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Bringing museum audience segmentation to life

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Bringing museum audience segmentation to life

Abstract

Museums Victoria (MV) categorizes their visitors into “segments” based on their motivations for attending the museums. This can help staff better understand and address unique visitor needs. The organization needed an engaging way to train employees about segmentation, so our group researched the process of segmentation generally and in MV specifically; investigated practices for creating effective training videos; created content for six videos through categorizing and interviewing museum visitors; designed explanatory graphics; and then produced the six videos and graphics, which will be used in staff training sessions.

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Sponsor

Museums Victoria

B term
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Audience Segmentation: The Future of Museums

Museum employees keep the museum running smoothly, but more importantly, they serve as the face of the museum, connecting visitors to the organization (Figure 1). In order to strengthen the museum’s connection to its visitor audience, the staff has to be well educated on what their visitors need. They must know how to engage each visitor based on his or her unique reasons for visitation. One effective way of understanding this is by grouping visitors according to their motivations.

Museums Victoria, an organization comprised of three museums in the greater Melbourne region (Figure 2), has conducted its own visitor studies. Museums Victoria discovered that treating the visitor audience as a single unit is ineffective, as the audience is too diverse. The organization developed a method of understanding and classifying their visitors according to their unique needs, a process known as “audience segmentation.” Through extensive research on Melbournian visitors to Museums Victoria, the museum created six segments called Easy-going, Connected, Obligated, Informed, Curious, and Elite based on each visitor’s most meaningful engagements.

Many museum staff interact regularly with visitors (Figure 3). Ideally every staff member, from docent to security guard, should understand the basic audience segments, so they can more effectively respond to each visitor’s needs. This helps to ensure that the staff work as a fluid, cohesive unit. At the start of this project, some Museums Victoria staff members were unfamiliar with the visitor segments, so Museums Victoria needed training material in the form of videos and infographics to educate current and incoming staff about its specialized method of audience segmentation.

The goal of our project was to help the Museums Victoria staff better understand the broad range of visitors at Museums Victoria venues through videos and infographics. We had devised three main objectives that helped us achieve our goal:

- understood Museums Victoria’s audience segmentation;
- conceptualized and designed training materials;
- collected and developed training material on Museums Victoria’s audience segmentation.
The expanding purpose and audience of museums

The purpose of museums originally was to preserve and protect rare objects, often kept in static displays or “cabinets of curiosities” intended only for observation. With developments in learning theory and museum studies, museums today have evolved, and galleries and displays have become more interactive to invite exploration and social engagement (Figure 4). As an essential part of this process, museums have begun to evaluate their visitors to gain insights about their preferences and expectations. Museums must accommodate multiple visitor needs by designing multi-faceted exhibits, facilities, and programming. This allows museums to compete among growing edutainment options.

Preservation: The original museum

Formed from the private collections of the royalty and the wealthy, museums were initially an indispen-sable place of knowledge used to preserve and protect precious artifacts. People of distinction were allowed to view these privately-owned collections to gain knowledge that could not be found elsewhere. Valuables acquired by the elite were collected for self-advancement and satisfaction, and later donated after people realized the importance of preserving knowledge. Static displays such as artifacts kept in glass cases ensured proper safeguarding of collections. Museum employees started to more actively respond to visitor input in the 1900’s when they began to formally conduct and publish studies on visitor experiences. Objects in museums at that time period were typically exhibited in static displays with labels explaining key facts, such as origins, cultural and scientific significance, and the like, as designated by the exhibit curators. This form of teaching is known as the didactic approach. Here, key facts are ‘transmitted’ in one direction from the curators through the museum objects and interpretive materials to the visitor regardless of visitor interests.

Education: Extension of the museum’s purpose

During the twentieth century, the educational role of museums evolved. The World Wars contributed to major advancements in science as countries shifted their efforts to gain a technological edge. Realizing that knowledge can translate into power, societies recognized the need for “public education”, and to make knowledge more accessible. Museums ignited the interest of the general public rather than just among the intellectual elite. Along with rising museum attendance, the number of museums also increased, with 35 % of the 8,200 reported museums in the world founded between 1950 - 1970. Indeed, museums became a popular choice for public leisure. Visitor evaluation studies became increasingly important as museums placed greater emphasis on public education. At first, these studies were conducted to determine how well knowledge was being transferred from the exhibit to the visitor. Objects in museums at that time period were typically exhibited in static displays with labels explaining key facts, such as origins, cultural and scientific significance, and the like, as designated by the exhibit curators. This form of teaching is known as the didactic approach. Here, key facts are ‘transmitted’ in one direction from the curators through the museum objects and interpretive materials to the visitor regardless of visitor interests.

Experience: Museums of today

Increasingly, museums want to provide an experience that will captivate visitor attention. Because the information in museums today can be conveniently researched through search engines online, museums have to go beyond the transfer of knowledge and find innovative ways to encourage visitation. Thus, the role of museums is shifting to provide visitors with a unique experience alongside the basic acquisition of knowledge. Museums of today want to provide a unique experience for every type of visitor. Curators are drawing upon the talents of specialized professions such as scientists, educators, marketing professionals, and designers to provide insight into the visitor-museum relationship. Rather than having the same message for every visitor contained in static displays, museums now provide a variety of displays, activities, and events and allow the visitor take in what they want and need. This constructivist approach leaves exhibits open for the interpretation of the visitor, and
for a more intuitive and personal approach. This method can address different individuals’ needs by providing multiple ways to access and experience the exhibit. As stated by Lynda Kelly, the head of Web and Audience Research at the Australian Museum, the museum became “a mediator of information and knowledge for a range of users to access on their own terms, through their own choice, and within their own place and time.”

**Remaining a leading competitor in the changing world**

For any company or business to prosper, it has to provide the public with the most innovative product or service. Museums are no different. Without constantly redesigning and modifying their exhibits to fit their intended audience, museums would not continue to stimulate public interest. Because museums have adapted to accommodate the interests of different audiences, they are still able to thrive in our current world of ubiquitous entertainment. In competing with other sources of entertainment, museums still prove themselves as alluring places for people to spend both their time and money. For example, the American Alliance of Museums reports “there are approximately 850 million visits each year to American museums, more than the attendance for all major league sporting events and theme parks combined (483 million in 2011).”

Our project sponsor, Carolyn Meehan of Museums Victoria, described Museums Victoria’s business approach as trying to “catch the next wave.” As seen in Figure 2, if a museum's growth follows an upward trend, there will be a point where the business will eventually plateau and fall back down. In order to ensure that Museums Victoria retains its core audience while increasing future interest, they have to constantly innovate and jump to the next “wave” before business slows beyond repair. The organization most recently “caught the next wave” by analyzing their audience’s motivations for visiting which will allow staff to more accurately address the needs of different types of visitors.

**Museums Victoria’s Segmentation**

Employees at museums use audience segmentation to understand who is visiting their museum and why. Audience segmentation is a method of understanding visitors by dividing people into manageable groups based on certain criteria, whether that be geographic, psychographic, demographic, or by motivation. People attend museums for a variety of personal, social, and educational experiences (Figure 6).

Museums have learned that catering to each individual is critical to promote visitor interest, but realize this is virtually impossible. Conversely, having a one-size-fits-all approach may exclude much of their audience. This is why Museums Victoria researched and created different profiles of their visitors through segmentation.
In 2014, Museums Victoria contracted Colmar Brunton, a market research agency, to conduct an audience segmentation study. The company identified two primary drivers, or reasons, for attending the museum. The first driver (vertical line in Figure 7) was defined as whether a visitor would rather be stimulated by the information or where they would rather absorb the information. The second driver (horizontal line in Figure 7) categorized the patrons by whether they attended for themselves or for others. Two additional drivers (diagonal lines in Figure 7) were also used to categorize visitors. The first of these drivers puts visitors on a spectrum from expressive to belonging, meaning whether visitors feel the experience helps them “belong” or whether it helps them express themselves when visiting. The second driver focuses on outcomes related to the visitor’s experience. This driver differentiates between visitors attending for entertainment versus for personal growth.

Based on all of these drivers, the museum defined six audience segments: Easy-going, Connected, Obligated, Informed, Curious, and Elite. Figure 7 shows how the segments fit into each of the dimensions defined by the drivers.

Each of the segments can be placed on the diagram above using the drivers and certain key distinguishing characteristics.

- The Elite are motivated to attend for themselves and can be perceived by others as superior and sophisticated. They expect to be stimulated by something that benefits them, such as a special exhibition where important people might be in attendance. Visiting the museum must further the Elite personally or professionally, or they do not see visiting worthwhile.
- The Curious also attend for themselves, and are motivated to attend in order to appear intelligent or learn a wealth of information on certain topics. Visitors in this segment tend to acquire this knowledge because it makes them feel distinguished among their friends and family.
- The Informed, on the other hand, acquire knowledge for their own personal benefit. They prefer to absorb the information presented to them and are focused on cultivating their personal wealth of knowledge.
- The Obligated segment attends the museum for the benefit of others. They want to attend because they think it would be a good experience, particularly if they attended with others who could share the experience with them. These visitors believe it is imperative to share the experience and knowledge gained.
- The Connected also want the experience to include other people, but their motivation is less to share knowledge or experiences. They are more interested in making social connections as they go through the museums because it gives them a sense of belonging.
- The Easy-going also highly value the social aspect of the experience and expect the exhibits around them to stimulate their interest. Their main motivation is to be stimulated and entertained by their surroundings, and they see the social aspect as an added benefit.

Museums Victoria would like each of their employees to understand this audience segmentation research and its implications for the operations of the museum. Unfortunately, the distinctions between the categories are subtle and the documentation explaining the research is long and not particularly user-friendly. Thus, the museum would like to integrate the audience segmentation information into an engaging and educational set of training materials, including video recordings of actual visitors who belong to each segment. These clips would capture the essence of each segment and in addition to these clips, infographics would be provided to summarize and enhance the content.
These videos would be used in staff training sessions that could include a variety of different staff members or only a specific section of staff members, such as the exhibit designers. These videos should be objective, as they only contain information to teach the viewer about the segment. However, the videos could be customized during a workshop to train different types of staff members by including an interactive component either before, during, or after watching the video. For example, after showing each video to a group of staff, the instructor may ask for each person to place himself or herself into one of the segments. This would allow the staff to think about what defines each segment and what needs they bring when visiting a museum. Along with the videos, the training session would also include discussions where the staff learn about the drivers and what needs each segment brings when visiting a museum. The goal of this workshop is so that staff would leave knowing how they could cater to the different segments as they perform their work in the museum.

By understanding Museums Victoria’s method of audience segmentation and researching the best practices in both staff training and video production, we created professional training materials for staff. With this training, the staff would then be able to respond to varying segment needs and enhance the visitor experience.

We had devised three main objectives that helped us achieve our goal:

- understood audience segmentation and its uses;
- conceptualized and designed training materials; and
- collected and developed training material on Museums Victoria’s audience segmentation.

Figure 8 shows a breakdown of the main tasks associated with our objectives.

**Objective 1: Understood audience segmentation and its uses**

Our team’s first step was to develop a comprehensive understanding of audience segmentation and its use in Museums Victoria in order to present it to the staff. We began by researching different approaches that museums have used in the past. Once we had a firm understanding of these uses of audience segmentation, we concentrated on analyzing Museums Victoria’s methods. We looked at specific research of their version of audience segmentation through their internal reports. The main report, *Victorian Audiences – A detailed analysis*, contained information on the specific characteristics that classified each segment, which gave each of us a foundation for our knowledge and was summarized in the previous section of this report. Once in Melbourne, we consulted with our sponsor to make sure that we were in agreement about the defining roles of each segment, allowing us to proceed with designing and developing our project.

**Objective 2: Conceptualization and design of training materials**

The training materials requested by our sponsor at Museums Victoria included six short videos that were each roughly three minutes long and six infographics, both aiming to characterize each of the six segments. When producing creative deliverables, it is important to plan out exactly what should go into the material before generating it. Because of this, we first devised a general layout for our videos that encompassed all of the separate items we wanted to include in the videos. After this was detailed, we also decided on what information to include in the infographics.

**Video layout**

To advise us on what type of video would be most impactful and engaging, we consulted Maria O’Dwyer, Senior Advisor of External Relations at Museums Victoria. With her assistance, we formulated a general layout that aimed to bring the videos alive (Figure 9). This layout was based on our storyboarding background research (Appendix B), but was not as detailed as a formal storyboard. Each video would be roughly three minutes as this would allow enough
time for the viewer to develop an impression of each segment, as well as not lose interest in the video or interest in watching the five additional videos.

Maria informed us that when trying to engage a viewer, the first 20-30 seconds of a video are the most critical. This is why we decided to open with a brief introductory animation that established Museums Victoria as the setting, explained the need for audience segmenting, and presented the segment in a memorable way.

The next most important part to establish was how to portray the characteristics of the segment in the body of the video. We could have done this in many ways; an animation or a lecture style were two examples. We decided that we wanted to hear what being a part of a segment meant from the source: a visitor (Figure 10). This is why we decided to interview many different people who frequent the museums. By following a more personal story in the video, we would better bring alive the segment and allow the viewer to feel more connected to the information presented.

We knew that we needed a strong conclusion, so we decided to end on a word cloud. This word cloud would quickly summarize all of the key words mentioned during the body of the video and bring the audience back to the idea of a segment having particular motivations and needs. After developing this layout we still needed to conceptualize content for each part.

The introduction of the video:
Capturing our audience

Our first goal in developing the introduction was to establish that these specific segments are in the context of Museums Victoria and its visitors. To do this we included short clips showing the outside of each of the three museums, and then flashed the Museums Victoria logo on the screen (Figure 11). Next, we added catchy phrases that would explain why these employees were watching the video. Our first was “The visitors of Museums Victoria have many different needs.” This audience segmenting system is needs-based, so it was important to establish that we weren’t going to be talking about visitors in terms of demographics. Our second phrase was “we try to understand by looking at how they engage.” This was to show that the center of Museums Victoria’s audience segmentation system is to promote meaningful engagement. All of the visitor needs are based around how they could achieve meaningful engagement within the museum.

With those ideas placed in the employees’ minds, we decided to identify the segment that would be discussed in the video. To do this, we showed Figure 7 on the screen and then zoomed into the specific section of the chart about to be discussed (Figure 12).

All of the associated drivers were then explained in a short form on the screen. For example, in the Obligated video, the three drivers described were “For Others,” “Belonging,” and “Absorb.” The short associated phrases can be found in Table 1.
These phrases touch upon big concepts that summarize the personality of each segment.

**Table 1. Explanation of Obligated drivers**

<table>
<thead>
<tr>
<th>Segment</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>For Others</td>
<td>Sharing the experience with others</td>
</tr>
<tr>
<td>Absorb</td>
<td>Absorbing information around them</td>
</tr>
<tr>
<td>Belonging</td>
<td>Belonging to a greater story</td>
</tr>
</tbody>
</table>

The body of the video: Portraying the segment’s characteristics

With the introduction designed, we proceeded to create a plan for the body of our videos and how we would make the most of the interviews. After our discussion with Maria O’Dwyer, our group knew we wanted to let the words of actual visitors be the medium through which we educated our viewers. We decided that interviews would be the easiest way to do this, because they allow the interviewees to freely express their opinions. After a discussion with our sponsor, we found that the main issue that would come with doing an interview-based video was that watching just one person speaking for the duration of a video could be quite boring. We wanted to keep our viewer engaged and interested, so it was necessary to find a way to add variety to our videos. We decided to use two types of interviews and supplemental film to accomplish this.

**Main interviews and short interviews**

The first type of interview served as the main body of the video and also as the main story line. We designed these to be longer sit-down interviews because we knew it would allow us to spend more time with each person and assured that we acquired enough material. This was important because it allowed us to have the ability to choose from a variety of different clips when creating our videos. We also aimed to demonstrate that each segment encompasses a wide demographic, so we planned to include other short interviews of different types of people (age, gender, ethnicity, etc.) who were in the same segment as the main interviewee. These short interviews would add spontaneity and diversity and allowed us to use the opinions of other visitors to bolster and reaffirm the ideas presented by the main interview.

**Creating interview questions**

We knew we needed the interviewees to touch upon the essential traits of each segment in order to produce the most effective training material. It was important that our videos framed these key traits, so it was equally as important that the interviewee would express these traits in our video and distinguish themselves from those in the other five segments.

We began by creating a more general question set (Appendix C), encompassing all segments. The questions began with asking the interviewee about personal interests, their unique perspective on the purpose of museums, and then their motivations before a visit, during a visit, and after a visit (Figure 13). For example, we began by asking questions about their values which would extract a more personal story that could be used in the videos. To address their motivations before a visit, during a visit, and after a visit, we asked questions such as what they would expect out of their visit, their favorite part of the visit, or why they like to go to a museum. After creating these general questions we realized they had the potential to prompt very generic answers.

Because we needed the characteristics of each segment to be clearly articulated in our videos, it became apparent that we needed to prepare leading questions to ask during our interviews. To address this issue, we identified the kind of segment-specific responses we wanted to target and devised leading questions to steer the interviewee in those directions (Table 2).

This led to six scripts (Appendix D), one for each segment, which summarized the detailed responses we hoped to gain when conducting each interview. The quotes of individuals in response to the general questions we hoped to gain when conducting each interview. The quotes of individuals in response to the general questions we hoped to gain when conducting each interview. The quotes of individuals in response to the general questions we hoped to gain when conducting each interview. The quotes of individuals in response to the general questions we hoped to gain when conducting each interview. The quotes of individuals in response to the general questions we hoped to gain when conducting each interview. The quotes of individuals in response to the general questions we hoped to gain when conducting each interview. The quotes of individuals in response to the general questions we hoped to gain when conducting each interview.

<table>
<thead>
<tr>
<th>Personal Interest</th>
<th>Perspectives</th>
<th>Before Visit</th>
<th>During Visit</th>
<th>After Visit</th>
</tr>
</thead>
<tbody>
<tr>
<td>What would you like to do in your free time?</td>
<td>What do you value about museums?</td>
<td>What do you expect out of a typical museum visit?</td>
<td>Are there any locations that you enjoy more than others?</td>
<td>What outcomes do you expect from a museum?</td>
</tr>
</tbody>
</table>

Figure 13. Course followed by interview questions
We then used the key responses summarized in the scripts to create leading question sets that would prompt the specific and clear responses for each segment if the interviewee was not answering the general questions as anticipated. To achieve this, we used the answers summarized in the scripts and worked backwards to develop questions that targeted these responses. Table 2 shows how each of the six segments might answer one of the general questions and what questions we composed to prompt those answers. It is important to note that although the questions aimed to provoke certain responses, the responses would only occur if the interviewee truly fit the segment.

We now had six segment-specific question sets (Appendix E). With these segment-specific question sets, we bolstered the probability of attaining crucial quotes from our interviewees that would allow us to create effective videos that uniquely identify each segment.

**B-roll: Supplementary footage**

We also chose to add interest to the body of our videos by interspersing B-roll footage. B-roll is supplementary footage of objects or places mentioned by the interviewee (Appendix B). This B-roll was overlaid on the interview audio to help break up the video and add context to the information being discussed. It consisted of museum exhibits and objects with and without museum visitors interacting with them.

**The conclusion of the video: A lasting impression**

After we presented all of the information in the body of the videos, we needed a way to wrap up the story and review the defining characteristics of each segment. By emphasizing these characteristics, this would assure we communicated the fundamentals of the segment to our viewers. We did this by having the words or phrases that appeared throughout the video to slowly appear one-by-one on the screen in various locations. As the words added, they formed a word cloud. The scene ended with the words that most defined the segment on the screen, and the segment name over the word cloud (Figure 14). By summarizing the video with these words, the viewer developed a quick way to think about and identify the segment.

<table>
<thead>
<tr>
<th>Segments</th>
<th>General Question</th>
<th>Segment Specific Response</th>
<th>Segment Specific Question</th>
</tr>
</thead>
<tbody>
<tr>
<td>Easy-going</td>
<td>What is the purpose of a museum?</td>
<td>The museum is a place where I can learn, but I can also have fun doing so.</td>
<td>Do you consider museums a fun place to go?</td>
</tr>
<tr>
<td>Connected</td>
<td></td>
<td>Museums are a good place to go to with a group and to talk and debate with others.</td>
<td>How do you usually like to interact at a museum?</td>
</tr>
<tr>
<td>Obligated</td>
<td></td>
<td>I feel like museums are important because they preserve and teach others about our history and heritage.</td>
<td>Do you think it’s important to share cultural sites like museums with others?</td>
</tr>
<tr>
<td>Informed</td>
<td></td>
<td>Museums are places for learning and personal growth.</td>
<td>Do you attend more for learning &amp; personal growth or entertainment?</td>
</tr>
<tr>
<td>Curious</td>
<td></td>
<td>Museums can be a place where you can find new and interesting information.</td>
<td>Do museums make you feel like you are updating yourself on current events?</td>
</tr>
<tr>
<td>Elite</td>
<td></td>
<td>I value museums promoting social justice, human rights, and helping the vulnerable.</td>
<td>Who do you think museums help most?</td>
</tr>
</tbody>
</table>

Figure 14. Video conclusion
Infographic layout decision

As part of creating a set of training material, we also needed to produce an infographic for each segment. The purpose of this was to not only summarize the video and segment in a way that was easy to look at, but to also provide more of the statistics and explanation behind each segment that couldn’t be expressed as a story in the videos. For example, in the Easy-going segment only 5% of people visit museums alone, which highlights that the Easy-going segment values social connections. In terms of content, the infographics first established the general personality type found in each segment. Next, they established the reasons why people visit a museum within that segment. Finally, they discussed ways employees could cater to these people. Each infographic’s main color was also designed to coordinate with its respective color used in the videos. This was used to help viewers connect the material back to the correct segment. Details like these helped to illustrate clearer differences between the segments.

Finding the main interviewees

To film the main interviews, we had to obtain the interviewees. We needed a fair amount of time to gather detailed quotes and explanation from each interviewee. Additionally, we needed to conduct these interviews in a quiet space away from the hustle-and-bustle of the museum, where the camera would not record distractions such as interfering sound or background movement. Museums Victoria provided us with suitable candidates for our main interviews by placing our group in contact with the Volunteer Department in the Melbourne Museum. From there, we gained participants willing to dedicate their time to our project, including people of different genders, ages, and segments.

Segmenting the interviewees

Before we could interview a volunteer, we determined his or her segment which allowed us to use the segment-specific question set. To place the interviewees, we used a survey, designed by the company Colmar Brunton that was contracted for Museums Victoria in 2014, that would segment visitors based on two questions using an algorithm (Figure 15). The first question asked the visitor to choose one statement out of six that best represented their main reason for visiting a museum. Each of these choices corresponds to a specific segment’s reasoning. The second question asked the visitor to choose three words or phrases out of a list of eighteen that best described their feelings or experience at a museum. Although one of these words can apply to multiple segments, the

Objective 3: Collected and Developed Training Material

Once we had a thorough understanding of each segment and a well thought-out plan about how to portray the learning material in the videos and infographics, we began collecting interview footage and B-roll for each segment. Since we collected more footage than we needed to put in the videos, we also created a way to organize and sort our film, allowing us to piece together the most important aspects and to further refine our products.

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### Main reason for visiting museums

- To enjoy myself in a casual atmosphere in a cultural location (Easy-going)
- To be around like-minded people in a relaxed, cultural environment (Connected)
- To share and experience world and natural history with others (Obligated)
- To reinforce and expand my intellectual understanding (Informed)
- To be involved in a culturally important place (Curious)
- To be involved in a unique and exclusive event and location (Elite)

### Preferred experience and feelings

- Excited
- Nostalgic
- Fun
- Intellectual
- Relaxed
- Comfortable
- At ease
- Assertive
- Treat
- Understanding
- Cultured
- Facts and figures
- Enriched
- Latest thinking
- Being informed
- Sophisticated
- Comprehensive understanding
- Emotionally Connected

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Figure 15. Museums Victoria’s method of segmenting visitors
visitor’s segment is determined by the combination of words plus the main statement for visiting the museum. For example, a person within the Easy-going segment might state their main reason for visiting as “to enjoy myself in a casual atmosphere in a cultural location” and choose the words “fun,” “relaxed,” and “emotionally connected” to describe their ideal museum experience.

Conducting the main interview

After placing our interviewee in his or her segment, we proceeded to conduct the main interview. Since we wanted each answer to show how each segment’s opinions are different, we started with the general question set in the interview. Varying answers to the same question highlighted the differences of each segment. If an interviewee needed more prompting, we asked questions from the segment-specific question set. Both question sets helped to obtain representative quotes for each segment from the interviewee to use in the videos. More information on our videography practices can be found in Appendix B and more information on how we set up the layout of the room for interviewing can be found in Appendix F.

Conducting the floor interviews

To relate the videos to the museums that the staff work at, we needed to film short interviews of visitors in the three museums of Museums Victoria. We called these specific short interviews “floor interviews.” To obtain these interviews, we approached visitors on the museum floor and introduced ourselves and our project briefly and asked them if they wished to participate. If they agreed, we set up the camera in a quieter part of the museum and began the interview. We asked the visitor a selection of the general questions. Using our knowledge of the segments as well as the segment survey, we characterized each person we interviewed into their segment following the interview. We performed these floor interviews until we gathered quotes from each of the six segments.

Gathering B-roll footage

In addition to floor interviews, we collected B-roll footage to include in our videos. The first type of B-roll focused on each visitor’s different interactions with the exhibits. Our ideal filming location had open space, fair lighting, and only a small number of visitors. This allowed us to more easily film without interference. After observing potential candidates in the area, one team member approached the visitor at the least invasive time and explained our project and their purpose in it (Appendix G). Whoever volunteered signed the consent form (Appendix H) and resumed his or her natural interaction with the display. We proceeded to collect footage of the scene using various camera shots and angles, which only lasted about three minutes (Figure 16). Once we were satisfied that we had collected ample footage, we thanked the volunteer(s). Through our interactions with visitors, we noticed that some meticulously read each piece of text provided, whereas other bounced around between different parts of the exhibit. It was important to represent each segment in this way, through their different types of behaviors.

The second type of B-roll included footage of the museums without the visitors in each shot. The main idea behind this filming was to overlay relevant footage during the interview section of our video when an interviewee referred to a specific part of the museum. Since there are so many different exhibits, we filmed virtually everything. Having this stockpile of general footage at our fingertips allowed us to focus on the editing process without needing to inefficiently film in-between the making of videos.

Organization and transcribing of footage

With over 10 hours of footage, we were presented with the unique challenge of keeping track of it all. The worst-case scenario for the cameraman and editor is that the cameraman’s time is spent filming a great shot, and the editor does not know it exists and, therefore, does not include it in the video. To combat this and make editing more efficient, we developed an organizational structure on the computer. We named each clip based on its content and then organized them into folders by type of footage – whether B-roll, floor interviews, or main interviews – the location that the footage was taken, and the camera used, allowing us to more easily sort through footage.

In addition to organizing the footage itself, we transcribed each interview to record every response. Having this record allowed us to highlight the most representative quotations of each segment in the transcriptions. Although the interviewee may have
given many good quotes, only the best selected in an effort to keep the videos within three minutes (Figure 17). Knowing exactly where to find the best clips of the main interviews saved time during the video editing process.

**Our editing process**

The introduction, body, and conclusion of each video was produced separately because of the variation of editing techniques needed for each. We began the editing process with the body of our videos because the content was the most important. For this section, we first cut out footage of the main interviews that did not contain highlighted content in the transcriptions. Once we had the footage we anticipated on using, we rearranged the clips into a story following the pattern of the visitor explaining about himself or herself, then moving into views about museums, and finally expanding on specific likes and dislikes about a museum visit. Clips were continuously cut and rearranged until the video was approximately two and a half minutes in length. Along with this process, floor interviews were interspersed in where the visitor’s opinions matched those of the main interview. Once the storyline took a complete shape (Figure 18), we added transitions to smooth the video, selected varying camera angles, and overlaid B-roll footage to refine the body of the video. B-roll was specifically placed whenever an interviewee mentioned a specific exhibition or area of the museum in order to add context. We corrected the lighting conditions, and the microphone gain setting. Discovering these small changes saved critical time and effort.

The final video links can be found in Appendix K. Shots of key sequences for one of the videos can be seen on pages 13 and 14.
Creating the infographics

In addition to the six videos produced to train the employees, we created six infographics to act as brief summaries of each segment (Appendix I) using a website called Piktochart. Due to the limited size of each infographic, we had to choose the most interesting and relevant information to put on each. For each segment, we went through reports given to us by our sponsor and compiled the key information and statistics that best reflected that particular segment in a document. The information we focused on conveying who the segment is (Figure 19), why they visit (Figure 20), and how to cater to that specific segment (Figure 20). This was done partially using demographic data, but we supplemented the demographic statistics with data about the likes, dislikes, and needs of each of the segments. It was important to do this to make clear that these segments are primarily based on the needs and motivations of visitors. When actually producing the infographics, we started by creating one infographic and used this as a template for the rest of infographics. By doing this we assured that our infographics had stylistic continuity, but also that there was continuity in what information was included about each of the six segments.

Conclusion

With the creation of the six videos and six infographics to represent each of the segments, we intended to supply Museums Victoria with usable and educational resources for implementation in their staff training sessions. The videos brought the segments to life in a way that was more relatable and allowed the staff to view the segments from a visitor's perspective. The videos endeavored to reach the following goals: to accurately portray each segment, to provide clear and easily understandable explanations, and to be produced in a professional manner. The infographics served to capture the essence of each segment in a visually appealing way without making the reader feel overloaded with information. The infographics strived towards reaching the following goals: to illustrate the defining characteristics and motivations of each segment, to present the content in an organized fashion that was easy to follow for the reader, and to leave the reader with lasting visuals such as icons or facts related to the segment.

These materials will not make up the entirety of the training session, rather they will be shown or used in addition to a discussion or workshop. These videos and infographics are supplemental materials that are intended to be used to enhance the training sessions for Museums Victoria staff. We hope Museums Victoria will be able to use these training materials to help educate the staff and improve the visitor experience for years to come.
“My name is Bianca… I like to socialize with friends and the odd activity every now and then.”

“I value learning and sharing great memories with family and friends.”

“I don’t really like reading information in large chunks. I take more in when it’s interactive.”

“I want to learn, but I want to learn in a fun way.”

“It would be good if they had a ‘1, 2, 3..’ or something so you know you are going the right way.”
Easy-going people like to be stimulated by exhibits around them and by interactions with others.

They also like to share their museum experience with other people.

And they like to be entertained by their surroundings.

Why do you visit a museum?

“It is something a little bit different... You’re playing with the stuff you don’t normally get to play with.”

What attracts you to an exhibit?

“Everything from color to sound. Whether I can touch it or push buttons.”

“I like the interactive ones... It’s a little bit better to have a bit of a play.”

“A little bit of quiet here and there... It allows you some debriefing time with friends.”

“We liked [the museum] when we were 10, so we thought maybe now we’ll still love it.”

Concluding word cloud
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2. LeMay - America's Car Museum (n.d.). In Yelp. Retrieved November 2, 2016, from https://www.yelp.com/biz/lemay-americas-car-museum-tacoma (photo used for Fig. 1)

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Supplemental Materials for this project (raw data, research instruments, and additional project references, background, and outcomes) can be found at http://www.wpi.edu/E-project-db/E-project-search/search, using key words from the project title.