

## Anytown Museum

# Audience Spectrum report

June 2022

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## About this report

The analysis in this report is based on postcodes of visitors to Anytown Museum during 2021-22. The report describes the number of visitors who belong to each Audience Spectrum segment.

The analysis has been carried out by the Research Team at The Audience Agency. For more information on this report please contact [research@theaudienceagency.org](mailto:research@theaudienceagency.org) or call 0207 367 4625.

### Notes on your data

The data contains 1,036 postcodes, 1,019 of which are valid<sup>1</sup> and were used in this analysis. Of these, 985 were matched to an Audience Spectrum segment.

### How to read the table

The tables show the size of each group, type or segment within your data and compares this to the size of that group, type or segment within the population of your chosen area (referred to in this report as the base area). The index figures show whether each is over- or under-represented in the visitor profile compared to the base population - i.e. whether there are certain segments/groups/types who are found in larger or smaller proportions amongst your visitors than in the wider population.

An index of 100 occurs where the proportion of a group in your visitor profile exactly matches the size of that group within the base population.

An index over 100 indicates this group is over-represented in your visitor profile compared to the population of the base area. Indexes of 110 or over are highlighted, with the index being coloured **red**.

An index of less than 100 indicates this group is under-represented in your visitor profile compared to the population. Indexes of 90 or under are highlighted, with the index being coloured **blue**.

### Audience Spectrum

Audience Spectrum is a powerful arts, culture and heritage-specific geodemographic profiling tool developed by The Audience Agency. Audience Spectrum describes the British population in

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<sup>1</sup> Valid postcodes are those which can be matched to an existing UK residential address.

terms of their attendance, participation and engagement in the arts, culture and heritage, as well as behaviours, attitudes and preferences at arts, museums and heritage organisations.

It has been built to meet the needs of small and large scale, ticketed and non-ticketed organisations from across the cultural sector, and is an update to and replacement of the Arts Audiences: Insight segmentation system.

The British adult population is broken into 10 categories based on their attendance at, and participation and engagement with, the arts, culture and heritage.

Each of these ten segments are also split into two subsegments which share the same broad characteristics as their parent segment but differ in distinctive ways, for example likely demographics, motivations, or artforms of most interest.

More widely, the segments can be grouped into 3 categories - high engagement, medium engagement and lower engagement.

To find out more and to view the pen portraits for each segment visit:

[www.theaudienceagency.org/audience-spectrum](http://www.theaudienceagency.org/audience-spectrum)

### Mapping and location analysis

The maps in this report show the location of your visitors, based on your data. It should be noted that the postcodes used to create these maps usually reflect where each visitor lives, not necessarily where the person has travelled from that day (for example they may have commuted from a location closer to the venue, or been visiting whilst on holiday).

On **pinpoint maps**, each visitor is plotted on the map. This is mapped at postcode level - it is worth noting that a postcode, on average, covers approximately 15 households, and if multiple visitors share a postcode they will only appear as one dot on the map. A pinpoint map is useful for getting an idea of the scale and general distribution of your visitors, especially where the dataset being mapped is relatively small.

## Overall Findings

### Audience Spectrum profile

The three most prominent Audience Spectrum segments in your visitor profile are **Dormitory Dependables**, **Metroculturals** and **Commuterland Culturebuffs**. 46% of all visitors in 2021-22 belong to one of these three segments.

- **Dormitory Dependables:** Suburbanites and small towners interested in heritage activities and mainstream arts
- **Metroculturals:** Prosperous, liberal urbanites, interested in a very wide cultural spectrum
- **Commuterland Culturebuffs:** Affluent, professional and suburbanite keen consumers of traditional culture

The most over-represented segments amongst your visitors are Metroculturals (three times more prominent in your visitor profile, compared to the adult population profile of England) and Commuterland Culturebuffs (with 14% of visitors belonging to this profile, compared to 11% of adults living in England).

The most under-represented segments amongst your visitors are Up Our Street (making up 5% of your visitors, compared to 9% of adults living in England) and Frontline Families (8% compared to 12%).

The three most prominent subsegments in your visitor profile are **Dormitory Dependables D2**, **Metroculturals M2** and **Dormitory Dependables D1**. A quarter (25%) of visitors in 2021-22 belong to one of these three subsegments.

- **Dormitory Dependables D2:** Prosperous families, living in the commuterbelt of major urban centres
- **Metroculturals M2:** Younger, mobile and emerging metropolitan professionals
- **Dormitory Dependables D1:** Wealthy empty-nesters with comfortable lifestyles in more rural areas

The most over-represented subsegments amongst your visitors are Metroculturals M2 (three times as prominent in your visitor profile as amongst the English adult population) and Metroculturals M1 (making up 6% of your visitors, compared to 2% of the population).

The most under-represented segments amongst your visitors are Up Our Street U2 (with 3% of visitors belonging to this subsegment, compared to 7% of the population) and Home & Heritage H1 (3% vs 6%).

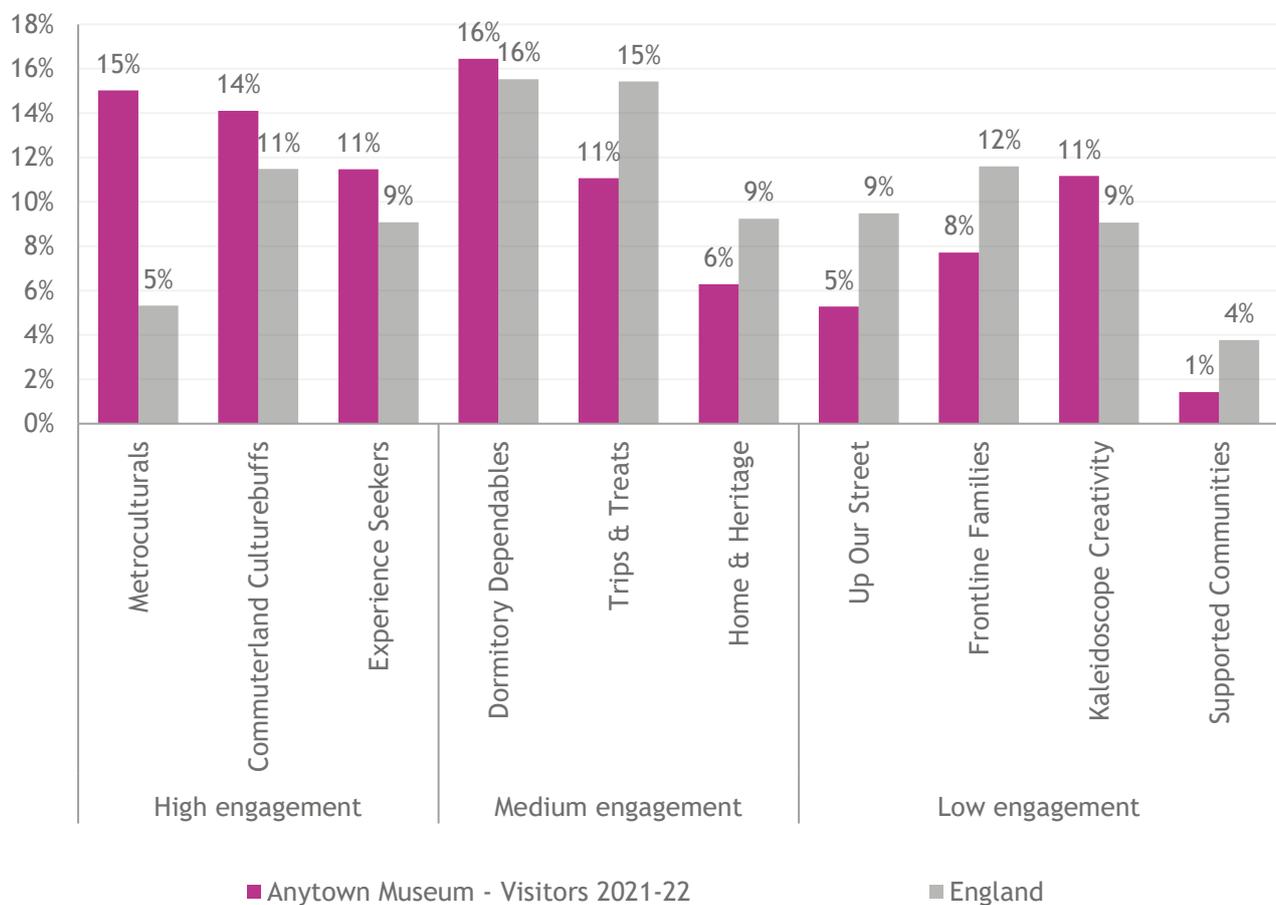
### Distribution of your visitors

As shown in the maps, visitors in 2021-22 are predominantly from in and around London, where the museum is based, with notable concentrations also found elsewhere in the South East and South West, as well as in the North West. However, as can be seen on the wider pinpoint map, visitors were found across England, as well as a small number from southern Scotland.

# Audience Spectrum

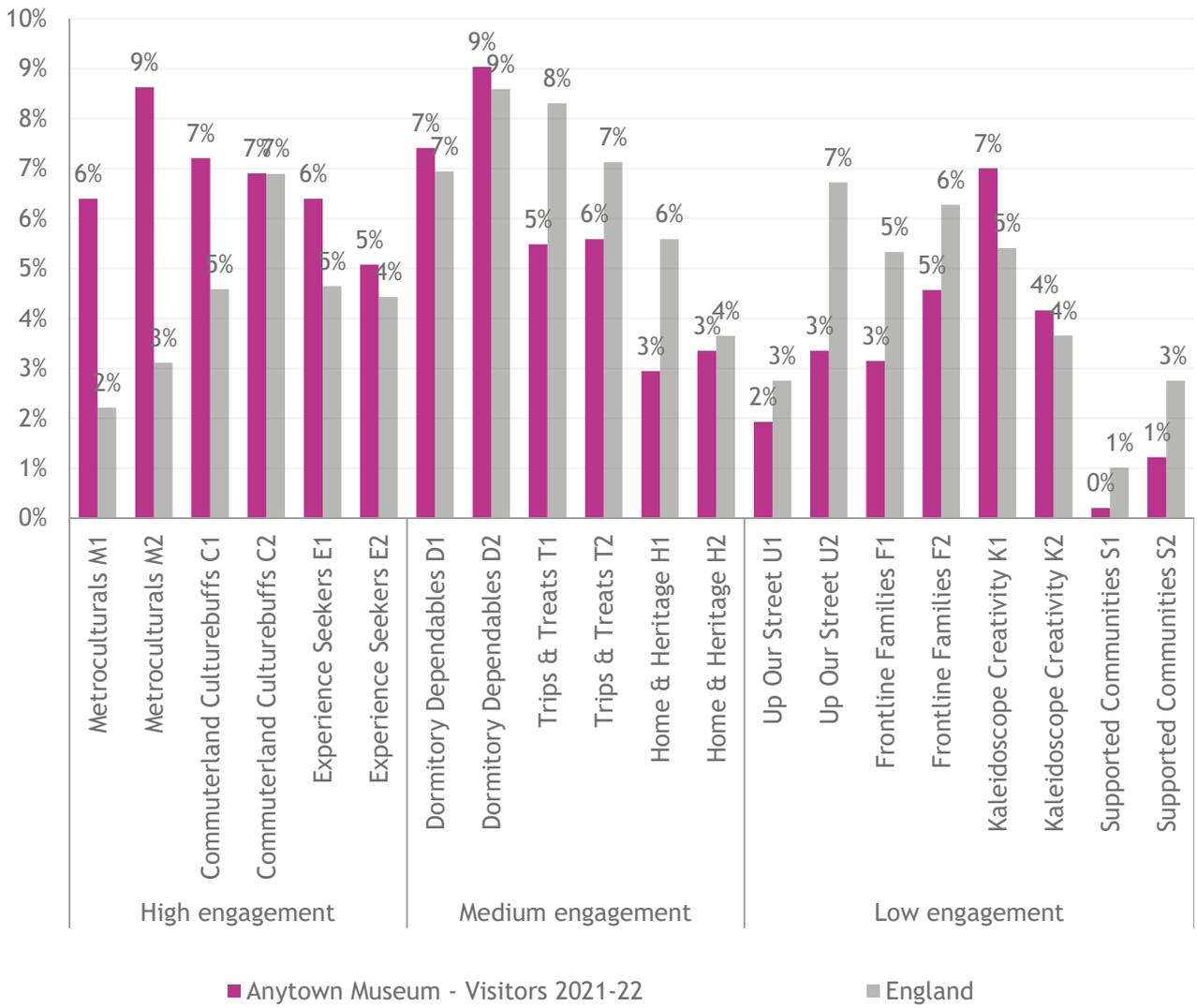
## Audience Spectrum segment profile

Segment name	Anytown Museum - Visitors 2021-22		England population (adults 15+)	Index
	Count	%		
Metroculturals	148	15%	5%	282
Commuterland Culturebuffs	139	14%	11%	123
Experience Seekers	113	11%	9%	126
Dormitory Dependables	162	16%	16%	106
Trips & Treats	109	11%	15%	72
Home & Heritage	62	6%	9%	68
Up Our Street	52	5%	9%	56
Frontline Families	76	8%	12%	67
Kaleidoscope Creativity	110	11%	9%	123
Supported Communities	14	1%	4%	38
<i>Unclassified</i>	-	-	-	
<b>Base</b>	<b>985</b>		<b>46,454,211</b>	



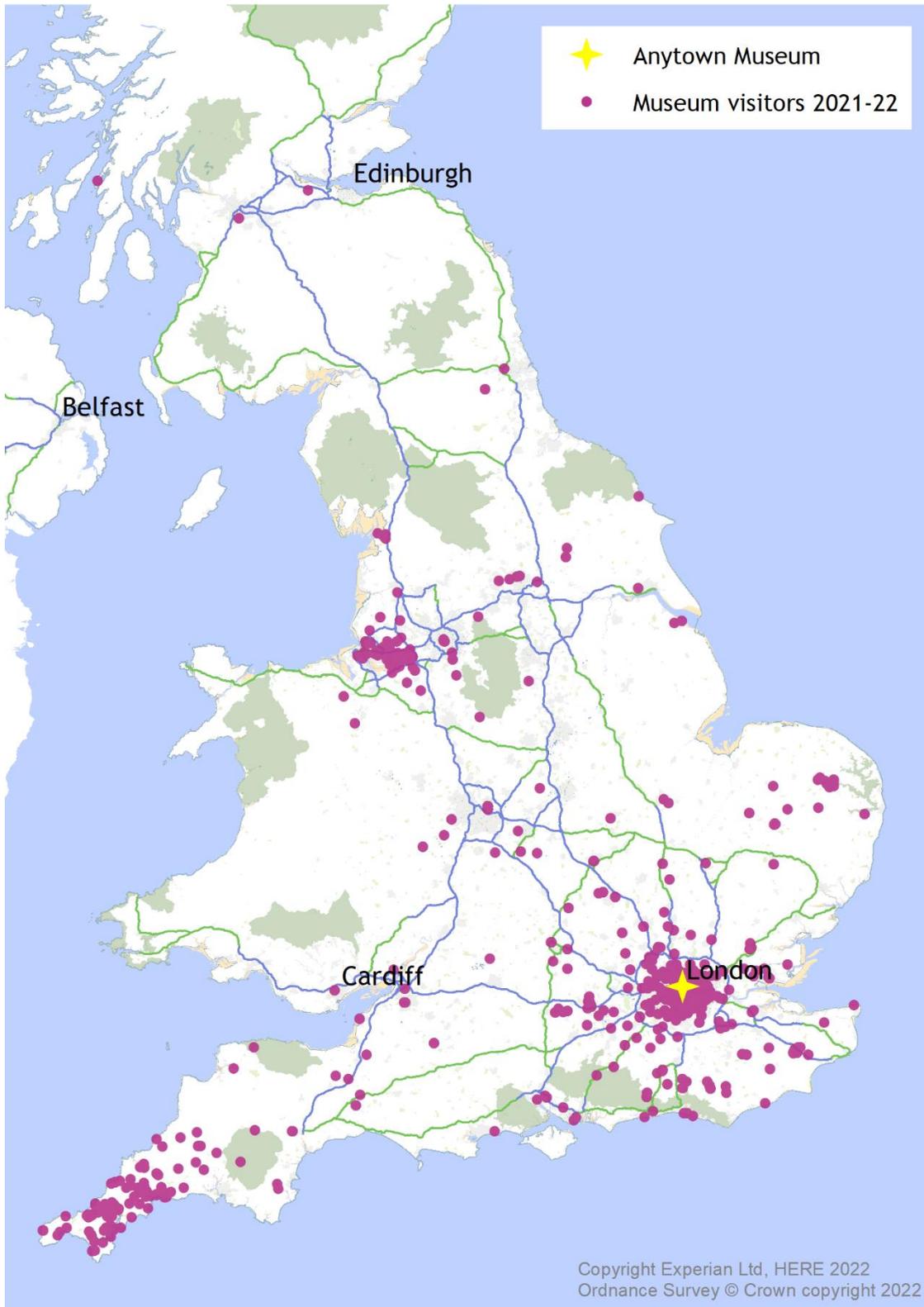
## Audience Spectrum subsegment profile

Subsegment name	Anytown Museum - Visitors 2021-22		England population (adults 15+)	Index
	Count	%		
Metroculturals M1	63	6%	2%	289
Metroculturals M2	85	9%	3%	277
Commuterland Culturebuffs C1	71	7%	5%	157
Commuterland Culturebuffs C2	68	7%	7%	100
Experience Seekers E1	63	6%	5%	138
Experience Seekers E2	50	5%	4%	115
Dormitory Dependables D1	73	7%	7%	107
Dormitory Dependables D2	89	9%	9%	105
Trips & Treats T1	54	5%	8%	66
Trips & Treats T2	55	6%	7%	78
Home & Heritage H1	29	3%	6%	53
Home & Heritage H2	33	3%	4%	92
Up Our Street U1	19	2%	3%	70
Up Our Street U2	33	3%	7%	50
Frontline Families F1	31	3%	5%	59
Frontline Families F2	45	5%	6%	73
Kaleidoscope Creativity K1	69	7%	5%	130
Kaleidoscope Creativity K2	41	4%	4%	114
Supported Communities S1	2	0%	1%	20
Supported Communities S2	12	1%	3%	44
<i>Unclassified</i>	-	-	-	
<b>Base</b>	<b>985</b>		<b>46,453,827</b>	



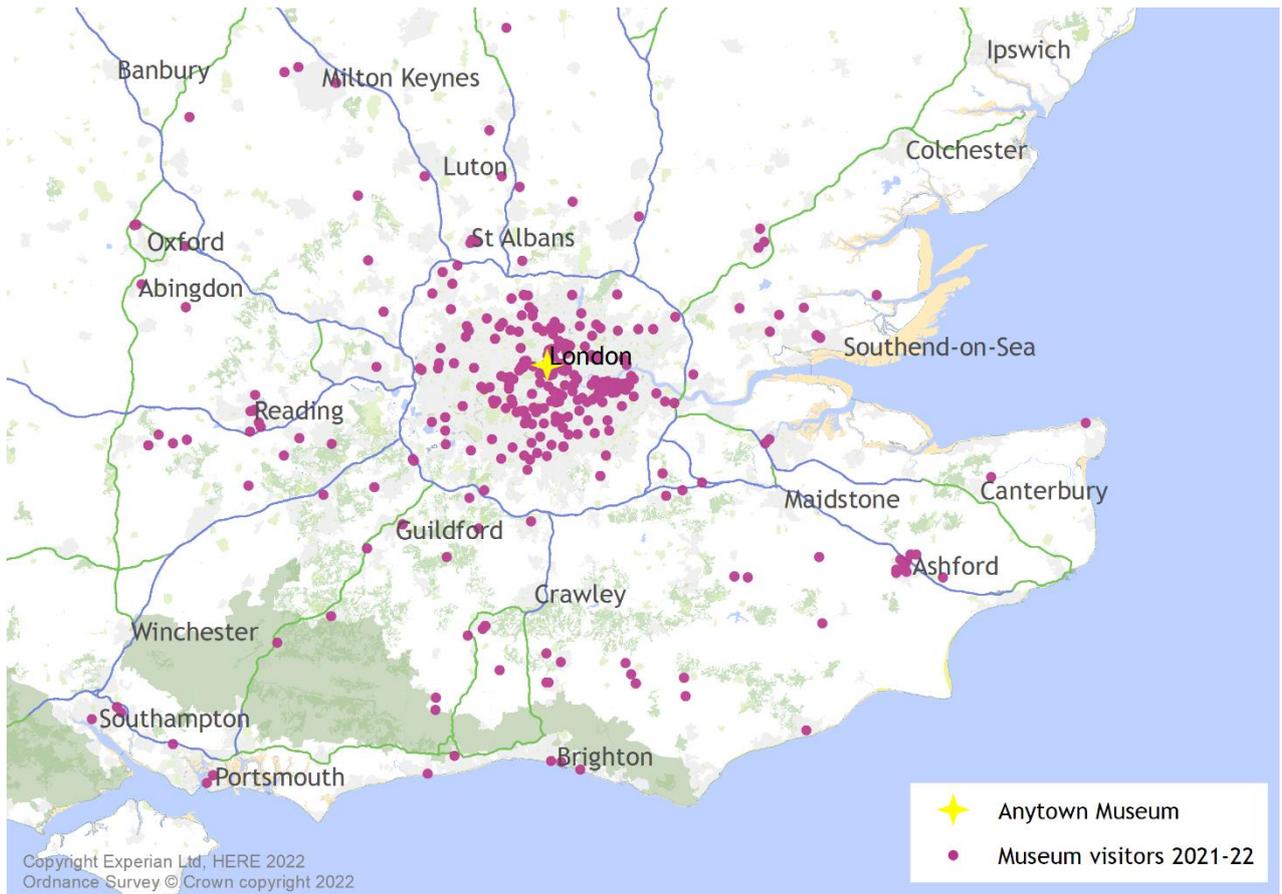
# Mapping

## Pinpoint map - Full extent



Base: 1,019 records with matched UK postcodes

**Pinpoint map - London and South East zoom**



Base: 1,019 records with matched UK postcodes

# Appendices

## i. Audience Spectrum segment descriptions

### Metroculturals

*Prosperous, liberal urbanites, interested in a very wide cultural spectrum.*

Metroculturals choose a city lifestyle for the broad cultural opportunity it affords. They are therefore interested in a very wide spectrum of activity, but many tend towards their own preferred artform or style. Although active museum attenders, more engage with the arts and many on a weekly basis. Working in demanding but rewarding professions, they are highly educated and have a wide variety of other interests from food and travel to current affairs and architecture.

#### Key Statistics

Activity Level:	High Cultural Engagement
Spectrum Ranking:	1/10
Audience Finder Benchmark:	10% of Active Audiences
Population Prevalence:	5% of UK Population

#### Core Characteristics

**Profiles** | An active, educated, prosperous, ethnically diverse and liberal-minded group who choose the urban lifestyle specifically for the broad range of cultural opportunities it offers.

**Attitudes** | Time is more important than money for this busy, cultured and creative group, who are happy to pay for premium experiences and support the arts as a worthy cause.

**Sectors** | Though primarily Performing Arts leaning, this group is also drawn to Museums, Heritage sites and Festivals and is the most open to new and innovative creative work.

**Places** | This group is overwhelmingly located in prosperous city centres, especially London, and engages with the concept of 'community' on a societal, rather than local, level.

**Digital** | As early adopters, this group is confident with both in-situ digital art and engaging with arts online, and are likely to have done so even more during the pandemic years.

**Communications** | This trend-setting group likes to feel on the cutting edge of culture and responds best to well-targeted e-comms that acknowledge their broad and refined tastes.

## *Metroculturals M1 subsegment*

*Older, established and high-spending professional elites.*

**Profiles and Places** | Older Metrocultural professionals whose success allows a comfortable lifestyle. Living in desirable houses in central and sought-after areas in large cities, especially London.

**Attitudes and Sectors** | These audiences have wide ranging cultural interests, including those which require higher levels of financial and cultural capital (e.g. 'top ticket' events and museums). They also invest in taking their children to a broad variety of cultural events and activities, where relevant. M1s among the most likely to say 'this artform is an important part of who I am' or that they are attending 'to be intellectually stimulated'.

**Digital and Comms** | Highly digitally engaged and with busy lifestyles, they proactively seek out a wide range of information about cultural events and make a point of being 'in the know'. They make high use of social media and messaging apps, especially WhatsApp, Facebook, Twitter and Instagram. Apple Music/TV services and Spotify are popular, and they have high levels of online gaming with others, and are among the most likely to have used VR/AR.

## *Metroculturals M2 subsegment*

*Younger, mobile and emerging metropolitan professionals.*

**Profiles and Places** | Younger Metroculturals, starting out in elite professions. M2s live close to the centre of things, often in flats, with lots of life and career still taking shape and are yet to settle down. They are particularly likely to be based in London.

**Attitudes and Sectors** | Varied and deliberately omnivorous tastes, highly engaged in multiple types of arts and culture (including contemporary drama). Like M1s, they are among the most likely to say 'this artform is an important part of who I am' or that they are attending 'to be intellectually stimulated'.

**Digital and Comms** | Digitally 'always on' with multiple social feeds and openness to trying new forms of culture, they actively seek out and share information. They too make high use of social media and messaging apps, especially WhatsApp, Twitter, Instagram and Youtube, are heavy users of a wide range of subscription content services (especially Apple and Netflix), and are among the most likely to have used VR/AR.

## Commuterland Culturebuffs

*Affluent, professional and suburbanite keen consumers of traditional culture.*

Affluent and settled with many working in higher managerial and professional occupations. Commuterland Culturebuffs are keen consumers of culture, with broad tastes but a leaning towards heritage and more classical offerings. Mature families or retirees, living largely in leafy provincial suburban or greenbelt comfort, they are willing to travel and pay for premium experiences, their habits perhaps influenced by commuting. Motivations are multiple, ranging from social and self-improvement, to the pursuit of learning opportunities for older children. They tend to be frequent attenders and potential donors.

### Key Statistics

<b>Activity Level:</b>	High Cultural Engagement
<b>Spectrum Ranking:</b>	2/10
<b>Audience Finder Benchmark:</b>	17% of Active Audiences
<b>Population Prevalence:</b>	12% of UK Population

### Core Characteristics

**Profiles** | A largely middle-aged group of older families and empty nesters, with considerable disposable income and time to indulge in a wide range of interests and leisure activities.

**Attitudes** | This group attends regularly, just as much to socialise as for the art, and is happy to pay for ancillary amenities and donate generously to preserve convenient culture.

**Sectors** | Traditional leaning but open-minded, members of this group tend to be interested in and frequenters of a variety of artforms, as well as being keen am-dram enthusiasts.

**Places** | These leafy greenbelt suburbanites are found primarily in the south, in easy commuting distance of urban centres, and in areas with a strong sense of community involvement.

**Digital** | This group's comfort with using culture organisations' websites for trip planning purposes has primed them for an easier pivot to engaging with artistic content online.

**Communications** | They expect clear, subject-matter specific information and exemplary customer service, value expert endorsements and can be strong advocates in their own networks.

## *Commuterland Culturebuffs C1 subsegment*

***Wealthy empty-nesters with comfortable lifestyles in more rural areas.***

**Profiles and Places** | Relatively older Commuterland Culturebuffs, who have often seen their families grow up and leave home and who are likely to be in the later stages of their careers or retired. They live in rural areas, especially in the regions further from London.

**Attitudes and Sectors** | C1s have a wide variety of cultural tastes, with an emphasis on being entertained.

**Digital and Comms** | Their use of social media is low, as well as for paid content services (except Sky).

## *Commuterland Culturebuffs C2 subsegment*

***Prosperous families, living in the commuterbelt of major urban centres.***

**Profiles and Places** | Affluent families living in leafy or rural areas, more likely to be in middle or later middle age. C2s live in the commuterbelts of large cities, with a higher proportion around London.

**Attitudes and Sectors** | They have a greater tendency to book for children/family events than C1s, alongside a wide range of other cultural tastes.

**Digital and Comms** | They make moderate to low use of social media and low use of paid content services (except Sky).

## Experience Seekers

*Active, urban, diverse, social and ambitious regular and eclectic arts engagers.*

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

### Key Statistics

**Activity Level:** High Cultural Engagement

**Spectrum Ranking:** 3/10

**Audience Finder Benchmark:** 10% of Active Audiences

**Population Prevalence:** 9% of UK Population

### Core Characteristics

**Profiles:** A younger-leaning, lively and active cohort of busy, mixed prosperity professionals, from a wide range of backgrounds and at a variety of different life stages.

**Attitudes:** Considering culture to be at the heart of their social life motivates seeking out frequent new experiences with friends, and looking for discounts to support diverse interests.

**Sectors:** Open to pretty much anything, but with a clear leaning towards the contemporary and culturally specific, this group particularly enjoys immersive and participatory arts.

**Places:** This predominantly urban group lives within easy reach of a wide range of cultural provision, but is also prepared to travel to experience new activities and places.

**Digital:** This is the most digitally confident Audience Spectrum segment, using the internet to access almost all of their information about events and make decisions regarding what to attend.

**Communications:** The challenge is grabbing their attention amongst the plethora of offers that might appeal, so prominent listings and engaging online and social media content are crucial

### *Experience Seekers E1 subsegment*

*Socially minded mid-life professionals with varied tastes.*

**Profiles and Places** | Middle-aged graduates living around large cities, in urban areas, especially around the periphery of the centre, with particularly high concentrations in the South East.

**Attitudes and Sectors** | Motivated by identity, socialising and entertainment, they have omnivorous and contemporary cultural tastes, combined with socially engaged outlooks. They have varied tastes and engagement, with a tendency, compared to E2, towards attending music, general entertainment, musicals and children/family work.

**Digital and Comms** | This group has relatively high use of social media, especially Messenger, Twitter, Instagram and Youtube, and fairly high use of subscription content services.

### *Experience Seekers E2 subsegment*

*Adventurous students and graduates in diverse areas.*

**Profiles and Places** | Younger graduates and students, setting out on life. More likely to be in London, they often live in student or mixed student and residential areas, which are diverse in terms of cultures, ethnicity and social groups. Above average proportions are from Asian/Asian British backgrounds.

**Attitudes and Sectors** | E2s are open to a wide variety of culture, but potentially price-sensitive, and are interested in a range of art forms, particularly visual arts. They are the most likely subsegment to say they are attending 'for academic reasons', 'to do something new or different' or 'to learn something'.

**Digital and Comms** | E2s make very high use of social media and messaging apps, especially WhatsApp, Snapchat, Twitter, Instagram, Tiktok and Youtube. Their use of subscription services is also high, especially Spotify and Netflix. They have high levels of online gaming with others, and higher levels of use of VR/AR.

## Dormitory Dependables

*Suburbanites and small towners interested in heritage activities and mainstream arts.*

A significant proportion of audiences are made up of this dependably regular if not frequently engaging group. Most live in suburban or small towns and show a preference for heritage activities, alongside popular and more traditional, mainstream arts. Many are thriving well off mature couples or busy older families; lifestage coupled with more limited access to an extensive cultural offer mean that culture is more an occasional treat or family outing than an integral part of their lifestyle.

### Key Statistics

<b>Activity Level:</b>	Medium Cultural Engagement
<b>Spectrum Ranking:</b>	4/10
<b>Audience Finder Benchmark:</b>	20% of Active Audiences
<b>Population Prevalence:</b>	15% of UK Population

### Core Characteristics

**Profiles** | This large group includes families of all ages, with typical educational backgrounds, solid careers and the means to enjoy their time as they please, both at home and abroad.

**Attitudes** | Trips to arts and culture tend to mark special occasions with friends and family, so the wrap-around offer is extremely important and group-based discounts appeal.

**Sectors** | Hardcore history and heritage buffs who otherwise lean towards museums, galleries and the mainstream performing arts, with a particular enthusiasm for live popular music.

**Places** | A suburban cohort concentrated heavily around the South East and North West, with average levels of arts and cultural provision locally, but a willingness to travel for treats.

**Digital** | Whilst not glued to their devices, they none-the-less expect to be able to find whatever information they need online, both for leisure planning and news consumption.

**Communications** | Detail and directness are the keys to communicating with this busy, no-nonsense group, both in the messaging they require and the ways in which they like to receive it.

### *Dormitory Dependables D1 subsegment*

*Wealthy empty-nesters with comfortable lifestyles in more rural areas.*

**Profiles and Places** | Older on average than D2, these are comfortably off small-town residents or settled suburbanites and small town dwellers, especially found in the regions (with particular concentrations in the South West).

**Attitudes and Sectors** | They have higher levels of engagement than D2 overall, including of mainstream performing arts events such as music, plays/drama and musical theatre. They also spend more, both overall and per ticket.

**Digital and Comms** | They make low use of social media, while a fairly high proportion subscribe to Sky.

### *Dormitory Dependables D2 subsegment*

*Prosperous families, living in the commuterbelt of major urban centres.*

**Profiles and Places** | Affluent families with moderate cultural engagement living in commuter towns or peripheral areas of London.

**Attitudes and Sectors** | They attend higher levels of children and family or Christmas events, with family influencing attendance. They are more cautious with spending than D1, despite their relative prosperity.

**Digital and Comms** | They make fairly low use of social media, though more than D1s, while an even higher proportion subscribe to Sky.

## Trips & Treats

**Mainstream arts and popular culture fans influenced by children, family and friends.**

While this group may not view arts and culture as a passion, they are reasonably active despite being particularly busy with a wide range of leisure interests. Comfortably off and living in the heart of suburbia their children range in ages, and include young people still living at home. With a strong preference for mainstream arts and popular culture like musicals and familiar drama, mixed in with days out to museums and heritage sites, this group are led by their children's interests and strongly influenced by friends and family.

### Key Statistics

<b>Activity Level:</b>	Medium Cultural Engagement
<b>Spectrum Ranking:</b>	5/10
<b>Audience Finder Benchmark:</b>	14% of Active Audiences
<b>Population Prevalence:</b>	14% of UK Population

### Core Characteristics

**Profiles** | A largely family dominated group with children ranging from school-age to young adult, living comfortable but modest lifestyles, close to relatives and where they grew up.

**Attitudes** | Arts and culture engagement is largely determined by children's interests and educational requirements, value for money, and the need to guarantee good family fun.

**Sectors** | Drawn to heritage, museums and mainstream arts, they are also among the most attracted to participatory activities, which parents see as important and educational.

**Places** | Found in semi-detacheds and suburban terraces across the UK, they are likely to be well embedded in the local fabric and willing to travel into town centres by car for events.

**Digital** | These tech savvy social media enthusiasts rely entirely on the internet to plan their leisure activities, but are unlikely to stream arts organisations' own digital content.

**Communications** | Creatures of cultural habit, this group relies on familiar targeted messaging, friend and family recommendations and community endorsements to make their decisions.

### *Trips & Treats T1 subsegment*

**Settled families with established lifestyles.**

**Profiles and Places** | Middle-aged families living in 'middle England' towns and the edges of city areas, in particular across England.

**Attitudes and Sectors** | They have higher levels of engagement than T2 overall, including of mainstream performing arts events such as music, plays/drama and musical theatre. They also spend more, both overall and per ticket.

**Digital and Comms** | They make low use of social media, while a fairly high proportion subscribe to Sky.

### *Trips & Treats T2 subsegment*

**Modern young families, building a future.**

**Profiles and Places** | These younger families with moderate incomes also live in towns and on the edges of city areas across England, in particular, with higher concentrations in the South East.

**Attitudes and Sectors** | They have higher attendance at children and family shows than T1, and are among the most likely subsegments to be attending 'to spend time with friends and family'. This subsegment is open to other mainstream cultural events, but tend not to spend as much as T1.

**Digital and Comms** | They make fairly high use of social media - fare more than T1s - especially Snapchat, Twitter and Instagram. High Sky subscriptions, as well as to Disney+ and Amazon Music.

## Home & Heritage

*Rural and small-town pensioners attracted to daytime activities and historical content.*

Conservative in their tastes, this more mature group appreciates all things traditional: a large proportion are National Trust members, while classical music and amateur dramatics are comparatively popular. While this is not a highly engaged group - partly because they are largely to be found in rural areas and small towns - they do engage with the cultural activity available to them in their locality. They look for activities to match their needs and interests, such as accessible day-time activities or content exploring historical events.

### Key Statistics

<b>Activity Level:</b>	Medium Cultural Engagement
<b>Spectrum Ranking:</b>	6/10
<b>Audience Finder Benchmark:</b>	8% of Active Audiences
<b>Population Prevalence:</b>	10% of UK Population

### Core Characteristics

**Profiles** | An older group of retired or semi-retired home owners, living on modest pensions and spending their time enjoying reading, gardening, period dramas and Countryfile.

**Attitudes** | Recognising the value of arts and culture - and particularly heritage - in their lives, they are willing to spend leisurely days engaging, as long as comfort and access needs are met.

**Sectors** | Traditional in their tastes, they enjoy daytime exploration of historical sites, as well as theatre matinees and classical music recitals, and participate in local crafts and 'Am Dram'.

**Places** | Largely found in rural areas and small towns, far from urban bustle, this group is limited in its ability to travel independently, so local provision and organised daytrips are key.

**Communications** | Personalised communications through traditional media are the best way to talk to a group that values plain speaking, familiarity of content and local connection.

### *Home & Heritage H1 subsegment*

#### ***Affluent residents of rural idylls.***

**Profiles and Places** | Older and affluent rural dwellers, with a higher proportion below retirement age than H2. They generally live in detached houses in rural areas, with higher concentrations in the East and South West.

**Attitudes and Sectors** | Overall, they have a preference for more traditional arts and heritage, but are more likely than H2 to attend Musical Theatre.

**Digital and Comms** | H1s make very low use of social media and low use of subscription services.

### *Home & Heritage H2 subsegment*

#### ***Settled suburban seniors.***

**Profiles and Places** | Retired residents of suburban areas, with a higher concentration in the South East.

**Attitudes and Sectors** | With traditional and heritage-based tastes, especially for stately homes or parks and gardens, they typically travel further to attend than most other groups, including H1.

**Digital and Comms** | H2s also make very low use of social media and very low use of subscription services, except for Sky...

## Up Our Street

*Sociable retirees looking for inexpensive, mainstream, local leisure opportunities.*

Living reasonably comfortable and stable lives, Up Our Street engage with popular arts and entertainment and museums, and are also visitors of heritage sites. Many are older and have some health issues, living on average or below average household incomes, so access in all its forms can be an issue. Modest in their habits and in their means, value for money and low-risk are important factors in leisure decision making.

### Key Statistics

**Activity Level:** Lower Cultural Engagement

**Spectrum Ranking:** 7/10

**Audience Finder Benchmark:** 8% of Active Audiences

**Population Prevalence:** 10% of UK Population

### Core Characteristics

**Profiles** | Soon-to-be, or already, retirees from skilled professional, White working-class backgrounds, who enjoy sofa time, social clubs and fishing trips on modest pensions.

**Attitudes** | Arts and culture, for their own sake, are not a priority for this lower income group, so the ancillary experience, like food, drink and retail, is key to unlocking the 'treat' factor.

**Sectors** | These infrequent attenders are drawn to mainstream and inexpensive offers like museums, heritage, music and carnivals, and enjoy home-based craft activities.

**Places** | Found primarily around the edges of industrial Northern and Midlands towns and small cities, this group is locally minded, and both unable and disinclined to travel far.

**Digital** | These late adopters of digital technology are highly unlikely to visit arts organisations' websites or follow them on social media, and even less inclined to buy tickets online.

**Communications** | Familiarity is the key to engaging this risk averse group, who rely very heavily on recommendations from peers and are looking for a tried and tested leisure experience.

### *Up Our Street U1 subsegment*

*Middle-aged inhabitants of semis on the edge of town.*

**Profiles and Places** | Middle-aged and with modest means in established local communities. They live in rural towns and cities, with higher concentrations in the East.

**Attitudes and Sectors** | Occasional attenders with mainstream tastes, U1s spend more and more often than U2.

**Digital and Comms** | They make average to low use of social media, except for Facebook, which they frequent.

### *Up Our Street U2 subsegment*

*Older residents of terraces and flats in built up areas.*

**Profiles and Places** | Older residents in cities and conurbations, often in long-standing communities, with lower incomes than U1. They are concentrated particularly in the North West.

**Attitudes and Sectors** | They buy fewer tickets than U1, especially for music and plays/drama and spend less per ticket as well.

**Digital and Comms** | Like U1s, they make average to low use of social media, except for Facebook and Messenger, which they also use often.

## Frontline Families

*Frugal, semi-urban renting families, light on arts and culture but heavy on community.*

Arts and culture play a very small role in the lives of this younger, cash-strapped group living in suburban and semi-urban areas of high unemployment. They are the least likely to think themselves as arty, while less than a third believe that the arts is important. Nevertheless, they do go out as families: cinema, live music, eating out and pantomime.

### Key Statistics

**Activity Level:** Lower Cultural Engagement

**Spectrum Ranking:** 8/10

**Audience Finder Benchmark:** 6% of Active Audiences

**Population Prevalence:** 12% of UK Population

### Core Characteristics

**Profiles** | Households with young children, living on low incomes or unemployment, in council rented housing and spending most of their free time enjoying at home entertainment.

**Attitudes** | While they don't consider culture very important or themselves 'arty', they are family motivated and the right offer can appeal on those grounds, especially if free.

**Sectors** | Trending towards mainstream family-friendly artforms, like cinema and pantomime, this group also engages in culturally specific projects that reflect their own communities.

**Places** | Located in and around urban areas, predominantly in the North and Midland regions, public transport can be a hinderance, despite being quite close to many arts offers.

**Digital** | This group uses social media and smartphones daily but might not have access to a home computer, so may rely on school and library machines for homework.

**Communications** | Either looking for prominent and visible advertising through mainstream channels, or endorsements from peer groups through word of mouth or social networks.

### *Frontline Families F1 subsegment*

*Older families, getting by despite financial challenges.*

**Profiles and Places** | Low income families with older children in urban areas, concentrated in the Midlands and South.

**Attitudes and Sectors** | F1s have limited cultural engagement, but are more likely to book for musical theatre, Christmas shows and children/family events than F2. They are among the most likely to be attending 'to spend time with friends and family' (and to attend in above-average party sizes).

**Digital and Comms** | F1s make high use of social media, especially Pinterest, TikTok, Youtube, and Snapchat, as well as high use of subscription services, especially Netflix, Disney + and Now TV. They also have high levels of gaming, and are more likely to make use of VR/AR than F2s.

### *Frontline Families F2 subsegment*

*Younger, cash-strapped families and couples starting out.*

**Profiles and Places** | Hard-pressed young families in urban areas, also concentrated in the Midlands and North.

**Attitudes and Sectors** | Engagement with arts and cultural events and attractions is limited, though they are more likely to attend free events and festivals. Families are a key driver of attendance: F2s are the subsegment most likely to be attending 'to entertain my children' and among the most likely to be attending 'to spend time with friends and family' (and, like F1s, to attend in above-average party sizes).

**Digital and Comms** | They too make use of social media, especially Instagram, TikTok, Youtube, Snapchat and Messenger, and of subscription services, especially Netflix, and Disney +. They also have high levels of gaming.

## Kaleidoscope Creativity

*Mixed age urban low-engagers preferring free, local, culturally specific arts and festivals.*

Characterised by low levels of cultural engagement despite living in and around city areas where plenty of opportunities are within easy reach. A great mix of people comprise this segment with a wide range of ages, living circumstances, resources and cultural backgrounds all living cheek-by-jowl. Low incomes and unemployment can present barriers to accessing some cultural provision. Nevertheless, two thirds do engage with more popular and accessible culture annually, some of this in the local community and outside the mainstream. Free, local events like outdoor arts, festivals and carnivals may appeal, and so might popular offerings like musicals and music events.

### Key Statistics

<b>Activity Level:</b>	Lower Cultural Engagement
<b>Spectrum Ranking:</b>	9/10
<b>Audience Finder Benchmark:</b>	5% of Active Audiences
<b>Population Prevalence:</b>	9% of UK Population

### Core Characteristics

**Profiles** | The most ethnically diverse segment, this mixed aged group tends to be council housed, with low education, employment, and income restricting leisure opportunities.

**Attitudes** | Characterised by their lack of cultural engagement, despite some considering themselves 'arty', they are easily put off by price, so are more likely to attend free events.

**Sectors** | Though attendance is generally low, culturally specific festivals, street arts and live music, beyond the western mainstream and outside of traditional venues, are relatively popular.

**Places** | These inner city dwellers are close to a lot of cultural provision, but income and transport limitations inhibit access, so community-led, local co-creation is very important.

**Digital** | Smartphones, apps, social networks and subscriptions feature very heavily in this group's daily lives, but engagement with arts and culture content online is unlikely.

**Communications** | Access this group through a combination of respected community advocates and entertaining marketing content, pushed to their devices through apps and networks

### *Kaleidoscope Creativity K1 subsegment*

*Settled and diverse urban communities.*

**Profiles and Places** | Urban communities, often in owner-occupied terraces (they are more likely to be in terraces than K2) and with above average proportions from Black and Asian backgrounds. High concentrations of K1s are found in London, and they are also much more likely to be in Scotland.

**Attitudes and Sectors** | K1s have generally low levels of engagement with publicly funded culture, though when they do attend arts and culture, they do so more locally on average than any other subsegment.

**Digital and Comms** | They make high use of social media and messaging apps, especially Youtube, Snapchat, Facebook, Twitter, Messenger, and moderate use of most subscription services (except for Netflix and Disney +, which are especially popular). They also have high levels of gaming.

### *Kaleidoscope Creativity K2 subsegment*

*Hard-pressed singles in city tower blocks.*

**Profiles and Places** | Lower income people, often living alone in urban socially-owned flats. Particularly high concentrations are found in London, especially living in flats outside of the central boroughs.

**Attitudes and Sectors** | K2s have low levels of engagement with publicly-funded arts and culture, but higher engagement digitally than K1s.

**Digital and Comms** | They make very high use of social media and messaging apps (even more than K1), except Facebook and Messenger. There is very high use of subscription services too, including Netflix, Apple Music and TV, and Twitch, as well as high levels of gaming and use of VR/AR.

## Supported Communities

*Culturally low-engaged, health poor, craft circle and church group seniors and youths.*

Supported Communities are the group least likely to attend arts or cultural events, believing that the arts are no longer as important or relevant to them as perhaps they once were. Many live in sheltered or specially adapted accommodation for older people, and are excluded from many activities due to a raft of health, access and resource barriers. If they do engage this is likely to be participatory such as craft and knitting, painting, reading and writing activities organised by their sheltered housing, church group or community library.

### Key Statistics

<b>Activity Level:</b>	Lower Cultural Engagement
<b>Spectrum Ranking:</b>	10/10
<b>Audience Finder Benchmark:</b>	2% of Active Audiences
<b>Population Prevalence:</b>	4% of UK Population

### Core Characteristics

**Profiles** | A health-impaired and socially inactive group living on very modest incomes, often in state-provided accommodation, with indoor leisure habits like puzzles and crosswords.

**Attitudes** | Accessibility issues often deter this group from attending arts, but when opportunities are thoughtfully provisioned, the chance to engage and socialise is welcome.

**Sectors** | Tastes tend towards the mainstream and participation opportunities are largely initiative-led, with content relating to localness and nostalgia being best received.

**Places** | This group lives mainly in outer city and suburban areas with limited access to arts and culture, so taking opportunities to them is important for engagement.

**Digital** | This group is unlikely to spend much time surfing the web, looking for shows to book or stream digitally, or reading reviews online.

**Communications** | Largely unplugged, this group is best accessed by well placed newspaper and magazine advertisements, recommendations and reassurances from trusted peers.

### *Supported Communities S1 subsegment*

*Young, immobile and hard-up, often relying on welfare to get by.*

**Profiles and Places** | Young individuals and families with very low incomes and often a reliance on a range of social support. Those from this group who do attend report higher levels of disability than those in any other subsegment. S1s are over-represented in Northern Ireland and concentrated in urban areas.

**Attitudes and Sectors** | Along with S2s, they have the lowest levels of cultural engagement of any Audience Spectrum subsegments.

**Digital and Comms** | They make high use of Facebook and Messenger, but moderate to low use of other social media. Netflix, Disney + and Amazon Prime TV are popular and they have very high levels of gaming.

### *Supported Communities S2 subsegment*

*Elderly residents of sheltered housing with declining health.*

**Profiles and Places** | Elderly people, often residents in sheltered housing and with limited mobility and/or declining health, living on the edges of urban areas across the UK.

**Attitudes and Sectors** | Along with S1s, they have the lowest levels of cultural engagement although may have had active interest in cultural events when younger. Most likely to engage where provision is brought to them, or through a partner organisation (e.g. a housing association) due to limited opportunities to travel. Where they do attend, those in this subsegment are most likely to be attending in larger groups. This subsegment is the most likely to be attending 'to enjoy the atmosphere' and 'to spend time with friends and family'.

**Digital and Comms** | S2 make moderate to very low use of social media, except Facebook, and very low use of paid subscriptions.

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