



Art UK - Audience Broadening Initiative Project Summary

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Foreword by Art UK's Director

At Art UK the trustees and staff are committed to democratising access to the nation's art collection. This is why we exist, and our work uses digital platforms to connect as large and wide an audience as possible to art in UK public collections.

Therefore, when our first audience survey was completed shortly after the launch of the Art UK website in February 2016, we were disappointed to discover that our UK-based audience was not as broad as we had expected. Indeed, the statistics showed significant under-representation of 16-24 old users and BAME users. Countering this were encouraging statistics about socio-economic reach, gender balance and site usage by the over 65s. However, it was these two particular areas of under-representation that concerned us.

The nation's public art collection is owned by everyone in the country. It is only right and proper that all members of society should have the opportunity to see this art. The launch of the Audience Broadening Initiative (ABI) was our attempt to address this challenge with particular reference to 16-24-year olds and BAME audiences. The two overriding objectives were to a) significantly increase our 16-24 year old and BAME audiences; and b), in the process, test a number of digital interventions to see what worked (or did not work) so we could share these findings with other cultural institutions that had similar aspirations. This report does just that.

My colleagues and I are grateful to Arts Council England for funding this initiative. ACE's strategic ambition to share great art more widely across society is naturally one we fully support, and I am personally grateful to ACE's Paul Glinkowski for his deep interest in this project and all his guidance. The Audience Agency has been the action research partner on this initiative and in Richard Turpin and Katie Moffat we have had two excellent and professional evaluators of our work. None of this could have happened without the hard work of the Art UK team - in this case Alice Payne, Gillian Edwards, Ferren Gipson, Aidan McNeill, Molly Tresadern and Laura Woodfield - to whom I am very grateful. Finally, a big 'thank you' to the wonderful external members of the ABI Steering Panel: Cliff Manning, formerly of the Children's Commissioner for England, Leyla Tahir of Tate and Sara Wajid, formerly of Birmingham Museum & Art Gallery.

Overall, as the report shows, the ABI has been an extraordinarily valuable project and we are now delighted to share the insights with other institutions. We have made solid progress in raising the percentages of 16-24 year olds and BAME audiences coming to our platform although we have not met the ambitious targets we set ourselves at the outset. Importantly, the Art UK team has embraced this initiative in an all-encompassing way.

Audience segments and targets are now an essential part of any discussion around content and content strategy and we are always thinking about how we can best reach under-represented groups. Producing long-form written content for diverse audiences was a key focus during the ABI and will continue to be so. We are evaluating what a reasonable percentage for this content might be going forward. In the last 9 months of the ABI, BAME-authored or BAME-related content was 50% of all we produced.

One key development we expect will help with audience breadth is our current major project to digitise the nation's sculpture collection. Whereas the paintings on Artuk.org principally come from Europe, the UK's sculpture collection is far more global with bronzes from Africa, Mexican carved deities and Buddhas and Bodhisattvas from Japan soon to join the site. We believe this will play an important role in helping us reach a wider audience. At the same time, as we build the learning resources on the site, we believe that school and university student audiences will grow too. As of today, Art UK is not particularly well known in schools and is only now becoming recognised as a valuable resource in universities.

This taking to heart of the ABI by Art UK staff has gone well beyond content production. We are in the process of appointing an Equality, Diversity and Inclusion Officer from amongst the team and one of our Trustees will take particular responsibility for this issue at Board level. Meanwhile, the ABI Steering Panel will continue to meet every quarter to focus strategically and tactically on how we will continue to grow our 16-24-year old and BAME audiences. If you feel you could contribute to this panel, please do contact me¹. To evaluate this work and the impact sculpture and the growing Art UK learning resources will have on our audiences, The Audience Agency will continue to work with Art UK with the intention of publishing a follow-up to the present report at the end of 2020, following the completion of our sculpture project. We look forward to sharing that report with you.

Andrew Ellis

Director, Art UK

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1 Executive summary

Art UK context

Artuk.org is the online home for over 200,000 digitised artworks from British public collections. Previous research commissioned by Art UK discovered that the site had little engagement from younger and more ethnically diverse audiences. The research reviewed cultural organisations and projects that have a more diverse audience and identified a set of common themes. These were: a commitment to more diverse content; collaborative working with relevant organisations; a focus on supporting schools, colleges and universities in an educational capacity; and, in relation to digital work, an acknowledgement of the importance of working across multiple platforms, rather than simply seeking to drive the audience to your website.

The Audience Broadening Initiative

Following the initial research, Art UK applied for and was granted funding by Arts Council England for this 18-month project to investigate different approaches to diversifying their online audience.

Known as the Audience Broadening Initiative (ABI), the aim was to change the composition of the Art UK online audience to make it more representative of younger (16-24) and BAME audiences. Using an action research approach, a number of activities were chosen and implemented, their impact was measured and a reflective attitude was adopted in order to learn and inform further activity. Activities were grouped under the broad themes identified in the original research.

Measurement of the impact of activities involved a mixture of quantitative and qualitative approaches, including Google Analytics, pop-up survey results, social media analytics and both formative and summative discussion groups.

Change in the overall Art UK profile

The overall results showed that the composition of the Art UK audience did change over the duration of the project to include a higher proportion of BAME and younger audiences, although the growth was much more modest than the original ambitious targets.

The composition of the audience was monitored both on the Artuk.org website and also via Art UK's social media accounts. It was important to consider both, since earlier

research had indicated that younger audiences in particular were more likely to engage with an organisation via a third-party platform, rather than directly on their website.

Artuk.org website visitors (based on pop-up survey metrics for two comparable periods):

- 16-24 year olds increased from a baseline of 3.5% to 6.1% against a target of 12%.
- BAME audiences increased from 3.4% to 5.9% against a target of 8%.

Social media: Across all platforms there was an increase in younger audiences engaging with Art UK. It was not possible to track ethnicity of social media users, although some activities aimed to evaluate responses in a qualitative way.

Success of individual activities

Some activities were more successful than others. Those that worked well tended to include one or more of the following elements:

- Collaboration with representatives from the target audience, either through formative research, to explore and devise the activity, or by actively collaborating with them to produce the content.
- A highly targeted approach, using platform-specific tools, such as Facebook paid advertising.
- An iterative approach where the team refined activities in stages as the project progressed.

On occasion, an activity resulted in a significant initial increase in reach and engagement with the target audience, but, once the activity had been completed, the level of interest reduced significantly.

Conversely, some activities that showed less of an immediate spike in engagement demonstrated impact over a longer time period. The commitment to 50% of stories on Artuk.org being written by BAME authors or about BAME related topics is a key example. This content delivered relatively little impact initially but built steadily as more stories were added to the website.

Measuring the profile of audiences

Measuring audience profiles across multiple digital platforms is difficult due to the different ways in which each platform collects and records audience data. In addition, while age data is easier to obtain, ethnicity data is often not available. Care was taken to set baselines that allow growth to be measured effectively and activities were developed

with measurement in mind. The project used a number of different metrics to track and monitor progress and this data was supplemented by qualitative feedback. Recommendations on measuring audience diversity in a digital context are included in the main report.

Embracing diversity

A great deal of time and commitment are required to reach new audiences online, particularly if they are substantially different from an organisation's existing audience. This should not be under-estimated.

A key challenge for Art UK was to run a project specifically designed to reach completely new audiences while simultaneously, and separately from this project, ensuring work was being done to retain existing audiences. This underlined the importance of having a comprehensive audience development plan, which addresses different audience types within an overall strategy.

The project has resulted in Art UK making a positive commitment to embed audience diversification into their overall strategy. This includes the appointment of an Equality, Diversity and Inclusion Officer (EDI), nominating a specific Board Trustee to have responsibility for EDI and an on-going commitment to having more diverse content on the website. Art UK see diversity as a key part of its strategy and recognise the immense value of working with and for a diverse range of audiences and, in so doing, being more reflective of differing values and experiences.

Recommendations for organisations in the sector

The main report contains detailed learnings and recommendations for organisations that are considering work of a similar nature. These can be summarised as follows:

- When aiming to reach a new audience, that audience should be involved in formative research and/or in the development of the activity, project or content.
- Deciding success metrics is important. An organisation needs to determine the type of change it is seeking, how this fits within the overall organisational strategy and how impact will be evaluated.
- Experimentation will help an organisation understand what does and doesn't work in engaging an audience. As a result of the ABI project Art UK has a much clearer view of activities that are likely to attract younger and more diverse audiences.

2 Introduction

2.1 Art UK and project background

Art UK is the online home for art from every public collection in the United Kingdom. It is currently home to more than 200,000 artworks from more than 3,000 public art collections.

Art UK is the operating name for the charity, the Public Catalogue Foundation. Prior to 2016, the artworks digitised by the Public Catalogue Foundation were shown on BBC Your Paintings, a partnership between the BBC and the charity. For more information about Art UK go to www.Artuk.org/about/our-mission.

Art UK's objective is to make art in public collections more accessible to a wide audience, for enjoyment, learning and research. The art on the website is from a range of institutions, including museums, universities, town halls, hospitals and even a lighthouse. Although the majority of works currently on Artuk.org are oil paintings, it also features a growing number of watercolours and works on paper. In 2017 Art UK embarked on an ambitious project to catalogue the nation's sculpture collection. These will start joining the site in late 2018. The charity has also recently built an integrated commercial platform to generate revenue for Partner Collections.

This project builds on earlier research carried out by Art UK and The Audience Agency (TAA). In 2015/2016 Arts Council England provided funding to Art UK (then called the Public Catalogue Foundation) from the Museums Resilience Fund, so that the organisation could investigate the profile of its existing audiences. The intention was to build on the observation from even earlier research which found that, compared to their prevalence in the UK population, two particular audiences were under-represented in their use of the site. These were young people (16-24)² and those who identify as being from a Black, Asian and Minority Ethnic (BAME) background.³ TAA was commissioned to conduct the research in January 2016, and used a mixed-method approach including a large sample audience survey, specific research with the 16-24 target group and consultation with cultural organisations that were identified as having been successful at engaging audiences from within various BAME groups, particularly online. Desk research also investigated

² Although older age groups such as 25-34 were also under-represented, the figures for 16-24 were particularly marked.

³ Based on the survey response question, BAME audiences refers to any of the users of Art UK that fall into the non-white categories, specifically: Mixed / multiple ethnic background; Asian or Asian British; Black or Black British; Other non-white.

barriers that prevent online cultural initiatives in the sector reaching more BAME and young people. This research identifies issues relating to three main areas: access and skills, motivation and trust (see appendix 2).

The project confirmed that audiences in these two groups were significantly under-represented in the Art UK audience. The June 2016 report also identified some clear themes for Art UK to focus on in their endeavour to increase their younger and BAME audiences. Broadly these themes fell into the following four categories.

DC Diverse Content activities

All strands of the research supported the conclusion that content (on social profiles and on Artuk.org) needed to be specifically relevant to the audience in question.

The results of The Audience Agency's BAME consultation included advice to 'use imagery that reflects your audiences' and to highlight work that reflects different populations or themes and/or links to current issues.

CP Collaboration & Partnership activities

It was clear from the research that success in reaching and engaging younger and BAME audiences was strongly connected to collaborating with relevant groups and/or involving representatives from those groups in the development of content and activities.

MP Multi-Platform activities

Art UK would need to focus activity on different digital platforms rather than focus solely on driving traffic to the main website (and evaluate success accordingly). Visits to platforms such as YouTube or Facebook, for example, would be considered as meaningful as website visits and interactions and would not have to lead to a website visit to be considered a successful engagement.

EA Education activities

Having an educational strand to the digital activity emerged as a strong opportunity to connect and grow both young and BAME audiences.

The results of the pop-up survey revealed that 60% of 16-24 year olds were visiting for academic reasons. This contrasted to a figure of just 12% of older visitors. 13% of the BAME users were visiting as pupils compared to just 8% of non-BAME audiences.

Following the findings of the initial June 2016 research, Art UK applied for and was granted funding from the Arts Council to conduct this project, which was named the

Audience Broadening Initiative (ABI). Arts Council England supported it as a pathfinder project for researching how to develop underrepresented audiences online. Previous audience development action research projects have tended to focus on 'live' arts, but there was little, at this scale or duration, that systematically attempted to reach underserved audiences online and to record and learn from the process.

This initiative tested and evaluated the impact of a range of activities, grouped under the four recommended themes. This report presents the findings of this research, which ran from January 2017 to June 2018⁴.

2.2 Project aims

The aims of the Audience Broadening Initiative were:

- To develop, test, evaluate and learn from a range of initiatives to increase youth (16-24) and BAME engagement with Art UK spread across the four themes described above, using an action research approach.
- To increase the diversity of the Art UK audience by growing the percentage of youth and BAME audiences using the website and social platforms.
- To provide both Art UK and the wider sector with learnings to help develop understanding and inform future practice in relation to developing under-served audiences online.

The role of Art UK was to devise and implement activities that could be tested through the course of the project. As action research partner, the role of The Audience Agency was to test the success of the activities in reaching the two target audiences and to feedback on the results achieved, to inform the planning of further activities.

2.3 Project targets

Overall targets were set for both 16-24 and BAME audiences at the outset of the project. These were represented as growth in percentages of the Artuk.org audience as follows:

- **Younger audiences** - Grow proportion of 16-24 year olds from a baseline of 3.5% of the UK audience to 12% April 18⁵.
- **BAME audiences** - Grow proportion from a baseline of 3.4% of the UK audience to 8% by April 18.

⁴ Funding for the project ran from September 2016 but the activities that formed part of the action research began in January 2017 and ran until end of June 2018.

⁵ The project was originally planned to run from September 2016 - April 2018 but due to staff changes at Art UK causing a slight delay to the project, the end date was extended to June 2018

These targets were chosen by Art UK with reference to the previous research and the UK population figures, and reflected Art UK's determination to ensure that its audience becomes far more representative of the UK population. In terms of the population, the 2011 census figures for 'usual residents' in the UK were 12% for 16-24 year olds and 13% for BAME. For more information on the census figures see appendix 4.

Although the project targets were for UK audiences, for comparative purposes it was interesting to also observe whether the composition of the wider audience, outside the UK, altered during the course of the project.

Performance against the overall targets is shown in section 4 of this report and we also consider other measures of success such as actual audience numbers (rather than percentages), wider social media profile and also depth of engagement.

For individual activities, likely impact was assessed when deciding on whether to progress, but specific growth targets were not set for each activity.

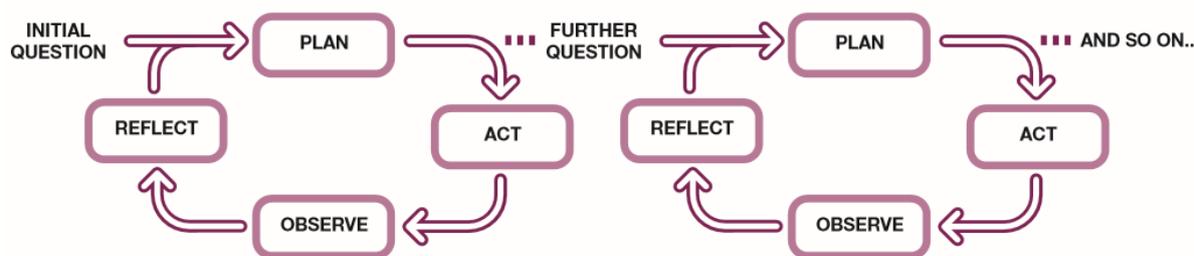
2.4 The action research approach

Applying the principles of action research

An action research approach was used to build understanding and develop approaches through the course of the project.

Action research is a process whereby research is carried out in the course of an activity to improve the methods and approach of those involved in implementing the activity. It is a reflective process led by individuals working with others as part of a community of practice to improve the way that issues in common can be addressed and problems solved. The aim of action research is to improve strategies, practices and knowledge of the environments within which the participants practice. It is the unique eponymous combination of both action and research that distinguishes action research from other forms of enquiry.

The action research process is often described as cyclical, with four inter-related stages: plan, act, observe and reflect. This process is often then repeated as the project continues (see following diagram).



For the ABI project, action research was implemented on two levels. Firstly, at an overall planning level, the results of the on-going and completed activities helped shape both thematic and methodology decisions for new activities. Secondly, where possible, activities were approached in stages, with initial findings presented back to the Steering Group for reflection and then further refined activity.

The Art UK and TAA teams worked closely with the Steering Group to work as a community of practice, reflecting and changing approaches as the project continued. To help achieve this, standard monitoring frameworks and reports were used that could be updated at an overall and activity level for each Steering Group meeting.

Devising and selecting activities

For the ABI project, activities were selected from the four categories (Collaboration & Partnerships, Multi-platform, Diverse Content and Education). The aim was for an equal number of activities to be tested in each category, although some flexibility was allowed. Some activities were aimed at both BAME audiences and younger audiences, other activities were aimed at only one of these groups.

The responsibility for devising activity ideas lay primarily with the Art UK team, although assisted by the Steering Group, The Audience Agency and consultation with external collaborators, including Museum Detox⁶. Each idea was discussed and assessed based on three criteria:

1. How successful it was likely to be
2. How easy or difficult it would be to measure its impact
3. How feasible it was, given available budget, time and staff resource.

For an idea to be taken forward it needed to be deemed likely to succeed, be measurable in some way and be practically achievable given the constraints of the project.

⁶ <https://museumdetox.wordpress.com/>

Measuring impact

Activities were measured in different ways depending on the nature of the initiative. For example, in the case of activities taking place on social media platforms, we used the platforms' own analytics tool. For activities that lived on the Art UK website we used Google Analytics and a pop-up web survey.

A 'toolbox' of activities was developed during the course of the project and appropriate benchmarks or baselines were set. Both quantitative and qualitative approaches were used to assess impact, and in many cases both approaches were used on activities. For some activities, the data collection tools available only allowed certain information to be collected, for example Google Analytics provides 18-24 age metrics not 16-24.

One of the challenges of this project was that some suggested activities that seemed likely to be popular with audiences, were not easy to measure in terms of impact. For example, the success of a podcast series can be measured by looking at reach and engagement in aggregate but not in terms of how each audience type responded to the initiative. In a small number of cases, activities were only assessed using qualitative research. The challenges of measuring are discussed in detail in section 6 of the report.

Over the course of the project three focus groups were held with a mix of young people aged between 16-24, with a high proportion from a BAME background. One group was held at an early stage, testing ideas and concepts, one was conducted during the activity and one summative group was held towards the end.

Overall monitoring

Alongside the individual activity-related research, TAA also developed an approach to ongoing monitoring of the overall diversity characteristics of people who visit Art UK and use its social media platforms.

This used a range of tools, including periodic pop-up surveys, Google Analytics and a range of social media monitoring tools.

For the overall monitoring to be useful, it was necessary to set baselines at the outset of the project and update the statistics throughout using the same approaches. In some cases, two tools gave different baseline figures (for example, Google Analytics and pop-up surveys), so it was important to look for relative change from the specific tool baselines. This is discussed in more detail in section 6.

Project management and governance

The project was overseen by a Steering Group, which included experienced decision makers from a range of organisations, chosen because they were recognised sector leaders in working with the target audiences.

The Steering Group met approximately every six weeks during the lifetime of the project and its role was to help ensure the project remained focused and to act as a critical friend, by interrogating the activities and suggesting additional approaches and ideas.

The team at Art UK was led by Andrew Ellis, Director and was managed day to day by a team that included Head of Content, Content Creator and Marketer and Social Media Marketer.

At TAA, the project was led by the Head of Digital and was supported by the Head of Research and Head of Learning & Participation and their associated teams.

Outside the Art UK and TAA staff, the external members of the Audience Broadening Initiative were:

- Paul Glinkowski - Senior Manager, Arts & Technology, Arts Council England
- Cliff Manning - Head of Digital at Parent Zone and Associate for Carnegie UK Trust
- Leyla Tahir - Digital Producer, Tate
- Sara Wajid - Head of Engagement at Museum of London.

2.5 The structure of this report

The results from the project are structured under four main sections:

- Impact of the individual activities - The results of each activity is considered in turn.
- Overall impact on Art UK's audience profile - How the activities together may have produced overall change.
- Embracing a culture of diversity - Organisational insights about what is required to diversify an audience.
- Measuring audience diversity - The challenges of measuring change across multiple platforms.

In terms of summary, there are conclusions, recommendations and next steps sections at the end of the report and an executive summary at the beginning.

3 The impact of individual activities

In this section we describe and evaluate impact at an ‘activity level’. During the lifetime of the research (January 2017 to June 2018) the team at Art UK devised and planned 15 separate activities, grouped under the four thematic headings.

Of the 15 planned activities, 13 were implemented during the project lifetime. In this section we consider the learnings from those that were not implemented as well as those that were.

The following diagram shows the implemented activities in the four thematic categories, with an indication of when they happened across the project period. A code has been given to each activity for quick reference.

The targets on the diagram reflect what was actually measured in each activity. This is because some data collection tools only allowed certain information to be collected, for example Google Analytics provides 18-24 age metrics not 16-24.

The table also shows that, in the end, more activities were specifically targeted at younger audiences than BAME. This is considered in section 3.6.

In the remainder of this section the individual activities will be considered in turn. For each, the feedback has been structured as follows:

- Activity description, target audience and when it was implemented.
- Key findings - The main result of the activity.
- Additional findings - Any further results from the research, if applicable.
- Assessment of the activity - Whether it was a success and the factors that affected this.

Activity timeline

Activity	Target	2017												2018						When it happened
		Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	
Diverse Content activities																				
DC1 - Art Speaks	18-24 / BAME					█													May-17	
DC2 - Art UK BAME story focus	BAME																		Oct 17 to Jun 18	
DC3 - Research piece on 'lack of diversity' in oil paintings	BAME																		Nov-17	
Collaboration & Partnership activities																				
CP1 - Collaboration with BBC	18-24																		Feb 17 to Dec 17	
CP2 - National Poetry Day	16-24																		July 17 to Oct 17	
CP3 - Museum Detox	BAME																		Feb 18 to Jun 18	
Multi-Platform activities																				
MP1 - Google AdWords	18-24																		Jan 17 to Feb 17	
MP2 - Paid Social	18-24																		April 17, then Nov to Dec 17	
MP3 - Humans of Art UK	18-24																		June 17 to Nov 17	
MP4 - Co-Curation on social platforms	18-24																		Apr 17 to June 17	
Education activities																				
EA1 - How to use Art UK to teach & learn	16-24																		Sep 17 to Jun 18	
EA2 - Creative Commons licence explainer	16-24																		March 18 - ongoing	
EA3 - 'Write on art' competition	16-18																		Nov 17 to Feb 18	



DIVERSE CONTENT ACTIVITIES

DC1 - ART SPEAKS

Target - 18 to 24 & BAME

Description

Four spoken word poets (all identifying as BAME) were commissioned by Art UK to create a piece of spoken word poetry using a painting from Art UK (selected by the poet) as inspiration. The poets were filmed performing the pieces and these films were uploaded to YouTube. Extra content was provided on the Artuk.org website and linked to from the YouTube video description section.

Activity period - May 17. One film was launched per week for 4 weeks.



https://www.youtube.com/results?search_query=art+speaks+art+uk

Key findings

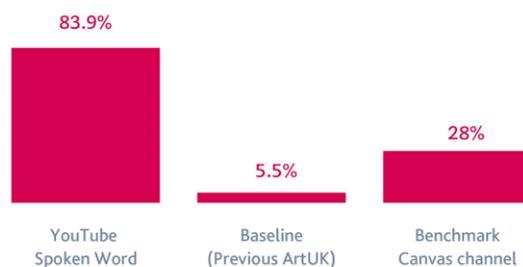
The Art Speaks films did attract younger audiences to the Art UK YouTube channel. A very high proportion of viewers were 18-24 years old (83.9% of viewers were in this age bracket). This is much higher than a previous Art UK YouTube benchmark (5.5%) and also higher than data for the Canvas⁷ channel (28%). *Source - YouTube metrics*

Viewers engaged in the content presented in the films, due to their socially relevant themes presented from a personal viewpoint. *Source - Summative focus group*

“It just makes paintings that are far away from people’s lives today more interesting, more accessible, more relatable”

18-24 BAME group respondent

YouTube metrics - Percentage 18-24 viewers



⁷ Canvas was an arts & culture specific YouTube Channel funded by Arts Council England until March 2018 with the aim of engaging younger people in arts related video content. Their viewing figure statistics are used here as a general benchmark https://www.youtube.com/channel/UChF-vdGWy48QNsa_gYDOEeA

Additional findings

The extra content on the Art UK website also attracted higher proportions of 18-24 year olds.	9.9% of the visitors to the Art UK Art Speaks landing pages on the main Art UK website were 18-24, compared to the benchmark of 8.1% across the rest of the site. <i>Source - Google Analytics</i>
There were relatively high numbers of 18-24 year old visitors.	In total there were 18,980 18-24 year old viewers across the four films in the first month. <i>Source - Google Analytics</i>
18-24 year olds spent almost as long on the extra content pages as older visitors.	The average dwell time on the landing pages for 18-24 year olds was 2.8 minutes, compared to 3 minutes for the rest of the audience. <i>Source - Google Analytics</i>
There was some evidence that content on the Art UK website attracted BAME visitors.	14.9% of the visitors to the Art UK Art Speaks landing pages on the main Art UK website were BAME compared to 3.7% for a benchmark period. <i>Source - Pop-up survey, but only small sample achieved so should be considered as indicative only</i>

Assessment of the activity

This activity did succeed in attracting younger audiences to Art UK distributed platforms in relatively large numbers.

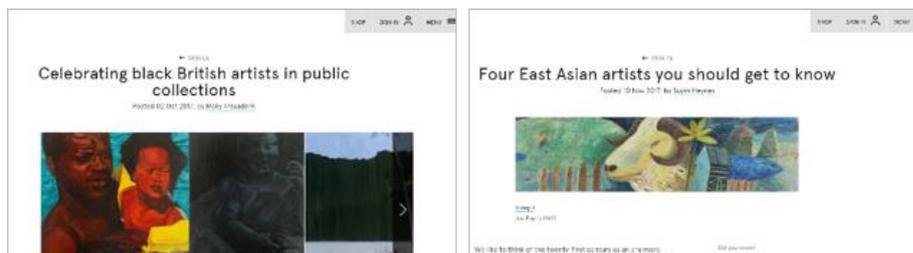
For this initiative, YouTube proved to be the most popular platform for younger age groups, and there was evidence that a proportion of these younger audiences did follow the content on to the Art UK website, but in lower numbers. There is also some evidence that this activity attracted larger proportions of BAME visitors to Art UK.

In terms of return on investment, the spoken word films cost around £3,000 each to produce (external costs not including Art UK team time) so this was quite high investment. However, the films do provide evergreen content: once produced they remain on the Art UK platforms, providing a long term return. Evidence from the monitoring of the activity suggested that this was the case, with continued audience interest months after the films were launched. Art Speaks also enabled Art UK to explore different ways of presenting content, through spoken word and film. This led to further related activity work, including, for example, the National Poetry Day competition (CP2).

Description

For a nine month period, 50% of all stories produced on Artuk.org were written by a BAME author or focused on a BAME theme or subject. Using a pop-up survey approach, the profile of readers of the BAME focused stories was compared to the profile of readers for the non-BAME focused stories.

Activity period - October 17 to June 18.



Links to these examples - <https://Artuk.org/discover/stories/celebrating-black-british-artists-in-public-collections> & <https://Artuk.org/discover/stories/four-east-asian-artists-you-should-get-to-know>

Key findings

Thematically targeted stories attracted a greater proportion of BAME audiences to Art UK than non-targeted stories. The percentage of BAME audiences for the targeted stories was 9.8%, much higher than the 2.2% observed for the non-targeted stories. *Source - Pop-up survey placed on each story page*

Additional findings

BAME targeted stories were viewed by fewer people overall than non-targeted stories.

There was an average of 582 page views for each of the targeted stories and 816 for each of the non-targeted stories across the period (note - some will have been live for longer than others although the balance between targeted and non-targeted is the same, so comparison is possible). *Source - Google Analytics*

The BAME story readers were more likely to be new to Art UK.

23% of the audiences who read the BAME stories had not been to Art UK before, compared to 15% for the non-BAME stories (note this is based on 'all audiences'). *Source - Pop-up survey*

Audiences are engaging with the targeted stories.

The average page view time of the targeted stories was 6.2 minutes. This was very similar to the 6.3 minutes observed for the non-targeted stories. *Source - Google Analytics*

Assessment of the activity

The targeting of stories was successful in attracting a larger proportion of BAME audiences to Artuk.org when compared to the non-targeted stories. There was also a higher proportion of new audiences reading the stories compared to existing Art UK content, indicating that the BAME content is reaching out to new people.

The cost of producing the stories was low; in most cases the cost of an external contributor to write the story was less than £150. The stories are also further examples of evergreen content that stays on the website, growing audience members over time.

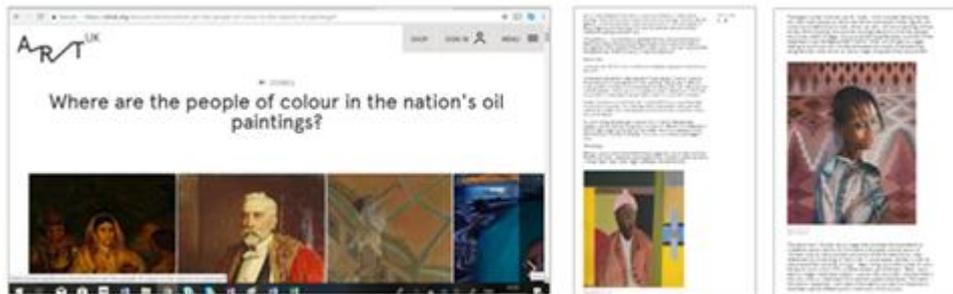
Although the targeted stories have been read by a higher percentage of BAME audiences than the non-targeted stories, it should be noted that these stories were generally read by fewer people on average than the non-targeted. This does have some on-going implications for ROI. Although the cost of producing stories was relatively low in this activity there is an 'opportunity cost' associated with targeted activities of this type.

This activity appears to work but is an approach that requires continued focus and commitment. That the stories appear to attract a newer audience to Art UK is of value and consideration should be given to how to attract a first-time audience back.

Description

Art UK commissioned a written piece about the lack of diversity in oil paintings (in terms of content and subject matter). The aim of the piece was to attract attention and start a wider debate, including being picked up by other outlets and shared. This would in turn drive traffic to Artuk.org and build awareness of Art UK in audiences interested in diversity.

Activity period - Launched in November 17.



Key findings

The story received a total of 1,115 pageviews from November 2017 until end of June 2018. For comparison, the average pageviews for three targeted stories published in the same month was 562 and the average of three non-targeted stories was 509. The average time on page was 7mins 50 seconds which is longer than the overall average. *Source - Summative focus group*

Unfortunately, although a survey monitoring link was added to the story page, it did not attract a robust enough sample of respondents to provide audience BAME figures.

Additional findings

The piece had some success in generating interest and debate on social media although only on Twitter, not on Facebook.

The tweet sharing the piece received 130 engagements, whereas the average for that month (November) was 66. *Source - Twitter & Facebook Analytics*

Assessment of the activity

The original aim for the piece was that it would start a wider debate in relevant press and cultural circles, but this did not happen. This was partly because the commissioned piece was not as strong or as in-depth as Art UK originally envisaged.

This impacted on the confidence of the Art UK team to promote the story more widely and it in turn failed to gain significant traction. The team still believes that this is an incredibly important area and that, with a more in-depth research piece and a strong promotional plan, it could have built interest and debate.

Although it did not meet expectations this story was one of the more popular pieces on the Art UK website and was viewed by a larger number of visitors over the test period than other articles.



Description

Art UK has built a strong relationship with the BBC⁸. As part of a 5-year partnership agreement between the BBC and Art UK in 2016, the organisations agreed to work together to help Art UK reach new audiences. Art UK subsequently recruited a Content Creator and Marketer who had previously worked at the BBC to act as the liaison person between BBC Arts and Art UK.

A key aspect of this role was to ensure that Art UK articles thought by the BBC to be editorially relevant could, from time to time, be shown on the BBC with links back to Artuk.org. These were then refined by tailoring those articles to make them more specifically appropriate to a younger age group.

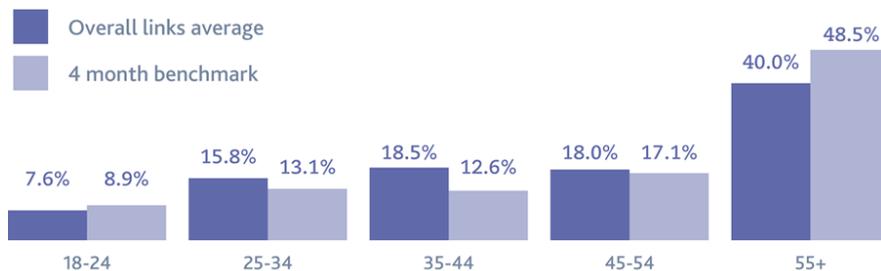
Activity period - February 17 to December 17.



Key findings

Across all of the articles, the BBC collaboration did not result in younger audiences for Art UK (7.6% were 18-24 compared to a higher figure of 8.9% observed for a benchmark period). This is shown on the graph below. It is interesting to note that there was, however, a higher percentage of 25-34 and 35-44 year olds than the Art UK benchmark period. *Source - Google Analytics.*

BBC links age breakdown compared to benchmark



⁸ This dates back to the Your Paintings partnership agreement between what was then the Public Catalogue Foundation and the BBC in 2010 and the launch of Your Paintings in 2011.

Additional findings

The younger audiences for the articles were more likely to be new to Art UK.

The overall figure for 'new sessions' was 77% compared to the Art UK benchmark of 67%. While it is not possible to look specifically at 18-24 year olds within that, it is reasonable to assume that the higher % would apply to them. *Source - Google Analytics*

Working with the BBC helped Art UK team to develop their approach.

In an interview with Art UK's Content Editor, she indicated that the collaboration had helped her to think more about how, if they wanted to get the audiences' attention, they needed to focus on tying stories to seasons, key themes or other trends. *Source - Interviews with Art UK team*

The collaboration only had limited success at spreading to other parts of the BBC.

There was good collaboration with English Regions for a while and significant work went into a collaboration with BBC Taster for a project that ultimately did not proceed. Becoming a partner on Civilisations, though, resulted in a 'canvas' piece on art and the impact of trade links, that was itself shown on Taster.

There were attempts to reach out to Radio One and BBC Three to connect with their younger audiences but these did not succeed as it was difficult to find ways in which the paintings shown on Art UK resonated with these audiences. *Source - Interviews with Art UK team*

Assessment of the activity

Ultimately, this activity did not bring a greater proportion of 18-24 year olds to Art UK. However, through review and further refinement of topic choice, there was some evidence that well targeted links can increase the proportion of 18-24 year olds visiting the site in reasonable volumes. However, it is not always clear how to predict subjects of interest for 18-24 year olds, and this reduced the effectiveness of this activity. It may be that subjects that are more closely aligned with education needs are more likely to be useful, for example a piece on still life was particularly successful with this age group. It would be useful to pursue further links with BBC Teach and Bitesize, resources for teachers and students.

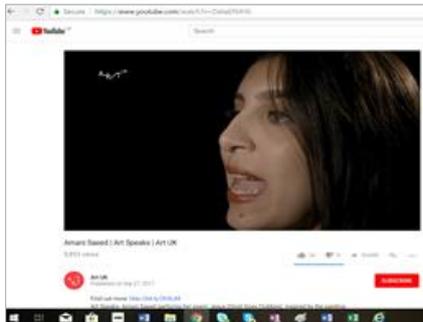
It should be noted that the links did bring in higher proportions of 25-44 year olds to Art UK. Whilst this was not the target group, it is an interesting result.

While attempts were made to spread the activity to other parts of the BBC website, in the end most of the activity in this partnership did take place on BBC Arts. Overall, while the collaboration with the BBC did not help bring younger people to the site (as was hoped for), it has helped continue to foster a strong relationship with BBC Arts, one that is helping to raise the profile of Art UK's content amongst the mainstream BBC audience. As always, the BBC's commitment to telling the stories behind the art has certainly continued to inform Art UK's own approach to content generation.

Description

Building on the Art Speaks initiative, Art UK launched a competition in collaboration with National Poetry Day inviting entrants aged 13-24 to write and perform their own spoken word poem inspired by an artwork on Artuk.org (to be uploaded to YouTube). Four high-profile poets judged the competition and the winner was announced on National Poetry Day on 28th September 17. The winning piece was professionally filmed as the 5th Art Speaks poet.

Activity period - July to October 17.



Key findings

This activity was evaluated from two perspectives: the interest and engagement from those wanting to take part in the competition and also audience engagement with the final piece.

In terms of entrants, the competition did attract interest, with 3,672 views to the relevant page on Artuk.org (2,706 of which were from the UK). This resulted in 45 entrants, the majority of whom were 16-24. Most had heard about the competition through social media. *Source - Google Analytics and survey to entrants*

In terms of audiences, 92% of the YouTube viewers were 18-24, although this age group was targeted through paid advertising. The winning announcement page has attracted more than 6,000 views since September 2017 and almost half (47%) of the viewers of this page were 18-24, much higher than Art UK baselines for website users. *Source - YouTube metrics and Google Analytics*

Additional findings

Young audiences did engage in the winning film content and purpose.

It was seen to be more dramatic with an exciting staging and sense of storytelling. It felt more modern than other Art Speaks films (see DC1) because it was not based in a gallery.

The fact this poetry winner was not a professional or established poet did not diminish its popularity. Whilst it may be that, overall, a well-known artist's content may reach a wider audience, in this context the film was favoured because the content and style, which were felt to be more engaging - more playful, more exciting, more of a story and less serious. *Source - Discussion Group*

Working with partners was generally a positive experience that provided Art UK access to individuals who were interested in poetry.

Follow up interviews with both the Art UK team and the National Poetry organisers indicated that both organisations felt the collaboration was beneficial. For Art UK, it led to relatively large numbers of visits / views compared to other activities. The collaboration also enabled Art UK to explore further other mediums for articulating the work it presents.

Source - Interviews with Art UK team and partners

Assessment of the activity

This activity was successful at reaching a younger audience, indicating that there is potential for content generated by young people to be interesting for young audiences.

In the discussion groups with young people, they responded positively to the spoken word approach. The participants enjoyed the winning video, finding it as or more engaging than the Art Speaks videos by semi-professional spoken word poets. They stated that this was because it was seen to be more dramatic, with an exciting scene and sense of storytelling. In addition, the lack of gallery shown in the film made it feel more modern to them. This feedback can help inform future commissions.

Overall, the collaboration was successful and did lead to a relatively large number of visits/views when compared to other activities. Although the production costs were quite high (and this is something that Art UK would address in future), the Art UK team indicated that this is an example of an initiative that could be repeated, perhaps every two years.

Description

Museum Detox is a self-described 'group of BAME museum professionals'. Art UK held a series of meetings with the group and consulted with them to explore and devise an activity to test. The resulting selected activity was for Art UK to develop a podcast exploring topics relevant to a BAME audience. 13 episodes of the 'Art Matters' podcast were produced.

Activity period - February 18 to June 18.⁹



<https://Artuk.org/about/art-matters>

Key findings

Via iTunes there have been 644 plays per episode over 13 episodes, and a total of 8,462 plays and downloads. The podcasts were also uploaded to SoundCloud and the SoundCloud player was embedded on the Art UK website. To end of June 2018 the Art Matters podcasts had had 7,261 plays on SoundCloud. *Source - iTunes & SoundCloud*

The overall landing page for the podcast had 1,559 total page views and the pages for individual episodes have had a total of 5,402 page views. It should be noted that many podcast listeners will not ever visit the associated webpage for a podcast, so these figures are only partially indicative of interest.

The survey on the podcast landing page indicated that 4.3% of the audiences were BAME, slightly higher than the 3.4% baseline figure for the whole Art UK site. *Source - Pop-up survey*

⁹ The Art Speaks podcasts are continuing beyond the timescale of this project.

Additional findings

The podcast format was not particularly popular with young people, but some opportunities were identified.

Although not the core target group for this activity it is interesting to note that the youth focus group participants found it quite hard to think about an audio format in the context of art - some struggled to make the connection between a visual artform and audio content.

“You’re naturally thinking of art as visual, so it’s quite a big leap to think of engaging about art through a podcast. Difficult to do.”

Focus group participant

However, with a visual hook and a shorter length, this group felt that podcasts do have potential. Respondents also commented that they found the female presenter engaging and interesting. *Source - Focus group*

Art UK felt that working with Museum Detox was a positive experience.

The Museum Detox team were open and honest in all sessions, and shared useful insights and opinions that helped shape activities within the project. The project built a useful connection between Art UK and young BAME Museum Professionals. *Source - Interviews with Art UK team*

Assessment of the activity

The pop-up survey did indicate that a slightly higher proportion of the audience (than the baseline) identified themselves as BAME and it may be that this could be increased by content aimed more specifically at this audience.

Although this activity was originally aimed at BAME audiences, the Museum Detox team is predominately younger and so during the planning and discussion stages it also became an initiative for young audiences. While young audiences in the final qualitative focus group actually did not respond particularly positively to the podcasts, they did suggest there was an opportunity to edit shorter clips, from the longer podcast, that may be better suited to this audience.

This collaboration has led to a significant body of content on the Art UK website which will continue to attract audiences. Art UK has also built a relationship with Museum Detox that could be further pursued in future, as a sounding board for ideas and to develop new strategies.



MULTI-PLATFORM ACTIVITIES

MP1 - GOOGLE ADWORDS

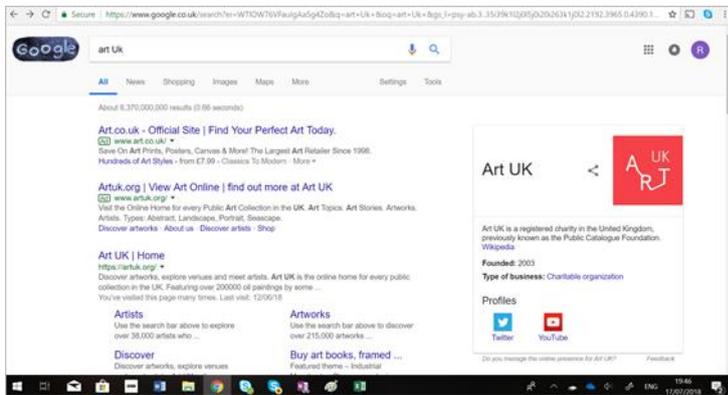
Target - 18 to 24

Description

Google AdWords was used to specifically target 18-24 year olds. Google Ads is an online advertising service where advertisers pay to display brief advertisements, service offerings and product listings, on the Google search page and within the Google Ad network.

An initial campaign was carried out that focused on a combination of named artist search terms and general terms popular with 18-24 year olds. The findings were reviewed and then the approach was refined for a second campaign by focussing more on the general search terms for 18-24 year olds.

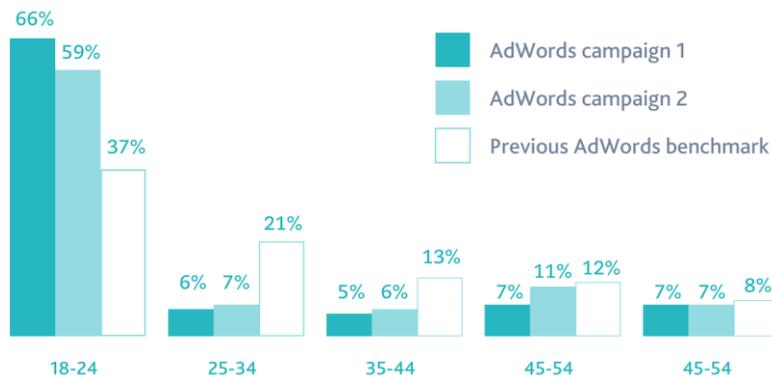
Activity period - Jan 17 to March 17.



Key findings

Targeting 18-24 year olds using AdWords did significantly increase the proportion of this age group clicking through to the Art UK site (compared to untargeted benchmark campaigns). However, it is interesting to note that the second campaign saw a smaller proportion of 18-24 year olds than the first, so this refinement was not successful. *Source - AdWords Analytics*

Proportion of 'click-throughs' from AdWords campaign



In addition, the cost of targeting this age group was much higher than the benchmark and it was not possible for Art UK to justify this low ROI on an ongoing basis. Each click through cost as follows:

- Benchmark = 55p
- Campaign 1 = £1.56
- Campaign 2 = £1.65

Source - Google AdWords analytics.

Assessment of the activity

While the activity worked in terms of attracting target audiences, the cost was too high compared to untargeted Google AdWords.

The analysis showed that Google search was already a key way that 18-24 year olds access Art UK. The non-targeted AdWords campaigns brought 100 click-throughs per day and this only increased to 133 in campaign 1 and 117 in campaign 2, with the higher cost. This demonstrates the 'sensitive' nature of AdWords campaigns and the need to have the time, resources and skills for multiple refinements to get the right mix.

It is worth noting that charities such as Art UK can access a certain 'spend' for free each month through Google Ad Grants, although it is still important to get the best possible value from this, so the spend analysis for this activity is still valid.

This activity highlights the need to often consider wider audience development objectives alongside those targeted at specific groups. In some cases, targeting a specific group may reduce overall audience figures.

Description

Using paid advertising on Facebook to specifically target young people. Activity was carried out in two phases. Firstly, adverts were run with the aim of getting people to click through to the Art UK website and the second phase was designed to secure more Facebook page likes from the target group.

Activity period - April 17 and then Nov 17 to Dec 17.



<https://www.facebook.com/artukdotorg/>

Key findings

Phase 1 - Based on the individual social media measuring tools, these targeted campaigns did generally ‘work’ as an approach for Art UK. They did attract 18-24 year olds (as would be expected). However, in some cases the numbers of click throughs were quite low, which has implications for ROI.

Phase 2 - Two campaigns were run from mid-November 17 to mid-May 18 with the specific aim of increasing likes from 18-24 year olds. This was successful, increasing overall percentage of likes from 18-24 year olds from 6.8% to 14.4%. *Source - Facebook Analytics*

Additional findings

Depth of engagement from 18-24 year olds age group was also tested.

Facebook uses a term called ‘people talking about this’, which essentially means engagement. In the month of October 17 (prior to campaign) the average ‘people talking about this’ from the 18-24 age group was 18. In December 17 (after first campaign and during second campaign) the figure was 166. *Source - Facebook Analytics*

Assessment of the activity

Facebook advertising proved to be a successful and cost effective activity. The second phase of this activity, which aimed to change the overall audience composition of Art UK’s Facebook page, was more successful. Emphasis in the second phase was placed on ‘likes’ rather than just whether the content was seen by the target audience. By increasing the proportion of 18-24 year olds who liked the page, Art UK has the opportunity to continue to engage with this group.

In terms of the return on investment of this activity, the second phase adverts generated a total of 2,024 new page likes in the 18-24 age range, at an average cost of 19p per like. This represented good value for the spend committed.

Description

In this activity, portrait stories are ‘retold’ first person and then shared on Instagram with a link to visit Art UK website to view the portrait. The idea originated from an early focus group with target audiences and is based on the popular ‘Humans of New York’ Facebook page.

Unfortunately, it is not possible on Instagram to measure engagement with individual posts from specific age groups. In phase 1 of this activity, posts that were part of the Humans of Art UK campaign were interspersed with non-campaign posts. To assess age, we had to use the overall age statistics for the Art UK Instagram account for a period covering the Humans of Art UK as a proxy for the specific campaign. This issue was addressed in phase 2 of the activity, where a specific period was ring-fenced.

Activity period - June 17 to November 17.



Key findings

Phase 1 - In June to July 17 the proportion of 18-24 followers on Instagram overall was 16%. This was much higher than the 9.8% observed for visitors to the main Art UK website for an equivalent period (based on Google Analytics) and does provide evidence that Instagram attracts a younger audience.

In addition, the proportion of 18-24 year olds had grown from the 12% observed in February 17 (pre Humans of Art UK). However, the Humans of Art UK activity was interspersed with non-campaign activity so overall figures for the whole Instagram account were used as a proxy but cannot be directly attributed to Humans of Art UK.

Phase 2 - To test the Humans of Art UK content specifically, a further stage ran from October to November 17 using the following approach:

- Ring-fenced Humans of Art UK activity was conducted from 6th October to 2nd November.
- This was followed by ‘usual’ Art UK Instagram content, to act as a control.
- At the end of the time period, we compared the age profile of both periods to see if Humans of Art UK attracted a younger profile.
- We found that there was no change (15% 18-24 year olds) between the two periods so there was no additional impact of Humans of Art UK. However, the profile continued to be younger than other Art UK platforms.

Source - Instagram Analytics.

Assessment of the activity

Although the profile of followers to Art UK's Instagram account was found to be younger than their other channels and the main Artuk.org website, the specific activity carried out in phase 2 did not bring about an increase in 18-24 year olds over usual activity.

Art UK should continue investing in the content on Instagram but further analysis would be required to determine what type of content is most attractive to younger audiences.

Description

In this activity Art UK aimed to work with individuals who already had established online networks. The idea was to allow them to run and curate one of Art UK's social accounts for an agreed period of time, with a view to increasing engagement with 18 - 24 year olds.

Activity period - April 17 to June 17.



Key findings

An early test of the idea included nine Instagram posts from Mr Bacchus¹⁰ and four from Shiba¹¹ (the painting dog). Instagram was chosen since, in the UK, it has a generally younger age demographic than other social networks¹².

When each set of posts are considered, the general 'popularity' metrics (likes, impressions, reach and engagement) were not higher than for standard Art UK Instagram posts. However, there were only a small number of posts and they were interspersed with other Art UK Instagram posts and so it was unclear whether a particular audience type (in this context, younger) were engaging with the curated posts more, less or about the same as general Art UK Instagram posts.

A second phase of activity was therefore recommended, to test this aspect (by comparing the age of followers before and after the activity). *Source - Instagram Analytics.*

Assessment of the activity

Art UK spent some time exploring a partnership with an illustrator/ author with a strong Instagram following but unfortunately she dropped out of the project at the last minute. The team had no time to find a replacement and therefore this project did not progress further.

This does demonstrate that when working on new initiatives, some will not progress due to reasons that it is hard for the commissioning organisation to control. Although there was no return on investment for this activity, it is an area that Art UK would like to consider again in future and to test further.

¹⁰ <https://www.instagram.com/mr.bacchus/>

¹¹ <https://artuk.org/discover/stories/exclusive-interview-with-dog-artist-hunter-the-shiba-inu>

¹² <https://www.statista.com/statistics/325587/instagram-global-age-group/>



Description

Creating resources that help students and teachers to use Art UK as part of academic studies. Initially this activity was focused on creating video resources for teachers (following a focus group with a group of Art, Art History and Art & Design teachers) explaining how Art UK can be used to support the curriculum in four subjects: Art & Design, History, English and Religious Studies.

However, it was subsequently recognised that although this would be likely to introduce Art UK to a younger audience via the teachers, it wasn't directly targeting students and therefore in the short to medium term it was not possible to measure the impact. For this reason, the Art UK team then created a video aimed directly at students, 'Study Art & Design Using Art UK'.

Activity period - September 17 (teacher interviews) to June 18.



https://www.youtube.com/watch?v=Rzit02nz_2Y

Key findings

The four videos aimed at teachers had 800 views in total since being uploaded up until end of June (for comparison, the most popular video on the Art UK channel, Sophia Thakur's Art Speaks video, had 11,359 views).

The video aimed directly at students has only had 44 views. It is not possible to view age data for any of these videos due to the low view count. At the time the original teacher videos were created, it was not possible to embed video onto Artuk.org and for that reason we were unable to run a pop-up survey to help capture further insight. *Source - Google Analytics*

Assessment of the activity

Although making more teachers aware of Art UK is likely to ensure it reaches a younger audience, it is not clear so far whether the four videos have had that effect. In addition, the one video aimed at students had very few views within the project period.

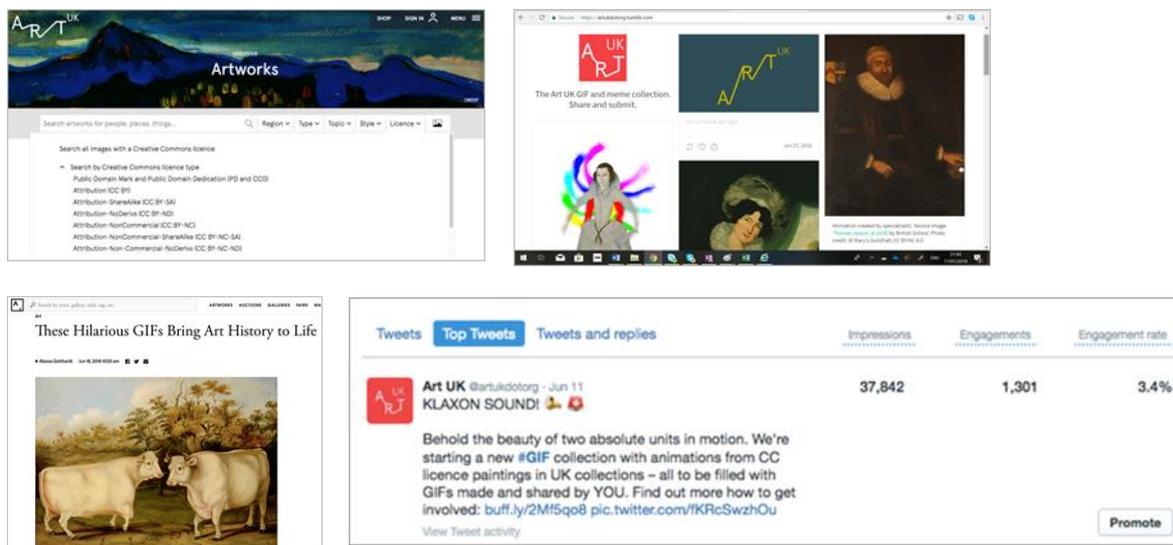
Art UK is committed to further developing their education activities and as part of this will be creating a learning interface which will help teachers or students to locate resources, support and guidance. Once learning content is produced it does have lasting impact with relatively little updating required. It does, however, need to be as relevant and useful as possible.

Description

In March 18 Art UK added filters to the site allowing users to search by various Creative Commons licences. There was discussion and agreement that Creative Commons could be of interest to a younger audience if presented in an interesting way.

To this end, Art UK produced a video that explained what Creative Commons licences are and used some of the images from the site to create GIFs to share on social media. The idea was to promote the Creative Commons licensed content through the creation of GIFs. Art UK commissioned an artist to create some GIFs and invited the public to make their own.

Activity period - March 18 - ongoing.



Key findings

The launch of the GIF initiative generated significant positive interest on social media.

The original tweet receiving 116 Re Tweets and 361 likes. The initiative was also featured on websites such as Artsy. The Art UK GIFs had 82 million views on Giphy. It was not possible within the metrics to further analyse this data to ascertain whether they were from the younger age groups.

The GIFs were also presented on the Art UK GIF Tumblr account and it was possible to access age metrics for the whole site through Google Analytics. This showed that 18-24 year olds made up 14% of visitors, a higher proportion than observed for the main Artuk.org website.

This initiative was discussed in the final focus group held by TAA. While the participants agreed that sharing GIFs is very popular with this age group, they also said that, in their current format, the Art UK GIFs would not really attract them. They indicated that the GIFs needed to be bolder, link more to expressions and emotions, include lots more humour and possibly words.

The participants were also positive about the Creative Commons explainer video and many had not really understood this concept before watching it. However, they felt that many of their peers would not be aware of the concept, having been used to downloading images from Google Images and not considering their rights to use them. *Source - Social media analytics & focus group*

Assessment of the activity

The GIFs initiative was generally popular, attracting a high volume of traffic on social media. However, there was less success in linking this to the Creative Commons concept. This was in part due to the way that the two were presented and promoted, but also because there is still a significant knowledge gap with young people's understanding of the importance of Creative Commons and what it means. The qualitative feedback showed the younger age groups simply don't know that this is important.

In terms of the GIFs themselves, the qualitative feedback did indicate that further development of this initiative, by creating GIFs that express different emotions, could result in them being used by the target audience.

Description

The competition, run in collaboration with Paul Mellon Centre, was for 15 to 18 year olds (we measured 16-18) who were asked to select and write about an artwork from the Art UK website, responding to the prompt: 'Choose an artwork that fascinates you and persuade your readers to share your interest and take a closer look at the artwork'.

Activity period - November 17 to February 18.



Key findings

There were 195 applicants of which 45 were in years 10 & 11 and 150 were in years 12 & 13.

Google Analytics age demographic reports do not include under 18s, but the Google Analytics on the Write on Art website indicated that the largest segment in terms of visitors was in the 18-24 year group. *Source - Entrants data & Google Analytics*

Assessment of the activity

From the Google Analytics and the data on numbers of entrants, it can be concluded that this activity did engage a small but significant group of 16-18 year olds. It demonstrates the potential of specific Education initiatives for reaching this younger demographic in terms of participants and, to a certain extent, as audiences as well.

3.1 Activity findings by theme

In this section each activity theme is considered in turn and we then reflect on broader learnings from the activity selection and implementation.

Diverse Content activities

In terms of effectiveness, this group of activities generally worked well. Creating content that was specifically relevant to a BAME and/or younger audience did help Art UK to reach and engage this audience.

In common with many historical artworks from Western cultures, the collections on Art UK are not reflective of a wide range of ethnicities and therefore the main asset of the organisation did not easily lend itself to engaging with a non-white audience (to some degree this will change when sculpture is added to Art UK - the collection of sculpture in UK public collections is far more of a global collection than that of the oil paintings.)

However, different approaches were tried that sought to mitigate the issues caused by the lack of diversity of the artworks online. These activities included using creative approaches and interpretation and ensuring that the audience Art UK was trying to reach was directly involved in the creation of the new content.

In order to deliver these activities, Art UK had to work with external partners, whether writers, or, in the case of Art Speaks, young spoken word poets. It was clear that the quality of content was important; the focus groups that discussed Art Speaks were highly discerning about which films they liked and expressed clear reasons for preferring one over another.

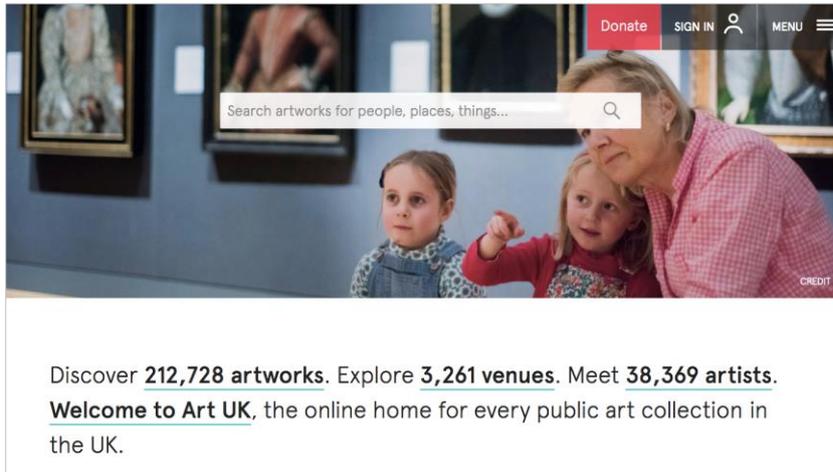
Where activities were less successful, for example in the commissioned article discussing the lack of diversity in oil paintings, this appeared to mainly be due to the lack of depth of appeal in the piece itself i.e. it simply wasn't strong enough to generate significant online comment and debate. However, a more detailed plan around how the piece would be promoted may have helped the article gain more traction. Even with high quality content, promotion is required to seed the content with the target audience. For example, the Art Speaks films were promoted using paid YouTube advertising and this gave them an initial boost to a younger audience. Once the videos were being viewed they started to appear in 'suggested videos' and search results and this helped to drive more views.

Creating and sharing diverse content can be used to drive both short-term spikes in attention and longer-term engagement. The commitment made by Art UK to have at least 50% of the articles on their site either written by a BAME author or focused on a BAME

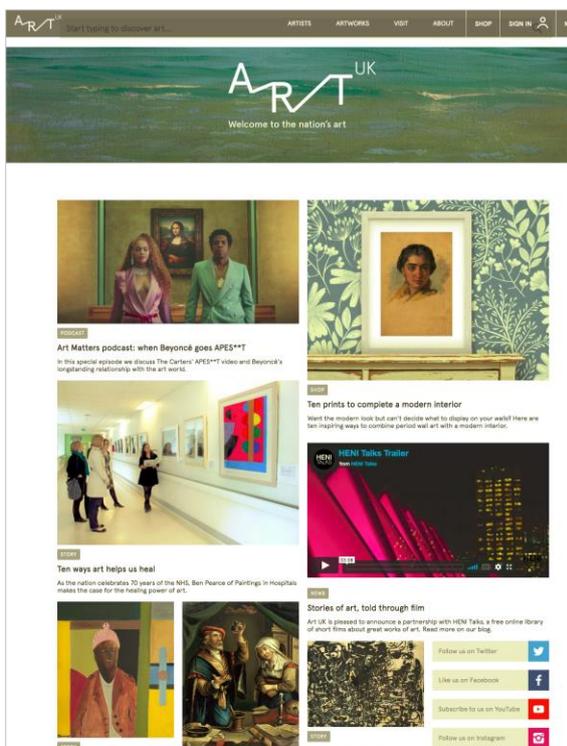
topic resulted in an overall change to the audience for those articles. This is something that could be sustained without huge cost and also demonstrates the organisation's commitment to embed audience diversity into the website.

By comparing the home page at the start of the project with the home page in the last quarter of the project, the visual impact is significant (see images below - it should be noted that, in March 2016, this was not the only image used on the homepage).

Art UK homepage March 2016



Art UK homepage July 2018



Collaboration & Partnership activities

Collaborating with external parties to help develop or implement activities brought a range of benefits to the project. In the case of National Poetry Day, the collaboration brought not only access to a new audience, but also enabled Art UK to build an activity with a new approach to articulating their content, through spoken word. The collaboration with Museum Detox helped the Art UK team to shape some creative ideas and ultimately led to the development of a series of 13 Art Matters podcasts.

Collaboration can also result in knowledge transfer that is of longer-term benefit than the lifetime of a project. For example, Art UK's Content Editor reported that working with the BBC helped them to better understand how different content did or didn't resonate with different audiences, and it made Art UK more mindful of the importance of tying stories to seasons or trends.

There are however some challenges with developing activities in partnership with other organisations. For example, when a third party is involved, it can take longer to bring activities to completion and there can be a difference in the weighting of the importance of an initiative between the collaborating parties. In the case of a project that involves evaluation, sometimes partner organisations are not able or willing to provide audience data in the ideal way.

In addition, while some collaborations can help you to reach a larger audience it does not automatically follow that the audience will be made up of your target audiences. This was especially the case with the BBC partnership. It is important for content to still be both relevant and distinct.

Link from the BBC's Black and British Season to an article on Art UK, Nov 16



Multi-Platform activities

Being active on platforms used by the target audience certainly helped Art UK to reach a younger audience. This happened in different ways. Specific targeting of a younger audience with paid advertising resulted in that audience being reached. Initially this was achieved by using both Google AdWords and Facebook adverts to increase visits to the Artuk.org website from a younger demographic. However, although paid advertising increased the overall volume of younger visitors, once the adverts had finished, the age composition of the audiences generally reverted to pre-advertising levels.

A second phase of Facebook advertising employed a different tactic. Instead of seeking to get the target audience to click through to the Art UK website, the aim was to get them to like the Facebook page. The rationale behind this was that they were more likely to 'like' a page than to leave Facebook to visit an unfamiliar website, and that once Art UK had 'captured' that audience as fans of the page, it offered an opportunity for longer term engagement. The results indicated that, following this second phase of advertising, even once the advertising had finished, a high proportion of 18-24 year olds¹³ continued to engage with content on the page.

Additionally, the proportion of 18-24 year olds who follow Art UK's Instagram account has steadily increased from 12% at the start of the project to 16%. This may in part be due to Instagram generally having a younger user base than some other social networks¹⁴ but, as the project developed, the Art UK team improved their overall approach to social media and content was more carefully curated for each platform. This may also account for the change in audience composition on Instagram.

The project also highlighted the challenge of running activities across multiple platforms. Outside of running paid adverts, it takes time and experience to run social media accounts effectively and this is something that can suffer if shortcuts are made.

Education activities

Targeting new audiences via an educational route appears to require a longer lead-time and significantly more planning than some of the other initiatives.

One issue appeared to be that, in planning the Education activities, not enough initial consideration was given to the timing of their implementation and as a result, they didn't

¹³ This activity could only measure 18-24 year olds.

¹⁴ <https://www.statista.com/statistics/325587/instagram-global-age-group/>

achieve as much traction as other initiatives. Planning needs to take account of when in the academic year teachers and students will be seeking information.

The results of the three activities within this theme have not, to date, demonstrated that they have been successful in reaching a younger audience.

However, education and learning resources remain a rich opportunity to reach both a younger and more ethnically diverse audience - the original audience research from 2016 indicated that BAME users were more likely, compared to non BAME users, to visit Artuk.org in an academic capacity, as pupils (13% as opposed to 8%) and as teachers/tutors (7% as opposed to 3%).

Unlike some of the other areas, education resources and activities require the input of a specialist to help shape outputs that have value and longevity. As part of the Art UK Sculpture Digitisation project (principally funded by the Heritage Lottery Fund), Art UK has employed a Learning & Engagement Manager and a Learning & Engagement Officer to help with this.

A number of sculpture related learning activities are taking place between mid-2018 and mid-2020. These include Masterpieces in Schools Sculpture which will take great sculptures into primary and secondary schools. Art UK will also be making 60 films about sculpture, in some cases working with secondary school students.

It is Art UK's intention to build a more sophisticated Learning Interface for the Art UK website that will allow users to surface these initiatives, together with lesson plans and other materials that are useful for the teaching of a variety of subjects at different school levels. It will also link to learning resources created by Art UK Partner collections.

Art UK's new Learning section



3.2 Activities trialled but not advanced

As part of the action research approach, a broad range of activities were discussed, developed and partially implemented through the project. Examples are given below with details of why the activities were not furthered.

Activities	Description	Why not included
Girl Gang blog posts	Commissioned pieces from bloggers who have a network of followers from target groups.	Sample size - the numbers in terms of referrals were too small to enable measurement relating to age. Issues with partnerships - it also became apparent that, although they are in an informal support network, there was reluctance on the part of the lead blogger to promote posts from others.
Art Matters	Video interviews with leading art figures about why art matters	Targeted wrong audience - an early test proved that it was more suitable to an older audience. Although popular with a slightly older age group (25-34) it failed to gain traction with the 18-24 demographic. The team reflected that more specific targeting of content was required for success.
BBC regions	Ten things you didn't know about the UK painting collection article.	Inability to measure - Unfortunately, referral numbers were too small to be able to accurately measure age.
Who Do You Think You Were? (WDYTYW) with BBC and University of Oxford	Mobile website that enables a user to upload a photo of themselves and see which portrait on Art UK they look most like.	Not enough relevant content - In the testing phase it was found that Art UK does not currently have enough diversity of portrait sitters in its database for this to make for an inclusive experience for all audiences.

3.3 Other learnings from activities

Reflections on the range of activities chosen

In total, across the project, 13 activities were implemented with a good spread across the four thematic categories. Unfortunately, some activities were implemented quite late and were not taken to the point where enough data could be collected for them to be effectively measured. The amount of time and planning required for some activities was much higher than expected and that, alongside available capacity, contributed to this.

Of the 13 activities, nine specifically targeted younger audiences, three BAME audiences and one both younger and BAME audiences. As the project progressed there were generally fewer ideas for BAME activities. This and the challenges of measurement (see section 6) contributed to the lower number of BAME activities. To help address the shortfall, Art UK approached the Museum Detox group and this did yield some success. In addition, from previous research, educational approaches were considered to be a good way of targeting both younger and BAME audiences, but these did not reach the point of development where this could be effectively implemented.

Activities involving a range of approaches worked best

Although it was helpful from a project perspective to group the activities under the four thematic areas, in practice some related to more than one of the themes and often those that tied in to more than one theme were some of the more successful. For example, Art Speaks was an activity under the Diverse Content strand but it involved Collaboration, with the spoken word poets and with museums who hosted the filming, and the resulting films were uploaded to YouTube and promoted using paid advertising - relating to the Multi-Platform strand. This demonstrates the value of having a multi-faceted approach to audience diversification.

Return on Investment (ROI) can be measured in a number of different ways

When an activity was planned, consideration was given to what type of outcome was to be tested. While in simple terms this was about increasing representation of younger and BAME audiences, there were a number of factors that were actually considered across the activities. These could include percentages of target audiences, actual numbers of users, depth of engagement (for example through qualitative feedback), long term impact and also wider elements such as relationship building (which can reap future rewards).

Some activities could be considered in terms of more traditional monetary ROI calculations such as the use of Google AdWords (MP1), where an available budget is being used in different ways. Others, such as Art Speaks (DC1) are about broadening the offer of Art UK into new areas. For each activity some reflections on ROI or value to Art UK have been given on the individual summary pages.

For organisations testing these types of activities it is clear that the value of the activity should be considered from a number of perspectives and this might include the future potential to scale up, repeat or build on the learnings. It is also worth considering that some of the more 'risky' activities may, if successful, have the largest impact.

Activities benefit from a phased approach

For a small team with additional responsibilities outside of this project, there were challenges involved in the timeline of managing the development and implementation of all the activities. This meant that sometimes there was a rush to get an activity up and running without first testing the idea with the target audience or by taking a phased approach i.e. running an initial stage, learning from that, refining the activity accordingly and running a second phase.

4 The overall impact of activities

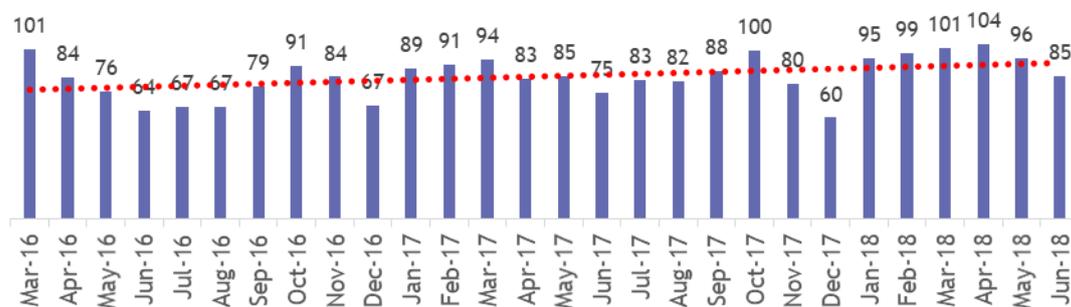
In this section we consider whether, cumulatively, the activity that was conducted over the project period to encourage more diversity in terms of age and ethnicity was successful at an overall level. This consideration encompasses both the Art UK website and social platforms. For the main site, we also compare performance to the original targets that were set.

4.1 The overall audience size for the Art UK website

Before we consider the proportions of BAME and younger audiences we first look at the overall numbers of UK visitors. This sets a baseline for the site traffic that we can then use to interpret and evaluate the success of engaging the target audiences. It should be noted that this is UK traffic only and excludes online visits from international audiences (which makes up around 50% of traffic to Artuk.org).

The graph below shows monthly tracking of overall users¹⁵ to Artuk.org from launch in March 2016 through to end of June 2018.

Users - Monthly trend in 1000s

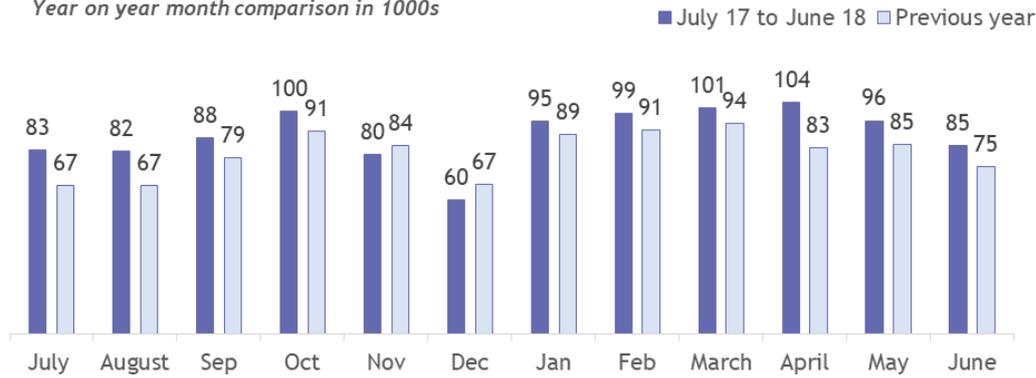


The trend line on the graph shows a rise in users over the period, with the ABI project activities beginning in January 17. The graph also shows that there is considerable fluctuation across the months.

To understand this in more detail, the following graph shows example comparisons for specific months of the year compared to the previous year (based on the last 12 months of the project). For most months, the current figures (shown in dark blue) are higher than the same month in the previous year. This indicates that Artuk.org, overall, has been growing its UK user base over the project period. We now consider whether there has been growth in younger and BAME audiences from the UK.

¹⁵ Users are defined as visitors who have at least one session during the specified time period

Year on year month comparison in 1000s



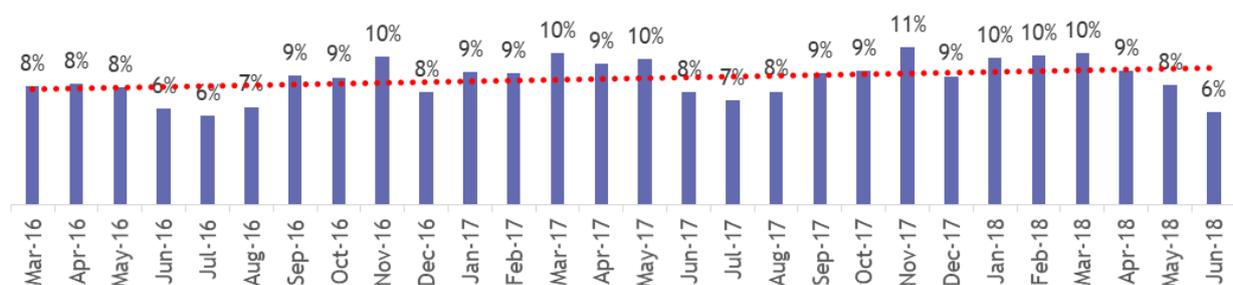
4.2 Age profile of Artuk.org audiences

Two main approaches were used to evaluate the age of Artuk.org audience. These were monthly Google Analytics data and periodic pop-up surveys on the main site. Google Analytics only allows 18-24 age metrics whilst, for the pop-up survey, it was possible to capture 16-24 year olds.

Google Analytics analysis

The graph below represents that the Google Analytics numbers, for UK only visitors, show a slight upward trend in proportions of 18-24 year olds visiting the site across the project period, with monthly fluctuations.

Percentage 18 to 24 - Monthly figures trend based on Google Analytics



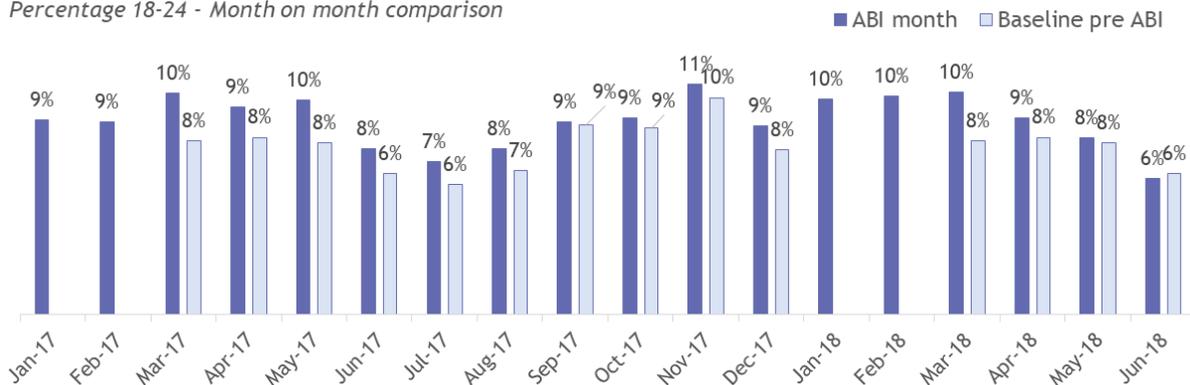
There is a significant drop in percentages of 18-24 year olds using ArtUK.org over the summer months, and this is likely to reflect the lower proportion of academic users during this period (the pop-up survey indicates that a high proportion of 18-24 year olds are students).

To investigate the seasonal fluctuations further, a comparison is made on the following graph of ABI months (January 17 to June 18) compared to previous non-ABI months for Art UK (March 16 to December 16). This shows whether ABI activity has increased the overall proportion of 18-24 year olds month on month. It should be noted that baselines are not

available for February and March because Art UK was only launched in March 2016, so no data is available as a baseline for these two months. For 13 of the 14 months that could be compared, the ABI project period showed an increase from the baseline figures. This analysis demonstrates the importance of comparing ‘like with like’ when looking for change over time; month on month fluctuations need to be considered to get a true picture of change.

The average monthly percentage increase in 18-24 year olds was 13%.¹⁶

Percentage 18-24 - Month on month comparison



It is clear from Google Analytics analysis that there has been an increase in proportion of 18-24 year olds using Artuk.org during the activity period, when compared to non-ABI monthly baselines.

In section 4.1, the data shows that there has been a gradual increase in actual visitors to Artuk.org over the project period. This combined with the higher percentage of 18-24 year olds means that in actual visitor numbers, there are more visits from this younger group through the project. In total, across the 18 months of ABI, there were 98,512 18-24 visitors to Art UK, averaging 5,473 per month.

Although it was not a specific focus of this project, it is also interesting to consider the proportion of 18-24 year olds in the non-UK audiences. Over a three-month test period, the percentage of non-UK audiences that were 18-24 was much higher: 16.9%, compared to an average of 8.5% observed for UK audiences. Looking in more detail at the non-UK pop-up survey responses, we were able to check whether this was due to a higher proportion of students. The data showed that this was not the case, the main reason appearing to be that there was a much lower proportion of 65+ year olds using Artuk.org from overseas. This is something that Art UK could investigate further in future.

¹⁶ The average monthly increase is based on an average of every month where baseline data is available.

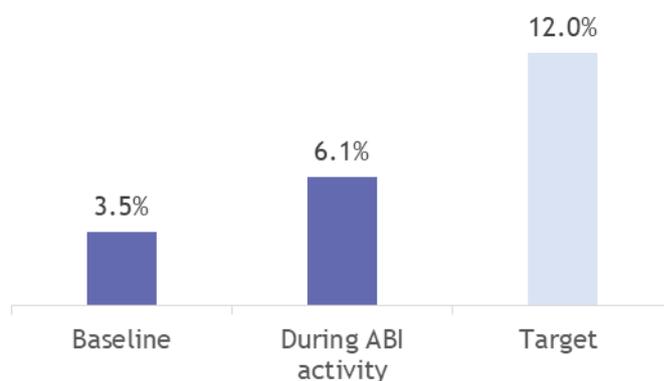
Pop-up survey analysis

The pop-up survey provided an additional measure of the age of Art UK users. The advantages of this approach were that it was not based on modelled age data (like Google Analytics), that it also provided the metric that the original targets were based on, and that it allowed 16-24 age analysis.

The drawback was that the survey could not be run continuously across the project. We therefore chose two key periods to compare change. The first was a baseline survey, conducted between November and December 16, before activity had begun. This was then compared to the same period in November and December 17, when a number of ABI activities had been implemented.

The graph shows that there was an increase from the baseline figure of 3.5% to 6.1% for an equivalent period during the ABI project. Although this is a significant increase, it does fall short of the target of 12%. It should be noted that the target was set before the project commenced and monthly fluctuations were explored. It is therefore based on a 'final position' in April 18, rather than taking into consideration monthly fluctuations of profile.

Pop up survey - Percentage aged 16-24



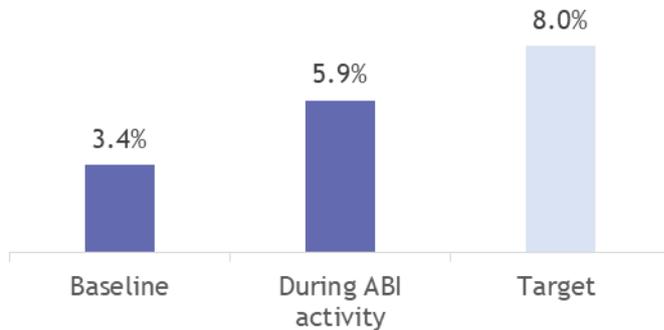
The pop-up survey therefore confirms the findings from the Google Analytics that the ABI activity did bring a change in overall proportions of younger audiences. It also shows the importance of setting baselines for the specific tools and using them as a comparison, rather than relying on 'inter-tool' comparison. The actual percentage figures reported by the two tools differed significantly. In section 6 we consider this in more detail.

4.3 BAME profile of Artuk.org audiences

The pop-up survey was a crucial tool in measuring the percentage of Artuk.org users that considered themselves BAME. None of the digital platform tools (such as Google Analytics), includes a measure of ethnicity within its functionality.

Using the same survey periods as for the age analysis in section 4.2, the graph below shows that there was notable growth in BAME audiences for Artuk.org, from a baseline of 3.4% to a figure of 5.9% during the ABI project. While this is a growth of around three quarters from the baseline, it does fall short of the project target of 8%.

Pop Up survey - Percentage BAME



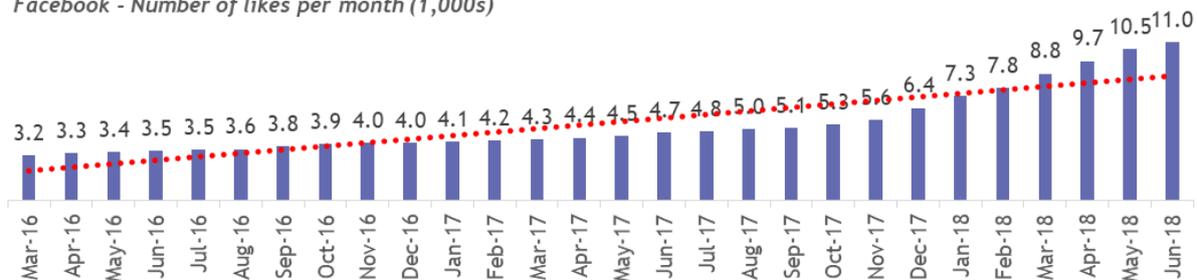
4.4 Social media platforms

Tracking data was collected for Art UK social media platforms across various periods during the project. The metrics for each tool can differ, but, where possible, age-related statistics have been included. It was not possible to measure ethnicity of users through these tools.

Facebook

The number of likes per month increased significantly during the project. Pre-ABI figures were between 3,200 and 4,000 likes per month. During the first 12 months of the ABI project there was a steady rise and then a much stronger performance in the last 6 months of the project. In June 18, there were around 11,000 likes. This reflects the work that has been done by the team at Art UK to develop Facebook engagement.

Facebook - Number of likes per month (1,000s)



YouTube

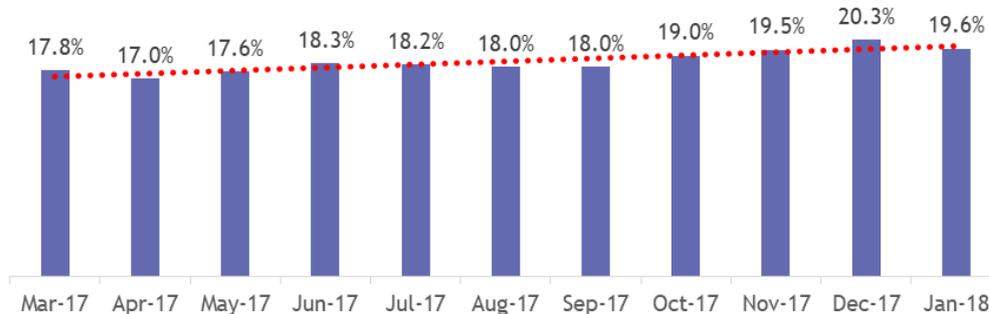
A number of activities used YouTube to present content to Art UK audiences and this is reflected in the traffic on the platform. Between March and December 16 (pre-ABI activity), there were just 302 views per month across the Art UK channel (based on a total of five videos posted in this period). For a similar period during the project (March to December 17) this rose to 5,240 per month (based on a further 10 videos posted, giving a total of 15 live on the channel).

Metrics also show that more than half of these audiences were 18-24 (although this was enhanced through some paid advertising).

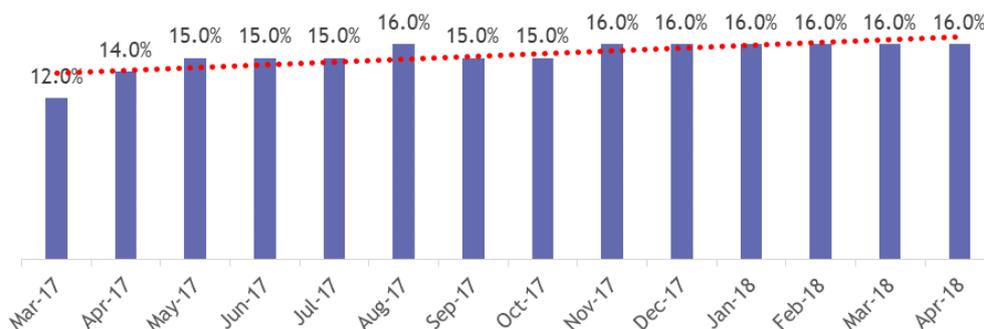
Twitter, Instagram & Pinterest

For Twitter and Instagram, it was possible to track the percentage of 18-24 year olds using their metrics. For both platforms, the graphs below show that (based on their metrics) both platforms attract significant proportions of this age group and that the percentages have increased as the project has progressed. Note - there is a slight difference in periods collected due to changes in the ways that the tool collects data and the need to maintain consistency.

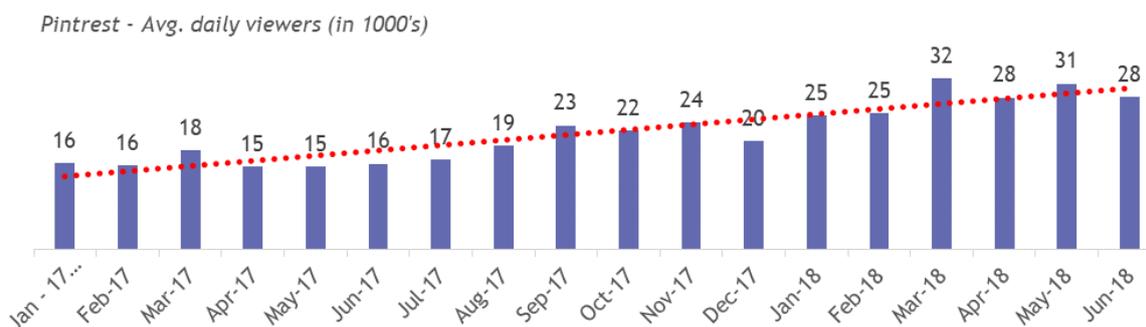
Twitter - Percentage 18-24 monthly figures trend



Instagram - Percentage 18-24 monthly figures trend



For Pinterest, it was only possible to track overall user numbers on the platform over the project. These do show a marked increase across the project period and, for the last four months, averaged 28,000 viewers per day or more. In the last month before project end, Pinterest added an age metric to data, but this cannot be applied retrospectively. It does indicate, however, that around 17.5% of audiences for June 18 were 18-24.



4.5 Reflections on Art UK overall profile

The analysis of the overall profile of Artuk.org indicates that there has been a significant growth in both younger and BAME audiences during the ABI project period. While these cannot definitively be attributed to the activity during this period¹⁷, it does indicate that the cumulative activity has had an impact on overall audience profile. These increases do, however, fall short of the ambitious targets set before the project had commenced. This is considered further in the conclusions section of the report.

The project analysis also showed how the age profile fluctuates by month, with similar patterns observed year on year. Further investigation showed that this can be attributed to the high proportion of students in the younger audiences (numbers, for example, fall away at certain points, such as over the summer break). The fluctuations do emphasise the importance of considering factors that impact on audience engagement and could be used to inform targets.

Social media was an area of particular growth for Art UK. A number of activities focused on these platforms as a place to deliver content to the target audiences. Increased engagement in social media was also enhanced by wider non-ABI developments. It is clear from the monitoring data available that this has yielded success for Art UK, both in terms of audience engagement generally and for younger audiences.

¹⁷ This is because it is not possible to control for changes in 25+ audience numbers and proportions due to factors outside of the ABI project parameters.

The range of tools used also showed the importance of setting baselines for comparison (see section 6 for more information on measurement).

5 Embracing a culture of diversity

In addition to exploring whether specific types of activities are likely to increase the diversity of an audience, there are a number of wider learnings from this project about what is required organisationally to affect changes to audience profile. Although this project was focused on increasing engagement within BAME and younger audiences, the principles apply to all under-represented audience types.

An organisation needs to embrace diversity

The first and most important reflection is that the project highlighted the need for organisations that wish to diversify their audience to consider their own internal approach to diversity. Both Art UK and TAA are mindful of the need to ensure greater representation within both organisations, from Board level down. It was clear from the desk research for the earlier 2015/16 project that organisations with a more diverse workforce were frequently the ones leading the way in terms of audience diversification.

In addition, it may be necessary to look outside the organisation for expertise, advice and support in embracing diversity both internally and in terms of the offer to audiences. Wanting to take external advice is an important feature of embracing change in this area.

Internal resources required should not be underestimated

The internal resources required to devise, set-up and manage meaningful initiatives can be significant. Although, with this project, as a result of funding from Arts Council England, Art UK was able to designate time and a dedicated budget to diversifying their audience, it was still, given other organisational demands, a challenge to ensure that this priority was always front of mind.

Consider what type of impact is being targeted

For organisations seeking to diversify their audiences, it is important to consider whether the objective is to achieve short-term high impact results or on-going, longer-term change. While the two are not mutually exclusive, the fact is that while some activities may result in a temporary uplift in a particular audience type, when that activity is finished the audience may disappear.

This project contains examples of both types of approach. Art Speaks, for example, was certainly effective in reaching a BAME audience but without follow up there is a danger

that those who were engaged by Art Speaks will not continue their relationship with Art UK.

On the other hand, during the project, Art UK made a commitment that at least 50% of the articles on the site over the October 17 to June 18 period would be either written by a BAME author or focused on a BAME topic. The research demonstrated that the percentage of BAME audiences for the BAME authored or topic focused stories was 9.8%, much higher than the 2.2% observed for the non-targeted articles. It is likely that, through Google search and existing backlinks, these articles will continue to engage these audiences.

Art UK has made a commitment to continue this focus going forward albeit not with the same targets that prevailed between October 17 and June 18.

It is important to evaluate, but at what cost?

This project was challenging in that, not only did activities have to be subjectively considered as 'good', they also needed to be measurable, whether quantitatively or qualitatively. Within this project some activities were rejected at an early stage because they could not be ring-fenced in a way that enabled effective measurement. Although it is important to evaluate what you do, it might not always be necessary to use such stringent measurement approaches to specific activities. Measurement can be applied to groupings of similar initiatives, for example.

6 Measuring audience diversity

Effective measurement was key to the delivery of the ABI project and it had to be applied across a range of activity types. In this section we consider some of the approaches that we took, challenges we faced and also learnings that can be applied when organisations are considering this in future.

Using a range of tools

Because of the number of different activities included in the project, it was necessary to use a range of tools. While this added complexity to the project it also provided more opportunities for measurement, often at relatively low cost. Key learnings are as follows:

- Understand how different approaches to data collection work and the pros and cons of each. In appendix 1 we have provided a list of the approaches that we used and how they could be applied to this project.
- Keep up to date with developments. Some of the social media tools changed the way that they collect data during the project, and this caused problems with comparability. On a positive note though, new functionality can be useful. Pinterest, for example, on the last month of the project, added age tracking to their platform analytics.
- Specific tools may categorise metrics in different ways (for example age bands) and return quite different figures depending on how they generate their metrics. It is important to understand how they work and to look for relative change in the same tool. Consider setting different targets for the same measure when using different tools.

Set baselines, benchmark and compare

It is important to have something to compare to when running an activity that you want to evaluate. This can be achieved in a number of ways:

- You can generate baselines for your activity based on your own data, maybe using a period before or after an activity takes place. It may also be that you can ring-fence your activity measurement during an activity and compare to ‘non-activity’ audiences for the same period (for example, running A-B comparisons during a campaign).
- It is also possible to obtain data from secondary sources- a tool may include some data for comparison. There are also often reports or summaries available (such as this one) within the funded sector that provide useful context. Census data is

freely available to understand population profiles, but you will need to be realistic if setting targets against Census population figures. The latent audience for your particular type of work, artform or geographical area can vary from the average significantly. Census data used in this project is shown in appendix 4.

- Consider benchmarking against other organisations. This can be done informally amongst peers or through established data sharing schemes.

Consider whether percentage targets are the best way to understand your audience profile. If you are looking at proportions of your audience, then you will need to think about whether the offer to the people you are not targeting has changed at all. If, for example, alongside your strategy to attract younger audiences, you also worked with older audiences then this may reduce the percentage impact of your activity. In this case it may be better to run targets for audience numbers alongside the percentages.

Plan ahead with your data collection. Some tools only allow you to gather data for a certain historical time period. It is often hard to set baselines without some concerted data collection.

Example of benchmark setting - Circuit: Tate

Circuit¹⁸ was a national programme for 15-25 year olds, led by Tate and funded by Paul Hamlyn Foundation. From 2013-2017, ten galleries worked in partnership with youth organisations, aiming to create opportunities to attract a more diverse range of young people to engage with art. Within the context of this project, diversity included younger people, BAME audiences and young people from ‘hard to reach’¹⁹ groups.

When considering benchmarking in relation to ethnicity, the Circuit team used UK census data (2011) to understand the ethnic breakdown of the geographical area around each gallery. They then used this data to inform target setting and as benchmarks to compare to.

This example demonstrates how benchmarking and target setting is most usefully devised within the context of each project. With this approach, Circuit were acknowledging that each geographic area was different and that an overall ethnicity benchmark would therefore be unhelpful.

Measuring age

Most of the tools that we used in the project had age metrics built in or they could be added easily. If you do set the age measures, for example in surveys, make sure that they are as comparable as possible with other datasets. Also, be aware that you should not aim

¹⁸ <https://circuit.tate.org.uk>

¹⁹ Circuit’s definition of hard to reach includes a number of different categories of individual such as young carers, homeless, looked after child, refugee. For a full list see their final report, available on the Circuit website.

to collect data from under 16 year olds without parental permissions, although on social media some tools do provide modelled data from age 13 upwards.

When comparing across different datasets, remember to ‘re-score’ percentages if one is presenting data from a broader age range than others. When pop-up surveys were used, for example, they are often only collected from 16+ respondents, whereas Google Analytics collects data from 18+ age groups.

This comparing ‘like with like’ is also important when considering results in terms of secondary data, such as census population benchmarks. Appendix 4 demonstrates the impact of using figures based on the whole population - the 16+ and 18+ groups.

Through the project, Google Analytics and pop-up surveys were used with success. Google Analytics, in particular, enabled specific pages or content to be isolated and compared with benchmarks. The pop-up surveys were also useful but did require time and a certain level of audience traffic to build robust samples (this is covered in more detail on the next page).

Measuring ethnicity

There are far fewer ways of measuring ethnicity, which was a challenge for this project. We focused on two main approaches to evaluating ethnicity: short pop-up profiling surveys (further information in the next section) and qualitative discussion groups with audiences or potential audiences.

For this project we were interested in BAME audiences, which make up a relatively small proportion of the UK population (12.8%, see appendix 4) and an even smaller slice of audiences in the cultural sector. These small percentages meant that large sample sizes were required for robust quantitative evaluation.

A number of the BAME-targetted activities were conducted on social media platforms, where there was no easy way of measuring ethnicity without inserting survey links. In these cases we encouraged Art UK to provide additional content on platforms (such as Artuk.org) where audiences could be encouraged to complete surveys and these are pointed to from the social media platform.

We also tested a tool called Hitwise to investigate change in ethnicity. Hitwise can be applied to a website (e.g. Artuk.org) and it provides a profile of the users of the site in terms of their demographics’ wider web browsing behaviour. The data is supplied by IP providers. While Hitwise is good at understanding the types of websites and interests users have, it proved less satisfactory in ethnicity profiling. This is because the ethnicity based

on modelled data, rather than actual audience responses (like you would get in a pop-up survey, for example). As the project progressed, profiles and comparisons were 'flat' when compared with other sources, and just reflected the population of the UK. After further testing and investigation, Hitwise was withdrawn from the metrics used in this project.

Conducting audience demographic profiling surveys

Audience surveys can be a very effective way to profile your audience, but you should consider the following to make the sample as representative as possible and decrease responder bias:

- Keep the survey short, around 5 or 6 questions, and tell people it's short. With profiling surveys, representativeness and large sample sizes always beat depth.
- Incentivise the survey and clearly state this in the pop-up.
- Tell audiences why you are carrying it out in the pop-up.

While the above will reduce bias, pop-up surveys will be often still be more likely to be completed by more 'loyal' users. It is important, then, to make sure that we keep the method consistent in any future testing so that relative change can be considered.

In terms of content, 5/6 questions does not give much leeway for depth but, for many organisations, it is useful to understand why people are visiting you, i.e. their purpose. In the ABI project this was incredibly useful because we were able to investigate demographic break down for personal interest, academic or professional users. The questions used across our pop-up survey are shown in appendix 3.

With quantitative surveys of this type, it is important to consider the size of sample you need to be robust. This does depend on a number of factors, but typically you should be thinking of around 400 responses as a minimum.

Talk to your users

Don't forget that it's not all about numbers and metrics. During the ABI project we conducted discussion groups with representatives of the target audiences. The sessions we held were very useful for testing ideas, refining approaches and gaining a deeper understanding of why different target audiences responded as they did to the ideas in practice. Groups were used to build and focus ideas (formative research) and also to evaluate activities once they had been completed (summative research). Although focus

groups require trained facilitators, you can hold more informal audience workshops or feedback sessions.

This qualitative research provided a further perspective to the activities. It added an understanding of depth of engagement to the percentage and audience size metrics.

7 Conclusions

Overall impacts of activities

Overall, the results of this project show that Art UK was able to change the profile of its audience to increase the proportions of both younger and BAME audiences. For the Artuk.org website, based on pop-up survey metrics for two comparable periods:

- 16-24 year olds increased from a baseline of 3.5% to 6.1% against a target of 12%.
- BAME audiences increased from 3.4% to 5.9% against a target of 8%.

Although on both metrics the targets were not met, the figures do demonstrate some considerable shift in overall profile. The individual activities did bring about a cumulative change in audiences, which is an achievement for a site that averaged more than 88,000 users a month overall for the duration of the project (UK only users).

Additionally, there was success in attracting audiences to the Art UK social media platforms. Across the board there were greater numbers using the platforms and, where measurable, an increase in younger audiences. It was not possible to track the ethnicity of these social media users at the overall level, a limitation of current measurement tools available (although this was addressed in individual activities).

The four activity themes

The four themes of Diverse Content, Collaboration & Partnership, Multi-Platform and Education were identified from the first phase of the research as being key areas for the Art UK team to focus on when devising activities. With the exception of Education, all of these themes resulted in effective activities.

Some of the activities were relevant to multiple themes, such as Art Speaks, and, when this was the case, they tended to be particularly successful.

Education did not gain the traction it could have due to a number of factors. There was an initial lack of progress, followed by a slight misjudgement in the timeline for the activities (missing exam preparation time) and not involving an education specialist early enough in the process. However, Education remains an opportunity area for Art UK to explore and they now have two learning and engagement staff members who will be driving this forward.

Developing audiences

The overall aim of this project focused on broadening the audience engaging with Art UK. However, another consideration for Art UK, TAA and the Steering Group was whether a high volume but short term ‘spike’ in reach/engagement with the target audience was more or less valuable than a smaller initial volume interaction that had longer term potential to attract the audience.

Some of the activities that formed part of this project resulted in spikes of interest from the target group. Google AdWords, for example, drove a larger percentage of the 18-24 year old audience, but it is not clear that any of those new visitors had any reason or motivation to return.

Arguably the activities trialled within this project have demonstrated that affecting longer-term change in audience composition requires initiatives that focus on *depth* of engagement. The commitment by Art UK that 50% of stories on the website were written by a BAME author or focused on a BAME topic is a strong example. Although this activity did not result in large volumes of visits by the target audience initially, it has more potential longevity in terms of its impact, due to that material remaining on Artuk.org.

Further consideration needs to be given to how to encourage the target audiences to engage further and/or in different ways. Ideally any standalone activity should have a clear, demonstrable value or be linked to a longer term strategy with associated follow-up activity to retain the audience.

The value of action research

The action research approach brought considerable value to this project, both at an overall project planning level and in the course of activity implementation. The main forum for reflection was the Steering Group and this met every 6 weeks as the project progressed. This frequency enabled the group to not only drive the overall progress of the project but crucially, to respond to feedback on activities as they were being implemented.

The action research approach helped new ideas to be generated, in some cases as developments of previous activities. One example is National Poetry Day (CP2) which was a development of Art Speaks (DC1), taking the original idea and creating a competition. Within activities, reflection and refinement also brought benefits. A number of the activities had multiple phases of testing, each new phase based on feedback presented to the project team and Steering Group.

The value of formative research

When aiming to reach and engage under-represented audiences, the value of formative research cannot be overestimated. Testing ideas out with the target audience can provide valuable insights that shape the direction of an activity to make it more relevant and meaningful.

Three focus groups were held across the lifetime of this project, during which ideas and concepts were reviewed and discussed. These focus groups were recruited by TAA to include young people who identified as being from a BAME background.

In the initial session the group discussed both specific activities (such as an early planned film series called 'Art Matters' that was subsequently not taken forward) and more general issues (such as their use of social media and initial response to the Art UK website). The ensuing sessions explored other activity ideas and provided qualitative feedback for evaluation purposes.

Challenges of measurement and evaluation

As noted earlier in the report, there were some significant challenges around how to effectively measure the impact of the ABI project. Quantitative data was used where available and this was supplemented with qualitative insights. However, even quantitative data was a challenge in this project due to the different formats in which website and social media platforms provide data about their audiences.

Social platforms also frequently update the metrics they provide. In May 2018, for example, Twitter removed age data from their analytics tool and, more recently (end of June 2018), Pinterest added age data. Where possible TAA has endeavoured to provide as full a picture as we are able, even though it was not always possible to do a direct comparison between platforms, and in those cases relative change using the same tool was used in evaluation.

It should also be noted that on social media it is not possible to entirely ring-fence activity. Occasionally, something may happen that results in significant impact online, such as a news event that directly relates to your subject matter or type of organisation and therefore results in increased spotlight. This could cause a temporary anomaly in an organisation's or project's metrics.

There is a particular challenge in measuring the response of BAME audiences, since ethnicity data is not widely available through existing metrics. The main data source

about BAME audiences came from a pop-up survey on the Art UK website and so activities that were taking place on a different platform, for example the Art Matters podcast, always had an associated landing page on Artuk.org. While this did enable data on these audiences to be captured, it will inevitably have resulted in an incomplete picture as to the composition of those audiences, since some proportion of them will choose not to visit the website. Once again, qualitative insights from the target groups helped to provide further understanding about the impact of an activity.

For organisations wanting to understand more about their audience's profile characteristics than age and gender, creative approaches to measurement will still be required to evaluate activities.

Reflections on management of the project

This was an ambitious project with a relatively short timescale in which to devise, implement and manage many different activities. In the early stages there was a lot of focus on idea generation and on getting some of the activities started as soon as possible. This meant that, early on, some activities were slightly rushed and as a result perhaps not as successful as they could have been in terms of content and measurement.

In addition, only one of the original Art UK team (Content Creator) was dedicated entirely to this project and not involved in other Art UK initiatives. This meant that capacity resources could be stretched at certain points. Although the project did generally run smoothly, handling communications with all the various collaborators and partners could be time-consuming and meant that the timeline for some activities slipped. There were also occasions when an activity was derailed due to external factors, for example when a partner contributor pulled out in the second phase of the Co-curation activity and it was too late to find a replacement.

The Steering Group played a critical role by helping to keep the project on track and offering valuable advice, insights and feedback.

Reflections on target setting

The original targets were extremely ambitious and as the project progressed it became clear that these targets were unrealistic within the timeframe. With no clear evidence of previous digital-only projects having measured audience diversification progress, it was difficult for Art UK to make an assessment of how easy or difficult these targets would be

to achieve. Learnings from this project can be used by Art UK and cultural organisations when considering this type of work in future.

The ABI project has brought a different sense of perspective to Art UK's target setting for the future. Targets that are now in the business plan for the next four years and that have been agreed as part of its ACE Strategic Funding package are as follows:

- Grow the 16-24 year olds percentage to 14% by March 2022. This target is above the UK population figure of 12%.
- Grow the BAME percentage to 10% by March 2022. Whilst this figure is still below the UK population figure, it reflects the learnings from the ABI project and is an increase on the 8% set for ABI.

The ABI project has also demonstrated the importance of considering other measures of success when setting targets, not just proportions of audience members who fulfil a characteristic. These could include, for example, numbers who engage in the offer, their depth of engagement, how they may share and encourage others to engage and whether they would return to Art UK in future. These will be considered by Art UK when planning the strategy for the next period.

8 Recommendations & next steps for Art UK

As a result of the ABI initiative, Art UK has learnt a great deal about the challenges inherent in trying to diversify an audience. For any organisation, trying to reach a new audience takes time, commitment, and a willingness to experiment. Even if successful, it is arguably after the initial work is done that the harder work begins, to maintain an ongoing relationship with the new audience.

Audience development planning

When planning future audience development work, Art UK may need to take a broader view. Using a traditional audience development model, we can see that this project falls into a ‘recruitment’ initiative i.e. attracting a *new* audience. Moving forward Art UK should also consider how they will retain audiences and how they will encourage audiences to engage more frequently and in different ways. It is recommended that audience diversity is included as part of an overall Art UK audience development plan.

In common with many organisations, Art UK has multiple audiences to serve and a number of objectives and targets around revenue generation. The audience development plan needs to be considered within this context, since trying to reach a new audience may involve an opportunity cost. A clear plan should help Art UK to prioritise which, with a relatively small team, will be vital.

Involve the audience

The ABI project has demonstrated how, when trying to reach a new audience, creative initiatives that involve the target audience in some way, either in the scoping phase (undertaking formative research, for example), or in the implementation, are more likely to be successful. During the project the Art UK team developed relationships with groups and individuals who were crucial in helping them to shape ideas, such as Museum Detox. These relationships should continue to be nurtured in order to ensure that Art UK develops content and activities based on insight rather than assumptions.

Embrace experimentation

Some of the activities that formed part of the ABI project were, by their nature, experimental. Inevitably, even with careful planning, some activities are more successful than others. However, even those that are less impactful can have value to the organisation as a learning exercise. Art UK should continue to test different approaches in

order to diversify (and engage) their audiences, but it is important to identify when and why something works and equally when it doesn't. This will help to ensure that future activities are refined based on previous experience. Ideally these learnings should be formally tracked in a shared document or resource and used as part of ongoing planning sessions.

Ongoing monitoring

A key part of the ABI project was the ongoing audience measurement in order to track if Art UK's audience profile was changing. It has been demonstrated how challenging this can be in a digital realm, where the profile metrics provided by platforms are limited and, when they are available, such as with age, they may not be comparable due to different approaches used for collection.

In reality, digital measurement requires a number of different tools and techniques, since no one tool can provide a rounded picture of audience type. In this project, regular pop-up surveys on the Art UK website provided useful audience data that couldn't be obtained in any other way. Art UK should continue to monitor and evaluate their audience profile to enable them to track the effectiveness of their activity. The data will become increasingly insightful over time as they will be able to benchmark current performance against past performance.

Art UK's future commitment to diversity

It is clear that the Art UK team fully embraced the project and worked hard to come up with creative, practical and innovative ways to reach new audiences. They are clearly aware of the commitment required in taking this project forward to ensure the shift in audience composition continues and more diverse audiences continue to engage with Art UK in the future. Plans have already begun to build on the ABI and continue working across its platforms to build diversity in audiences. There are a number of elements to the strategy.

- The ABI Steering Panel will continue to meet every quarter and Art UK is looking to recruit new members.
- Art UK will invest in the educational resources on the site and market these effectively.
- Bringing sculpture onto Art UK will provide a greater diversity of global content to present to audiences.

- Art UK is recruiting a Digital Marketing Manager who will help market content more effectively to younger and more diverse audiences.
- Art UK will continue to implement micro digital (and non-digital) initiatives and evaluate their success.
- Art UK will commit to a significant proportion of editorial content being created by or about minority audiences.
- Art UK will appoint an Equality, Diversity and Inclusion (EDI) Officer.
- An Art UK Trustee will have particular responsibility for EDI on the Board of Trustees.

At the end of 2020, a follow up report on the success of these measures will be published by The Audience Agency. This will build on the findings from the Audience Broadening Initiative and provide detailed feedback on four years of activity.

Appendix 1 – Our research toolbox

The following table contains details of the research approaches that were considered for this project. They could be applied to overall ongoing monitoring or individual activities as appropriate. The columns in the table are as follows:

- BAME possible - Indicates whether the tool can be applied to evaluating BAME users (this doesn't necessarily assume it will be in all applications).
- Youth possible - As above but for youth.
- Formative - Tool can be used to develop or choose between ideas and activities.
- Summative - Tool can be used to evaluate the impact of the activity.
- Notes - Information and explanation of the tools coverage or application.

The table content is current up to July 2018.

Tool	Metric	BAME possible	Youth possible	Quant.	Qual.	Formative	Summative	Notes
Art UK Google Analytics	Banded age of visitors to Artuk.org (18-24 relevant youth band)	No	Yes	Yes	No	No	Yes	Based on wider browsing habits algorithm. Can be applied to any time period or page if sufficient sample size.

	Number of users and sessions	Dep	Dep	Yes	No	No	Yes	Can show the volume of traffic to a specific part of Art UK. Ordinarily the age filter would be applied to these figures (see above) but in some cases analytics thresholds may not allow this. Can also be used as the base figure that additional metrics are applied to (e.g. if you know demographics from pop-up survey these could be applied to overall visit metrics to give projected numbers rather than percentages). Can also be applied to sub-pages with specific content to demonstrate impact (e.g. higher visits to educational pages would indicate more educational users).
	Additional metrics	Dep	Dep	Yes	No	No	Yes	Additional metrics, as appropriate, such as time on page, referral sources, engagement with video content. The selection of these will very much depend on the activities chosen.
Standard monitoring pop-up survey on Art UK	Purpose of visit, demographics and postcode (relevant age 16-17/ 17-18/ 19-24).	Yes	Yes	Yes	No	Yes	Yes	Five questions only, but links demographics to purpose. Approach is fixed to allow comparison. Ethnicity is full Census breakdown. Pop-ups need to be live for long periods to build sample. Should be used sparingly so not to over sample users.
Art UK audience panel	Circa 500 existing users of Art UK. Small youth/ BAME sample sizes.	Dep	Dep	No	Yes	Yes	No	General sample of users. Can be used to recruit small numbers of BAME and youth for qual research. Also, could use panel as networking opportunity where we request panel members to forward to 16-24 year olds. We can actively recruit to panel (e.g. using routed popup referral) but not likely to get quant numbers as new users will not have long term interest. Can be used for qual depth only.

One off surveys with non-user target user groups	Youth - Sample supplied through panel supplier (paid) or via groups such as Tate Collective	No	Yes	Yes	Dep	Yes	Yes	Finding non-user sample can be expensive so should be used sparingly or at points of specific need. Can be used to develop/choose between ideas or evaluate experience once implemented.
	BAME - Sample supplied through panel supplier	Yes	No	Yes	Dep	Yes	Yes	To access BAME quant samples we would need to use panel supplier. This is expensive and can only be used once or twice in project.
One off user feedback via embedded links or pop-ups	Specific questions asked in surveys embedded at key activity points (as opposed to standard monitoring survey) or through email collected at any point	Yes	Yes	Yes	Yes	No	Yes	These surveys request information at key points that relate to specific activities. Can be used to ask age and/or ethnicity as required. Will be sample based and can gather quant (if sufficient scale) or qual responses.
Sign up requests	Data collected as part of sign up to service or for access to content	Yes	Yes	Yes	No	No	Yes	This approach is most invasive but has very high capture rate. Activities need to be designed around the data collection. An example is show YouTube video and then sign up for access to further content.
Co-creation/consultation session with target groups	Attitudinal feedback	Yes	Yes	No	Yes	Yes	No	This is about developing ideas with the input of the target groups. It can vary from in depth co-creation to testing and refinement of ideas. It can be one off or about repeated involvement over time.
Facebook	Likes to the page	No	Yes	Yes	No	No	Yes	Facebook age ranges are as follows: 13-17, 18-24, 35-44, 44-54, 55-64, 65+.
	Reach of individual pieces of content / campaigns	Dep	Yes	Yes	No	No	Yes	Important due to Facebook's algorithm.

	Semantic analysis	Dep	No	Dep	Yes	No	Yes	Where appropriate we may wish to perform an analysis of comments to individual posts, videos or other activity (e.g. Facebook Live).
YouTube	Percentage views by age	No	Yes	Yes	No	No	Yes	This can be looked at over time and also in relation to specific videos in order to judge responses of different age groups. Age range is same as Facebook.
Twitter	Numbers of followers	No	No	Yes	No	No	Yes	Twitter does not provide any age data so aggregate numbers are our only available metric to measure general growth.
	Semantic analysis	No	No	No	Yes	No	Yes	Where appropriate we may wish to perform an analysis of tweets about or to the account.
Instagram	Age of followers	No	Yes	Yes	No	No	Yes	In order to get the analytics info, Art UK needed to convert the account to a business profile. Once this is done it will be possible to get age demographic data for people following the account from the point at which it is converted onwards.
Snapchat	Total unique views, Total story completions	No	No	Yes	No	No	Yes	Analytics on Snapchat are rudimentary and it is not possible to get any audience demographic data. However, we know that it is a platform used predominately by teens https://www.globalwebindex.net/blog/over-75-percent-of-teens-in-uk-on-snapchat
Pinterest	Top pins, Original pins	No	Dep	Yes	No	No	Yes	Basic use information can be accessed.
	Age of followers	No	Yes	Yes	No	No	Yes	Age profiling has been added to this tool in June 2018.

Appendix 2 - Barriers that prevent audiences from engaging

The Government Digital Inclusion Strategy²⁰ sets how the government and partners from the public, private and voluntary sectors can increase digital inclusion. Through their research and consultation, they identified four main kinds of challenges that people face when going online:

- Access - The ability to actually go online and connect to the internet.
- Skills - To be able to use the internet.
- Motivation - Knowing the reasons why using the internet is a good thing.
- Trust - A fear of security issues, or not knowing where to start to go online.

We used this approach as a framework to identify the barriers that BAME and young audiences may face going online and visiting arts and culture sites like Art UK.

Barriers for BAME audiences

Access and skills

- Language and interpretation can be alienating and intimidating.
- Cost is a barrier to people going online because of the price of the kit, installation, connection charge and ongoing network fees.
- Technical capabilities are only a concern for a minority and are mainly due to perceptions that ‘my internet speed or connection is not good enough ...’ or ‘my kit is not good enough’.
- Lack of clarity around illegal downloading and fear over its consequences inhibit behaviour with respect to downloading content or software.
- There is a broad expectation that online content will be free, but some willingness to pay for content perceived as high value and exclusive.

Motivation

- Art content is ‘not for people like me’.
- The content doesn’t relate to a person’s social and cultural heritage.
- Diverse audiences are not reflected in the collection.
- Means to create and broadcast have become democratised through digital media - audiences expect to ‘create’, ‘edit’ and ‘share’ artistic content.

²⁰ <https://www.gov.uk/government/publications/government-digital-inclusion-strategy/government-digital-inclusion-strategy>

- Research suggests that there is a perception that the online experience is ‘second best’ or a ‘back up’ to the live experience of seeing art.
- The online experience doesn’t create a sense of immersion, atmosphere or anticipation of a physical event.
- The main motivation for engaging in arts and culture is to be entertained, followed by to socialise with friends and family. This could be a barrier if you can’t share the experience with friends and family e.g. by sharing images, voting in polls.

Trust

In general, people feel they need credible assistance from trusted cultural brands such as the National Trust and British Museum to help them decide which experiences to look into. These trusted brands are particularly important for older audience members who tend to be concerned about online security.

- In addition, aggregator sites from trusted brands such as Guardian.co.uk, Time Out and View London play a key role.

Barriers for younger audiences

Access and skills

- Many cultural websites aimed at a general audience use language that is too sophisticated. This can be inaccessible to many younger people as they don’t relate to the words and traditional connotations.
- Some young people don’t feel like they have the right equipment or technology.
- There are very few arts and culture sites that are dedicated to children and young people although there are more available for teens.
- Users can often get lost in the sites and the service doesn’t allow users to find their way to the content they want, to understand it and play with it easily.

Motivation

- Art content is ‘not for the likes of me’.
- Young people want to take part with friends and access cultural activity through their own networks.
- Predictable practical barriers to engagement are found to be social (not engaging because their friends don’t) and physical (finding arts venues difficult to get to and in unfamiliar areas).
- Approaches that look to include younger audiences can often be based on an out-dated understanding of the needs and likes.

- Some children and young people like to feel included in the mainstream rather than feel ‘specially catered for’.
- They often want to have fun and play with content.
- Sites are often not current and popular reflecting contemporary interests and issues.

Trust

Young people gravitate towards familiar sites such as Facebook where they know they will find friends and fun, diverting to Google/Wikipedia when they want to find out about something. They spend the majority of their time online in two or three spaces.

- It’s less likely that they will take a more ‘touristic’ view of using the web to seek cultural offers (or art for art’s sake).

Appendix 3 – Questions used in pop-up survey

6 QUESTIONS ABOUT WHY YOU ARE USING ART UK TODAY

This short survey will help us understand who is coming to the site so we can improve Art UK for everyone. At the end you will have the opportunity to enter a prize draw to win one of two £100 high street vouchers.

Have you been to the Art UK website before?

- Yes / No / Not sure

How did you find Artuk.org today?

- Search engine (e.g. Google)
- Link from somewhere else on the Art UK website
- Link from another website
- Link from social media
- Other?

Why did you come to Art UK today? (Please tick all that apply)

- To find out specific information about an artist
- To find out specific information about a painting
- To find out about a specific topic or subject
- To read one of the stories
- To read one of the 'BBC links' articles
- To have a general look around the site
- To plan a visit to a gallery or collection
- To tag a painting
- To get involved in Art Detective
- To research your ancestors
- Other reason?

And in what capacity are you doing this? (Please tick all that apply)

- For personal interest or research
- Student - Secondary (up to 16)
- Student - Further Education (16+)
- Student - Higher Education (18+) 3
- Teacher / Tutor - Primary 2
- Teacher / Tutor - Secondary (up to 16)
- Teacher / Tutor - Higher Education (18+)
- Other academic reason
- Professional research - Art trade
- Professional research - Museum curatorial
- Professional research - Other
- Other reason?

We would like to understand the profile of people who come to Art UK. The following information is for research purposes only.

Which age group do you belong to?

- Under 16
- 16 - 17
- 18 - 19
- 20 - 24
- 25 - 29
- 30 - 34
- 35 - 39
- 40 - 44
- 45 - 49
- 50 - 54
- 55 - 59
- 60 - 64
- 65 - 69
- 70 - 74
- 75 - 79
- 80 or over

What is your ethnic group?

- White: British
- White: Irish
- White: Gypsy or Irish Traveller
- White: Other White background
- Mixed: White and Black Caribbean
- Mixed: White and Black African
- Mixed: White and Asian
- Mixed: Other Mixed / multiple ethnic background
- Asian or Asian British: Indian
- Asian or Asian British: Pakistani
- Asian or Asian British: Bangladeshi
- Asian or Asian British: Chinese
- Asian or Asian British: Other Asian background
- Black or Black British: African
- Black or Black British: Caribbean
- Black or Black British: Other Black / African / Caribbean background
- Arab
- Other - What other ethnicity?

Thank you for answering those six questions. We are also interested in where visitors to the site are from. In the space below, please give your full postcode or country of residence if you live overseas.

Would you like to enter a prize draw to win one of two £100 high street vouchers?

- Yes, I would like to enter the prize draw

- No, I would not like to enter the prize draw

Appendix 4 – Census age and ethnicity figures for UK

2011 census age figures

The table below shows the proportion of ‘usual UK residents’ that fall into detailed age categories.

Three columns are shown, firstly the breakdown of the whole population, secondly the breakdown of those who are just 16 or older and thirdly those that are 18 or older. The reason we have broken this down is to show the figures that would be used as a comparison for different tools. The pop-up survey, for example, only collects data for 16+ respondents, so we look at comparison population figures from the middle columns. Google Analytics only displays data for 18+ users, so for this a relevant comparison would be from the right.

The relevant totals are shown below the main table.

Age group	Whole population		16+ pop only (for survey)		18+ pop only (for Google Analytics)	
	Count	%	Count	%	Count	%
Age 0 - 4	3,913,953	6.2%				
Age 5 - 9	3,516,615	5.6%				
Age 10 - 14	3,669,326	5.8%				
Age 15	774,892	1.2%				
Age 16 - 17	1,568,941	2.5%	1,568,941	3.1%		
Age 18 - 19	1,652,619	2.6%	1,652,619	3.2%	1,652,619	3.3%
Age 20 - 24	4,297,198	6.8%	4,297,198	8.4%	4,297,198	8.6%
Age 25 - 29	4,306,340	6.8%	4,306,340	8.4%	4,306,340	8.7%
Age 30 - 34	4,125,449	6.5%	4,125,449	8.0%	4,125,449	8.3%
Age 35 - 39	4,194,477	6.6%	4,194,477	8.2%	4,194,477	8.4%
Age 40 - 44	4,625,635	7.3%	4,625,635	9.0%	4,625,635	9.3%
Age 45 - 49	4,643,100	7.3%	4,643,100	9.0%	4,643,100	9.3%
Age 50 - 54	4,094,454	6.5%	4,094,454	8.0%	4,094,454	8.2%
Age 55 - 59	3,614,078	5.7%	3,614,078	7.0%	3,614,078	7.3%
Age 60 - 64	3,807,974	6.0%	3,807,974	7.4%	3,807,974	7.7%
Age 65 - 69	3,017,480	4.8%	3,017,480	5.9%	3,017,480	6.1%
Age 70 - 74	2,462,745	3.9%	2,462,745	4.8%	2,462,745	5.0%
Age 75 - 79	2,006,019	3.2%	2,006,019	3.9%	2,006,019	4.0%
Age 80 - 84	1,498,896	2.4%	1,498,896	2.9%	1,498,896	3.0%
Age 85+	1,391,987	2.2%	1,391,987	2.7%	1,391,987	2.8%
Totals	63,182,178	100%	51,307,392	100%	49,738,451	100%
<hr/>						
Total 16-24						
=		11.9%		14.7%		N/A
<hr/>						
Total 18-24						
=		9.4%		N/A		12.0%

2011 census ethnicity figures

The ethnicity breakdown for UK 'usual residents' is shown below, with a total for the BAME category.

Ethnic group	United Kingdom	
	Count	%
White	55,073,552	87.2%
Mixed/multiple ethnic group	1,250,229	2.0%
Asian/Asian British	4,373,339	6.9%
Black/Black British	1,904,684	3.0%
Other	580,374	0.9%
Totals	63,182,178	100%

Total BAME = 12.8%

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