

UNIVERSITY OF OXFORD GARDENS, LIBRARIES AND MUSEUMS (GLAM)  
**Audience Framework Report**

This is the research report the Audience Framework Project conducted over Summer 2018



## Introduction

# About this document

This document details the findings from the design research conducted for the Audience Framework project. The aim of the research was to build upon the review we conducted last year of your existing audience data and research, alongside additional 3rd party research including research by the British Museum and a John Falk paper, to provide GLAM with a unified way of talking and thinking about your audiences.

The research focuses on understanding what motivates people to engage with GLAM and how they behave before, during and after an in-person or digital only visit. It also explores how visitors experience cultural establishments more broadly, and how digital features as part of their experiences of those cultural establishments.

The report begins with an overview of the research approach, followed by the findings from the research conducted with local, national and international visitors, students and academics.

Accompanying this report are a set of detailed audience Archetypes, and Pen Portraits.

These two deliverables distil the insights from this research into a set of practical tools. The archetypes provide you with an audience model that can be applied to the whole of GLAM to inform strategic decision making. The Pen Portraits are a more tactically focused tool, created to help you make design decisions, which you might be making for the whole of GLAM or for specific individual institutions.

The set of Archetypes and Pen Portraits come with a 'How to use guide' and a template so that you can continue to add to and adapt the set of Pen Portraits as you come across new and important situationally specific behaviours.

## About this project

Project background, objectives and methodology

## About this project

# Project Background

Last year you asked us to conduct a review of your existing audience data and research. This review included 3rd party research such as research by the British Museum and a John Falk paper, with a view to ultimately creating a single, unified set of digital personas. Through that review we developed a high-level audience model for GLAM which was built around motivations and behaviours using the different research and data inputs from the Ashmolean, Falk and Bodleian sources.

It became apparent during the initial data review that whilst an audience model built around motivations and behaviours is possible, this would have to be high-level in order to effectively apply to the whole of GLAM. That said, the need for understanding the nuanced, situational needs of the GLAM audience is also important when it comes to designing products, services and experiences.

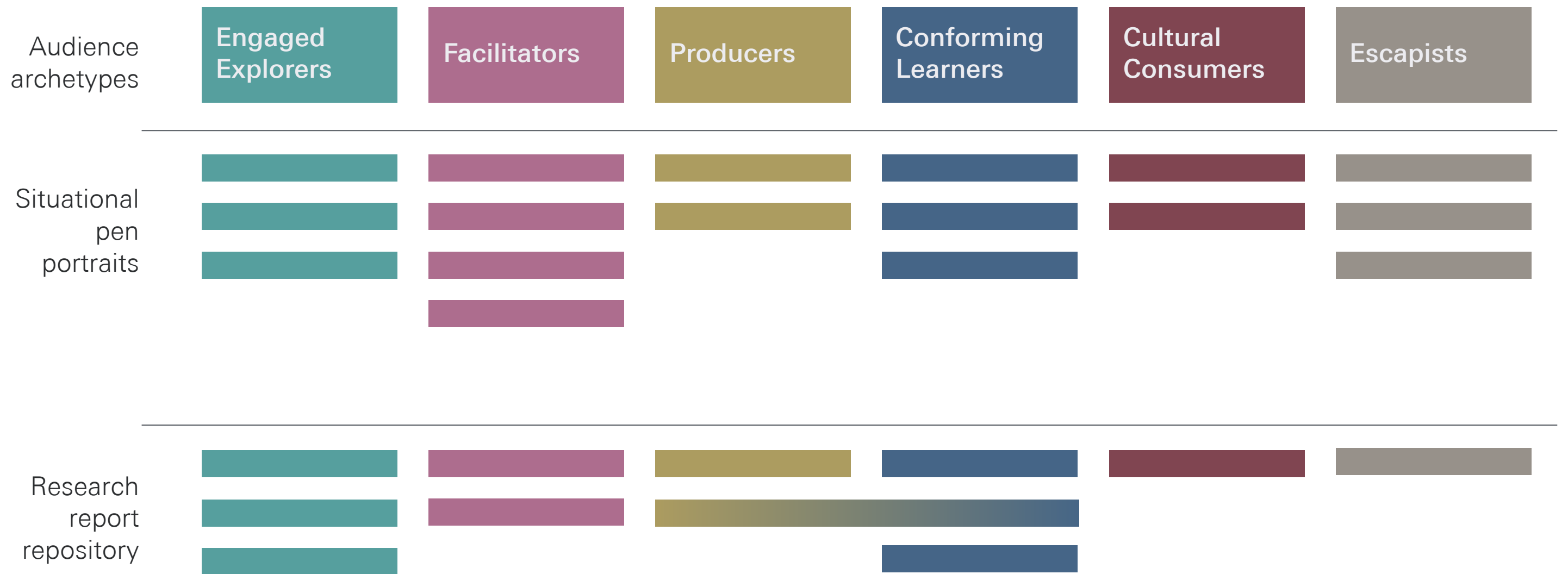
To address this tension we recommended an audience framework approach. This means adopting a small

unifying set of archetypes which describe the motivational and behavioural characteristics of the GLAM audience, without getting into the specifics of the information, collections, knowledge and expertise they are trying to access. Under these archetypes a set of situational pen portraits can then be created.

Pen Portraits draw upon the motivations and behaviours described in the archetypes and add specific detail relating to what people in common situations might need. For example, a secondary school teacher preparing a school visit for a group of year 9s and someone planning a day out for a close friend who has a particular interest in Egyptology would both fit into the 'Facilitator' archetype. They're both motivated by creating an engaging experience for others, and will exhibit similar visit preparation behaviours. However, they clearly both have specific situational needs; the teacher will be looking for materials to support the curriculum they are trying to teach, the friend is more likely to be getting a snapshot of what's on offer at the museum.

About this project

# Audience framework with situational pen portraits





About this project

## Research Objectives

The research objective was to provide GLAM with a unified way of talking and thinking about your audiences, to enable strategic and design decision making as an organisation.

This was achieved specifically by:

- Expanding the audience and journey stages included in the research to close the knowledge gaps
- Validating and developing a set of common audience archetypes
- Creating a starter pack of situational pen portraits

About this project

## Overview of the research activities

This extensive research enabled us to gain insights into the actual behaviour and motivations of visitors to GLAM resources and locations.

The research consisted of 6 unique strands:

### 01\_

Visitor shadows and exit interviews

**61 visitor shadows** across 6 different GLAM locations to gather a detailed and nuanced understanding of visitors actual behaviour, followed by **33 intercept & exit interviews** to discuss what they were doing and thinking during their visit.

### 02\_

Post-visit diary study & interviews

**7 x diary studies & 60 minute interviews** with previously shadowed GLAM visitors to understand their post-visit thoughts and behaviours.

### 03\_

Digital only interviews

**16 x 60 minute interviews** with a mix of website visitors who don't intend to visit Oxford itself to investigate their site visit and how they intend to use the information or resources they have gained.

About this project

## Overview of the research activities

Continued...

### 04\_

**Pre-visit diary study and interviews**

**14 x diary studies & 12 x 60 minute interviews** with a mix of academics, students, national and international visitors to explore their pre-visit considerations and planning activities.

### 05\_

**Social media analysis**

Snapshot analysis of **instagram and twitter** content to review posting behaviours of audiences interested in GLAM.

### 06\_

**Analysis, archetype and pen portrait development**

Data synthesis from the completed research with **98 unique participants** across the 4 primary research activities to document our discoveries into a set of archetypes and a 'starter kit' of pen portraits which represent the most common situational needs identified during the research.



About this project

## Participant Breakdown

VISITORS		98
		PARTICIPANTS
SHADOWS	DIARY STUDIES	INTERVIEWS
<b>61</b> VISITORS TO 6 VENUES		<b>33</b> VISITORS TO 6 VENUES
	<b>7</b> POST-VISIT	<b>7</b> POST-VISIT
	<b>14</b> PRE-VISIT	<b>12</b> PRE-VISIT
		<b>16</b> DIGITAL ONLY

# Summary of findings

## An overview

## Summary of findings

# The Archetypes

### Six archetypes

Our research validated six strategically important behavioural archetypes. Each archetype has different motivations and high-level behaviours when engaging with GLAM collections. There were no unrepresented motivations warranting additional archetypes. All archetypes were present across all GLAM venues. The archetypes include:

**Engaged Explorers** seek personal fulfilment and want to gain knowledge on a subject of interest to them.

**Facilitators** are motivated by the needs and interests of others. They are looking for ideas about what to include in the experiences they're planning.

**Producers** are focused on producing new content. They are highly engaged in very specific topics and are regular visitors to trusted resources.

**Conforming Learners** are seeking to satisfy the information gathering requirements set by others and are building knowledge in a specific subject.

**Cultural Consumers** follow the experiences of others. They need recommendations around 'must see' highlights.

**Escapists** want spaces to unwind and re-energise. Collections can be a backdrop to contemplation, or actively engaged with.

## Summary of findings

# Archetypes: A deepened understanding

This research has deepened our understanding of the GLAM audience and has led to the development of the initial archetype definitions:

- \_ **Escapists** we presumed escapist visits would be related to traditional visits only, but visitors engaged in escapism via digital only visits too.
- \_ **Conforming learners** initially this focused on students only, but our research highlighted the inclusion of professionals.
- \_ **Producers** previously this archetype had only include the production of expertise, not creative works.
- \_ **Facilitators** with the focus on a shared experience, we did not expect there to be any digital only facilitators, however the research identified an important group of remote facilitators.

## Archetype Dynamics

The archetypes can be grouped into two categories based on their relationship with GLAM, those that use GLAM as a backdrop to their experiences, and those that use GLAM as a resource for knowledge and understanding

## The GLAM Audience Framework

The research identified 18 distinct situational contexts which impact visitor needs and behaviours.

## Summary of findings

# Key research findings: An overview

The research explored how in-person visitors and digital only visitors planned and prepared for a visit to GLAM collections, interacted with the collections during a visit, and continued to experience the collections once the visit had ended. It also explored how visitors experience cultural establishments more broadly, and how digital features as part of their experiences of those cultural establishments.

Key findings include:

- **Oxford: An ‘Academic Disneyland’:** Oxford’s reputation means that visitors are doing less planning and preparation than for similar cultural attractions in other cities.
- **The University and the city are perceived as one entity:** Visitors unfamiliar with Oxford do not distinguish between the different GLAM institutes.
- **Social pressure increases planning behaviour:** Remote visit decision making for others increases the need for information on social context.
- **What constitutes a full experience when you can’t do it all?** Visitors can feel overwhelmed by lots to see and feel unsatisfied if they leave without a sense of visit ‘completion’.
- **Provide a unique perspective of the city:** Visitors want to understand how different GLAM institutes connect to each other, and to the city itself.
- **Scouting for maximisation:** Visitors are attempting to familiarise themselves with the physical environment and identify an appropriate ‘way in’.
- **Time poor visitors deprioritise digital displays:** They’re perceived to require more time and effort and visitors expect to be able to find the content online.
- **Digital only visits:** People, including academics, start with Google for cultural and educational content and struggle to recall where the content comes from.
- **Turning new information into knowledge:** There is a critical window of engagement before curious visitors’ focus shifts to the next new and interesting thing.

# The Audience Framework

## The GLAM Archetypes

## The Audience Framework

# The GLAM visitor archetypes: In brief

The research clearly identified 6 strategically important behavioural archetypes:

**Engaged Explorers:** These visitors enjoy gaining knowledge on a subject of interest to them. They are not committed to developing deep expertise but are looking for new and novel things to spark their interest. Visiting and immersing themselves in the collections cultural attractions are a key part of their identities. They are focused on their own personal fulfilment and are likely to be regular visitors to cultural attractions and their favourite institutions.

**Facilitators:** These visitor are motivated by the needs and interests of others (e.g. pupils, children, friends or parents). They gather information to support the curation or design of experiences for others and are focused on demonstrating their ability to create engaging experiences. They are looking for ideas about what to include in the experiences they're planning.



**Engaged Explorers**



**Facilitators**



**Producers**



**Conforming Learners**



**Cultural Consumers**



**Escapists**

## The Audience Framework

# The GLAM visitor archetypes: In brief

**Producers:** These visitors are focused on generating new content and are highly engaged in very specific topics. They look to cross reference information and interpret details of what they find and enjoy getting into the fine detail. They are regular visitors to trusted resources.

**Conforming Learners:** These visitors are seeking to satisfy information gathering requirements set by others. They want guidance about what resources should be used and support with using them. They are focused on demonstrating diligence. Their goal is to build knowledge in a specific subject and gathering relevant information on a topic that's their current focus.

**Cultural Consumers:** These visitors are seeking to conform with peers. They need recommendations to prompt engagement e.g. 'top 10 places to visit in Oxford' and are looking for information that supports itinerary planning, centred around 'must see' highlights. They will often use trails and guides to support their interaction with collections and post images to social

media that demonstrates they've 'been there, done that'.

**Escapists:** These visitors enjoy cultural attractions and resources as a way of unwinding and re-energising. Collections can be a backdrop to contemplation, or actively engaged with to escape into 'a different world'. They are focused on 'getting lost' in the experience. Realistically, convenience is a significant driver when faced with a choice of collection they engage with.

The Archetypes have been fully documented in the Archetype document. The document includes information on the archetypes distinctive engagement motivations and style; their psychological-orientation -i.e. whether they're driven by introverted or extroverted needs; their interaction style with GLAM; the related situational pen portraits; levels of engagement with GLAM across the visit journey; content searching sophistication and approach, and, related visitor groups including but not exclusive to those identified in the research and documented in the pen portraits.



# The GLAM archetypes are fluid

A persons visit goals and behaviour can switch between several archetypes throughout the course of a single visit.

## The Audience Framework

# The GLAM visitor archetypes

Despite being able to clearly identify and profile strategically important behavioural archetypes, we were struck by the fluid nature of behaviour. Visitors to the collections contained within the University of Oxford's gardens, libraries, museums and digital archives initially access the collections as a particular archetype, depending on their motivation and their autonomy over their decision to visit.

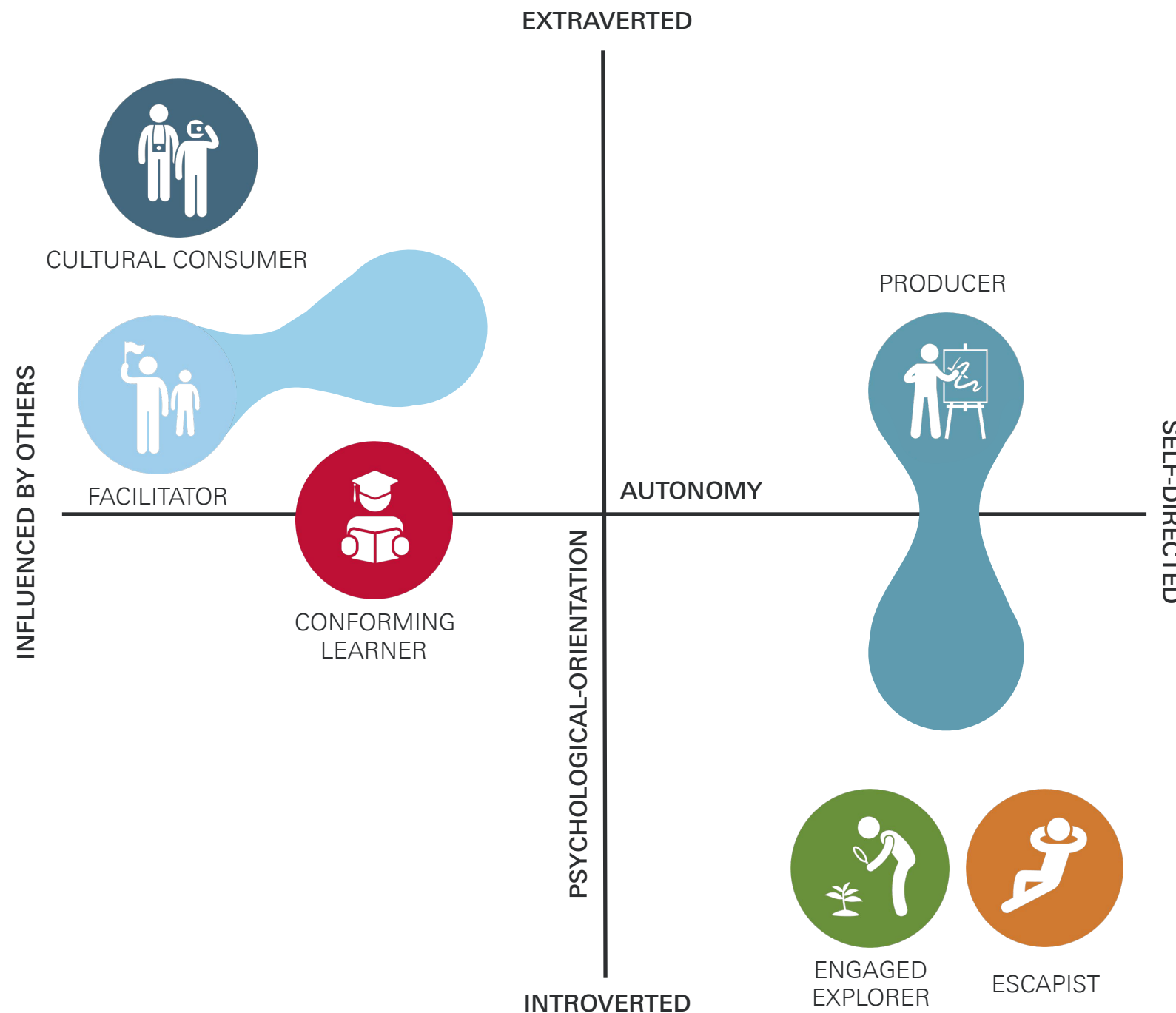
The visitor archetypes however, are modal. A person can switch throughout the course of a visit to a collection or even the website. Despite entering with a primary motivation to visit, one or a series of other behaviours may get activated during the visit due to the individual's response to the collection stimulus, changing their motivations and behaviour whilst at the venue or digital resource. Some visitors are more fluid than others and can switch between several archetypes during a single visit, whilst other visitors may enter and exit reflecting the motivations and behaviours of a single archetype.

During the research for example, a professor visiting the UK for an academic conference decided to make use of some unforeseen spare time and visit a museum, something she loved to do when visiting a new city. She entered the Ashmolean as an Engaged Explorer, simply looking for things that are new or novel to spark her interest. During the visit she came across the Beazley collection of Greek pottery. As a professor of musicology currently teaching a seminar on the music of the ancient Greeks, she switched into Facilitator mode, and thinking about the needs and interests of her students, began to gather information that she could later use to create impactful learning resources. Once back home in Italy, she visited the Ashmolean website as an Expertise Producer to access the online collections and gather research material whilst writing about her own research interests.

Given that a person can inhabit numerous archetypes, even throughout a single visit, deepening their experiences as a visitor is not about mapping and designing for a single journey, but designing numerous entry and exit experiences and reasons to reengage.

## The Audience Framework

# Archetype relationship



Visitor archetypes differ in their motivations and behaviour. Central to the archetype characteristics however, is the psychological-orientation of their motivation to engage. In other words, whether their engagement is motivated by personal fulfilment (psychological introversion) or a desire to be perceived a certain way by others (psychological extraversion). Producers tend to be psychologically introverted when they are researching their work, but once they have produced something new, their needs turn to extraversion. Facilitator autonomy varies depending to their approach to catering for their groups needs. Some facilitators direct, whilst others accommodate.

Unsurprisingly, archetypes whose visits are primarily self-directed, have a predominantly introverted orientation, whilst archetypes whose visits are influenced by others have a predominantly extroverted orientation.

## The Audience Framework

# Archetype relationship

As mentioned earlier in this report, the archetypes are modal and a visitor can switch between motivations and behaviours linked to several archetypes throughout the course of a single visit. However, there is also a natural progression regarding dominant archetypes over a visitor's life time.

A person who primarily engages with a collection because of Conforming Learner motivations, might eventually switch their dominant archetype to an Engaged Explorer as their schooling leads them to develop a real personal interest in a subject. Their dominant archetype could remain that of an Engaged Explorer, or, it could switch to that of a Producer, as over time the expertise they have developed leads them to create new knowledge on the subject.

## The Audience Framework

# GLAM engagement across archetype visitor journeys



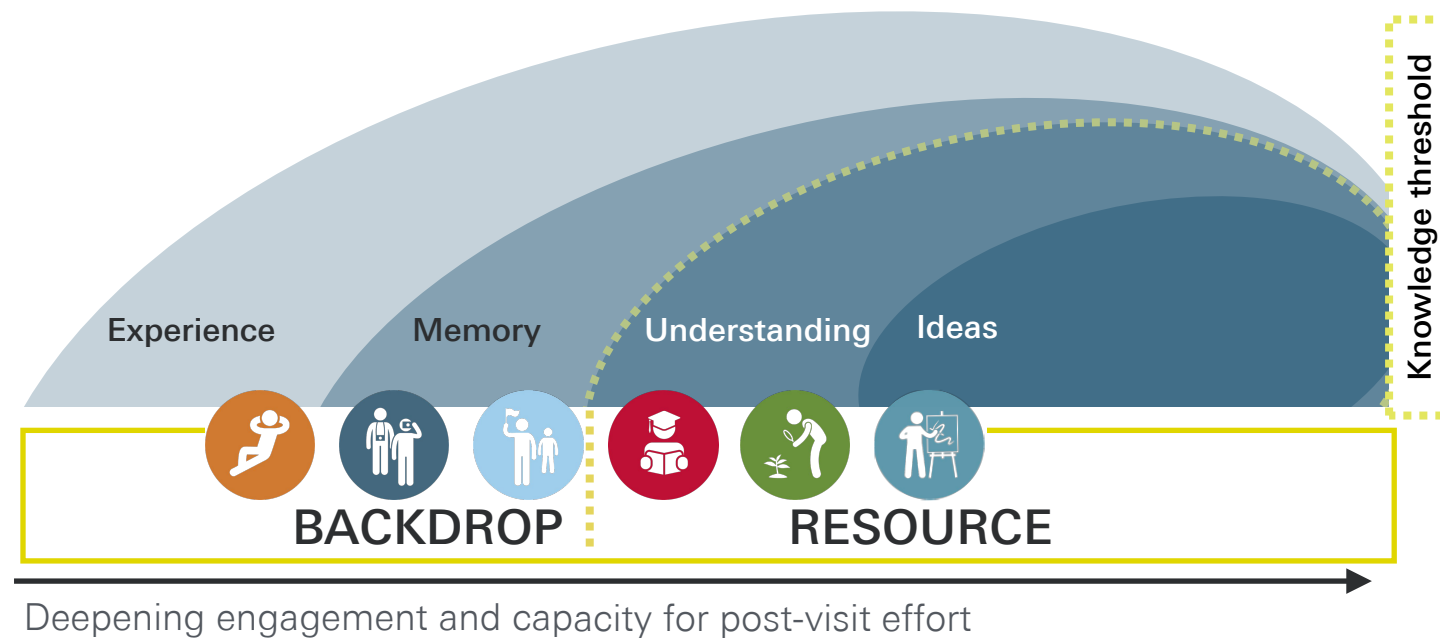
The overall time invested in GLAM engagement and the depth of engagement across the stages of the visitor journey, differs per archetype.

The archetypes that invest the most time into the planning and preparation stage before their visit are the Facilitators, followed by the Producers and then the Cultural Consumers. However, the archetype most engaged in the pre-visit interactions is the Producer.

Post visit, the archetypes that spent the most amount of time engaging with GLAM after they have visited the collections, are the Producers and the Conforming Learners (depending on the enduring nature of their assignment), whilst the Producers and Engaged Explorers are the most engaged.

## The Audience Framework

# Archetype dynamics



The archetypes have different satisfaction points on the 4-tier layer of needs. From the outer layer inwards, the needs are: enjoying the current experience, creating significant memories, developing understanding and, creating new ideas. Each layer of need is a build on the previous need i.e. the need associated with Cultural Consumers and Facilitators is memory building. To build memories their needs to have been an experience. The need associated with Conforming Learners and Engaged Explorers is to develop understanding. To develop understanding, new information must have been memorised, and to create new ideas, understanding must have been developed.

The archetypes can be grouped into two categories based on their relationship with GLAM, those that use GLAM as a backdrop to their experiences, and those that use GLAM as a resource for knowledge and understanding. Backdrop archetypes include Escapists, Cultural Consumers and Facilitators. Resource Archetypes include Conforming Learners and Producers.

## The Audience Framework

# Archetype dynamics

The deeper the archetype satisfaction point on the layers of need, the greater the willingness to invest personal effort in satisfying their needs, and the deeper the likely engagement with GLAM.

Escapists for example, are all about enjoying the moment. Putting additional effort into increasing their visits does not occur to them. Their engagement with GLAM is fairly shallow, as the experience speaks for itself.

Cultural Consumers want their experiences to be significant and memorable. They invest effort upfront in the planning and preparation stages of the visit, but do little post-visit. Their engagement with GLAM is visit-based and fleeting. Facilitators too, want to create significant experiences and memories for others. Whilst they put in similar amounts of effort pre-visit to the of Cultural Consumers, they are more likely to put in the effort during the visit in order to ensure momentous experiences that will later be remembered by the people whose experiences they are facilitating.

Conforming Learners do little prior to the visit, their engagement having been informed by others. They invest effort during the visit and, depending on the duration and complexity of their assignment, are likely to invest time after the visit to revisit sources and commit new information to memory.

Similarly, Engaged Explorers, wanting to consolidate the information they have gained during the visit and turn it into understanding, are prepared to put effort in post-visit to do so. They do additional research on the people or topics that they have learned about during their visit. This can include visits to the GLAM websites, to jog their memory on critical aspects of the collections, for which further research depends e.g. the names of artists or historical figures. There is a critical window of engagement however that immediately follows an Engaged Explorer's visit. If during this period they are unable to find the information they are looking for, other experiences and information interfere with their drive to develop understanding of that topic and the opportunity to engage is lost.

## The Audience Framework

# Archetype dynamics

The Producer archetype needs are the hardest to satisfy. They are prepared to input the most effort to achieve their goals. They see GLAM as a valued resource, central to their needs. They perceive their relationship to be more collaborative than the other archetypes, and they invest effort in satisfying their needs throughout the entire visitor journey; before making a visit in the pre-planning stages, during the experience and documentation of their visit and after in the research stage and follow-up communication.

Using the 'Backdrop' and 'Resource' archetype groups will enable GLAM to design content and experiences that speak to the needs of the collective, circumnavigating the necessity to design multiple executions of the same piece of content or experience in order to satisfy individual archetype needs.



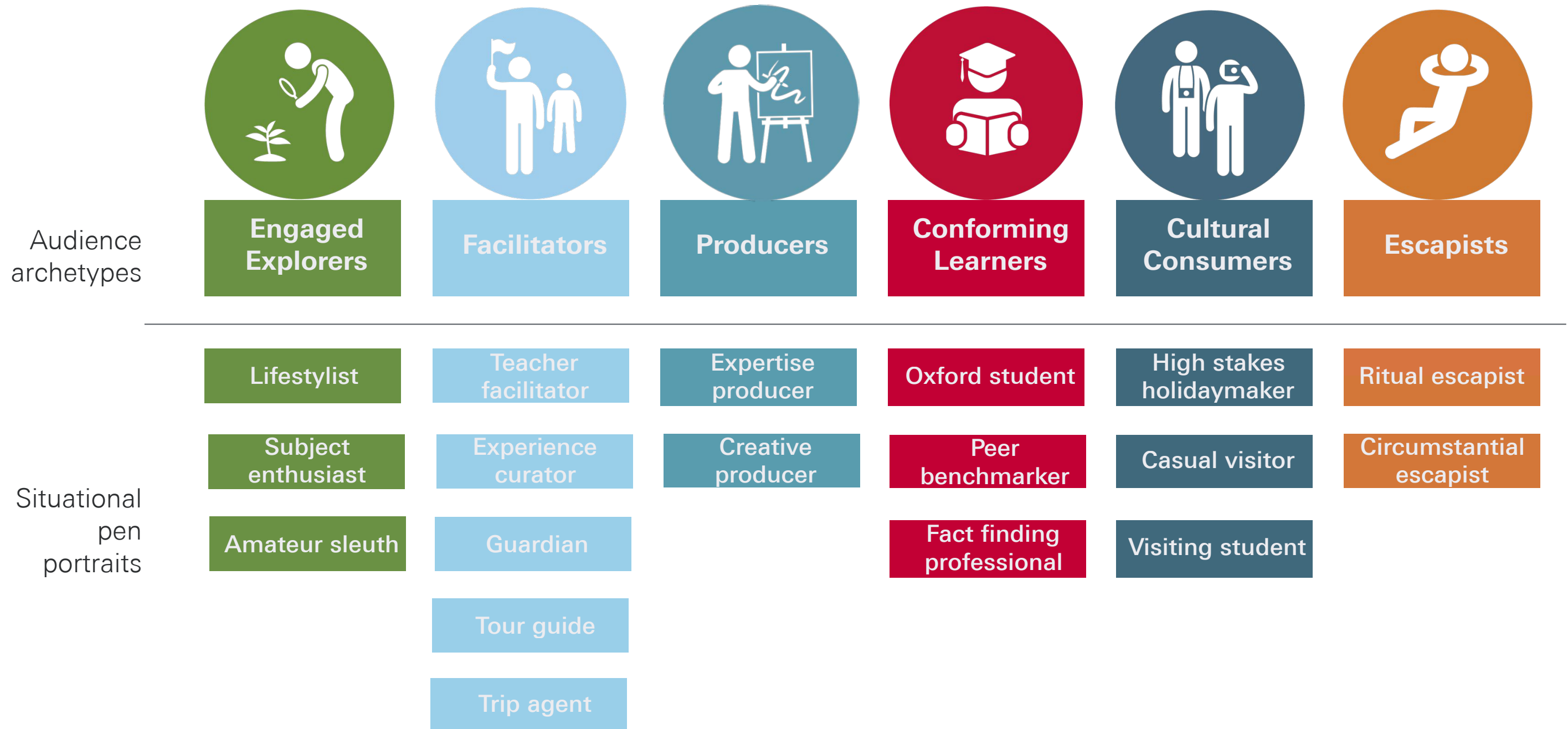


# The Audience Framework

## The GLAM Pen Portraits

# The Audience Framework

## The GLAM Pen Portraits



## The Audience Framework

# The GLAM Pen Portraits

The research identified 18 distinct situational contexts which impact visitor needs and behaviours.

Whilst this 18 represents a very generously sized starter pack, there will certainly still be unidentified situational specific behaviours which were not directly observed during the research. One such example includes lecturers producing teaching resources for their students, whilst we interviewed one academic who had happened across relevant content during a visit, there was not enough information to create a pen portrait. This is likely due to research being conducted during long vacation. GLAM will need to create and add pen portraits to the set as new contextual behaviours are discovered.

It is important also to note that the pen portraits are not a static piece of work. Whilst the motivational archetypes are fixed, the situation specific behaviours captured in the pen portraits will change over time in response to GLAM activity as well as shifts in broader cultural contexts. To accurately reflect these needs and behaviours, the pen portraits will need to be updated over time.

The pen portraits have been fully documented in the pen portraits document. The document includes information on whether the pen portraits are likely to be single or regular visitors, the occupation and interests of the pen portrait and the context of their visit. Each pen portrait also includes characteristic sliders.

Pen portraits within an archetype family will share some of the same characteristics, but each contains a distinct set of characteristics. These characteristics include the degree to which the engagement with GLAM is work or pleasure focused; the extent to which their engagement has been planned; the level of autonomy over decisions to engage and on planning of the engagement; engagement level throughout the journey and finally, familiarity with GLAM from individual institute to organisation.

The pen portraits also include the information needs and GLAM engagement per stage of the visit.

## The Audience Framework

# The GLAM Pen Portraits

The final page of the document includes the engagement time line which uses icons to show engagement activity at the different stages of the journey and is labelled with the pen portraits particular engagement style or goal per stage of the journey.

The the pen portraits distinct approach to information seeking is outlined, including the approach and an illustrative experience with GLAM. This approach includes specific online resources identified in the research or categories of resource with examples where there are no go-to's. Each pen portrait also includes quotes from the participants to connect the content back to the research.

English as a second language was not found to exert such an impact on visitor behaviour as to warrant specific second-language pen portraits. Findings relating to language have been woven into certain pen portraits as an example, but would apply to all engaged in a similar activity.



# Audience Insights

## Universal findings



## Audience Insights Introduction

Whilst the key findings of this research are included in the Archetype and Pen Portrait documents, the research uncovered findings that are either universal, or relate to a number of archetypes.

These findings are documented in the following section of the report. Where findings relate to particular archetypes, these are indicated by the archetype icons on the righthand side of the document.

The findings have been grouped as 'approaches to visiting', 'creating a fulfilling experience' and 'post-visit activity'.

# Audience Insights

## Approaches to visiting

## Oxford: An Academic Disneyland

The attractions support visitors' experience of Oxford, rather than being a considered destination in their own right.





## Audience Insights

# Approaches to visiting: Academic Disneyland

The culture that visitors are often consuming is Oxford as a whole, rather than a specific cultural attraction within the city. The cultural attractions therefore support visitors' experience of Oxford, rather than being considered a destination in their own right.

Furthermore, the historic reputation of Oxford as a seat of learning is so powerful that visitors are secure in the knowledge that there exists in Oxford a critical mass of related attractions in close proximity. As a result, 'The Oxford effect' impacts the planning behaviour of certain visitors. Research participants whose visit motivations matched those of Engaged Explorers and Cultural Consumers described their planning and preparation behaviour as far more involved when making similar visits to similar cultural attractions outside of Oxford. For these visitors, the risk of having a poor experience was felt to be reduced when planning for their Oxford trip as they trusted that they would find interesting stuff to see and do without much effort.

Much as the majority of visitors to Disneyland would research and read reviews related to the theme park rather than the individual rides, many Cultural Consumers and some Engaged Explorers making a day or weekend out of multiple-attraction visits, make decisions on the reputation of the city instead of heavily researching what's on at the independent gardens, libraries or museums.

Therefore, rather than detailed research into the content of the different GLAM institutes and their visitor reviews, it is enough for certain Engaged Explorers and Cultural Consumers who intend to visit numerous Oxford attractions to check only the general focus of the intended GLAM institute, its opening times, and location before deciding whether to visit. Many such visitors decide whether to visit without ever visiting the GLAM websites, but instead rely on third party sites that collectively look at Oxford's various attractions such as TripAdvisor, Culture Trip and even, Google.

## The University and the city are perceived as one

Visitors unfamiliar with Oxford do not distinguish between the different GLAM institutes.



## Audience Insights

# Approaches to visiting: The University and the city are perceived as one

Familiarity with Oxford impacts the distinction that visitors make between city and university. Locals think of Oxford as a city containing the University, whereas at the other end of the spectrum, overseas visitors making their first visit tend to think about the city and the University as one entity.

The lack of distinction between the different university-related attractions in the minds of the unfamiliar visitor, means that there is an expectation to find information for all university experiences in one place. These visitors are often looking at a macro level rather than a micro level for things to do. During the research for example, overseas participants expected to find an umbrella site containing information on events and special exhibitions relating to the University colleges as well as GLAM institutes. This was not exclusive to overseas visitors.

One UK participant found her way on to the central GLAM website hoping to find a list of GLAM-wide events that she could compare together for a trip she was planning. Instead of providing a GLAM-wide view however, she found the website only provided a launchpad into the individual GLAM institute sites meaning she could only look at the events connected with a specific institute at a time.

Where searches for subject-based content is concerned, this institute rather than wholistic GLAM approach to search and discovery means that visitors who are unfamiliar with the structure of the University's gardens, libraries and museums can quickly find themselves at a dead end. Even when a physical visit has taken place, people don't necessarily remember the institute connected with the content they've engaged with.

## Audience Insights

# Approaches to visiting: The University and the city are perceived as one

One research participant for example, described spending almost an hour on the Ashmolean website looking for the shrunken heads which he had seen in a visit back in the 1960's. Whilst he clearly remembered the shrunken heads, he had forgotten that he had seen them at the Pitt Rivers. However, relating the artefact to archaeology and therefore the Ashmolean, it did not occur to him to search for the shrunken heads using the discovery system of a different Oxford museum. After hitting numerous dead ends with his research on the site, he eventually gave up.

Whether planning a general visit or looking for specific-interest based content, the inability to interrogate GLAM content as a whole can make it difficult for people who are unfamiliar with the GLAM institutes to find what they're looking for.

Providing a GLAM-wide digital experience would not only support search and discovery but it would enable people to make connections across collections housed in different GLAM institutes.

## Maximising engagement

Engaging people at the broader city-wide level and representing GLAM as a collective will maximise GLAM's limited opportunity to engage pre-visit.



## Audience Insights

# Approaches to visiting: Maximising engagement

Due to peoples mental model of Oxford, visitors are doing less planning and preparation than they are for similar attractions in other cities. Furthermore, the research they are doing is skewed towards a city-level view rather than at an attraction-level view.

GLAMs opportunity to engage visitors pre-visit is therefore relatively limited compared to similar cultural attractions in other cities. This is particularly true if engagement is only happening on GLAM owned sites. To maximise engagement opportunities pre-visit, GLAM needs to engage people at the broader city-wide level and focus on partnerships with third party travel and review organisations such as Experience Oxford and Culture Trip.

To further increase engagement, representing GLAM as a collective, including having a collective marketing strategy, deserves consideration. Doing so would encourage discovery and consideration of additional GLAM collections, particularly for overseas visitors.

## Social pressure increases planning behaviour

Remote visit decision making for others increases the need for information on social context.



## Audience Insights

# Approaches to visiting: Social pressure increases planning behaviour

Most people are doing relatively little preparation prior to visiting a GLAM institute in person. However, one group of people stand out. This group, which are part of the Facilitator archetype and are captured as the 'Trip Agents' in the Pen Portrait document, do a lot of upfront research.

They are remote decision making on behalf of other people. The pressure they feel to deliver a satisfactory experience increases as the visit decision is entirely for the benefit of other people, but also makes the task more complicated as they can not rely on their own judgement.

When people are making remote visit decisions for others, the social context of a place becomes increasingly more important. These people are not only trying to gauge the feel of a place, but in addition, who the other visitors might be. This is different to the fact-hunting research that other groups might be doing, and requires detailed interpretive research. In lieu of explicit information relating to social context, these people must extrapolate this information where they can.

Research participants described analysing TripAdvisor comments for their language as well as content, and reviewing videos and photos on TripAdvisor and GLAM sites to gain information on the feel of the space, as well as the visitor profile.

When the decision making stakes are high, people need reassurance that they are making the right decision and are easily turned off if they think the context is not suitable.

The research revealed this need for social context to include people who organise trips for others as part of their job, on behalf of community groups, and even as part of an organised family reunion. To ensure that particular GLAM institutes are not erroneously discounted as unsuitable for different visitor groups, it's important to include visual content showing the range of different audience profiles that GLAM hope to attract on each GLAM site.

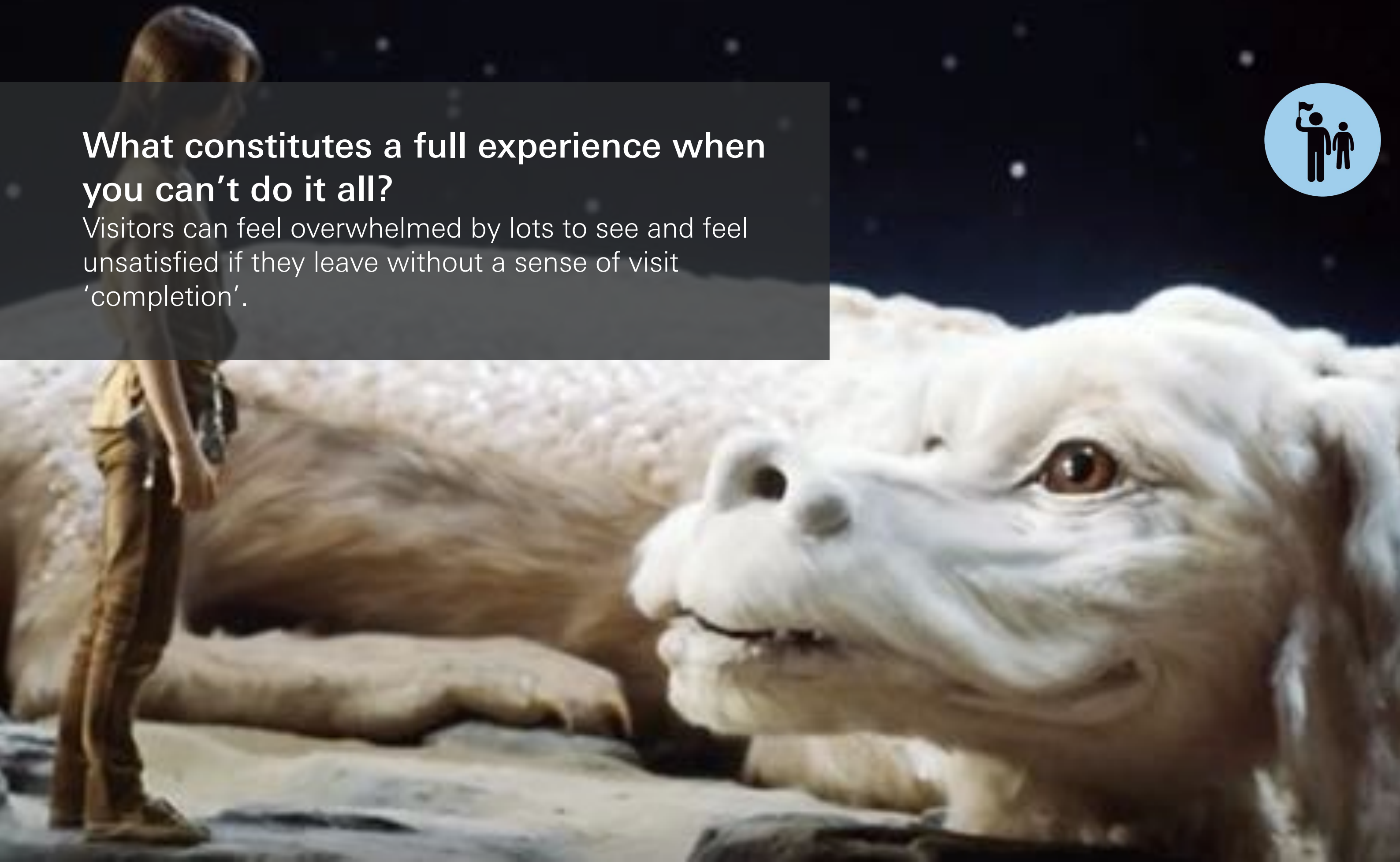


## **Audience Insights**

Create a fulfilling experience

## What constitutes a full experience when you can't do it all?

Visitors can feel overwhelmed by lots to see and feel unsatisfied if they leave without a sense of visit 'completion'.



## Audience Insights

# Create a fulfilling experience: What constitutes a full experience when you can't do it all?

Visitors need a sense of completion to feel they've had a valuable experience of the gardens, libraries and museums in Oxford. This is particularly true of the backdrop archetypes who focus on the overall experience first and the content of the visit second, but is relevant to the Engaged Explorers also.

When the collections of the GLAM institute that they are physically visiting are greater than they can experience in one visit, visitors need a logical beginning and ending to the experience which matches their personal interests.

Without guidance on what constitutes an experience, visitors can feel like they have been dropped into the middle of a never ending story. With no way of orientating themselves within the experience, visitors can be left feeling uncertain as to whether they have had an experience or not.

This can make planning the visit particularly challenging, as visitors are not sure how much time is necessary to allocate for a satisfactory experience. In lieu of such guidance on the GLAM websites, visitors look to advice on TripAdvisor on how much time they should spend at different attractions. Other visitors use photos and videos of the different GLAM spaces, to gauge the size of the exhibition space and the concentration of the content to calculate how long they should aim to stay. Obviously ineffective as a method, visitors can be disappointed with poorly time-boxed experiences.

To enable visitors to feel they are gaining maximum value from the time they have available to spend at GLAMs larger institutes, or make provision for a satisfactory experience in their planning, GLAM needs to match visitors personal interests with their available time to create their very own personal itinerary.

## Whose story is GLAM telling?

Visitors want to consider fresh or multiple perspectives when engaging with collections.



## Audience Insights

# Create a fulfilling experience: Whose story is GLAM telling?

Visitors are seeking multiple lenses with which to appraise their experience of the collections. This is especially true of the 'Resource' archetypes who are aware that multiple perspectives may exist around certain historical or cultural significant objects.

Not only are they interested in alternatives to the GLAM narrative, but visitors are also looking for provocations to prompt their own reflections. To do so, a number of the research participants, whose visit motivations and behaviours aligned with those of the 'Resource' archetypes, described using GLAM educational resources to provide them with additional perspectives as they moved around the collections.

Another research participant came across the LBGTQ+ trail of the University of Oxford's Collections when he had revisited the Pitt Rivers website, following a visit to the museum in Oxford. He expressed his disappointment that he hadn't come across the trail whilst he was in the museum, as it would have provided him with an interesting alternative to the one "Oxford perspective" that he encountered.

When they don't have provocations to hand, 'resource' archetypes enjoy comparing how other institutes have approached telling the story of the collection they have visited. A number of research participants recounted how they consider the curation, even the architecture and the exhibition space, as well as the information provided about the artefact itself, and how these inputs all combine to tell a particular story.

To increase engagement with Resource archetypes, GLAM should provide new ways for them to appraise the artefacts and make new connections during digital only or traditional visits.

## The GLAM lens: providing a unique perspective of the city

Visitors want to understand how different GLAM institutes connect to each other, and to the city itself.



## Audience Insights

# Create a fulfilling experience: The GLAM lens

For GLAM attractions to fully support certain visitor experiences of Oxford, in addition to providing access to the unique collections that they house, they must also be perceived to provide visitors with a unique perspective of the city.

Some visitors consider there to be no better way to gain an authentic Oxford experience than to spend their time visiting the gardens, libraries and museums. Other visitors need to understand how the museums in particular are unique to Oxford i.e. how visiting a museum in Oxford would be different to visiting a museum elsewhere. These visitors want to understand how a visit to Oxford's museums will give them a unique perspective on Oxford's rich culture and history. Furthermore, they want to know how the museums differ from one another in their telling of Oxford's story, and therefore how going to more than one museum will enrich or nuance their experience of Oxford.

Whilst the Ashmolean, Pitt Rivers, and the Museum of History of Science in particular all feature in the rich tapestry of Oxford's history and all provide visitors the opportunity to see Oxford itself through different lenses, these stories of the city are not easy for visitors to find online, or even in the institutes themselves.

One research participant explained "It feels like Oxford has too many museums [to choose from] and you can go to museums in lots of places, I have them back home [in Taiwan]. I went to the Ashmolean a couple of days ago which had exhibits on Egypt and China which were interesting but I think I'm going to concentrate now on what's unique to Oxford; the architecture, the Bodleian, the University colleges."

When there is so much to do in Oxford, some visitors need an 'Oxford-related' reason to visit 'yet another' museum.

## Scouting for maximisation

Visitors are attempting to familiarise themselves with the physical environment and identify an appropriate 'way in'.





## Audience Insights

# Create a fulfilling experience: Scouting for maximisation

Without an obvious 'way in' to the traditional visit that is based on their personal interests, many visitors start their visit by scouting out the GLAM space.

A number of different scouting behaviours were observed during the research. The most prevalent was the 'first timer recce's' and 'Facilitator recce's'. The former consists of visitors who were unfamiliar with the space doing a quick recce to familiarise themselves with the location of different exhibits and identify which would hold the most interest for themselves.

Where possible, visitors were observed seeking out high vantage points such as balconies or the top of stairwells, when entering a new space. This was a deliberate action to situate themselves in the GLAM environment before circulating back to consume content.

The latter recce behaviour relates to Facilitators who like to be the member of the group that identifies and relays the best bits to their group. These visitors tend to do a quick recce of each collection or gallery as they enter a new space, so that they can better host the group.

## Narrative threads

Personal itineraries that provide visitors with a 'way in', enabling them to connect and appraise artefacts in new and interesting ways across GLAM and the city.

## Audience Insights

# Create a fulfilling experience: Narrative threads

The research findings highlight a number of key visitor needs and desires. These include the need to identify a route through the GLAM collection with a logical start and end point; the desire for alternative perspectives when engaging with collections, and, the wish to understand how different GLAM institutes connect to each other and to Oxford itself.

To enable visitors to gain the most fulfilment from their visits, GLAM should consider providing visitors with multiple defined routes or 'threads' through its maze of artefacts, thus providing both guidance and a variety of narratives to experience. Narrative thread suggestions would be made based on visitors personal interests and the time they have available for a visit. These threads would lead visitors to specific artefacts across the GLAM collections, both within specific GLAM institutes and even across institutes all over the city, connecting the objects in new and interesting ways.

Initially these threads could be based on alternative perspectives provided by experts on the subject. Eventually the threads could expand to include crowd-sourced narratives, compiled of the stories and perspectives that visitors have tagged objects with, either online or in the GLAM institute.

By enabling visitors to create their own personalised itinerary in this way, GLAM would allow visitors to experience the collections through numerous different perspectives, but also would make visitors feel they were gaining maximum value from the time they have available to spend at GLAMs larger institutes.


Such an experience would be of mutual benefit to both visitors and to GLAM. For GLAM, knowing where visitors finished their physical visit would provide GLAM with powerful reengagement opportunities, encouraging visitors to come back and pick up where they left their particular story in their previous visit.

## Audience Insights

# Create a fulfilling experience: Narrative threads

Furthermore, dynamic updates during the visit would enable GLAM to capture data on different visitors movement around the GLAM spaces. Analysis of which would enable GLAM to make data driven curatorial decisions about the general layout and programming of special exhibitions.

These narratives could also more obviously connect the different GLAM institutes to each other, and to the city itself. As creating a collective experience of GLAM that highlights the individual institutes' historical roles in the development of Oxford and their subsequent unique perspectives on the city, will support visitors consumption of Oxford and encourage them to collect the whole GLAM experience. In this way, making GLAM the backbone and not the backdrop for certain visitors experience of Oxford.



## Time poor visitors deprioritise digital displays

They're perceived to require more time and effort and visitors expect to be able to find the content online.

## Audience Insights

# Create a fulfilling experience: Time poor visitors deprioritise digital displays

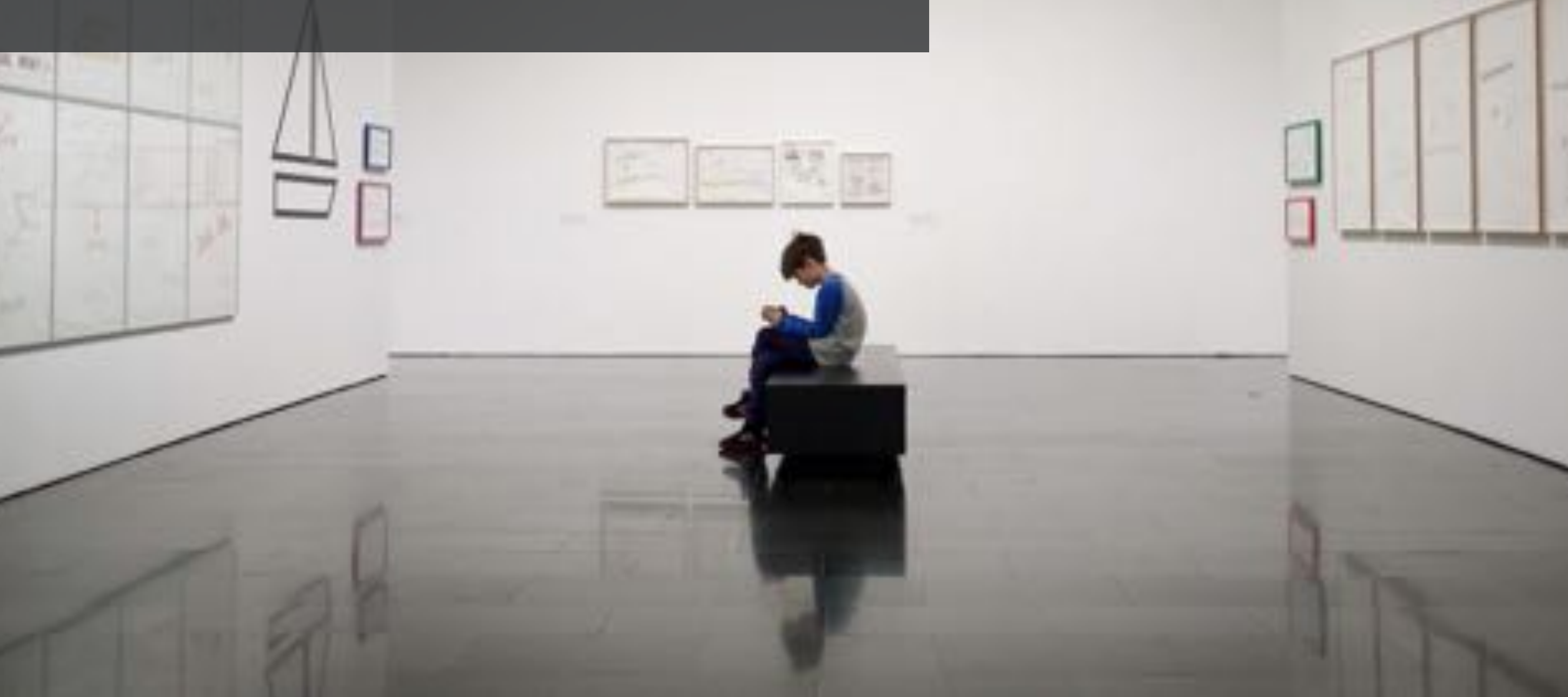
When visitors are over-faced with content and feel they don't have enough time to spend at the exhibition, it's the digital displays that they tend to avoid.

This is for two reasons. Firstly, the concentration of digital in an exhibition suggests a strong online component to the exhibition which they presume they can find once they have left the institute, leading visitors to reprioritise the non-digital displays. Secondly, interactive digital displays are perceived to require more time and effort than just looking and they can't be certain of the pay off.

To meet expectations, GLAM should make provision for all digital content online, or, where unable to do so, distinguish between digital interactions available or unavailable online using the display information labels.

## Sit-down time-outs

Opportunity to digitally engage visitors during their traditional visit with CTAs on the floor by benches.



## Audience Insights

# Create a fulfilling experience: Sit-down time-outs

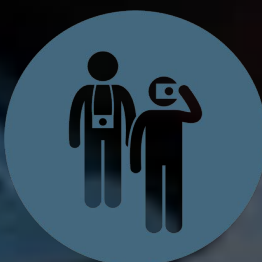
Whether it be due to feeling a little overwhelmed by large collections, or experiencing a moment of disengagement during the visit, visitors decide to have a time-out and check in on 'real life'. What's interesting is that significantly few people are observed on their phone (unless taking photos) when they're standing in GLAM spaces. There seems to be a sort of gallery etiquette where it is permissible to momentarily leave the exhibition bubble and check-in on real life, only when someone has taken to a bench and has demonstratively stepped out of the experience.

This provides GLAM an interesting opportunity to engage visitors during the visit with subtle calls to action on the floor immediately around the seating areas. This engagement opportunity could be used to encourage visitors back into their current experience, provide them with additional or alternative content, or connect with them on social platforms.



## Digital only visits

People, including academics, start with Google for cultural and educational content and struggle to recall where the content comes from.



## Audience Insights

# Create a fulfilling experience: Digital only visits

Unexpectedly, in the research it was unusual to have a digital visit entirely unrelated to a traditional visit. Whilst we tried to find genuine digital only visitors, only 6 out of the 16 research participants we interviewed had been involved in a truly digital only visit. The rest were linked to visits, albeit not immediate ones. One participant for example, was reminiscing about his trip to the Pitt Rivers in the 1960s, another was researching becoming a member of the Botanical gardens so that they could visit in the future, despite not having a specific visit in mind.

The needs and behaviours for digital only visitors have been captured in the pen portraits as part of the following archetypes:

- \_ Engaged Explorers
- \_ Conforming learners
- \_ Facilitators
- \_ Escapists

The lack of representation within the research of digital only Producers was surprising to us. It is likely however, that the representation of truly digital visits might have been influenced by the time of year that the research was conducted, as shadows, interviews and diary studies took place during the months of June, July and August. A period which is not only during long vacation but also a peak time for tourism.

Interestingly, for those participants whose visits were truly digital, we found that whilst the content was memorable, participants struggled to remember where they had found the information, especially if they had visited numerous sources. This was observed with physical visits, but it was even more apparent with digital visits.

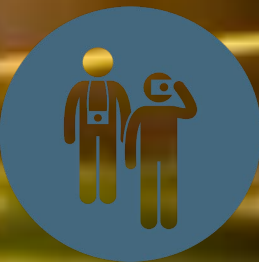
## Audience Insights

# Create a fulfilling experience: Digital only visits

This in part is likely due to visitors' reliance on Google as a starting point for subject-related search. This not only included visitors and students, but surprisingly academics also who, whilst more discerning about the credibility of the results they get back, still use Google as a primary tool for discovery. One research participant for example, a distinguished literature scholar, described Google as her guilty secret. "I suppose [for academic purposes] you'd expect something else, some other source, but it's often the the best way to find articles and I suppose I'm familiar with it".

# Logistical Vs interest-based information resources

Visitors tend look to GLAM resources for logistical information and Google for subject or topic information.



## Audience Insights

# Create a fulfilling experience: Logistical Vs Interest based resources

Excluding academics and creatives familiar with using archival resources, digital visitors tend to go to GLAM sites for visit information and use Google for information related to their particular interests. In the research, even students limited their use of the GLAM sites to finding books via the library discovery resources, whilst using Google for journals and all other content.

To successfully engage non-academics and experienced creative producers with interest based content from the University of Oxford's archives, GLAM needs to seed content in the places that the target audience already visits. This might include creating 'evergreen' content such as recordings of lectures and talks or host 'live' content to encourage a conversation between audience and organisation, such as broadcasting discussions with curators and experts using Facebook Live.

Something as simple as updating Wikipedia pages for relevant subjects or topics to include links back to GLAM resources would serve to connect people with GLAM content when conducting subject and topic based searches using Google.

# Audience Insights

## Post-visit activity

## Turning new information into knowledge

There is a critical window of engagement before curious visitors' focus shifts to the next new and interesting thing.



## Audience Insights

# Post-visit: Turning new information into knowledge

Engaged Explorers and Conforming Learners want to consolidate information gained during an in-person visit, into knowledge. This tends to happen away from GLAM resources, generally using Google. However, if the research relies on names of individuals and events referenced in the exhibition that the Engaged Explorer has been unable to remember, they instead start their research at the relevant GLAM website.

Visitors are disappointed if they can not find information on the GLAM websites supporting their visit-inspired research because they expect current exhibits to be online and accessible as soon as the exhibition opens. If they can't find what they're looking for on their first attempt, the opportunity for engagement is quickly lost as their focus shifts to something else.

To support ongoing learning of Engaged Explorers, it's important to ensure that all collections have been digitised in time for their exhibition opening. Where it is not possible to do so, GLAM might consider linking to other non-GLAM information resources from the exhibition pages on the website or highlighting which artefacts are not available on the GLAM website to prompt visitors to take notes whilst they have the opportunity to do so during the visit.



# Engaged Explorers thrive on making new discoveries

But often prioritise past interests during a visit rather than risk disappointment.



## Audience Insights

# Post-visit: Engaged Explorers thrive on making new discoveries

Engaged Explorers thrive on finding new or novel discoveries, however rather than risk disappointment they often prioritise 'known' past interests during traditional visits to GLAM collections.

Digital visits provide Engaged Explorers with a relatively low risk opportunity to satisfy their appetite for new discovery, however they need help identifying potential subjects of interest and purposely look out for opportunities for serendipitous discovery. One Participant for example, described his interest in finding the 'object of the month' content on the Pitt Rivers website. It introduced to him several artefacts that he would never otherwise have come across or considered. Whilst the content was of interest, he doubted that he'd remember to visit the website in the following month for the next update.

Whilst content focused on serendipitous discovery provides Engaged Explorers the opportunity to find new interests, unless it lives on the platforms that audiences regularly visit, it's unlikely to gain much traction. To effectively introduce Engaged Explorers to new interests, a programme of serial content such as this should be posted on social platforms on which followers can be regularly notified on updates, supported by a PR plan.

## Social activity

People are sharing stylised photos after the visit on social, whilst sharing personal documentation of the day on WhatsApp.



## Audience Insights

# Post-visit: Social activity

Specific social activity has been captured in the pen portraits, however there were clear behaviours related to motivations at an archetype level:

**Cultural Consumers** tend to share establishing shots of the GLAM space, locating themselves within a recognisable environment. For example, visitors to the Weston Library, took selfies against the digital ticker-tape Bodleian sign that explicitly linked themselves to the better known parent-library. Visiting students or Cultural Consumers with more of a scholarly focus were more subtle in their posts, sharing photos of artefacts aimed at knowledgeable peers, implying a link between themselves and a visit to the collections.

**Facilitators** take lots of pictures of their kids or group having a great time. The GLAM collections and general environment are secondary to the people in the shot and only become part of the composition when providing supporting evidence of a great time shared.

When visitors are in **Conforming Learner** mode, they don't tend to capture or share social content.

**Producers**, both academic and creative, use social media to showcase their published or exhibited work and connect and build relationships with key curatorial staff.

**Engaged Explorers** share photos that focus on the objects and information that have captured their interests as a way of scrap-booking. This then serves as a personal reminder for them to return to and research further at another point in time, but also to bond with similarly interested members of their social network.

**Escapists** rarely share photos of where they currently are as they wish to remain present in the moment. After they have left, they might mark a situation or a personal moment by pairing a photo with a caption or reference related to what else they are thinking about or experiencing whilst there.

## Audience Insights

# Post-visit: Social activity

There was a duality demonstrated in visitors posting behaviour in which they shared carefully selected and edited photos afterwards on social media, whilst sharing more candid documentation of the day on WhatsApp, often in the moment. This was particularly true of people reflecting the behaviours of psychological-extroverted archetypes.

# Appendix

## Chapter subtitle

Appendix

## What we reviewed in the previous persona project

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# 56

INFORMATION SOURCES REVIEWED

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**28 Museums**

**10 Libraries**

**1 Gardens**

**8 University & GLAM**

**9 third party**

**9 Key documents**

Ashmolean personas overview, Ashmolean personas breakdown, MNH website (survey results), MNH Collections Online Survey (responses), Usability testing plan for Bodleian Libraries resource discovery interfaces, Oxford Resource Discovery Final Report, 2017 The 21st Century Library Final Report, An audio state of mind understanding behaviour around audio guides and visitor media (British Museum), Understanding museum visitors motivations and learning (John Falk).

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# 6

 audience models

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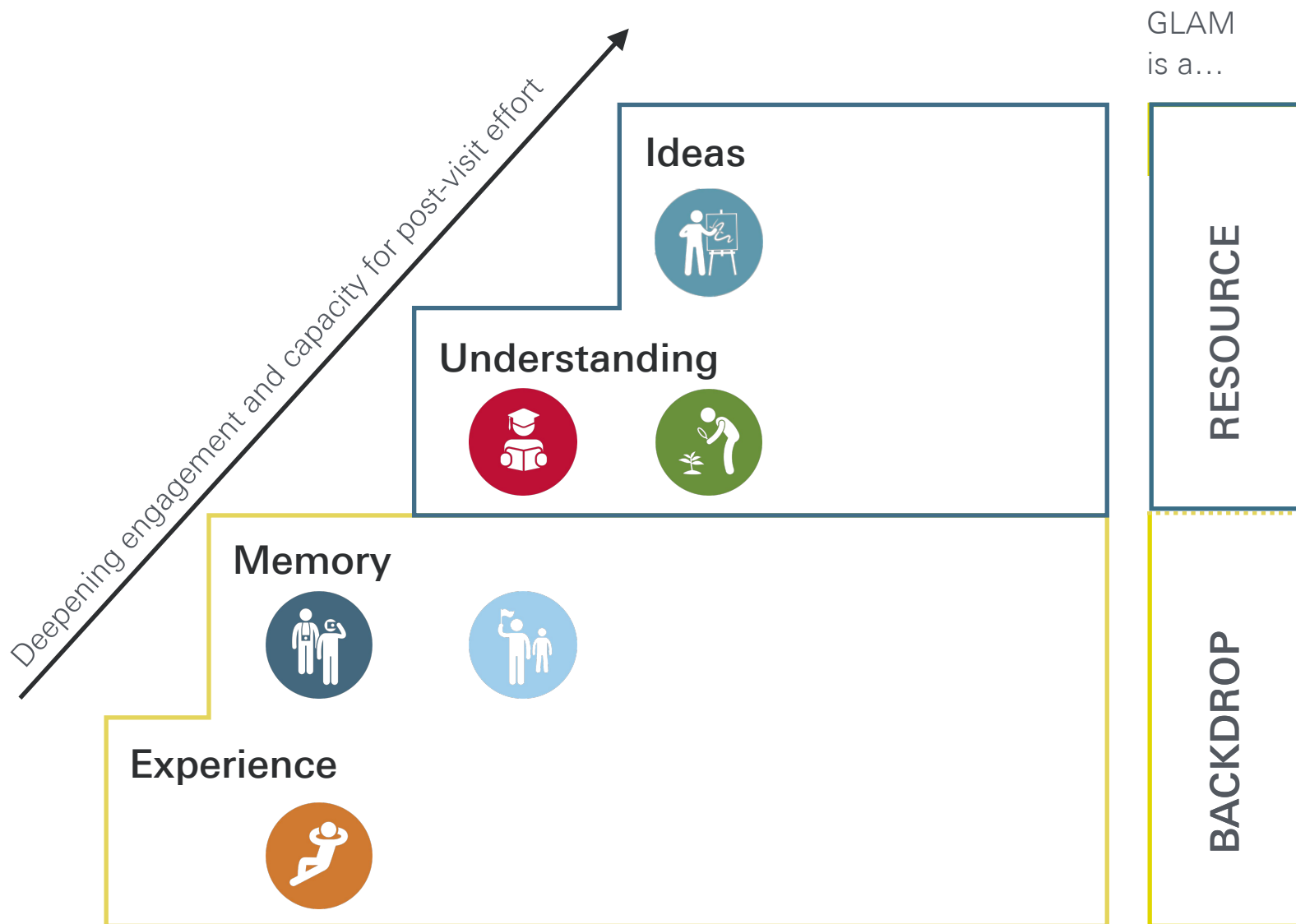
# 25

 personas

CREATED FOR THREE PROJECTS

## Appendix

# Audience dynamics



The archetypes have different satisfaction points on the 4-tier visitor pyramid of needs. From the bottom tier upwards, the needs are: enjoying the current experience, creating significant memories, developing understanding, and, creating new ideas.

It is a hierarchy not because the need on the archetype related satisfied by a higher tier is more important, but because each tier is a build on the previous need i.e. the need associated with Cultural Consumers and Facilitators is memory building. To build memories their needs to have been an experience. The need associated with Conforming Learners and Engaged Explorers is to develop understanding. To develop understanding, new information must have been memorised, and to create new ideas, understanding must have been developed.

The further up the hierarchy the archetype satisfaction point, the greater the willingness to invest personal effort in satisfying their needs and the deeper the likely engagement with GLAM.



## Appendix

# Audience dynamics

Escapists for example, are all about enjoying the moment. Putting additional effort into increasing their enjoyment of their visits does not occur to them. Their engagement with GLAM is fairly shallow, as the experience speaks for itself.

Cultural consumers want their experiences to be significant and memorable. They invest effort upfront in the planning and preparation stages of the visit, but do little post-visit. Their engagement with GLAM is visit-based and fleeting.

Facilitators too, want to create significant experiences and memories for others. Whilst they put in similar amounts of effort pre-visit to the of Cultural Consumers, they are more likely to put in the effort during the visit in order to ensure momentous experiences that will later be remembered by the people whose experiences they are facilitating.

Conforming Learners do little prior to the visit, their engagement having been informed by others. They invest effort during the visit, and, depending on the duration and complexity of their assignment, they are likely to invest time after the visit to revisit sources and commit new information to memory.

Similarly, Engaged Explorers, wanting to consolidate the information they have gained during the visit and turn it into understanding, are prepared to put effort in post-visit to do so. They do additional research on the people or topics that they have learned about during their visit. This can include visits to the GLAM websites, to jog their memory on critical aspects of the collections, for which further research depends e.g. the names of artists or historical figures. There is a critical window of engagement however that immediately follows an Engaged Explorer's visit.

## Appendix

# Audience dynamics

If during this period they are unable to find the information they are looking for, other experiences and information interfere with their drive to develop understanding of that topic and the opportunity to engage is lost.

The Producer archetype needs are the hardest to satisfy. They are prepared to input the most effort to achieve their goals. They see GLAM very much as a valued resource, central to their needs. They perceive their relationship to be more collaborative than the other archetypes, and they invest effort in satisfying their needs throughout the entire visitor journey; before making a visit in the pre-planning stages, during the experience and documentation of their visit and after in the research stage and follow-up communication.

Using the 'Backdrop' and 'Resource' archetype groups will enable GLAM to design content and experiences that speak to the needs of the collective, circumnavigating the necessity to design multiple executions of the same piece of content or experience in order to satisfy individual archetype needs.

## About Modern Human

**Imagine what's next.** Modern Human is a design practice and innovation consultancy.

Our human-centred design method has four overlapping modes: Immerse, Inspire, Imagine and Invent.

**Immerse.** Immersing yourself in the problem space will allow you to actively search out opportunities for change and identify problems that need solving.

**Inspire.** Inspiration comes from turning observations into insights and from creating meaning from the needs, goals, behaviour and values that you have witnessed. Some people think inspiration arrives as a flash, but it's more a process of looking for meaning.

**Imagine.** As you imagine potential solutions and scenarios you will generate, develop, and test lots of ideas, looking for those that best fit the brief.

**Invent.** Invention turns ideas into concrete solutions - real products, services or experiences that make a meaningful difference to people.

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