



Roundtable Report

"Psychographics and The Customer Experience"

**Conducted May 20-21, 2009
Hyde Park Art Center**

EXECUTIVE SUMMARY

Background

- ❖ **In early spring 2009, the Steering and Advisory Committees of the Arts Engagement Exchange (AEE) created a year-long theme to anchor its learning activities, entitled “Psychographics and the Customer Experience.”**
- ❖ **As a first-step in implementing the theme, roundtables were conducted among Wallace and Trust grantees to begin to uncover psychographic trends for exploration in subsequent learning opportunities (i.e., Open Forums, Learning Circles, Roundtables, etc.)**
- ❖ **The Psychographic Roundtables were hosted by the Hyde Park Art Center.**
 - Two sessions were held to accommodate the grantee availability and to keep each session relatively small in order to give participants adequate time to present and discuss their work.
 - Participants chose whichever session was most convenient for them.
 - Both sessions ran from 10:00 am – 1:30 pm.
- ❖ **Results from these initial roundtables are intended to be used to identify issues and topics for further exploration, throughout the year.**
- ❖ **The sessions were designed and facilitated by Deborah Johnson-Hall, AEE Roundtable Consultant.**

Roundtable Format

- ❖ **Grantees compiled two psychographic profile boards (collages), one for a Core audience segment; the other for a Target audience segment. Psychographics were to reflect audiences'**
 - Lifestage
 - Lifestyle
 - Activities/Behavior
 - Beliefs/values
- ❖ **Before attending the roundtable, they were asked to complete a brief survey online to provide additional information for each segment:**
 - a. Sources of information used to construct the boards
 - b. Five words/adjectives that describe each segment
 - c. Titles of magazines they might read
 - d. The zip codes where their target audience lives
- ❖ **During the session, each organization presented their Core and Target boards to the group with discussion for clarity and implications;**

Roundtable Format

- ❖ **After the board presentations, attendees were asked to participate in a pyramid-building exercise (modeled after Chip Conley's book, *Peak*) to categorize the psychographic needs of the Core and Target profiles:**
 - Expectations (*basic needs*)
 - Desires (*beyond the basics*)
 - Transformation (*creating evangelists*)
 - The Experience (*deliverables*)

Who Participated

- ❖ **Of the 12 Wallace and Trust grantee organizations responding to the invitation, 11 attended the roundtable. Participation represented 44% of the Wallace awardees, 37% of Trust grantees.**
 - A total of 16 people participated over the two days (May 20th – 5 ppl; May 21st – 12 ppl).
- ❖ **Only four organizations, all Trust grantees, participated on the first of the two days this roundtable was conducted. The remainder, a combination of Wallace and Trust grantees, attended on the next day.**
 - The smaller session allowed the most time for the boards to be presented and discussed.
 - There was more dialogue and active participation in the smaller session, which may have created more value for those attendees.
- ❖ **Several organizations had two members present.**
 - Participants from the same organization sometimes had different (not necessarily conflicting) interpretations, which generated even richer content and discussion.
 - Consensus-building around the profiles can lead to better strategies and more creative tactics.

Conclusions

- ❖ **The main components of the roundtable appeared to work together to give more dimension to the psychographic profiles and how they connect to the experience that arts organizations do or should deliver by the participants having to:**
 - Build the profile boards
 - Delineate additional profile information in a survey
 - Present and discuss the boards with peers
 - Participate in a hierarchy of needs exercise demonstrating how psychographic characteristics translate into audience needs and connect that with what audiences experience/should experience

- ❖ **Group discussion helped to amplify, clarify and enhance audience profile descriptions.**
 - Initially the profile boards presented focused on demographics and marketing tactics more than psychographics.
 - The Q&A and discussion from other participants generated more psychographic characteristics and illustrated how psychographics could lead to better audience-building strategies.
 - A good deal of the psychographic insights presented were anecdotal and not validated with research.

Conclusions

- ❖ **Lifestyle segments that some participants have already identified and use in their decision-making should be segmented even further.**
 - Labels like “Culture Vultures,” “World Citizen” may define relevant patterns of behavior but are too broad for the individual arts organization.
 - Including more activities, interests and behaviors that may not be assumed because of a lifestyle label will identify more ways for organizations to connect with more audience prospects.

- ❖ **The sharing of psychographic profiles can lead to exciting possibilities for collaboration between arts organizations, especially across genres.**
 - Participants often said that their target audience sounded a lot like some other organization’s core audience, and vice versa.
 - Several organizations said they had never partnered or collaborated before, but will now consider teaming up in the future (e.g., Newberry Library and Merit School of Music) based on a core-target connection revealed through psychographics.

Conclusions

- ❖ **The pre-roundtable online surveys allowed participants to be mindful of additional information to add to their profiles and offer AEE an opportunity retain and build on that data.**
 - This component was based on Chip Conley's technique of choosing five adjectives and one or two magazine titles to describe the profile of a particular customer target.

- ❖ **Participants relied mostly on their own organization's research to build the profiles, but admitted that some of it was dated or not useful for psychographic profiling.**
 - Some organizations are updating the past research referenced in the presentations as part of their grant projects and it should be available soon.
 - Some of the past research used, however, was admittedly not designed to provide the psychographic insights to build good, comprehensive profiles, indicating a need to include different types of questions in future research.
 - Other participants said that they could see from doing these exercises that they may have missed asking some questions or probing further to get insight that would have been valuable for their profiles.
 - However, some of the research utilized provided insight on psychographic shifts, that participants could now see, have occurred in their audiences (especially among the Core).

Implications

- ❖ **Organizations need to continue to expand the profiles they developed by enhancing their own research and leveraging the research of others.**
 - Identifying specific descriptors for their Core and Target audiences provides possible data points to link to or embellish with other research, including but not limited to:
 - Enhanced audience surveys (add some psychographic questions)
 - General audience/consumer studies (not just current or formal arts participants)
 - Focus groups
 - Arts industry research (e.g., “Cultural Engagement Index,” done by Wolf Brown <http://www.philaculture.org/sites/default/files/CEI%20Online%20Protocol%20Paper%20Final.pdf> or “American Life and Culture Survey,” a national study by Patricia Martin et al, soon to be released, etc.)
 - Public domain data (e.g., “Tapestry Segmentation,” at www.esri.com/tapestry) (All participating organizations are being sent a Tapestry Segmentation profile poster and CD as a gift for attending these roundtables.)
- ❖ **The higher value of doing the psychographic profiles should be as an on-going, team exercise for internal stakeholders.**
 - Because the roundtable discussions were so enlightening, getting other departments and decision-makers to participate in similar exercises internally should result in even stronger, more multi-dimensional profiles.
 - Ideally, each department within an organization would have the opportunity to add to or enhance the Core and Target profiles or create additional ones.

Implications

- ❖ **Profiles should be communicated in various ways (with the collages, charts, photos, etc.) and made accessible to everyone.**
 - Participants indicated that their marketing and communications departments would most likely use the profiles they developed.
 - However some agreed that sharing a clear and singular vision of their Core and Target segments from a psychographics perspective would be helpful across their stakeholders (e.g., education, boards of director, volunteers, etc.).
 - Departments or function areas could develop more ideas, strategies and tactics to better deliver on what Core and Target audiences need from their experience with them, especially to create/sustain the transforming experience that more deeply engages them.

"This is a great exercise. I'm going to have my department (education) do the same thing to look at other targets we're trying to identify."

Implications

- ❖ **Continuing to build on this approach will provide and reveal issues that could offer learning opportunities for organizations individually and community-wide, for example:**
 - How visits are transformed into relationship – how do “core audiences” happen?
 - How audiences overcome their arts barriers – how much of it is self-driven vs. engineered by the organizations/venues?
 - Making the venue a barrier-free zone (it’s not just physical).
 - Crafting psychographically-driven collaborations: one’s target is another’s core.
 - Future audience trends: what the psychographics of children, adolescents and teens tell us about arts engagement in the long-term and how to start preparing for it today.
 - What difference does “size” and the venue brand make and to whom: identifying audiences that prefer it small and under-the-radar.
- ❖ **The dynamics revealed here should be further measured and tracked community-wide to identify trend shifts and uncover emerging psychographic needs of arts audiences over time.**

SUMMARY OF RESULTS

What We Learned: Roundtables

- ❖ **Overall, the psychographic boards for both Core and Target audiences were initially based more on demographics and arts behavior than lifestyle and values.**
 - Relying too heavily on attributes like age, education, frequency of arts visits, etc. to the exclusion of peoples' attitudes, interests and values in daily life, reflects possible gaps in our data-gathering.
 - Group discussion helped to amplify, clarify and enhance the profile descriptions.
- ❖ **Participants admitted that some of the sources they used, especially audience surveys, etc., are not built to provide psychographic data.**

"I'm already realizing that some of the getting to know people on the softer side rather than on the harder, statistical side is really important to this."

- Even qualitative research (like focus groups) often puts the spotlight on information about the arts transaction, visit characteristics (e.g., alone or with someone else) and programming preferences than the psychographics of how audiences see their lives beyond just the arts decision.
- Some organizations said the information they might have used to reflect the psychographics of their audiences is in the reporting stage and was not available in time for the roundtable.

"If you had asked us to do this three weeks from now, we would have blown your socks off. The results of our study are being presented on June 1st."

What We Learned: Roundtables

❖ The following chart summarizes the profiles presented.

PROFILE BOARD DESCRIPTIONS

TYPES OF ARTS ORGANIZATIONS	CORE	TARGET
Architecture	<ul style="list-style-type: none">• Heavily tourist• Male• Chicago-centric• Entertains friends• Similar to Art Institute profile• Jazz enthusiasts, perhaps	<ul style="list-style-type: none">• Cultural Consumers• Architecture buffs• Male• Very knowledgeable• Younger• Have kids• Time-strapped• Less educated• Friends are not into it• Latino
Film Presenter (downtown)	<ul style="list-style-type: none">• 25-65• "I love movies" (cinephiles)• College, advanced degrees• Socially-conscious• Affluent• Male• Single• Some heavy visitors (more than once a week)• Theater is a "sacred place"• Very loyal• Like jazz• Frequent travelers (including international)• Curious about the world• More global thinkers	<ul style="list-style-type: none">• More diverse racially and culturally)• Younger (under 40)• Heavy users of mobile/social media• Tastes shift more to pop/rock• Frequent travelers (including international)• Curious about the world• More global thinkers• Movie lovers

Based on presentations by Wallace and Trust grantees at Psychographics Roundtable, 5/20 – 5/21/09.

AEE Psychographics and The Customer Experience Roundtable: Summary of Findings

TYPES OF ARTS ORGANIZATIONS	CORE	TARGET
Science Museum	<ul style="list-style-type: none"> • Tourist • Older kids (elementary-high school) • Rely on WOM, travel catalogs, website • Vacationers • College-educated • Middle class • Like to explore 	<ul style="list-style-type: none"> • Local (Chicago area) • Young families with small kids (through 8 years) • Parents and kids like to share experiences with each other
Contemporary Art Museum	<ul style="list-style-type: none"> • Female • Caucasian • Tourist (especially European/German) • Well-educated • Visits other art-focused events/activities • Subscribe to Art Forum magazine • Travel to art fairs (nationally/internationally) • Have with incomes over \$100K; half with incomes under \$25K • Actualizers (art professionals/students) • See MCA as a temple • Galleries essential to quality of life • Social Spacers (galleries are social outlet) • Sensualists/Culture Vultures (seek emotional, high sensory or intuitive experience) 	<ul style="list-style-type: none"> • "Almost Here's" • Interested in whatever is new (technology, store openings, etc.) • Fashion-conscious • Cultural Influencers/Leaders • Not easily intimidated • Open-minded • Likely to frequent underground activities, off the beaten path • Middle-class socio-economics • May not know or be comfortable with arts terminology • MCA is "a stop" when visiting North Mich • Locals

Based on presentations by Wallace and Trust grantees at Psychographics Roundtable, 5/20 – 5/21/09.

AEE Psychographics and The Customer Experience Roundtable: Summary of Findings

TYPES OF ARTS ORGANIZATIONS	CORE	TARGET
Library	<ul style="list-style-type: none"> • Scholars • Educators • Highly literate 	<ul style="list-style-type: none"> • Latinos • Like reading/learning • Teachers • Women • Families with young children (up to adolescent) • Interested in genealogy • See themselves as child's first teacher • Want to pass on history/knowledge to next generation
Live Theater	<ul style="list-style-type: none"> • Subscribers • Women (68/32) • Older • White • Homeowners • Culturally connected (also subscribe to other arts like Art Institute, Lyric Opera) • Active • Well-educated • Affluent 	<ul style="list-style-type: none"> • Younger (20-40) • Cultural Consumers • Educated • Racially/culturally diverse • Single/single-minded • Go out with friends • Active • Like to go out late at night • Renters • Social networkers (Facebook, Twitter, etc.) • Want to connect with the artists
Arts Center (south side)	<ul style="list-style-type: none"> • Young • Fun-seekers • Have kids • Well-educated • Like art • Don't see themselves as artists • Rely on WOM • Culturally and racially diverse • College student • Predominantly south side (60/40) 	<ul style="list-style-type: none"> • Urban Explorer • Willing to go out of way for new experience • Want to try something new • Like exploring underground • Maybe have never hung out on south side • Like to do something unique for celebrations • Young • College students • Use social media

Based on presentations by Wallace and Trust grantees at Psychographics Roundtable, 5/20 – 5/21/09.

AEE Psychographics and The Customer Experience Roundtable: Summary of Findings

TYPES OF ARTS ORGANIZATIONS	CORE	TARGET
Dance Presenter	<ul style="list-style-type: none"> • White • More racially diverse based on identity of performers • Seek quality aesthetics • Educated • Affluent • Students • Artists • Professional • Interested in contemporary dance • Willing to be challenged (somewhat) • I want to see <i>my</i> people on stage 	<ul style="list-style-type: none"> • Predominantly African-American (Latino and Asian segments as well) • World Citizen • Stays connected with technology (podcasts, websites, etc) • Influencers/Decision leaders • Education is important • Reads ethnic press • Interested in hearing from the artists/producers of the programming • Like to see collaborations • I want to see great dance from around the world (experience the world through dance)
Film Presenter (north side)	<ul style="list-style-type: none"> • Well educated • Readers • Politically-minded • Members for more than 10 years • Specialty shoppers • Niche brands • Read NY Times • Older • Men • Travel • Internationally-minded • Collectors • May be grandparents now 	<ul style="list-style-type: none"> • Younger (30's-40's) • Specialty/boutique shoppers for kids • Young families • "Wired" • Trendsetters • Like-minded (re: Core) • Interested in the arts and film • Urban

Based on presentations by Wallace and Trust grantees at Psychographics Roundtable, 5/20 – 5/21/09.

AEE Psychographics and The Customer Experience Roundtable: Summary of Findings

TYPES OF ARTS ORGANIZATIONS	CORE	TARGET
Arts Center (far south)	<ul style="list-style-type: none"> • Family-focused • Kid-focused • Feel education is important • Embraces "Circle of Life" mentality • Travels, but closer to home (not exotic) • Sports lovers (fans and players) • Grandparents • Don't eat out much • Homeowners • Love their neighborhood 	<ul style="list-style-type: none"> • Young (teens through 20-somethings) • Fashion-conscious • Super-wired • Sports enthusiasts (fans/players) • "Bright-lights-big-city" appeal but don't go downtown much • Heavy alcoholic drinkers • Move away from neighborhood and boomerang back to raise families • Parents/grandparents still live in neighborhood
Music School	<ul style="list-style-type: none"> • Three distinct segments: <ul style="list-style-type: none"> ▪ Students (Birth-18 years; Rely on financial aid; Musically talented; Aspire to perform professionally) ▪ Parents (Single Moms; Multiple kids; Under stress; Will fight to keep kids in learning/nurturing environment) ▪ Public Educators (CPS; Customers who buy music training services for school; Old-school communicators) 	<ul style="list-style-type: none"> • Same as core segments • Latinos • Place is important • Challenged households in challenged communities • Lower socioeconomic profile • May get support from social service organizations

Based on presentations by Wallace and Trust grantees at Psychographics Roundtable, 5/20 – 5/21/09.

What We Learned: Roundtables

- ❖ **Interestingly, there were areas of commonality *between* Core or Target profiles of some organizations, leading to discussions of possible collaborations.**

"Your core sounds a lot like our target!"

"We've never done anything with (them). Maybe we should talk more about that."

- ❖ **Several groups expressed an understanding that their audiences are multi-dimensional and changing – not just demographically, but also in the ways they view and interact with the world.**

"Our Core used to like jazz (four years ago). Now it's shifting to pop and rock."

"Cal and Regina Fox (65 years old) have shown us that we can't stereotype. They act and respond more like our target audience than our core. You wouldn't think that by looking at them."

- ❖ **Psychographic shifts impact not just where audiences go, but *how* they engage.**

"It used to be that it was the art critic's review that drove response to attend. Now it's websites like cinephilemagazine.com."

"One of our members did a Tweet Up here. They organized it themselves. It was a small turnout, only about 12 people or so at the most, but six or seven of them had never been here before."

What We Learned: Roundtables

- ❖ **Participants realized that there is still a need to articulate what audiences *want* from the arts experience, as well as from their individual organizations.**

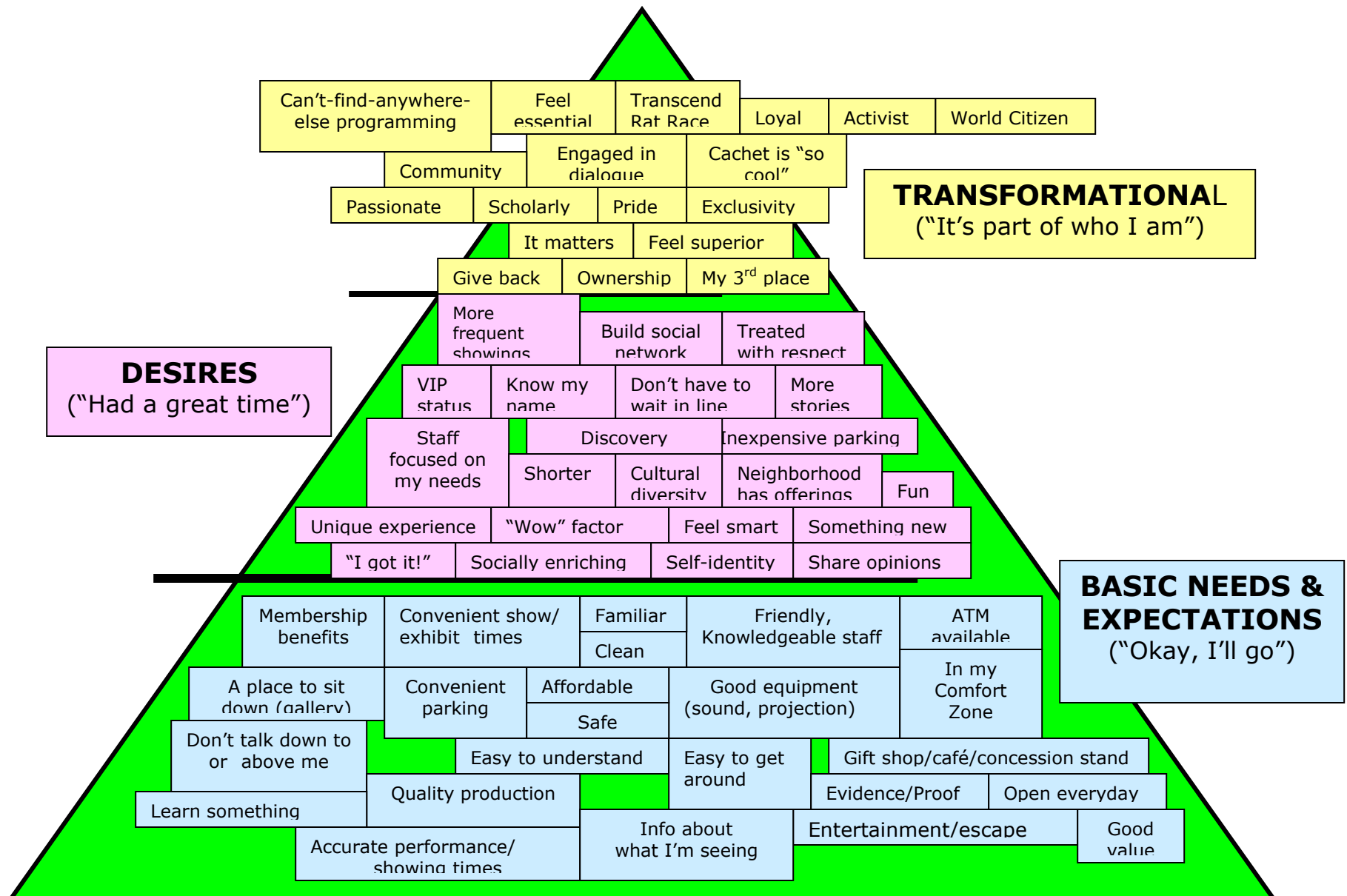
*"We need to know what motivates a **relationship** with a cultural institution instead of (just) a **visit** to a cultural institution."*

"We're still not sure what turns a visitor into a member."

- ❖ **The "hierarchy of needs" exercise allowed participants to then visualize their Core and Target profiles in terms of these segments' expectations at various levels of engagement.**

- A goal of this exercise is to identify and understand the traits that typify specific segments in terms of what they seek or expect from their arts experience.
- But the end-game is to provide an experience with the power to transform and more deeply engage Core audiences. Evangelists, those loyalists who have overcome their barriers, recruit others to share their experience and embrace your organization as an essential part of their lives, are only created by being accessible to peoples' higher needs.
- The pyramid (following page) is based on the results from this exercise and represents the perceptions of the participants.

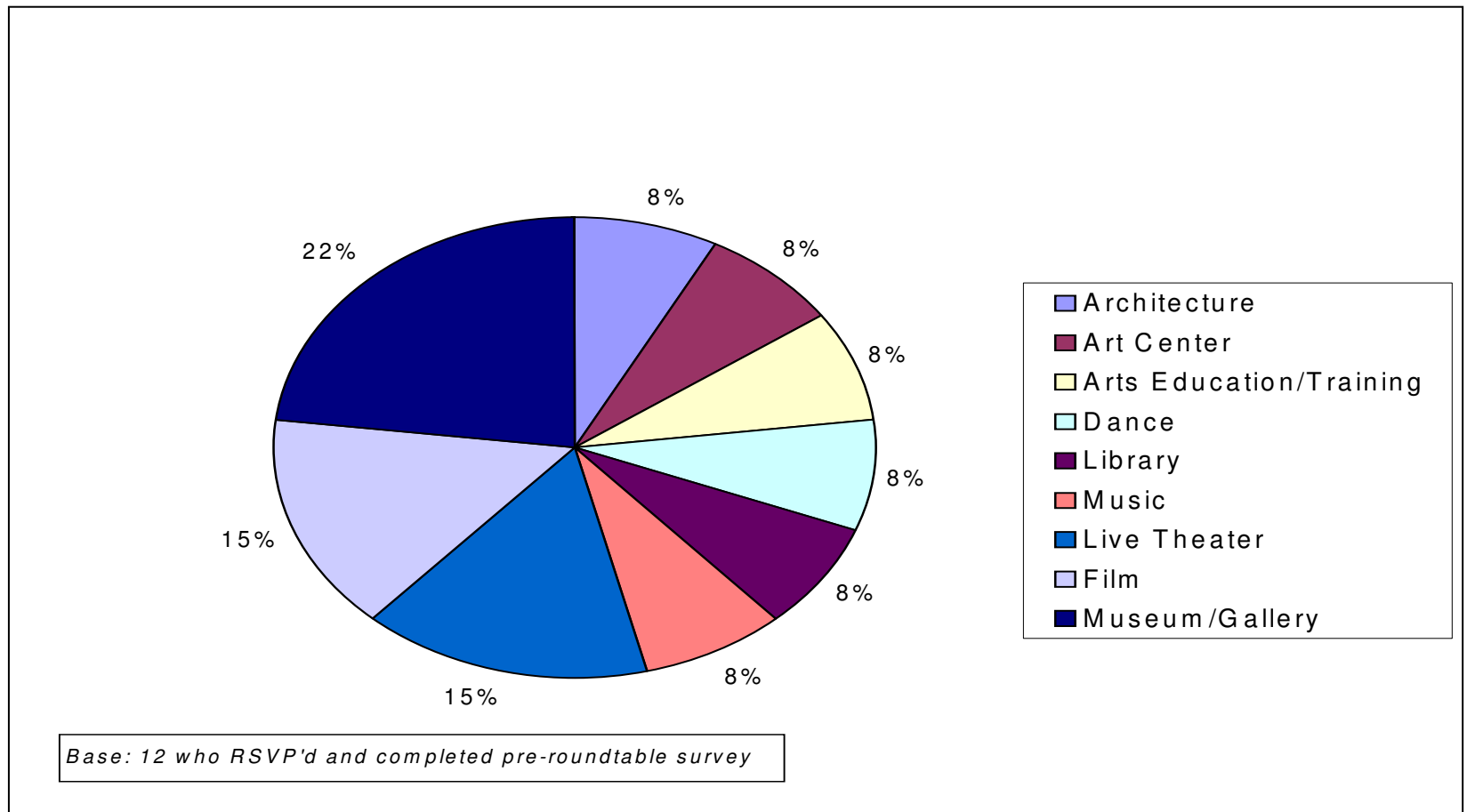
AEE Psychographics and The Customer Experience Roundtable: Summary of Findings



ARTS AUDIENCE HIERARCHY OF NEEDS PYRAMID

What We Learned: Surveys

- ❖ **The organizations responding to the surveys (as the roundtable itself) represented a diversity of genres.**
 - Twelve (12) of the 16 people who participated in the roundtable (representing 10 of the 11 organizations attending) completed a survey.



What We Learned: Surveys

- ❖ **The online surveys conducted among participants who RSVP'd, provide more insight with which to enhance the Core and Target profiles.**
- ❖ **The five (5) words or adjectives respondents were asked to provide for their Core and Target audiences were consistent with the profiles they presented, except in a few cases.**
 - In a couple of cases, the organization did not provide all five adjectives for their Target.
 - Several organizations did not provide either Core or Target adjectives.
 - In some cases, the profiles presented at the sessions went much deeper than the adjectives chosen imply. These groups may want to revise their adjectives accordingly.
- ❖ **The following chart illustrates the five adjectives participants felt described their Core and Target audiences *before* they presented the profile boards.**

THE FIVE WORDS THAT DESCRIBE MY . . .

TYPES OF ARTS ORGANIZATIONS	CORE	TARGET
Architecture	Culturally curious Chicago-centric Informed Female Active	Active Educated Curious Male Chicago-centric
Film Presenter (downtown)	<div> <u>Colleague #1</u> Educated Urban Cinephile Open-minded Cultural connoisseurs </div> <div> <u>Colleague #2</u> Loyal Inquisitive Passionate Educated Economically savvy </div>	<div> <u>Colleague #1</u> Diverse Urban Cultural connoisseurs Influencers Educated </div> <div> <u>Colleague #2</u> Tech-savvy Spontaneous Hip Energetic On-the-move </div>
Science Museum	College - Educated Middle Class Tourist Family with older kids Seeking to explore	Family with young children Socio-economically diverse Racially diverse
Contemporary Art Museum	Highly educated Art curious Tourist Young (under 35) Culture-Vulture	Cultural influencer Almost Here's Chicagoan
Library	Educated Serious reader Middle-aged Female Inquisitive	Educated Serious Readers Travelers Inquisitive English speaking

Based on responses to pre-roundtable online survey. There were multiple respondents for some organizations. Shaded cells indicate no responses submitted.

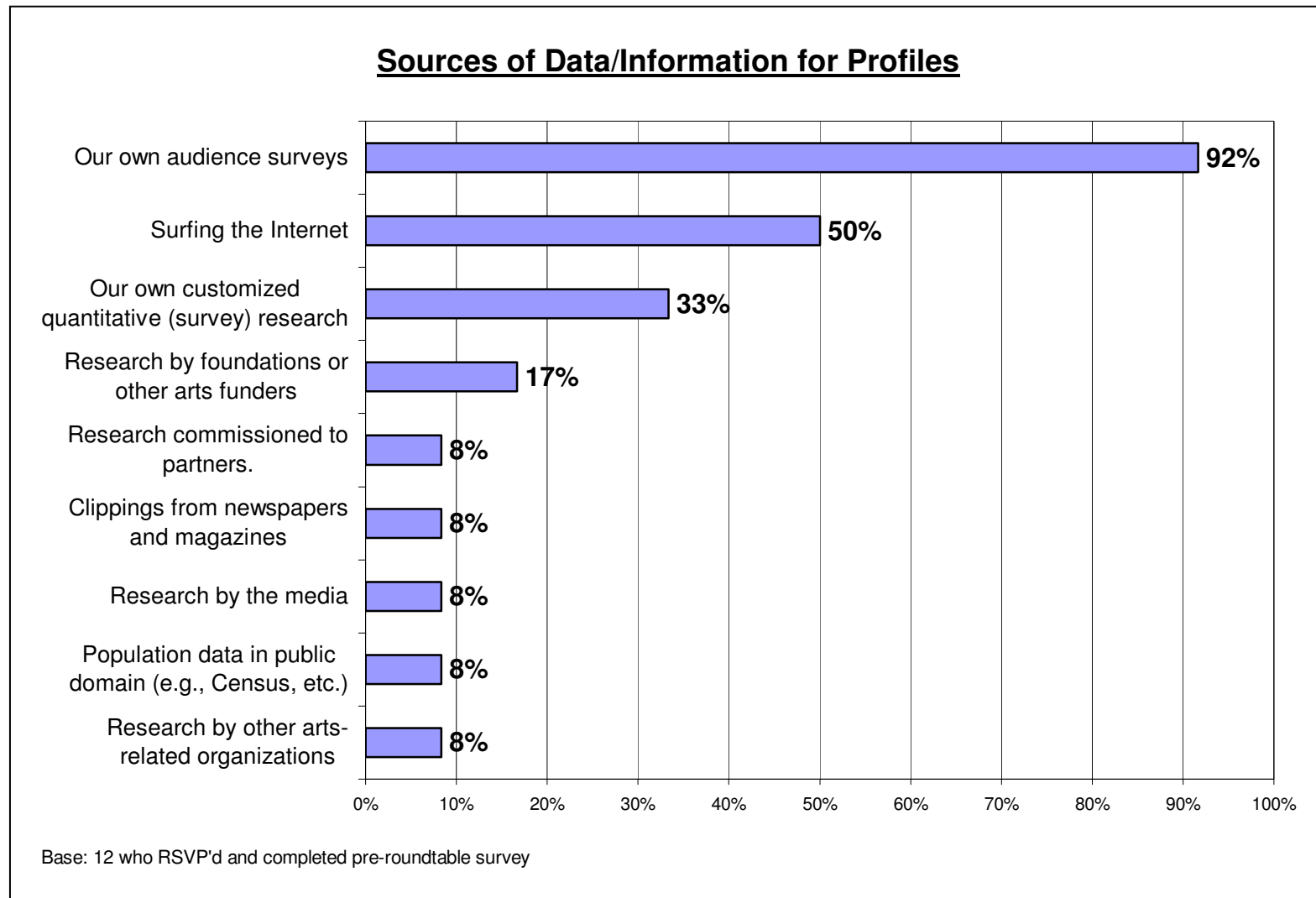
AEE Psychographics and The Customer Experience Roundtable: Summary of Findings

TYPES OF ARTS ORGANIZATIONS	CORE	TARGET
Live Theater	Elderly Educated Affluent Cultured Vocal	Young Professional Social Culturally active Adventurous
Community Arts Center (south side)	Creative Explorative Artistic Urban Young	
Dance Presenter	Educated Diverse Professional Student Loyal	Diverse Educated Professional Student Adventurous
Film Presenter (North side)		
Community Arts Center (far south)		
Music School		

Based on responses to pre-roundtable online survey. There were multiple respondents for some organizations. Shaded cells indicate no responses submitted.

What We Learned: Surveys

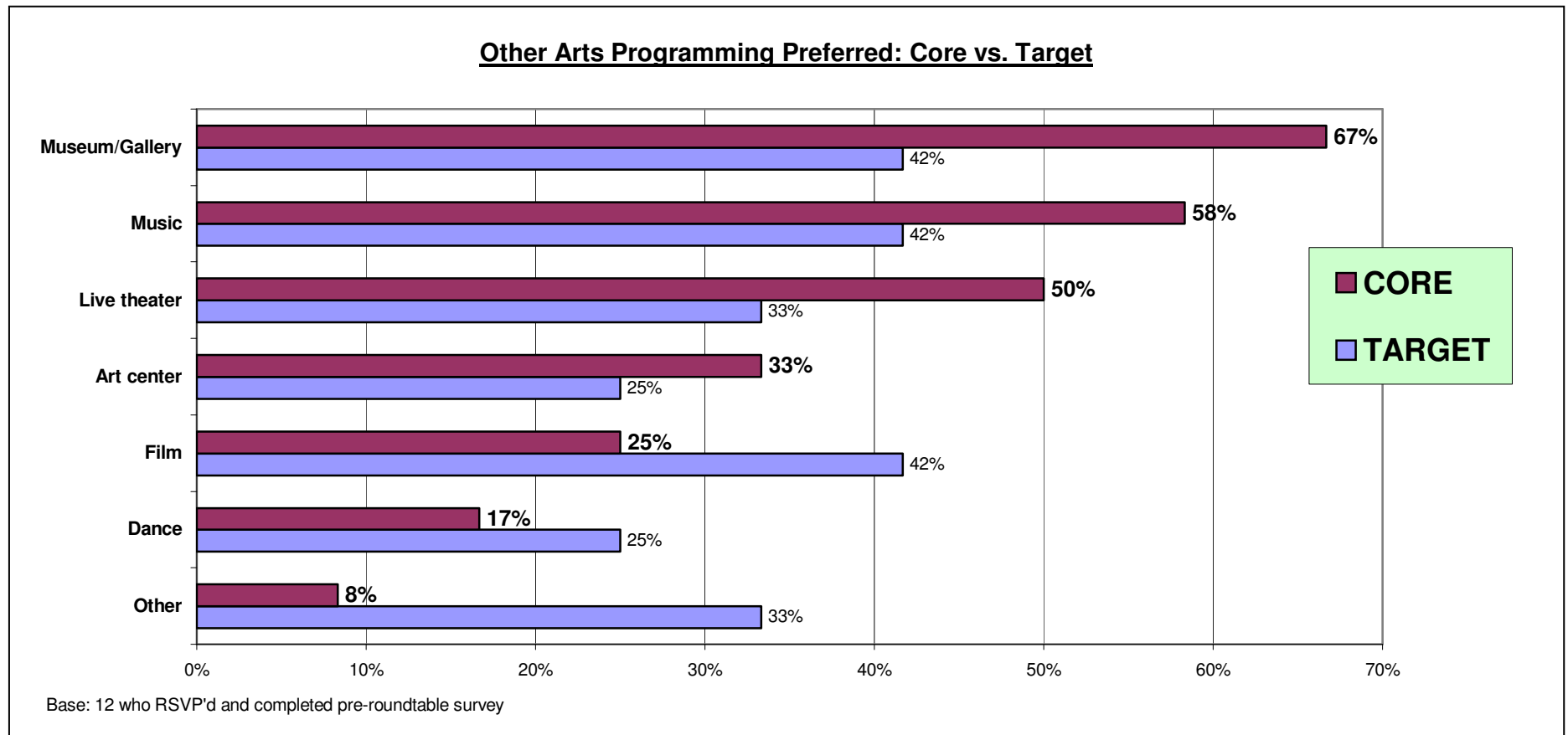
- ❖ **The survey also identified the sources of the data that participants were using to build their profile boards, as follows:**



What We Learned: Surveys

❖ **The other arts programming and venues that participants felt their Core and Target audiences are also patronizing, indicates differences in preferences between the two segments.**

- Target audiences' interests might be seen as less traditional or formal (e.g., more in "other" category) and more fragmented (i.e., no genre received 50% or more for Target) compared to Core audiences.



What We Learned: Surveys

- ❖ **Participants largely felt that other departments/decision-makers within their organizations would make use of the Core and Target profiles developed.**
 - Not surprisingly, “marketing” and “communications/media” were considered the most likely to use the profiles.

DEPARTMENTS/ROLES	Mean Rating	Top 2-Box Rating*
Marketing	4.17	83%
Communications/Media	4.08	84%
CEO/President/Exec. Dir.	3.83	75%
Development	3.50	58%
Artistic Programming	3.33	75%
Education	3.08	50%
Box Office	2.67	50%
Board of Directors	2.25	50%
Sales/Group Sales	2.17	33%

** Top 2-box ratings include “very likely” and “somewhat likely” to use the profiles.*