



# **AMA Benchmarking**

**Funded by Arts Council England**

**A report on the effectiveness of arts organisations' e-marketing activity**

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Arts Marketing Association ©**

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## Introduction

Many arts organisations are realising the value of the Internet as a marketing and communications tool. They are spending more and more resources (staff time and money) on e-marketing. At the same time, these organisations struggle to assess the effectiveness of their websites and e-mail marketing. Indeed, many don't even realise that you *can* assess it. How many 'visits' do you need for your website to be 'successful'? What return should you expect on your investment in e-marketing?

Examining what works and what doesn't work can have a huge impact on success, directly influencing the return on investment - bookings, attenders, and relationships that are established with customers.

Each organisation can (and should) analyse its e-marketing and start to identify trends or areas of necessary improvement to make the most of this valuable communication tool. However, without a collective idea of what to expect within the arts and culture industry, how can we set realistic objectives? How do we know whether we are reaching our potential?

## Aim

The aim of this pilot study was to provide a set of benchmarks or ranges of data that arts organisations can measure their e-marketing activity against. It gives an indication of where to expect your results to fall, for example, what percentage of those who visit your website are likely to convert to purchase a ticket?

This report is a culmination of our research and provides insights into how to develop your website to increase revenue, decrease costs, and maximise return on investment. Arts organisations should consider using this data to set realistic objectives and track progress overtime.

The options of what to analyse were endless. This research attempts to identify *actionable* metrics or ratios, that is, figures that participants can start acting upon immediately. For the purpose of this research pilot, we have focused on five key areas:

1. How effective are arts organisations at attracting visitors?
2. How effective are arts organisations at keeping visitors online?
3. How effective are arts organisations at bringing visitors back?

4. How effective are arts organisations at converting visitors?
5. What is the return on investment?

## **Research sample**

32 arts organisations have taken part in the research from across England, Scotland and Wales. Of these, 20 were arts venues, seven performing companies, four museums / galleries and one festival.

For a list of participants, please see pg. 48

## **Methodology**

A meeting was held on 23<sup>rd</sup> June 2003 in London between the AMA and all participants. This meeting finalised the aims, desired outcomes and realistic information requests for the research.

A series of marketing ratios have been calculated for each of the five key areas for evaluation. These ratios have been used to analyse data submitted from each participant, based on the agreed information requests. (see pg. 49 for information requests and pg. 58 for details on how to get the data for your own analysis).

## **Representation of data**

Each ratio has been shown here graphically so that it is easy for each organisation to see where their results fall within the range of responses. The first graph for each statistic shows the lowest and highest responses for each ratio, together with the mean (total / no. respondents) and the median (exactly half of respondents have greater values, half have less). These figures are important because we need to look not just at the range of responses, but where the majority of them fall. The highest figure shows our potential, the median and the mean give a more accurate picture of what is currently realistic. The second graph (the histogram) highlights the mode (in this case defined as the most frequent range of responses from participants) and is discussed in the commentary following each ratio.

## **Interpreting the results**

There are many areas that could be measured, and what is important to each organisation obviously depends on their objectives. If you are a venue selling tickets to events, increasing the number of

online bookings will be important to you. If you are a non-ticketed organisation you might have more social objectives such as getting a greater number and range of people to participate in online activities. You might want people to remain on your content-heavy websites for a long time, improving customer involvement with your organisation. Or you might want them to quickly go to the booking screen and process a booking. It might be important to you to monitor how many visits you retain from certain geographic groups or how many people are participating in your bulletin boards.

This report has tried to indicate what specific results might mean for each ratio and how to relate this to possible objectives. This should enable you to interpret the results for your own organisation. Each participant should look at their statistics and interpret them according to their own objectives. The results should be seen as areas for *suggested* future development, further research on an individual organisation level would be needed before engaging in any costly new developments. This analysis does not provide all the answers, but it should help identify areas of success and weakness and indicate gaps or predict possible barriers.

For information to help you improve your results please see the useful reading list on page 59.

## **Acknowledgements**

Thanks to Arts Council England for funding this project and supporting its development.

Special thanks must also be given to the following people for their help with the research:

- Phil Cave, Arts Council England
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- Tim Baker, Baker Richards Consulting

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## Executive Summary

### Key findings:

E-marketing can be seen to be cost-effective and valuable. However, there are many areas of potential development for participants and for the industry as a whole.

**The most frequent responses from participants have been collated to highlight the current situation for arts organisations e-marketing** (these figures should be seen as minimum aims for arts organisations - although some of the figures depend on your objectives - see the notes which correspond to each ratio throughout the report).

### The 'typical' arts organisation (i.e. benchmarks for an arts organisation) will:

- spend less than 3% of their direct marketing budget on e-marketing activity
- spend less than 1p (marketing costs only) to attract each visit and each unique (different) visitor to their site
- spend less than 3p (total online spend e.g. including maintenance) to attract each visit and each unique visitor to their site
- spend less than 40p (marketing costs only) to achieve one ticket sale
- spend less than 10 seconds of staff time working on e-marketing to attract each visit
- spend 30 seconds - 1 minute to attract each unique visitor to their site
- attract between 2,000 and 8,000 unique visitors each month to the web site
- attract 30 - 45% of the visits to their site from unique visitors - different people
- receive 2 - 3% of all bookings online
- receive £2 - £4 more per ticket bought online than per ticket bought offline

### Of those who visit the 'typical' arts organisations website (benchmarks for visitor statistics):

- 15 - 25% will return within the month, making 55 - 77% of the total visits to the site (the Pareto effect works online!)
- they will visit 3 - 6 pages on the site each visit and will stay for 2 - 6 minutes
- each unique visitor will view just under 20 pages over any one month
- less than 2% will 'convert' to live visitors i.e. make a booking online (this is just slightly lower than results found by other industries)
- less than 2% of them will sign up for further communication

## **Lack of understanding in the arts of the true potential of the Internet:**

One of the main findings of this research is that many of the participants experienced significant difficulties accessing data about the performance of their website. Many other organisations ruled themselves out of the research, not because they weren't interested in taking part, but because they knew that they couldn't get the data needed.

Many arts organisations clearly don't evaluate their e-marketing on an ongoing basis and many more did not even know that they could. Taking part in the research was a voluntary exercise and attracted some of the organisations considered most advanced in terms of e-marketing. (for a list of reasons why participants and potential participants couldn't access data, please see pg. 42, please also see recommendations on pg. 44 - 47).

In particular, there were a lot of gaps in the data submitted in areas which indicated the value of the internet for developing ongoing relationships with customers, for example, the number of enquiries received via a website or the number of people opting in for further information.

## **Recommendations include:**

### **INDUSTRY RECOMMENDATIONS:**

1. The industry should find ways to monitor what's happening with arts organisations' websites and e-mail marketing. Training may be necessary to ensure that arts marketers know how to do this and understand the benefits of collecting information systematically.
2. These findings will become more valuable over time and as more organisations take part. It is recommended that this research should be repeated on an ongoing basis (at least annually for the next three years).
3. A number of participants found it difficult to get exact details of online sales from their Internet ticketing systems and this is clearly something that needs to be addressed by system suppliers.

### **RECOMMENDATIONS TO ARTS ORGANISATIONS:**

1. Set clear objectives and monitor performance (ensure you have adequate systems in place to do this)
2. Plan resources prior to starting e-marketing campaigns (particularly e-marketing budgets)

### **How effective are arts organisations at attracting visitors?**

3. Review the purpose of your site and improve the opportunities for engaging with visitors

### **How effective are arts organisations at keeping visitors?**

4. Launch traffic-building campaigns to increase awareness and attract new visitors to the site
5. Review content, navigation and ease of use of the site

### **How effective are arts organisations at bringing visitors back?**

6. Launch campaigns to get visitors to return to the site more often
7. Gain a sense of ownership for the marketing department (your marketing results are not the property of technicians!)

### **How effective are arts organisations at converting visitors?**

8. Invest in e-mail marketing tracking software or considering ways of monitoring activity in-house
9. Train staff to realise the potential of the internet
10. Compare online return on investment with offline return on investment and prepare integrated marketing strategies that optimise the use of all your marketing communications

To read full details of the recommendations made as a result of this research, please see pg. 44 - 47.

## 1. How effective are arts organisations at attracting visitors?

The first of the five key areas for evaluation is how effective we are (both collectively and individually) at attracting visitors to our websites. In other words, how many different people can we expect to visit our site each month, how many visits can we expect to achieve from them and how many of them will opt-in for regular communication with us?

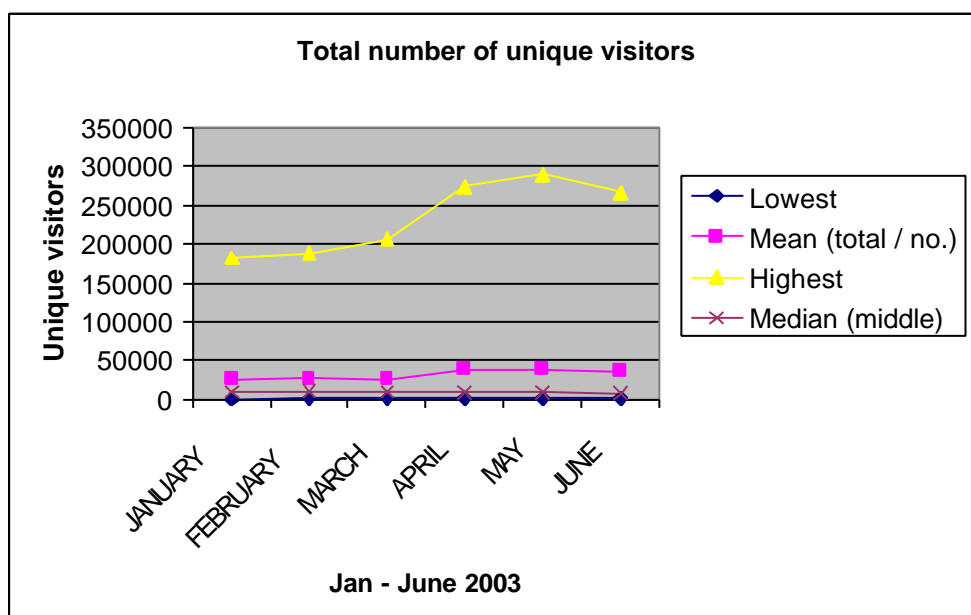
### Total number of unique visitors to your site in any one month:

This is a key statistic to track, what we were looking for here, was an understanding of how many *different* visitors an arts organisation can expect to receive each month.

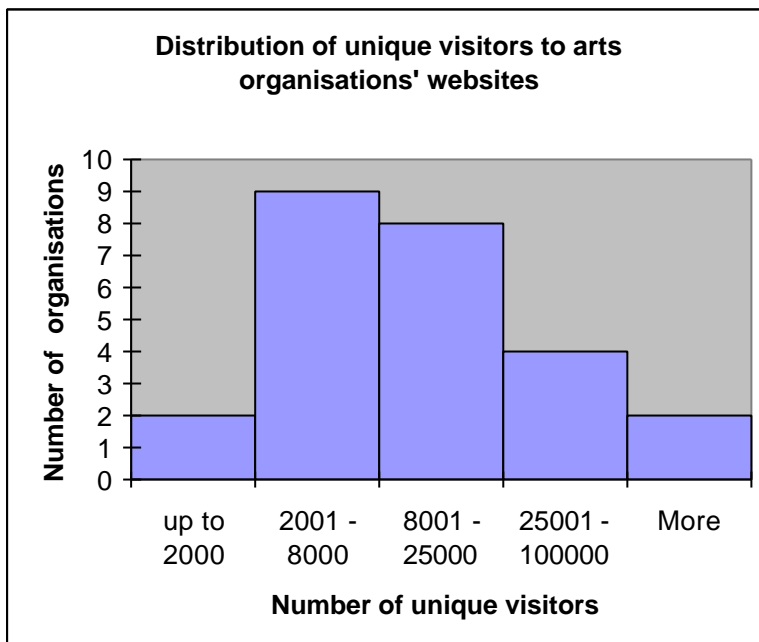
The results here are very encouraging as an indicator of the value of e-marketing for arts organisations. Even if people aren't staying for very long, the results show that organisations with websites are getting huge visibility - possibly much higher than for print.

The amount of different (unique) visitors that your website gets each month obviously depends on the size of your target market. Your results should firstly be measured against your own objectives. However, it may be useful to see how many unique visitors other arts organisations are receiving to get an idea of how much potential growth your website has.

Comparing the number of visitors you get online with that of an organisation with a much larger target market is obviously limited in its usefulness. However, many small companies are able to utilise the 'open playing field' nature of the Internet to harness very similar results.



## Histogram:



## Results:

**Up to 2,000 unique visitors:** (6% of participants) this would seem to be low in comparison with other arts organisations. If you have less than 2,000 unique visitors each month consider launching a traffic-building campaign to generate awareness of your website.

**2,000 - 8,000 unique visitors:** (28%) this can be seen to be the benchmark for arts organisations in the UK at the moment i.e. it is the 'mode' or the most frequent response from participants. However, there is a great range of responses here and it is therefore realistic to achieve much higher results. This will of course depend on your organisation and your objectives. If your organisation is very small and has a small target market, then you wouldn't expect the number of unique visitors to be particularly high, indeed you may have a different objective of building closer relationships with existing customers online. However, if you're aiming to use your website as a tool to generate awareness and interest in your organisation then there may be great opportunities for growth here.

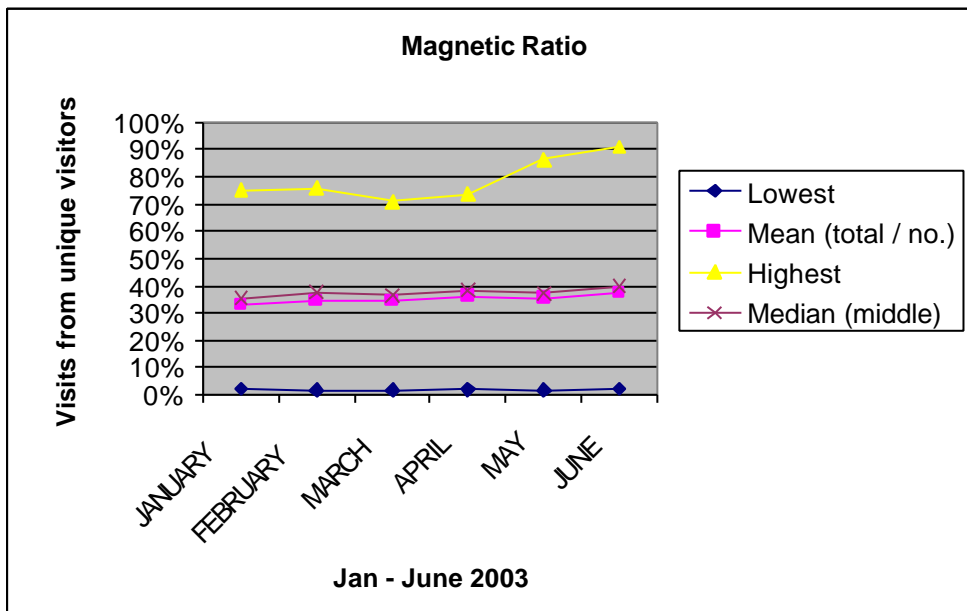
**8,000 - 25,000 unique visitors:** (25%) even if people aren't staying for very long, this is a very good result. Organisations attracting up to 25,000 unique visitors each month are getting huge visibility.

**25,000 - 100,000 unique visitors:** (13%) this is an excellent result. A couple of the participants had well over 50,000 unique visitors a month (highest response was 289,284 unique visits within one month). If your results fall within this range, then you are clearly comparatively good at attracting visitors to your site. Compare this to the size of your target market and look at your conversion figures to see whether you are converting online visitors to offline visitors? (see pg. 22) How long are they spending on your site? (pg. 17) i.e. it may be that you are very good at attracting visitors, but are they the *right* visitors and is the content right once they get there?

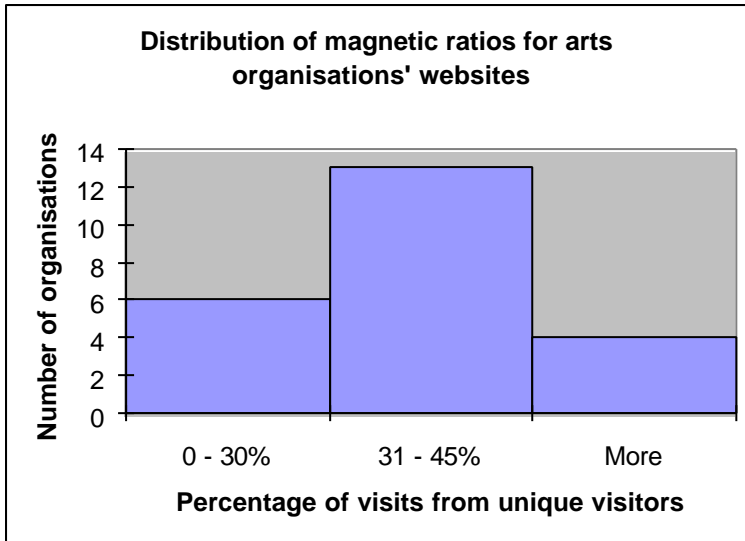
**Non-respondents = 22%**

### Magnetic ratio

A magnetic ratio looks at what percentage of your visits are from unique (i.e. different) visitors. It's limited in terms of its use as a one-off figure, but should be monitored by each organisation over time to give a picture of how useful your website is at raising the awareness of your organisation online and attracting new visitors on an ongoing basis. There are two ways of looking at this ratio - a high percentage means you are attracting lots of new people, but it also means that people aren't coming back which may be a bad thing - it rather depends on your objectives!



Histogram:



Results:

**Less than 30%:** (19% of participants) this is good if you have a small target market and want to build repeat visits from existing customers. It is not so good, if your objective is to raise awareness and build profile through your website - you have the same people visiting each time.

**30 - 45%:** (41%) this is the most frequent response from participants taking part in this pilot study. Compare this to your unique visitors offline. Is this what you expect or require from your website?

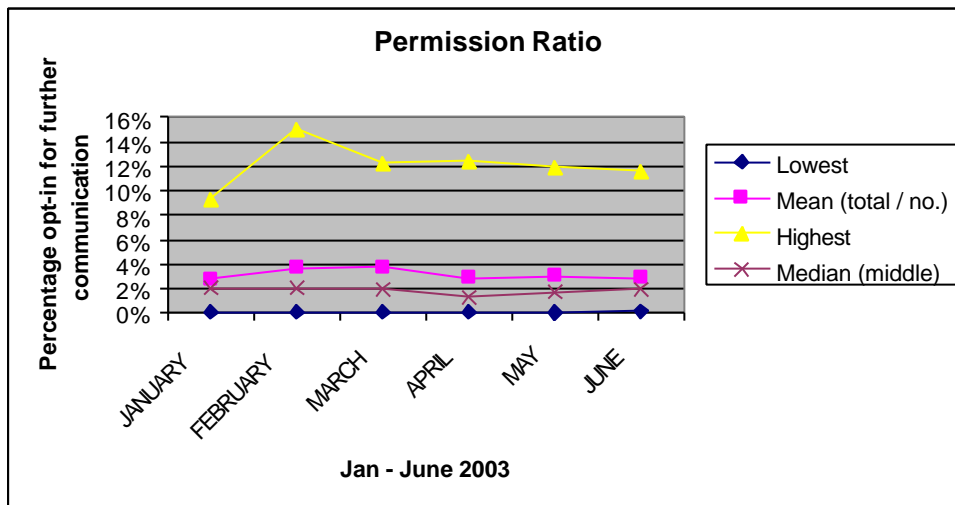
**46% +:** (13%) if your objective is to raise awareness of your organisation through your website, then this is a good result, the majority of people visiting your site are different people (check the actual number of unique visitors above and continue to set realistic targets). However, a high result here also indicates visits are all new each time i.e. *not* from loyal visitors returning to your site (see the results for 'elasticity' on pg. 19).

**Non-respondents = 28%**

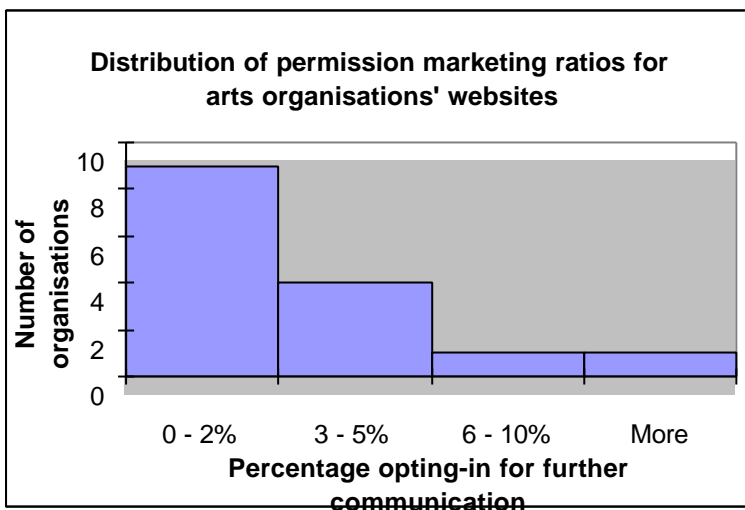
If your website or organisation is newly launched then you might want your results to start very high i.e. lots of different visitors, and gradually decrease i.e. more repeat visits, over time.

## Permission ratio

Permission marketing encourages audiences / attenders to participate in a long-term, two-way relationship with your organisation. This ratio shows what percentage of visitors found your site valuable enough to ask for regular communication from you. Assuming that most of your visitors don't already receive regular communication, you would hope that this is similar to the number who enquire about your organisation based on other alternative communications i.e. how many people see your brochure and ask to be added to the mailing list? It is much easier for them to do this online (or it should be!)



## Histogram:



## Results:

Data was limited here. The majority of participants responses (28%) saw less than 2% of unique visitors opting in for further communication. You might like to check opportunities on your website to get visitors to opt-in for further information. Is it easy to do? Is it obvious? It may, of course, be wrong to assume that most visitors to the site aren't already receiving information. If the site isn't being promoted online, then it's possible that the only way people will find out about the site is if they already receive a brochure that has the website address in it. The highest response was 15%. This highlights a huge opportunity for other arts organisations if the visitors to the site are not already receiving regular communication.

**Non-respondents = 56%**

### **USING THESE RESULTS:**

You might want to use this information to help decide how to spend your online marketing budget next year. Do you need to build awareness of your website with a traffic-building campaign? Should you focus on enhancing opportunities for people to get in touch via the site?

**RECOMMENDATION:** review your website to ensure that it is easy for visitors to sign-up for further information, to let you know that they are interested in your organisation - the first rung of the loyalty ladder! (see the presentation on 'E-loyalty' available free for members from the AMA website: [www.a-m-a.co.uk](http://www.a-m-a.co.uk) - download a copy of the report from the 2002 day event, 'Stairway to Heaven'.)

## 2. How effective are arts organisations at keeping visitors?

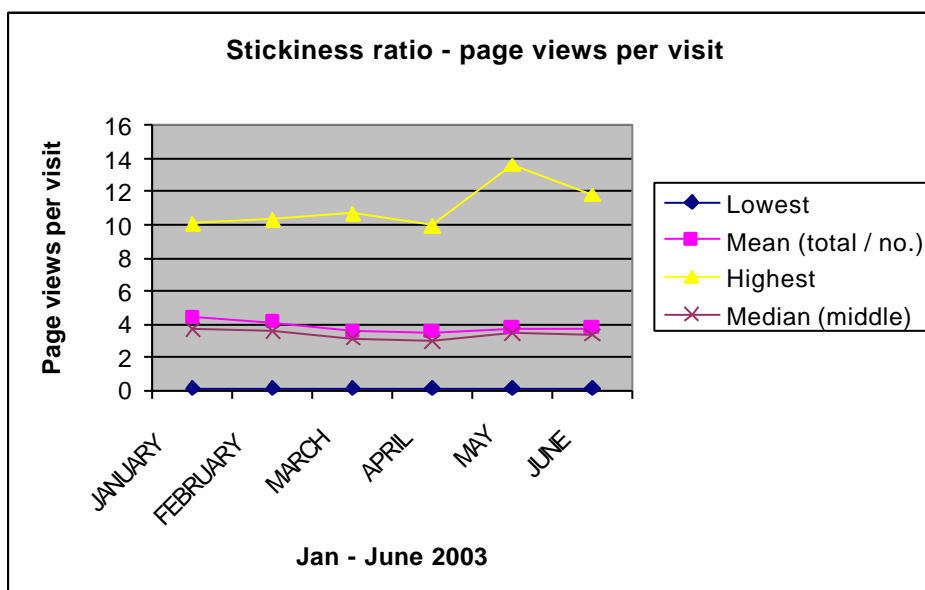
Once we have generated our targeted traffic we need to know how many of them decide to stay on the site. Most people take three seconds to decide whether to look beyond the home page or to leave your site. Are the people visiting our sites looking at many pages or just one? How many pages is the average viewer looking at? How long are they spending on the site?

We can think of someone's visit to a website as a series of steps. They could leave at any time. If we wanted to get more sophisticated about this analysis we could start looking at areas such as the number of people who drop off after visiting one page, the number who drop off after visiting the home page, the percentage of people who look at more than fifteen pages, how many people cancel a booking part way through or leave when they get to the booking page etc. However, it was decided at the participants meeting in June 2003 that this information was too difficult to get, but it could be an interesting and useful area to look at in more detail if web analysis software gets more sophisticated.

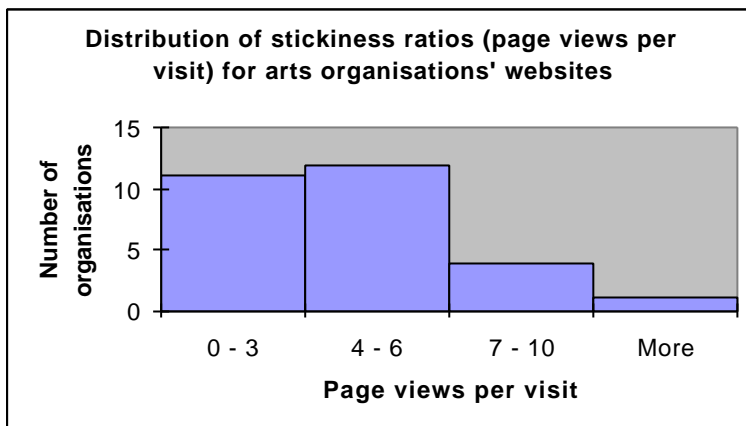
For now, what we are interested in are ratios that look at how 'sticky' a site is i.e. how long they stay and how much they look at – firstly how many pages does the average visitor look at?

### Stickiness ratio - page views per visit

This ratio indicates the average number of pages viewed for each visit to your site. Obviously the number of page views per visit will depend partly on the size of your site!



## Histogram:



## Results:

**Less than 3 pages per visit:** (34%) regardless of the size of your site, this is a low response. Review your navigation structure and content - can people find what they want on your site? Alternatively, you might simply be attracting the wrong people and they are quickly identifying the fact that the site is not for them - review your promotion campaign. Perhaps they are the right people, but they don't *think* the site is of use to them? This might be worth extra research - is your home page confusing? Does it provide the right information and links?

**3 - 6 pages per visit:** (38%) this is the most frequent response from participants. This is good if you simply want people to access your site to view what's on and then make a quick booking (check your conversion rate, pg. 22). If your site is quite interactive, then you might want to look at improving navigation and assessing content to encourage people to stay longer (see length of time spent on the site, pg. 17). Is there more you could be doing to engage with visitors on your site? Are you simply offering information only?

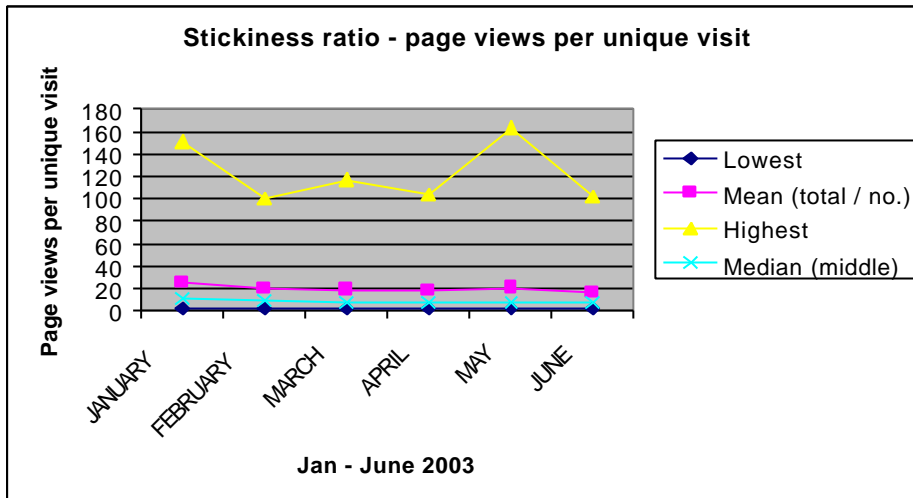
**6 - 10 pages per visit:** (13%)

**Over 10 pages per visit:** (3%) this is *probably* very good i.e. if your objective is to get people to engage with your organisation, to develop their understanding of what you do, take part in interactive elements e.g. visiting online galleries, education sections, online discussion etc. Check your conversion ratio, pg. 22 to ensure they are actually doing what you want them to do and not just spending a lot of time on your site because they're lost! Also check how effective you are at bringing them back to ensure the content they've read hit the mark.

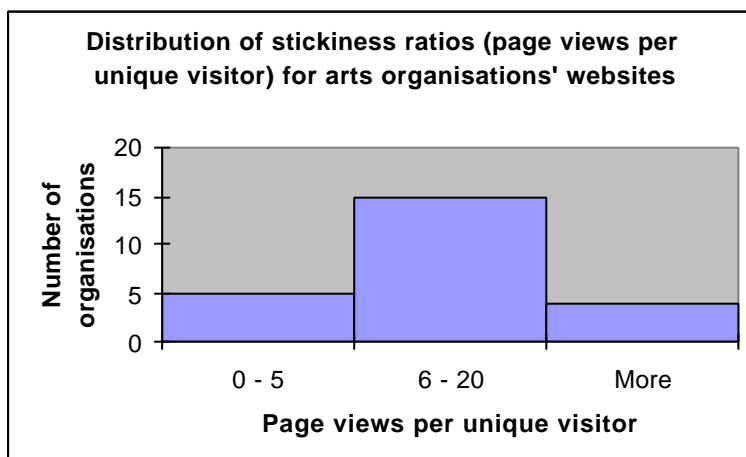
**Non-respondents** = 13%

## Stickiness ratio - page views per unique visit

How many pages is each unique (different) visitor looking at each month?



## Histogram:



## Results:

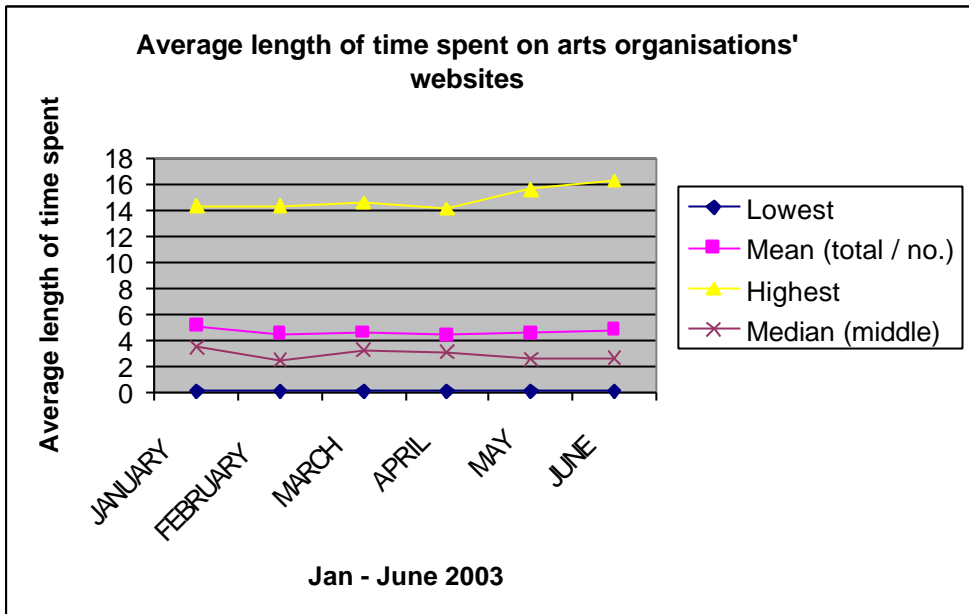
**If your results are below 5**, this is quite poor - check if you have a very high number of once-only visitors who are disappearing very quickly? It may be that you are either attracting the wrong people or the content / navigation is not valuable when they get there. If you are consistently getting results in this band then it probably means that most people are deciding that the site is not for them.

**The most frequent response** (47%) was for each unique visitor to view just under 20 pages per month.

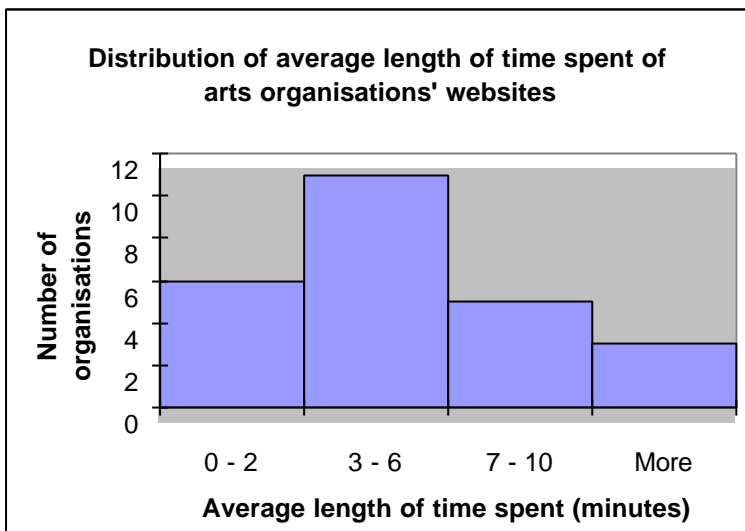
**Non-respondents** = 25%

### Average length of time spent on the website

The second test of how 'sticky' your site is, is how long the average visitor spends on the site. We have looked at this ratio in minutes.



### Histogram:



## Results:

**Less than 2 minutes** (19%) is poor - review navigation, content, home page (is it clear what visitors can do on the site and where they should go next?) and whether or not you're attracting the correct visitors.

**The average visitor** (34%) spends 2 - 6 minutes on an arts organisation's website.

**Above 10 minutes** (9%) is exceptional - do you have a particularly interactive site? If your site is rich in content this might indicate that people are spending time to read / interact with it. What is a realistic length of time for visitors to spend? Does this include staff time spent on the site? If staff spend a long time on it, this may be a skewed result. Check your site isn't difficult to use i.e. does it take ages to make a booking?

**Non-respondents** = 19%

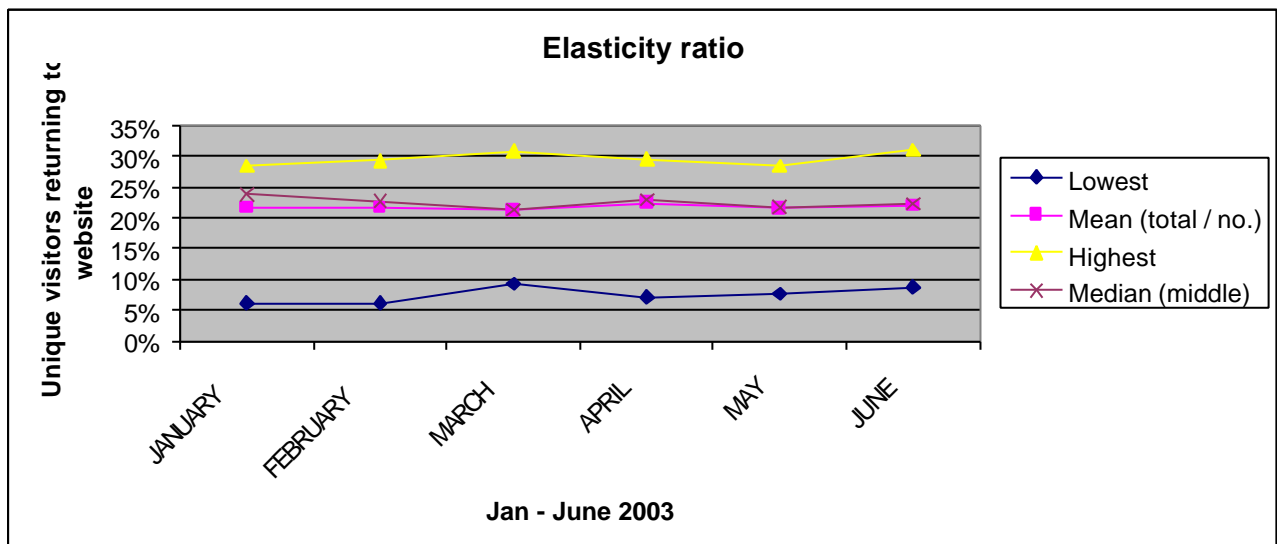
### 3. How effective are arts organisations at bringing visitors back?

This section looks at online retention i.e. what percentage are repeat visitors to your website? What percentage only visit once? This ratio will be particularly useful to help assess whether your organisation is effective at online relationship marketing. The Internet is a communication tool and has huge potential for developing an ongoing dialogue with your customers, building trust, understanding and involvement.

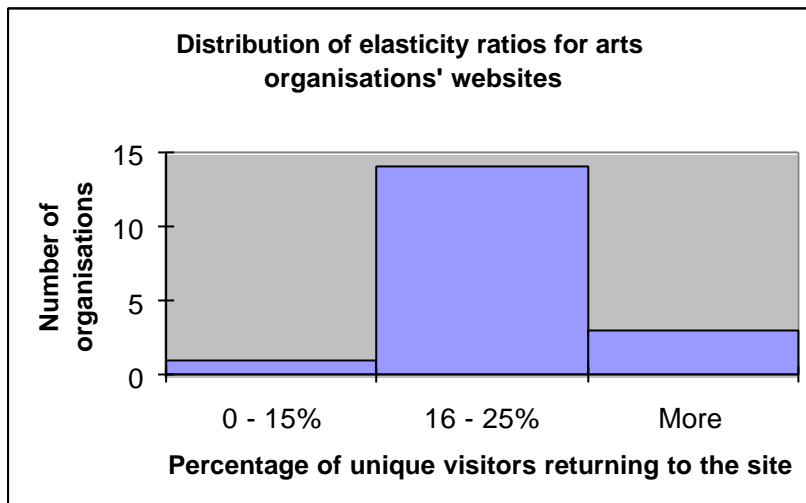
*'The world of e-marketing opens up the opportunity to get close to customers again...to speak to them...to listen to them in ways that were not previously possible. E-marketers can enjoy direct access to customers, their attitudes, their interests and their buying patterns.'* (PR Smith and Dave Chaffey, eMarketing eXcellence, 2002)

#### Elasticity ratio

This ratio looks at whether or not unique visitors are returning to your site. We have only viewed 6 months worth of data for the organisations taking part in this research. This ratio therefore only looks at whether the visitor returned within each month. This ratio is most useful when looking at the long-term and could be an area for further exploration by each of the participants.



## Histogram:



## Results:

**Less than 15%** returning within the month (3% of participants) indicates a fairly low level of interest / ongoing relevance on behalf of your visitors. If your magnetic ratio was high (see pg. 10), but your elasticity ratio low, then you are generating lots of awareness, but not much engagement. Consider opportunities to sign-up online for updates, review your promotion campaigns for bringing visitors back to your website, review how often your site is updated and what is on offer for visitors - are you providing the right content?

*'The most important part of your website should be the content, not how it looks. How many of us have set up websites spending loads of money on the layout, design and technology and forgotten to create a budget and an equally detailed plan for the content and its update?' (taken from the 'Word of Mouse: practical online marketing' report - members download a full copy for free from the AMA website: [www.a-m-a.co.uk](http://www.a-m-a.co.uk))*

The most frequent result for this ratio (44%) is **15% - 25%** returning within the month. This does of course reflect repeat visits in box offices.

A few of the organisations taking part in this research (9%) achieved **over 25%** repeat visits within the month (highest = 31%). This indicates relevant content or good marketing campaigns - check this is an ongoing figure to ensure that you really have got content right.

**Non-respondents = 44%**

## **USING THESE RESULTS**

Consider how often you would like visitors to engage with your website and review this objective against your own results above. Different websites will have different opportunities for ongoing relationships and the results should be seen as an indication of what can be achieved. Does your organisation have a corresponding level of repeat visits offline? Can you link your offline frequency / loyalty campaigns with online activity e.g. extra benefits online for subscribers, e-mail bulletins linking through to your website (a method which often increases visits dramatically), supporting educational or interactive elements etc.

*'The Internet gives customers the opportunity to shop around easily, but statistics suggest that relationships online are consolidating – people are visiting fewer sites but spending longer on them.'* (E-Loyalty presentation from 'Stairway to Heaven' - members download a full copy for free from the AMA website: [www.a-m-a.co.uk](http://www.a-m-a.co.uk))

**RECOMMENDATION:** Consider how often your site is updated and what you want visitors to use your site for. Set realistic targets.

#### 4. How effective are arts organisations at converting visitors?

A crucial ratio for most organisations trying to get people to book or attend events / exhibitions is how successful their website is, not just at raising profile and developing ongoing relationships, but at converting website visitors to attenders. A conversion ratio is a measure of your organisation's ability to persuade visitors to take the action you want them to take. This report therefore looks at a range of conversion ratios, both sales related and also enquires and opt-ins for further information. If you have a particularly interactive site you should also review how many of your unique visitors are using these parts of the site.

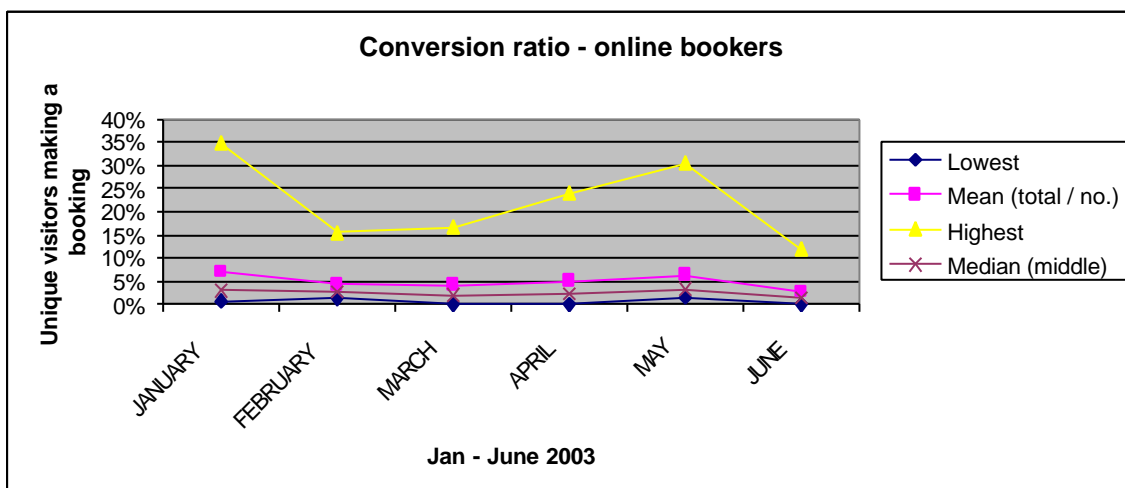
##### Conversion ratio - online bookers

How many of the unique visitors to your site made an online booking to attend in person?

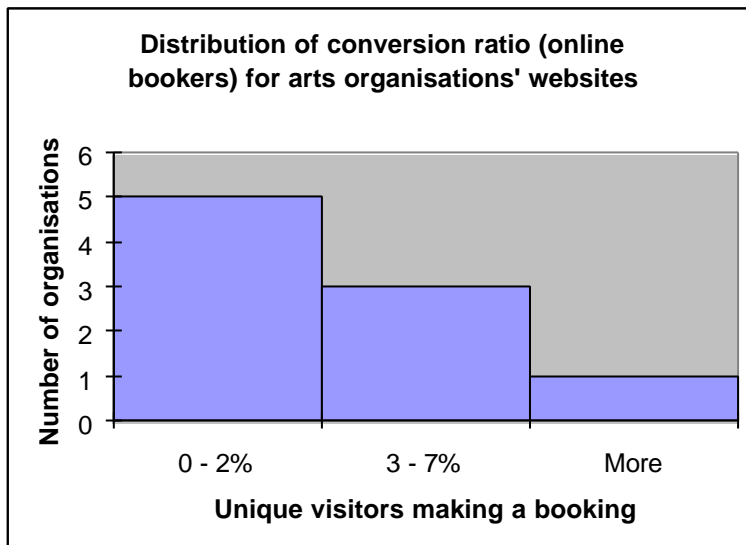
According to statistics by Jim Novo, co-creator of Future Now, the average conversion rates for websites are in the 3% - 5% range. Below 2% is considered poor, while 10% and above is awesome.

Data was limited for this ratio, however, our results were similar to those of the Future Now study.

It is important to remember that this ratio only measures conversion through online booking. There is likely to be a huge tranche of people who use the website to help them decide to attend but then book by phone or in person (or attend a free event or exhibition).



## Histogram:



## Results:

**Less than 2% making a booking:** (16% of participants) getting the right traffic in the first place is fundamental to high conversion rates. If your results are low in comparison to other arts organisations, you might want to look back at who you are attracting and try to highlight areas where they are dropping off the website. Is your booking procedure too complicated? Is the navigation right? Is the copy convincing enough? Tracking the number of people who start to make a booking online and the number of people who actually complete it would add to understanding of what is happening here.

Perhaps your potential attenders don't have access to the internet? Before spending a lot of money trying to improve this ratio, check whether your customers actually *want* to be able to book online. They may want to view information online and prefer to book offline - in which case you might be able to improve security online and offer reassurances to your customers, or simply choose to encourage this 'mixed-mode' buying.

*'A good website helps buyers move through all the stages in the buying process. Although some buyers may be online and some offline. As some buyers browse (or test drive) online and buy offline, others test browse and buy online.'* (PR Smith and Dave Chaffey, eMarketing eXcellence, 2002)

If you have very low conversion rates, you might want to review how easy it is to take the required action – is the book now button hidden? Is the booking process too complicated? Are the services that you want people to sign-up to appealing enough? etc.

**2%-7% booking online:** (9% of participants) Compare this result to your magnetic and sticky ratios. Are you attracting a lot of visitors, but not keeping them on the site? Are you attracting the right visitors?

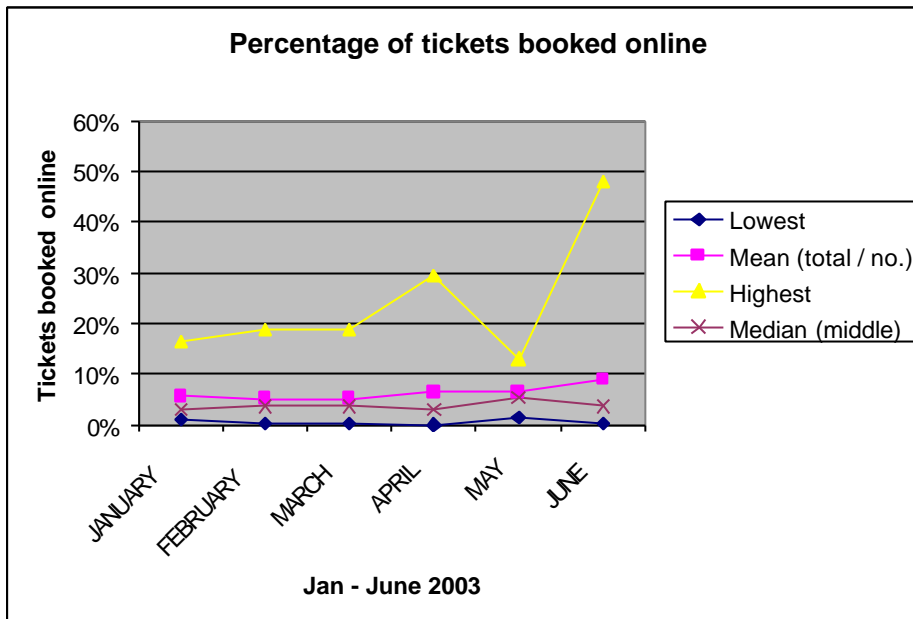
**Over 7% booking online:** (3% of participants) you have relatively high conversion rates and your site is therefore an effective promotion tool for your organisation. You might like to use this information to reallocate your marketing budget further towards online communication and encourage this trend. You are attracting the right visitors to your site, it is relevant and they are proving that by booking online. Can you generate increased visitor numbers from the same target group?

**Non-respondents = 72%**

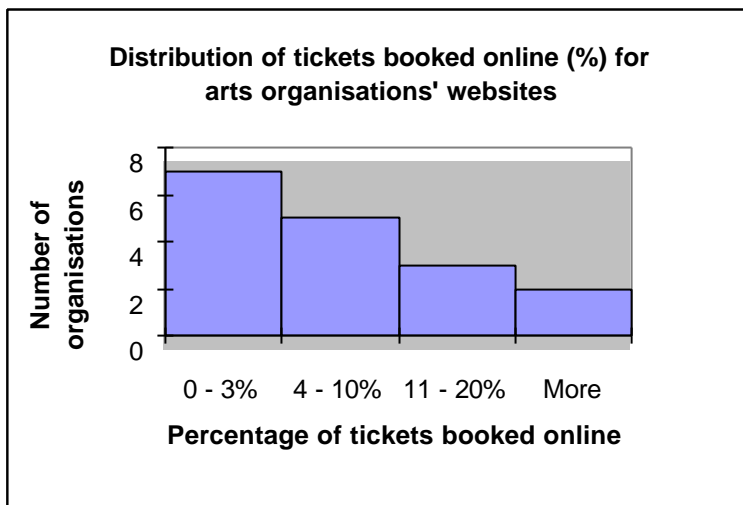
## **USING THESE RESULTS**

To help you plan the most effective marketing campaigns you might want to compare these conversion rates to your conversion rate for offline media e.g. direct mail. Consider how all your communication media work together and look at which is the most effective method for each target market? Do people need more than one method of communication before they decide to attend? Generate an integrated communications strategy that aims to maximise the return on your investment and provide information in a format that is relevant for your target group/s.

## Percentage of tickets booked online



## Histogram:

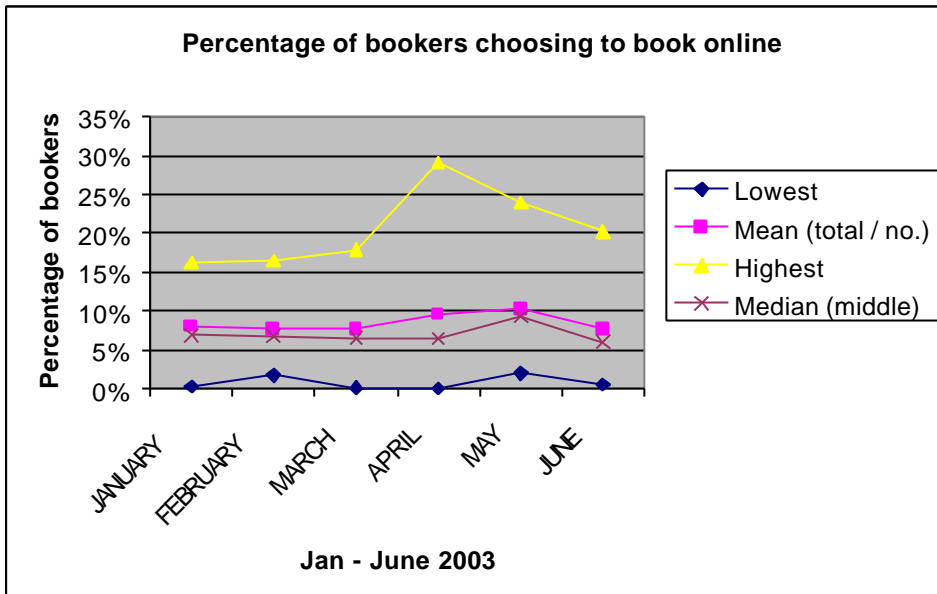


## Results:

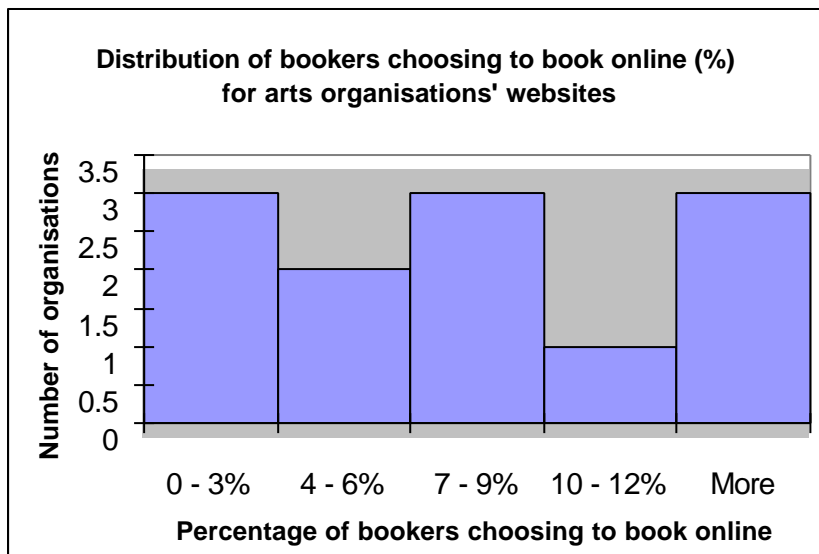
A valuable statistic to look at is what percentage of tickets you can expect to sell online. The most frequent response was between 2% - 3%. However, the highest response was 48%, demonstrating that there is huge potential for growth in this area.

**Non-respondents = 41%**

**Percentage of bookers choosing to book online**



Histogram:



Results:

This is one of the most spread out ratios, with the highest response being 29%. No specific benchmark can be set at the moment.

**Non-respondents = 59%**

### **Conversion ratio - enquiries as a percentage of unique visitors**

There were not enough organisations providing data to make this result valuable. This could be because the option to make an enquiry through the website is not there, or that arts organisations are currently finding it difficult to track.

Feedback from participants:

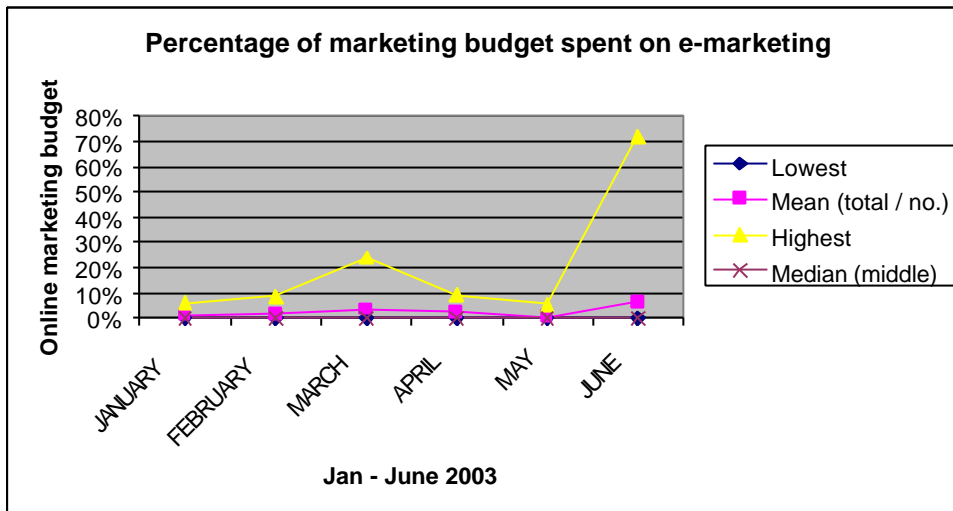
- *'This figure is a guess, as we don't record this accurately'*
- *'We have an e-mail database (currently maintained by web providers)'*
- *'We've had some ongoing technical problems with the e-mail opt-ins and opt-outs, and with monitoring the enquiries received via the website. Our web maintenance is carried out by an outside company, and the web site itself is hosted by a different company again.'*

One of the benefits of e-marketing is that it enables a two-way communication with customers, not just sending the brochure out and hoping someone reads it, but it should enable us to track responses and gather valuable feedback, to develop an ongoing relationship, that provides a useful exchange of information and ideas.

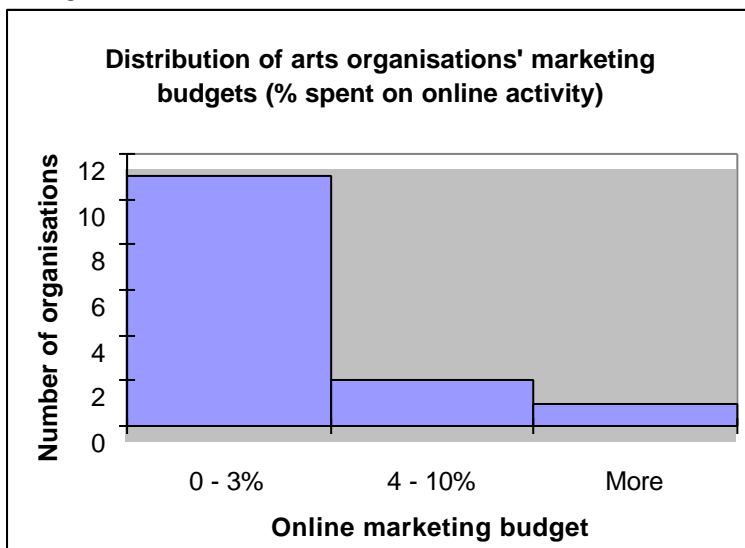
## 5. Online marketing budgets

Organisations need to understand how effective their websites are. The ratios we have already looked at go some way towards providing this information. However, are the results worth the time and money we invest in them?

### Percentage of marketing budget spent on e-marketing



### Histogram:



### Results:

Many participants stated that their online marketing spend was purely on staff time. Others didn't have a separate online marketing budget. Of those who did allocate funds for online marketing activity this usually (34% of participants) formed **less than 3%** of their total marketing budget. This

may be partly due to the fact that most arts organisations have had to *add* the website to their other activity. The highest budget allocation was 72.14% (although this seems to be a one-off expenditure.

**Non-respondents = 56%**

Note: a couple of the participants couldn't get authorisation to share this data.

**RECOMMENDATION:** E-marketing may be cost-effective, but it does not happen effectively for free. Once you've established the objectives for your site for the year, set up a budget highlighting the costs you will incur in order to meet these objectives (including staff, maintenance, promotion, technical development etc.) and monitor your return on investment. E-marketing offers the benefit of being able to react, change, develop and respond quickly - plan to be able to adjust costs and campaigns if you're not reaching your objectives.

It obviously follows that you don't necessarily need to spend anything at all to get some results. However, to be most likely to meet your online marketing objectives, you need a budget. Consider the following when setting the budget:

- What is the total marketing budget available?
- If you want to establish the site and raise awareness for your organisation then you will need to spend a higher % of your overall marketing budget than if you simply wanted to repeat the same number of visitors as before.
- What are the estimated costs involved in reaching your target marketing / objective?
- How much are other similar organisations spending?
- What is your e-marketing return on investment like compared to other media e.g. direct mail?

**RECOMMENDATION:** Plan resources carefully. Budget to spend on site creation, maintenance, promotion and updating. Don't forget to allow enough time to update and promote your site. Out-of-date sites will only damage your brand and poorly promoted sites are likely to be a waste of time - think about continuous traffic-building. Your website is not a finished product, but an ongoing communication and marketing tool.

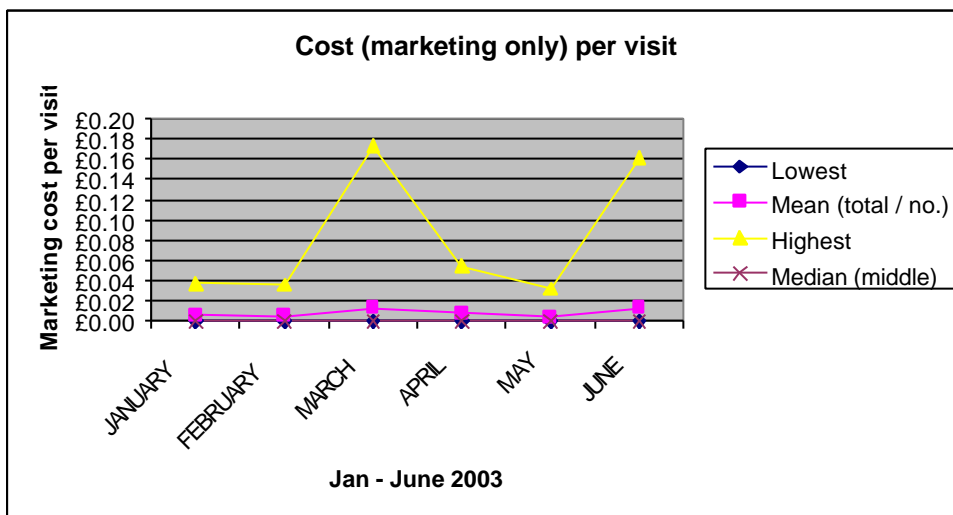
*'Don't underestimate the resources required to maintain a website. Too often, companies go out and spend vast sums getting designer-rich agencies to build flashy and complex sites and then find that when it comes to updating the content and answering the customers, there is no resource left to cover this.'* (PR Smith and Dave Chaffey, eMarketing eXcellence, 2002)

## 6. What is the return on our investment?

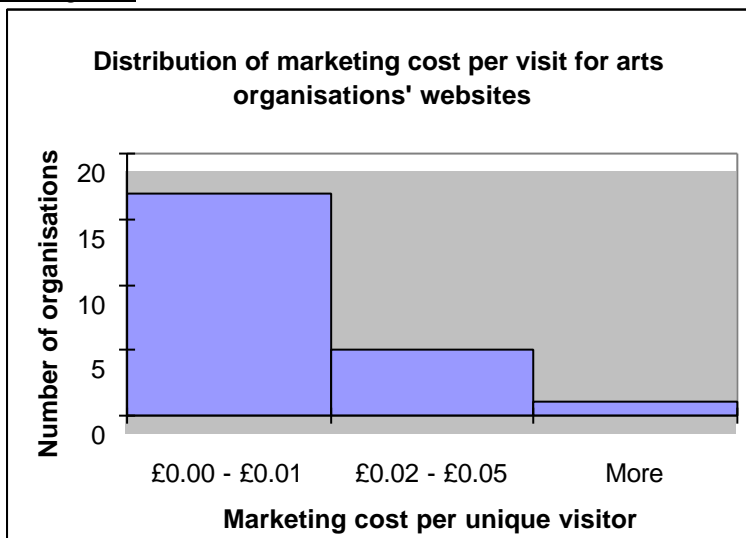
How much does it cost your organisation to get results? How much staff time should we expect to spend on the website and how much of our budget should we be expecting to put aside for e-marketing campaigns?

The cost of attracting visitors and getting them to book online will be particularly useful to analyse over time, because in theory we should get better and the gap should narrow.

### Cost (marketing only) per visit



### Histogram:

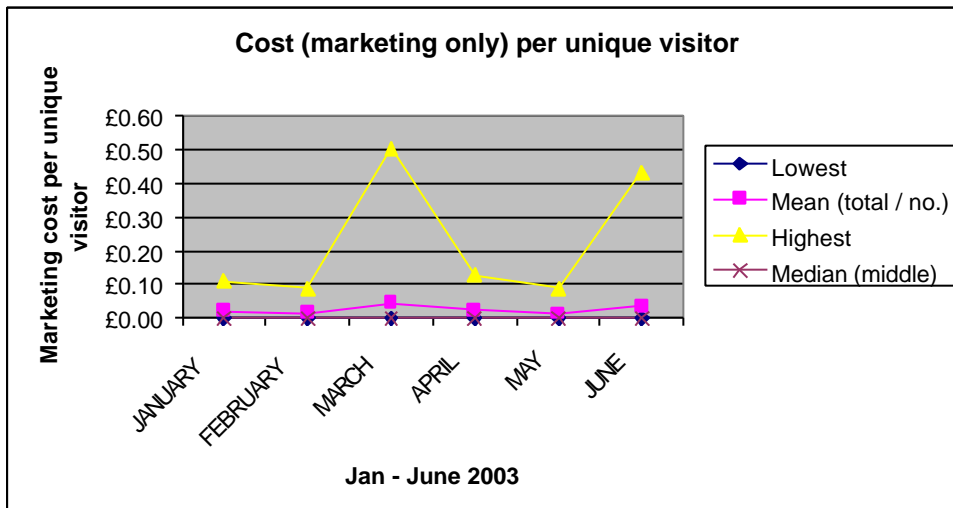


Results:

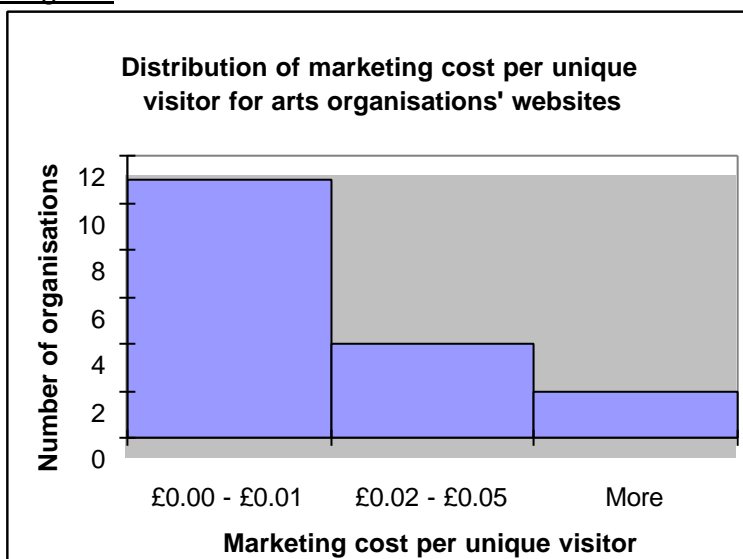
If you are currently able to spend very little on marketing your organisation's website as a result, this figure will be low. The most frequent response (53%) from participants was to spend **less than 1p** to attract each visit. You can get an indication from this as to how much you would need to spend to attract an extra 100 visitors to your site i.e. you don't need to have a huge budget to get results. If you're spending more than 10p to get one visit to your site then you should review where this expenditure is going. Are you making the best use of this budget?

**Non-respondents = 28%**

**Cost (marketing only) per unique visitor**



Histogram:

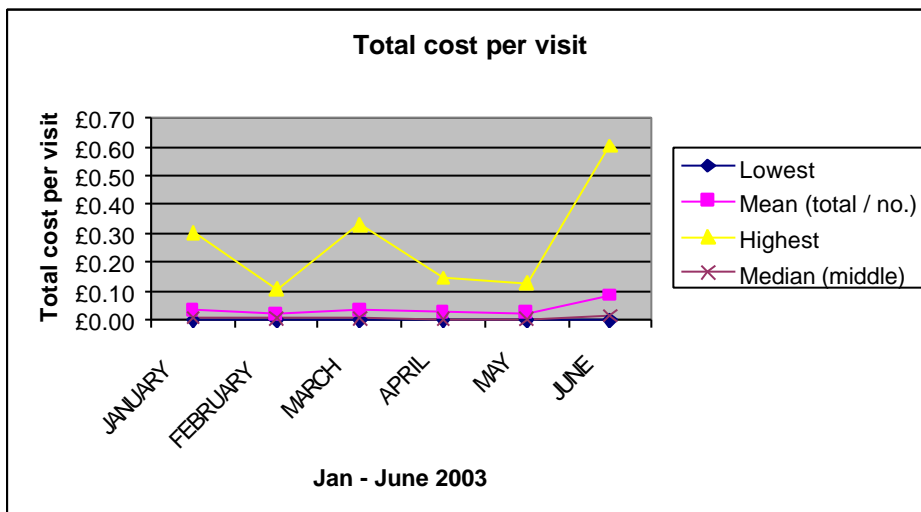


Results:

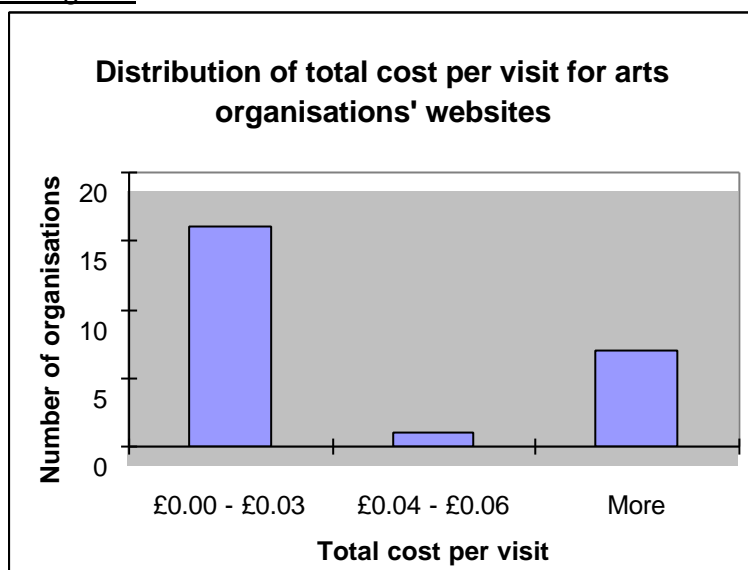
Again, the majority of organisations taking part (34%) are spending **less than 1p** to attract each unique visitor to their site. This figure will become more valuable as people establish online marketing budgets and increase activity on their sites. However, it does indicate that online marketing can be extremely cost effective. Increasing your budget even slightly has the potential to achieve great results.

**Non-respondents = 44%**

**Total cost per visit**



Histogram:

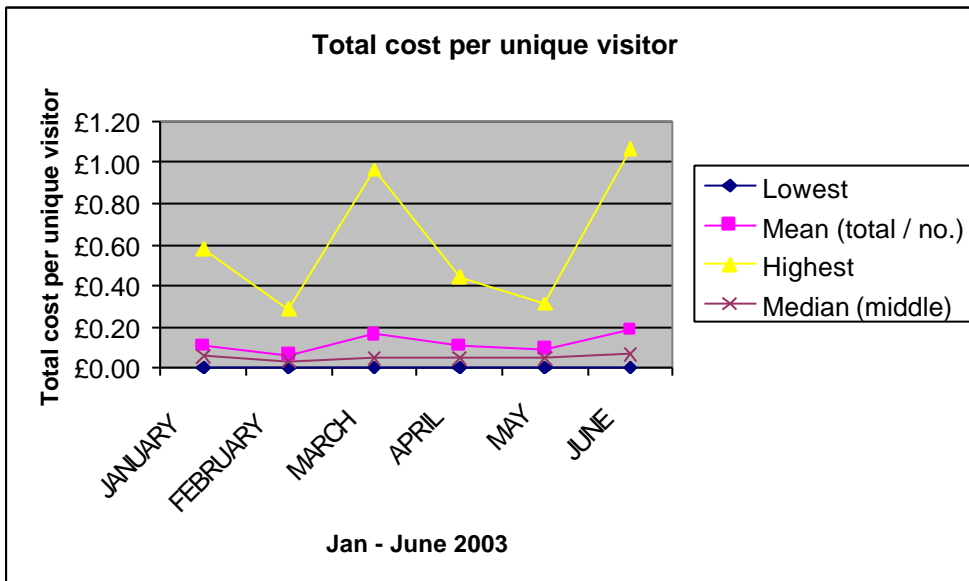


Results:

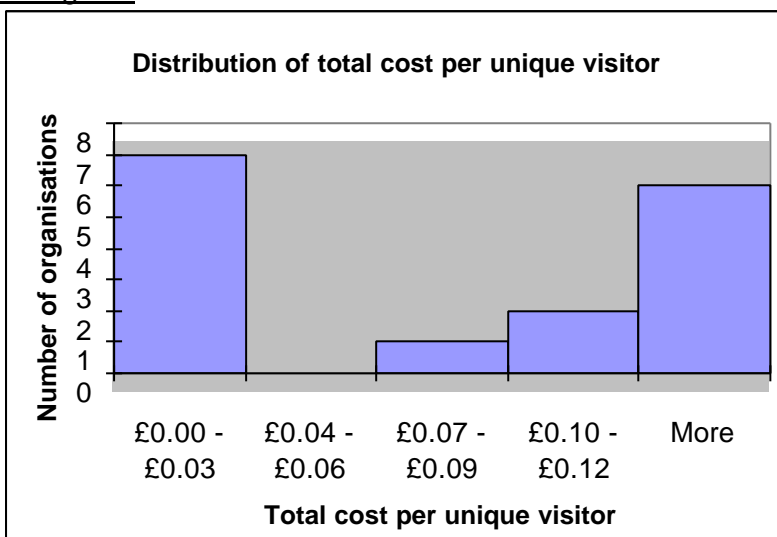
Total cost includes technical aspects, maintenance, and marketing (but excludes staff time). The majority of participants (50%) are spending **less than 3p** attracting each visit to the site.

**Non-respondents = 22%**

**Total cost per unique visit**



Histogram:

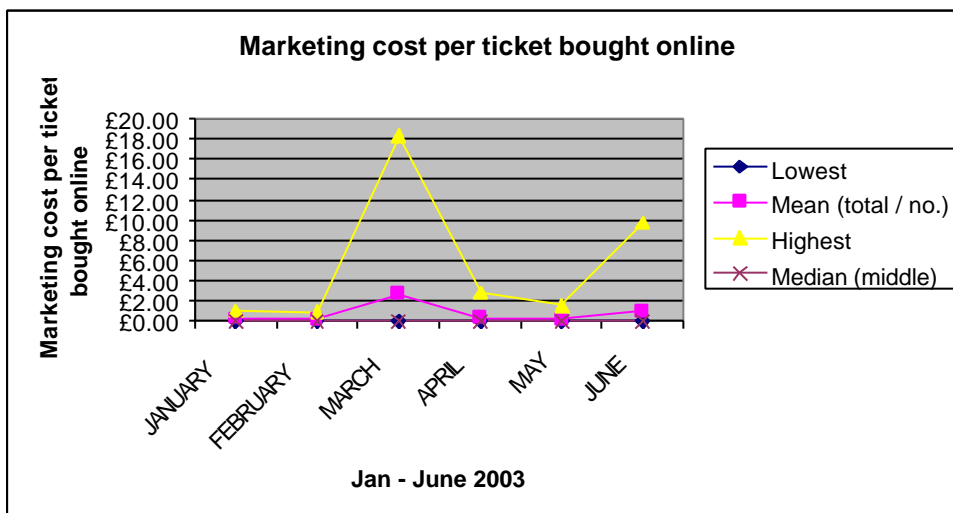


Results:

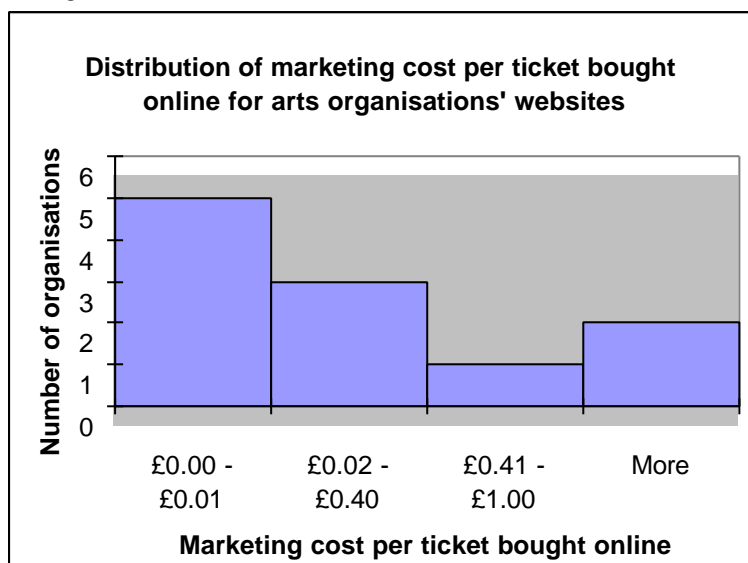
Data varied widely for this statistic. Many of the participants are spending less than £0.03 to attract each unique visitor. However, this was mainly due to the fact that a large number of participants were spending very little (if anything) other than staff time on their websites. The most frequent response for the total cost of attracting each unique visitor (from those who were spending money on developing their website) was **over 12p per unique visitor** (the highest was £1.07).

**Non-respondents = 47%**

**Cost (marketing only) per ticket bought online**



Histogram:

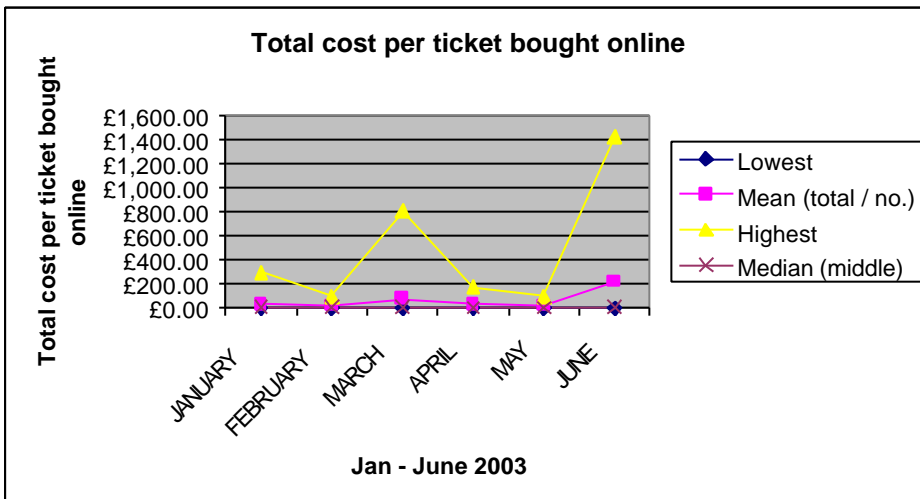


Results:

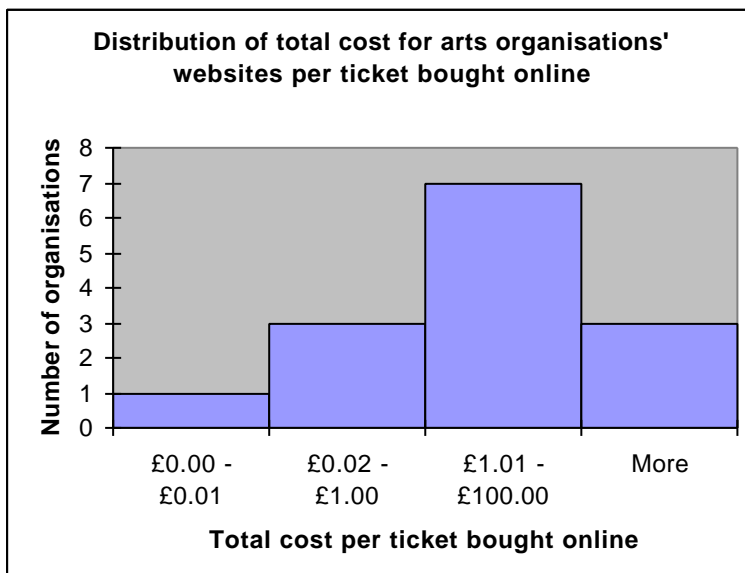
Figures here varied quite a bit more. This is likely to be due to the effectiveness of each organisations website to convince people to book a ticket, rather than variances in budget. Many organisations (25%) are spending **less than 40p** to attract one ticket, a large number of these (16% of participants) are spending less than 1p and a couple are spending over £1. If your organisation falls into the last category, then your website is not effective at getting people to purchase tickets online - review online booking, copy, and navigation.

**Non-respondents = 65%**

**Total cost per ticket bought online**



Histogram:



## Results:

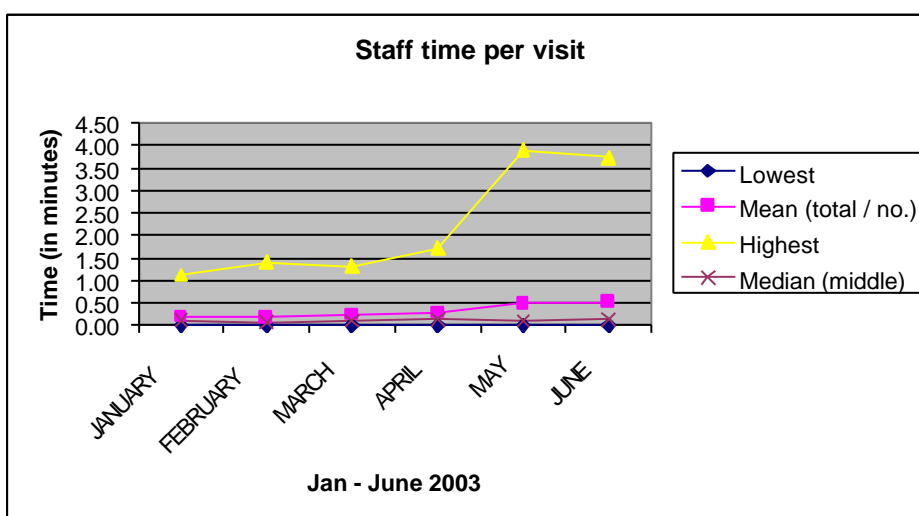
Responses here varied greatly, again due to variances in the ability of arts organisations to encourage visitors to buy tickets online. There was no clear pattern or area where the majority of responses fell within. They ranged from less than 1p to over £1000! This is due to re-design costs being allocated to that month and is not likely to be an ongoing issue. This should be reviewed in future benchmarking research. How long does it take your site to break-even on technical expenditure? Once you've spent such large amounts on design what are you doing on an ongoing basis to make the most of this valuable resource?

**Non-respondents = 53%**

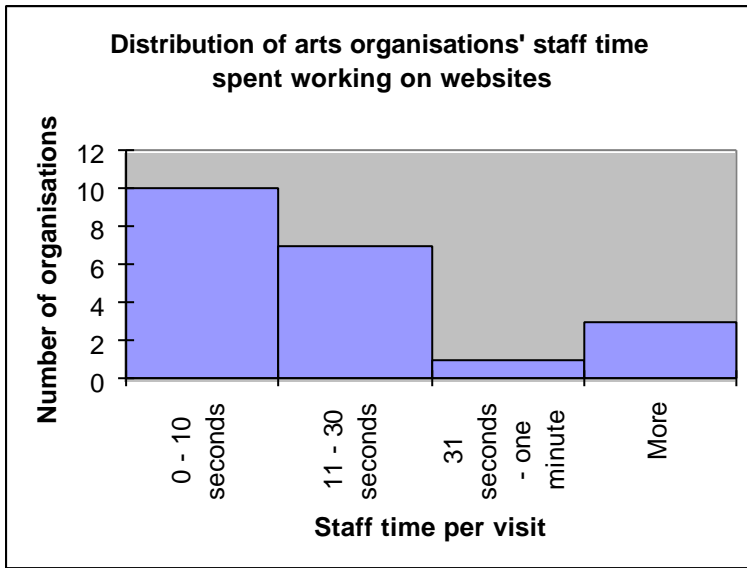
### **Ticket purchase gap**

This is the difference between the amount it costs us to attract one unique visitor to the site and the amount it costs to achieve one ticket sale online. This figure should fall over time as you get better at attracting the right visitors and convincing them to book online. Unfortunately, there were not enough results to make a benchmark of this statistic valuable. Not enough of the participants were either spending anything on marketing costs or were able to provide this figure. This is something that would be valuable for participants to calculate in the future.

### **Staff time per visit**



Histogram:

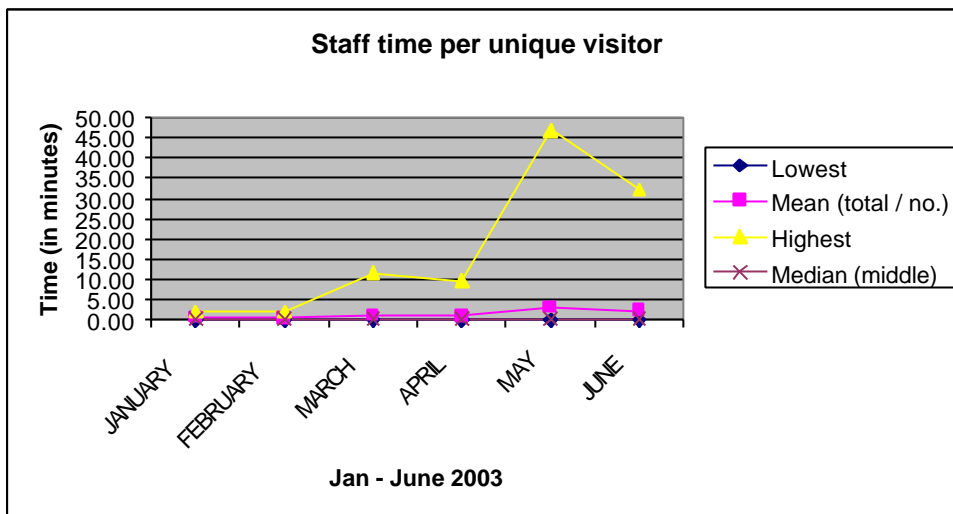


Results:

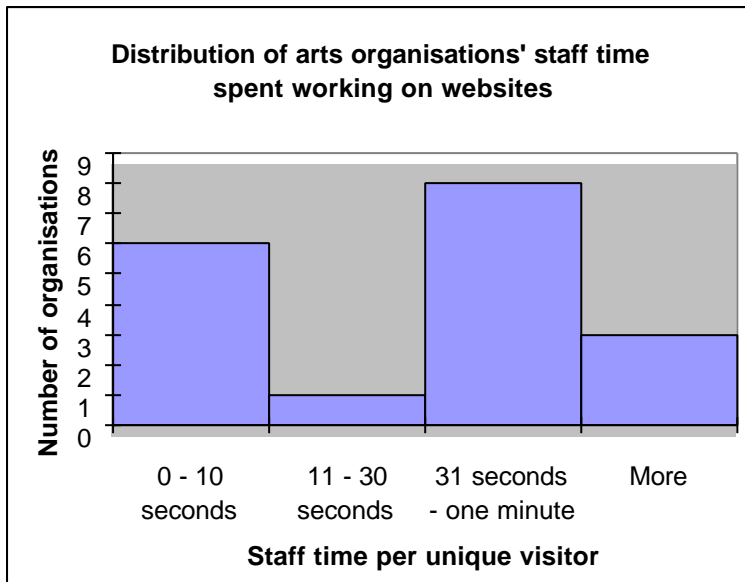
The most frequent time spent attracting each visit (32%) was **less than 10 seconds**. If you're spending less than one second, this is excellent - check that you are actually meeting your targets for attracting visitors, keeping them on the site and bringing them back. If you're spending more than a minute to attract each visit then you might want to review the effectiveness of this. Are you spending a large amount of time updating the site and not very long on promotional (traffic-building) campaigns?

**Non-respondents = 32%**

### Staff time per unique visitor



### Histogram:

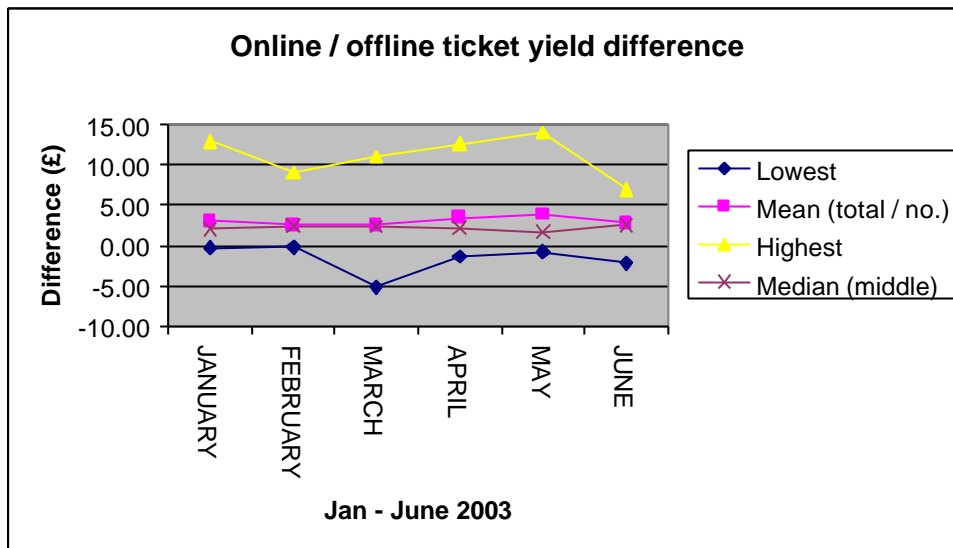


### Results:

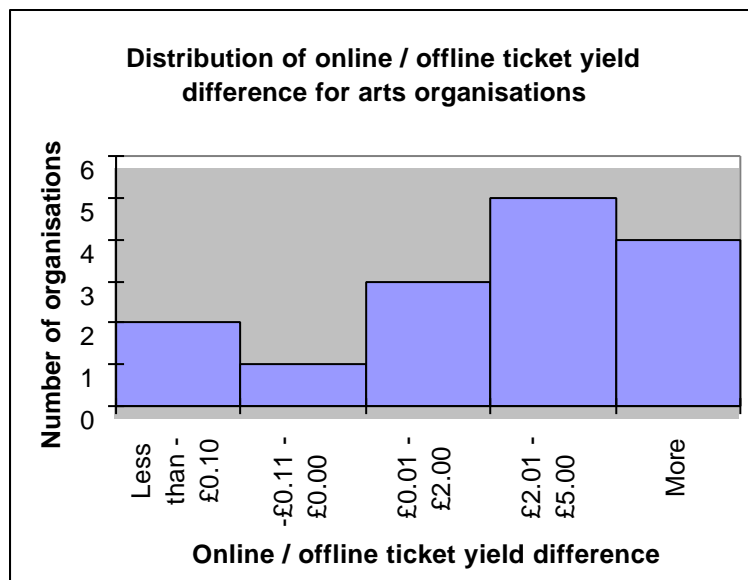
The most frequent time (25%) was **30 seconds - one minute**. If you are spending much more on this, then again, you need to review the effectiveness of your time. (see: Staff time per visit above).

**Non-respondents = 41%**

## Online / offline ticket yield difference



## Histogram:



## Results:

The most frequent response (16%) was for **tickets bought online to cost £2 - £4 more** than those offline.

Is this result due to a lack of opportunity to book concessions online? Due to extra fees paid online? Or are people selecting a higher ticket price?

**Non-respondents = 50%**

### **Average online order amount**

Keeping track of the average online order amount can help us to identify how successful we're being at getting people to book more tickets over time. Data was limited for this ratio, however, the most frequent response was 2 - 3 tickets per online booking. The average size may be limited if organisations are restricting the number of tickets that can be purchased online at any one time.

Only some ticketing systems have implemented the ability to buy for more than one performance in a single transaction, so this is likely to be a figure that increases as this becomes more readily available.

### **RECOMMENDATION**

Use this analysis to compare your return on investment for e-campaigns to that for offline campaigns in order to make the most of your limited marketing budgets.

## **7. E-mail marketing**

There was very little data available to analyse e-mail marketing activity. At the meeting of participants prior to the research taking place it was discovered that most participants couldn't track how many people are clicking through from their direct e-mails to their websites and what they then do when they get there. It was also agreed that it was too difficult for them to track other e-mail responses i.e. people replying to campaigns sent by e-mail.

There was very little data provided about the drop-out rate for those signed up to e-mail bulletins.

This is concerning and highlights the fact that few of the organisations taking part are able to do much evaluation of their e-marketing at the moment.

### **RECOMMENDATION**

There are ways to track responses from e-mail campaigns. Participants should consider looking into one or more of the following:

- Questioning their ticketing supplier - can you send e-mail campaigns direct from your system and use this to monitor responses?
- Purchasing specialist e-mail distribution software to be managed in-house
- Link to a fake page on your website from the e-mail i.e. link to index1 rather than index and set-up index1 as a page which automatically redirects to index. Then use log file analysis to count how many hits index1 had.
- Create pages on the website which can only be found by being directed there from the e-mail i.e. not linked into the rest of the site navigation.
- Manually monitor the number of people signing up to e-mail bulletins and the number opting-out.

## 8. Limitations / difficulties

As noted in the introduction, many of the participants experienced significant difficulties with accessing their data. Many other organisations ruled themselves out of the research, not because they weren't interested in taking part, but because they knew that they couldn't get the data needed.

22 organisations asked for further information on the research and then decided not to take part, reasons why:

- Not able to get enough data x 4
- Don't have access to the data - dealt with externally
- Didn't meet their needs
- Too time consuming at present x 7
- Not selling online, therefore didn't want to take part x 5
- Not doing enough e-marketing to make it worthwhile x 4

11 organisations attended the introductory meeting and then decided they couldn't take part, reasons why, include:

- Realised not able to get enough data x 6
- Data has been lost whilst switching server provider

Attending the meeting had not been a waste of time, as most stated that they now realised the value of this data:

*'Unfortunately we are unable to supply the range of information that you require at this stage. We will be setting up systems in due course with a view to providing information in line with your report.'*

*'We will be endeavoring to capture the levels of information as outlined in the project from now on and hope we can participate in any follow-up to the initial benchmark.'*

*'Unfortunately we cannot access past web data as it is deleted monthly from the server, I have just found out. I would be very interested in taking part in any future work though - we will now be downloading our monthly user data.'*

Of those who did provide data, most could not provide a full set or had significant difficulties accessing it, reasons why include:

- Several had problems with ticketing software and were unable to extract online sales
- Web team refusing to give data - not sure of its validity
- Web analysis software too basic - not providing all the data
- Many didn't store marketing costs / budgets for online purposes separate to offline (see pg. 27)
- Problems converting information from their old system
- Online booking system being down for a large period of the research
- Time constraints
- Don't have access to all the data - dealt with externally by different companies
- Many had difficulties tracking the number of enquiries and opt-ins for further information through their website

*'I'm so glad to be taking part in this because it's really highlighted how much work we need to do as an organisation just to be able to justify ourselves!'*

It is also important to note that there are a number of limitations to the data that each participant has provided due to technical reasons:

- The log of activity on a website will include staff visits to the site
- Visitors may share a computer with someone else and therefore unique visitor figures will be underestimated
- Some computers create a new IP address each visit, making it look like there are far more unique visitors than in reality
- 'Spiders' / 'robots' visit websites to check content for search engines - again overrepresenting your visits

It was decided at the June 2003 meeting of participants that all those taking part should ignore these limitations and not attempt to filter them out (some could do this, some couldn't) so that we were comparing like-with-like, but it is important to note this here for interpretation purposes.

## 9. The Way Forward: Industry Recommendations

1. The industry should find ways to monitor what's happening with arts organisations' websites and e-mail marketing. **Training** may be necessary to ensure that arts marketers know how to do this and understand the benefits of collecting information systematically.
2. These findings will become more valuable over time and as more organisations take part. It is recommended that this research should be **repeated on an ongoing basis** (at least annually for the next three years).

### **WEB-ENABLED BENCHMARKING SOFTWARE:**

It is hoped that this pilot can form benchmark statistics to launch an online version of the scheme. The idea is that you will be able to enter the data into the AMA website and it will automatically do all the analysis for you and immediately provide your results and your comparative results i.e. comparing to the range of organisations taking part.

It is hoped that many organisations will find this useful. The more who contribute, the more valuable the results will be. It would be ideal to be able to make filtered comparisons e.g. comparing results with other organisations in your area or to others in your art form / size of organisation.

3. A number of participants found it difficult to get exact details of online sales from their Internet ticketing systems and this is clearly something that needs to be addressed by **system suppliers**.

## 10. The Way Forward: Arts Organisation Recommendations

The following are recommendations for participants and other organisations wanting to make the most out of their e-marketing activity.

1. Set clear objectives and monitor performance (ensure you have adequate systems in place to do this)
  - Set traffic-building objectives - developing new visitors
  - Set objectives for keeping visitors online - make sure it's easy for them to use and relevant
  - Set retention targets - bringing visitors back(for details of how to improve these results please see the 'Word of Mouse: practical online marketing' report - members download a full copy for free from the AMA website: [www.a-m-a.co.uk](http://www.a-m-a.co.uk))

2. Establish a better method for planning resources (particularly e-marketing budgets)
  - Set up a budget highlighting the costs you will incur (including staff, maintenance, promotion, technical development etc.) and monitor your return on investment.
  - Plan to be able to adjust costs and campaigns if you're not reaching your objectives.
  - Plan resources carefully. Budget to spend on site creation, maintenance, promotion and updating.

### How effective are arts organisations at attracting visitors?

3. Review the purpose of your site and improve the opportunities for engaging with visitors
  - Review your website to ensure that it is easy for visitors to sign-up for further information, to let you know that they are interested in your organisation - the first rung of the loyalty ladder!

### How effective are arts organisations at keeping visitors?

4. Launch traffic-building campaigns to increase awareness and attract new visitors to the site
  - Four of the potential participants realised that they weren't doing enough e-marketing activity to make it worthwhile participating in this benchmarking pilot. This report shows that there is great potential to use e-marketing as a valuable communication tool. If it costs less than 3p to attract a new visitor and less than 40p to get a purchase - what are you waiting for?!
5. Review content, navigation and ease of use of the site

- Think about navigation from a customers point of view, test this with a range of potential visitors

### **How effective are arts organisations at bringing visitors back?**

6. Launch campaigns to get visitors to return to the site more often
  - Focus on creating easy to update sites, and develop continuous content in-house - ongoing dialogue
7. Gain a sense of ownership for the marketing department (your marketing results are not simply the property of technicians!)
  - Ensure there is a team effort in managing the website - marketing focus with technical know-how
8. Train staff to realise the potential of the internet
  - Convince line managers of the value of the internet for your organisation
9. Compare online return on investment with offline return on investment and prepare integrated marketing strategies that optimise the use of all your marketing communications
  - Use this analysis to compare your return on investment for e-campaigns to that for offline campaigns in order to make the most of your limited marketing budgets.

### **How effective are arts organisations at converting visitors?**

10. Invest in e-mail marketing tracking software or consider ways of monitoring activity in-house
  - Re-do this e-marketing evaluation on a regular basis to review if you've met your targets (see appendix D on page 57 for information on how to get your data)
  - Invest in e-mail marketing tracking software or consider other ways to monitor your e-mail campaigns in-house.

### **WEBSITE HOSTS / WEB ANALYSIS SOFTWARE:**

- Ensure that your host is able to easily provide your web logs. Store these yourself (often deleted by hosts after a week).
- Purchase web analysis software that gives you answers to:
  - Total number of visits to your site
  - Number of page impressions

- Average length of time visitors spend on your site
- Total number of unique visitors to your site
- Total number of unique repeat visitors
- Total number of once-only visits

e.g. Web Trends or 123 log analyser (a cheaper alternative). Web trends will also give you sophisticated filtering to resolve some of the technical limitations listed on page 47. See page 57 for details on getting this software.

## APPENDICES

### A - list of participants

- Ambassadors Theatre Group
- Belgrade Theatre
- CBSO
- Citizens Theatre
- Clear Channel Entertainment
- Clwyd Theatre Cymru
- Donmar Warehouse
- Edinburgh Festival Fringe
- Festival City Theatres
- Hall for Cornwall
- Hull Truck
- London Sinfonietta
- London Symphony Orchestra
- Malvern Theatres
- Music at Oxford
- Nottingham Playhouse
- Natural History Museum
- National Portrait Gallery
- North Wales Theatre
- Philharmonia Orchestra
- Phoenix Arts
- Royal Court
- Royal Festival Hall
- Sadler's Wells
- Sheffield Theatres
- SoHo Theatre
- The Lowry
- The Mayflower
- Theatre Royal Glasgow
- V & A
- Whitechapel Art Gallery
- Wycombe Swan

## **B - information requests**

### **Information from web log analysis:**

#### **1) Total number of unique visitors to your site**

The number of different people who visited your website each month during the six month period. This may be classified by your web log analyser as 'Distinct hosts served' or 'unique visitors'. It is NOT the 'successful requests' or 'hits'.

#### **2) Total number of visits to your site**

The number of times your website was visited each month during the six month period.

#### **3) Total number of page impressions**

Unique page views, NOT 'hits' or 'successful requests' which include the number of times images are viewed etc.

#### **4) Average length of time visitors spend on your site**

In minutes

#### **5) Total number of unique repeat visitors**

Number of people visiting the site more than once during each month

#### **6) Total number of once-only visits**

Number of people visiting your site just once during the month

### **Information from bookings / attendance database:**

#### **7) Total number of unique bookers online**

Not bookings, but bookers. Generated on the web using an online booking system or an e-mail booking system.

**8) Total number of unique bookers offline**

Not bookings, but bookers.

**9) Total number of online bookings**

Number of online transactions (not bookers or tickets)

**10) Total number of tickets bought online**

**11) Total number of tickets bought *offline***

**12) Total nett value (£) of sales online**

Tickets only

**13) Total nett value (£) of sales online**

All non-ticketed items - merchandise, membership etc.

**14) Total nett value (£) of sales *offline***

Tickets only

**15) Total nett value (£) of sales *offline***

All non-ticketed items - merchandise, membership etc.

**Information from staff and recording ongoing marketing activity:**

*Ideally, estimate these for each month. Alternatively, if this isn't possible, just give the six-month totals*

**16) Total nett online marketing spend (£)**

Direct marketing costs only, specifically about website or e-mail activity e.g. promotion, buying e-mail lists, etc. (not indirect costs e.g. staff).

**17) Total nett online spend (£) new website development**

**18) Total nett online spend (£) technical**

Site maintenance, ongoing support, one-off technical costs etc.

**19) Overall direct marketing budget**

All online and offline marketing budget (excluding indirect costs e.g. staff)

**20) Approximate staff time (in hours) spent on online marketing activities**

Internal staff time only (i.e. not time of technical support etc.)

**21) Total number of e-mail marketing campaigns sent out**

Total number of *different* multiple e-mail campaigns, plus e-mail bulletin

**22) Total number of e-mails pushed out as part of campaigns**

Combined total for all e-marketing campaigns)

**Information from content management system database or e-mail system:**

**23) Total number of opt-ins for regular communication received via the website**

Unique individuals signing up to a mailing list or e-mail bulletin

**24) Total number of opt-outs for regular communication received via the website (i.e. unsubscribing)**

Unique individuals asking to be removed from a mailing list or e-mail bulletin

**25) Total number of enquiries received via your website**

Number of queries and one-off requests for information

## C - Data tables

### Total number of unique visitors to arts organisations sites in any one month:

<i>Total number of unique visitors</i>	<i>Number of participants</i>	<i>Percentage of total participants</i>
0 - 2000	2	6%
2000 - 8000	9	28%
8000 - 25000	8	25%
25000 - 100000	4	13%
More than 100000	2	6%
No data	7	22%

### Magnetic ratio

<i>Visits from unique visitors</i>	<i>Number of participants</i>	<i>Percentage of total participants</i>
0 - 30%	6	19%
30 - 45%	13	41%
More than 45%	4	13%
No data	9	28%

### Permission ratio

<i>Opt-in for further communication</i>	<i>Number of participants</i>	<i>Percentage of total participants</i>
0 - 2%	9	28%
2 - 5%	4	13%
5 - 10%	1	3%
More than 10%	1	3%
No data	18	56%

### Stickiness ratio - page views per visit

<i>Pages per visit</i>	<i>Number of participants</i>	<i>Percentage of total participants</i>
0 - 3	11	34%
3 - 6	12	38%
6 - 10	4	13%
More than 10	1	3%
No data	4	13%

### Stickiness ratio - page views per unique visitor

<i>Pages per unique visitor</i>	<i>Number of participants</i>	<i>Percentage of total participants</i>
0 - 5	5	16%
5 - 20	15	47%
More than 20	4	13%
No data	8	25%

### Average length of time spent on the website

<i>Length of time</i>	<i>Number of participants</i>	<i>Percentage of total participants</i>
0 - 2 minutes	6	19%
2 - 6 minutes	11	34%
6 - 10 minutes	5	16%
More than 10 minutes	3	9%
No data	6	19%

### Elasticity ratio

<i>Percentage of unique visitors returning to the site</i>	<i>Number of participants</i>	<i>Percentage of total participants</i>
0 - 15%	1	3%
15 - 25%	14	44%
More than 25%	3	9%
No data	14	44%

### Conversion ratio - online bookers

<i>Unique visitors making a booking online</i>	<i>Number of participants</i>	<i>Percentage of total participants</i>
0 - 2%	5	16%
2 - 7%	3	9%
More than 7%	1	3%
No data	23	72%

### Percentage of tickets booked online

<i>Percentage of tickets booked online</i>	<i>Number of participants</i>	<i>Percentage of total participants</i>
0 - 3%	7	22%
3 - 10%	5	16%
10 - 20%	3	9%
More than 20%	2	6%
No data	13	41%

### Percentage of bookers choosing to book online

<i>Percentage of total bookers choosing to book online</i>	<i>Number of participants</i>	<i>Percentage of total participants</i>
0 - 3%	3	9%
3 - 6%	2	6%
6 - 9%	3	9%
9 - 12%	1	3%
More than 12%	3	9%
No data	19	59%

### Online marketing budgets

<i>Online marketing budget as a percentage of total marketing budget</i>	<i>Number of participants</i>	<i>Percentage of total participants</i>
0 - 3%	11	34%
3 - 10%	2	6%
More than 10%	1	3%
No data	18	56%

### Cost (marketing only) per visit

<i>Marketing cost per unique visitor</i>	<i>Number of participants</i>	<i>Percentage of total participants</i>
£0.00 - £0.01	17	53%
£0.01 - £0.05	5	16%
More than £0.05	1	3%
No data	9	28%

### Cost (marketing only) per unique visitor

<i>Marketing cost per unique visitor</i>	<i>Number of participants</i>	<i>Percentage of total participants</i>
£0.00 - £0.01	11	34%
£0.01 - £0.05	4	13%
More than £0.05	2	6%
No data	14	44%

### Total cost per visit

<i>Total cost per visit</i>	<i>Number of participants</i>	<i>Percentage of total participants</i>
£0.00 - £0.03	16	50%
£0.03 - £0.06	1	3%
More than £0.06	7	22%
No data	7	22%

### Total cost per unique visitor

<i>Total cost per unique visitor</i>	<i>Number of participants</i>	<i>Percentage of total participants</i>
£0.00 - £0.05	7	22%
£0.05- £0.10	2	6%
More than £0.10	7	22%
No data	15	47%

### Marketing cost per ticket bought online

<i>Marketing cost per online ticket</i>	<i>Number of participants</i>	<i>Percentage of total participants</i>
£0.00 - £0.01	5	16%
£0.01- £0.40	3	9%
£0.40 - £1.00	1	3%
More than £1.00	2	6%
No data	20	63%

### Total cost per ticket bought online

<i>Total cost per online ticket</i>	<i>Number of participants</i>	<i>Percentage of total participants</i>
£0.00 - £0.01	1	3%
£0.01- £1.00	3	9%
£1.00 - £100.00	7	22%
More than £100.00	3	9%
No data	17	53%

### Staff time per visit

<i>Staff time per visit</i>	<i>Number of participants</i>	<i>Percentage of total participants</i>
0 - 10 seconds	10	32%
10 - 30 seconds	7	22%
30 seconds - one minute	1	3%
More than one minute	3	9%
No data	10	32%

### Staff time per unique visitor

<i>Staff time per unique visitor</i>	<i>Number of participants</i>	<i>Percentage of total participants</i>
0 - 10 seconds	6	19%
10 - 30 seconds	1	3%
30 seconds - one minute	8	25%
More than one minute	3	9%
No data	13	41%

**Online / Offline ticket yield difference**

<i>Online / offline ticket yield difference</i>	<i>Number of participants</i>	<i>Percentage of total participants</i>
Less than -£0.10	2	6%
- £0.10 - £0.00	1	3%
£0.00 - £2.00	3	9%
£2.00 - £5.00	5	16%
More than £5.00	4	13%
No data	16	50%

## D - How to get your data

For the non-techies amongst us, log files are a record of the activity on your website for any given day. These can be analysed to evaluate the usage of different parts of your site. Make sure you get access to these logs and that they are saved on an ongoing basis. Depending on how your website is set-up you may need to FTP to your website to download the raw 'log files', alternatively your host may provide them on a password-protected web page for you to download.

It's the interpretation of the log files which is often the tricky part. In order to do this you need a log file analysis package. These normally produce many reports and charts which are often quite meaningless to us as arts managers, e.g. which browsers people are using to visit your site. See the information requests (pg. 48) for details of particularly useful to data and check that the analysis package you are using is meeting your needs.

The other areas that you will need to collect data from in order to carry out this analysis for your own organisation are your database of online / offline bookings, your content management system or e-mail system, and your staff or record of e-marketing activity.

- 123 Log Analyser <http://www.123logalyzer.com/>
- WebTrends <http://www.netiq.com/webtrends/default.asp>

## E - Useful reading

- Breaking the Web Lock report - AMA members download a full copy for free from the AMA website: [www.a-m-a.co.uk](http://www.a-m-a.co.uk)
- E-marketing journal (JAM, Issue 06, July 2002) - AMA members download a full copy for free from the AMA website: [www.a-m-a.co.uk](http://www.a-m-a.co.uk)
- Word of Mouse: practical online marketing report - AMA members download a full copy for free from the AMA website: [www.a-m-a.co.uk](http://www.a-m-a.co.uk)
  
- eMarketing eXcellence, PR Smith and Dave Chaffey, 2002, ISBN: 0-7506-5335-3
- Permission Marketing, Seth Godin, 1999, ISBN: 0-684-85636-0
- The Big Red Fez: how to make any web site better, Seth Godin, 2001, ISBN: 0-7432-2086-2
- A Practical Guide to Developing and Managing Websites, Roger Tomlinson and Vicki Allpress, commissioned and published by Arts Council England