visitation/awareness)	7/16/2018 12:56 PM	

Q18: If yes to the previous question, did segmentation have a significant impact on the outcomes of the project(s)? Why or why not?

Answered: 80 Skipped: 97

#	RESPONSES	DATE
1	Unsure Unsure - unpredictable Largely Unpredictable results.	9/16/2018 1:57 PM
2	Unsure Unsure - unpredictable Somewhat. Results did not offer clear solutions	9/11/2018 10:08 PM
3	Unsure Unsure - vague unknown	9/11/2018 10:07 PM
4	Vague primarily content planning.	9/11/2018 10:05 PM
5	Yes Yes - targeting Yes, we marketed to a specific demographic (sub-culture) to improve attendance at outreach events.	9/11/2018 10:03 PM
6	No No - follow-through No, because there was no follow-through or further analysis throughout the project. For example, there would be an initial "first-pass" where the data was collected and broadly examined in order to segment audiences, but there was no "second-pass" or further evaluation as to if the segmentation had an impact.	9/11/2018 10:02 PM
7	Yes Yes - changes Yes, it helps refine interpretive cart activities. We also are able to develop a better understanding of visitor interests.	9/11/2018 9:58 PM
8	Unsure Unsure - new project At this point, we are more or less a start up museum, nearly everything we do comes with an air "prototyping" because there are no precedents on which to base or project outcomes.	9/11/2018 9:56 PM
9	Yes Yes - changes Evaluating teachers gave us specific data unique to this group — we use it as formative to alter programming to their needs.	9/11/2018 9:54 PM
10	Yes Yes - need/interest Yes, in our interpretive plan, we considered "who" was visiting the site, and what their needs and expectations were. This has helped us understand our strengths and weaknesses in engaging our visitors.	9/11/2018 9:53 PM
11	Yes Yes - targeting yes in that we are aiming certain efforts to get a specific response... more community awareness, more families, etc	9/11/2018 9:51 PM
12	Yes Yes - vague Yes, it informed our understanding of our visitors in a more nuanced way.	9/11/2018 9:35 PM
13	Yes Yes - decision making I think it helped staff figure out where to spend financial resources on marketing and outreach.	9/11/2018 9:21 PM
14	Yes Yes - decision making Yes, segmentations allows us to clarify expectations of audience size and ensures a high-degree of engagement from those who do come	9/5/2018 8:44 PM
15	Unsure Unsure - vague Not sure	9/5/2018 8:36 PM
16	No No - vague No.	9/5/2018 8:24 PM
17	Unsure Unsure - vague I am not sure.	9/5/2018 8:20 PM
18	Yes Yes - need/interest Yes, by better understanding who we are attracting and what their motivations were for attending the experience. Also helps with benchmarking for year over year experiences.	8/3/2018 12:01 PM
19	Unsure Unsure - vague Not sure	8/3/2018 10:53 AM
20	Unsure Unsure - vague Unsure.	8/1/2018 1:21 PM
21	No No - follow-through In one case we found our expectations of what "segments" we were serving were so off expectation that we just dropped our expectation of use by that segment and did not alter the program.	7/31/2018 10:28 PM
22	Yes Yes - decision making Yes - advises future decision-making and goals	7/31/2018 3:57 PM
23	Unsure Unsure - new project Not yet, the segmentation is for a new report. The data has been collected for a while, but never viewed from this perspective. It may have direct project impacts, but it is too soon to know. The new data representation has increased discussion of visitor studies among museum leadership.	7/30/2018 5:15 PM

24	Yes	Yes - targeting	Yes, because when a program was geared toward a specific population that audience was more likely to come and this did happen	7/30/2018 11:32 AM
25	Yes	Yes - need/interest	Generally, yes. Different audience segments can have markedly different needs (ex., designing a guided tour for elementary students versus designing a guided tour for memory care seniors)	7/30/2018 10:48 AM
26	Yes	Yes - targeting	It allowed us to focus and prioritize messaging	7/30/2018 10:46 AM
27	Yes	Yes - need/interest	Yes. Identifying and targeting specific audience segments has resulted in increased attendance and engagement in special events and programs.	7/30/2018 9:41 AM
28	Unsure	Unsure - vague	Unknown	7/30/2018 6:36 AM
29	Yes	Yes - targeting	We often focus on segmentation for special events over the summer to reach more families.	7/30/2018 4:50 AM
30	Unsure	Unsure - vague	Don't know	7/30/2018 4:49 AM
31	Unsure	Unsure - vague	Unsure	7/27/2018 9:55 PM
32	Yes	Yes - vague	Yes, attracted segmented audience	7/27/2018 9:45 AM
33	Yes	Yes - changes	Yes. For example, adult-only programming has been informed by segmentation that found 4 main audience segments: Local adults, tourist adults, local families, tourist families. We now have an adult-only Thursday evening each week, and an adult-only membership for those Thursday nights.	7/26/2018 5:08 PM
34	Unsure	Unsure - usage	Difficult to say. The segmentation work was primarily used to inform staff thinking broadly. We have not evaluated the use of the segmentation work and how it may have impacted specific projects.	7/26/2018 2:25 PM
35	Yes	Yes - need/interest	Yes - it made content development more attentive to agency and inclusion.	7/26/2018 2:21 PM
36	No	No - vague	No	7/26/2018 1:01 PM
37	Yes	Yes - vague	Yes	7/26/2018 12:16 PM
38	Unsure	Unsure - vague	Not sure.	7/26/2018 11:19 AM
39	Yes	Yes - need/interest	Yes in that by segmenting the audience we were able to better understand needs of a specific part of our visitor population.	7/26/2018 9:01 AM
40	Unsure	Unsure - vague	Unsure as of now	7/26/2018 8:59 AM
41	No	No - impact/use	Not really - groups wound up being too small to be of much use.	7/26/2018 12:19 AM
42	Yes	Yes - decision making	Segmentation has been used in project planning (e.g., think about the needs/interests of each segment), and evaluation with these segments in mind happens throughout a project, so yes: segmentation helps us better define goals and helps us better meet those goals because we can meet the needs of different groups in more focused ways.	7/25/2018 3:49 PM
43	Yes	Yes - decision making	When we develop exhibits we keep four different kinds of visitors in mind, and make sure the exhibit contains elements/content aimed at each.	7/25/2018 12:11 PM
44	No	No - external issue	No, the school discontinued the program	7/24/2018 12:30 PM
45	Yes	Yes - vague	I think that depends on how you define the use of segmentation. We have utilized a few different segmentation lenses over the last 10 years, and each has had an impact on the exhibit choices, special events, marketing, and strategic planning in that era.	7/22/2018 10:21 AM
46	Yes	Yes - targeting	We believe it cuts down on overcommunication to loyal audiences. A recent typing project to reach new audiences, however, has not proven to be successful yet.	7/22/2018 3:22 AM
47	Yes	Yes - targeting	yes--we focused on a very specific audience for a special even and due to word of mouth, it has paid off.	7/20/2018 1:32 PM
48	Unsure	Unsure - vague	We're not sure yet.	7/20/2018 12:10 PM
49	Unsure	Unsure - vague	I'm not sure.	7/19/2018 8:54 AM
50	Unsure	Unsure - new project	While we've used segmentation (for example, pulling out past dance ticketbuyers and messaging to them about upcoming dance programs versus sending a general message about performing arts programming), we are just beginning to measure the impact of this on programs/projects.	7/17/2018 1:13 PM
51	Yes	Yes - need/interest	Yes. We received many more families than we get in regular attendance. It was because we offered programming that families would/could enjoy.	7/17/2018 11:07 AM

52	Unsure	Unsure - new project	I would like to hope that it increased attendance, but as this was the first year we have tried audience segmentation I don't have a base of comparison.	7/17/2018 8:41 AM
53	Yes	Yes - targeting	It has helped to improve our marketing efforts and program attendance	7/16/2018 5:35 PM
54	Vague		We believe in targeting specific audiences in many, though not all, our projects and initiatives.	7/16/2018 3:12 PM
55	Yes	Yes - targeting	Yes, targeted advertising was used to appeal to certain groups of the population	7/16/2018 1:49 PM
56	Unsure	Unsure - new project	We are still in the experimental phase of testing different messaging to different audiences to see if they respond differently.	7/16/2018 1:36 PM
57	No	No - vague	no	7/16/2018 1:24 PM
58	No	No - impact/use	I don't believe so. They are used more as fuel for data.	7/16/2018 11:50 AM
59	Unsure	Unsure - new project	Not sure yet -- just started using this method this year.	7/16/2018 11:33 AM
60	Vague		It depends on the program. We now are known for our school programs, but less so for adult programs.	7/16/2018 11:17 AM
61	Unsure	Unsure - vague	We don't know.	7/16/2018 10:09 AM
62	No	No - vague	No. Unsure.	7/16/2018 9:49 AM
63	No	No - external issue	I do not believe that the research done into our audience is being applied currently as the staff who did the segmentation no longer work here. Though there is some trickle down I do not see it as having a large impact at this point.	7/16/2018 9:02 AM
64	Unsure	Unsure - new project	Just started, not sure yet.	7/16/2018 8:57 AM
65	Yes	Yes - targeting	Question is unclear. We have developed programs just for kids, just for adults, for families (all ages). They succeed in attracting the target audience and people seem to like them	7/16/2018 8:40 AM
66	Yes	Yes - changes	They have changed installations and exhibitions in order to appeal to certain audience segments. i.e. African American and under 35	7/16/2018 8:39 AM
67	No	No - impact/use	A program was created for different types of audiences. However, there wasn't enough attendance to have made the time spent worth it.	7/16/2018 8:10 AM
68	Vague		different ages, generations of graduates are at different points in their careers. had different training experiences, and have different loyalties	7/16/2018 7:58 AM
69	No	No - impact/use	I don't believe the numbers, though collected, ever had a significant impact on programming or advertising.	7/16/2018 6:51 AM
70	Unsure	Unsure - vague	Not sure	7/16/2018 6:41 AM
71	Yes	Yes - vague	Yes, Many people are highly interested to visit and explore.	7/16/2018 5:52 AM
72	Yes	Yes - changes	Yes in that it provided us information that is allowing us to make decisions and changes to family programs (changing the focal content, etc.)	7/16/2018 5:21 AM
73	Vague		Segmentation maintained the same numbers	7/13/2018 11:58 AM
74	Yes	Yes - decision making	Segmentation helps us think about groups within our audience that we should keep in mind as we are planning our work.	7/13/2018 9:27 AM
75	Unsure	Unsure - usage	No real projects have been undertaken yet, but we do think about those strategies for future undertakings.	7/13/2018 9:19 AM
76	No	No - follow-through	No, it was a summative evaluation of a short-term program	7/13/2018 9:05 AM
77	No	No - impact/use	Segmentation helped us to identify the audience, but it didn't impact them directly. We can assess how successful we were in attracting and reaching that audience.	7/13/2018 1:11 AM
78	Yes	Yes - targeting	Yes - it allowed us to specifically target audiences and we had a greater achievement of intended outcomes	7/12/2018 2:26 PM
79	Vague		targeted messaging and programming	7/12/2018 11:36 AM
80	Yes	Yes - changes	Yes, contributed to a different pricing structure targeted at "price conscious" consumers from middle income levels.	7/12/2018 11:31 AM

Q19: Which audience segmentation systems are you familiar with? Select all that apply.

Answered: 130 Skipped: 47

ANSWER CHOICES		RESPONSES	
John Falk's Visitor Experience Model (Explorers, Facilitators, Professional/Hobbyists, Experience Seekers, Rechargers)		51%	66
Howard Gardner's Multiple Intelligences (Visual-Spatial, Bodily-Kinesthetic, Musical, Interpersonal, Intrapersonal, Linguistic, Logical-Mathematical, Naturalist)		43%	56
None of the above		35%	46
IPOP (Ideas, People, Objects, Physical)		15%	20
David Kolb's Learning Styles (Accommodating, Diverging, Converging, Assimilating)		14%	18
Morris Hargreaves McIntyre Culture Segments (Essence, Release, Stimulation, Enrichment, Expression, Perspective, Affirmation, Entertainment)		9%	12
All of the above		6%	8
Other (please specify)		5%	7
Total Respondents: 130			
#	OTHER (PLEASE SPECIFY)	DATE	
1	Ones that we specifically develop for our audiences.	9/11/2018 9:35 PM	
2	Perry's 6 C's	7/31/2018 3:57 PM	
3	Not all of these are actually audience segmentation concepts!!	7/30/2018 12:39 PM	
4	DMA Ignite the Power of Art	7/26/2018 2:38 PM	
5	We have developed segments to describe our museum's audience	7/22/2018 10:21 AM	
6	constructivist method	7/17/2018 6:47 PM	
7	for members/donors: current, lapsed, past, prospective, etc.	7/16/2018 11:33 AM	

Q20 What is the zip code of your organization (or country if outside the U.S.)?

Answered: 117 Skipped: 60

1	New England	Salem, MA	Small city	01970	9/16/2018 1:57 PM
2	Midwest	Milwaukee County, WI	Small city	53213	9/16/2018 1:52 PM
3	Metropolitan	Mid-Atlantic	Philadelphia, PA	19106	9/16/2018 1:50 PM
4	Metropolitan	Mid-Atlantic	Philadelphia, PA	19106	9/16/2018 1:38 PM
5	Chicago, IL	Metropolitan	Midwest	60637	9/16/2018 1:37 PM
6	Boston, MA	Large city	New England	02210	9/11/2018 10:09 PM
7	Metropolitan	Mid-Atlantic	New York, NY	11201	9/11/2018 10:07 PM
8	Mid-Atlantic	Orange County, NY	Town	12553	9/11/2018 10:05 PM
9	South	Town	Warrington, FL	32508	9/11/2018 10:03 PM
10	Los Angeles, CA	Metropolitan	West	90012	9/11/2018 10:02 PM
11	Boston, MA	Large city	New England	02124	9/11/2018 9:58 PM
12	Escambia County, FL	Small city	South	32501	9/11/2018 9:57 PM
13	Metropolitan	Mid-Atlantic	Philadelphia, PA	19106	9/11/2018 9:56 PM
14	Large city	Mid-Atlantic	Washington, D.C.	20560	9/11/2018 9:55 PM
15	Boca Raton, FL	Small city	South	33432	9/11/2018 9:53 PM
16	Monroe County, FL	Small city	South	33040	9/11/2018 9:52 PM
17	Large city	Midwest	Saint Paul, MN	55102	9/11/2018 9:39 PM
18	Large city	Midwest	Saint Paul, MN	55102	9/11/2018 9:35 PM
19	Large city	Midwest	Minneapolis, MN	55404	9/11/2018 9:21 PM
20	Golden's Bridge, NY	Mid-Atlantic	Town	10526	9/5/2018 8:45 PM
21	Mid-Atlantic	Saratoga Springs, NY	Small city	12866	9/5/2018 8:44 PM
22	Dallas, TX	Metropolitan	South	75235	9/5/2018 8:36 PM
23	New England	Salem, MA	Small city	01970	9/5/2018 8:34 PM
24	Denver, CO	Large city	West	80205	9/5/2018 8:24 PM
25	International	European Organization			9/5/2018 8:20 PM
26	Large city	Marion County, IN	Midwest	46208	8/3/2018 12:07 PM
27	Lafayette, LA	Midsized city	South	70503	8/3/2018 10:54 AM
28	Kansas City, MO	Large city	Midwest	64111	8/1/2018 1:23 PM
29	Large city	San Francisco, CA	West	94118	7/31/2018 10:29 PM
30	Cleveland, OH	Large city	Midwest	44106	7/31/2018 3:59 PM
31	Lubbock, TX	Midsized city	South	79409	7/30/2018 5:17 PM
32	Metropolitan	Mid-Atlantic	New York, NY	11234	7/30/2018 11:47 AM
33	Park County, WY	Town	West	82414	7/30/2018 10:57 AM
34	Denver, CO	Large city	West	80204	7/30/2018 10:50 AM
35	Large city	Mid-Atlantic	Washington, D.C.	20013	7/30/2018 10:47 AM
36	Large city	New Orleans, LA	South	70130	7/30/2018 9:45 AM
37	San Bernardino County, CA	Small city	West	92374	7/30/2018 9:42 AM

38	Large city	Memphis, TN	South	38104	7/30/2018 8:42 AM
39	Mid-Atlantic	Midsized city	Richmond, VA	23220	7/30/2018 7:42 AM
40	Elkhart County, IN	Midwest	Small city	46526	7/30/2018 7:33 AM
41	International	Kuwait			7/30/2018 5:54 AM
42	Large city	New Orleans, LA	South	70130	7/30/2018 4:51 AM
43	Manatee County, FL	Small city	South	34208	7/30/2018 4:51 AM
44	Cook County, IL	Midwest	Town	60513	7/27/2018 9:58 PM
45	Large city	Portland, OR	West	97214	7/27/2018 4:28 PM
46	Boulder, CO	Large city	West	80309	7/27/2018 4:04 PM
47	Metropolitan	San Diego, CA	West	92110	7/27/2018 11:47 AM
48	Maricopa County, AZ	Midsized city	West	85268	7/27/2018 9:46 AM
49	Large city	San Francisco, CA	West	94111	7/26/2018 5:09 PM
50	Atlanta, GA	Large city	South	30305	7/26/2018 2:40 PM
51	Benton County, AR	Small city	South	72712	7/26/2018 2:39 PM
52	Large city	Midwest	St. Louis, MO	63110	7/26/2018 2:27 PM
53	Los Angeles, CA	Metropolitan	West	90037	7/26/2018 1:18 PM
54	Metropolitan	Mid-Atlantic	Philadelphia, PA	19106	7/26/2018 1:02 PM
55	Chicago, IL	Metropolitan	Midwest	Chicago area	7/26/2018 12:17 PM
56	Metropolitan	San Diego, CA	West	92101	7/26/2018 11:21 AM
57	Midsized city	New England	Waterbury, CT	06702	7/26/2018 9:00 AM
58	Midwest	Monroe County, IN	Small city	47408	7/25/2018 12:55 PM
59	Large city	Seattle, WA	West	98104	7/25/2018 12:13 PM
60	Columbus, OH	Large city	Midwest	43211	7/25/2018 8:49 AM
61	Fairfield County, OH	Midwest	Small city	43130	7/24/2018 12:33 PM
62	Baltimore, MD	Mid-Atlantic	Small city	21202	7/23/2018 7:25 AM
63	Large city	Midwest	Saint Paul, MN	55102	7/22/2018 10:25 AM
64	Chester County, PA	Mid-Atlantic	Town	19355	7/22/2018 3:26 AM
65	Metropolitan	Mid-Atlantic	Philadelphia, PA	19107	7/21/2018 11:27 AM
66	Mid-Atlantic	Montgomery County, PA	Town	18073	7/20/2018 1:33 PM
67	Metropolitan	Mid-Atlantic	Philadelphia, PA	19104	7/20/2018 1:19 PM
68	Metropolitan	Mid-Atlantic	Philadelphia, PA	19104	7/20/2018 12:13 PM
69	Chester County, PA	Mid-Atlantic	Town	19382	7/20/2018 11:14 AM
70	Carroll County, NH	New England	Town	03886	7/19/2018 9:00 AM
71	Mid-Atlantic	Suffolk County, NY	Town	11776	7/17/2018 7:03 PM
72	Cambridge, MA	Midsized city	New England	02139	7/17/2018 4:16 PM
73	Large city	Midwest	Minneapolis, MN	55403	7/17/2018 1:15 PM
74	King County, WA	Large city	West	98133	7/17/2018 12:42 PM
75	Hamilton County, IN	Midwest	Small city	46038	7/17/2018 12:22 PM
76	Small city	Thurston County, WA	West	98516	7/17/2018 11:08 AM
77	Small city	South	Texas City, TX	77592	7/17/2018 8:46 AM
78	Cumberland County, PA	Mid-Atlantic	Town	17055	7/17/2018 7:45 AM
79	Large city	Sacramento, CA	West	95814	7/16/2018 5:37 PM
80	Large city	Portland, OR	West	97214	7/16/2018 3:15 PM
81	Midwest	Shelby County, IA	Town	51537	7/16/2018 1:51 PM
82	Chester County, PA	Mid-Atlantic	Town	19355	7/16/2018 1:37 PM

83	New England	Salem, MA	Small city	01970	7/16/2018 1:25 PM
84	Metropolitan	Mid-Atlantic	New York, NY	10281	7/16/2018 11:51 AM
85	Fort Collins, CO	Midsized city	West	80526	7/16/2018 11:34 AM
86	International	Canada			7/16/2018 11:19 AM
87	Metropolitan	Mid-Atlantic	Philadelphia, PA	19107	7/16/2018 11:15 AM
88	Albuquerque, NM	Large city	West	87104	7/16/2018 10:40 AM
89	International	Colombia			7/16/2018 10:12 AM
90	Midsized city	Midwest	Springfield, IL	62706	7/16/2018 9:55 AM
91	Lane County, OR	Midsized city	West	97403	7/16/2018 9:50 AM
92	Large city	Mid-Atlantic	Washington, D.C.	20008	7/16/2018 9:17 AM
93	Large city	New Orleans, LA	South	70124	7/16/2018 9:04 AM
94	Large city	Mid-Atlantic	Washington, D.C.	20013	7/16/2018 8:58 AM
95	Lubbock, TX	Midsized city	South	79409	7/16/2018 8:53 AM
96	New England	Town	Washington County, ME	04631	7/16/2018 8:44 AM
97	Baltimore, MD	Mid-Atlantic	Small city	21218	7/16/2018 8:41 AM
98	Metropolitan	Mid-Atlantic	Philadelphia, PA	19130	7/16/2018 8:32 AM
99	Metropolitan	Mid-Atlantic	New York, NY	11234	7/16/2018 8:11 AM
100	Druid Hills, GA	South	Town	30322	7/16/2018 6:52 AM
101	Gloucester, MA	New England	Small city	01930	7/16/2018 6:43 AM
102	Columbus, OH	Large city	Midwest	43227	7/16/2018 6:13 AM
103	International	+974			7/16/2018 5:56 AM
104	Boston, MA	Large city	New England	02210	7/16/2018 5:23 AM
105	Mid-Atlantic	Small city	Wilmington, DE	19806	7/13/2018 1:46 PM
106	Metropolitan	Mid-Atlantic	Philadelphia, PA	19114	7/13/2018 12:52 PM
107	Metropolitan	Mid-Atlantic	Philadelphia, PA	19102	7/13/2018 12:01 PM
108	Boston, MA	Large city	New England	02114	7/13/2018 9:29 AM
109	Metropolitan	Mid-Atlantic	Philadelphia, PA	19121	7/13/2018 9:23 AM
110	Buffalo, NY	Mid-Atlantic	Midsized city	14216	7/13/2018 9:11 AM
111	International	Melbourne, Australia			7/13/2018 1:14 AM
112	Denver, CO	Large city	West	80206	7/13/2018 12:18 AM
113	International	Australia			7/12/2018 9:53 PM
114	Delaware County, IN	Midwest	Small city	47303	7/12/2018 2:30 PM
115	James City County, VA	Mid-Atlantic	Town	23185	7/12/2018 11:38 AM
116	Indianapolis, IN	Large city	Midwest	44206	7/12/2018 11:33 AM
117	Large city	Midwest	St. Louis, MO	63112	7/12/2018 10:40 AM

Q21: What type of museum or cultural organization do you work for? Select up to two.

Answered: 128 Skipped: 49

ANSWER CHOICES		RESPONSES	
History, culture, natural history, and/or anthropology museum or site		42%	54
Art museum, center, or gallery		30%	38
Multi-disciplinary or specialized museum (e.g. railroad, music, aviation)		16%	20
Science/technology museum or center		15%	19
Aquarium/zoo		7%	9
Library/archive		7%	9
University museum		7%	9
Children's museum		5%	6
Music, performing arts, or theatre		5%	6
Botanical garden/nature center		4%	5
Other (please specify)		4%	5
Total Respondents: 128			
#	OTHER (PLEASE SPECIFY)	DATE	
1	Government	9/11/2018 10:03 PM	
2	Organization that serves museums	7/30/2018 10:47 AM	
3	Parks department	7/30/2018 7:33 AM	
4	alumni organization of museum studies program: members are in art, children's, science, history, botanical, zoo, natural history, univeristy and specialized museums and industires/services that support them	7/16/2018 8:02 AM	
5	Private organization with historic collections - open to public for certain events	7/13/2018 12:01 PM	

Q22: What is the size of your organization (by operating budget)?

Answered: 128 Skipped: 49

ANSWER CHOICES	RESPONSES	
Under \$500,000	16%	16
\$500,000–\$999,999	9%	9
\$1,000,000–\$2.9M	20%	20
\$3M–\$4.9M	11%	11
\$5M–\$14.9M	21%	21
\$15M or over	24%	24
TOTAL		101

Q23 Is your organization a member of any professional associations (e.g. American Alliance of Museums) and/or evaluation networks (e.g. COVES)? If so, please specify which ones.

Answered: 116 Skipped: 61

1	Discipline-Specific International Profession-Specific Regional/Local Visitor Studies Association, AZA, Association of Midwest Museums, IAAPA	9/16/2018 1:52 PM
2	National American Alliance of Museums	9/16/2018 1:50 PM
3	Discipline-Specific National Regional/Local AAM, CAMM, ASTC, HNSA, GPCA	9/16/2018 1:38 PM
4	National AAM, potentially others	9/16/2018 1:37 PM
5	National Regional/Local AAM, NEMA	9/11/2018 10:09 PM
6	Discipline-Specific National Profession-Specific Regional/Local AAM, ASTC, IATMS, NYCMER, NYC Access Consortium, ACM	9/11/2018 10:07 PM
7	Discipline-Specific ASTC, ACA	9/11/2018 10:06 PM
8	National AAM	9/11/2018 10:05 PM
9	National AAM	9/11/2018 10:03 PM
10	National American Alliance of Museums	9/11/2018 10:02 PM
11	Discipline-Specific Regional/Local Yes, there is an association of civic engagement organizations. New England Museum Association	9/11/2018 9:58 PM
12	Discipline-Specific National AAM, AASLH,	9/11/2018 9:57 PM
13	Discipline-Specific Regional/Local AASLH, PHNC	9/11/2018 9:56 PM
14	Discipline-Specific International National AAM, IMTAL, AATE	9/11/2018 9:55 PM
15	Discipline-Specific National Regional/Local Association of Nature Center Administrators; National Recreation and Parks Association; Florida Recreation and Parks Association	9/11/2018 9:53 PM
16	Discipline-Specific National Regional/Local AAM, AASLH, Natl & Florida Trust, FL Assn Museums,	9/11/2018 9:52 PM
17	Discipline-Specific National AAM, AASLH	9/11/2018 9:39 PM
18	Discipline-Specific Evaluation Network National AAM, COVES, ASTC. And many more.	9/11/2018 9:35 PM
19	National AAM	9/11/2018 9:21 PM
20	National AAM	9/5/2018 8:45 PM
21	National AAM	9/5/2018 8:44 PM
22	Discipline-Specific National Profession-Specific ASTEC VSA AAM	9/5/2018 8:36 PM
23	National Profession-Specific AAM, VSA	9/5/2018 8:34 PM
24	Discipline-Specific International National Profession-Specific AAM, VSA, AZA, IAAAPA, WAZA, AEA	9/5/2018 8:24 PM
25	I am not sure.	9/5/2018 8:20 PM
26	Evaluation Network National Profession-Specific AAM IEA AEA VSA ICARE-local evaluation network	8/3/2018 12:07 PM
27	National AAM	8/3/2018 10:54 AM
28	International National Profession-Specific AAM, AAMD, ICOM, others I'm unsure of	8/1/2018 1:23 PM
29	National AAM	7/31/2018 10:29 PM
30	National Profession-Specific AAM; AAMD; probably many others	7/31/2018 3:59 PM
31	Discipline-Specific Evaluation Network Profession-Specific ASTC, VSA, COVES	7/31/2018 12:07 PM
32	National Regional/Local American Alliance of Museums; Mountain-Plains Museums Association; Texas Association of Museums	7/30/2018 5:17 PM

33	no					7/30/2018 11:47 AM	
34	National	AAM				7/30/2018 11:46 AM	
35	National	AAM				7/30/2018 10:57 AM	
36	Regional/Local	Colorado-Wyoming Association of Museums (CWAM) Mountain-Plains Museums Association (MPMA)				7/30/2018 10:50 AM	
37	National	AAM				7/30/2018 10:47 AM	
38	Discipline-Specific	National	Regional/Local	AAM, SEMC, AASLH		7/30/2018 9:45 AM	
39	National	AAM and others				7/30/2018 9:42 AM	
40	National	AAM				7/30/2018 8:42 AM	
41	National	AAM, FRAME				7/30/2018 7:42 AM	
42	Discipline-Specific	National	AAM, AASLH			7/30/2018 7:33 AM	
43	National	AAM				7/30/2018 6:38 AM	
44	International	National	AAM, ICOM			7/30/2018 5:54 AM	
45	National	Aam				7/30/2018 4:51 AM	
46	National	Regional/Local	Yes, AASLH, and FAM			7/30/2018 4:51 AM	
47	Discipline-Specific	National	AAM, AZA			7/27/2018 9:58 PM	
48	Discipline-Specific	National	ASTC, AAM, ACM			7/27/2018 4:28 PM	
49	Discipline-Specific	National	Profession-Specific	Regional/Local	AAM, AAMG, VSA, CWAM, MPMA	7/27/2018 4:04 PM	
50	Discipline-Specific	Regional/Local	National Trust for Historic Preservation, and San Diego Museum Council.			7/27/2018 11:47 AM	
51	Discipline-Specific	National	Regional/Local	AAM, AASLH, CAMA		7/27/2018 9:46 AM	
52	Discipline-Specific	Evaluation Network	National	ASTC AAM COVES		7/26/2018 5:09 PM	
53	Discipline-Specific	National	Profession-Specific	AAM, AASLH, VSA, NCPH		7/26/2018 2:40 PM	
54	National	Profession-Specific	AAM, AAMD, VSA			7/26/2018 2:39 PM	
55	Discipline-Specific	Evaluation Network	National	Profession-Specific	ASTC, AAM, VSA, COVES	7/26/2018 2:27 PM	
56	Discipline-Specific	National	AAM, AASLH			7/26/2018 1:02 PM	
57	Discipline-Specific	AZA				7/26/2018 12:17 PM	
58	Discipline-Specific	Yes, ASTC				7/26/2018 11:21 AM	
59	Discipline-Specific	National	AAM, AZA			7/26/2018 9:27 AM	
60	National	Regional/Local	AAM; NEMA			7/26/2018 9:00 AM	
61	Discipline-Specific	National	AAM, AASLH			7/26/2018 12:21 AM	
62	Discipline-Specific	Evaluation Network	ASTC, COVES			7/25/2018 3:54 PM	
63	Discipline-Specific	National	AASLH AAM			7/25/2018 12:55 PM	
64	Discipline-Specific	International	National	AAM, Sites of Conscience, not sure what else.		7/25/2018 12:13 PM	
65	Discipline-Specific	National	Profession-Specific	AAM VSA AASLH		7/25/2018 8:49 AM	
66	Discipline-Specific	National	Regional/Local	AAM, AMM, AALSH, OMA, OALSH		7/24/2018 12:33 PM	
67	Discipline-Specific	AZA				7/23/2018 7:25 AM	
68	Discipline-Specific	Evaluation Network	National	Profession-Specific	AAM, ASTC, COVES, VSA	7/22/2018 10:25 AM	
69	Discipline-Specific	Regional/Local	Theatre Communications Group, Greater Philadelphia Cultural Alliance			7/22/2018 3:26 AM	
70	Discipline-Specific	IRLA				7/21/2018 11:27 AM	
71	National	AAM				7/20/2018 1:33 PM	
72	Discipline-Specific	International	National	Profession-Specific	Regional/Local	ICOM, AAM, AAMG, AASLH, AIA, MAAM	7/20/2018 12:13 PM

73	Discipline-Specific	National	Regional/Local	AAM ALHFAM NEMA	7/19/2018 9:00 AM
74	Regional/Local			Museum Association of New York	7/17/2018 7:03 PM
75	Discipline-Specific	National	Regional/Local	AAM, NEMA, ASTC	7/17/2018 4:16 PM
76	National	Profession-Specific		AAM, AAMD	7/17/2018 1:15 PM
77	National			AAM	7/17/2018 12:42 PM
78	Evaluation Network	National		Smithsonian Affiliate, officially accredited museum, probably part of AAM, etc. As for eval networks, just the local one that meets every few months (ICARE)	7/17/2018 12:22 PM
79	Discipline-Specific	National	Regional/Local	AAM, AASLH, WMA	7/17/2018 11:08 AM
80	Discipline-Specific	National	Profession-Specific	Regional/Local TAM, SETMA, Preservation Texas, THF, Galveston County Historical Commission, GHCVB, AIC, AAM, AASLH,	7/17/2018 8:46 AM
81	Discipline-Specific	National		AAM, AAMG Small Museums Association	7/17/2018 7:45 AM
82	National	Profession-Specific		We are a member of AAM and our Executive Director is a member of AAMD	7/16/2018 5:37 PM
83	Discipline-Specific	National	Profession-Specific	Regional/Local ASTC, AAM, ACM, OMA, VSA (not sure about the last two, but staff members often attend those)	7/16/2018 3:15 PM
84	Discipline-Specific	National		American Alliance of Museums American Association of State and Local History	7/16/2018 1:51 PM
85	Discipline-Specific			LORT, TCG	7/16/2018 1:37 PM
86	National	Profession-Specific		AAM, AAMD	7/16/2018 1:25 PM
87	National			AAM	7/16/2018 12:58 PM
88	National			Yes, AAM	7/16/2018 11:51 AM
89	Discipline-Specific	National		AAM & ASTC	7/16/2018 11:34 AM
90	Profession-Specific		Regional/Local	American Art Museum Curators BC Museum Association	7/16/2018 11:19 AM
91	Discipline-Specific	Profession-Specific		MARAC, PHA, PASCAL, ALA - in other words professional archive groups as an organization. I am a member of AAM's CARE and follow COVES.	7/16/2018 11:15 AM
92	International			North America n reciprocal	7/16/2018 10:40 AM
93	Discipline-Specific	National		Organization memberships: Colombian Association of Zoos and Aquariums (ACOPAZOA), Latin American Association of Zoos and Aquariums (ALPZA), Information System of Colombian Museums (SIMCO). Individual memberships: AZA, AAM.	7/16/2018 10:12 AM
94	Regional/Local			Illinois Association of Museums, Association of Midwest Museums, currently seeking reinstatement of AAM accreditation	7/16/2018 9:55 AM
95	Discipline-Specific	National		AAM, AAMG	7/16/2018 9:50 AM
96				Not yet, but I belong to the AAM	7/16/2018 9:17 AM
97	Discipline-Specific	National		AAM, APGA, AASLH	7/16/2018 9:04 AM
98	Discipline-Specific	International	National	AAM, ICOM, ASTC	7/16/2018 8:58 AM
99	Discipline-Specific	National	Regional/Local	AAM, TAM, MPMA, AAMG	7/16/2018 8:53 AM
100	Regional/Local			Maine Asso of Nonprofits	7/16/2018 8:44 AM
101	National			AAM is the only one I know of	7/16/2018 8:41 AM
102	National			AAM	7/16/2018 8:32 AM
103	National			AAMM	7/16/2018 8:11 AM
104	National	Regional/Local		Museum Association of New York, NY Council on Non-Profits, AAM	7/16/2018 8:02 AM
105	Discipline-Specific	National	Regional/Local	AAM, Georgia Association of Museums and Galleries, AAMG	7/16/2018 6:52 AM
106	Discipline-Specific	National		AAM, AASLH	7/16/2018 6:13 AM
107	National			Yes, American Alliance of Museums	7/16/2018 5:56 AM
108	Discipline-Specific	National		AAM, ASTC, ACM	7/16/2018 5:23 AM
109	National	Regional/Local		I'm not sure. At least AAM, possibly also PhilaCulture?	7/13/2018 12:52 PM

110	Discipline-Specific	Regional/Local	AASLH, PACSCL			7/13/2018 12:01 PM
111	Discipline-Specific	Evaluation Network	National	Profession-Specific	AAM, ASTC, AZA, COVES, NISE Network	7/13/2018 9:29 AM
112	National	Regional/Local	AAM, Philadelphia Museum Council, others			7/13/2018 9:23 AM
113	National	AAM				7/13/2018 9:11 AM
114	National	Museums Australia Museums and Galleries Australia				7/13/2018 1:14 AM
115	Discipline-Specific	Evaluation Network	National	Profession-Specific	AAM, ASTC, VSA, founders of DEN	7/13/2018 12:18 AM
116	Discipline-Specific	National	AAM, ASTC, AASLH, AHS,			7/12/2018 2:30 PM

Q24: In your experience, how open to change and willing to take risks is your organization?

Answered: 127 Skipped: 50

	1 (NOT AT ALL EXPERIMENTAL)	2	3	4 (SOMEWHAT EXPERIMENTAL)	5	6	7 (EXTREMELY EXPERIMENTAL)	TOTAL	WEIGHTED AVERAGE
1 = lowest; 7 = highest	4% 5	12% 15	17% 21	29% 37	20% 26	15% 19	3% 4	127	4.08

Q25: What is your current position? Select up to two.

Answered: 127 Skipped: 50

ANSWER CHOICES		RESPONSES	
Administration/leadership		27%	34
Audience research/evaluation		25%	32
Education/interpretation/programs		25%	32
Curatorial/exhibitions/collections		22%	28
Marketing/communications		12%	15
Visitor services		7%	9
Other (please specify)		6%	8
Community engagement		6%	7
Development		4%	5
Digital media/IT		2%	3
Membership		1%	1
Total Respondents: 127			
#	OTHER (PLEASE SPECIFY)	DATE	
1	Librarian	9/11/2018 9:39 PM	
2	Research Associate	9/5/2018 8:20 PM	
3	intern	7/30/2018 5:17 PM	
4	Faculty	7/16/2018 8:53 AM	
5	Grant writer and advisor on nonprofit trends (independent contractor)	7/16/2018 8:44 AM	
6	Library/Archives	7/16/2018 8:32 AM	
7	Archives	7/16/2018 8:11 AM	
8	Board President	7/16/2018 8:02 AM	

Q26: How long have you worked in the museum/cultural field (including internships and part-time work)?

Answered: 128 Skipped: 49

ANSWER CHOICES	RESPONSES	
0-5 years	24%	31
6-10 years	30%	38
11-20 years	29%	37
21+ years	17%	22
TOTAL		128