Cultural Segmentation Model

A diverse cultural city

Rotterdam Festivals has been making art and culture accessible to the broadest possible audience since the 1980s by drawing attention to the cultural offer, working with cultural organisations on public outreach, conducting research and sharing insights and knowledge. Rotterdam's cultural sector took the initiative to get a better grip on the cultural participation of its citizens. In this context, Rotterdam Festivals developed the Cultural Segmentation Model in order to map and increase the participation.

Understanding (potential) audiences
The Cultural Segmentation Model was specifically designed for the cultural sector and provides insight into various characteristics of the current audience and target groups, including:

- stage of life;
- demographics (location, age, gender);
- socio-economic situation (education, income);
- media usage and internet usage;
- cultural- and other interests and behaviour.

The Cultural Segmentation Model is based on consumer data combined with data on cultural behaviour and preferences. This was then translated into three main groups, namely Intensive, Medium, and Light depending on the use (frequency and diversity) of the current art & culture activities offer. On the basis of that, the 11 Cultural Segmentation Groups were then defined.

For individual organisations, cities and subsidy providers
Organisations can use the model to identify and track their audience reach. It provides insight and tools for determining your policy in the field of marketing, including programming (cultural offer) and communication. After all, the more you know about your audience, the better you can find, reach, engage, and bind them.

In addition, combining data from organisations affords a greater understanding of entire sectors, for example. Who do we reach together, and who are we failing to reach? Are there untapped opportunities? Are there differences between new institutions in the cultural market and established names? This type of information provides insight and tools for subsidy providers, funds and government agencies to create, monitor, adjust, and evaluate cultural policy.

The Cultural Segmentation Model: an overview

Use of art and culture*		Subgroups	18-25	25-34	35-44	45-54	55-64	65-80+	Average
Intensive	11%	**Cultural Omnivores** Active, hip, urbanites without children		*					39,3
	6%	**Family Culture Devourers** Trendy parents with young kids			* *				39,5
	3%	**Lush Culture Lovers** Well-to-do, status-conscious culture enthusiasts				*	*		55,8
	7%	**Classical Culture Admirers** Elderly sophisticated art lovers					* *	*	71,1
Medium	11%	**Starting Culture Investigators** Adventurous starters and students with limited resources	*	*	*				31,1
	2%	**Active Entertainment fans** Busy bees with or without kids, who prefer amusing outings			*				36,9
	8%	**Suburban Fun-seeking Tasters** Residents in the outskirts of the city looking for fun, with or without older kids				*	*	*	53,7
Light	6%	**Interested Urban Pioneers** City orientated youngsters with a small budget but big dreams	*	*	*				24,3
	14%	**Dashing Pleasure Seekers** Community minded, with or without kids on a small budget			* *	*			35,8
	14%	**Social Culture Hoppers** Relaxed middle-aged people without a tight schedule				* *	*	*	54
	17%	**Local Leisure Enjoyers** Pensioners with traditional taste within their own circle						*	75,1

- The asterisks indicate which age groups are most common within the segment, considering the frequency and use of the current artistic & cultural offer
- The percentages represent those present in the City of Rotterdam
- The stars indicate the most common ages

Various analyses and possibilities

The Cultural Segmentation Model offers audience profile analyses, area maps, dashboards, and brochures. For example, you can map the difference between online versus outreach or audiences going to in-house programming versus guest programming. Real-time insights can also be generated through a live link with the Cultural Segmentation Model. For example, theatres can see who is present for each performance and their reach of the groups at any moment in real-time per series and per programmer, as well as when certain groups buy their ticket and how they rate the cultural offer. This enables continuous monitoring and targeted adjustments.

Who do you attract compared to who is present in a certain area?

Indices tell who you reached versus who is present in a certain area

Cultural segments	Visitors	Visitors %	House-hold	House-holds %	Index
Cultural Omnivores	265	13.4%	33,508	10.7%	125
Family Culture Devourers	398	20.2%	18,604	6.0%	339
Lush Culture Lovers	190	9.6%	11,172	3.6%	270
Classical Culture Admirers	167	8.5%	23,667	7.6%	112
Starting Culture Investigators	134	6.8%	34,014	10.9%	62
Active Entertain-ment fans	68	3.4%	7,555	2.4%	142
Suburban Fun-seeking Tasters	145	7.4%	24,328	7.8%	95
Interested Urban Pioneers	28	1.4%	17,047	5.5%	27
Dashing Pleasure Seekers	239	12.4%	42,754	13.7%	89
Social Culture Hoppers	226	11.5%	44,569	14.3%	80
Local Leisure Enjoyers	111	5.6%	55,136	17.7%	32
Total	1.972	100%	312,354	100%	

Dividing visitors

Visual of the Cultural Groups in a specific area
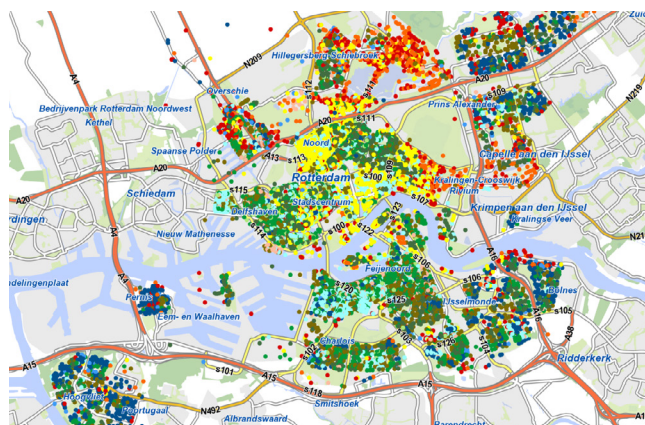
A dynamic model

The Cultural Segmentation Model offers a common language for the cultural sector to indicate audience reach and to reach (potential) audiences. From the perspective of the Netherlands as a whole, Rotterdam is a leader when it comes to audience research in the cultural sector. The Cultural Segmentation Model is, therefore, being used in other cities and municipalities. In addition, The Ministry of Education, Culture and Science (OCW) is looking into the possibilities of the model forming the base for a national model.

Would you like additional information?

Please send an e-mail to onderzoek@rotterdamfestivals.nl or check out **www.cultureledoelgroepenmodel.nl.**