substrakt studio

Benchmark Report: Cultural Website Performance

Comparative analysis of the performance of 76 websites in the cultural sector

Chapter 1

Introduction

Your organisation's website will be seen by more people than any other single touchpoint. For most cultural organisations it is their most important commercial asset.

We know from conversations with cultural organisations in both Europe and North America that while individual organisations have a fairly good sense of how their own website is working in isolation, they have little idea of how that performance looks compared to the sector at large.

This context is important, because while you can certainly plan and prioritise work without comparative data, benchmarks can provide a greater understanding of potential and opportunity areas. And that is what this report aims to help you understand.

We have analysed the performance of the websites of 76 cultural organisations (theatres, dance companies, arts centres, museums, galleries, opera companies, orchestras, and heritage sites) based in Europe and North America. This encompasses over 110 million user sessions for 2023 and we have summarised the key findings in this report.

Not only do we provide sector-wide context for you to place yourself in, we also identify specific examples of the approach and thinking of the best-performing organisations in each category.

Chapter 1

Introduction

Specific context

Often when we are looking at website performance we end up valuing what we can measure, rather than measuring what we value. Conversations end up being focused around the metrics that are easiest to report on, or that funders and others have a requirement for, rather than the metrics which tell you whether or not your website is actually doing what you need it to do.

Data piles up with little clarity about what needs action as a result of all this information. We often see that when there is a lack of understanding about the specific performance of a website, conversations drift to focus on generalised and non-actionable metrics. These broad metrics do little to support or inform strategy, planning and action. Especially when they lack contextualisation.

As a result, it is often difficult to consider and assess each part of your website's performance in relation to what it is intended to do. After all, a contact page does not play the same role as a show page, or a membership page, or a page about an education project.

We noted that this often leads to a level of confusion around website priorities which can overwhelm already stretched teams.

We hope that, in addition to providing some benchmark data, this report also acts as a useful tool to start more focused, prioritised conversations around website performance and investment.

Approach & structure

In this first annual report, we have structured our findings into four areas:

Overall: this section looks at overall trends around how users find, access, and navigate cultural websites. This data tells us a story about how the ways in which users are moving through the web and accessing our websites is shifting.

Commercial: this section explores the performance of user journeys related to generating commercial income i.e. ticketing and retail.

Donations & Memberships: whilst most cultural organisations will promote donations and memberships throughout their website, here we look at the performance of journeys specifically dedicated to making a donation ask or promoting membership schemes.

Engagement: here we look at journeys focused on engaging the user with content such as articles, blogs, and education, artistic, and 'discovery' focused content.

The data in this report looks at 12 months of website traffic data (Jan–Dec) in 2023. Where possible we have attempted to place the 2023 findings within a broader context, either relating those numbers to previous year (e.g. 2022) or other relevant research (both from Substrakt, and other organisations).

However this comes with obvious caveats given the significant impact that the pandemic and related restrictions had on the way users were spending time online, and the activity that cultural organisations were able to undertake.

This is the first of what will be a series of annual reports. If you are interested in being included in next year's report, or in discussing this report's findings in more detail then please get in touch:

benchmark@substrakt.com

Intended purpose & expected usage

We have seen that there is often a gap when digital professionals or teams want to engage decision-makers and budget-holders in conversations about what to prioritise, or where to invest additional time, attention and resources. We hope that this report will help provide the context and impetus needed to make these conversations more possible.

Equally, we have identified that digital teams and leaders often struggle to push back against competing priorities, or to make the case for why existing infrastructure needs further work. We hope that this report will provide valuable context and support for digital teams to make their case in these scenarios too.

This report is intended to help start conversations, and guide decision-making. It is intentionally broad in its findings. If you want to carry out 'deep dive' work to understand how these findings may impact specific conversations you're having at your organisations, we'd be delighted to be involved in and support that.

Contact Katie Moffat, Director of Sector Strategy:

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We want to be a useful partner for the cultural sector, supporting organisations to be as effective and impactful as possible with their digital activity.

We know that it is often difficult to prioritise and get clarity on what is most important against a backdrop of ongoing challenges, and a pace of change that is overwhelming.

We hope that this report is a useful tool to help digital teams get buy-in, make decisions, create space, and achieve impact.

– Ash Mann, Executive Director – Substrakt

Chapter 2

Executive Summary

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Executive summary

The importance of institutional websites

Across all key measures, 2023 was a bigger, better year compared to 2022 for cultural websites. More visitors, more revenue, more engagement.

The importance of your institutional website has never been greater. As a tool for revenue and engagement it is one of the most important channels a cultural organisation can invest in. This was true across all the types of organisations we looked at.

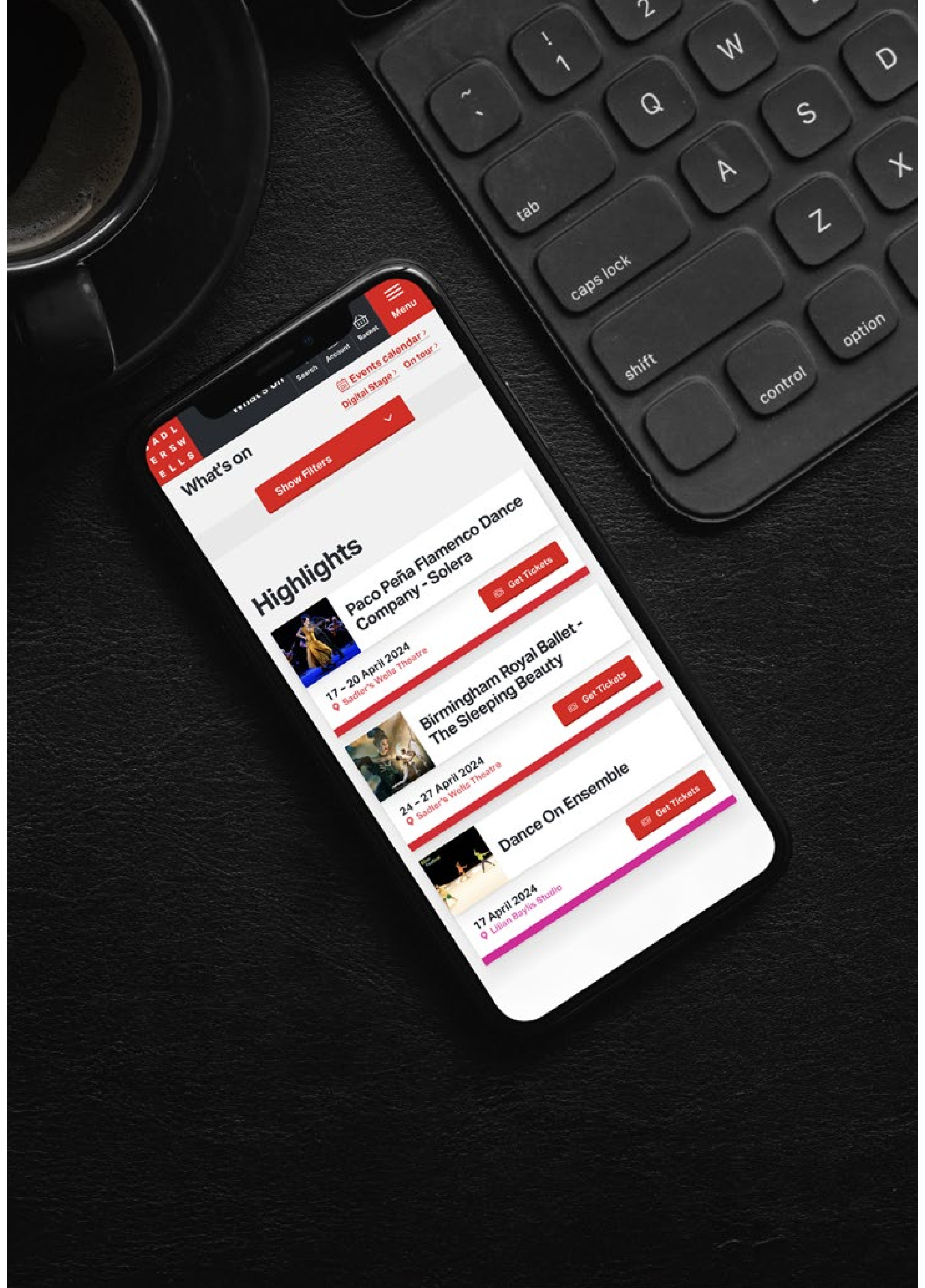
The era of mobile

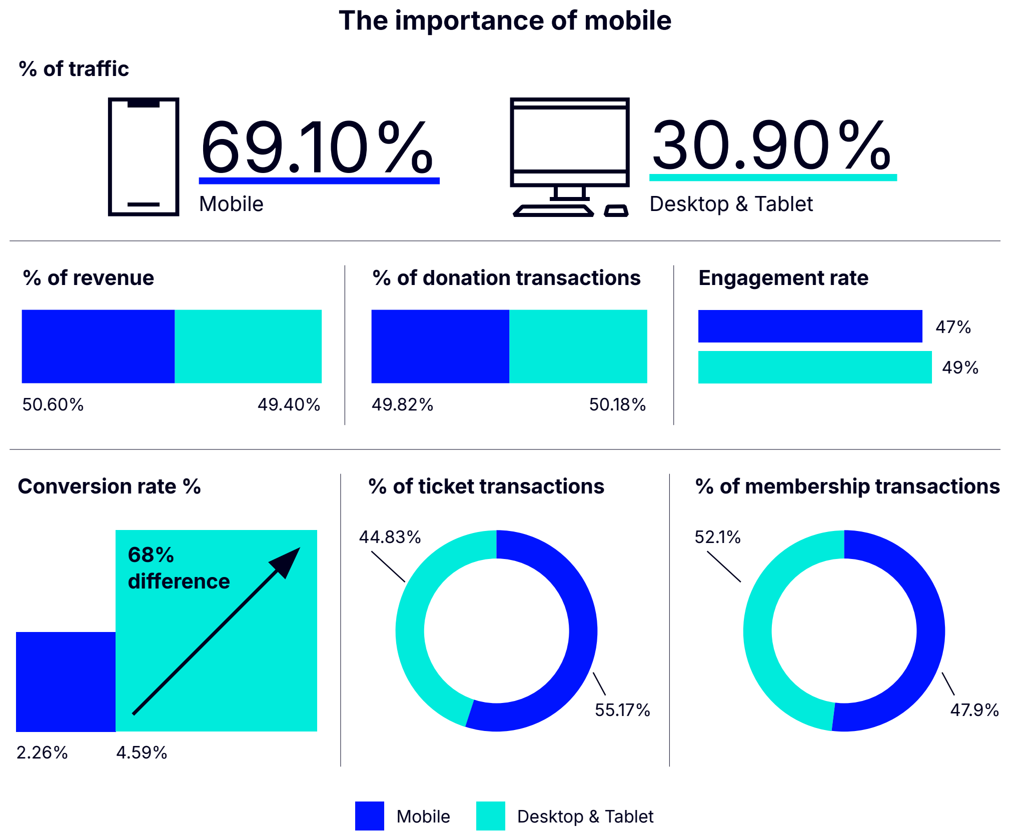
The 'rise of mobile' has been cited for much of the past decade. However, our analysis shows that mobile's time is now unarguably here (and probably has been for a while now).

The increase in both the quantity and efficacy of mobile traffic is particularly apparent when comparing traffic and behaviour to 2022. In comparison to 2022, in 2023 mobile traffic for the sites we analysed was responsible for +87.7% more sessions, +33.3% more transactions, and +44.9% more revenue.

Mobile traffic in 2023 was responsible for the most traffic, the most ticket purchases, the most ticket revenue, the largest number of donations, and the most membership sales.

It is clear that mobile is now the primary mode through which most users engage with cultural organisations' websites.





Looming structural issues

Mobile traffic has grown significantly year-on-year, yet there has not been an equivalent increase in mobile conversion rates or average order values. With both of these key revenue metrics being notably lower for mobile traffic compared to desktop traffic, the continued expansion of mobile traffic as a proportion of the people visiting your website presents a challenge when it comes to sustaining and growing revenue.

This report does not look at underlying behavioural factors which may explain this discrepancy, but it's clearly an area the cultural sector needs to gain a better understanding of in order to explore effective potential mitigation strategies in the near future.

Executive summary

A growing divide

Our findings have demonstrated that there is a huge range of effectiveness between different organisations when it comes to pages focused on similar goals. This is particularly stark when it comes to revenue-focused pages, which should be a wake-up call, particularly for the UK sector which is dealing with an increasingly challenging funding environment.

We have written elsewhere ([Going Digital Isn't About Technology, Arts Professional, 2021](https://www.artsprofessional.co.uk/magazine/341/feature/going-digital-isnt-about-technology)[1]) about the growing divide between digitally confident organisations and those who struggle in this area. Our findings show that a noticeable gap in performance exists between the best and worst performing organisations across all of the areas we looked into. The gap is especially apparent when comparing the performance of organisations in the 'large' group (>1.5 million sessions in a year) with those in the 'small' group (<500,000 sessions in a year).

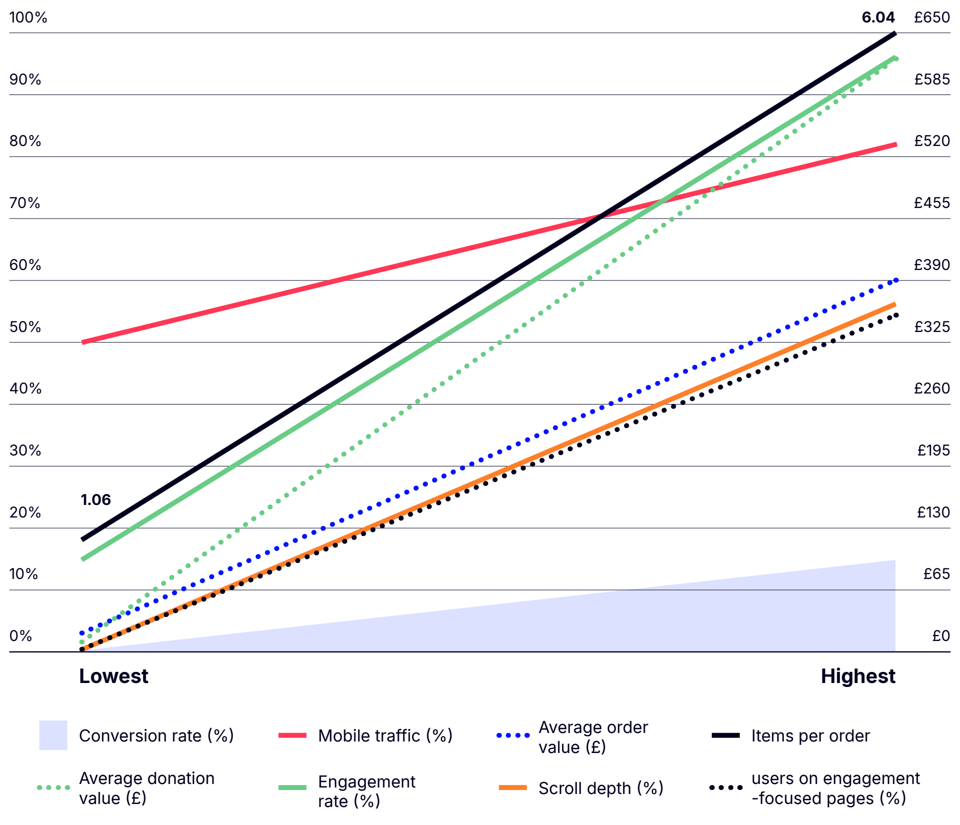
These organisations don't just have less traffic to their websites, there are also noticeable differences in performance across key commercial and revenue metrics such as:

- **Conversion rate:** an average of 6.3% on desktop and 2.7% on mobile for organisations in the large group vs an average of 3.5% on desktop and 1.8% on mobile for organisations in the small group.
- **Memberships:** a 44% average year-on-year increase in memberships sold for large organisations compared to a 10% decrease in memberships sold for small organisations.
- **Donations:** a 56.3% year-on-year decrease in donations revenue for organisations in the small category compared to a 40% decrease for organisations in the large category.

There is a worry that as the funding environment for cultural organisations becomes more restrictive, smaller organisations in particular will be less able to invest in maintaining and improving their digital experiences, which will only see this gap in performance continue to widen.

Conversely, organisations in the small category outperform large organisations when it comes to some of the engagement metrics that we looked at:

- **Engagement rate for engagement-focused pages:** 47% on desktop and 46% on mobile for organisations in the small category, compared to 44% across both desktop and mobile for large organisations.
- **Scroll depth:** small organisations, on average, see 7% of users (on both desktop and mobile) scrolling to the bottom of the page compared to 5% of desktop users and 4% of mobile users for organisations in the large category.
- **% of visitors going to engagement-focused pages:** organisations in the small category see, on average, 1.56% (mobile) and 2.15% (desktop) of traffic visiting their engagement-focused pages verses 0.35% (mobile) and 0.65% (desktop) of traffic for organisations in the large category.



The difference between the highest and lowest performers

Clear examples of good practice

Throughout this report we have highlighted examples of good practice. These come from organisations large and small, across many different countries and in different parts of the sector.

Many of the most successful examples we cite aren't necessarily the result of huge financial investment, but rather they come from thoughtful, well-considered, user-centred approaches.

It's encouraging to see examples of smart thinking, well executed, and this shows that there is lots we can learn from each other within the sector as well as best practice outside of a cultural context.

1 https://www.artsprofessional.co.uk/magazine/341/feature/going-digital-isnt-about-technology

Methodology

Time-frame

We have analysed web traffic data for the period 1st January 2023 – 31st December 2023.

Participants

We have analysed the web traffic data of 76 cultural organisations. This accounted for over 110 million sessions in 2023.

These organisations are based across Europe and North America. They comprise theatres, dance companies, arts centres, museums, galleries, opera companies, orchestras, and heritage sites. We have included building-based, touring, and festival organisations.

Groupings

We have grouped the organisations involved into three main groups based on website visitor numbers:

- **Small: less than 500,000 sessions**
- **Medium: between 500,000 – 1.5 million sessions**
- **Large: more than 1.5 million sessions**

The 76 organisations that we analysed broke down into those groups as follows:

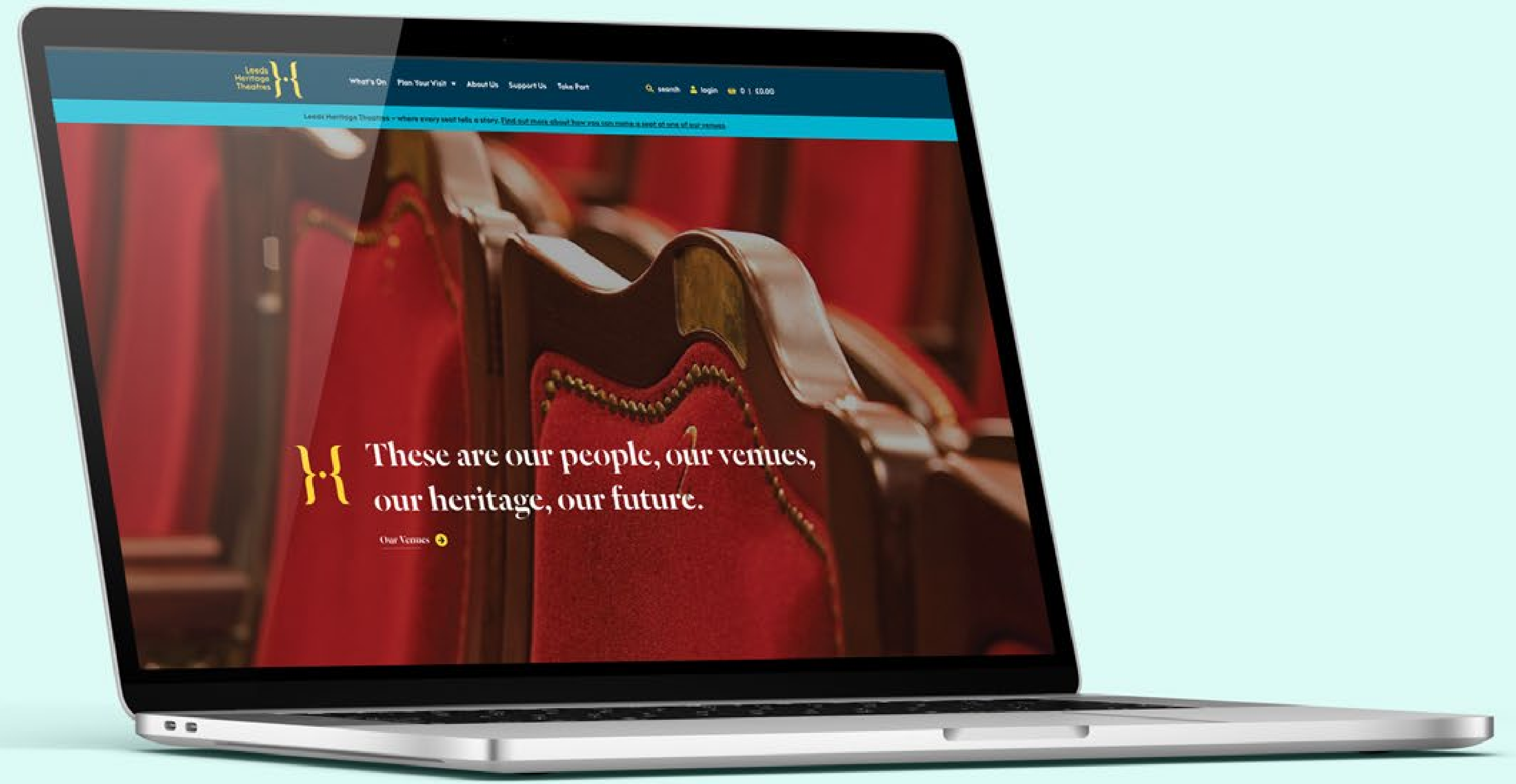
- **Small: 28 organisations**
- **Medium: 26 organisations**
- **Large: 22 organisations**

In some areas we have excluded results from organisations, for example in the ticketing section we have excluded organisations that don't sell tickets, and in the donations section we have excluded organisations that aren't charities and therefore do not take donations.

Data integrity

The period we are looking at in this report (1 January 2023 - 31 December 2023) coincides with the sunsetting of Google's Universal Analytics product (31 July 2023), and the move to Google Analytics 4 (GA4). These two products, and the data they capture, are not exactly like-for-like, but we believe the data in the areas we are analysing is comparable enough to be meaningful.

For the 2024 report this caveat will not be needed as we will be analysing a full year of GA4 data.



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Chapter 3

Findings & analysis

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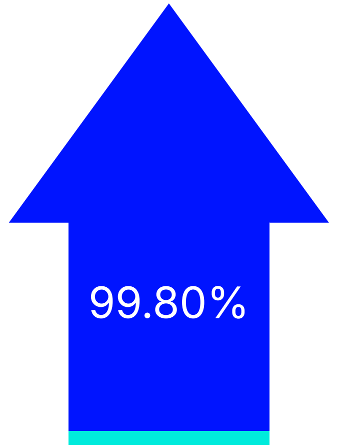
Findings & analysis

Overall performance



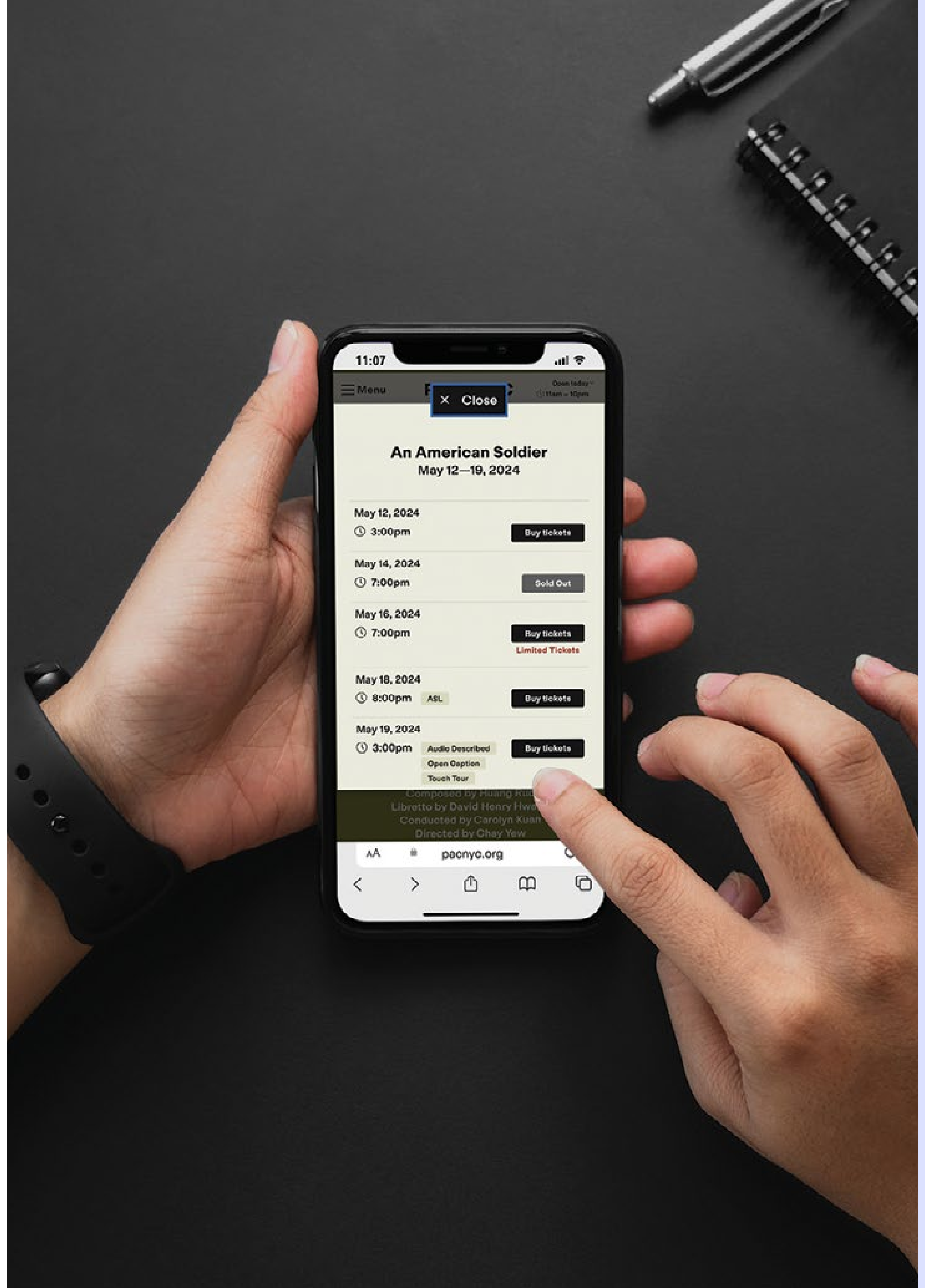
% change in traffic 2022—23

Traffic volumes

We saw a significant year-on-year rise in traffic (2023 compared to 2022) across the board. Further emphasising the importance of your institutional website as a key customer touchpoint.

Findings

Overall we saw a year-on-year rise in traffic of 99.80%.



Traffic Volumes

Takeaways

The substantial year-on-year increase in website traffic for cultural organisations, with a rise of 99.8%, underscores the growing importance of institutional websites as essential platforms for engagement and outreach.

Whilst it would be sensible to consider the effect of Covid on this shift (2023 was the first year in both Europe and North America without government-mandated lockdowns and other restrictions), this surge indicates a heightened interest and engagement with cultural content online.

This emphasises the need for organisations to continue investing in their digital presence to effectively connect with their audiences.

Findings & analysis

Devices

The ‘rise of mobile’ has been a discussion point for most of the past decade or more. Almost 14 years ago, in 2010, Google’s then-CEO, Eric Schmidt announced at the Mobile World Congress that the company was adopting “a mobile-first mindset”.

The shifts in user behaviour driven by the proliferation of smartphones since 2007 has been dramatic. We wanted to see where those shifts in user behaviour had got to in 2023. We wanted to explore questions like; should our thinking now always be ‘mobile first’ or was traffic on desktop and other devices sometimes equally, or more, important when it came to actual performance?

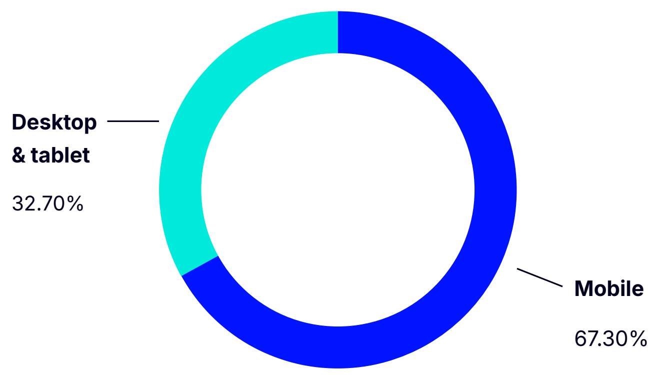
In these findings we first share the device splits in terms of overall traffic numbers.

We know that the quality of the user experience across different devices, alongside different modes of intent for users (i.e. the task someone looks to complete on their phone may intentionally be different to the task they then switch to their laptop to complete), means that visitor numbers don’t tell the full story. For example, research carried out by John Lewis in 2018 showed that consumers “still prefer desktops for purchases, especially bigger, more considered purchases” (John Lewis Annual Report, 2018). We wanted to understand if this pattern was persisting with cultural website behaviour in 2023.

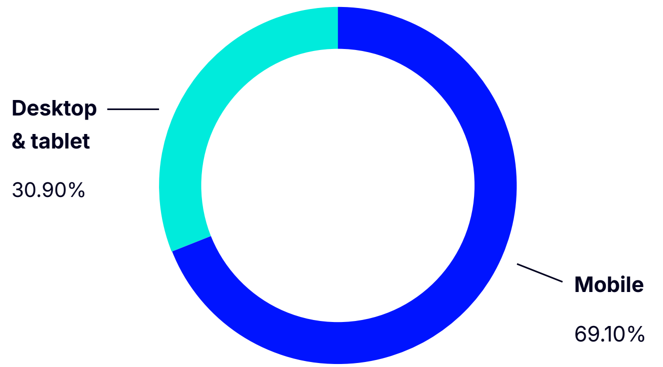
So we have also split revenue, conversion rates, and engagement by device type too. This allows us to examine – at a high level – the performance of the traffic on different devices.

Mobile as % of traffic (all orgs)

2022



2023



Findings

Mobile accounts for over two thirds of traffic (69.1% of traffic on average across all groups), this is an increase from 67.3% in 2022.

Highest level of mobile traffic
Large organisations had the highest level of mobile traffic. For these organisations, mobile is responsible, on average, for over 71% of traffic (71.4%).

Biggest increase in mobile traffic
Small organisations have seen the biggest increase in mobile traffic, from 54.6% in 2022 to 59.2% in 2023, on average.

Highs and lows
The organisation with the highest proportion of mobile traffic in 2023 saw 82% of traffic visiting their site on a mobile device.

The organisation with the lowest proportion of mobile traffic in 2023 saw 50% of their traffic on mobile devices. So even with this latter organisation, mobile is the way in which half of their users are experiencing their website.

Disconnected priorities
This shift towards mobile traffic being by far the largest proportion of visitors to institutional websites is not always reflected in how cultural organisations think and talk about their websites.

Many procurement priorities, design conversations, and testing still focus on desktop as the primary mode of experience. Often this is justified on the basis that desktop traffic is still the most important or valuable in terms of where people engage most deeply, and spend their money.

So let’s take a look at top-line performance by device type (more detailed revenue and engagement related performance analysis can be found later in this report).

Device Category	% of traffic	Conversion rate*	% of revenue	Engagement rate*
Mobile	69.1%	2.26%	50.6%	47%
Desktop & tablet	30.9%	4.59%	49.4%	49%

* conversion rate in this context means the percentage of sessions which resulted in a transaction

** engagement rate is a Google Analytics metric that here means the percentage of sessions that included a visit to ‘engagement-focused pages’ (which we have defined as all pages not focused on selling something) and either lasted at least 10 seconds; triggered at least 1 engagement event’ such as clicking on a link, or filling out a form; or is a session that has 2 or more page views.

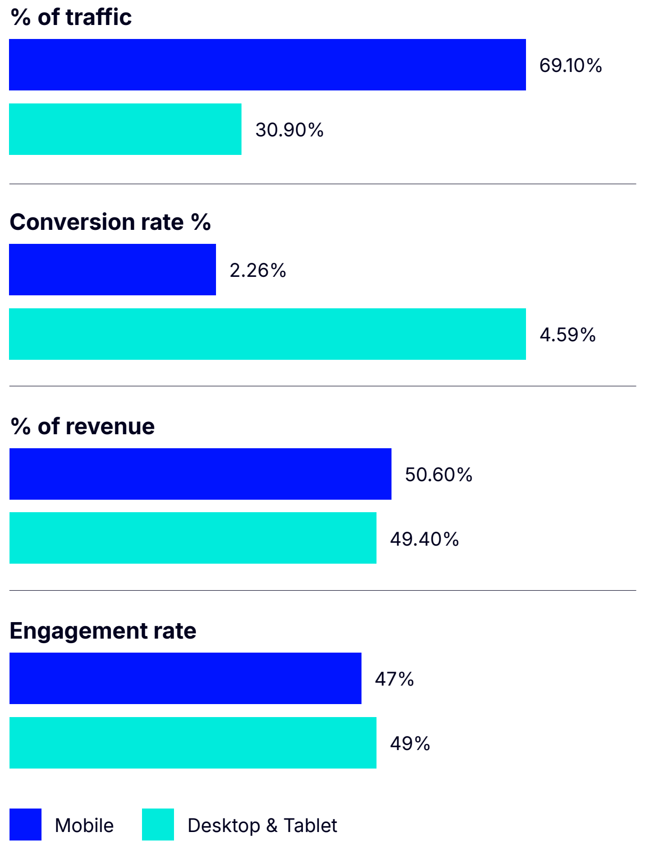
Findings & analysis
Devices

Whilst it's true that proportionally, non-mobile traffic is 'worth more' per session than mobile traffic, it is also true that mobile is responsible for the majority of both traffic and revenue, and it is mobile traffic that is continuing to grow year-on-year. So, we would suggest that mobile experiences should be the sector's primary focus and priority.

The historic underinvestment and lack of focus on mobile experiences by both cultural organisations and software suppliers and agencies working with the sector could explain, in part, the fact that conversion rates are so much lower for mobile traffic.

Mobile dominance: Mobile devices continue to dominate website traffic for cultural organisations, comprising over two-thirds (69.1%) of total traffic on average. This trend is consistent across different organisation sizes, large organisations experience the highest level of mobile traffic but it is the majority of traffic to all of the websites we analysed.

Performance by device type



Devices
Takeaways

Mobile experience vs. desktop: Despite the majority of traffic coming from mobile devices, many cultural organisations still prioritise desktop experiences in procurement, design, and testing. However, the data suggests that mobile experiences should be the primary focus, as they drive the majority of both traffic and revenue.

Conversion rates: While conversion rates are higher for desktop and tablet users compared to mobile users, mobile traffic still contributes the majority of both traffic and revenue. This highlights the need for organisations to improve mobile user experiences to enhance conversion rates.

Historic underinvestment: The historical underinvestment in mobile experiences may explain the lower conversion rates for mobile traffic. As mobile continues to dominate website traffic, cultural organisations should prioritise investment in optimising mobile experiences to better engage and convert visitors.

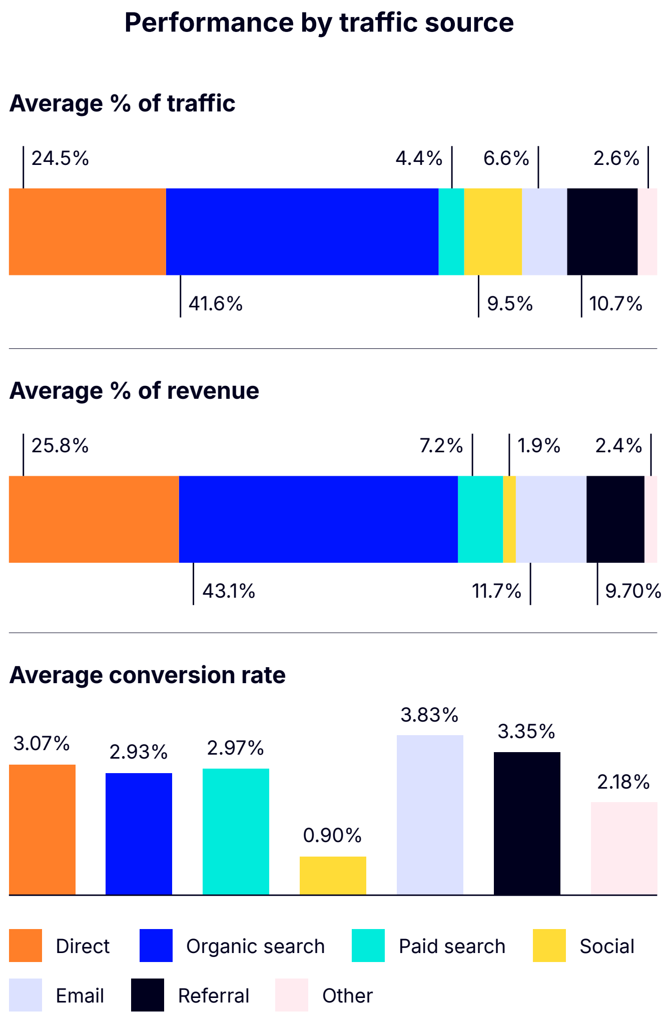
Findings & analysis

Traffic sources

Above we noted the difference in intent for traffic on different devices, we believe that this is also true of traffic coming from different sources.

The context and intent of a user visiting from social may be different to one visiting from an organic search query, and different again from an email, or a referral.

Alongside the overall splits, and changes compared to 2022, we have included revenue and conversion rates for each type of traffic source.



Commercial performance by traffic source*

Traffic source	Average % of traffic	Average % of revenue	Average conversion rate
Direct	24.5%	25.8%	3.07%
Organic search	41.6%	43.1%	2.93%
Paid search	4.4%	7.2%	2.97%
Social	9.5%	1.9%	0.9%
Email	6.6%	11.7%	3.83%
Referral	10.7%	9.7%	3.35%
Other	2.6%	2.4%	2.18%

* with the caveat that Google Analytics' last click attribution model for sales - in which a sale is wholly attributed to the traffic source responsible for the session during which the sale took place - is a problematic and overly simplistic model.

Findings

Organic search continues to dominate and is responsible, on average across all groups, for 43.7% of traffic.

The organisation with the highest level of organic search traffic saw 63% of their sessions from this source.

The organisation with the lowest level of organic search traffic saw just 14% of their sessions from this source.

For organisations in the medium group this was noticeably lower, where organic search was only responsible on average for 37.6% of traffic.

Traffic sources

Takeaways

Importance of organic search: Organic search remains the primary source of traffic for cultural organisations, accounting for an average of 43.7% of total traffic. This emphasises the significance of maintaining strong search engine optimisation (SEO) strategies to attract visitors. We would also recommend that cultural organisations keep up to date with the effect of changes to search engine algorithms and the increasing use of AI by search engines to try and keep users on their search products for longer.

Different sources may have different needs: We recommend that organisations establish a deep understanding of the role that different sources play for their particular audiences. Does traffic from organic search have a different set of assumptions or motivations than traffic from social (probably yes)?

Findings & analysis

Landing pages

The way in which users arrive at your website is important for a number of reasons. It affects thinking about content, ux, calls to action and much more.

A user's first impression of your website is so important, some (admittedly older) research showed that people make their mind up about a website (and, by proxy, an organisation) within 0.05 seconds (Lindgaard, Fernandes, Dudek, Brown, 2006[1]). This means that the pages on your website where users are first arriving play an outsized role in establishing credibility and creating the conditions for success.

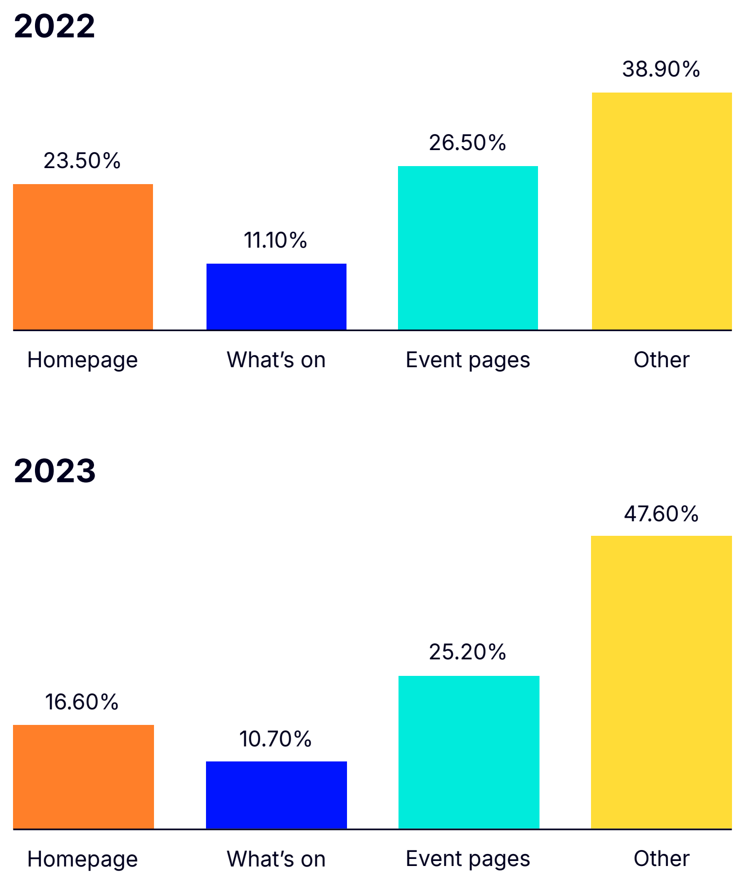
Most users don't arrive at your homepage and make their way through your site in an orderly fashion. We often hear the homepage described as 'the shop window', if that's the case then the vast majority of your users are coming in via the back door, being let in via a secret door upstairs you'd forgotten about, or teleporting in through the stockroom!

Findings

We have grouped landing pages into four key groups:

- **Homepage** (traffic that, as the name suggests, landed on the site via the homepage);
- **What's on** (traffic that landed on the site via the site's primary event listing index page);
- **Event pages** (traffic that arrived at the site via an individual event page);
- **Other** (which includes all the traffic that didn't land on one of the types of pages mentioned above).

Landing pages



1 https://www.researchgate.net/publication/220208334_Attention_web_designers_You_have_50_milliseconds_to_make_a_good_first_impression_Behaviour_and_Information_Technology_252_115-126

Findings & analysis

Landing pages

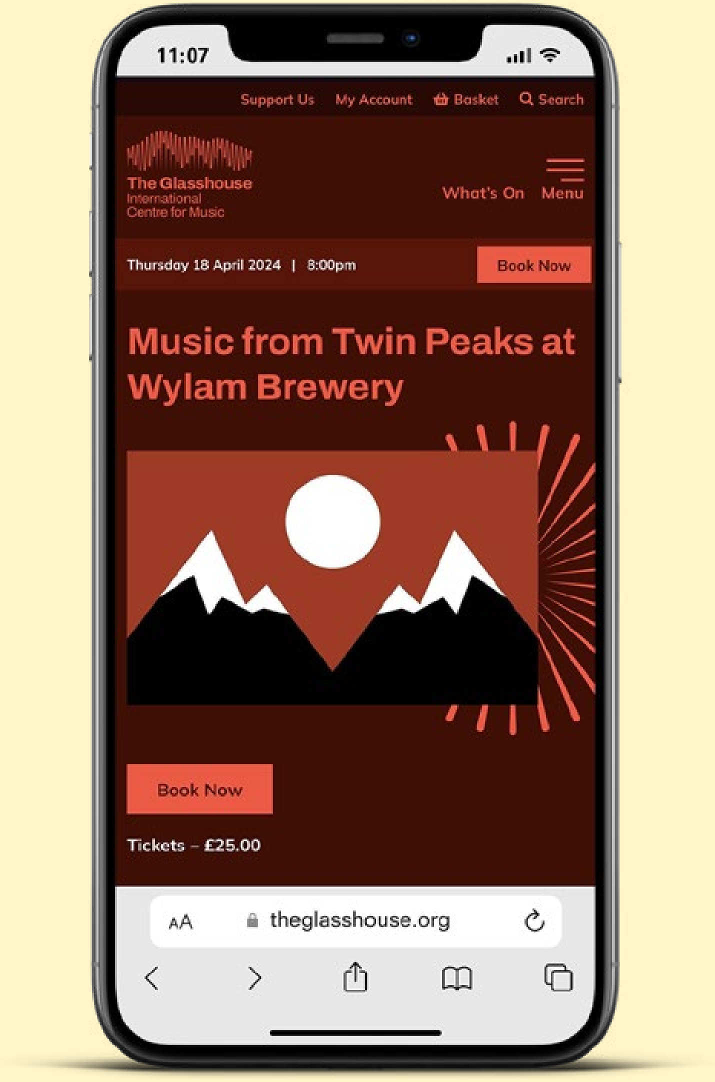
Our analysis highlights the importance of event pages in a user's journey.

Category	Average % of entrances	% change vs 2022
Homepage	16.6%	+22.4%
What's on	10.7%	-3.6%
Event pages	25.2%	-4.9%
Everything else	47.6%	+22.4%

These findings demonstrate the importance of event-related pages as landing pages (what's on and event pages account for over a third of entrances on average).

However, they also show the importance of really looking at where users are entering your site, because the chances are that most of them (80% or more according to our findings) aren't starting with your homepage.

The group for whom the homepage is most often the landing page are 'small' organisations (20.4% of traffic entering via the homepage, on average, for websites in this group), and is least often the landing page for 'large' organisations (15.6% of traffic entering via the homepage, on average, for websites in this group).



Landing pages

Takeaways

First impressions matter: Users form their initial impressions of a website within milliseconds of landing on it. Therefore, landing pages play a crucial role in establishing credibility and setting the stage for user engagement and success.

Diverse entry points: Contrary to the traditional notion of users starting from the homepage, most users enter websites through various landing pages, such as event pages or specific content pages. Understanding these diverse entry points is essential for optimising user experiences and giving users what they want, where they want it.

Importance of event pages as landing pages: Event-related pages, including event listings and individual event pages, are crucial landing pages in the user journey, collectively accounting for over a third of entrances on average. This highlights the significance of event-related content in attracting and engaging users.

Homepages vary in prominence: The homepage serves as the landing page for a smaller percentage of traffic, particularly for larger organisations, suggesting that users often navigate directly to specific content rather than starting from the homepage. However, for small organisations, the homepage remains a more common landing page, indicating differing user behaviours based on organisation size.

Findings & analysis

Commercial performance

Your institutional website is likely to play an important role in generating revenue (directly and indirectly) for your organisation. Its role in 'direct' revenue generation is obvious, it is the channel through which many people will book tickets, buy products, make donations, and purchase memberships.

Its role in 'indirect' revenue perhaps requires a little more explanation. Your website is a key touchpoint for funders, sponsors, and other stakeholders who will provide financial support to your organisation. It has a role in explaining, reassuring, validating, and showcasing your organisation's purpose and impact.

Our analysis here is focused on website performance in relation to direct revenue generation. In the analysis that follows we talk about conversion rates. Conversion rate is the percentage of overall sessions that resulted in a conversion – in this case, a transaction.

In ecommerce more broadly research carried out by Adobe indicates that "on average, ecommerce websites should expect to see a conversion rate of 1% to 4%" and that the "global ecommerce website conversion rate is 2.58%" (Adobe - Average ecommerce conversion rate benchmarks, 2023[1]).

Ticketing

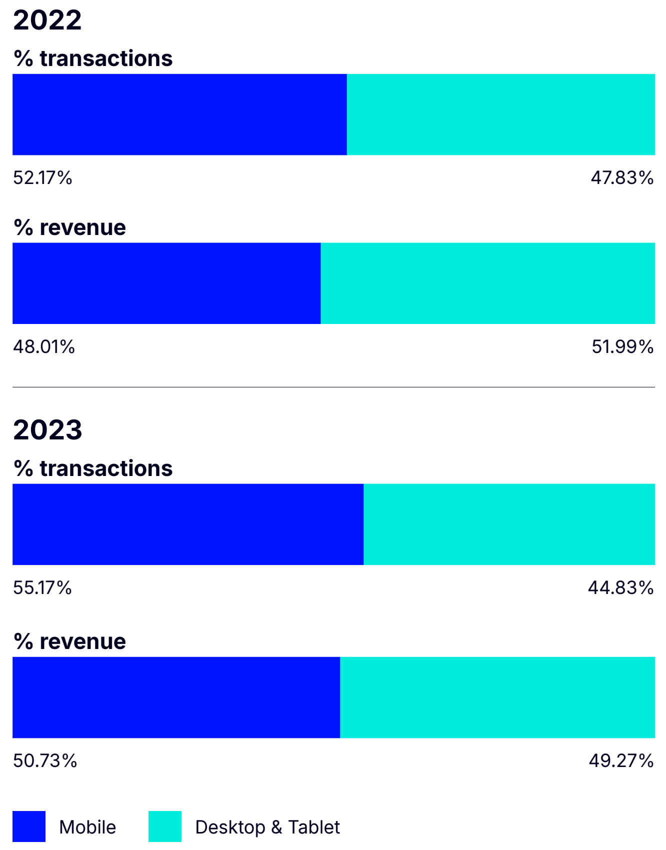
For most organisations that sell tickets your website will be the way in which most of your ticket buyers make their booking. This has numerous operational benefits, and is – increasingly – the way in which most people would prefer to complete these transactions (Indigo, The Self-Service Venue, 2023[2]).

We looked at website performance in relation to ticketing across a number of key metrics:

- Total revenue & Total transactions
- Conversion rate
- Basket abandonment rate
- Average order value
- Average items per order

1 https://business.adobe.com/blog/basics/ecommerce-conversion-rate-benchmarks
2 https://www.indigo-ltd.com/blog/the-self-service-venue-results-released

Transactions and revenue by device type



Device	Change in total number of transactions (vs 2022)	Change in total revenue (vs 2022
Mobile	+33.3%	+44.9%
Desktop & others	+18.2%	+30%

Findings

It is encouraging to see both the volume of transactions and overall revenue significantly increasing year-on-year. Particularly after a few difficult years for the cultural sector as a result of the impact of the pandemic.

These shifts also further emphasise the importance of mobile experiences.

The increase in both number of transactions and overall ticketing revenue on mobile devices outpaces the increases on desktop and other devices.

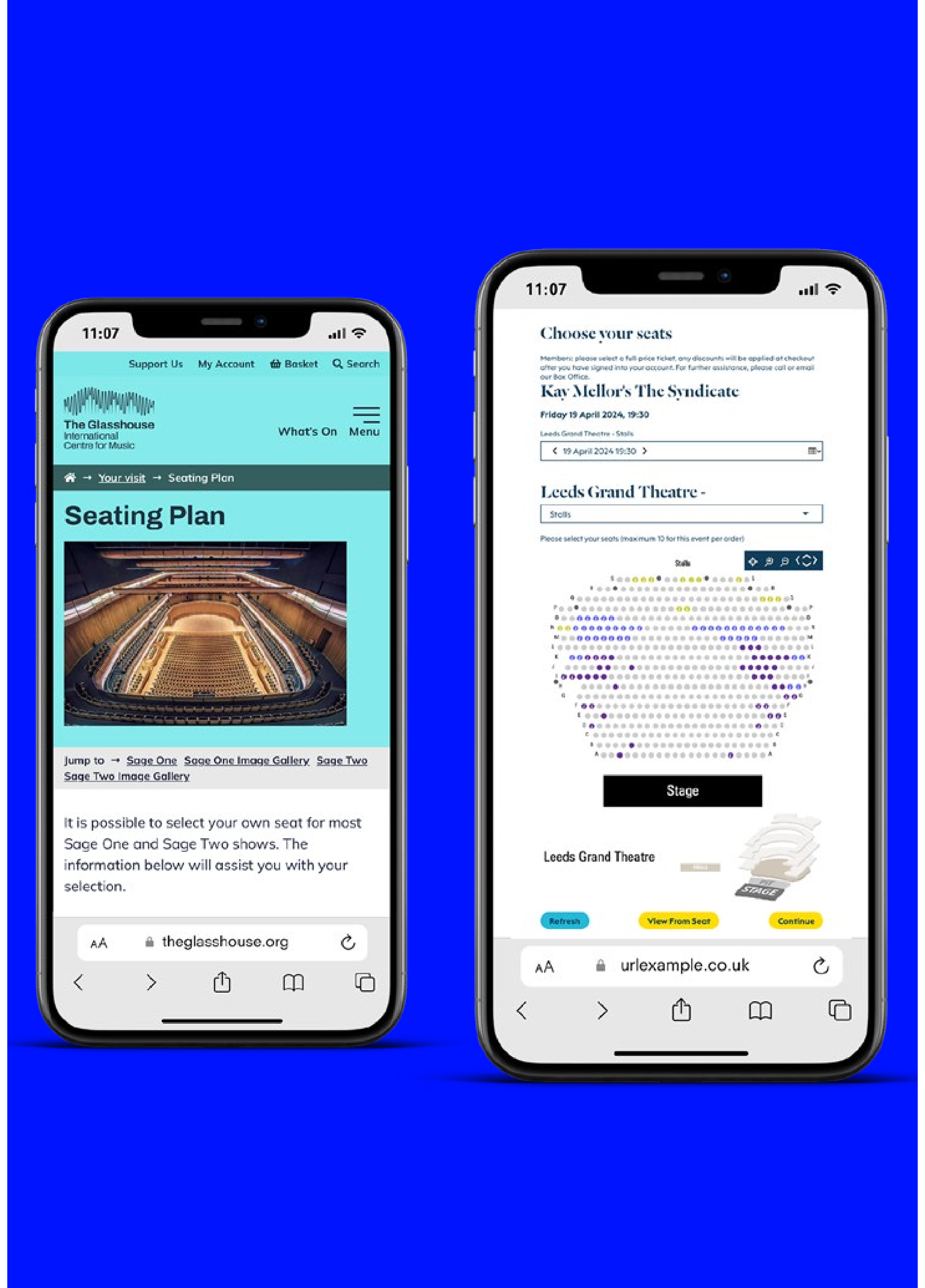
Commercial performance

Conversion rate

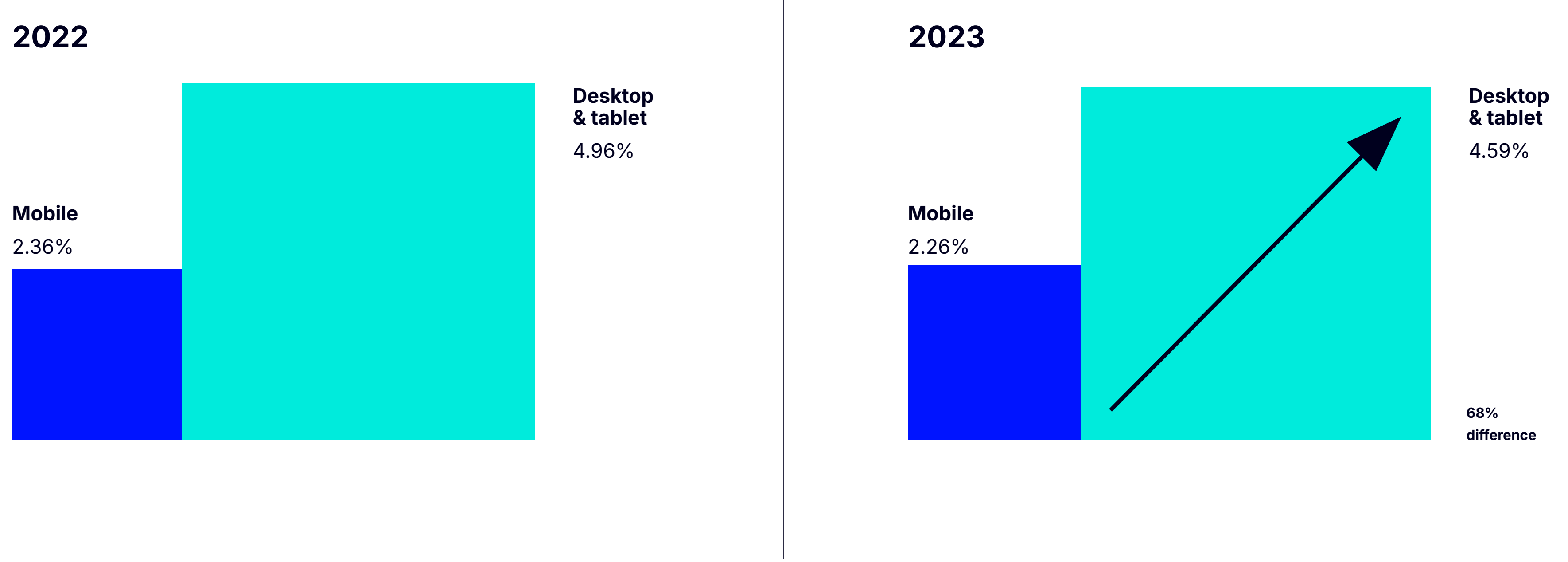
We saw a slight decrease in conversion rates in comparison to 2022 across both desktop and mobile traffic. This is likely due in part to the nearly-100% year-on-year increase in web traffic numbers.

Desktop traffic converted at 4.59% on average across all sites (down from 4.96% in 2022), and mobile traffic converted at 2.26% on average (down from 2.36% in 2022). The best-performing organisation's conversion rate on desktop was 16%, and on mobile was 8%.

Organisations in the 'large' group had the highest average conversion rates, 6.3% on desktop and 2.73% on mobile. Whereas organisations in the 'small' group saw much lower average conversion rates of 3.48% on desktop and 1.83% on mobile.

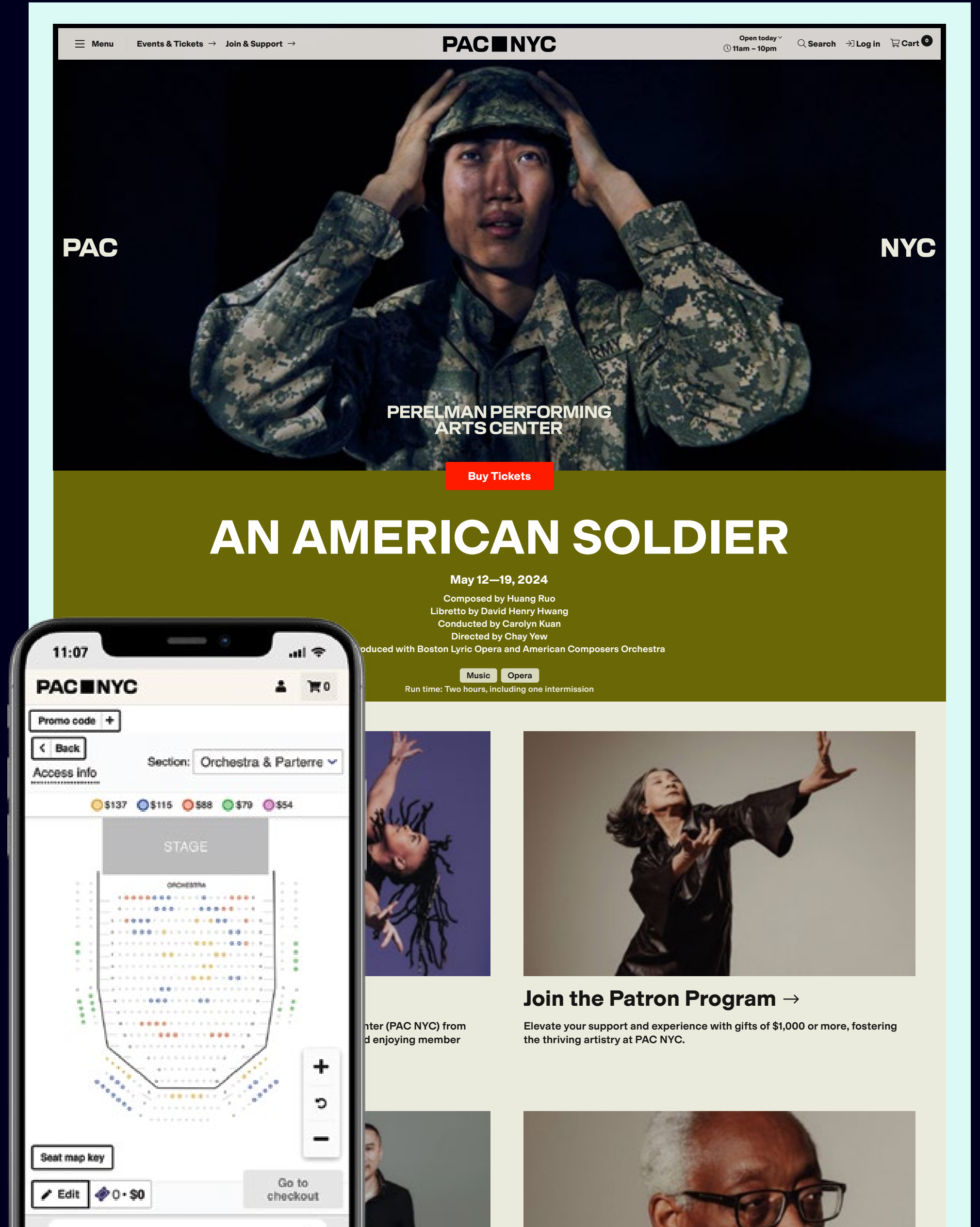


Conversion rate



Findings & analysis

Conversion rate case studies



PAC NYC

PAC NYC is New York's newest arts centre. Situated at the World Trade Center complex, the venue opened to the public in 2023. PAC NYC's conversion rates (7% on desktop and 4% on mobile) were among the top performers in the websites we analysed.

As a completely new organisation, the website plays an especially important role in helping users to understand what their experience is going to be like.

We have identified a number of specific elements of the purchase journey which are likely to have helped support these higher-than-average conversion rates.

- A clear approach to event pages, event information, and calls to action. The user doesn't have to go looking for start times or booking buttons.
- The seat maps are highly representative of the actual dimensions and layout of the auditorium. This may sound like an obvious thing to do but it is often not the case and is particularly important for a new venue with multiple, flexible performance spaces.
- The seat maps also perform just as well and are just as legible on mobile as they are on desktop, again this is not always the case in cultural ecommerce.
- The checkout process also makes it easy for the user to understand specific information related to access. This information is presented 'in situ' rather than sending the user back to the marketing site to find out about things like access ramps and elevators, wheelchair seats, restrooms, braille programs, hearing loops, and family services.
- The checkout process itself is relatively short, and steps the user down a single page rather than distributing the process across numerous separate pages (which increases the chance of users abandoning the transaction with each new page they have to move through).

Visit the PAC NYC website at www.pacnyc.org

Both of these user journeys are examples of the cumulative impact of a number of small but thoughtful choices.

As internationally recognised digital product leader Luke Wroblewski has said "obvious always wins".

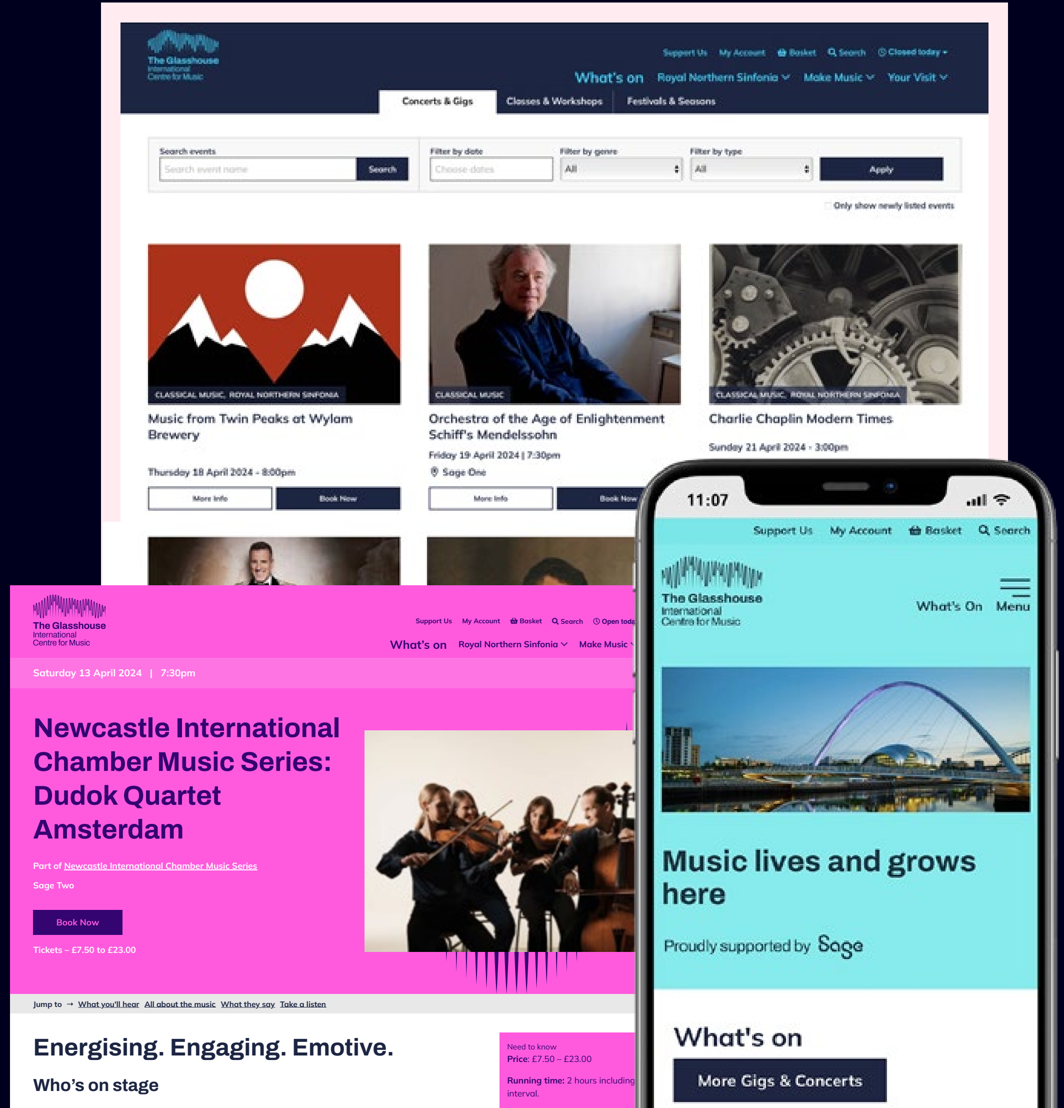
The Glasshouse

The Glasshouse International Centre for Music is an iconic building in Gateshead. Every year more than 2 million people enjoy world-class gigs, concerts, and classes. Their conversion rates across both desktop (9%) and mobile (5%) were amongst the highest in the sites we analysed.

Our conclusion is that The Glasshouse site's performance is likely because of a host of small but thoughtful considerations across the breadth of the user journey:

- On mobile, 'what's on' is the only main navigation item. The Glasshouse knew this was what the vast majority of their users were looking for so prioritised this need over everything else.
- On the what's on listing page, despite The Glasshouse programme being incredibly broad and diverse, they have categorised things into three main groups (concerts & gigs, classes & workshops, festivals & seasons) which are again based on user need. Rather than presenting everything and relying on the user to understand how to get where they want to go, this approach reduces the number and complexity of decisions the user needs to make at any one time.
- Also on the what's on views the 'book now' buttons take the user straight to the purchase path, bypassing any further 'marketing' pages. This allows users to move more quickly through the site, reduces the number of steps involved, and makes the overall journey easier.
- On individual event pages, the main call to action ('book now') is visible at all times which makes it an 'easy yes' for the user to progress when they have decided to book.

Visit The Glasshouse site at www.theglasshouseicm.org



Findings & analysis

Commercial performance

Average order value

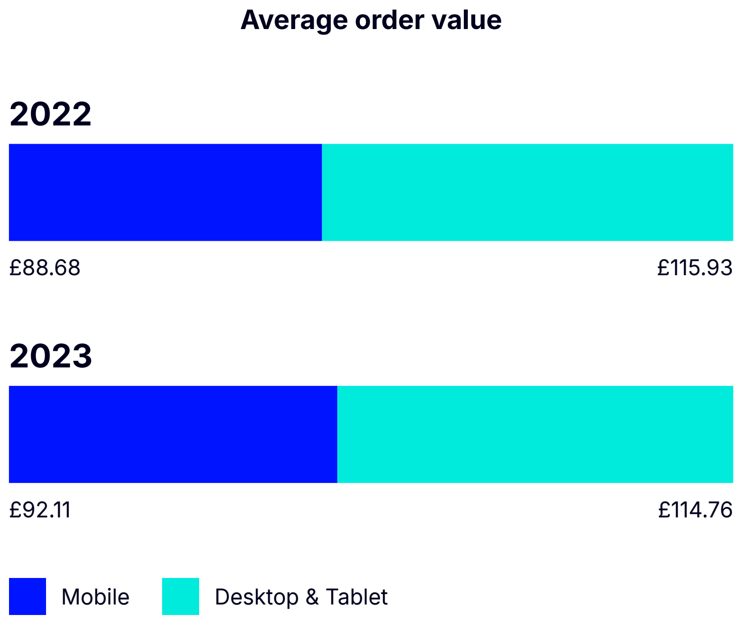
Average order value remained more or less unchanged on desktop compared to 2022 at £114.76 (in 2022 it was £115.93 on average, **a change of -1%**).

On mobile we saw a **3.9% increase** from an average of £88.68 in 2022 to an average of **£92.11** in 2023.

Organisations in the 'medium' group saw increases in average order value across both desktop and mobile traffic.

However organisations in the 'small' group saw noticeable decreases in average order value across both mobile and desktop. A reduction for desktop traffic of -13.5% and -4.6% on mobile.

The highest average order value was **£229.55 on mobile** and **£390.82 on desktop**. And the lowest average order value was **£18.51 on mobile** and **£19.97 on desktop**.



Commercial performance

Takeaways

Positive revenue growth: There has been a significant increase in both the total number of transactions and overall revenue generated through ticket sales compared to the previous year. This growth is particularly encouraging given the challenges faced by the cultural sector during the pandemic, highlighting the resilience and adaptability of cultural organisations.

Mobile dominance: Mobile devices continue to play a crucial role in driving ticket sales, with a notable increase in both the number of transactions and revenue from mobile users compared to desktop and other devices. This emphasises the importance of optimising mobile experiences to capitalise on this established shift in user behaviour.

Conversion rate focus: While there has been a slight decrease in conversion rates across both desktop and mobile traffic, this can be attributed to the significant increase in web traffic overall. Nonetheless, organisations should focus on improving conversion rates to maximise revenue potential, especially considering the substantial mobile traffic.

Variability across organisation sizes: There are noticeable differences in conversion rates and average order values among organisations of different sizes. Large organisations tend to have higher conversion rates, suggesting potential efficiencies or optimisations in their ticketing processes. Understanding these differences can inform targeted strategies for improvement.

Findings & analysis

Retail

An effective retail offer can open up significant new revenue streams. It can also be an effective way to extend your brand's reach, work with artists and creatives, and engage with audiences across the world.

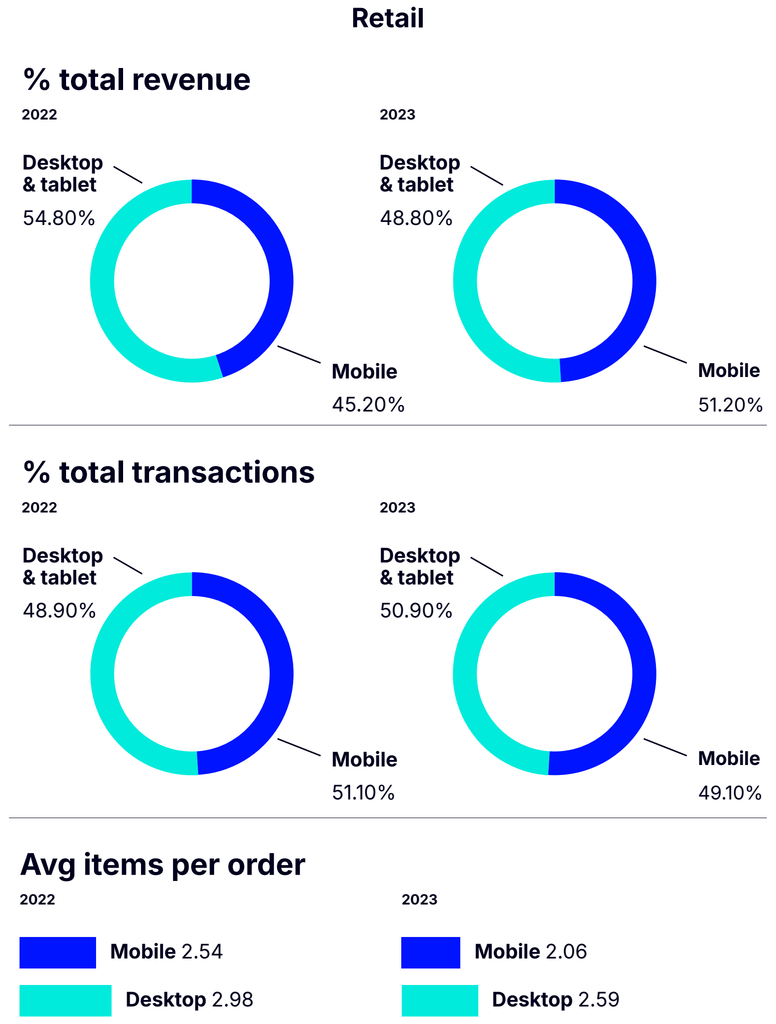
Findings

Overall we saw a year-on-year increase in both the total number of retail products sold (**43.5% increase**) and the total amount of retail revenue (**62.6% increase**).

By category, the largest % increase in total retail revenue (by far) was for organisations in the 'medium' group (**912% increase year-on-year vs 2022**), organisations in this category also saw an overall **182.6% increase** in the number of retail products sold.

However, organisations in the 'small' group saw significant declines in both retail revenue (**68.3% decrease**) and number of products sold (**56.7% decrease**).

When it comes to retail-specific conversion rates, cultural websites seem to underperform retail ecommerce benchmarks. Research from Shopify, shows that "a 'good' conversion rate is typically anything above 2.5%-3%" ([January 2024, Shopify Conversion Rate Guide](https://www.shopify.com/uk/blog/ecommerce-conversion-rate)[1]).



1 https://www.shopify.com/uk/blog/ecommerce-conversion-rate

Retail

Takeaways

Opportunity for revenue growth: Implementing an effective retail strategy presents cultural organisations with an opportunity to diversify revenue streams and potentially unlock significant new sources of income. The substantial year-on-year increase in both the total number of retail products sold and the total amount of retail revenue underscores the potential of retail offerings in boosting financial sustainability. However the ingredients that underpin a successful retail strategy are diverse and encompass buying, marketing, pricing, user experience and more, it is not a simple thing to implement.

Category disparities: There are notable differences in retail performance across different organisation sizes. While medium-sized organisations experienced a remarkable increase in total retail revenue and in the number of products sold, small organisations faced significant declines in both metrics, with a 68.3% decrease in retail revenue and a 56.7% decrease in the number of products sold.

Brand extension and audience engagement: Beyond financial benefits, a well-executed retail offer can serve as a means to extend the organisation's brand reach, collaborate with artists and creatives, and engage with audiences globally. Cultural organisations should leverage retail opportunities not only for revenue generation but also for enhancing brand visibility and fostering deeper connections with their audiences.

Findings & analysis

Basket abandonment rate

Basket abandonment is a scenario in which a user has added an item to their basket (or cart) but does not complete the purchase. This can be due to a variety of reasons but gives an indication of the effectiveness of the purchase checkout experience.

Because the websites we analysed use a variety of different solutions to handle their checkout process the data we are looking at is variable and incomplete (some systems simply don't allow us to analyse this type of journey in the way we want to). However we believe there are enough organisations where we can analyse this metric (25 out of 76) that these indicative numbers are useful as a guide.

Findings

The average basket abandonment rate across the 25 organisations we could analyse this metric was **40.88%** (i.e. 40.88% of the sessions where a product was added to the basket did not complete their purchase in that session). This was an increase from 2022 when the average basket abandonment rate was **29%**.

For additional context, a meta-analysis of 49 studies conducted by the Baymard Institute (https://baymard.com/lists/cart-abandonment-rate) found that the average basket abandonment rate for ecommerce sites was **70.19%**.

This indicates that cultural websites are broadly performing better than expected when it comes to basket abandonment. Although this may in fact be telling us more about the motivation of cultural customers to complete their purchase than it does about the effectiveness of those purchase experiences.

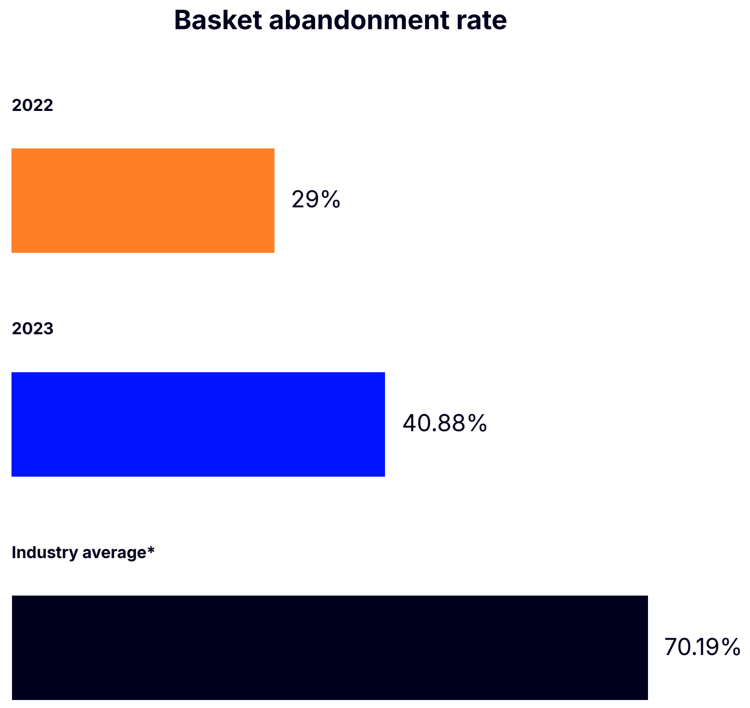


*Figure from Baymard Institute

Basket abandonment rate

Takeaways

Checkout experience effectiveness: Basket abandonment rate can serve as a useful metric to assess the effectiveness of the purchase checkout experience on institutional websites. A high abandonment rate can indicate potential issues in the checkout process that may hinder users from completing their purchases.

Benchmarking against industry standards: The average basket abandonment rate across the analysed organisations was 40.88%, providing a benchmark for comparison. While this rate is lower than the industry average of 70.19% reported by the Baymard Institute, it still signifies room for improvement in optimising the checkout process to minimise abandonment rates further.

Importance of user experience optimisation: Organisations should prioritise optimising the checkout experience to reduce basket abandonment rates and improve conversion rates. This may involve streamlining the checkout process, addressing usability issues, providing clear navigation and guidance, and implementing strategies to re-engage users who abandon their baskets.
By enhancing the overall user experience, organisations can increase the likelihood of users completing their purchases.

Findings & analysis

Donations & memberships

Many cultural organisations are charities, and receive support from the public in the form of donations.

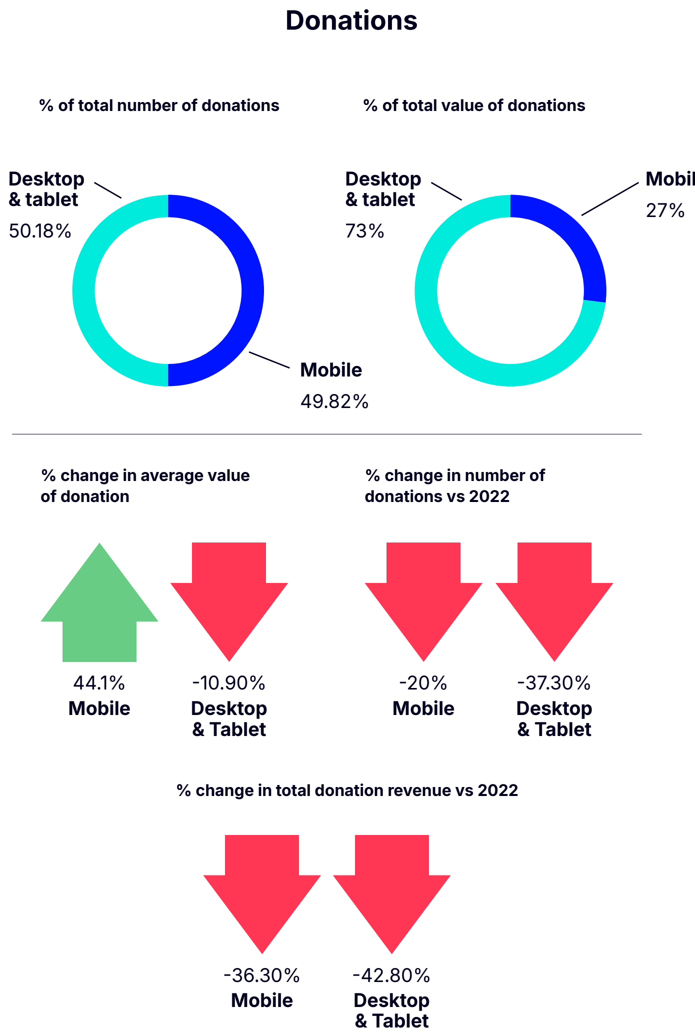
Most cultural organisations also offer membership schemes as a way of deepening relationships with their most engaged audiences and visitors, and as a way of generating further revenue. We have explored how effective institutional websites are supporting these two areas.

We have separated them out as we think that the user journey(s) and accompanying ux, content, and design related to these areas are different enough from ticketing and retail to warrant specific analysis.

Donations

Donations provide vital revenue for many cultural organisations. However, in the UK in particular, online giving is an area that has perhaps received less attention (and investment) than other revenue-related user journeys such as ticketing and retail.

And on the occasions that it does receive attention this often manifests as conversations about relatively inconsequential considerations such as the placement of individual donation buttons rather than the overall efficacy of the donation experience.



Category	% of total number of donations (2023)	% of total donation revenue (2023)	% change in total number of donations (vs 2022)	% change in total donation revenue (vs 2022)
Mobile	49.8%	27.3%	-20%	-36.3%
Desktop & other devices	50.2%	72.7%	-37.3%	-42.8%
All			-29.7%	-41.1%

Findings

Overall on average we saw a drop in both the number of donations and in the amount of revenue from donations compared to 2022.

This is perhaps not an enormous surprise. During the pandemic, cultural organisations mobilised effective fundraising campaigns, the impetus and momentum around this messaging has died down somewhat. Additionally, some organisations report donor fatigue from audience segments who are suffering economically post pandemic.

Considered alongside increased cost-of-living pressures, particularly in the UK, you can understand that visitors and audiences see both less reason to give, and are materially less able to do so.

However there were some pieces of good news here, again related to behaviour on mobile devices. Whilst the overall average donation value on desktop devices **decreased in value by -10.9%**, the average donation value on mobile devices **increased by 44.1%**.

It was also encouraging to see that organisations in the 'small' category saw a significant increase in the number of individual online donations across both mobile and desktop. With an **increase of 11.1% on mobile** and **24.6% on desktop**.

Findings & analysis

Donations case studies

Sadler's Wells

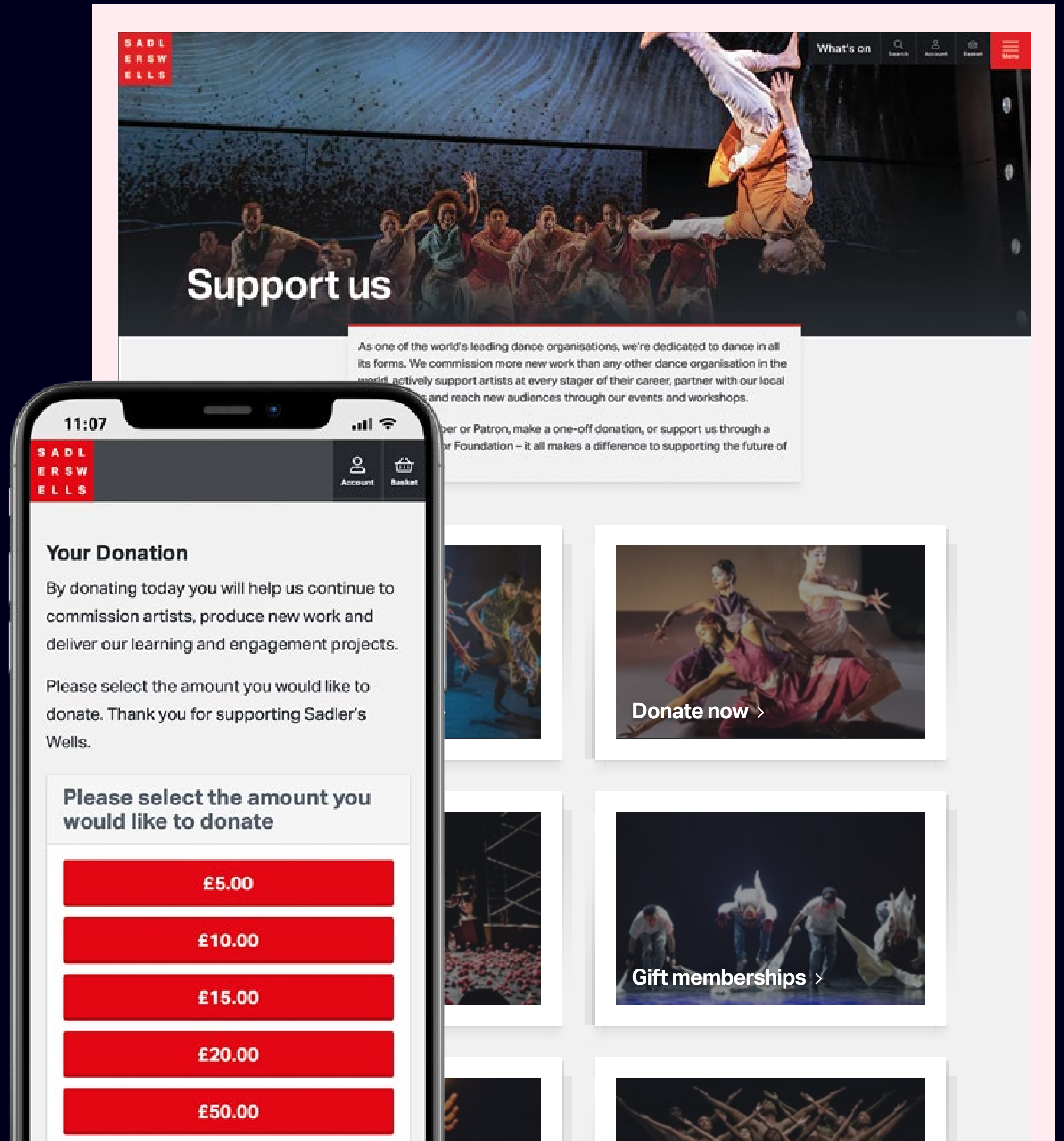
One of the world's leading dance organisations, Sadler's Wells has been a home for the arts for more than three centuries. Each year, over half a million people visit their London theatres with many more visiting their nationally and internationally touring productions or exploring their digital platforms.

Sadler's Wells website performed especially well in relation to donation-focused user journeys on mobile devices, with 53.84% of their donations being taken on mobile.

There are a number of notable choices in this user journey to call out:

- Clear structure and language on the Support Us landing page (e.g. 'Donate now' 'Become A Member'). It's simple, it does what it says on the tin and makes it clear and easy for the user to make choices.
- Minimal content related to their donation 'ask'. There is no content there for the sake of it', the messaging all has a purpose, it is clear and to the point.
- They are using functionality within their purchase path to make the donation transaction as simple as possible. It is a one-step process and they reduce the data they are asking for to an absolute minimum. They have not asked for phone number, suffix, prefix, middle name or asked about communication preferences (which is a trap lots of cultural organisations fall into with this type of user journey).
- In summary, Sadler's Wells have championed a 'quick and lean' experience over everything else, and it is paying off.

Visit the Sadler's Wells website at www.sadlerswells.com



Leeds Heritage Theatres

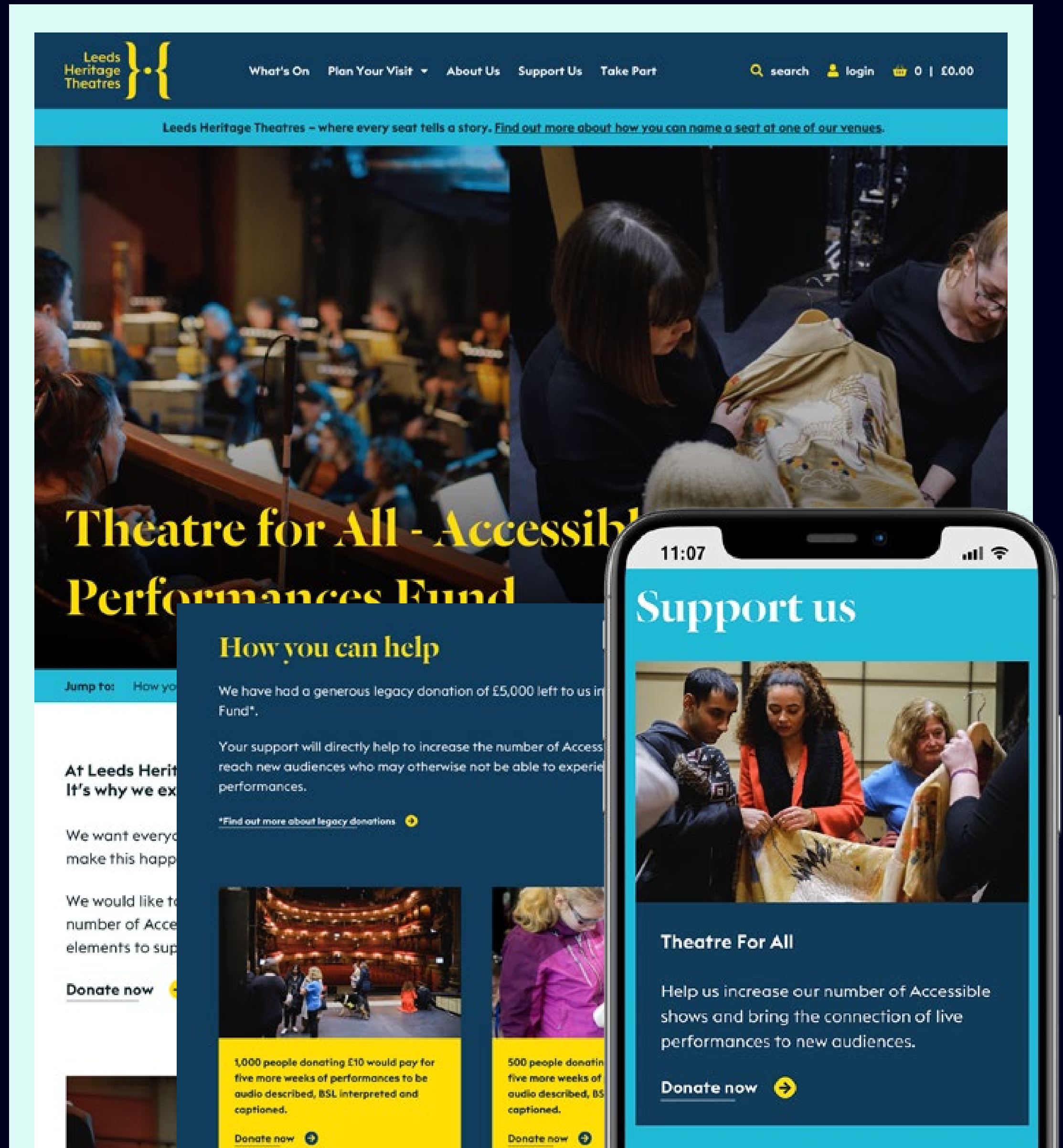
Leeds Heritage Theatres is a registered charity united by a single cause; to bring people together, create the extraordinary and provide a positive environment in which to entertain and educate. Leeds Heritage Theatres comprises three iconic Leeds venues; Leeds Grand Theatre, Hyde Park Picture House, and City Varieties Music Hall.

As with Sadler's Wells, the LHT site significantly outperformed the other sites we analysed when it came to donation-focused user journeys on mobile (60.78% of donations were taken on mobile devices).

It is interesting to note that compared to the Sadler's Wells donation journeys LHT has taken a number of quite different, but just as effective, approaches:

- Compelling, engaging and impact-focused content. LHT focuses on specific areas that donations support (such as accessible performances), speaking about the impact of this revenue, and supporting this messaging with imagery and graphics so that it isn't just large sections of text.
- Clear and repeated calls-to-action. Throughout their donation-focused content pages there are numerous calls to action (all of which relate to the content they are presented alongside) which lead to the same place (a donation transaction).
- LHT does not have just one generic donation 'ask', instead all of their donation-related content and functionality is tailored to specific initiatives and schemes.

Visit Leeds Heritage Theatres site at www.leedsheritagetheatres.com



Sadler's Wells and Leeds Heritage Theatres demonstrate two very different, yet equally effective, approaches to engaging your users around donations.

What they share is clarity; of language; of user experience; and of intent.

Donations

Takeaways

Challenges amidst pandemic: Our analysis reveals a drop in both the number of online donations and the amount of revenue from those donations compared to the previous year. This decline can be attributed partially to the waning momentum of fundraising campaigns mobilised during the pandemic, as well as increased cost-of-living pressures, particularly in the UK.

Device trends: While there was an overall decrease in the number of donations and donation revenue across all devices, there were some positive trends observed, particularly related to behaviour on mobile devices. Despite the decrease in the overall number of donations, the average donation value on mobile devices increased significantly, indicating potential for growth in mobile giving.

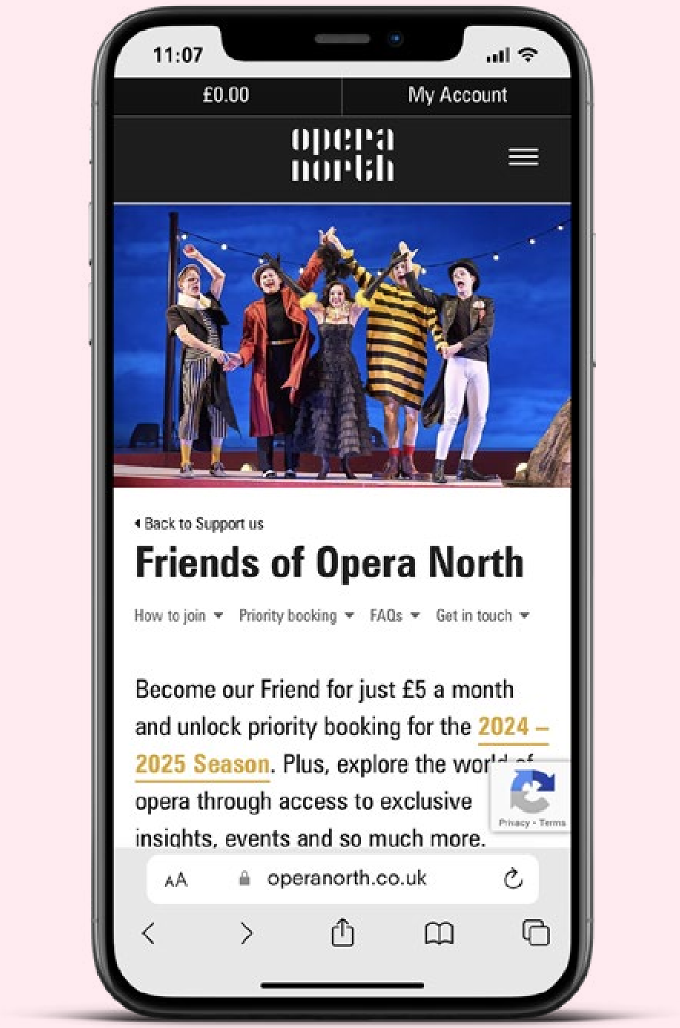
Impact of organisation size: Small organisations experienced a notable increase in the number of individual online donations across both mobile and desktop platforms. This suggests that smaller organisations may be more adept at engaging donors and encouraging online giving, highlighting the importance of targeted strategies tailored to organisational size and resource.

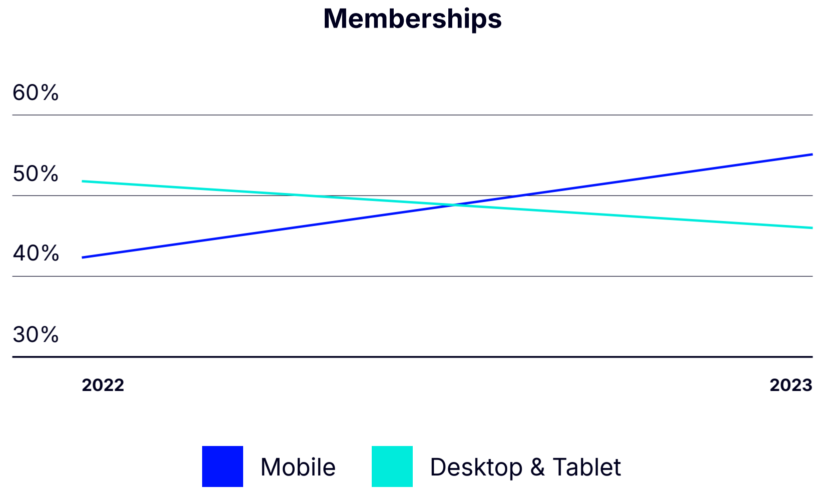
Focus on donation experience: Organisations should prioritise enhancing the donation experience on their websites, focusing not only on the placement of donation functionality but also on overall efficacy, user experience, and engagement strategies. By optimising the donation journey and leveraging mobile giving trends, cultural organisations can maximise their fundraising potential.

Findings & analysis

Memberships

Memberships are an effective way for cultural organisations to 'super serve' their most engaged audiences and visitors whilst also generating vital additional revenue.





Year-on-year change in total number of memberships

Findings

Overall the total number of membership sales across all the organisations we analysed **fell by 3.5%** in 2023 compared to 2022.

We saw a large year-on-year increase in the number of membership sales for organisations in the 'large' category (**44% increase**), while organisations in the 'medium' category saw an equally significant **(44.1%) year-on-year decline** in membership sales.

Overall **mobile traffic accounted for an average of 52.1% of membership sales** (across all groups) in 2023 (up from 43.8% in 2022) and desktop traffic accounted for an average of 47.9% of membership sales (down from 56.2% in 2022).

Findings & analysis

Memberships case study

Opera North

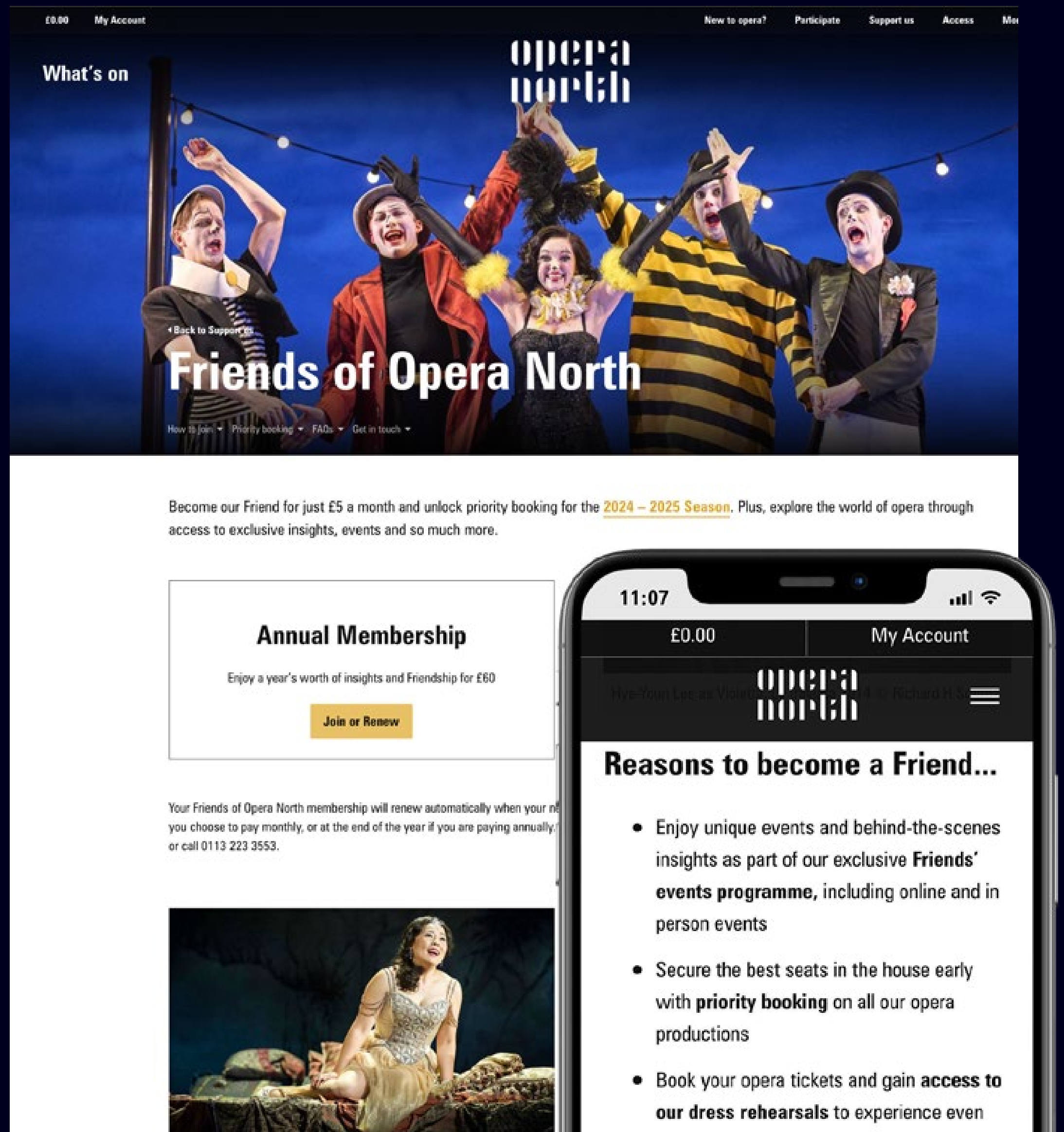
Opera North is a touring company with its base in Leeds. They create extraordinary experiences every day, using music and opera to entertain, engage, challenge and inspire. Their memberships-related user journeys on mobile were amongst the top performers in the sites we analysed (63.09% of their membership sales were on mobile).

When looking at this journey we identified a few key elements that we believe contribute to this performance:

- The use of membership-focused components on the marketing site which make it very easy for the user to add a membership product to their basket with a single click.
- These components are presented alongside compelling content about the benefits of becoming a member.
- All of the membership-related content on mobile is clear, concise, and easy to scan.
- The membership checkout process is very streamlined, there are no unnecessary additional upsells or distractions.

This combination of clear, thoughtful and value-focused and making it easy for the user to make decisions alongside a very straightforward and focused transaction experience is an approach that we'd recommend more cultural organisations adopt.

Visit the Opera North website at www.operanorth.co.uk



Memberships

Takeaways

Category disparities: There are notable differences in membership sales trends among organisations of different sizes. While large organisations experienced a significant increase in the number of membership sales, medium-sized organisations saw a substantial decline.

Shift towards mobile: As we have seen elsewhere in this report, there has been a notable shift in the distribution of membership sales across different devices, with mobile traffic accounting for an increasing proportion of sales compared to desktop traffic. This trend underscores the growing importance of optimising membership purchase experiences for mobile users.

Opportunity for optimisation: Organisations should prioritise optimising the membership purchase journey on their websites, with a focus on providing seamless experiences across both desktop and mobile devices. By enhancing the accessibility, usability, and convenience of membership sales processes, cultural organisations can attract and retain more members.

Findings & analysis

Engagement

Cultural organisations' websites aren't just tools for generating revenue. They are also vital ways to reach and engage audiences with content and other forms of digital experiences and events.

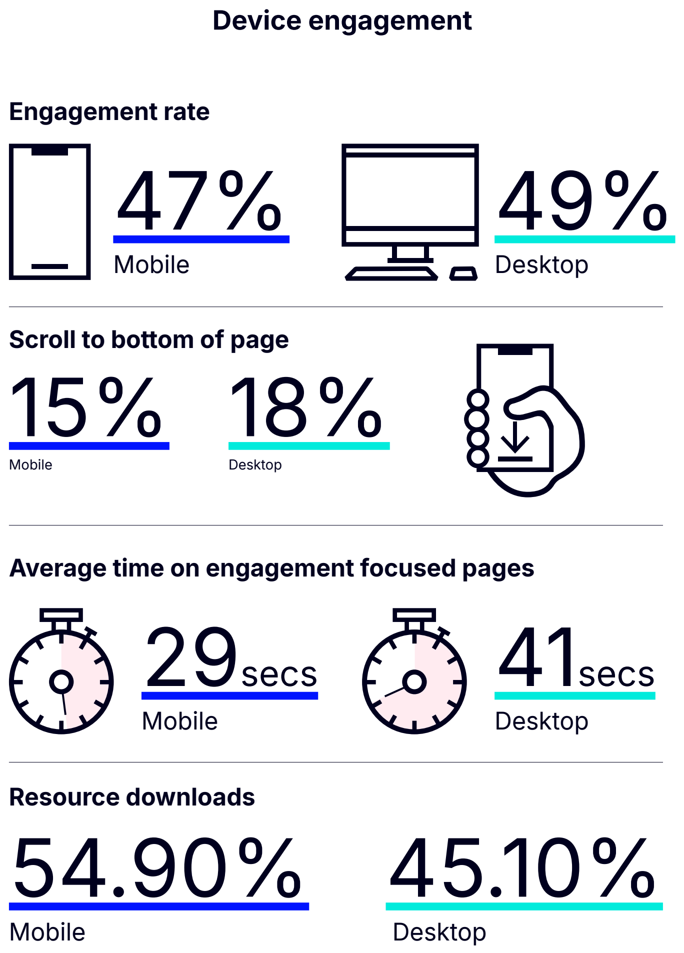
Whilst institutional websites play perhaps less of a sole role in this type of activity (engagement on 3rd party platforms, such as social media, or through specifically-built products, such as Video On Demand tools, and apps, is very important), they still have an important role in supporting these strands of work.

For example, as the way in which this content is delivered to users, as the place users might discover this work, or as a central hub that brings together disparate, distributed strands of a digital programme.

Out of the box, Google Analytics (which is the platform through which most of this analysis has been drawn) doesn't provide a particularly rich or actionable set of metrics around engagement. This is an area we want to focus on improving in future editions of this report. However, at a top-level, these metrics are still useful.

This section looks at pages dedicated to user engagement. This includes any sections on a website that do not primarily focus on ticket sales. For example, blog sections, education resources, news segments that provide venue updates, and specialised pages providing more information and history surrounding the venue or organisation. Generally, this includes pages which engage the users and aim to build their connection with the venue or organisation.

N.B. Whilst there are a number of collections-based organisations included in the cohort we analysed we have not specifically looked at engagement with online collections. The team at One Further produced a report looking at this area in much more detail in 2023 (Discovering Online Collections, Benchmark Report 2023[1]).



Findings

Engagement-focused pages
Across all the traffic we analysed, 4% of desktop traffic and 3% of mobile traffic visited engagement-focused pages.

Resource downloads
Across all the traffic we looked at (110 million sessions) there were almost 1 million downloads with 54.9% of the downloads on mobile and 45.1% on desktop devices.

Engagement rate
Google Analytics has a metric they call 'engagement rate'. This counts the percentage of 'engaged sessions'. A session counts as 'engaged' if it is: a page view session that lasted 10 seconds or longer; a session that triggered at least 1 conversion event; a session that has 2 or more page views per session.

Across desktop traffic to engagement-focused pages the average engagement rate was 49%, and across mobile traffic it was 47%.

For medium organisations the engagement rate was highest, an average of 54% for desktop traffic and 52% for mobile traffic.

For large organisations the engagement rate was lowest, an average of 44% across both desktop and mobile traffic.

Benchmark research conducted elsewhere[2]
has found that average engagement rates for 'B2C' sites (which is the category that all cultural websites fall into) is 71%.

Scroll depth
Scroll depth is a crude but useful metric to understand how engaged a user is with a page. Broadly speaking, the further down a page someone scrolls, the more engaged they might be. Across all organisations and all traffic to engagement-focused pages, an average of 18% of desktop traffic scrolled to the bottom of the page and 15% of mobile traffic.

Average time on engagement-focused pages
41 seconds on average for desktop traffic, and 29 seconds for mobile traffic.

1 https://www.onefurther.com/discovering-online-collections
2 https://www.dataflo.io/metricbase/engagement-rate-in-google-analytics-4

Cultural organisations' websites are not just a sales tool, they are also an important way to engage audiences in other ways. However engagement-focused pages are often overlooked and our analysis demonstrates that there are significant opportunities for cultural organisations to improve the efficacy of this part of their digital activity.

Engagement

Takeaways

Traffic to these more engagement-focused pages is a relatively small, but important, segment of website traffic.

However, attention should be paid to how users are engaging with these pages as this will give you useful insights about how engaging (or not) your approach to content and page design is.

On engagement-focused pages users on desktop tend to engage for longer and are more likely to download resources than those on mobile. You may therefore want to review how these type of pages work on mobile.

Next steps

There's a lot of information in this report, if you are wondering what all this means for you and your organisation we have summarised five key takeaways that we hope may help.

1. **Adopt a genuinely mobile-first mindset:**
   Given the substantial increase in mobile traffic, prioritise optimising your website for mobile devices. Ensure that your website is responsive, loads quickly on mobile, and offers a seamless user experience across different devices. Shift focus from desktop-centric approaches to prioritise mobile experiences. Allocate resources towards mobile optimisation, including design, testing, and user experience enhancements, to better align with your users' behaviour and maximise engagement.
2. **Optimise for organic search (but understand that changes are happening):**
   Recognise the importance of organic search as a significant traffic source. Invest in search engine optimisation (SEO) strategies to improve visibility in search results, enhance content relevance, and attract more organic traffic to your website. However also be aware that AI tools are rapidly changing the search landscape, we all need to closely monitor this area and how it may impact search traffic in the future.
3. **Enhance your landing page experience:**
   Focus on optimising landing pages, particularly event-related pages, to create impactful first impressions and improve user engagement. Analyse user behaviour to understand where visitors enter your site most frequently, their intent and needs in those moments, and tailor content and calls-to-action accordingly for a seamless, rewarding user experience.
4. **Optimise revenue-focused journeys:**
   Focus on optimising the transactional experience, particularly on mobile devices. Streamline checkout processes, simplify form fields, improve error messages, and implement mobile-friendly payment options, to improve conversion rates and average order values.
5. **Iterate:**
   Continuously monitor trends in traffic, revenue, and engagement metrics to identify emerging opportunities and challenges. Adapt your strategies accordingly, iterating on website enhancements and marketing initiatives to stay aligned with evolving user preferences and industry standards.

If you would like to carry out further in-depth analysis on the performance of your organisation's website then we'd be very happy to help with that.

Contact Katie Moffat: katie.moffat@substrakt.com

studio

Next year's report

We intend for this to be an annual report so we would welcome your feedback on what you've found useful, or less useful. There are a number of new areas we want to look at in next year's Benchmark Report, including:

Accessibility

We are interested in understanding how cultural websites score on key metrics related to accessibility and are engaging with a number of industry partners on these questions.

Engagement

We know that Google Analytics (and other tools) can be deployed in ways that would improve our understanding of engagement-focused behaviour and we want to develop this area to provide more useful insights.

A larger dataset

This first edition of the report involved over 70 cultural organisations of different types, sizes, and locations.

We want to include more organisations in next year's report, if you would like to include your organisation's (anonymised) data then please drop us a line: **benchmark@substrakt.com**

studio

Methodology

Time-frame

We have analysed web traffic data for the period 1st January 2023 – 31st December 2023.

Participants

We have analysed the web traffic data of 76 cultural organisations. This accounted for over 110 million sessions in 2023.

These organisations are based across Europe and North America. They comprise theatres, dance companies, arts centres, museums, galleries, opera companies, orchestras, and heritage sites. We have included building-based, touring, and festival organisations.

Groupings

We have grouped the organisations involved into three main groups based on website visitor numbers:

- **Small: less than 500,000 sessions**
- **Medium: between 500,000 – 1.5 million sessions**
- **Large: more than 1.5 million sessions**

The 76 organisations that we analysed broke down into those groups as follows:

- **Small: 28 organisations**
- **Medium: 26 organisations**
- **Large: 22 organisations**

In some areas we have excluded results from organisations, for example in the ticketing section we have excluded organisations that don't sell tickets, and in the donations section we have excluded organisations that aren't charities and therefore do not take donations.

Data integrity

The period we are looking at in this report (1 January 2023 - 31 December 2023) coincides with the sunsetting of Google's Universal Analytics product (31 July 2023), and the move to Google Analytics 4 (GA4). These two products, and the data they capture, are not exactly like-for-like, but we believe the data in the areas we are analysing is comparable enough to be meaningful.

For the 2024 report this caveat will not be needed as we will be analysing a full year of GA4 data.

Data

In the following pages, we share a full breakdown of the average figures (by organisation size) across each area we looked at.

All data is for the period 1/1/2023 - 31/12/2023.
Small organisations are sites that received less than 500,000 sessions during this period.
Medium organisations are sites that received between 500,000-1,500,000 sessions during this period.
Large organisations are sites that received more than 1,500,000 sessions in this period.

Device category (all traffic)

Category	Device type	Average % of sessions
All	Mobile	69.1%
	Desktop & other	30.9%
Small	Mobile	59.2%
	Desktop & other	40.8%
Medium	Mobile	64.5%
	Desktop & other	35.5%
Large	Mobile	71.4%
	Desktop & other	28.6%

Traffic source

Category	Traffic source	Average % of sessions
All	Organic Search	41.6%
	Direct	24.5%
	Referral	10.7%
	Social	9.5%
	Email	6.6%
	Paid Search	4.4%
	Other	2.6%
Small	Organic Search	39.6%
	Direct	30.3%
	Referral	10.9%
	Social	7.4%
	Email	6.3%
	Paid Search	4.3%
	Other	1.2%

Category	Traffic source	Average % of sessions
Medium	Organic Search	35.4%
	Direct	28.2%
	Referral	11.3%
	Social	9.7%
	Email	8.2%
	Paid Search	5.3%
	Other	1.9%
Large	Organic Search	43.7%
	Direct	22.8%
	Referral	11.4%
	Social	8.8%
	Email	6.2%
	Paid Search	4.2%
	Other	2.9%

Landing pages

Category	Type of page	Average % of sessions
All	Homepage	16.6%
	What's on index	10.7%
	Event page	25.2%
	Other	47.6%
Small	Homepage	20.4%
	What's on index	9.6%
	Event page	23.30%
	Other	46.7%
Medium	Homepage	18.6%
	What's on index	8.2%
	Event page	28.7%
	Other	44.5%
Large	Homepage	15.6%
	What's on index	11.5%
	Event page	24.3%
	Other	48.6%

Device category (ticket sales)

Category	Device type	Average % of sales
All	Mobile	55.1%
	Desktop & other	44.9%
Small	Mobile	45.3%
	Desktop & other	54.7%
Medium	Mobile	50.5%
	Desktop & other	49.5%
Large	Mobile	57%
	Desktop & other	43%

Conversion rate (ticket sales)

Category	Device type	Average conversion rate %
All	Mobile	2.26%
	Desktop & other	4.59%
Small	Mobile	1.83%
	Desktop & other	3.48%
Medium	Mobile	2.21%
	Desktop & other	4.05%
Large	Mobile	2.73%
	Desktop & other	6.3%

Device category (ticket revenue)

Category	Device type	Average % of revenue
All	Mobile	49%
	Desktop & other	51%
Small	Mobile	38%
	Desktop & other	62%
Medium	Mobile	43%
	Desktop & other	57%
Large	Mobile	46%
	Desktop & other	54%

Average order value (ticket transactions)

Category	Device type	Average order value
All	Mobile	£92.11
	Desktop & other	£114.76
Small	Mobile	£87.99
	Desktop & other	£117.77
Medium	Mobile	£100.20
	Desktop & other	£124.24
Large	Mobile	£87.17
	Desktop & other	£101.50

Average items per order (ticket transactions)

Category	Device type	Average items/order
All	Mobile	2
	Desktop & other	3.3
Small	Mobile	3.1
	Desktop & other	2.8
Medium	Mobile	2.9
	Desktop & other	3.1
Large	Mobile	3.2
	Desktop & other	3.3

Traffic source (revenue)

Category	Traffic source	Average % of revenue
All	Organic Search	41.3%
	Direct	25.8%
	Referral	9.7%
	Social	1.9%
	Email	11.7%
	Paid Search	7.2%
	Other	1.9%
Small	Organic Search	38.2%
	Direct	28.9%
	Referral	10.1%
	Social	1.8%
	Email	14.2%
	Paid Search	5.6%
	Other	1.2%
Medium	Organic Search	40.6%
	Direct	26.4%
	Referral	8.7%
	Social	2.1%
	Email	12.8%
	Paid Search	6.3%
	Other	3%
Large	Organic Search	44.8%
	Direct	22.5%
	Referral	10.4%
	Social	1.6%
	Email	8.3%
	Paid Search	9.4%
	Other	3%

Traffic source (conversion rate)

Category	Traffic source	Average conversion rate
All	Organic Search	2.93%
	Direct	3.07%
	Referral	3.35%
	Social	0.90%
	Email	3.83%
	Paid Search	2.97%
	Other	2.18%
Small	Organic Search	2.68%
	Direct	2.55%
	Referral	3.21%
	Social	0.93%
	Email	3.42%
	Paid Search	2.53%
	Other	1.84%
Medium	Organic Search	2.76%
	Direct	3.36%
	Referral	3.07%
	Social	0.90%
	Email	3.98%
	Paid Search	2.90%
	Other	2.56%
Large	Organic Search	3.31%
	Direct	3.25%
	Referral	3.76%
	Social	0.86%
	Email	4.06%
	Paid Search	3.43%
	Other	2.10%

Device category split (membership sales)

Category	Device type	Average % of memberships
All	Mobile	52%
	Desktop & other	48%
Small	Mobile	36%
	Desktop & other	64%
Medium	Mobile	58%
	Desktop & other	42%
Large	Mobile	51%
	Desktop & other	49%

Average donations amount

Category	Device type	Average donation amount
All	Mobile	£54.62
	Desktop & other	£71.90
Small	Mobile	£109.98
	Desktop & other	£139.73
Medium	Mobile	£47.29
	Desktop & other	£61.36
Large	Mobile	£9.8
	Desktop & other	£18.44

Device split (retail revenue)

Category	Device type	Average % of revenue
All	Mobile	51.2%
	Desktop & other	48.8%
Small	Mobile	50.2%
	Desktop & other	49.8%
Medium	Mobile	36.9%
	Desktop & other	63.1%
Large	Mobile	56.2%
	Desktop & other	43.8%

Average order value (retail transactions)

Category	Device type	Average order value
All	Mobile	£83.94
	Desktop & other	£105.76
Small	Mobile	£171.49
	Desktop & other	£216.19
Medium	Mobile	£75.93
	Desktop & other	£94.15
Large	Mobile	£30.90
	Desktop & other	£39.88

Device Split (Engagement pages)

Category	Device type	% of page views
All	Mobile	49%
	Desktop & other	51%
Small	Mobile	50.2%
	Desktop & other	49.8%
Medium	Mobile	53.7%
	Desktop & other	46.3%
Large	Mobile	46.7%
	Desktop & other	53.3%

Device category split (donations)

Category	Device type	Average % of donations
All	Mobile	49%
	Desktop & other	51%
Small	Mobile	40%
	Desktop & other	60%
Medium	Mobile	48%
	Desktop & other	52%
Large	Mobile	52%
	Desktop & other	48%

Device split (retail sales)

Category	Device type	Average % of sales
All	Mobile	50.9%
	Desktop & other	41.9%
Small	Mobile	57.4%
	Desktop & other	42.6%
Medium	Mobile	44.5%
	Desktop & other	55.5%
Large	Mobile	54.3%
	Desktop & other	45.7%

Conversion rate (retail sales)

Category	Device type	Average conversion rate %
All	Mobile	1.67%
	Desktop & other	2.33%
Small	Mobile	0.67%
	Desktop & other	1.00%
Medium	Mobile	2.00%
	Desktop & other	4.00%
Large	Mobile	2.25%
	Desktop & other	2.50%

Average items per order (retail transactions)

Category	Device type	Average items/order
All	Mobile	2.06
	Desktop & other	2.59
Small	Mobile	1.8
	Desktop & other	2.38
Medium	Mobile	2.51
	Desktop & other	3.14
Large	Mobile	1.94
	Desktop & other	2.38

Device Split (% of total users on engagement pages)

Category	Device type	% of total users
All	Mobile	3.1%
	Desktop & other	4.3%
Small	Mobile	2.2%
	Desktop & other	1.6%
Medium	Mobile	1.1%
	Desktop & other	1.4%
Large	Mobile	0.4%
	Desktop & other	0.7%

Average Time on Page (Engagement pages)

Category	Device type	Average time on page
All	Mobile	29 seconds
	Desktop & other	41 seconds
Small	Mobile	29 seconds
	Desktop & other	43 seconds
Medium	Mobile	30 seconds
	Desktop & other	42 seconds
Large	Mobile	26 seconds
	Desktop & other	37 seconds

Average Engagement Rate (Engagement pages)

Category	Device type	Average engagement rate
All	Mobile	47%
	Desktop & other	49%
Small	Mobile	46%
	Desktop & other	47%
Medium	Mobile	52%
	Desktop & other	54%
Large	Mobile	44%
	Desktop & other	44%

Average percent of users scrolled (Engagement pages)

Category	Device type	Average % scrolled to end of page
All	Mobile	15%
	Desktop & other	18%
Small	Mobile	7%
	Desktop & other	7%
Medium	Mobile	4%
	Desktop & other	6%
Large	Mobile	4%
	Desktop & other	5%

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