MoMA

ONLINE EDUCATION EVENTS ANALYTICS REPORT

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EXECUTIVE SUMMARY

The Museum of Modern Art (MoMA) Education project team conducted digital analyses of the website between March and April 2021. The purpose of our inquiry was to measure the traffic of the MoMA Education site pages and media channels, understand the audience, and find the most successful programs.

Data collected consisted of 2019, 2020, and 2021 content as well as social and digital metrics. Our team used Google Analytics and Google Data Studio to create a dashboard to visualize the data and understand what metrics are the most important in determining the success of a program. We split the data into two time frames January 1, 2019 - January 1, 2020 and March 1, 2020 - March 1, 2021, allowing exploration of the impact of the COVID-19 pandemic on visitorship and engagement.

This evaluation report uses the data collected from MoMA Education, dashboard visualizations,[1] and predetermined metrics to identify key findings and opportunities to improve MoMA's Education pages. We assessed these findings and opportunities using **key performance indicators**: page views, dates, user type, and source. Our overall key findings include the following:

- Traffic dropped dramatically due to the COVID-19 shutdown and significant current events, though organic searches and social media referrals from users from outside of New York City and the United States and users speaking non-English languages increased during the pandemic;
- Users coming from */calendar/events* frequently visited */audio/, /calendar/exhibitions, /visit/*, and */collection/* pages on the MoMA website.
- Peer organizations like the Tate Museum, the Art Institute of Chicago, the Metropolitan Museum of Art, and San Francisco Museum of Modern Art (SFMoMA) have centralized Education sections on their websites, contrasting MoMA's "Research and Learning" cluster page, which is linked from the 'Arts & Artists' link and the bottom of the homepage.[2]

Subsequently, the report indicates the following recommendations:

- MoMA Education should continue to offer a program of virtual education events accessible to users outside of New York City and the United States and non-English language speakers;
- MoMA Education should connect Education events to /audio/, /calendar/exhibitions, /visit/, and /collection/ pages on the MoMA website to better facilitate user journeys; and,
- MoMA Education should centralize Education subsections and pages of interest in a hub section on the MoMA website.

[1] See Appendix 1.1.
[2] These institutions were specifically named as peers in a discussion between our team and the client.

INTRODUCTION

The MoMA Education department enriches the day-to-day visitor experience with robust multimedia learning resources located on the MoMA website and a broad range of events, workshops, programs, and courses. In the past year, MoMA Education has experienced dramatic shifts in visitor activity due to the COVID-19 shutdown and current events that disrupted audience trends. In response to visitor divergence from the long-term standard of experience-based learning, MoMA Education has strengthened its existing digital engagement over the past year with Massive Open Online Courses (an international group of 1.4 million), Creativity Lab, and Heyman Family Programs. However, with this new digital expansion of Education beyond just enhancing in-person experiences comes the need to deepen departmental understanding of audience trends, broaden user engagement and reach, and lay the groundwork for a future-oriented digital strategy.

In response to this need, our team set out to provide a clear set of strategic recommendations, supported by critical analysis of site content and social and digital metrics, that can be applied to future MoMA Education events and digital strategy. The tools used for this analysis included Google Analytics, Google Data Studio, predetermined metrics, and communication with our client, Department Manager of Administration and Strategy Lyn Hsieh, and the MoMA Education department. We also collected site data from the Metropolitan Museum of Art, SFMoMA, Tate Modern, and Chicago Art Institute. Because MoMA Education does not have a centralized hub on the MoMA website, we based our event tracking and related qualitative research off the page */calendar/*.

Ms. Hsieh provided our team with access to departmental Google Analytics, visitor, and program and course information. In planning collaboration for our project, Ms. Hsieh identified as key research items:

- understanding where digital audiences come from and how to reach them;
- analyzing peer institutions' analytics; and
- defining key performance indicators (KPIs) for the Education department's future digital initiatives.

Above: Figure 1. “Art Education for Every Child,” May 6–August 14, 1960. Photographic archive, The Museum of Modern Art Archives, New York. IN665.33. Photo: Soichi Sunami. Retrieved from https://www.moma.org/calendar/events/5420.

RESEARCH OBJECTIVE

This research aims to create effective methods for MoMA’s Education department to monitor their web analytics, maintain similar levels of digital engagement as peer institutions, boost their performance among target audiences, and define key performance indicators for future use. This will equip department leadership to better meet user needs, expand audience reach, and establish a future-oriented digital strategy for Education at MoMA.

METHODOLOGY

This report uses Google Analytics and Google Data Studio to capture and visualize data collected from MoMA Education web pages and social media channels and relies on predetermined metrics (used to identify user demographics and session activity, web page benchmarks, and digital strategy of peer institutions) to identify recommendations for the improvement of MoMA's Education pages and the expansion of audience reach. Our team also drew on communication with Ms. Hsieh and additional user data provided by the MoMA Education department, including an online programs spreadsheet with event details and attendance numbers, and specific events pinpointed for deep-dive analysis.

For this evaluation report, our analysis was based around a sample of calendar event pages on the MoMA website. Thus, our recommendations can be applied to any future Education events.

We separated our data into two distinct time frames: January 1, 2019–January 1, 2020 (labeled in dashboard *Pre-COVID-19*) and March 1, 2020–March 1, 2021 (labeled in dashboard *Post-COVID-19*). This design choice allowed exploration of the impact of the COVID-19 pandemic on visitorship and engagement.[3] From these findings, we extrapolated recommendations for MoMA Education to better monitor their digital analytics and boost audience engagement.

Metrics

The following metrics were applied to this data:

- Users, Sessions, Pageviews, Unique Pageviews, Average Time on Page, Bounce Rate, and Entrances / Pageviews.[4]

Data Range of Analysis

Pre-COVID-19: January 1, 2019 - January 1, 2020

Post-COVID-19: March 1, 2020 - March 1, 2021

Reasons for the date range selection:

1. We need to make sure, for both pre-COVID and post-COVID, there was one-year-long data to analyze to make it a fair comparison.
2. Reported by Centers for Disease Control and Prevention, "The introduction of COVID-19 into NYC from travelers started during early to mid-February 2020, although the first case

[3] MoMA formally closed in-person visits on March 12, 2020 due to COVID-19.
[4] "Dimensions & Metrics Explorer — Google Analytics Demos & Tools," accessed May 6, 2021, https://ga-dev-tools.appspot.com/dimensions-metrics-explorer/?

of laboratory-confirmed COVID-19 in NYC was diagnosed on **February 29**." [5] Based on the fact that it is not totally correct to count Feb 2020 either into the period of pre-COVID or post-COVID, we decided to exclude Feb 2020 in the date range setting in our analyses.

Limitations

Since MoMA Education pages are not specifically earmarked, it is not possible to be completely accurate on the overall analysis of the data. Our findings lead off of specific URLs provided by Ms. Hsieh; however, extensive use of our current dashboard will be limited in accuracy since non-Education pages could show up in results, and not all Education materials fall within the Google Analytics perimeters. In addition, since we were only given access to data hosted on */www.moma.org/*, we were unable to analyze data hosted on */store.moma.org/* and */membership.moma.org/*, which made us unable to view how many MoMA Education page users visited MoMA Shop pages and MoMA Membership pages. We also do not have access to analytics and statistical data for peer organizations such as the Met, SFMoMA, Tate Modern, and the Chicago Art Institute.

Notably, Google Analytics relies on a binary model of gender that ignores the existence of gender-neutral and nonbinary users and users of other genders. Google Analytics genders users as male or female based on their activity, a reduction that lessens the accuracy of user data and perpetuates gender essentialism in museums and other client institutions.

Google Analytics also utilizes user age data which depends on other Google products, and therefore tends to skew analytics results towards a younger audience demographic. While we tried to be as accurate as possible in pinpointing the age of digital users, we want to point out that there could be higher numbers of older users.

We recognize these as limitations of this report's findings and recommendations.

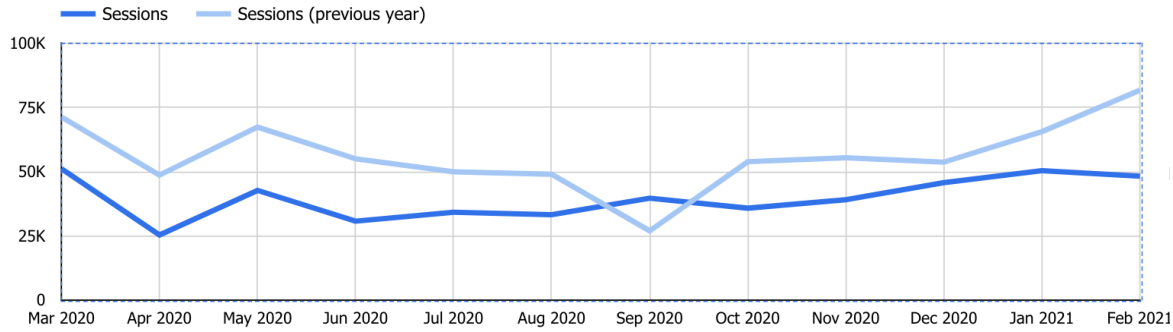
[5] "COVID-19 Outbreak - New York City, February 29 - June 1, 2020", accessed May 7, 2021, https://www.cdc.gov/mmwr/volumes/69/wr/mm6946a2.htm#:~:text=Phylogenetic%20analysis%20and%20sentinel%20surveillance,was%20diagnosed%20on%20February%2029.

RESULTS

GENERAL EDUCATION EVENTS

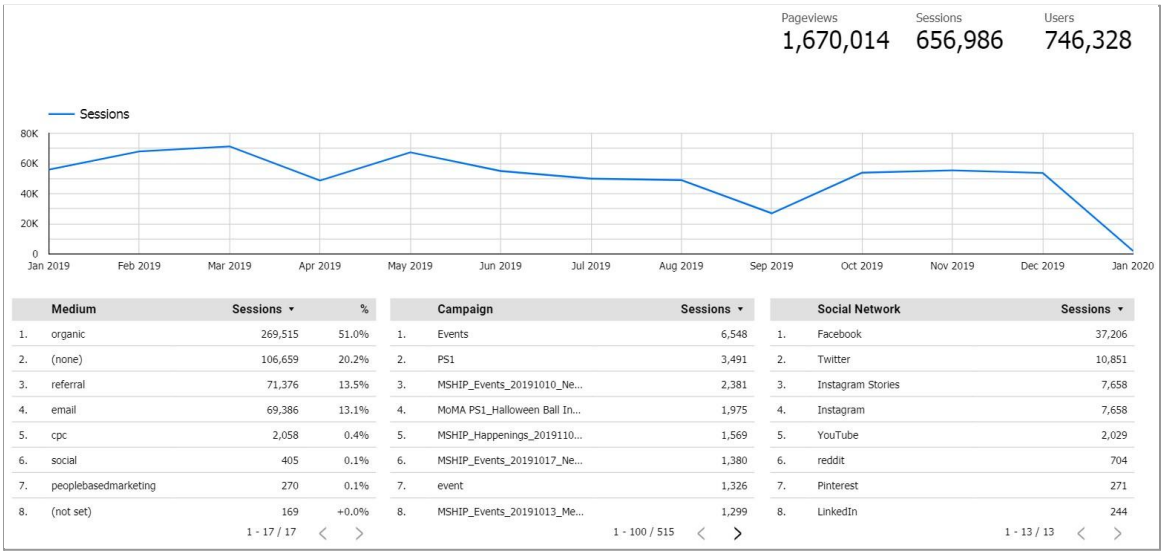
Traffic

From January 1, 2019 to December 31, 2020, the source that the majority of visitors came through was Google.com with 303,602 sessions. Visitors were more likely to find event pages through organic searches (304,306 sessions). The largest amount of traffic from a social media network comes from Facebook (37,206 sessions).



Above: Figure 2. Pre COVID-19 and Post COVID-19 Sessions (Mar 1, 2020 - Feb 1, 2021)

The education events pages experienced a decline in visitors Post COVID-19, with a drop of 65.4% in overall users. Pageviews have decreased from 1,670,014 views to 810,521 views (-48.5%). While many of the best-performing traffic sources have maintained their charted positions, they have seen significant declines in user sessions. For example, Facebook now has only 22,771 sessions, a decrease of 61.2%.



	Medium	Sessions ▾	%
1.	organic	269,515	51.0%
2.	(none)	106,659	20.2%
3.	referral	71,376	13.5%
4.	email	69,386	13.1%
5.	cpc	2,058	0.4%
6.	social	405	0.1%
7.	peoplebasedmarketing	270	0.1%
8.	(not set)	169	+0.0%

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	Campaign	Sessions ▾
1.	Events	6,548
2.	PS1	3,491
3.	MSHIP_Events_20191010_Ne...	2,381
4.	MoMA PS1_Halloween Ball In...	1,975
5.	MSHIP_Happenings_2019110...	1,569
6.	MSHIP_Events_20191017_Ne...	1,380
7.	event	1,326
8.	MSHIP_Events_20191013_Me...	1,299

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	Social Network	Sessions ▾
1.	Facebook	37,206
2.	Twitter	10,851
3.	Instagram Stories	7,658
4.	Instagram	7,658
5.	YouTube	2,029
6.	reddit	704
7.	Pinterest	271
8.	LinkedIn	244

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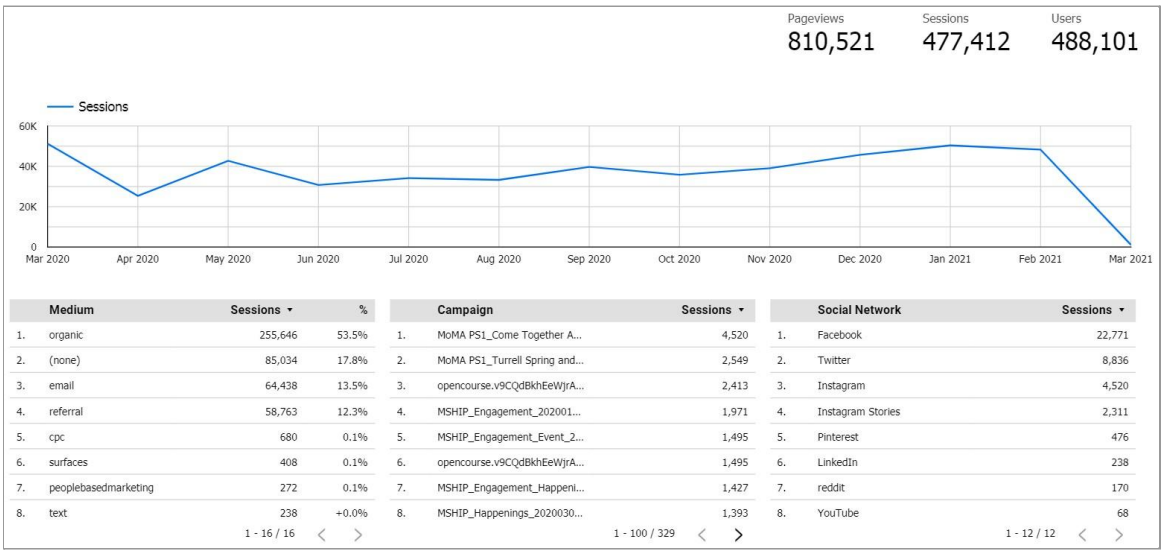
Above: Figure 3. Pre COVID-19 Traffic (Jan 1, 2019 - Jan 1, 2020)



	Medium	Sessions	%
1.	organic	255,646	53.5%
2.	(none)	85,034	17.8%
3.	email	64,438	13.5%
4.	referral	58,763	12.3%
5.	cpc	680	0.1%
6.	surfaces	408	0.1%
7.	peoplebasedmarketing	272	0.1%
8.	text	238	+0.0%

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	Campaign	Sessions
1.	MoMA PS1_Come Together A...	4,520
2.	MoMA PS1_Turrell Spring and...	2,549
3.	opencourse.v9CQdBkhEeWjrA...	2,413
4.	MSHIP_Engagement_202001...	1,971
5.	MSHIP_Engagement_Event_2...	1,495
6.	opencourse.v9CQdBkhEeWjrA...	1,495
7.	MSHIP_Engagement_Happeni...	1,427
8.	MSHIP_Happenings_2020030...	1,393

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	Social Network	Sessions
1.	Facebook	22,771
2.	Twitter	8,836
3.	Instagram	4,520
4.	Instagram Stories	2,311
5.	Pinterest	476
6.	LinkedIn	238
7.	reddit	170
8.	YouTube	68

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Above: Figure 4. Post COVID-19 Traffic (Jan 1, 2019 - Jan 1, 2020)

www.moma.org Users Who Also Visited */calendar/events* Pages

Among moma.org's most popular pages from January 1, 2019 to January 1, 2020, the */collection/* pages have the highest percentage of education users. The education users also frequently visited the */Visit/* and */calendar/exhibitions* pages. From March 1, 2020 to March 1, 2021, 16.63% of the */audio/* pages' users also visited the */calendar/events* pages, which means the /audio/ pages had the highest percent of education users. */Visit/* and */calendar/exhibitions* remained the most frequently-visited pages for education users during the pandemic.

	Page	Users
1.	(other)	3,966,568
2.	/	2,644,509
3.	/tickets/select	1,244,829
4.	/calendar/exhibitions	1,053,247
5.	/visit/	995,131
6.	/about/new-moma	483,195
7.	/audio/	450,974
8.	/collection/	392,058

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	Page	Users
1.	(other)	4,648,089
2.	/	2,856,037
3.	/collection/	531,766
4.	/tickets/select	442,682
5.	/calendar/exhibitions/	324,691
6.	/research-and-learning/cla...	291,701
7.	/visit/	247,855
8.	/learn/moma_learning/glo...	238,195

1 - 100 / 1000000

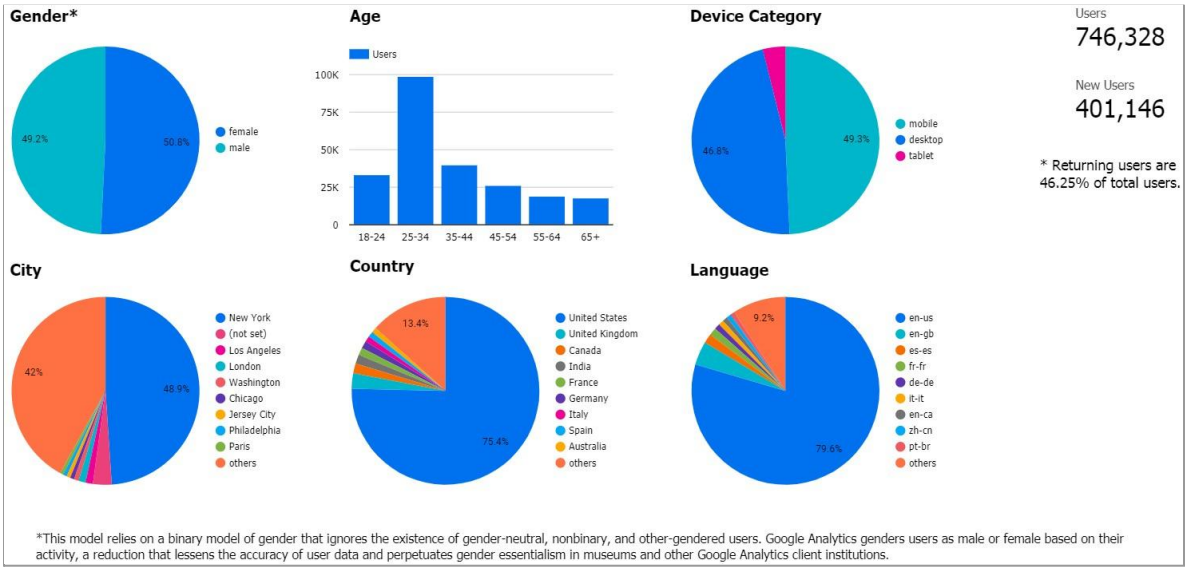
Date Range	Page	Total Users	Users Also Visited /calendar/events	% of Users Also Visited /calendar/events
Jan 1, 2019 - Jan 1, 2020 (Pre COVID-19)	/tickets/select	1,244,829	46,276	3.72%
	/visit/	995,131	52,464	5.27%
	/calendar/exhibitions	1,053,247	87,977	8.35%
	/collection/	392,058	35,245	8.99%
	/audio/	450,974	5,919	1.31%
	/learn/moma_learning	194,819	3,498	1.80%
Mar 1, 2020 - Mar 1, 2021 (Post COVID-19)	/tickets/select	442,682	11,430	2.58%
	/visit/	247,855	14,792	5.97%
	/calendar/exhibitions	324,691	48,075	14.81%
	/collection/	531,766	27,568	5.18%
	/audio/	40,443	6,724	16.63%
	/learn/moma_learning	238,195	3,698	1.55%
	/research-and-learning	291,701	5,043	1.73%

*This table was created on Google Sheets (Link:https://docs.google.com/spreadsheets/d/14FxNKStrXZxBsxH4LNnWgzjKCYQ91ForvKRNTN7_Uqc/edit?usp=sharing)

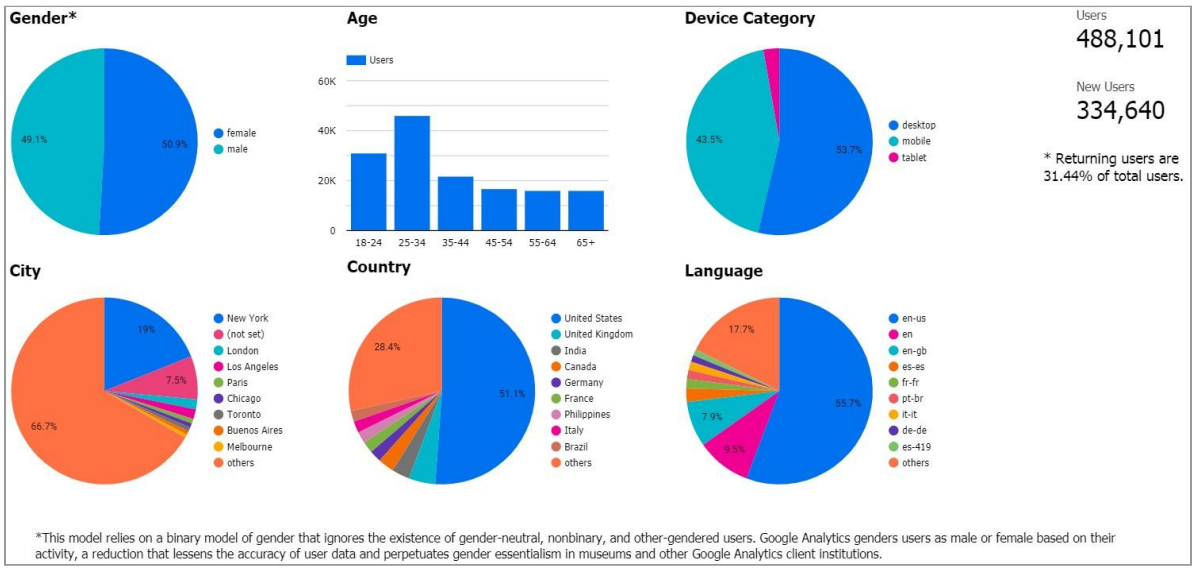
Above: Figure 5. % of Users Also Visited MoMA Education Webpages

Audience Diversity

Before the COVID-19 pandemic, about half of users were returning users. Returning users decreased from 46.25% to 31.44% during the pandemic. Compared to 2019, the number of users between the ages of 25 to 34 was reduced in 2020. However, the number of desktop users, users outside of New York City and the United States, and users speaking non-English languages increased. Pre-COVID, 48.9% of visitors came from New York City, whereas post-COVID, this number dropped to 18.9% from New York City. This change can be attributed to residents fleeing the city during the pandemic.



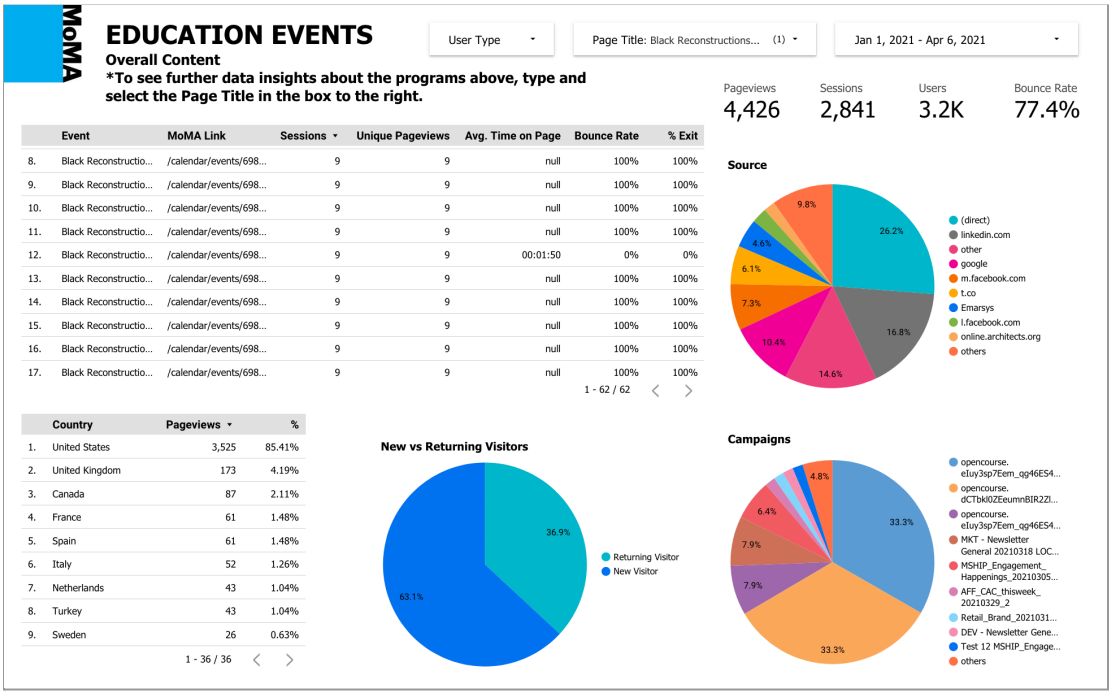
Above: Figure 6. Pre-COVID-19 Audience Diversity (Jan 1, 2019 - Jan 1, 2020)



Above: Figure 7. Post-COVID-19 Audience Diversity (March 1, 2020 - March 1, 2021)

Content

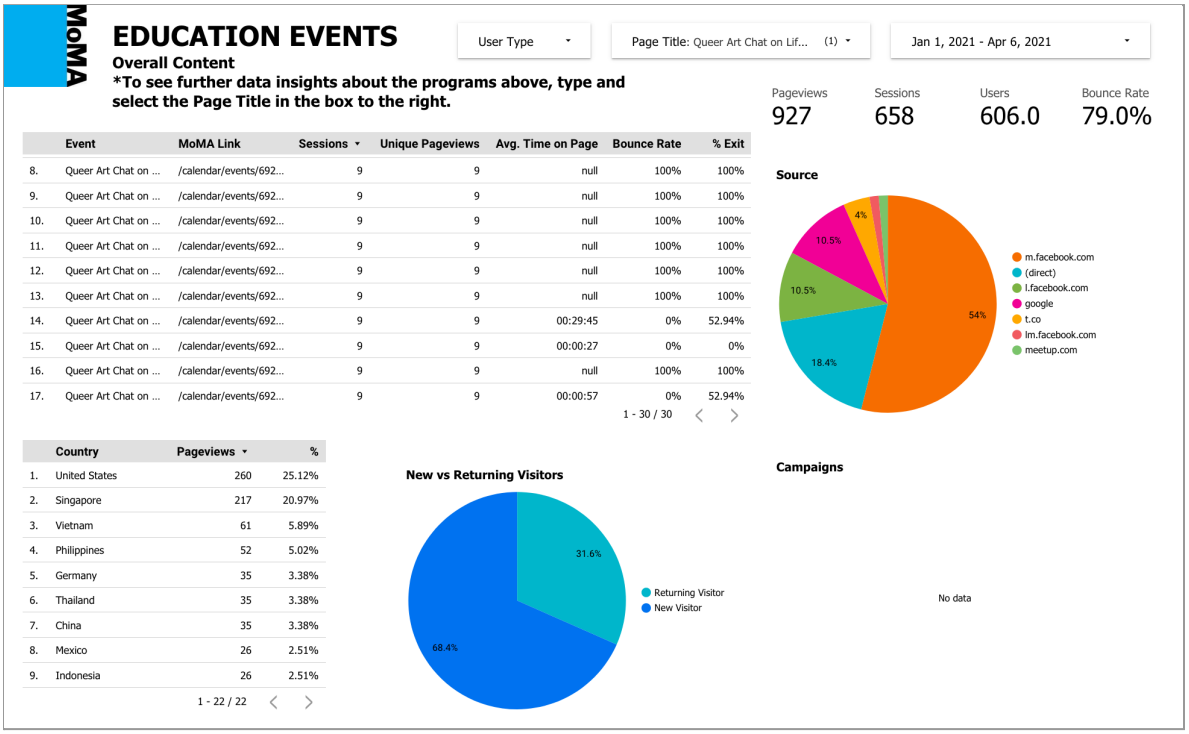
The following analysis is based on the MoMA Online Programs spreadsheet, which contains data for events ranging from January 8th, 2021 to April 6th, 2021[6]. Overall, more visitors attended the education events than estimated. The event with the largest turnout of visitors was Black Reconstructions: Cities and Spatial Justice with an attendance of 1,044 visitors, and the original attendance was estimated at 500. Within this time period the event page received 4,426 views, 85.41% of pageviews came from the United States, the largest campaign source was through Open Course with 33.33% (182 visitors)[7], the source of the majority of visitors was through a direct link at 26.2%, 36.9% of visitors to the page were new visitors and 63.1% were returning. This year to date, the most viewed event page is Virtual Views: Alexander Calder, a Live Q&A with 9,095 pageviews, the largest portion of visitors by campaign came from the '3/25/2021 Non-Local Newsletter,' 25.1% out of all the campaign sources.



Above: Figure 8. Post COVID-19 data for Black Reconstructions (Jan 1, 2021 - Apr 6, 2021)

[6] The provided Education Program Events spreadsheet included programs through June, but only held attendance information for programs from January 8th to April 6th. When looking at the data through the dashboard, it's possible to change the date range for the data but the top chart will only update if the original spreadsheet is also kept up to date.
[7] The top three campaign sources were all through Open Course, making up 74.56% of all campaigns.

Many of the events with the lowest attendance are for specialty groups rather than the general public. The public event with the lowest number of attendees was Queer Art Chat Life and Death with 23 attendees out of the estimated 50 attendees. Notably, 355 visitors (54% of all viewers) came to the webpage through the mobile version of Facebook.com. There were no campaigns for this event, which probably impacted its reach. The event page has only 927 views, but during this time period is the most viewed Queer Art Chat event. 25.1% (260 visitors) of the pageviews are from the United States, but closely behind the second most pageviews stem from Singapore at 20.97% (217 visitors).



Above: Figure 9. Post COVID-19 data for Queer Art Chat (Jan 1, 2021 - Apr 6, 2021)

Regarding the complete events calendar, prior to the COVID-19 pandemic from January 1, 2019 to January 1, 2020, the most viewed event page among both new and returning visitors is Party in the Garden 2019 with 29,116 unique pageviews. The average amount of time spent on the page was 1 minute and 36 seconds. The page has a bounce rate of 79.69% and an entrance rate of 68.74%.

Overall During the pandemic, from March 1, 2019 to March 1, 2020, the most viewed event page is Come Together (Apart), with 14,138 unique pageviews, where the average time spent on the page was 4 minutes and 28 seconds long, a bounce rate of 73.21%, and direct entrance rate of 69.7%.

Determining the least popular event pages for the year is somewhat difficult, as sometimes events from previous years are viewed by small numbers of visitors, or the pageview numbers may sometimes be inaccurate. There is not a drastic difference between the source of pageviews from Pre-COVID-19 to Post-COVID-19. The percent of pageviews from Google.com declined to 60.7%, and there was an increase of direct pageviews at 19.8%.

	Event	Unique Pageview...	Avg. Time on Page	Bounce Rate	Entrances / Pagevi...
1.	Party in the Garden 2019 | Mo...	29,116	00:01:36	79.69%	68.74%
2.	Warm Up: Take A Daytrip / S...	22,486	00:02:54	78.06%	46.97%
3.	The Armory Party 2019 | MoMA	22,243	00:01:40	72.75%	73.48%
4.	Come Together: Music Festiva...	16,722	00:03:10	87.18%	71.34%
5.	UNIQLO Free Friday Nights | ...	14,666	00:01:52	76.83%	49.76%
6.	UNIQLO Free Friday Nights	12,041	00:01:42	80.39%	31.57%
7.	Warm Up: Freddie Gibbs & Ma...	11,852	00:03:00	81.41%	48.7%
8.	Member After Hours | MoMA	10,634	00:02:31	70.75%	77.27%
9.	Member Previews	10,039	00:01:47	66.79%	71.78%
10.	Queer Joy: CHROMAT x MoMA...	9,985	00:03:05	83.17%	68.9%
11.	Halloween Ball with Susanne ...	9,552	00:04:49	87.19%	58.88%
12.	Warm Up: Freddie Gibbs & Ma...	9,525	00:02:47	86.63%	38.93%
13.	Night at the Museum: Springt...	9,308	00:03:07	85.2%	59.28%
14.	Warm Up: THE MARTINEZ BR...	9,011	00:03:49	85.8%	45.55%
15.	Warm Up: Annie Mac / FLOOR...	7,198	00:03:27	77.2%	42.59%
16.	First Thursdays	7,144	00:01:12	74.76%	64.75%
17.	Warm Up: Chaos in the CBD /...	6,738	00:02:59	84.32%	54.61%
18.	Black Women's Film Conferen...	6,602	00:02:36	81.82%	74.73%
19.	Spring Open House | MoMA	6,548	00:01:48	78.62%	40.07%
	Grand total	**1,450,950**	**00:01:39**	**77.66%**	**38.81%**

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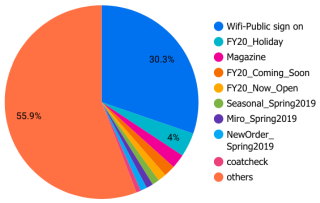
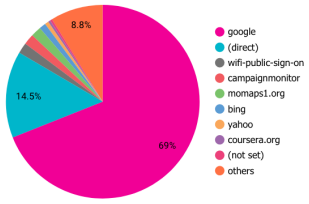
Pageviews From Campaigns



Pageviews From Source



Above: Figure 10. Pre COVID-19 Overall Content (Jan 1, 2019 - Jan 1, 2020)

	Event	Unique Pageview...	Avg. Time on Page	Bounce Rate	Entrances / Pagevi...
1.	Come Together (Apart)	14,138	00:04:28	73.21%	69.7%
2.	Warm Up 2020 | MoMA	12,337	00:02:57	80.34%	64.76%
3.	Virtual Views: Van Gogh's Star...	11,351	00:03:12	66.67%	65.45%
4.	Virtual Views: Faith Ringgold, ...	8,633	00:03:41	76.15%	62.41%
5.	The Armory Party	7,239	00:01:31	78.23%	67.32%
6.	Virtual Views: Neri Oxman—M...	7,069	00:02:28	69.4%	56.27%
7.	Virtual Views: Sculpture Garde...	6,220	00:01:45	62.88%	51.08%
8.	Drop In with Artists | MoMA	5,880	00:03:25	63.2%	44.77%
9.	Virtual Views: Gordon Parks, a...	5,846	00:03:04	66.46%	66.51%
10.	Serbis (Service). 2008. Directe...	5,744	00:03:23	94.08%	96.02%
11.	Member Shopping Days | MoMA	5,234	00:01:27	51.07%	43.91%
12.	Virtual Views: New York, Ope...	4,996	00:02:38	77.6%	61.4%
13.	UNIQLO Free Friday Nights | ...	4,962	00:01:33	34.68%	45.73%
14.	Marking Time: Art in the Age ...	4,928	00:03:24	76.66%	30.05%
15.	Virtual Views: Film Vault Sum...	4,894	00:01:40	78.99%	57.86%
16.	Virtual Views: Surrealist Wom...	4,486	00:04:01	82.97%	64.14%
17.	Sunset Viewings of James Tur...	4,316	00:01:59	72.62%	59.75%
18.	Evening In: World's Biggest D...	4,214	00:02:09	78.49%	65.04%
19.	Virtual Views: Amy Sillman—T...	4,078	00:01:18	76.53%	54.29%
	Grand total	**718,151**	**00:02:10**	**79.12%**	**58.01%**

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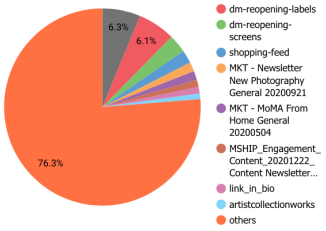
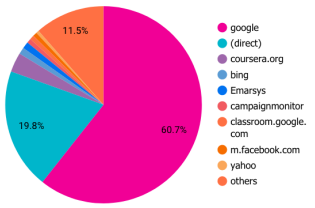
Pageviews From Campaigns



Pageviews From Source

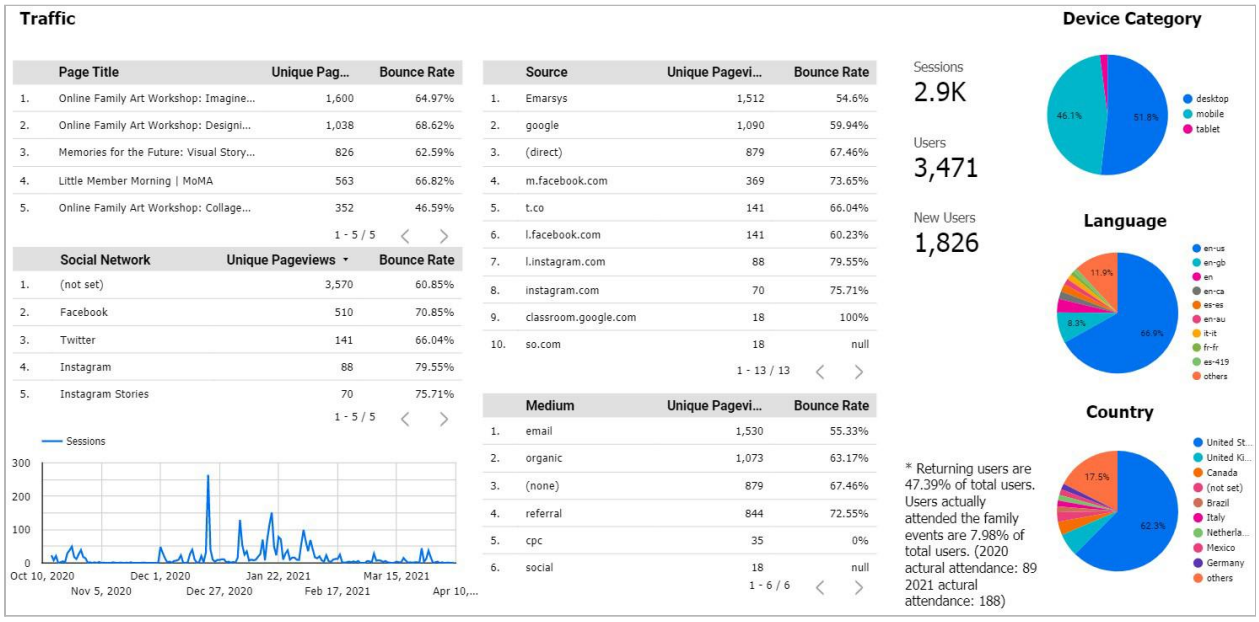


Above: Figure 11. Post COVID-19 Overall Content (March 1, 2020 - March 1, 2021)

FAMILY EDUCATION EVENTS (FEE)

Summary

Online Family Art Workshop: Imagined Journeys was the most popular family education event page. The number of sessions increased from the beginning of December 2020 to the end of February 2021[8]. Among FEE users from 2020-2021, over half visited the pages through desktop devices. 66.9% of them spoke English. 62.3% of them were in the United States. About half of the FEE users were returning users. For the number of audiences who actually attended the events, the percentage is 7.98% of total FEE users. 35.2% of FEE users came from email. 25.1% of FEE users came from referral sources. 11.9% of FEE users landed on the family education event pages through organic search. The bounce rate of FEE users coming from referral sources & social networks is higher than FEE users coming from email and Emarsys. Among FEE users who came from social networks, 15.1% were from Facebook, 3.8% were from Twitter, and 3.1% were from Instagram.



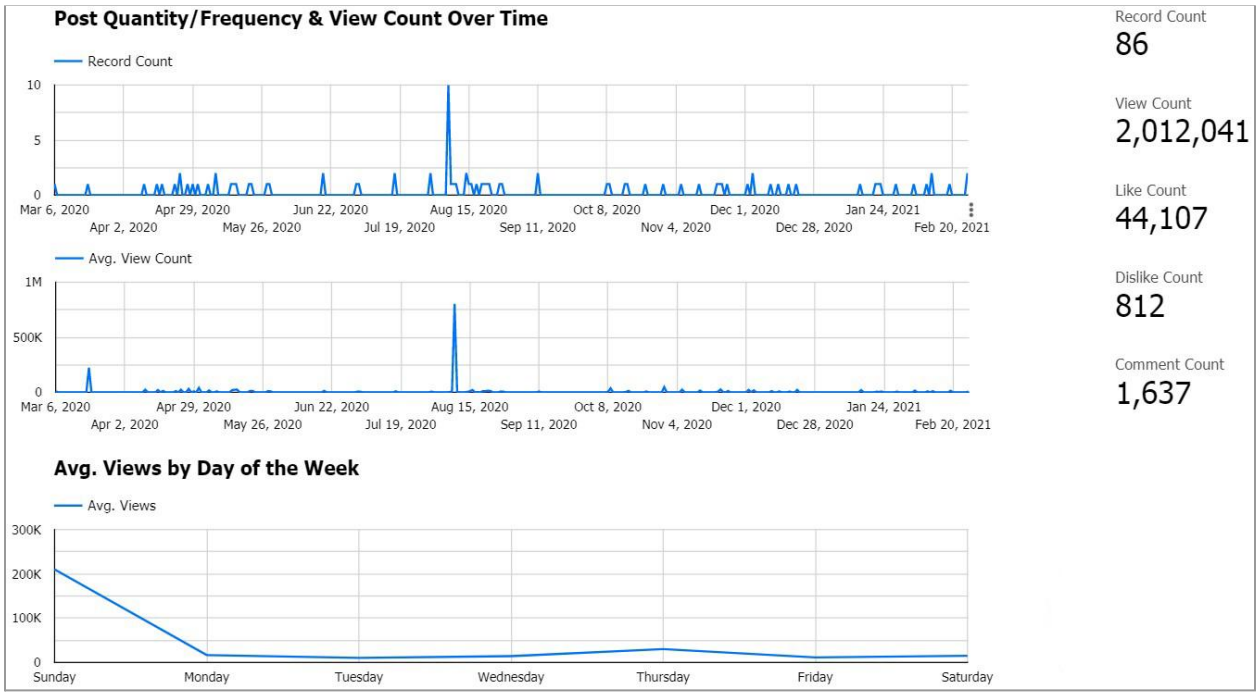
Above: Figure 12. Family Education Events Summary (October 10, 2020 - April 10, 2021)

[8] The most popular family education event - *Online Family Art Workshop: Imagined Journeys* took place on Feb 18, 2021.

YouTube EDUCATION

Post Frequency & Post Day

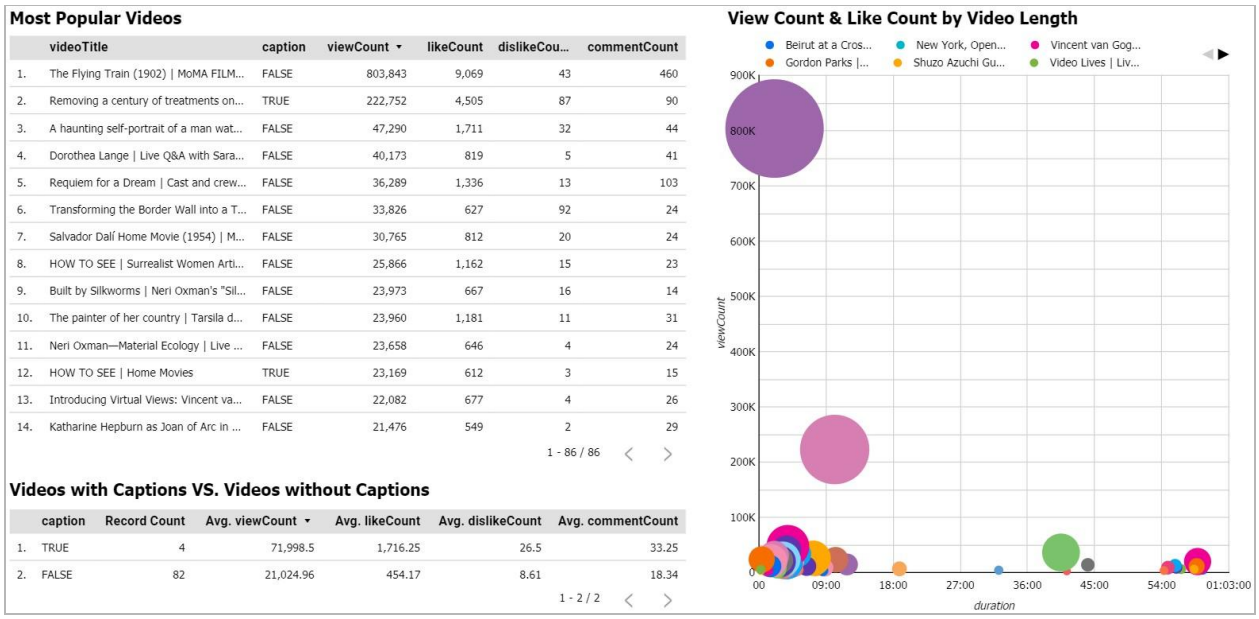
From March 1, 2020 to March 1, 2021, MoMA posted eighty-six education videos on its YouTube Channel. The view count increased when the number of posts increased. Sundays had higher average views than other days of the week.



Above: Figure 13. Post COVID-19 YouTube Education Summary 1 (Mar 1, 2020 - Mar 1, 2021)

Content

The Flying Train (1902) | *MoMA Film VAULT SUMMER CAMP* was the most successful video in MoMA YouTube's Education category during the pandemic. Among the total eighty-six videos, there were four videos with captions. The engagement rate of videos with captions was higher than videos without captions. Videos with a duration of nine minutes or fewer had higher average views and likes than videos longer than nine minutes.



Most Popular Videos

	videoTitle	caption	viewCount	likeCount	dislikeCou...	commentCount
1.	The Flying Train (1902) | MoMA FILM...	FALSE	803,843	9,069	43	460
2.	Removing a century of treatments on...	TRUE	222,752	4,505	87	90
3.	A haunting self-portrait of a man wat...	FALSE	47,290	1,711	32	44
4.	Dorothea Lange | Live Q&A with Sara...	FALSE	40,173	819	5	41
5.	Requiem for a Dream | Cast and crew...	FALSE	36,289	1,336	13	103
6.	Transforming the Border Wall into a T...	FALSE	33,826	627	92	24
7.	Salvador Dalí Home Movie (1954) | M...	FALSE	30,765	812	20	24
8.	HOW TO SEE | Surrealist Women Arti...	FALSE	25,866	1,162	15	23
9.	Built by Silkworms | Neri Oxman's "Sil...	FALSE	23,973	667	16	14
10.	The painter of her country | Tarsila d...	FALSE	23,960	1,181	11	31
11.	Neri Oxman—Material Ecology | Live ...	FALSE	23,658	646	4	24
12.	HOW TO SEE | Home Movies	TRUE	23,169	612	3	15
13.	Introducing Virtual Views: Vincent va...	FALSE	22,082	677	4	26
14.	Katharine Hepburn as Joan of Arc in ...	FALSE	21,476	549	2	29

1 - 86 / 86

Videos with Captions VS. Videos without Captions

	caption	Record Count	Avg. viewCount	Avg. likeCount	Avg. dislikeCount	Avg. commentCount
1.	TRUE	4	71,998.5	1,716.25	26.5	33.25
2.	FALSE	82	21,024.96	454.17	8.61	18.34

1 - 2 / 2

View Count & Like Count by Video Length

Above: Figure 14. Post COVID-19 YouTube Education Summary 2 (Mar 1, 2020 - Mar 1, 2021)

KEY FINDINGS & RECOMMENDATIONS

1. General Education Events

1.1 Traffic

Finding: Traffic to education event pages dropped 31.66% among the pre-COVID to post-COVID timeframes. Returning users reduced from 46.25% to 31.44%. Because MoMA was shut down for much of the pandemic period, many users did not look to the museum to provide them with content. Likely, there were fewer content updates during this time and fewer events, so users did not repeatedly visit the website. Post-covid traffic peaks revolve around significant dates. For example, peaks occurred on March 28, the beginning of the COVID pandemic, June 17, during the summer of protests, and December 3, 2020, a Van Gogh exhibit.

Recommendation: Center events around significant dates, and create relevant content and experiences. People want to find ways to celebrate holidays or events and learn how to educate their children and themselves on the contexts surrounding them. If users are already searching for events surrounding those dates, it will be easier to draw them to the MoMA education events pages using SEO and keywords. The Van Gogh event, for example, was successful due to how widely recognized and loved the artist is. It is possible to use the more well-known artists as a gateway to getting those attendees interested in signing up for events centered around more obscure artists and concepts.

Finding: The number of users outside of New York and the United States and users speaking non-English languages increased during the pandemic. A mass exodus of New Yorkers occurred during the last year which is greatly reflected by the data. There was a large drop in users whose location was set to New York City, showing how much of the audience left the area. Before the pandemic, 48.9% of visits were from New York, whereas this number was only 18.9% of the total afterward. This drop is also reflected in absolute numbers with 379,909 visitors pre-pandemic and 92,307 posts.

Recommendation: Continue providing virtual education events. This format, though not always as popular when compared with in-person education, extremely enhances the accessibility to users outside of New York & the United States. Especially in the current climate, many cannot travel to MoMA to attend lectures and events in person. Virtual events open the collections of the museum

to anyone who has a computer. Speakers of non-English languages can also be catered to with the use of captions. By uploading past events to YouTube, or broadcasting live from the service, viewers who speak other languages can find and watch any videos with subtitles. Same-language captions also make lectures available for deaf or hard-of-hearing listeners.

1.2 User Journeys

Finding: Before COVID-19, users coming from */calendar/events* frequently visited popular */audio/, /calendar/exhibitions, /visit/*, and */collection/* pages on the MoMA website.[9] Traffic to */visit/* and */collection/* remained the most frequently visited pages for Education visitors during the pandemic, though from March 1, 2020 to March 1, 2021, 16.63% of the */audio/* pages' users also visited the */calendar/events* pages, which means the */audio/* pages had the highest percentage of users also interested in Education. Users may have expected to find additional information about MoMA online Education events on these pages.

Recommendation: MoMA Education should connect Education events to */audio/, /calendar/exhibitions, /visit/*, and */collection/* pages on the MoMA website to better facilitate user journeys. This will optimize online and on-site visitor experience, allowing visitors to more easily find and engage with Education at MoMA.

Finding: Both pre- and post-COVID-19, users more frequently found the MoMA Education event calendar with organic searches.[10] From January 1, 2019 to January 1, 2020, visitors using Google organically accessed the events calendar for a total of 303,602 sessions, and were more likely to find event pages through organic searches (304,306 sessions). Additionally, both pre- and post-COVID-19, the largest amount of traffic (37,206 sessions) from a social media network comes from Facebook (despite MoMA having an active and robust social media presence on Instagram and Twitter). However, while the best performing traffic sources have maintained their charted positions, the onset of COVID-19 brought significant declines in referred traffic: Education events pages experienced a 65.4% decline in visitors; pageviews decreased by 48.5%; and traffic from Facebook slimmed 61.2%, signaling the significant dampening effect of the pandemic on visitor behavior.

Recommendation: MoMA Education should focus on Facebook to direct more users to Education content. Facebook followers can be engaged directly from their timelines, while interested but not yet affiliated Facebook users can be sourced from groups and events related to MoMA Education content. Increasing shares of Education content on Facebook should be prioritized, as this expands reach more than likes and comments. Another option is to purchase Facebook

[9] See Figure 5.
[10] See Figures 3 and 4.

Ads. Facebook Analytics Tools may be used to further hone Facebook strategy, garnering a better understanding of audience behavior and the trends of user traffic to and from the MoMA Facebook page.

1.3 Content

Finding: For all events, Pre COVID-19, 69.5% of visitors discovered the site through Google searches. Post COVID-19, that number has dropped to 60.7% but remains the largest percentage of user source. When searching some of the events provided by MoMA, the descriptions about the web pages are often jumbled with information not related to the event.

Recommendation: Create specific meta descriptions about events that can be used as Search Engine Optimization (SEO) that will explain the entirety of the education event using brief and informative language. We suggest using Schema, which "provides a collection of shared vocabularies webmasters can use to mark up their pages in ways that can be understood by the major search engines: Google, Microsoft, Yandex, and Yahoo!"[11]

Finding: It's common for events pages to experience high bounce rates. For example, Black Reconstruction: Cities and Spatial Justice has an average bounce rate of 77.4%. When viewing events, the webpage will often share links to past events of the same kind but it does not include new, related events that will entice visitors to look at more education pages.

Recommendation: Include related education events links within event pages to influence visitors to view similar upcoming events.

Finding: Some of the data in the MoMA's Online Programs spreadsheet is not data studio-friendly. For example, date ranges in the 2021 spreadsheet are written as Jan 8, 2:00 p.m., which a data program like Excel or Google Data Studio would be unable to sort properly by date.

Recommendation: We recommend creating a standard format for maintaining Education Program data. A better format for dates could be '01/08 2:00 pm.' This will ensure that any data spreadsheets used for future research will be easily integrated into the analytics dashboard.

[11] "Getting Started - Schema.Org," accessed May 6, 2021, https://schema.org/docs/gs.html.

2. Family Education Events (FEE)

Finding: Different from general MoMA education events during the pandemic[12], about half of the FEE users were returning users[13]. Also, there was a high percentage of the FEE users who were in the United States and spoke English. The percent of users who actually attended the events is 7.98% of total FEE users.

Recommendation: Based on the fact that there were more FEE users in the United States and spoke English, focusing on creating FEE that meet the local U.S. audience's expectations could be a good way to increase the number of attendees. Also, nearly half of the FEE users were returning users, which means the improvements based on the in-house visitor research program's survey would be more suitable to FEE than general education events during post-COVID.

Finding: For the referral traffic, email and Emarsys each had a good bounce rate[14]. Some of the other sources' bounce rates were too high, such as m.facebook.com (73.65%), l.instagram.com (79.55%), instagram.com (75.71%), and referral (72.55%). Among the FEE users who came from social networks, 15.1% were from Facebook, 3.8% were from Twitter, and 3.1% were from Instagram.

Recommendation: Since email and Emarsys brought high-quality traffic, continuing to place the information of FEE into these two sources would bring a good amount of audiences. Also, MoMA needs to make sure the FEE information on social networks and other referral sources meet the audience's expectations so that they would not click the FEE pages and leave immediately without any following actions. Although the bounce rate of FEE users from Facebook was high, it is still worth focusing on posting content about FEE on Facebook since more users were coming from Facebook than Twitter and Instagram.

[12] See Figure 7.
[13] See Figure 12.
[14] Bounce rate refers to the percentage of visitors that leave your website (or "bounce" back to the search result or referring website) after viewing only one page on your site. A high bounce rate means that a visitor's overall session duration is short; they visit a page on your site and leave. A low bounce rate means that visitors are spending time on page and clicking on available links.

3. YouTube Education

Finding: The average view count of videos in the Education category was higher on Sundays than other days of the week. Also, the average view count increased when the number of posts increased[15].

Recommendation: MoMA's YouTube channel has good post frequency and quantity. This is one of the reasons why the MoMA YouTube channel's subscribers & views outcompete many other local art museums' YouTube channels[16]. The "Education" category's videos contributed the most because this category includes over 90% of videos on the MoMA YouTube channel[17]. We recommend the MoMA digital team maintain the post frequency and quantity of education videos to gain even more viewers and subscribers. Also, since education videos posted on Sundays had the highest average view count, trying to post important education videos on Sundays could make sure they reach more audiences.

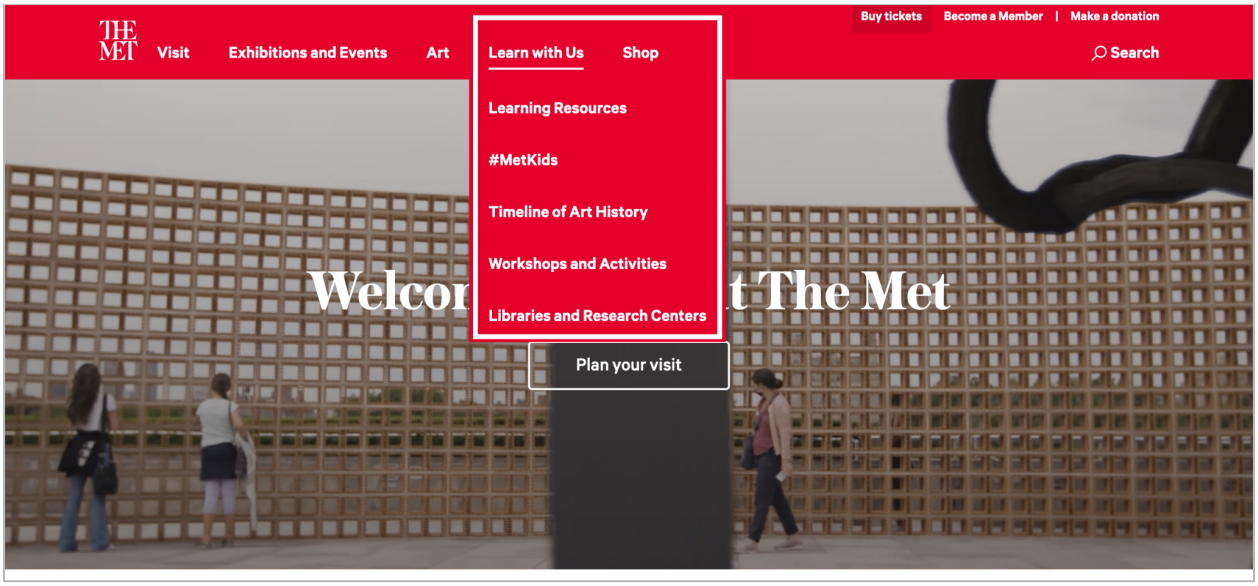
Finding: From March 1, 2020 to March 1, 2021, MoMA posted 86 education videos on its YouTube channel. But, there were only four education videos with captions. Although the average view count was lower than other education videos with no captions, their engagement rate was much higher.[18] We are unable to take a specific look at YouTube videos created by the MoMA Education Department since we are not sure if the Education category on MoMA's YouTube channel mixes videos created by other MoMA departments or not.

Recommendation: Adding captions could make the education videos more engaging. The MoMA digital team also could keep adding links to MoMA online education events in the video description if the video's content is related. This would help to bring more audiences to the event calendar on MoMA's website. Moreover, the MoMA YouTube channel has seven video category labels in total[19]. All education-related videos were cataloged into the "Education" category. If this category mixes videos created by other MoMA departments, we recommend the MoMA digital team create a video category label that only includes the videos created by the MoMA Education Department in order to specifically analyze them.

[15] See Figure 13.
[16] See report - *Benchmarking: Art Museum YouTube Channels* created by Jing Zhao.
[17] See Appendix 1.2
[18] See Figure 14.
[19] See Appendix 1.3

4. Peer Comparison

Finding: We are unable to provide statistical data for peer organizations, but through qualitative research found that the Tate, the Art Institute of Chicago, the Metropolitan Museum of Art, and SFMOMA all have dedicated "education" sections on their websites. All of these peer museums, except for the Tate, have direct links on their homepages to a cluster page for education; the Tate has links to several individual education events halfway down the page. While MoMA has a "Research and Learning" cluster page, which is linked from the bottom of the homepage, it differs from the other museums in that it includes sub-sections for MoMA's archives, film divisions, and other specialty areas which would not necessarily be of interest to people seeking more general education programs and events. The Met's homepage features a link to their "Learn with Us" section at the very top of their home page:

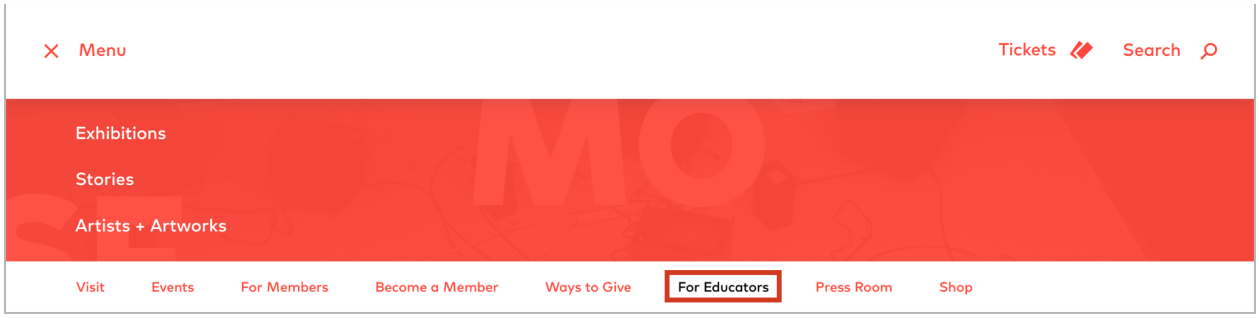


Above: Figure 15. A Screenshot of The Met's Homepage.

The Tate's "Learning Programmes" page includes sub-sections for schools, families, various age groups, public programs, and more (below):

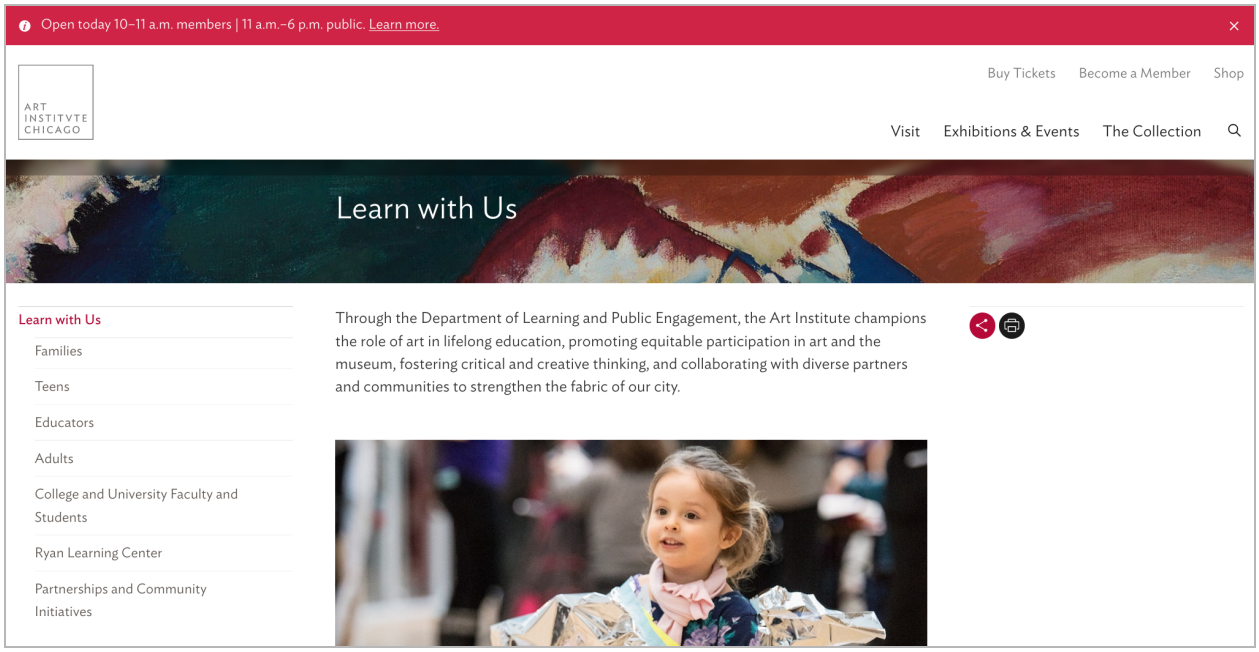
Above: Figure 16. A screenshot of Tate Modern's education page.

SFMOMA's homepage features a drop-down menu with a "For Educators" link (below):



Above: Figure 17. A screenshot of SFMoMA's menu navigation bar.

Like the Met, the Art Institute of Chicago has a "Learn with Us" section, featuring links for specific age groups, the Ryan Learning Center, and community initiatives (below):

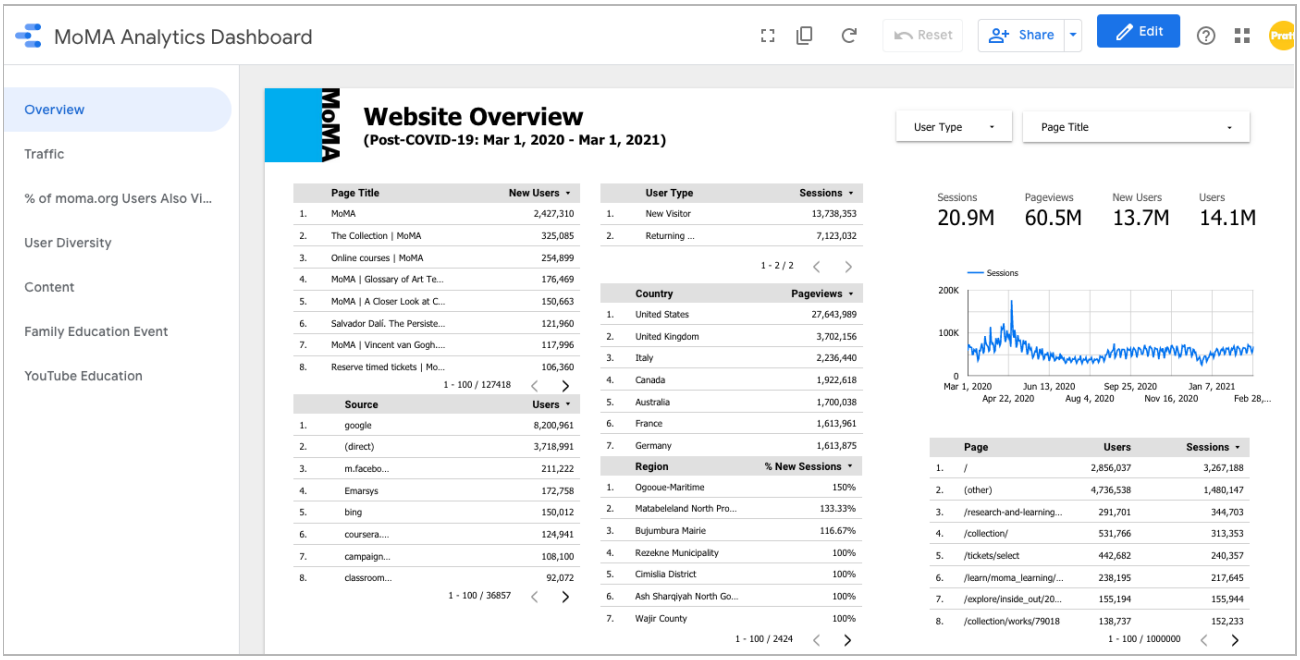


Above: Figure 18. A screenshot of the Art Institute of Chicago's education page.

Recommendation: Create a Hub Page for Education URLs. In the manner of the previously-mentioned peer institutions, we recommend creating a more centralized hub page to cluster education-related sub-sections without mixing them in with unrelated sections. Ideally, this would also include a more prominent link from the homepage, similar to those the Met and SFMOMA utilize.

5. KPIs

Finding: Ms. Hsieh stated that she would like to define several key KPIs with which MoMA Education could focus on data analysis. Ms. Hsieh's primary research goals included: understanding who digital audiences are and where they are coming from, deep-dive analysis of particular subject matter (pages and posts).



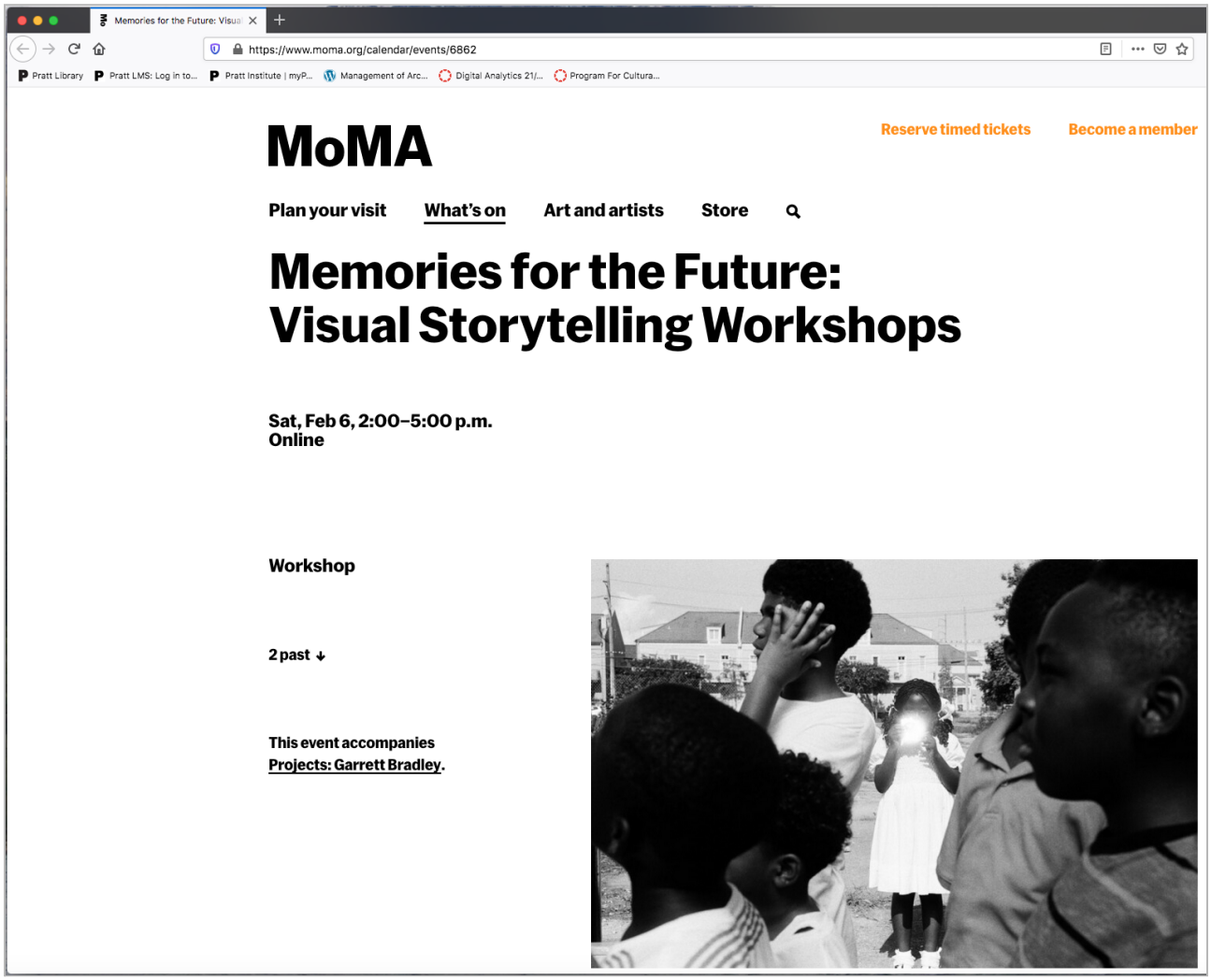
Above: Figure 19. MoMA Website Overview

Recommendation: To best meet the goals outlined by Ms. Hsieh, we have focused on three key KPI categories: **Users, Content** and **Promotion**.

Category	**KPI / metrics**	**Dimension analysis**
Users	Users % New Users Sessions	Age Device Country City Language
Content	Unique page views Page views Bounce rate Average time on page	Page Page title Landing page
Promotion	Organic traffic Email traffic Referral traffic Social media traffic	Medium / Source Social network Campaign

These Key Performance Indicators are analyzed through a variety of metrics within our dashboard in order to help understand what pages perform well, who audiences are, and where else on the internet they are coming from. We hope these general areas can be of use as a center point in defining data for MoMA Education in future analysis.

Finding: MoMA Education data was difficult to track with utmost accuracy because it is undefined apart from other MoMA departments.



Above: Figure 20. A key MoMA Education page lacks a distinctive URL or other identifying metadata.

Recommendation: Implement "invisible" metadata within posts and pages to identify "education" content. This could come in the form of adjusting the URL (e.g., https://www.moma.org/calendar/events/**education**/6746 (or, if marketing and tech teams don't want to use the term, "education," then a simple abbreviation such as "**me"** could be used in its place. Similarly, codes could be used as tags within social media posts (e.g., #education or #me, etc.) to track YouTube, Facebook, Twitter, and Instagram analytics more effectively. MoMA could also perform content grouping to differentiate specific events or custom dimensions depending on how the website is set up.

CONCLUSION

MoMA's Department of Education is a leader in the field of art education. For over eighty years, it has creatively and innovatively found ways to further its core educational mission. With events catering to every age and knowledge level, the organization helps visitors enjoy and learn about art and its relation to the world.

The results of this analysis revealed five main areas for improvement: General Education Events, Family Education Events, YouTube Education, Peer Comparison, and KPIs. These findings were addressed in more detail in this report. The following actionable recommendations are solutions to improve the success of MoMA Education events:

- Center events around significant dates, and create relevant content and experiences
- Continue providing virtual education events and events in languages other than English
- MoMA Education should connect Education events to */audio/, /calendar/exhibitions, /visit/*, and */collection/* pages on the MoMA website
- Create specific meta descriptions about events that can be used as SEO
- Include links on the event pages to view similar upcoming events.
- Create Family Education Events that meet the U.S. audience's expectations
- Maintain the post frequency and quantity of education videos on YouTube
- Create a Hub Page for Education URLs
- Focus on three key KPIs: Users, Content, and Promotions
- Implement "invisible" metadata within posts and pages to identify "education" content

Overall, our team found the MoMA Education events to be engaging, creative, and illuminating. By implementing our recommendations, we feel that MoMA can increase reach, remove barriers to participation, and further grow the global community of learners it has created.

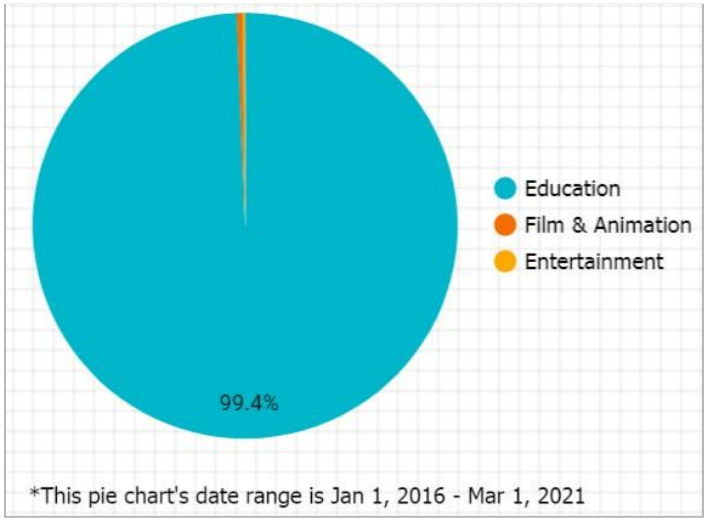
About Our Team

Rachel Jackson, Anna Size, Alan Webber, Jing Zhao, and Kira Zimmerman are a team of Master's candidates at Pratt Institute School of Information. Their mission with this report is to equip the Education department at the Museum of Modern Art with impactful recommendations and clear implementation instructions regarding how to deepen understanding of audience trends, broaden user engagement and reach, and lay the groundwork for a future-oriented digital strategy. This evaluation report is primarily published for INFO 685/Digital Analytics at Pratt Institute School of Information.

APPENDIX

1.1 Dashboard link:
https://datastudio.google.com/reporting/5f113309-7654-4bc4-9542-79e231497ebe

1.2 Record count by Video Category Label on MoMA YouTube Channel (below):



1.3 Video category labels on MoMA YouTube channel (below):

	videoCategoryLabel
1.	Travel & Events
2.	People & Blogs
3.	Nonprofits & Activism
4.	Music
5.	Film & Animation
6.	Entertainment
7.	Education

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