Audience Development Plan 2018-2022

Last modified: 14 Dec 2017
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Introduction

This document provides guidance on how Bristol Culture is audience focused in delivering our service. This document should be used in conjunction with the Business Plan which contains individual projects that are based on the principles of this plan. The audience development process ensures that we maintain a strong focus on delivering a service that works for our audiences – both existing and potential. This is achieved by collecting relevant data about our audiences and responding to it in appropriate ways when planning our activities. The diversity of both our audiences and our offer comes with challenges which will be met only with focused and consistent audience development.

If you are planning an activity involving audiences please consult the guidance in this document. In addition, please seek the advice of the User Research team: Fay Curtis (Digital Development) and Darren Roberts (Audience Development) when using the guidance forms and when developing audience focused activities.

In this document you will find:

1. Audience Development Principles

2. Core and priority audiences

3. Forward Plan 2018-2021

4. Audience bubbles and profiles (an exercise for selecting target audiences)

5. Audience testing and user research

6. Audience data collection and sharing

7. Understanding our current audiences (segmentation and baseline data)

8. Information on Acorn and priority audience segments

Audience Development Principles

Key principle: To **understand** and **improve** relationships with our audiences

The following bullet points breakdown the key principle:

- We will avoid the idea that everything is for 'everyone'. Instead, we will recognise that different activities suit different audiences
- We will use data from a range of sources (rather than assumptions) to underpin decisions about how to meet the needs and wants of our audiences
- We will acknowledge that 'our audiences' include both existing audiences and audiences that we have not yet reached (especially in the Bristol area)
- We will segment our audiences using the CACI Acorn segmentation model in order to achieve consistency in understanding our audiences
- We will evaluate the effectiveness of our audience development
- We will prioritise according to our vision – Excellent, Inclusive, Resilient, and Valued

Core and priority audiences

Core Audiences

All audience focused activities should have an identified '**core audience'**. The core audience is a particular group that we can identify from our existing established audiences that have no specific barriers to engaging with the museum. Additionally, with regards to planning an activity, the core audience are the primary audience that an activity is targeted at because they have the most interest in or affiliation to the given activity.

Deciding the core audience is a strategic decision that will be taken on a case-by-case basis in order to match particular segments of our audience to an intended activity. Once the core audience has been selected, the activity should be developed with a focus on meeting the needs of the core audience.

Priority Audiences

The Bristol Culture Equalities Action Plan (EAP) specifies that the service will attempt to increase the diversity of our audiences. As a service we have identified three 'priority audiences'. The names of the priority segments (taken from the Acorn audience segmentation model, 'group level') are:

- **Striving Families** (Group M, Bristol population = 10% / BMGA population = 3.2%)

- **Young Hardship** (Group O, Bristol population = 5.7% / BMGA population = 4.2%)

- **Struggling Estates** (Group P, Bristol population = 8% / BMGA population = 3.1%)

These audiences have been selected on the basis that we under-represent them in our current audience and they are identified as facing particular social disadvantages which prevent them from engaging with our service. Additionally, in terms of capacity within Bristol Culture to engage with the priority audiences; within the Participation Team we have three engagement officers each of which links to the three priority audiences. These are DB Redfern, Families Engagement Officer; Claire Simmons, Young People Engagement Officer; and Finn White, Community Engagement Officer.

In total these three segments make up nearly a quarter of Bristol's population (23.7%), in contrast, they make up only 10.1% of the audiences that engage with our museums and events. Each priority segment is under-represented in our current audience; in addition each priority segment has been identified as facing particular cultural, social, economic, and geographical disadvantages and barriers.

When developing activities at least one priority audience should be identified and specific measures should be planned in order to increase engagement with that audience. In general, the priority segment should be selected from the three specified here. However, alternative priority segments can be selected if we currently under-represent them and they come under either the Financially Stretched or Urban Adversity Categories in the Acorn model.

Notes:

When proposing an exhibition or change to a permanent gallery there is a section in the Exhibitions Proposal form on identifying both core and priority audiences. It is mandatory to speak with the user research team (Darren Roberts or Fay Curtis) and a relevant member of the Participation Team.

Forward Plan (To be updated quarterly)

2018-19		
Business plan ID Ref	**Projects**	
	Core Audience	**Priority Audience**
EX6.3	Working on young people's offer for Grayson Perry exhibition	Working with Local Youth Organisations to increase number of young people from disadvantaged backgrounds to engage with Bristol Music Exhibitions
INC1.1 - INC1.7 + INC8.1 + RES4.1 + RES9.1	Ensure all proposed exhibitions include audience development plan	Working with local dementia support organisations to develop relationships and visits with the Dementia community
	Museums at Night event targeted at Young adult audiences	
INC2.2	Programme of family events in school holiday periods at all sites	Working with key family organisation in Priority areas to increase participation in family events among priority audiences (Striving Families)
INC3.7	Raise profile of British Empire and Commonwealth Collection through the Empire Through the Lens Exhibition	Using the Empire Through the Lens Working with BAME community to raise profile of key collections that relate to Black history
INC 3.9 + INC6.1 - INC6.4	Continue Sprint process of working (Sprints 2-4) to improve communication of Blaise offer with core family and older adult audience	Work with local community in priority areas surrounding Blaise Castle to conduct research on how to develop the Blaise House Museum in a more effective way for Priority Audiences
		Begin art workshops at Blaise for mental health sufferers
VAL5.6 + VAL5.1	User research on marketing for Bristol Music Exhibition to attract Young Adult audience to M Shed (currently underrepresented in established audience)	Develop aspects of Marketing for Bristol Music that will attract young adult audiences who do not typically attend museum exhibitions
	Develop marketing strategy for Woman's Hour Craft Prize to attract older adult audiences especially the segments Executive Wealth; Mature Money; City Sophisticates	
VAL5.5	Conduct exit surveys at all sites with an aim of getting 2k responses at BMAG and M Shed and 500 at ech house	Compare and monitor changes in visits by three priority audiences to Baseline data
	Submit all relevant audience data to Audience Finder	Consultation with the Museums' Youth Panel on M Shed Gallery refresh to make M Shed more appealing to young people
	Develop more effective method of collecting audience data at events and develop robust baseline data on events	
EX5.1 + INC4.6 + INC8.3 + VAL4.1	Evaluate and report on Pliosaurus Exhibition	Museum Youth Panel to conduct research on effectiveness of interpretation in M Shed for young audiences
	Conduct user research on interpretation in M Shed Place Gallery	
INC2.1 + INC3.1	Develop evaluation framework for Harbour Festival 2018	
RES11.1	Work with key cultural organisation in Bristol to evaluate combined impact and audience reach	
VAL4.5	Conduct User research on potential impact on audiences of charging entry fees at Red Lodge and Georgian House	

2019-20		
Business plan ID Ref	**Projects**	
	Core Audience	**Priority Audience**
EX6.3	Reviewing promotional offers for young people in relation to Magic exhibition	Working with Local Youth Organisations to increase number of young people from disadvantaged backgrounds to engage with Magic exhibition
INC1.1 - INC1.7 + INC8.1 + RES4.1 + RES9.1	Ensure all proposed exhibitions include audience development plan	Focus on Building relationships with BAME communities in Bristol around St Pauls Carnival celebrations
	Significant round of user research linked to the development of the Magic Exhibition	Working with two Bristol community farms to develop a programme of work linked to Art of Nesting
INC2.2	Programme of family events in school holiday periods at all sites	Working with key family organisation in Priority areas to increase participation in family events among priority audiences (Striving Families)
INC3.7		
INC 3.9 + INC6.1 - INC6.4	Significant round of user research with family audiences and older adult audiences to develop effective interpretation strategy for redevelopment of permanent display galleries at Blaise Castle	Establish a group of local history volunteers to act as champions of Blaise castle and to help shape content for redevelopment of permanent displays
		Investigate potential for temporary exhibition to display work of artists involved in the arts for mental health programme at Blaise.
VAL5.6 + VAL5.1	User research on marketing for Art of Nesting to contemporary arts audience to Bristol, with wider aim of developing understanding of BMAG as key space for contemporary arts in Bristol.	Develop aspects of Marketing for Magic that will attract young adult audiences who do not typically attend museum exhibitions
	Develop marketing strategy for Leonardo De Vinci to attract older adult audiences especially the segments Executive Wealth; Mature Money; City Sophisticates	
VAL5.5	Conduct exit surveys at all sites with an aim of getting 2k responses at BMAG and M Shed and 500 at ech house	Compare and monitor changes in visits by three priority audiences to Baseline data
	Submit all relevant audience data to Audience Finder	Consultation with the Museums' Youth Panel aspect of museum (TBC)
EX5.1 + INC4.6 + INC8.3 + VAL4.1	Evaluate and report on temporary exhibitions in previous 12 months	
INC2.1 + INC3.1	Work with Harbour Festival team and wider festival sector in Bristol to collate data to better understand impact and reach of festivals in the city	
RES11.1	Attend sector relevant conferences and report on findings from research in 2018 regarding impact and audience reach of cultural organisations in Bristol	
VAL4.5	Conduct User research on impact on audiences of charging entry fees at Red Lodge and Georgian House	

2020-21		
Business plan ID Ref	**Projects**	
	Core Audience	**Priority Audience**
EX6.3	Identify family exhibition for summer period of 2020 to ensure we continue to offer exhibitions relevant to family audiences	Working with Local Youth Organisations to increase number of young people from disadvantaged backgrounds to engage with Tattoo exhibition (TBC)
INC1.1 - INC1.7 + INC8.1 + RES4.1 + RES9.1	Ensure all proposed exhibitions include audience development plan	Working with communities in Bristol linked to the tobacco industry to collect their stories and to inform the content of the exhibition
	Museums at Night event targeted at Young adult audiences	
INC2.2	Programme of family events in school holiday periods at all sites	Working with key family organisation in Priority areas to increase participation in family events among priority audiences (Striving Families)
INC3.7	Raise profile of tobacco industry related collections through the Tobacco exhibition	Using Tobacco exhibition to engage with local working class communities in Bristol who have links to the Bristol industry.
		Using Tobacco exhibition to work with BME audiences to develop a discussion around the links between Bristol, Tobacco, and the Transatlantic Slave Trade
INC 3.9 + INC6.1 - INC6.4	Evaluate impact of redevelopment at Blaise in the permanent galleries and measure change compared to pre-redevelopment baseline.	Based on data collected in relation to redevelopment and by local history volunteers, develop relationships with under-represented priority audiences to increase visits.
VAL5.6 + VAL5.1	User research on marketing for Tattoo to attract Young Adult audience to M Shed (currently underrepresented in established audience)	Develop aspects of Marketing for Tattoo that will attract young adult audiences who do not typically attend museum exhibitions
	Develop marketing strategy for Pre-Raphaelite to attract older adult audiences especially the segments Executive Wealth; Mature Money; City Sophisticates	
VAL5.5	Conduct exit surveys at all sites with an aim of getting 2k responses at BMAG and M Shed and 500 at each house	Compare and monitor changes in visits by three priority audiences to Baseline data
	Submit all relevant audience data to Audience Finder	Consultation with the Museums' Youth Panel aspect of museum (TBC)
EX5.1 + INC4.6 + INC8.3 + VAL4.1	Evaluate and report on temporary exhibitions in previous 12 months	
	Conduct user research on interpretation in M Shed Place Gallery	
INC2.1 + INC3.1	Develop evaluation framework for Harbour Festival 2018	
RES11.1	Attend sector relevant conferences and report on findings from research in 2018 regarding impact and audience reach of Festivals in Bristol	
VAL4.5	Conduct User research on potential changes in Audiences at Red Lodge and Georgian House	Respond to research on audiences at Red Lodge and Georgian House by working with communities that the visitors data shows are underrepresented

2021-22

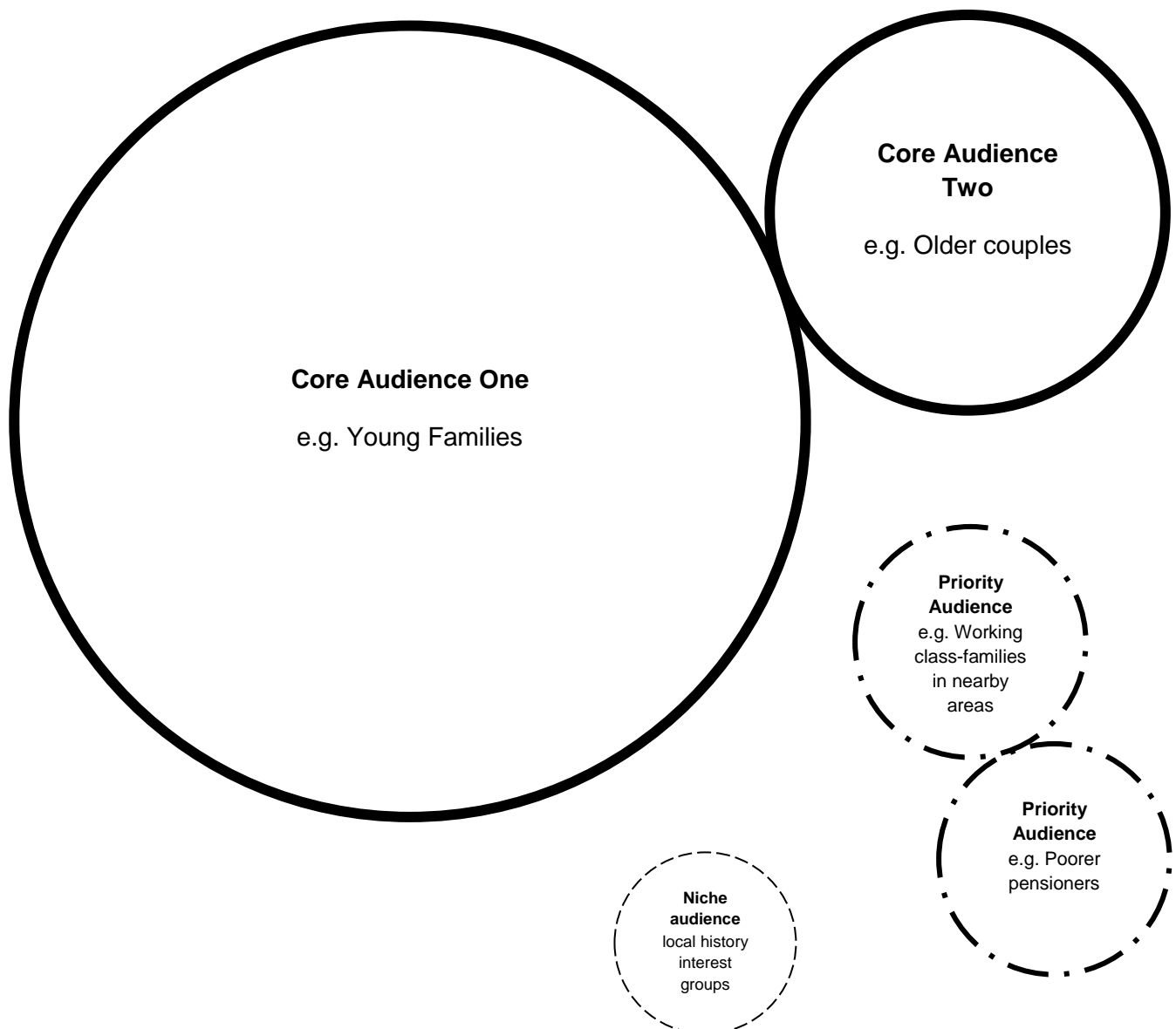| Business plan ID Ref	Projects	
	Core Audience	**Priority Audience**
EX6.3	Temporary exhibition program to be confirmed	Temporary exhibition program to be confirmed
INC1.1 - INC1.7 + INC8.1 + RES4.1 + RES9.1	Ensure all proposed exhibitions include audience development plan	Work with communities in Bristol on relevant aspects of exhibitions TBC to diversify audiences
INC2.2	Programme of family events in school holiday periods at all sites	Working with key family organisation in Priority areas to increase participation in family events among priority audiences (Striving Families)
INC3.7	Contingent on the redevelopment of BMAG, conduct user research on strategy for raising profile of key collections during the closure period	Work with communitie sin Bristol to inform approach to redevelopment of BMAG
INC 3.9 + INC6.1 - INC6.4	Continue to evaluate impact of redevelopment at Blaise in the permanent galleries and measure change compared to pre-redevelopment baseline.	Based on data collected in relation to redevelopment and by local history volunteers, develop relationships with under-represented priority audiences to increase visits.
VAL5.6 + VAL5.1	User research on marketing for temporary exhibitions	Develop aspects of Marketing for temporary exhibitions aimed at audiences who do not typically attend museum exhibitions
VAL5.5	Conduct exit surveys at all sites with an aim of getting 2k responses at BMAG and M Shed and 500 at ech house	Compare and monitor changes in visits by three priority audiences to Baseline data
	Submit all relevant audience data to Audience Finder	Consultation with the Museums' Youth Panel aspect of museum (TBC)
EX5.1 + INC4.6 + INC8.3 + VAL4.1	Evaluate and report on temporary exhibitions in previous 12 months	
INC2.1 + INC3.1	Develop evaluation framework for Harbour Festival 2018	
RES11.1	Evaluate full impact of cultural investment programme	
VAL4.5	Conduct User research on potential changes in Audiences at Red Lodge and Georgian House	Respond to research on audiences at Red Lodge and Georgian House by working with communities that the visitors data shows are underrepresented

Audience bubbles and profiles:
An exercise for selecting target audiences

This sheet is an activity that can be completed as part of the process of identifying target core and priority audiences. It is a visual representation where the emphasis is in terms of target audiences. The relative size of each audience bubble should dictate the level of resource and attention given to attracting that audience. The outcome of the activity should be a visual guide to ensure that efforts to attract different audiences are focused and proportionate.

Core Audience – An audience that we have identified from our existing established audiences that have no specific barriers to engaging with the museum

Priority Audience – An audience we have identified from groups in Bristol that we currently under-represent in our established audiences due to specific barriers which prevent them from engaging with the museum

Niche audience – Occasionally, activities may appeal to very specific audience who have an identifiable interest in the topic of the activity

Core Audience One

e.g. Young Families

Core Audience Two

e.g. Older couples

Priority Audience
e.g. Working class-families in nearby areas

Priority Audience
e.g. Poorer pensioners

Niche audience
local history interest groups

Exercise cont... Audience Profiles

As part of the process of selecting target audiences it is useful to develop audience profiles of the selected target audiences. The aim of this is to agree among the project team on an easy to understand description of who the audiences are. Important areas to cover in the profile include:

- Class
- Ethnicity
- Age/ family / children's age (if appropriate)
- Disposable income
- Cultural activities
- Online, social media use and marketing preferences

- Identify the relevant Acorn Segment(s)
- How have we engaged that audience previously including any data from previous evaluations (e.g. which of our exhibitions have they attended in the past)
- Why the proposed activity will appeal to that audience and what will interest them about it

Examples of Core and Priority Audience Profiles (taken from the proposed 'Magic' exhibition)

Core One – Young Adults 18-40

This group can be described as well-educated, middle class, largely white young adults who live in the more affluent areas of Bristol and who have an average to above average level of disposable income. Culturally, this group attaches value to being part of an engaging and exciting urban environment. They will seek out activities that they see as part of contemporary urban culture. They are increasingly experience driven. They are also very active on social media and use social media to inform and plan how they spend their leisure time –e.g. Bristol24/7 @What to do in Bristol This Week'.

We successfully engaged this group in the Death exhibition. The four Acorn segments: City Sophisticates; Career Climbers; Starting Out; and Student Life made up 63% of visitors to death. The age make-up also reflected this with 16-44 year olds making up 61% of visitors. The marketing for death was also distinct from other exhibitions in that Facebook made up for 13% of how people heard about the exhibition. This is much higher than average (c.3-4%). Death captured the imagination of this young urban culture group because it became 'a thing to see and do' for that age group. The subject was intriguing and exciting. This group want to be challenged and to feel like not all the answers are already given – they want an exhibition to be a talking point and a dialogue to which they can contribute. Conversely, something like the Hogarth or Warrior Treasures exhibitions are less appealing because they lack this point of dialogue – they are more didactic; the answers are given. There is no tension to resolve, no debate to be had.

Magic can deliver an open and interesting experience for this group. It will pick up traction on social media and become an experience that people will talk to their social groups about. Magic will use experience, objects and stories of magic as provocations to spark debate and intrigue among a group of young adults in Bristol that want to be challenged and want to share their ideas experiences.

Priority Two – BAME Communities

This audience is made up of both recent and established migrant communities that still have both more distinct cultural practices and shared/adopted cultural practices with non-migrant communities. They live in a range of areas of Bristol, but are typically face some form of social or economic disadvantage. Overall, there is no definitive way of profiling this group as each migrant community has a particular set of characteristics. As a service we have had success in engaging different parts of this community. For example, the Somali exhibition and the related project at M Shed has established genuine connections between our service and that community. One of the potential opportunities with regards to this group is to focus on the connection between the magic related objects in our world cultures collection and the community that relates geographically. For example, we have objects from West Africa, which we could use as a basis for developing dialogue and relationships with the West African community in Bristol. The principle of World Cultures is that 'We are all the same. But we are all different'. Because magic is such a universally understood concept, we think magic is presents a real opportunity to explore this principle with the migrant cultures in Bristol.

Audience testing and user research

When developing an audience focused activity it may be necessary to conduct audience testing on different elements of the proposed activity. For example, areas we have conducted audiences testing on in the past include exhibition titles, potential styles of marketing material, key exhibition themes, and styles of interpretation.

The aim of user testing is to fill in the knowledge gaps when developing an activity. For example, an exhibition team may want to know what audiences find interesting or less interesting about a topic or particular object. The user testing is often devised using quick and easy methods of gathering information from audiences. A typical example of audience testing would involve a user researcher and a curator or exhibition lead approaching members of the public in one of our museum sites and asking them a series of simple questions about a given topic. They may present the visitor with a number of potential title options for an upcoming exhibition and ask them which of the titles they like and why. Often, the audience testing uses qualitative methods wherein the aim is not to achieve a statistically significant set of results but rather to gain insights into people's responses to different ideas or objects. The responses can be recorded on paper during the conversation.

Audience data collection and sharing

A crucial part of audience development is the evaluation of the activities we deliver as a service. User research and audience development is a process of collecting data, using that data to inform planning and strategic decisions, and about sharing that data both within and beyond Bristol Culture. The user research team write and post blogs about their activities on the Bristol Culture Labs Blog

We have on going evaluation at our five museum sites using self-complete exit surveys (these are managed by Darren Roberts). The site exit surveys are essential for understanding who is visiting our museum sites and what kind of experience they are having. We use the surveys to collect data on the visitor satisfaction KPI and visitor comments. Live dashboards for the exit surveys can be found using the following links:

Bristol Museum and Art Gallery

M Shed

We also evaluate all of our major exhibitions in the main temporary exhibition galleries of Bristol Museum and Art Gallery and M Shed. Again, self-complete surveys are used and displayed on iPads with the galleries. Links to the live results dashboards are shared with the exhibition team.

We evaluate our events programme; this is done on a case-by-case basis but typically involves self-complete surveys on A5 paper.

Notes:

- If you are planning any kind of audience activity, please contact the user research team to discuss options for evaluation
- All audience testing and user research should be conducted in consultation with the user research team.
- If you are proposing a temporary exhibition or permanent gallery change you will need to complete a section on evaluation in the Exhibitions Proposals form.

Understanding our current audiences

Bristol Culture engages a very diverse audience from Bristol, the UK and from around the world. Our audience is diverse in terms of age, ethnicity, ability, cultural and economic background. However, there are certain groups that we over-represent and those that we under-represent.

Our established audiences

Research conducted by the museum based on exit surveys and exhibition surveys suggest that we have four key audience types that make up our established audiences. We have also identified the type of experience that they value when they visit. They are as follows:
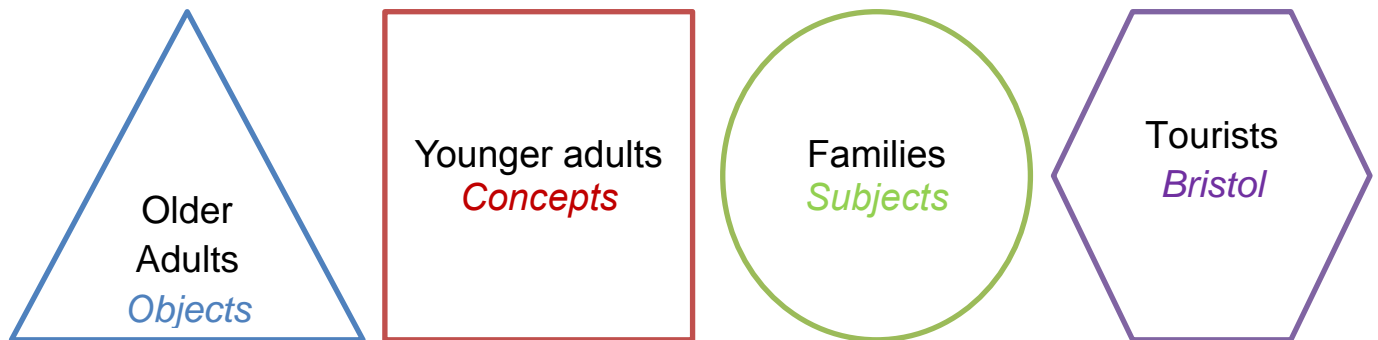
A simple typology of Bristol Culture audiences and their values

Older Adult audiences are characterised as valuing **objects**. This means they are interested in the cultural or historical status of objects. For example, they tend to be more interested in seeing object by well-known names, or objects from significant periods in history. Examples of past exhibitions popular with this audience include:
- Hogarth
- Staffordshire Hoard
- Rembrandt

Younger Adult audiences are characterised as valuing **concepts**. This means they are interested in engaging with the conceptual challenges that our collection presents. For example they tend to be more interested in the debate that surrounds a subject or set of objects. Examples of past exhibitions popular with this audience include:
- Art from elsewhere
- death: the human experience

Families are characterised as valuing **subjects**. This means they are interested in engaging with subject based content especially subjects which relate to their children's curriculum or interests such as dinosaurs or Egypt. They tend to be led by the entertainment and education of their children; subjects provide neat portions of content that the children can name and understand. Examples of past exhibitions popular with this audience include:
- Romans
- Egypt
- Pliosaurus

Tourist audiences are characterised as valuing an experience of **Bristol**. This means they value the museum offer as part of their overall experience of visiting Bristol. This group will also engage with our service specifically because of a particular offer such as a temporary exhibition.
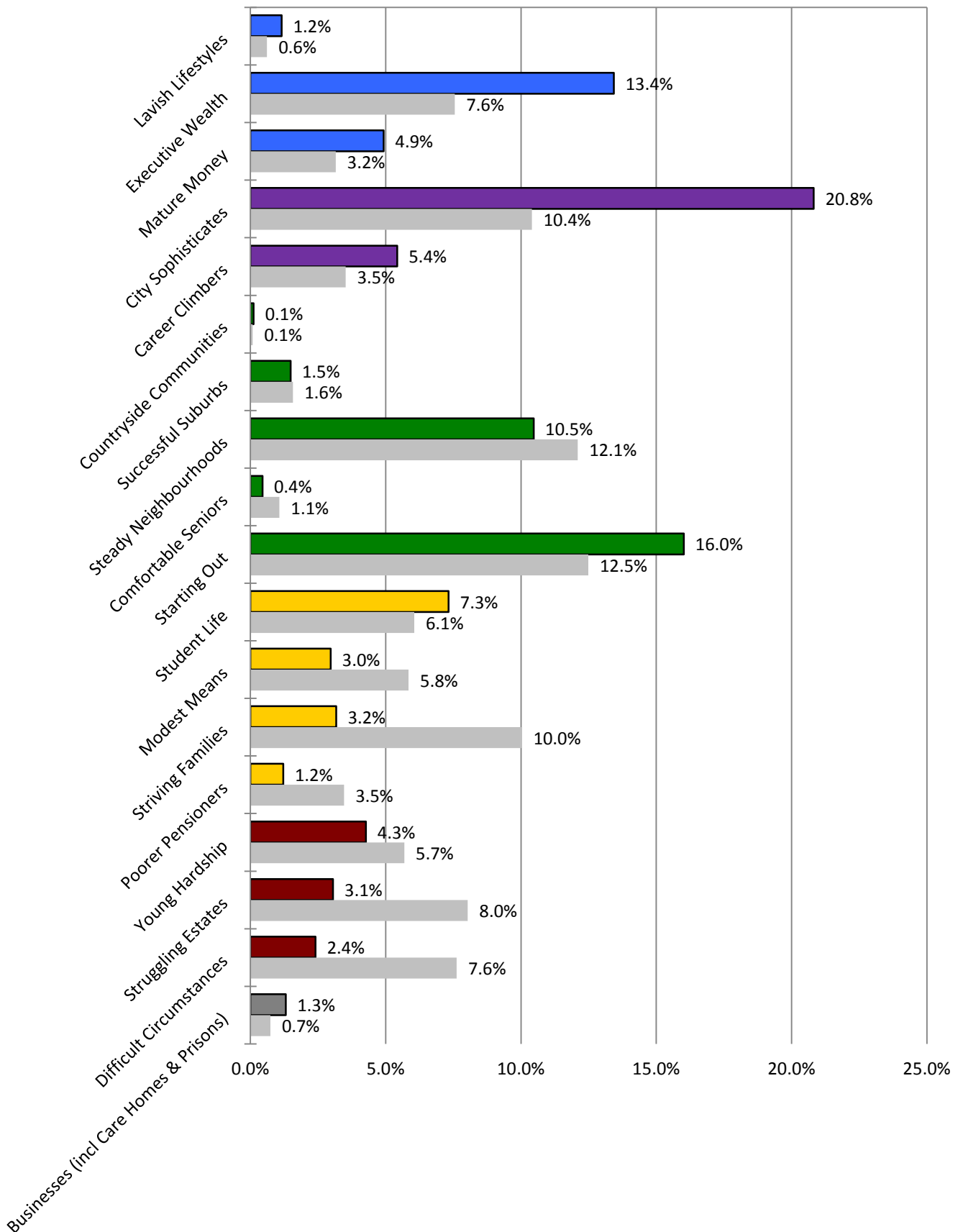
Segmentation of current museum audiences

The table below shows the percentage breakdown of audiences that have visited our five museum sites using the CACI Acorn segmentation model. The coloured line represents the percentage of each segment as part of our audience. The adjoining grey lines show the percentage of that segment from the population of the City of Bristol. The graph shows that we over-represent segments in upper half of the graph (the more socially and economically privileged segments) and under-represent the segments in the lower half of the graph (social and economically disadvantaged groups).

The data in the graph provides us with baseline data about our audiences which we can use to plan activities and to compare with when we conduct evaluation. For example, when planning exhibitions we can identify specific segments that we want to attract to the exhibition and then set targets against increasing their attendance. This was done for the exhibition 'The Story of Children's Television' (M Shed 2016), where the project team set the target of increasing the number of visitors from the 'Striving Families' segment. This shaped the development of a marketing campaign called the 'Summer of Childhood' which branded M Shed as a 'family day out'. The result was an increase in striving families of 125% compared to the baseline data.

Following the below graph there is a series of information sheets and maps about the three priority audience segments; these should be referred to when developing activities that will include measures to engage priority audiences.
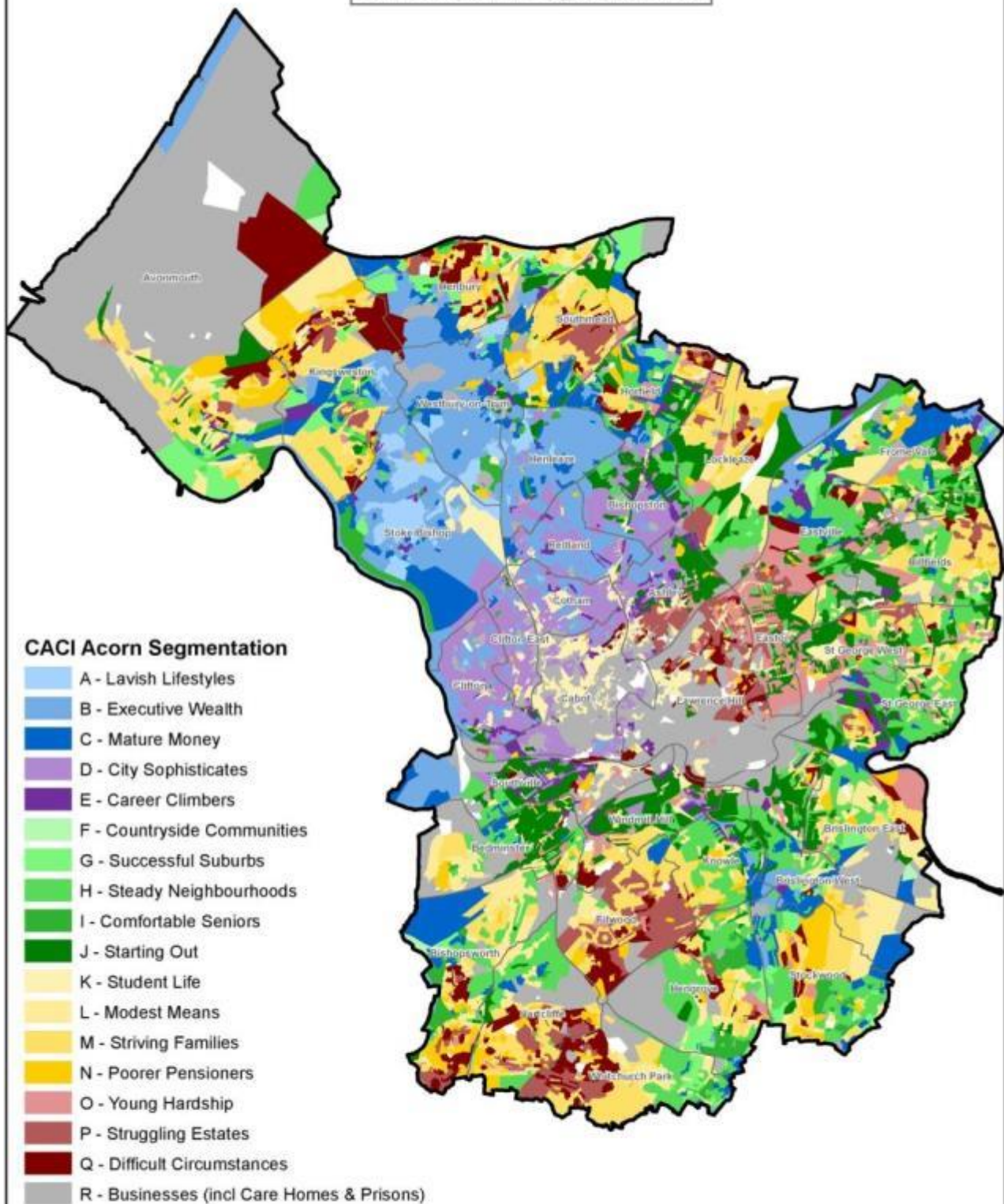
Baseline Audience Data

Current BMGA audiences compared to Bristol population at segment Group level

Segment Group	BMGA	Bristol
Lavish Lifestyles	1.2%	0.6%
Executive Wealth	13.4%	7.6%
Mature Money	4.9%	3.2%
City Sophisticates	20.8%	10.4%
Career Climbers	5.4%	3.5%
Countryside Communities	0.1%	0.1%
Successful Suburbs	1.5%	1.6%
Steady Neighbourhoods	10.5%	12.1%
Comfortable Seniors	0.4%	1.1%
Starting Out	16.0%	12.5%
Student Life	7.3%	6.1%
Modest Means	3.0%	5.8%
Striving Families	3.2%	10.0%
Poorer Pensioners	1.2%	3.5%
Young Hardship	4.3%	5.7%
Struggling Estates	3.1%	8.0%
Difficult Circumstances	2.4%	7.6%
Businesses (incl Care Homes & Prisons)	1.3%	0.7%

Acorn Segmentation – 6 Categories, 18 Groups and 62 Types

1 Affluent Achievers — Types

A Lavish Lifestyles
1 Exclusive enclaves
2 Metropolitan money
3 Large house luxury

B Executive Wealth
4 Asset rich families
5 Wealthy countryside commuters
6 Financially comfortable families
7 Affluent professionals
8 Prosperous suburban families
9 Well-off edge of towners

C Mature Money
10 Better-off villagers
11 Settled suburbia, older people
12 Retired and empty nesters
13 Upmarket downsizers

2 Rising Prosperity — Types

D City Sophisticates
14 Townhouse cosmopolitans
15 Younger professionals in smaller flats
16 Metropolitan professionals
17 Socialising young renters

E Career Climbers
18 Career driven young families
19 First time buyers in small, modern homes
20 Mixed metropolitan areas

3 Comfortable Communities — Types

F Countryside Communities
21 Farms and cottages
22 Larger families in rural areas
23 Owner occupiers in small towns and villages

G Successful Suburbs
24 Comfortably-off families in modern housing
25 Larger family homes, multi-ethnic areas
26 Semi-professional families, owner occupied neighbourhoods

H Steady Neighbourhoods
27 Suburban semis, conventional attitudes
28 Owner occupied terraces, average income
29 Established suburbs, older families

I Comfortable Seniors
30 Older people, neat and tidy neighbourhoods
31 Elderly singles in purpose-built accommodation

J Starting Out
32 Educated families in terraces, young children
33 Smaller houses and starter homes

4 Financially Stretched — Types

K Student Life
34 Student flats and halls of residence
35 Term-time terraces
36 Educated young people in flats and tenements

L Modest Means
37 Low cost flats in suburban areas
38 Semi-skilled workers in traditional neighbourhoods
39 Fading owner occupied terraces
40 High occupancy terraces, many Asian families

M Striving Families
41 Labouring semi-rural estates
42 Struggling young families in post-war terraces
43 Families in right-to-buy estates
44 Post-war estates, limited means

N Poorer Pensioners
45 Pensioners in social housing, semis and terraces
46 Elderly people in social rented flats
47 Low income older people in smaller semis
48 Pensioners and singles in social rented flats

5 Urban Adversity — Types

O Young Hardship
49 Young families in low cost private flats
50 Struggling younger people in mixed tenure
51 Young people in small, low cost terraces

P Struggling Estates
52 Poorer families, many children, terraced housing
53 Low income terraces
54 Multi-ethnic, purpose-built estates
55 Deprived and ethnically diverse in flats
56 Low income large families in social rented semis

Q Difficult Circumstances
57 Social rented flats, families and single parents
58 Singles and young families, some receiving benefits
59 Deprived areas and high-rise flats

6 Not Private Households — Types

R Not Private Households
60 Active communal population
61 Inactive communal population
62 Business addresses without resident population

CACI Acorn Segmentation

CACI Acorn Segmentation

- A - Lavish Lifestyles
- B - Executive Wealth
- C - Mature Money
- D - City Sophisticates
- E - Career Climbers
- F - Countryside Communities
- G - Successful Suburbs
- H - Steady Neighbourhoods
- I - Comfortable Seniors
- J - Starting Out
- K - Student Life
- L - Modest Means
- M - Striving Families
- N - Poorer Pensioners
- O - Young Hardship
- P - Struggling Estates
- Q - Difficult Circumstances
- R - Businesses (incl Care Homes & Prisons)

Summary:
CACI Acorn Segmentation provides a useful insight into the characteristics of citizens by location. The resource provides an average segment group and type at both postcode & household level which are based on 58 variables including age, income, health, deprivation, education etc. These segments can be plotted on a map to provide geodemographic analysis of residents & enable service delivery to be targetted to those most in need.

Source: BCC and CACI Acorn 2012
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Ordnance Survey 100023406.

14

Group M

Striving Families

Type 41: Labouring semi-rural estates
Type 42: Struggling young families in post-war terraces
Type 43: Families in right-to-buy estates
Type 44: Post-war estates, limited means

These low income families typically live on traditional low-rise estates. While many rent their homes from the council or housing association an equal number have bought their houses.

Estates are typically either terraced or semi-detached with two or three bedrooms. Relatively high numbers of children are typical and there may be high numbers of single parents.

Incomes are likely to be well below the national average and unemployment is above average. Jobs may reflect the general lack of educational qualifications and tend to be in a mixture of clerical, semi-skilled and other manual occupations in factories and shops.

A proportion of these families may be reliant on state benefits. In addition to the unemployment the proportion of people claiming other benefits, disability and income support are also likely to be above average. The majority will not have a credit card and
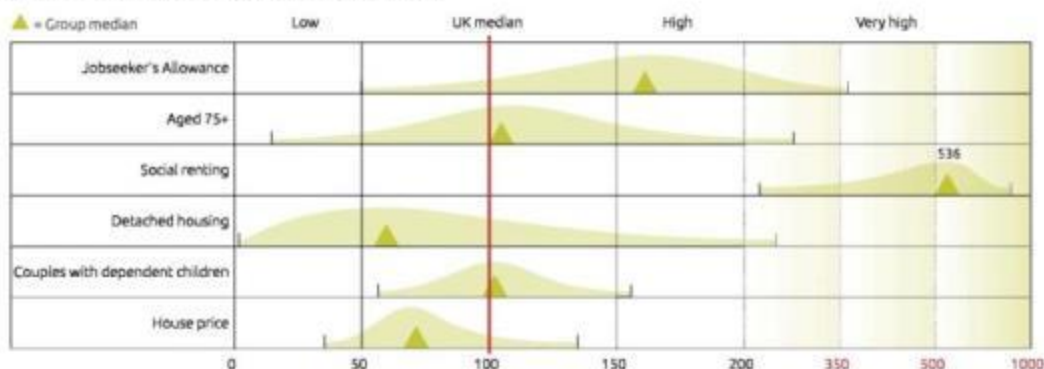
perhaps one in four might have been refused credit in the past. Most will have few investments and minimal savings. The financial services more often required in these areas may be loans and a few people may be having difficulties keeping up with the repayments.

Their phone is less likely to have internet capabilities and with the possible exception of games consoles and TV's these people are less likely to purchase the latest technological goods.

There are fewer cars than most other areas. Money is tight and shopping tends to focus on cheaper stores and catalogues. Visiting the pub, computer games, DVD's, betting, bingo and the lottery are amongst the more common leisure activities. With the possible exception of people in more rural locations fewer than average are likely to consider marketing communications acceptable, whatever the channel.

These families are struggling to get by on limited incomes in urban areas.

Spread of Group M population relative to the national median

▲ = Group median	Low	UK median	High	Very high
Jobseeker's Allowance				
Aged 75+				
Social renting				536
Detached housing				
Couples with dependent children				
House price				

0   50   100   150   200   350   500   1000

M. Striving Families

Bristol Population: 42,955

Top 10 areas

1. Southmead
2. Hillfields
3. Hartcliffe
4. Avonmouth
5. Lockleaze
6. Kingsweston
7. Filwood
8. Bishopsworth
9. Henbury
10. Knowle

Group O

Young Hardship

Type 49: Young families in low cost private flats
Type 50: Struggling younger people in mixed
tenure
Type 51: Young people in small, low cost terraces

Younger people are more prevalent in these streets. They own or rent small terraced houses or flats that tend to be amongst the cheapest housing in the town. A number of the residents might be first time buyers and it is usual for mortgages to have many years left to run.

While there are couple and families with young children, single people or single parent residents are found more frequently than average. Some may be financially supporting a child that does not live with them. In some cases the residents of these areas may include people from an East European background.

Educational qualifications tend to be lower than average and much of the employment is in junior office roles and semi-skilled or manual occupations. There are pockets of deprivation in this group. Incomes range from moderate to low and unemployment is higher than the national average. The numbers claiming benefits may be up to double the national average in some places.

Generally these people have modest levels of savings and many find it hard to save regularly from modest incomes. There are some households with high levels of debt. Some will have been refused credit and generally these people are less likely to use a credit card. A number of these people will have loans that they may be having difficulty repaying. A small number may have accumulated debts in excess of their annual income.

Car ownership is below the national average and cars tend to be lower value and usually bought second hand. Some will own smartphones, although these are less likely to be an iPhone than a less expensive less fashionable model.

These people have a modest lifestyle and some may be struggling to get by in the current economic climate.

Spread of Group O population relative to the national median

17
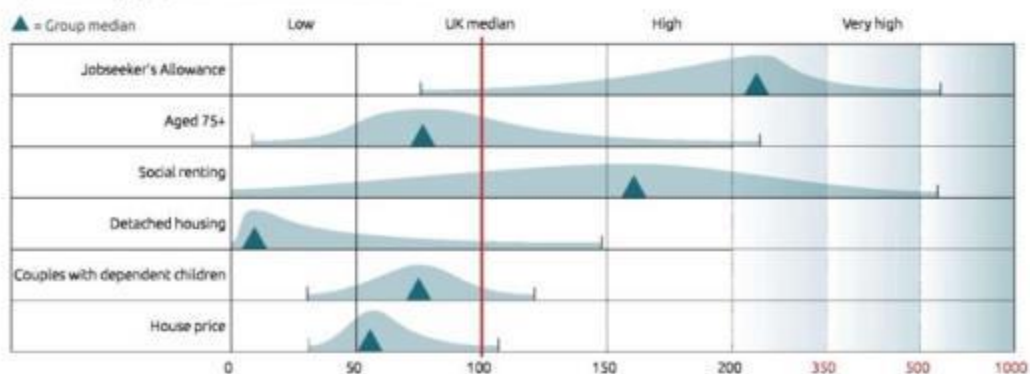
O. Young Hardship
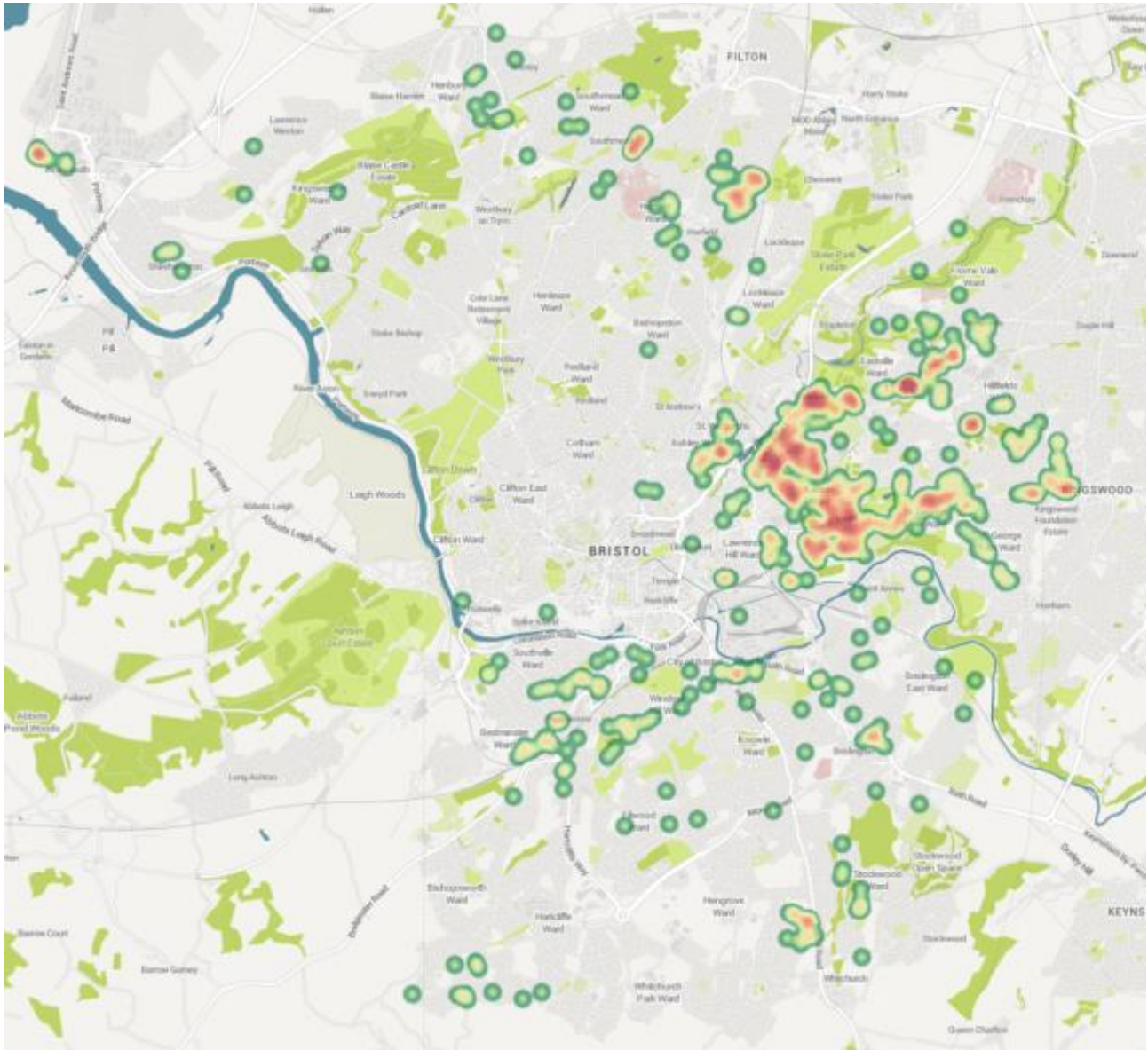
Bristol Population: 24,349

Top 10 areas

1. Easton
2. St George West
3. Eastville
4. Lawrence Hill
5. St George East
6. Hillfields
7. Windmill Hill
8. Ashley
9. Bedminster
10. Lockleaze

Group P

Struggling Estates

Type 52: Poorer families, many houses, terraced housing

Type 53: Low income terraces

Type 54: Multi-ethnic, purpose-built estates

Type 55: Deprived and ethnically diverse in flats

Type 56: Low income large families in socially rented semis

These are low income families living on traditional urban estates. While typically two-thirds rent their homes from the council or housing association some have bought their houses, typically under right to buy, or from a prior tenant who has done so. Since house prices are low the few homeowners may include a number of first time buyers.

A substantial proportion of the housing will be flats or terraced houses although there may also be some semi-detached estates. Small properties are more typical but the larger families may be housed in three bedroom houses. Either way there may be some element of overcrowding.
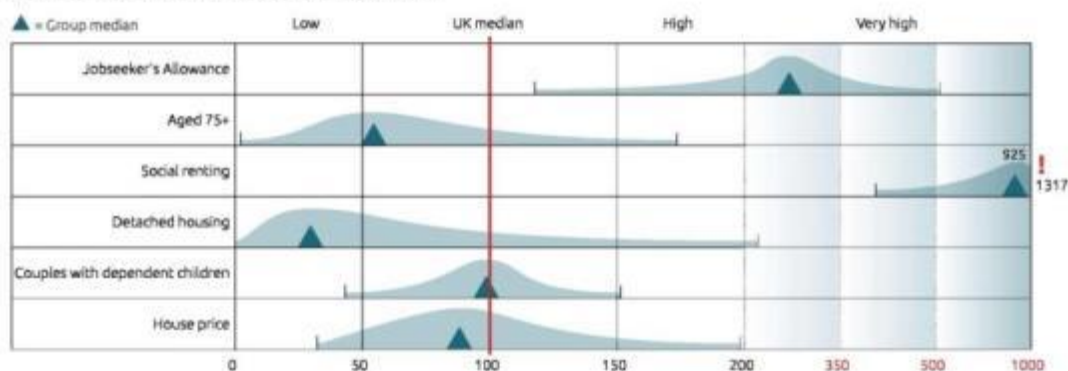
There may be a high proportion of children and the level of single parent households may be double the national average. Childless couples and pensioners are relatively rare.

As is typical of more urban locations the population may include some minority ethnic groups. Jobs reflect the generally lower educational qualifications and tend to be of a routine nature, perhaps in factories, shops or other manual occupations.

Incomes are low and the numbers claiming Jobseeker's Allowance is typically double the UK average. The numbers claiming income support, disability and other benefits are similarly high. Many will have been refused credit and people having difficulties with debts is likely to be double the average.
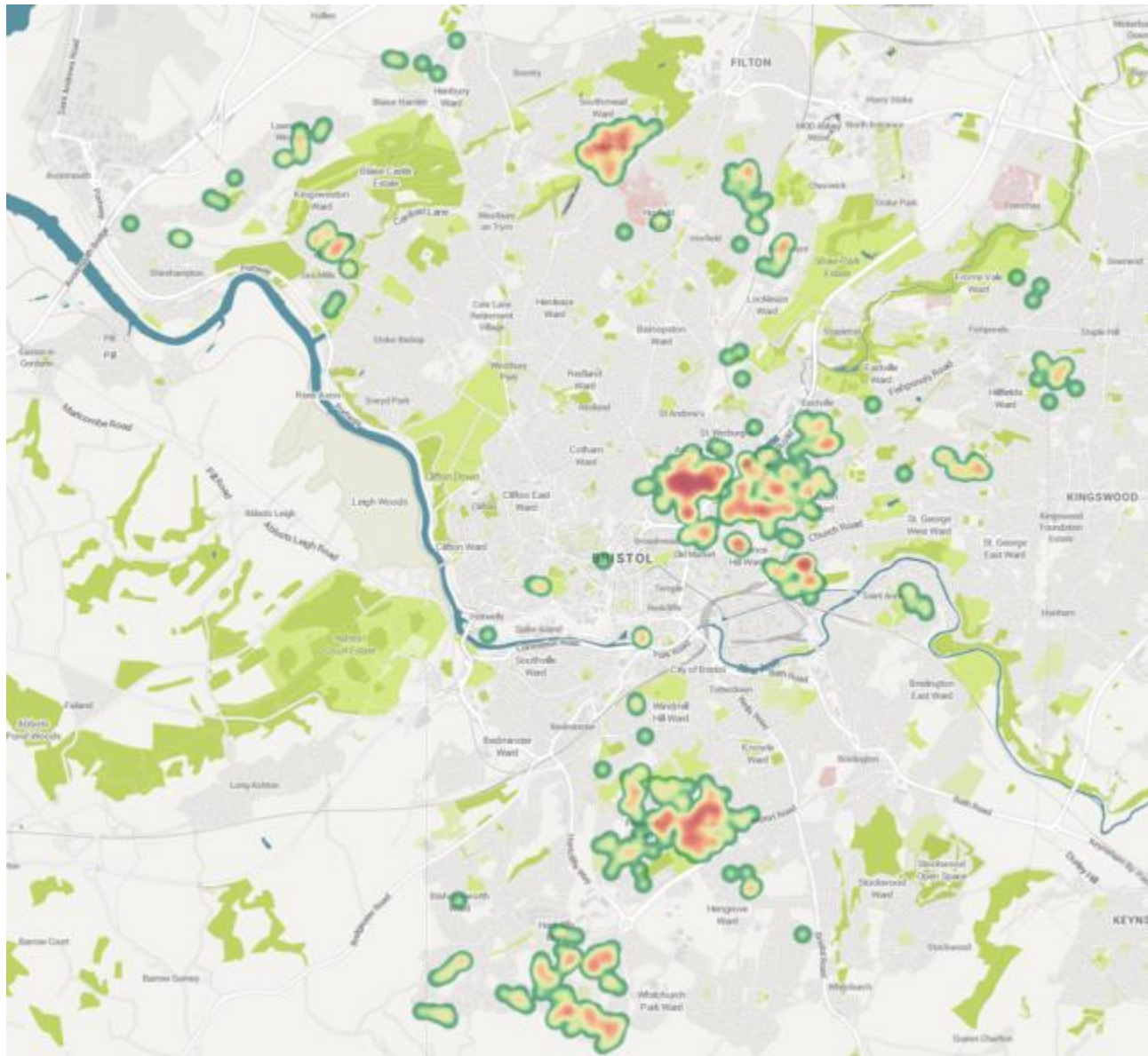
Money is tight and shopping tends to focus on cheaper stores, fast food outlets and inexpensive food.

Spread of Group P population relative to the national median

▲ = Group median	Low	UK median	High	Very high
Jobseeker's Allowance				
Aged 75+				
Social renting				925 / 1317
Detached housing				
Couples with dependent children				
House price				

87

P. Struggling Estates

Bristol Population: 34,399

Top 10 areas

1. Lawrence Hill
2. Filwood
3. Ashley
4. Southmead
5. Whitchurch Park
6. Hartcliffe
7. Kingsweston
8. Easton
9. Lockleaze
10. Hillfields