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Traffic Report & Conclusions for Swedish Design Movement's Virtual Exhibition

The virtual exhibition was launched at Milan Design Week 2022 and has been live since 6 June, 2022. This report presents and assesses the results of the first events and campaigns organised to drive audiences to the virtual exhibition of Swedish Design Movement (SDM).

The home of SDM's virtual exhibition is: www.swedishdesignmovement.com. For the launch and presentation of the virtual exhibition at Milan Design Week, SDM entered into paid partnerships with www.dezeen.com and www.fuorisonline.it.

Fuorisonline

The price of the partnership with Fuorisonline was 1.000 EURO and allowed the SDM virtual exhibition to be embedded on the website of the event. This partnership allowed SDM participation in Milan Design Week 2022 and not much more, as it did not provide a promotion package. The more extensive promotion packages offered by the event organisers had already been booked, which could have generated more traffic to the virtual exhibition.

Accordingly, SDM was presented as a virtual exhibition in the event guide of Fuorisonline and was digitally presented on a brand page on www.fuorisonline.it, while the exhibiting companies were each presented on individual designer pages. In the report from Fuorisonline, the event page received 451 views and the brand and designer pages received 203 views. The Fuorisonline report is enclosed below, providing additional information about the traffic on their website.

Dezeen

The partnership package with Dezeen included a promotional editorial presented on the front page of Dezeen and in the Dezeen newsletter, sent to 180.000 subscribers. The price for this partnership package was 4.500 GBP. SDM also booked a geo-targeted Dezeen Instagram ad, running from the 7-12 June during Milan Design Week, targeting audiences in Western Europe. The price for this geo-targeted ad was 2.000 GBP.

According to Dezeen, the editorial article received around 2.550 page views between 6- 20 June. The editorial article can be accessed [here](#).

Dezeen's geo-targeted Instagram ad, which was booked to run 7-12 June created the following results:

- Link clicks: 7,180
- Impressions: 525,508
- People reached: 309,503

The Dezeen newsletter, in which SDM's editorial was presented, achieved 364 link clicks and can be accessed [here](#).

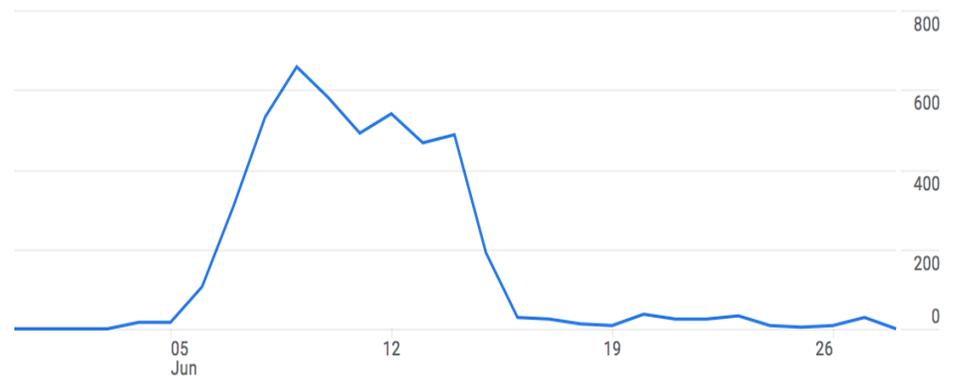
Analytics of the Swedish Design Movement Domain

Through Google Analytics, it is possible to aggregate various forms of data regarding the visitors and their behaviour on SDM's domain, www.swedishdesignmovement.com.

On the date of reporting, it can be concluded that 4.4K visitors have visited the virtual exhibition since it launched on Dezeen on 6 June 2022. During Milan Design Week, visitors spent an average of two minutes on the virtual exhibition website.

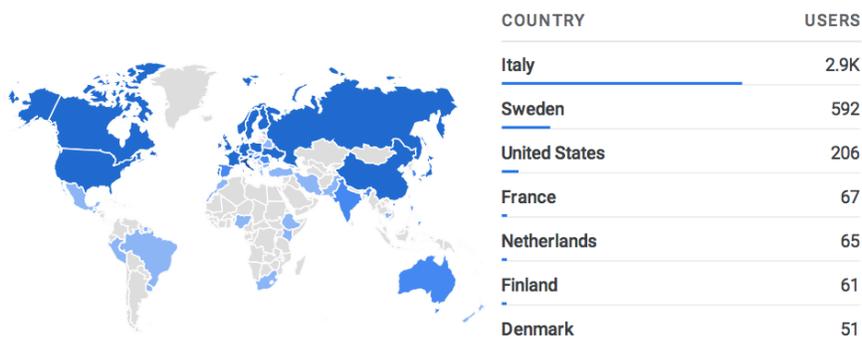
Source	New Users	Comments
Organic Social	3K	Via Dezeen's Instagram ad
Direct	757	Visitors that accessed the domain individually
Referral	350	Via links on various websites
Email	177	From Dezeen's newsletter and others
Organic Search	16	

The curve below shows when the audience visited the exhibition, which correlates with when Dezeen's Instagram ad was running.



The map below presents where the audiences visiting the exhibition have been located so far and the top seven visiting countries to the virtual exhibition.

Users ▼ by Country



The top seven list clearly indicates that Dezeen’s Instagram ad especially targeted the audience in Italy (Milan).

Furthermore, the table below presents an overview of the most viewed companies or virtual presentations in the exhibition.

Most Viewed Items in the Virtual Exhibition

<i>Items Presented</i>	<i>Views</i>
SWEDISH DESIGN MOVEMENT – Introduction	8,690
Tarkett	2,506
Zilenzio	1,959
Virtual Cinema	1,530
Reform Design Lab	1,263
Fogia	985
Foyer	932
VERK	802
Tham/Videgård	800
Claesson Koivisto Rune	797
David Design	766
Swedish Stockings	712
White Arkitekter	699
maxjenny!	647

VERK	612
In Praise of Shadows	605
A New Sweden	598
Wästberg	593
Kjellander Sjöberg	538
Atacac	450
Form Us With Love	420
Wingårdhs	392
Claesson Koivisto Rune	368

It is clear the brands placed toward the beginning of the exhibition have been the most viewed, which is also normally the case in physical exhibitions. Some of the brands are listed more times, since some brands had more info stands that the audience could click on.

Conclusions

It is clear from the traffic generated from *Fuourisalone.it* and ADORNO's previous experiences with similar events that the main objective of having the virtual exhibition presented on the event's website is to announce the exhibition's participation in the event in question. Without promotional packages, the presentation of the exhibition on the event website drives only a relatively small amount of traffic to the virtual exhibition.

Regarding the Dezeen editorial, it is disappointing that the promotional article did not generate more traffic to the virtual exhibition. However, the editorial was only viewable on the front page for a few days and was accessible far from the top of that page. At the same time, only one of the three links in the text about the virtual exhibition took the readers of the Dezeen newsletter to the editorial article featuring the virtual exhibition. The two additional links took the readers elsewhere. Similarly, the text about SDM's virtual exhibition in the newsletter was presented far from the top of the newsletter.

The Dezeen Instagram ad was by far the most effective and cost effective way of driving traffic to SDM's virtual exhibition. It is important to keep in mind that, of the 2.000 GBP, only 1.000 GBP was spent on promoting the ad. The final 1.000 GBP covered the cost of setting the ad up. Other media would charge less to achieve the same results.

0,333 GBP was spent to drive *one* visitor to the virtual exhibition and these costs can be lowered even further. With ads targeting the right audience in the right markets, the average time spent in the virtual exhibition can also be increased. It is also expected that a few improvements in the way the virtual exhibition is presented on the domain can increase the time spent on the exhibition website and in the virtual exhibition itself. The amount of time spent in the exhibition correlates with the amount of information presented about the Swedish Design Movement and the participating companies which the audience consumes. Accordingly, some incremental improvements may very well pay off in the future.

