



Audience Research Project Report

Audience Segmentation of the
Indian Demography

Commissioned by
Museum of Art & Photography,
(MAP) Bengaluru.
Compiled by ReReeti Foundation

Contents

About	03	Barriers	41
Introduction	04	Contradictions	42
Audience Profile Mapping	07	The Pandemic Effect	43
Audience Profiles: Table	09	Reservations & Assumptions	44
Demographics	14	Conclusion	46
What is culture according to the Indian audience?	18	Recommendations	48
Cultural Events	21	Appendix 1: Methodology	49
Students and Arts Education	22	Data Collection	51
Expectations and Drivers for School Students	26	Coding Schemes	53
Surveying Parents and Educators	27	Limitations	54
Programming & Exhibitions	29	Appendix 2: Term definitions	55
Art Preferences	30	Attitudes to Culture	56
Multimedia Content Preferences	30	Events	57
Music Genre Preferences	31	Motivation Levels	58
Language Preferences	31	Financial Commitment	58
Museum Visit Preferences	33	Appendix 3: Bibliography	59
Frequency of Engagement	34	Appendix 4: List of Annexures	65
Communication	35		
Digital Engagement	37		
Social Media Presence Across Spectrums			
Senior Citizens and Digital Engagement	38		
Platform Preference			
Inclusions/Expectations from a Digital Membership	40		

About Museum of Art & Photography

The Museum of Art & Photography (MAP) will be south India's first major private museum. Situated in Bengaluru, MAP's mission is to take art and culture to the heart of the community, making it accessible to diverse audiences, and to create a museum-going culture that encourages people to experience art and heritage in new ways. The museum will be a space for ideas and conversations that are initiated through its collection, enabling us to engage with audiences in multiple ways.

Housed in a state-of-the-art facility, MAP's five-storey building on Kasturba Road, will include galleries, an auditorium, an art and research library, an education centre, a specialised research and conservation facility, as well as a terrace cafe. The building is currently under construction and is set to open to the public in 2022.

MAP's activities have already expanded beyond the four walls of a traditional museum space. Having launched in December 2020, MAP's Digital Museum, one of the first in India, curates non-stop art experiences for audiences of all ages, from online exhibitions to a range of articles and essays, collaborations with museums around the world, engaging talks by leading industry figures, and educational resources for kids and adults.

www.map-india.org



About ReReeti Foundation

ReReeti Foundation for museums, galleries and heritage sites is a not-for-profit organisation based out of Bengaluru, India. We work closely with museums, cultural organisations and heritage sites to meaningfully engage with their audience. The interdisciplinary team builds strategic solutions that empower our clients to reach their maximum potential. Our vision is to transform Indian museums into spaces of learning, delight and meaningful engagement for its visitors. The guiding principle of our work is inclusivity and participatory development. We work very closely with museum teams to understand their needs and provide effective solutions.

www.rereeti.org

ReReeti Team

Tejshvi Jain

Founder-Director

Akanksha Maglani

Project Lead

Tiggy Allen

Research Analyst & Designer

Hamsa Venkatraman

Research Analyst

Sharon Rodrigues

Research Trainee

Kritika Khatri

Intern

Advisors

Jael Williams

Arts and Heritage Consultant, UK

Sudeep Abraham

Consumer Insights Consultant,
India

Aishwarya Srinivasan

Social Psychologist & Cognitive
Anthropologist, India





Introduction

While there is extensive data being collected on consumer behaviour within other industries, and countries, there is almost none publicly available for the arts, heritage and culture industry in India. As a country with huge diversity in community, geography, language, and social strata, this is arguably a more complex and difficult undertaking.

This research project, commissioned by MAP, and conducted by ReReeti Foundation, therefore aims to better understand Indian audience drivers and barriers through exploring their preferences and behavioural patterns, and their engagement with cultural spaces. This is to aid MAPs education, exhibition and communications departments, building an insight into who their audiences are, and can be.

More broadly, it aims to initiate a conversation between institutions and people, in order to help museums and cultural organisations in India become more relevant and relatable to their audience. For the purposes of this research project, the culture industry includes museums & heritage sites, spaces that conduct live performances such as theatre and dance programmes, art galleries and contemporary art festivals, and stand-up comedy. This was

done to acknowledge the wide range in cultural interpretations amongst the audience, and to avoid using the word 'museum' entirely, as it has become a loaded word, the definition of which institutions (MAP specifically) desire to expand. The report covers a wide audience range, guided by MAP's focus on inclusivity, and aims to answer the following questions:

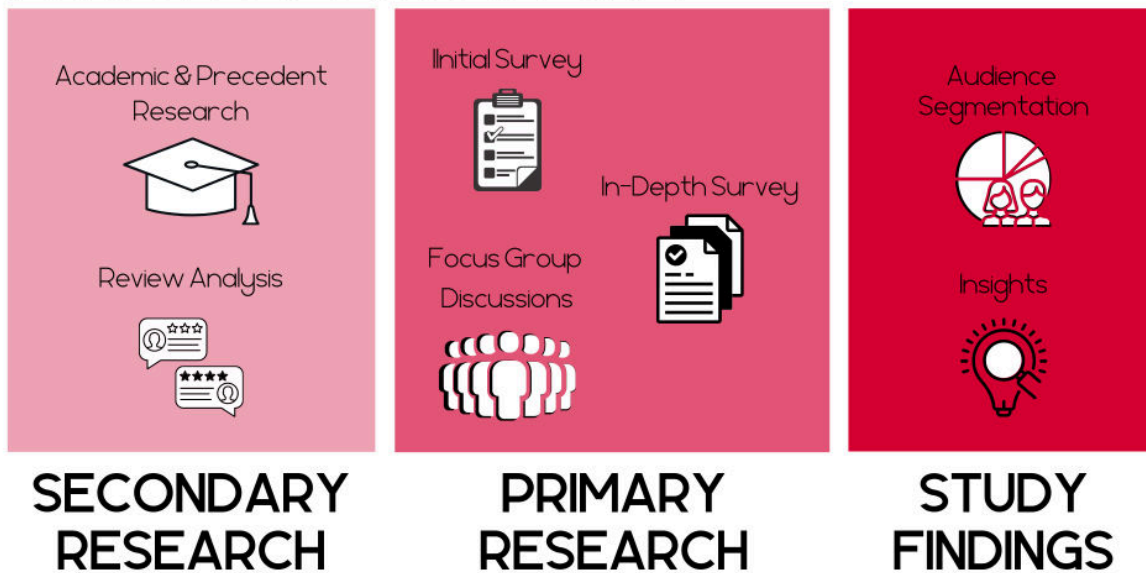
- What is culture for the Indian audience? What do they do in their free time?
- What are audience expectations from a cultural, museum, or heritage space in India? To what extent are they being met?
- What does the audience need during their visit to encourage repeated engagement?
- What are the barriers to audience engagement? How can these be overcome?
- How has the pandemic affected people's motivation to visit museums and cultural spaces?

Project Structure

The project was conducted in three phases. The first phase was secondary research alongside visitor review analysis of three competitor cultural institutions in India. The second phase was primary research; a preliminary survey of 500 people across the predetermined spectrums, three Focus Group Discussions (FGD) with a total of 30 participants, and an in-depth survey with 66 participants. The third phase entailed analysis and coding of the responses received.

For detailed information regarding data collection, and the methodology employed, visit Appendix 1, [here](#)

The research design borrows from best practices across the globe that have been contextualised for the Indian demography, using primary data collated and interpreted by ReReeti Foundation. This report speaks to the increasing need for Indian museums to better understand their consumer base, something that is a significant factor in museum programming and decision-making.



- Broader insights regarding communication, digital engagement, contradictions, barriers and the effect of the pandemic on museum engagement in India

This research was conducted during the COVID-19 pandemic. The worldwide lockdown posed unprecedented challenges to cultural institutions that were already grappling with low visitor numbers. The project was therefore reimagined to incorporate pandemic-related digital engagement and programming challenges, and was administered entirely online.

The outcomes of this project are twofold:

1. The research project provides valuable insight into how people in India like to consume arts and culture and where it fits in their daily life.
2. Secondly, visible patterns in the behaviour and habits of people found within the research data have been used to create a set of audience profiles.

These can be used to identify target audiences based on their ideals, values, and attitude (positive or negative) towards cultural institutions and museums.

The research findings, which provide an insight into the different types of Indian cultural visitor, have been segmented into three parts:

- Audience Profile Mapping
- School Student Engagement Mapping (inc. Educator & Parent recommendations)



Audience Profile Mapping

From the data gathered, seven audience profiles were identified. The profiles represent an archetype, with varied interests and engagement levels. We have mapped these audience profiles into a tabular format, below.

The audience profiles may overlap: the 'Count Them In for Everything' group overlaps with the 'Interactive Experience Seekers' group, and are largely found across age groups. For each, there are clear programming preferences, and therefore each presents a unique opportunity for engagement.

Profiles have been segregated based on whether they could be a core, periphery or lapsed audience, defined as:

- **Core Audience:** The core audience are already interested in what MAP has to offer, in the medium it is offered in, and their repeated attendance to MAP is highly likely.
- **Periphery Audience:** This audience has interest, and the potential to become part of the core audience. At this point, they are not repeated attenders. Targeted programming and marketing can be used to change this.
- **Lapsed Audience:** People who have very

low potential of being a repeat audience for MAP. This could be either because their idea of cultural events doesn't align with MAP's offerings, or a general lack of interest – something reflected in their attitude and behaviour.

Bios identified through the data in order to provide a better understanding of our participants, particularly the FGDs, have been attached to each profile, each representing a potential member of each group. These are compilations of audience members surveyed in the project which have been assigned random names. In order to categorise people according to preference, we developed a number of codes which segment their responses into different categories. These are explained in [Appendix 1: Methodology](#), and [Appendix 2: Term Definitions](#).

Table Heading

To make reading the table below more intuitive, the headings are explained in brief below.

Profile: Which of the seven audience profiles this section covers, named according to dominant attributes

Type of Audience: Core, Periphery or Lapsed (as defined above)

Defining Characteristics: Attitudes to culture, events, motivation levels, art and language preferences, and spectrum information.

Financial Commitment: How much money this group invests in the arts in their lives (judged relative to their spectrum).

Bios (Who are they?): Archetypes built from the FGDs and surveys which demonstrate the types of people who are in this group

Programming Recommendations: How should MAP programme to these groups? What kinds of events, formats and messaging would encourage their engagement?

DEFINITION: A profile is a persona or an archetype built from personal traits, behaviour, motivators, beliefs, needs, barriers and expectations.

Profile	Type of Audience	Defining Characteristics ¹	Financial Commitment	Bios (who are they?) ²	Programming Recommendations
Young & Arty	Core	<p>This persona type would attend exhibitions related to arts and/or literature, and visit art galleries as well as museums.</p> <p>The importance of arts in their lives is very high and seen as essential.</p> <p>They are self-motivated and likely to explore the spaces by themselves.</p> <p>Their art preferences are largely fine art focused: paintings, photography, sculptures, and tribal art.</p> <p>This group is largely specific to working professionals and college students.</p>	<p>Monetary investment is above average, and this persona is open to memberships or subscriptions.</p> <p>Depending on the event, ticket pricing can range between Rs 250-500.</p> <p>For events like Panel discussions/ Talks, a subscription model could be more effective as it guarantees returned audience.</p>	<p>Samaya, College Student:</p> <p>Loves photography and learning about local culture and art. Doesn't mind paying money for cultural events and programmes as long as they perceive it as good value. Loves to travel. Not so interested in history, but always open to learning new things.</p>	<p>Panel discussions about fine arts and literature (and the connection between the two)</p> <p>Sector-focussed events with high-level arts professionals</p> <p>Themed evenings at the museum</p> <p>Exhibitions and art festivals</p> <p>Live painting events</p>
				<p>Works in the arts / museum industry:</p> <p>Loves to visit heritage spaces by themselves and even attend events alone. Since it relates to their profession, they are inclined to attend more academic events such as talks, or panel discussions.</p>	
				<p>Hardik, College Student:</p> <p>Is studying to become an artist and so loves visiting art galleries and museums with the agenda of educating themselves. Loves cultural websites that provide credibly researched articles that help out with their studies.</p>	

¹Audience profile descriptions may include code frame terms such as 'self-motivated', 'drama driven', please refer to Appendix 2: Term Definitions for more information.

²The names mentioned are for representational purposes only and by no means determine the gender or religion of the bios.

Profile	Type of Audience	Defining Characteristics ¹	Financial Commitment	Bios (who are they?) ²	Programming Recommendations
Interactive Experience Seekers	Core	<p>This persona type is most interested in interactive workshops.</p> <p>They have a wide range of interests, from heritage and food, theatre to music, dance to literature.</p> <p>They look for an emotional investment when engaging with culture and the arts, and perceive culture as anthropological or emotive.</p> <p>They are relatively self-motivated for such experiences and would explore a museum on their own.</p> <p>This persona looks for intellectual stimulation and entertainment simultaneously and is largely composed of college students and working professionals, between 18 and 59 years of age.</p>	<p>This group are only interested in paying between Rs 150-250 for events.</p> <p>They are relatively more reluctant to spend their money and are looking for a value of money assurance.</p> <p>A subscription model for specific events might again work for this cluster as it gives the feeling of saving up and allows them to target the repeated audience.</p>	<p>Usha, Educator:</p> <p>Has studied fine arts and loves teaching. Is a young professional and very keen on using audio visual mediums to teach arts. Incorporates museums and art institution offerings to engage with students. Is of the belief that museum visits and physically visiting such spaces and events really help in education. Especially for arts and history learning.</p>	<p>Interactive workshops with the chance to learn something (painting, collage, other skills).</p> <p>Panel discussions with an emotive angle.</p>
				<p>Ashraf, College Student:</p> <p>Is studying to become an artist and so loves visiting art galleries and museums with the agenda of educating themselves. Loves cultural websites that provide credibly researched articles that help out with their studies.</p>	

Profile	Type of Audience	Defining Characteristics ¹	Financial Commitment	Bios (who are they?) ²	Programming Recommendations
Count them in for Everything!	Core	<p>A large group of people who see arts and culture as essential to their lives, and largely interpret culture as anthropological.</p> <p>They have a wide range of interests, art preferences and preferred event types.</p> <p>They would self-explore a museum, engage with English media content, and are lovers of history and heritage who want to learn more.</p> <p>Unlike other groups, their attitude is reflected in their behaviour. This group traverses the age spectrum and is also the only cluster where we could identify school students as a part of it.</p>	<p>Since this cluster shows an interest in a wide range of events, a price range between Rs 150-500 would be ideal depending on the event.</p>	<p>Ritu, School Student:</p> <p>A school student between ages 10-17, who loves arts and craft, interactive games. When travelling they most look forward to trying the local food and shops. Has visited museums with family and friends. Is always curious to learn new things. Has a social media account and mostly follows their friends and international pop singers like Shawn Mendes.</p>	<p>Interactive workshops with the chance to learn something (painting, collage, other skills)</p> <p>Panel discussions with an emotive angle</p>
The Curious Crowd	Periphery	<p>Prefers interactive guided tours and company at arts and culture spaces.</p> <p>The presence of some company influences their decision to attend, despite a relatively high importance attributed to arts in their lives.</p> <p>Contains a contradiction: their attitude about the importance of arts doesn't reflect in their behaviour.</p> <p>Pop-culture focussed culture preferences & a strong focus on Hindi and regional languages (Kannada) in their film consumption. Group-focussed, easily accessible, and popular events work with this group.</p>	<p>Free events would be the best way to attract this crowd or a price range between Rs 50-150 would be most ideal.</p> <p>This cluster depicts reluctance in spending, especially when they are unsure if they will like the event.</p>	<p>Vijaya, Senior Citizen:</p> <p>Resides in a retirement community. Loves art and museums but is not very familiar with museums in India. Thinks museums play a very important role wherein they show us how we have progressed and reached where we are now.</p> <p>Rita, Parent:</p> <p>A mother who visits museums to take their children there and give them exposure. Is not from an arts background so prefers when museums or cultural institutes have facilities or people who can answer children's questions. Loves bonding with their child by participating in a workshop or some sort of event.</p>	<p>Group events, like outdoor film screenings</p> <p>Guided tours booked as a group or free</p> <p>Events which connect pop culture to the arts</p> <p>Market events as value for money, a fun group activity, and accessible</p> <p>Use regional languages and/or Hindi to communicate, and in offerings. (e.g. Kannada guided tour)</p>

Profile	Type of Audience	Defining Characteristics ¹	Financial Commitment	Bios (who are they?) ²	Programming Recommendations
There for a good time	Periphery	<p>This persona type is an entertainment seeker, and is very visually and drama-driven.</p> <p>They prefer live events, specifically musical performances and are largely self-motivated for such events: they may go alone if they really like it.</p> <p>Social media presence or advertisement is not a huge deciding factor in their choice of event.</p> <p>This persona knows what they like, and overall are fans of paintings and photography - again, visual choices.</p>	<p>This cluster or events for this cluster can be between the pricing range of Rs 150-500 depending on the event.</p> <p>Since their primary incentive is to get entertained, the subject matter/content are secondary and therefore event formats are more important for them than event topics.</p>	<p>Prakash, Parent:</p> <p>Works in a corporate job and loves travelling with children. Museums are the first place they visit when travelling anywhere. Prefers museums abroad to those in India.</p>	<p>Film screenings with discussions</p> <p>Events which connect film and music with art (e.g. musical performance in a gallery)</p> <p>Something experimental like projection mapping set to music</p> <p>Photography exhibitions</p>
				<p>Shreya, College Student:</p> <p>Believes arts and culture are very important. Has a low disposable income and so attends events that are free, low cost or have a student discount. Tries to catch events when they can. Loves spaces to hang out with friends and is more inclined to attend live events or film screenings.</p>	
Classically Inclined & Culturally Conservative	Periphery	<p>This segment interprets culture largely as anthropological, although some as performative.</p> <p>They are likely to attend a religious festival, perceiving them as inherent to culture.</p> <p>Arts are moderately important to them, and so they are largely self-motivated to engage with cultural events of this nature.</p> <p>They have shown preference for classical arts that are local to the community (e.g. Kannadiga artists). Maybe surprisingly, this persona type is found across the age spectrum.</p>	<p>Are most likely to attend events that are free or between the price range of Rs 50-150.</p>	<p>Anthony, Senior Citizen:</p> <p>Retired and living with family. Goes to museums mainly as a family day out to spend time with them. Believes culture is very important but has become resigned from attending too many events. Has taken to spirituality now and prefers events of that nature.</p>	<p>Events focussed on classical arts or religio-cultural events (e.g. Holi/ Navratri/ Eid/ Christmas)</p> <p>Art related to anthropological notions of culture e.g. rangoli art</p> <p>Events cannot be marketed as fancy/elitist, more the type of thing sent in WhatsApp groups</p> <p>Classical musical performances would attract this crowd</p>
				<p>Ayesha, Working Professional:</p> <p>Likes events or places related to arts but doesn't like to attend fancy events. Is most interested in local history and tries to attend events at least once a month, particularly film screenings. Prefers regional languages for communication over English.</p>	

Profile	Type of Audience	Defining Characteristics ¹	Financial Commitment	Bios (who are they?) ²	Programming Recommendations
Apathetic Audience	Lapsed	<p>This persona type shows a low level of interest in arts and culture.</p> <p>Their interpretation of culture is vague and they wouldn't know what type of event to attend.</p> <p>They are motivated by others to attend, and when there they prefer guidance. Their media preference is largely indefinable.</p> <p>This persona type can be found across both age and language spectrums.</p>	<p>They are most likely to attend events that are free as they lack interest and their primary incentive to come to the event might be other factors such as their company.</p>	<p>Varun, Working Professional:</p> <p>Does not think arts and culture matter much or add much to society. On their time off from work, they like to take long walks or meet friends for drinks or dinner. They only end up going for events when taken there by their peers. At most, they would end up going for a stand up comedy show.</p>	<p>This profile is the hardest to reach, largely accessible via their peers/family/friends</p> <p>Repeated visits would be hard to encourage</p> <p>A good guided tour/ audio guide would make this profile comfortable once they arrive at MAP</p>
				<p>Omkar, School Student:</p> <p>A school student between ages 10-17, who is not very interested in history. Would visit museums if they were informed about the history of their field of interest (e.g. science). Otherwise, they would only visit museums because their parents or school takes them there.</p>	

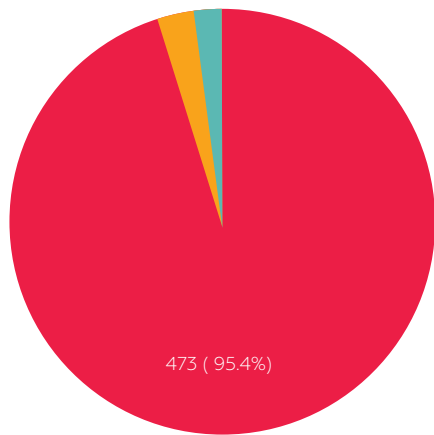
These profiles, whilst not demographic specific, can inform MAP's programming. All of these groups were a minimum of 50 people out of the 500, with Count Them in for Everything the largest, and most likely to overlap with others. To explore the code frames such as 'self-motivated', or 'drama driven' further, please refer to Appendix 2.



Demographics

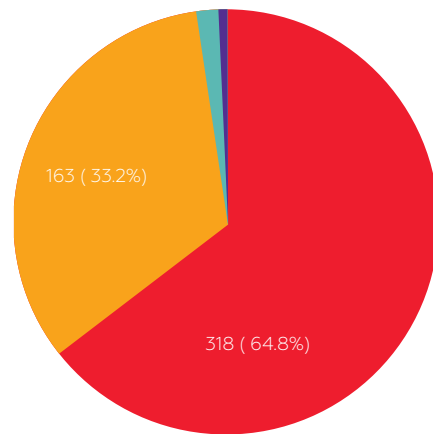
This section looks at the demographics of our survey respondents, in order to better understand the types of people they are.

Do you identify as someone with a disability?



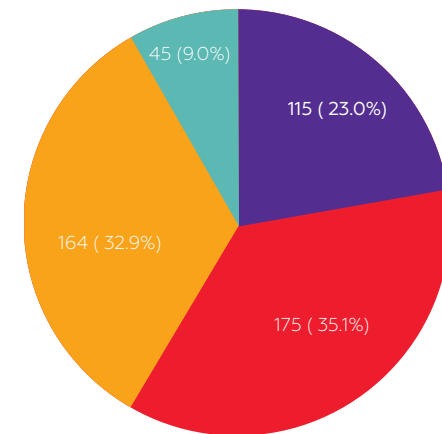
- No
- Prefer not to say
- Yes

Gender of Respondents



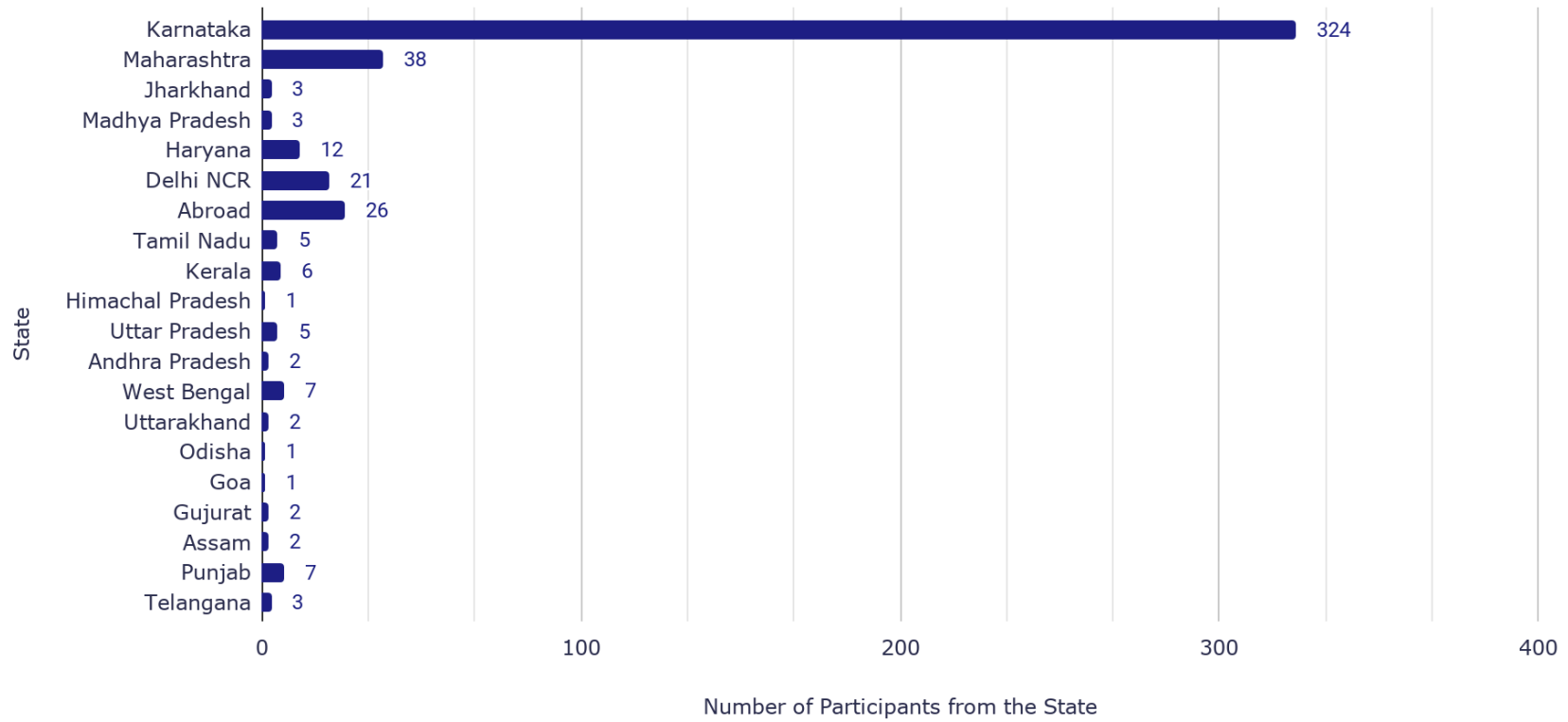
- Female
- Male
- Prefer not to say
- Transgender

Age of Respondents

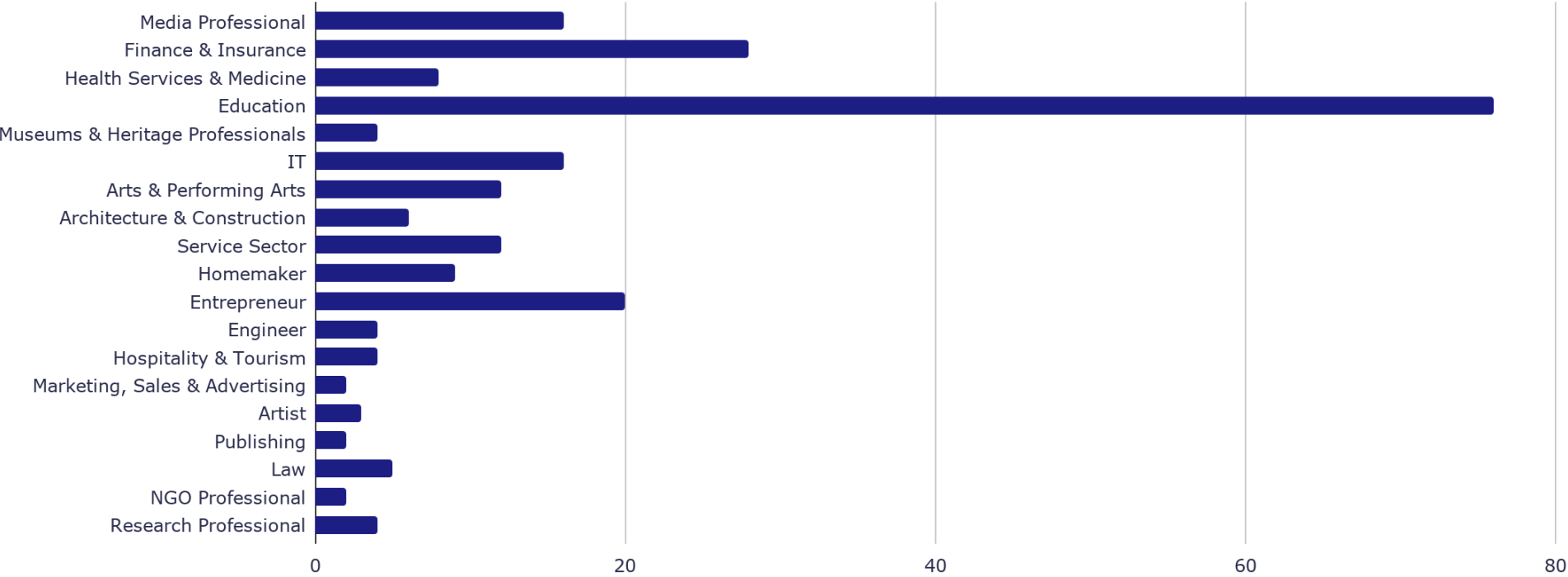


- 10-17
- 18 to 30
- 31 to 60
- Above 60

Geographic Demography of Participants



The Range of Participant Professions



While options were provided, our participants could also write down their answer. The list above therefore includes terms that can be a profession, or an industry, according to participant responses.



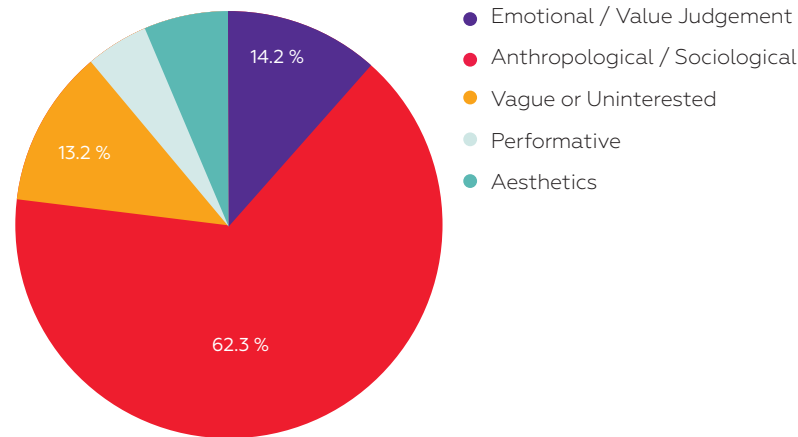
**What is culture
according to the
Indian audience?**

We asked our participants to write three words that they associate with the word culture. This was done in order to get a better understanding of the ways in which people in India perceived culture. The responses received were grouped according to commonalities and gave us five broad categories:

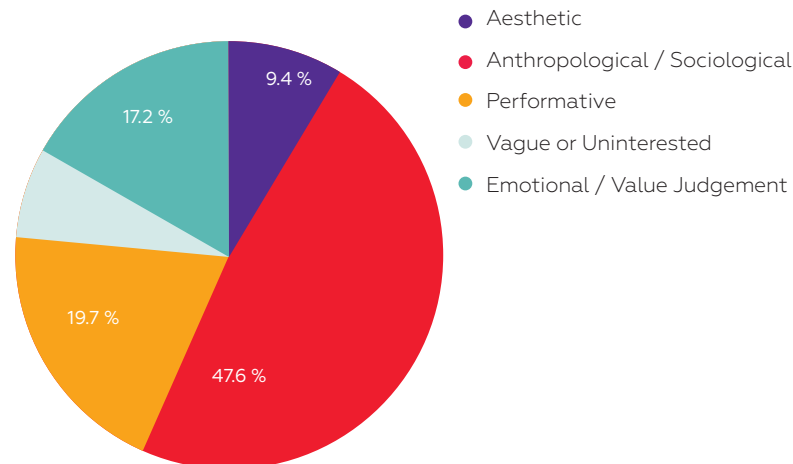
- **'Anthropological'**, associated with lifestyle, religion and other everyday activities
- **'Performative'**, associated with self-expression or some art form
- **'Aesthetics'**, viewed it as visual beauty or intricate craftwork
- **'Emotional Judgement'**, interpreted through some emotion or experience
- **'Vague/Uninterested'** with an inability to associate culture with anything definitive

This plurality in interpretation is crucial to ensure inclusivity and versatility. For a better understanding of the code definition, please refer to the appendix.

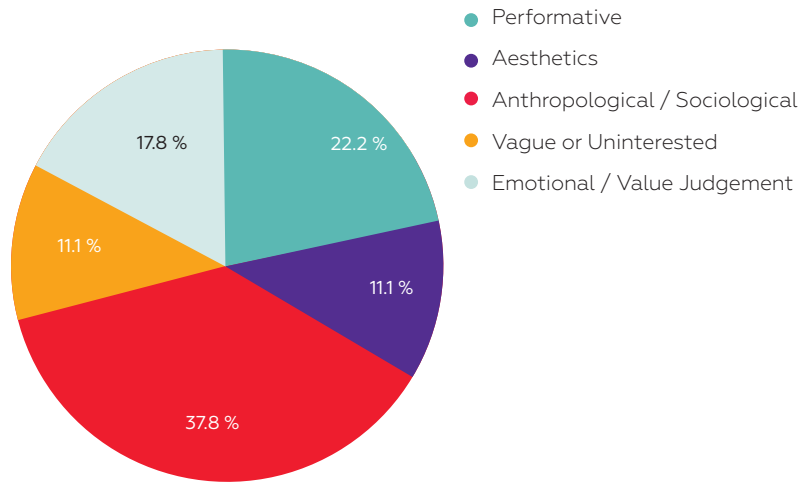
College Students: What is culture?



Working Professionals & Homemakers: What is culture?



Senior Citizens: What is culture?



The majority of the Indian audience (has an anthropological understanding of culture, which consists of socio-religious subjects, events and activities. In order to create inclusive museums and cater to a wide range of audience, these findings must be acknowledged.

Incorporating the various Indian religious and community calendars of festivities into museum programming in some manner, be it through an event, or even changing the cafe menu for the day, would drive more inclusive engagement, and help to build community.

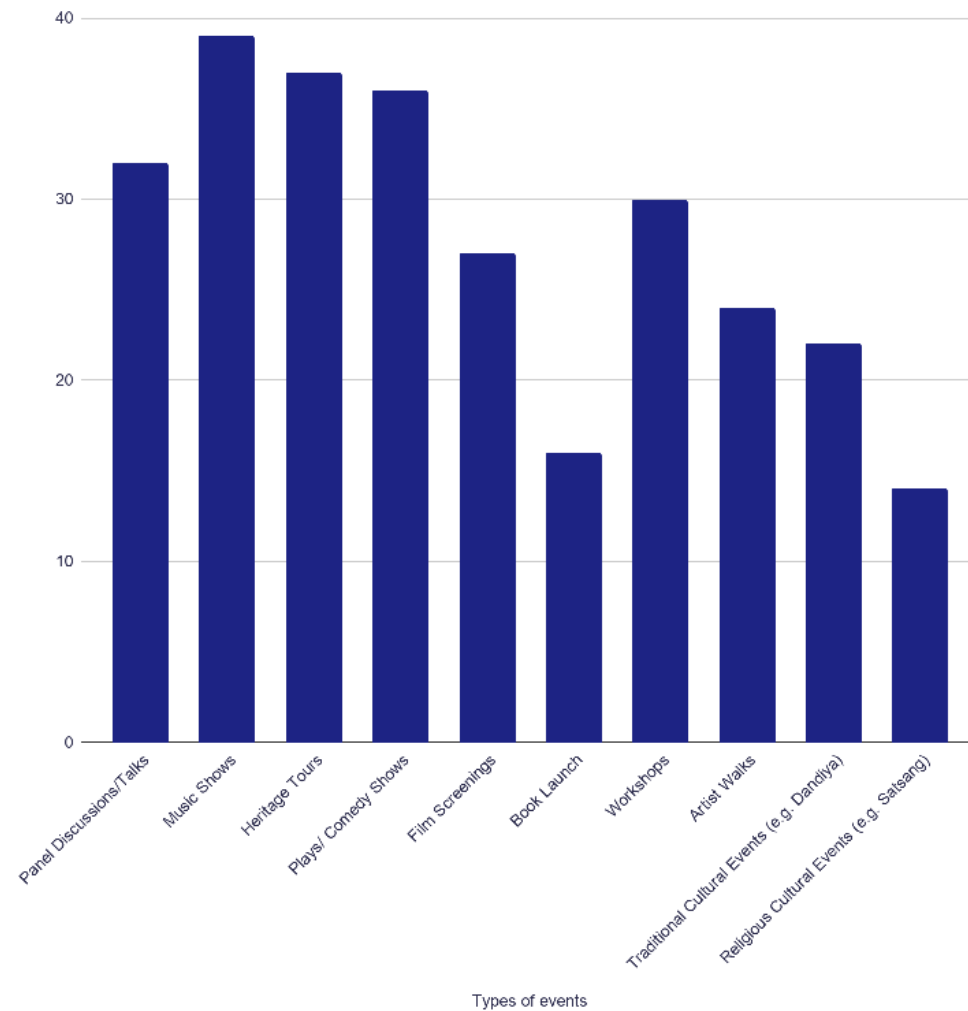
62.3% of the audience surveyed perceives culture as anthropological and sociological

Cultural Events

The types of cultural events listed here are based on the range of responses received in the initial survey of 500.

We asked participants what type of cultural event they would want to attend or host. Based on the responses we received and the varied interpretations of culture, we asked participants of the in-depth survey to pick their top four cultural events from this list that they are most likely to attend - this is their response.

What is a cultural event for the Indian audience?





Students and Arts Education

Quote - On children's expectations:

"They are (so) inquisitive about learning more and more things that they kept on asking questions"

-Parent & Educators FGD

Factors such as monetary investment and decision-making relate more to guardians/ parents/ educators than school students. This makes their visitation a collaborative activity rather than an individualistic one. Keeping these factors in mind, insights with regards to school students have been kept separate.

Understanding of museums as cultural spaces:

The students surveyed in this project largely appear to have an outdated and old understanding of museums, perceiving them as object-driven spaces which only house painting, exotic cars, swords etc. This corroborates with the insights received from parents and educators who have said there is a detachment between the information and the students. Museum visits in India, as observed by parents and educators, despite being informative, lack effective engagement programmes.

Children are very open minded to experiments and the degree of curiosity is probably the highest in this spectrum amongst all those surveyed.

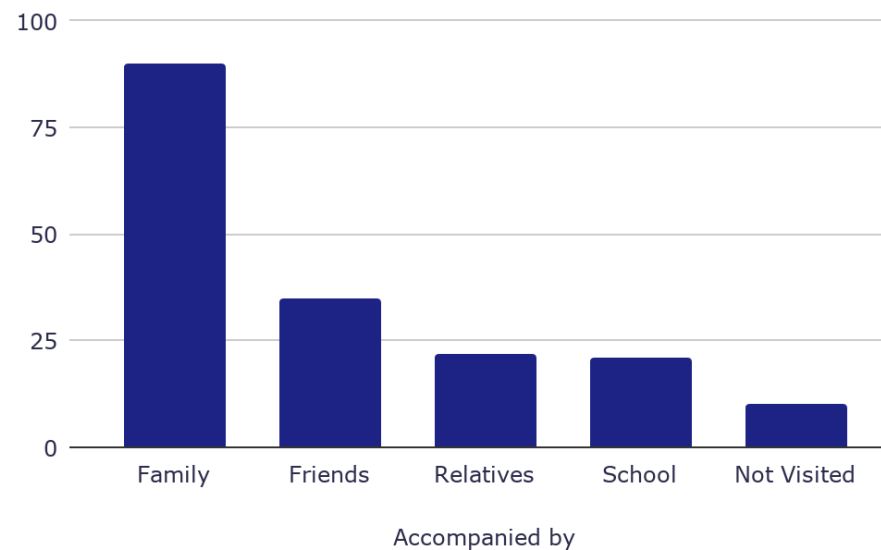
Who do school students visit museums with?

Our survey allowed for participants to select between two age ranges; 10-13 years and 14-17 years. **Both groups visit museums the most with their families and the least with their schools**

(to see charts separated by age group, click here).

A section of school students fall under a MAP core audience: 'Count them in for Everything', demonstrating their open attitude.

When visiting museums, school students are accompanied by



Hobbies and preferred activities:

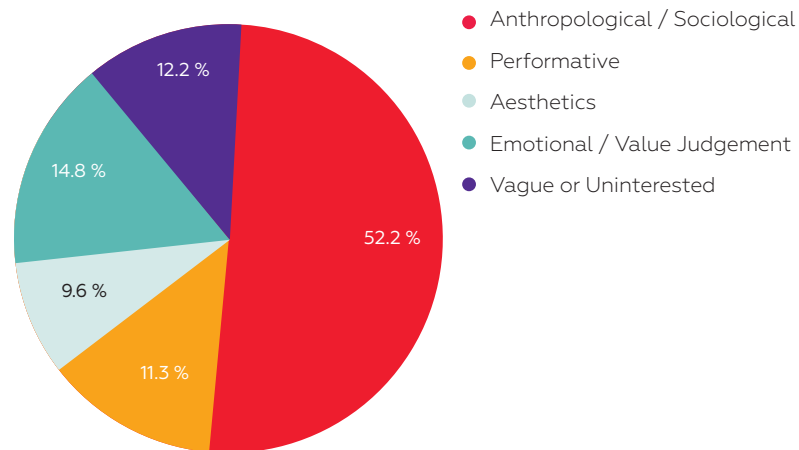
Almost all students selected watching movies as one of their three preferred activities to do in the survey, indicating that an audiovisual medium might be most effective in capturing the attention, and interest, of children.



What do school students think culture is?

School students largely view culture as traditions, values and as a lifestyle: despite seeming curious and relatively inclined towards arts and history, they display an understanding of culture rooted in the everyday, not in institutions like museums or art galleries.

To understand these 5 categories and where they have come from better, view our term definitions [here](#).



Expectations and Drivers for School Students

Based on the responses received for what kinds of objects students would keep in a museum and their favorite subjects, we have identified four broad types of school student audience, and their motivations in engaging with cultural spaces like MAP



Seeking Creative Engagement:

Students who are looking to get creatively engaged. These students love arts and craft, and are interested & inquisitive about fine arts. They also like activities that are interactive in their format where they can be accompanied by friends, family, or make new friends. Most of them tend to not follow any artists on their social media platform but that might be due to lack of exposure and not lack of interest.



Interested in Heritage and History:

Students interested in heritage and history. These students seek knowledge in an object-driven manner. They also tend to have an old school understanding of what a museum is, and prefer factual information about the past. 'Textbook knowledge' seems to interest them the most.



Less Interested in Arts:

Science and maths-focussed students are relatively less interested in the Arts. This group is male-dominated and have largely said that they don't understand much about culture. They have a very outdated idea of a museum, and would enjoy visiting a museum only if it spoke to their interest, or if displays are interdisciplinary, connecting humanities with the sciences.



Looking for Emotional Investment:

Students seeking emotional investment. These students are more people-driven rather than object driven when learning about history. For example, letters by or stories about historical figures would be of interest to them. More than the object, context or the story behind it keeps them more invested during a museum visit. connecting humanities with the sciences.

Surveying Parents and Educators

Understanding child engagement is incomplete without looking at the motivations and barriers of their parents, and their educators.

Expectations and motivators:

1. Parents mainly want children to develop social skills and learn new information while visiting museums.
2. School curriculums have given children a very structured understanding of science, arts, and social science. Societal biases such as 'science is more important' influence children's interactions with their subjects. Interdisciplinary approaches might help break these notions.
3. Parents and educators prefer team-based activities that lead to interaction and help students socialise while understanding the content presented at a museum.
4. Top-tier schools are relatively more tech savvy and have shared instances of using

digital tools available from museums for teaching.

5. Educators stated that more than specific programming, museums must have user-friendly websites and well-made digital catalogues to enable them easy access. If the initial access point is difficult then it makes educators hesitant to reach out to the museum for further collaboration.
6. Both parents and educators strongly advocated for well-trained museum staff. School students require someone who can answer questions at museums during visits and that children must be made to feel comfortable and encouraged to ask questions.

Quote - Why visit museums?:

“You should take children to (museums) and then only we can build the connection between our culture, our histories and learning”

Parent & Educators FGD

Barriers Identified by Parents and Educators

The FGD consisted of parents to children between the ages of 10-13 and educators who taught both primary and secondary level, who act as the facilitators to children's engagement with museums, and therefore able to provide valuable insight into potential barriers of school children.

- Parents and educators indicated that museums in India must take more of an initiative to change the perception children have towards museums – that they are boring. Parents mentioned that they have more memorable moments from visits to museums abroad and this was due to the marketing and innovative child engagement programmes: an immersive and personal experience.
- When visiting with parents/ family, the visit has to be fun and comfortable to make them a recurring visitor. Factors such as a cafe, the overall ambience and other facilities play a key role here.
- Educators also stated that they would like to incorporate museum programming to teach 'science' subjects but are unaware if they could do so. While there is interest, there is an identifiable lack of

understanding and awareness as to how museums can help with education.

- Peer pressure and popularity act as barriers for children, particularly older ones. The format has to ensure children find it easy to fit in, and according to parents and educators, activities and game-based engagement seem to work best. This is more relevant to students in secondary school falling between the age range of 14-17 years.
- Visiting monuments and going for heritage walks are considered fun, whereas visiting a museum is associated only with education. Marketing can be used to push a more fun image of museums.

Most people visit museums for the first time as a child and that impression plays a key role in their museum visiting habits as parents.

Along with marketing to students through social media and other mediums, museums must see parents and educators as a target audience to encourage child participation. This point is more relevant to programmes and events that cater to younger students between the age range of 10-13yrs or lower.

Quote – *Why visit museums?:*

“The best part about the museum visit was they were allowed to go and experience everything, all the artefacts that were present there, that feeling was very personal”

-Parent & Educators FGD



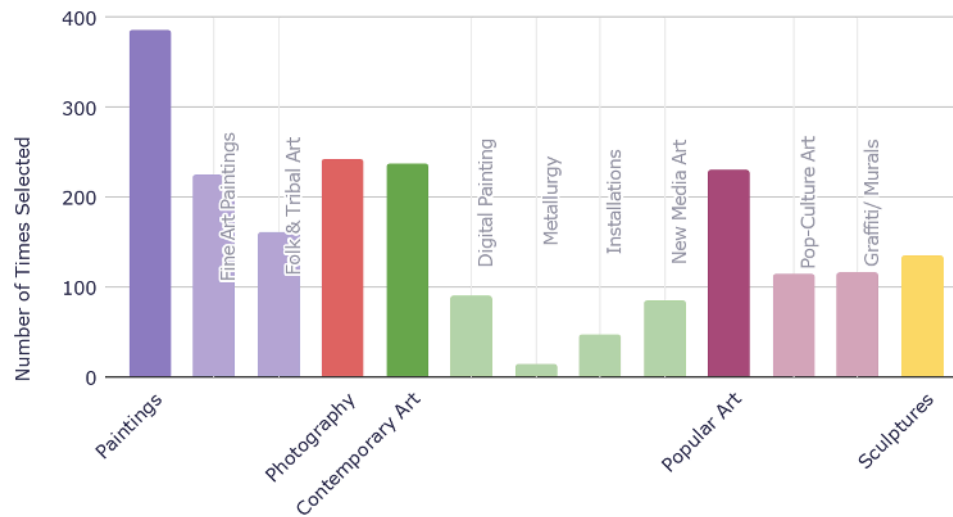
Programming & Exhibitions

This section highlights broader findings from our survey across spectrums: they can be used thematically for programming purposes.

Art Preferences

Participants were asked to select their most preferred type of art to help us understand what is popular and most consumed by the audience. The responses have been categorised in context with the categories of arts mentioned on the MAP website.

Audience Art Preferences



Multimedia Content Preferences

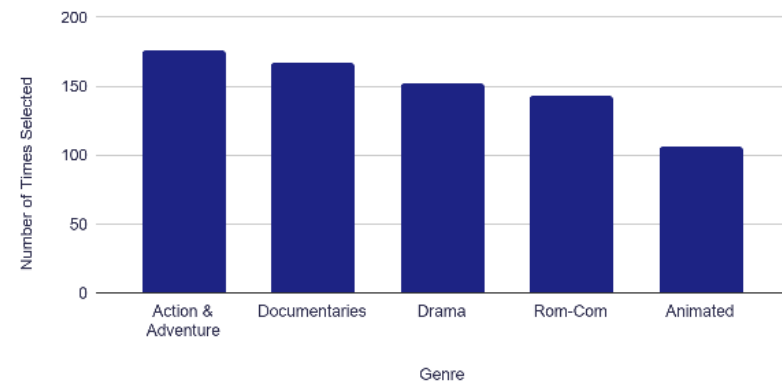
Film screenings and live events (particularly live music) are the most popular in India. Insight into popular genres and the different genres for each is therefore useful in ensuring programming offers variety and range.

Within the audience surveyed, we have identified two different crowds who rarely overlap: drama driven people, and

documentary driven people. The medium of film is universally preferred across all of the spectrums except senior citizens.

While it is something senior citizens also engage in, their engagement is relatively low in comparison with the others.

Which genre of films does the audience prefer? (Multiple Choice)



Music Genre Preferences

Music-related events and performances were very well-received by the majority of participants across spectrums. Insights into the various genres, along with an understanding of what are the most and least popular could therefore be helpful for programming events of such nature.

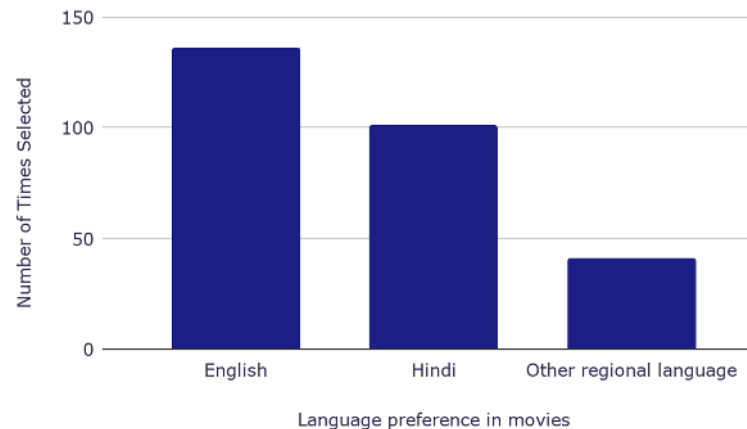


Language Preferences

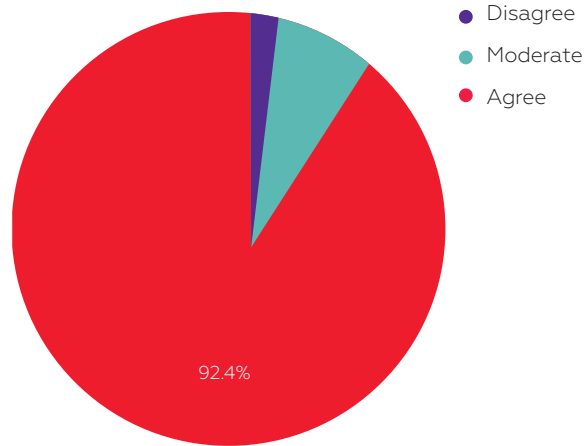
In the initial survey, participants were asked which language they preferred to watch movies in. English was the largest majority, forming 48.9% of the total.

However, when asked about language preference in a museum space via the in-depth survey, participants assigned more importance to regional and local languages. This shows how strongly the Indian demography identifies with language; be it due to representation, or as a barrier to fully understanding the exhibition content.

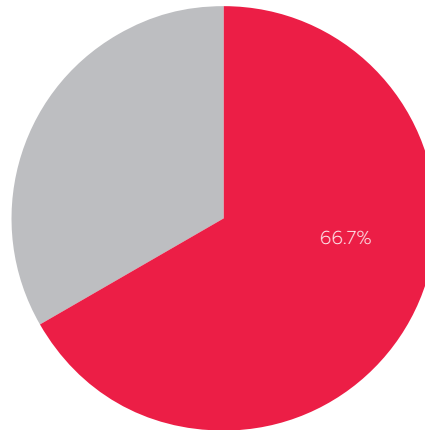
Which Language does the audience prefer to watch movies in.



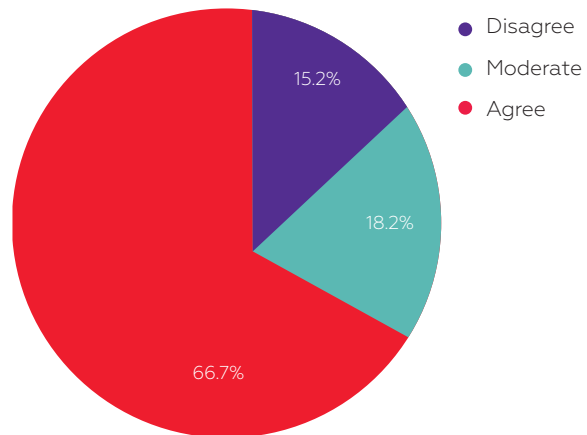
Museums/ Heritage/ Cultural spaces in India should have multilingual signage



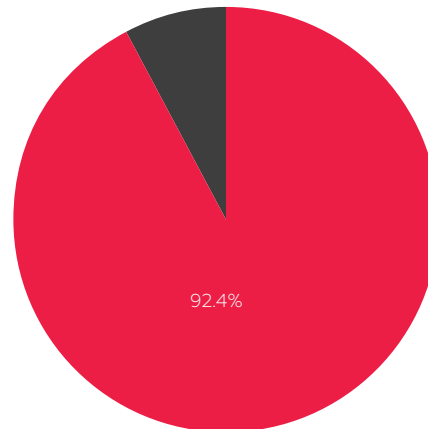
Museums or cultural spaces in India should programme in the local regional language.



Museuems/ Heritage/ Cultural spaces in India should programme in regional languages.



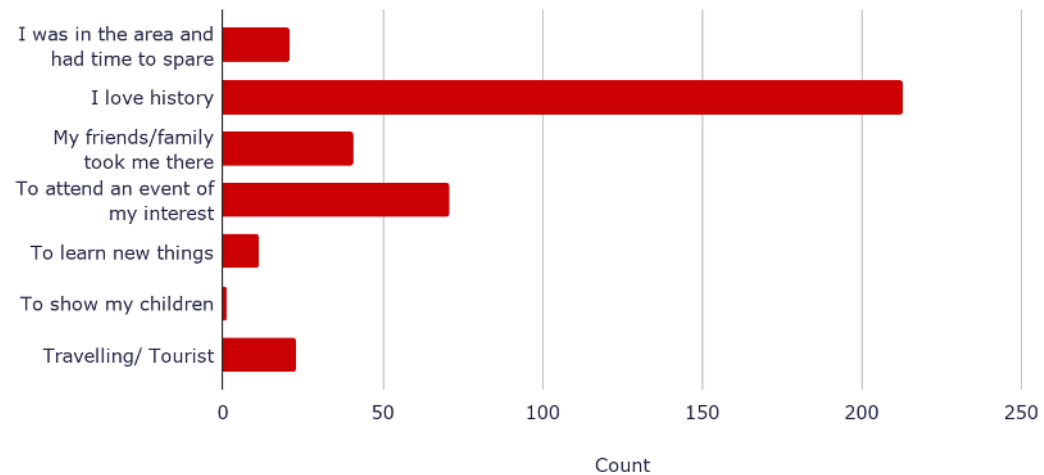
Exhibitions should have signage in multiple languages.



Museum Visit Preferences

These insights demonstrate why the Indian audience visits a museum or cultural site, how they explore, and whom they visit with. These insights are taken from the preliminary survey

Why would the audience visit a museum?



Spectrum Specific Responses:

- Over 70% of **college students visit museums with family and friends**
 - Friends account for 50.3%, family for 26.4%, and only **9.2% mention visiting through their educational institution.**
 - **Working Professionals and homemakers also predominantly visit in groups with friends and family**
 - 56.1% visit with friends and family, only 23.1% visit with their spouse
 - **Senior citizens visit more (39.7%) with their spouse**
- Less than 10% of participants in each spectrum would go by themselves** indicating that museums should focus on facilitating group visitation. Differentiated ticketing for groups attending events might therefore increase engagement.

Quote - Regarding information display in museums:

“All topics should have options of in-depth and specific presentation as well as a general one which can grab the interest of varying levels of interest in the subject”

-In-depth Survey Form

Frequency of Engagement

Respondents in the FGD and in-depth survey overwhelmingly selected 'once in 3-6 months' as their frequency of engagement. However, there was a significant minority who chose the 'once a month' option, highlighting the potential for a more regular audience segment.

Event Programming:

We have identified two major barriers which deter the audience from repeated engagement:

- Feelings of detachment between museums and the local community
- The lack of experimental & exciting event options available

To achieve MAP's intention of reaching a wide audience, the first step would be to provide a wide range of event options over 6 months. This would help identify the most popular events among the local audience, which can then be made periodical, and offered within membership options to ensure a returning audience. According to our research, live shows (more specifically, music performances and film screenings) are the most popular and well-

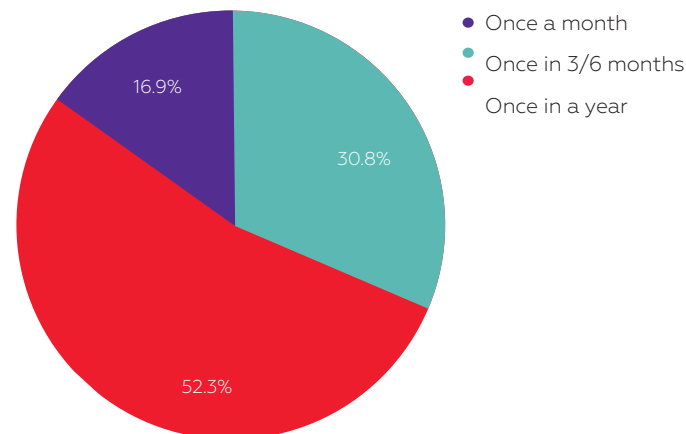
received event format. Repeated programming covering different themes and genres of these event types could therefore increase footfall and the audience range.

Visiting museums:

While events would be the best approach to increase the range of the audience, increase footfall, optimise revenue, and make MAP a cultural hub, three things to focus on with the on-site museum are:

- Innovative games and museum explorations at an international standard (on-site)
- Perks for different groups e.g. senior citizen queue jumping, student discounts, discounted multiple event passes and group tickets
- Ambient Facilities (food, facilities like clean toilets, seating and audio guides)

How frequently do you engage with cultural events (those mentioned above)?



In the FGD, one parent mentioned that the ability to touch and feel the different skin types that dinosaurs might have had while visiting an American museum made the experience memorable for her and her child, and acted as an incentive to go back there repeatedly.



Communication

Purchasing Tickets for events:

We asked working professionals and senior citizens how they would prefer to purchase tickets for events and both preferred to use third party vendors such as BookMyShow. While this behaviour might translate to museum entry tickets; this data is specific to events.

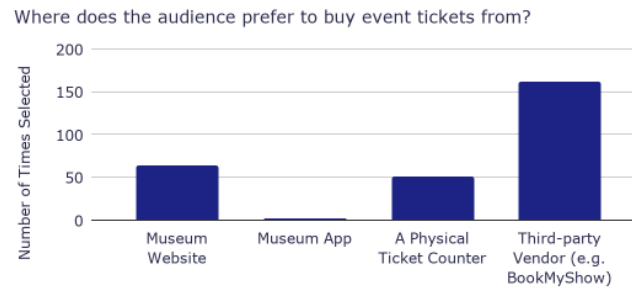
Price Ranges:

College Students have lower monetary resources, however they are open to various types of memberships and subscriptions, and 28.3% have selected Rs 101-150. Despite Working Professionals and Homemakers having a larger disposable income, they are picky about their expenditure: 33.9% have selected Rs. 100-150.

Senior Citizens have a relatively low disposable income and have shown low indication of expenditure as well, as the majority - 37.8% - have selected Rs 50-100.⁴

Overall, Indian audiences require incentives and a feeling of value for money to spend.

Where does the audience prefer to buy tickets from?



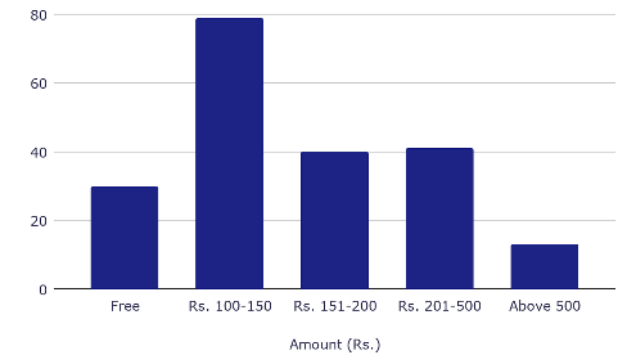
Senior Citizens: Price Range



College Students: Price Range



Working Professionals: Price Range



⁴ School Students and Membership ratios have not been included in this graph as student's monetary decisions are taken by their guardians/ parents. Monetary assessment with regards to membership is taken independently as it would largely depend on the perks of the membership.

Digital Engagement

This section charts the audience's responses to a series of questions about digital engagement. Senior citizens and their relationship with technology forms a separate section within this, as they are an audience who typically are harder to engage with online.

Overwhelmingly, YouTube Live was the preferred option for digital events amongst participants. This was followed by platforms like Zoom.

Social Media Presence Across Spectrums

WhatsApp is the most used app with over 53 crore users. This is followed by YouTube having 44.8 crore users, Facebook having around 41 crore users, Instagram having 21 crores users and Twitter having only 1.5 crore users.⁵ India is ranked second in the world only after China in terms of internet users with over close to 350 million current internet users.⁶

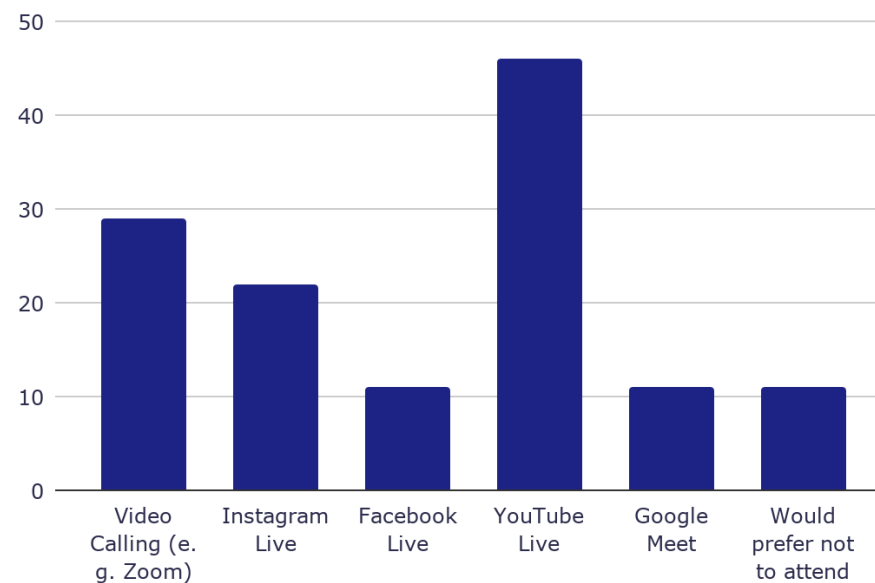
College Students: Unsurprisingly, 98.1% of college students have social media accounts, making it a key communication tool with younger people.

Working Professionals: Social media seems to play an influential role in decision-making for working professionals with over 90% having a social media presence. 70% of this number agree that it helps them decide on which events to attend. This insight is based on the response received in the FGD and the in-depth survey.

⁵ Ankita Chakrvarti 'Government reveals stats on social media users, WhatsApp leads while YouTube beats Facebook, Instagram', Article in India Today, New Delhi, 25th Feb, 2021.

⁶ H. Tankovska, Social network users in selected countries in 2020 and 2025, Published in Statistica, 28th Jan, 2021.

Which platform does the Indian audience prefer for digital events?



Platform for Digital events

Senior Citizens and Digital Engagement

Platform Preference

Senior citizens showed openness to using digital mediums to access and attend virtual events.

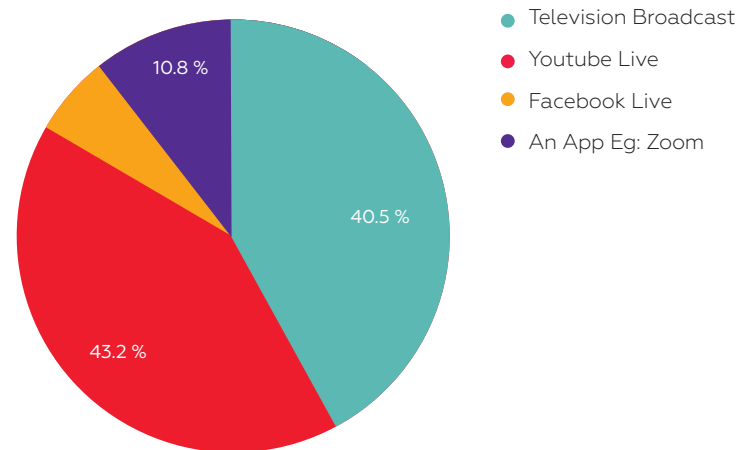
The spectrum that is largely viewed as being averse to digital engagement has been pushed, primarily due to the pandemic, to get more comfortable using digital mediums and have shown very specific preferences.

Overwhelmingly, senior citizens prefer to be contacted via WhatsApp with YouTube being the most preferred to view events and Google Meet for interactive workshops. college students have social media accounts,

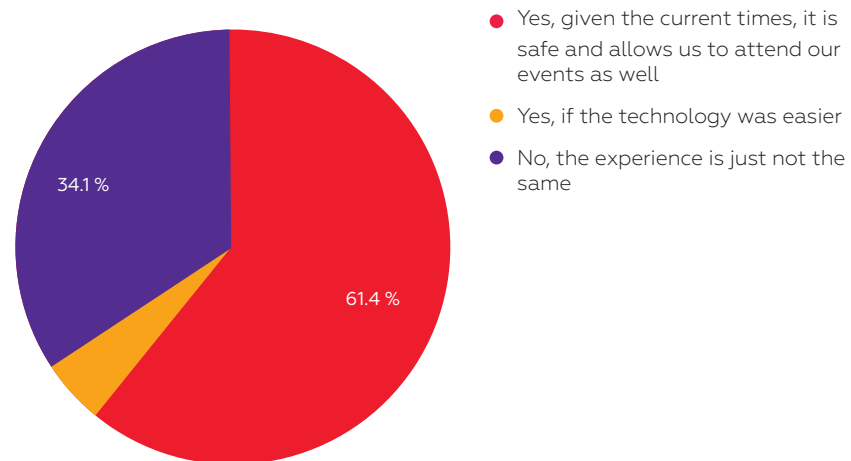
From the **FGD, YouTube, Google Meet, and Facebook Live**, emerged as platforms that most senior citizens seemed comfortable with, mainly because it only required one click on a link.

The in-depth survey conducted also reflects the same with the majority (43.2%) selecting YouTube Live as their preferred medium or

Digital event platform preferences for senior citizens.



How comfortable are senior citizens with attending virtual events?



platform for viewing online events.

Senior Citizens have also indicated that they prefer content printed on paper over reading from a screen. Weekdays, during the day is the most preferred time for attending virtual events, considering that is when the house is usually empty ensuring there is no disturbance.

Quote Regarding day/time preference for events:

“On weekdays actually kids also go to their offices, rather we are more free”

-Senior Citizens FGD

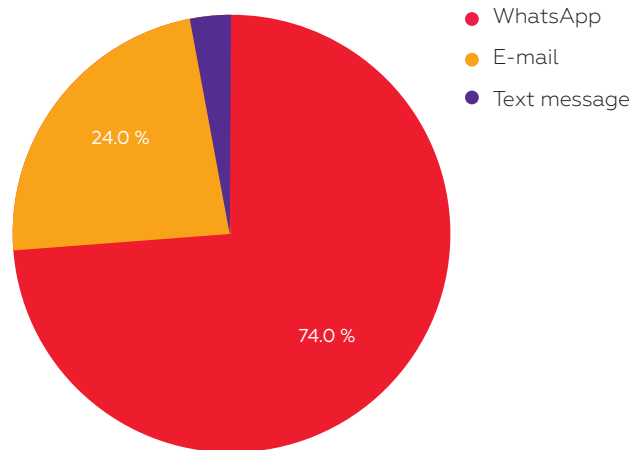
The FGD also revealed that digital engagement is predominantly incentive based for senior citizens. That would mean that the logistics have to be of their comfort (from purchasing tickets to the platform they view it, and to an extent the event itself decides if digital engagement is worth the effort or not).

This pandemic has significantly encouraged senior citizens to learn and adapt to new

digital platforms, making them relatively more comfortable with new technologies than what they were before.

Senior citizens are largely open-minded with regards to the subject/topic of events. New artists or unknown topics are not really the barriers but the access must be easy for them.

Contact preferences for senior citizens.



HIGHLIGHT- Senior citizens use third party booking platforms such as BookMyShow to identify events of their interest, like one would use a social media platform.

Senior-Citizens Prefer



For virtual events



To be Contacted



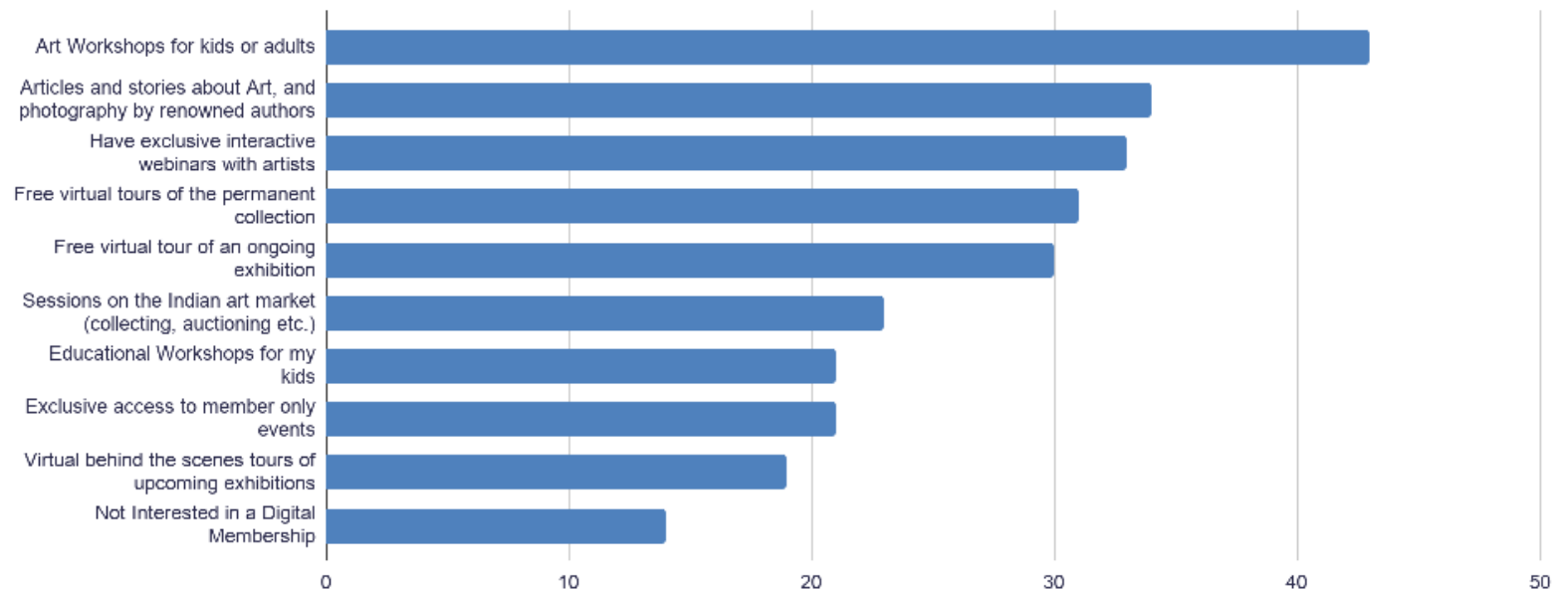
For interactive workshops

Inclusions/Expectations from a Digital Membership

When asked about the different benefits of a digital membership, respondents were split relatively equally across the different options, suggesting that variety is important in any digital membership offering. This insight is from the responses received from the in-depth survey and the FGD.

Digital Membership Prices: The majority of survey respondents chose Rs 1000-3000 as their preferred pricing scale for an annual digital membership but it would depend on what the membership includes, information which was unavailable from MAP at the time of surveying.

What does the Indian audience want/expect from a Digital Membership?





Barriers

This section includes contradictions identified amongst the Indian audiences, insights about how the pandemic has affected audience behaviour and reservations found in the Indian demography. All act as real or imagined barriers that restrict audience engagement.

Contradictions

While analysing preliminary survey responses, we identified two contradictions between attitude and behaviour. To investigate, we added a statement about each in our in-depth survey form. There seems to be an identifiable commonality among the Indian demography about these contradictions, and they are not easily explained other than projecting the subjectivity of human behaviour.

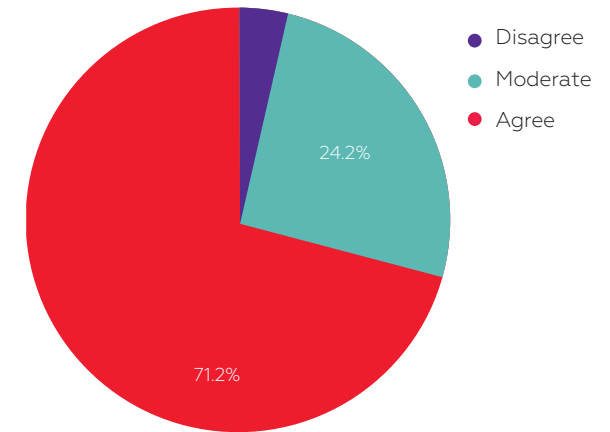
Attitude and Monetary Involvement

There is a contradiction wherein **people have the interest and believe arts and cultures are important but are reluctant to pay a high price for the same**. 71.2% of the respondents from our in-depth survey agreed to the statement that cultural events and engagement are important but they must not be too heavy on the wallet. 24.2% moderately agreed with the statement and 4.5% disagreed with the statement.

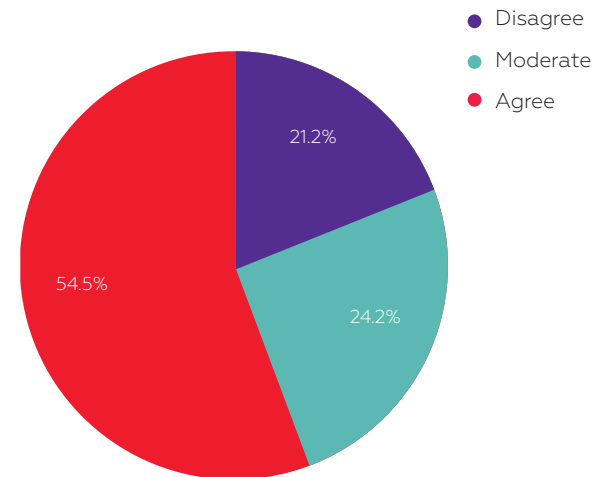
Attitude and Action

In our preliminary survey, we identified that **a larger section of the respondents said they believe arts and culture is essential to their life but have not attended events of any nature in the recent past**. 54.5% of the respondents in the in-depth survey agreed to the statement that although they think arts and cultures are essential, they rarely manage to make any time for it. 24.2% moderately agreed to this statement and 21.3% disagreed with the statement.

Culture events and engagement are important but they must not be too heavy on the wallet



I think the Arts are important, but I rarely manage to make time for it.



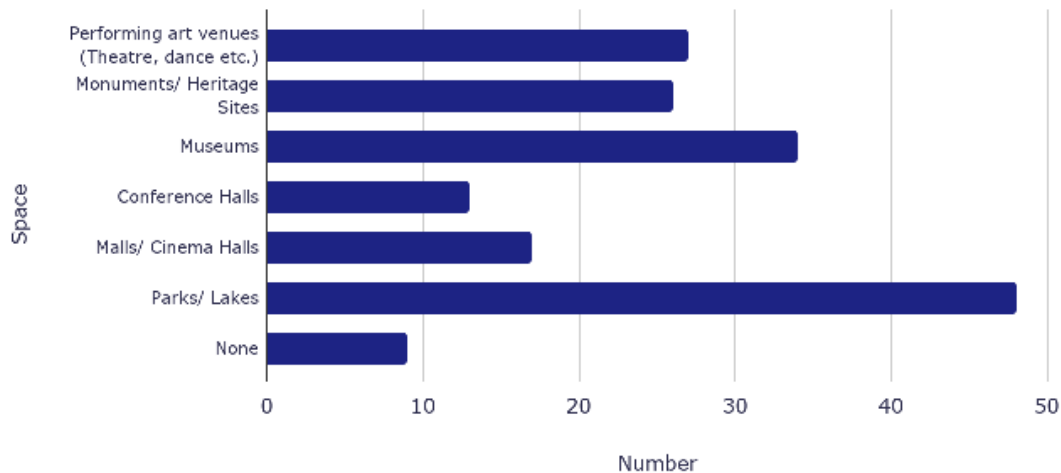
The Pandemic Effect

Optimism Level

- 24% have a neutral stance; this might mean they are not too sure of how they feel about going outside for events again or they do not see it happening any time soon
- Only 7.8% of participants have shown low optimism levels towards attending outdoor events.
- We anticipate a spike in attendance once the process of vaccination starts and it is declare safe to go out again..

Potential Venues for a Pandemic Event

Where are Indian audiences comfortable visiting now (during the pandemic: Dec 2020)



HIGHLIGHT- 60% of our respondents from the in-depth survey form have stated that they found it easy to adapt to the use of digital technology since the beginning of the lockdown period.

HIGHLIGHT- 68% are inclined towards being strongly optimistic about going outdoors for activities and events in 2021.

Quote Effect of the pandemic:

“As an artist ..I am apprehensive and cautious of the pandemic but I want to accept that there is no way of working around it, in an educated way. I need to have interaction and the actual feel of art and live shows. Digital is good for keeping in touch till we find a way to deal with the situation ”

-In-depth survey

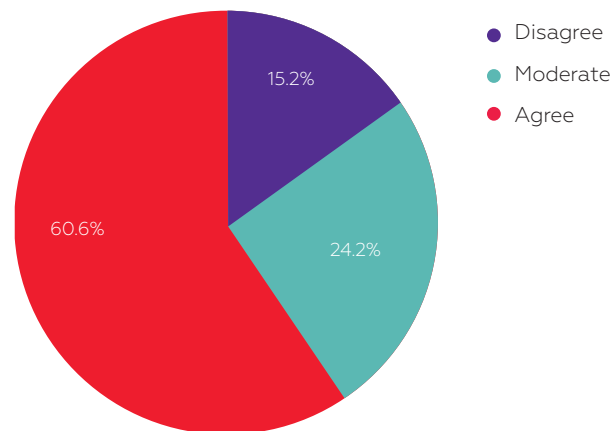
Reservations & Assumptions

The FGD and also some responses from our preliminary survey reveal a bias that people have towards museums in India. **They are more likely to visit museums when travelling abroad but do not show the same enthusiasm here.**

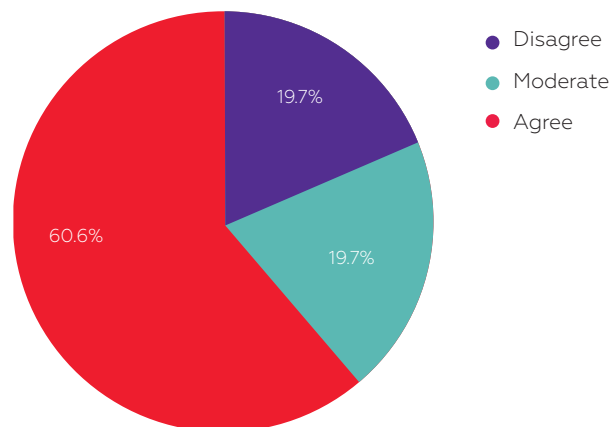
The following reservations were stated by our FGD participants, and then included in the in-depth survey. We asked participants to rate the statement on a scale of 1-5, depending how much they agreed or disagreed. All the statements were specific to museums in India and the responses show that the majority were inclined to agree. This indicates that these assumptions are a general perception that Indians hold towards museums in India.

The statements below have been ranked in order of 'most to least', with regards to how strongly they are felt.

Museums in India cater only to experts in the field or tourists. They are very detached or irrelevant to their surrounding communities.



Indian Museums are boring and don't push the envelope in terms of art and expression. They are not experimental and exciting enough.

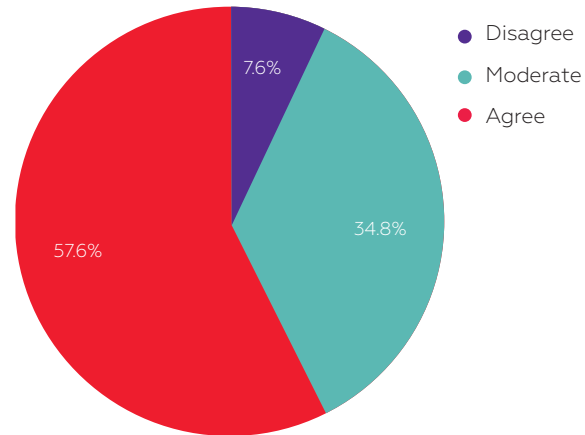


Quote- Assumption about India Museums:

“I think they should take some risks. Display some quirky stuff. But you would draw some interest by putting some out of the box type of things, which makes it more stimulating ”

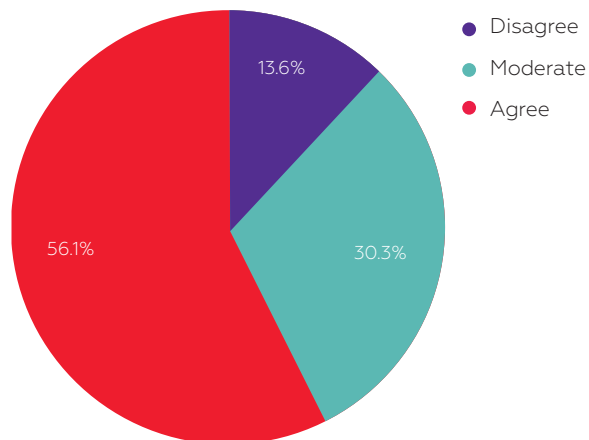
-Senior Citizens FGD.

Museums in India follow a colonial-era template, with an Orientalist gaze, and debatable issues of class, caste and gender are not visible in their programming.



Taken together, these reservation pie charts highlight preconceptions that the audience have towards museums in India. They suggest that there is work to be done to challenge and contradict such entrenched and out-dated assumptions to build a larger domestic audience.

Museums/Heritage sites in India are not well preserved; the untidy surroundings put me off while visiting such places.





Conclusion

This report marks the first step in an on-going process of audience research and development. The data found in this project can therefore act as a basis to identify questions for future projects. As an exploration of the perspectives of the Indian audience about museums, arts spaces, and how these fit into cultural practices, opportunities and geographies, this report has highlighted some interesting insights. To highlight the applications of this data, we have listed some department-specific insights, followed by recommendations.

Education

- Film is a universally preferred medium for leisure, and so would drive audience engagement. It is also adaptable as a digital experience. Although English and Hindi dominate language preferences, considering audience expectations for regional language programming by museums, Kannada or other South Indian language film screenings are likely to be popular, and widely attended.
- For visits, the majority of the audience prefers guided tours by staff, followed by audio guides. Investment in technology and training staff to support this would likely help in increasing visitation, and lead to positive reviews.

Exhibition

- Exhibitions must have multilingual signage, including regional languages.
- Combining art exhibitions with live music or painting, festivals, workshops or other simultaneous activities may increase footfall.
- Marketing must be easy to understand, fun, and thematic with more information about the subject being advertised, not just the artist. It must be accessible across languages, age spectrums, and educational levels.

Communications

- Adapting to technology has been relatively easy for the audience with the pandemic. Senior citizens have also had to get used to the increased use of digital mediums for consuming culture. The emergence of this new situation that has pushed more people to digital spheres can therefore be used to reach out to more and larger audiences.
- YouTube Live seems to be most preferred for viewing events, highlighting that ease of access is perhaps most important.
- With regards to maintaining and establishing contact, for school students, college students, and working professionals, social media is the best space to maintain and build connections (and seems to be somewhat unexplored as many follow pop stars and celebrities rather than heritage or cultural spaces). In contrast, the best medium to keep in contact with senior citizens is WhatsApp.

Recommendations

- 1. Audience Profiles:** Considering the subjective nature and contradictions identified in people's behaviour, programming that targets more than one cluster would be advisable.
- 2. Programming:** Focus on removing the barriers from the periphery audiences, and programming to their identified interests and preferences for engagement.
- 3. School Students Engagement:** Activities that help develop social skills and are game-based seem to work best for school students, and for teachers, ease of access to (especially digital) resources is paramount.
- 4. Logistics:** Ticketing for event formats that are popular among the audience (eg. film screenings and live music events) can be partnered with a popular booking portal. Reach out to senior citizens via WhatsApp, or an equivalent (Telegram).
- 5. Language:** Programme in regional languages and use multilingual signage in exhibitions to reduce the sense of detachment between the museum and the immediate community where it is located.
- 6. Art Preferences:** Prioritise regional cultural art forms, arts and artists, particularly tribal arts, sculptures, paintings and photography.
- 7. Culture:** Use the Indian audience's strongly anthropological understanding of culture to create inclusivity and to drive engagement by interpreting it in different ways.
- 8. Marketing:** Use marketing as a key tool to change identified reservations and push a more fun and inclusive image of the museum. Make sure language is accessible across educational, age and interest spectrums.



Appendix 1:
Methodology

This project was designed using best practice in audience surveying, with Thongnopua's Art Museum Experiences of Older Adults, and the seminal book 'The Guide to Researching Audiences', used to inform the research design, ensuring a holistic approach.⁷ Due to the nature of the project, qualitative research methods were employed to ensure the capture of the totality of participant responses, rather than only their numerical values.

The preliminary survey was designed to collect segment-wise data, whereas the in-depth surveys were focussed on identifying barriers and reservations of the adult (18+) audiences. Survey trials ensured they were sufficiently accessible, easy to understand, and inclusive. The forms were edited according to feedback received about the language, design, and flow of the questionnaire.

The FGDs garnered first-hand insights into people's cultural preferences and also their current engagement patterns. By virtue of the medium used (Zoom video calls), the shift from physical to digital became an important point of discussion and revealed valuable insights. The FGD with educators and parents was designed to understand expectations and barriers of school students accessing museums as an educational tool. The decision to survey educators and parents was due to

their role as motivators and decision makers for the engagement of students or children below the age of 18. It was designed using student survey responses and suggestions from MAP's education team.

Apart from this, the FGDs allowed us to further validate or deep dive into some of our preliminary survey findings, corroborating our assumptions and providing conclusive information. The FGD and in-depth survey also included programme-specific questions requested by MAP regarding digital membership and preferred offerings within such a subscription. Based on an FGD conducted with MAP staff, five broad categories of demography, attitude, expectation, needs and barriers were identified as the structure for the research design, and were used to construct questions and evaluate responses.

The project was conducted in phases:

- Secondary research and review analysis

A study of precedent surveying in arts, and the analysis of 60 online audience reviews for four museums, in India and abroad: the MET, Rangashankara Bangalore, CSMVS & BDL

- Primary Research: Surveys & FGDs

Two Google Form surveys, a preliminary survey of 500, and an in-depth survey of 66. Three FGDs were conducted, one with senior citizens (60+ years of age), one with working professionals and homemakers, and a combined session with educators & parents.

⁷ Sitthiporn Thongnopua, 'Art Museum Experiences of Older Adults', Florida State University, 2015; Dr Rachel Quirk, Martin Olver, Dr Max Hammond, Dr Claire Davies 'The Guide to Researching Audiences', JISC UK, 2009

Data Collection

The inferences in this report are drawn from two surveys and three focus group discussions conducted with an overall sample size of approximately 600 people. Data collection was carried out across four predefined spectrums; school students, working professionals and homemakers, college students, and senior citizens. The research covered an age range from 10 to above 80 years. Our participants identified as male,

female, non-binary, transgender, and are from across 23 Indian states, with a minority living in 6 other countries.

Survey links were mainly shared through personal channels, including friends and family of the ReReeti team. To ensure responses were not homogenous, we did not survey in any large groups on Facebook (above 500 members) or WhatsApp (above 70 members), or in any profession-based spaces. WhatsApp

groups for colony friends, college batches, senior citizens and mums were used instead.

Those who agreed to participate further in the preliminary survey of 500 were contacted to participate in our FGDs and answer the in-depth survey form. To enable debate and diverse perspectives, FGD participants were selected ensuring a variety in responses to the preliminary survey form.

Numbers

Phase of Data Collection	Overall	School Students	College Students	Parents & Educators*	Working Professionals & Homemakers	Senior Citizens
Test Survey Form	31	10	10	N/A	6	5
Preliminary Survey	499	115	106	N/A	233	45
Focus Group Discussions	30	N/A	N/A	13	9	8
In-Depth Survey Form	66	N/A	13	N/A	46	7

*Only classified as such for the FGD. Otherwise, included in the WP & H category.

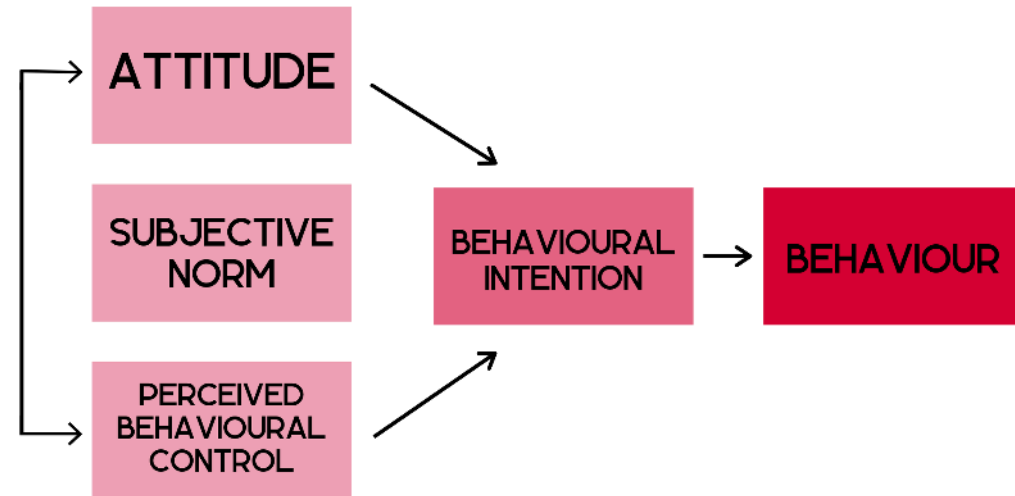
Pandemic restrictions made this an 'entirely digital' research study, making our goal of 100 responses per spectrum unattainable due to restricted access to people, and no on-site surveying. Instead, we matched the percentage of people (based on age) with access to the internet to the ratio of responses.

Around 54% of the Indian internet user-base was between 20 and 39 years of age in early 2019.⁸ People over the age of 40 formed the lowest share, while the age group of 12 to 15 years made up 14% of the total. This matches with our ratios; around 61% (339) are between 18 and 59 years of age, with the majority under 40, 23% (115) are between 10 and 17 years old and 9% (45) are aged 60+.

Analysis and Interpretation

This research project applied Ajzen and Driver's Theory of Planned Behaviour to analyse the research data.⁹ The theory posits that since attitude is a hypothetical construct (changeable, adaptable, and unprovable), it is a person's behaviour that can expose their motivators and barriers to undertaking activities.

Ajzen and Driver's (1992) Theory of Planned Behaviour



⁸ Sandhya Keelery 'Distribution of internet users in India 2019 by age groups', Statista, Oct16, 2020
Link: <https://www.statista.com/statistics/751005/india-share-of-internet-users-by-age-group/>

⁹ Sitthiporn Thongnophua, 'Art Museum Experiences of Older Adults' Florida State University, 2015, pp 21.

Coding Schemes

We also used codes to identify groups of similar responses to each question. We segmented according to the parameters of motivation, barriers, and expectations. We used these codes to quantify qualitative responses to questions that were descriptive in nature, and elicited long responses.

Some responses were categorised based on recurring patterns or a combination of answers, and some based on the option they selected with spectrums from low to high. Using colour coding and different combinations of data, patterns were identified which became segments under each foundational parameter.

These subcategories are as follows:

Motivation

- Audience responses have been demarcated into two categories: **self-motivated, or motivated by others**. This relates to the initial survey, with a small range of possible responses bisected to highlight level of motivation.
- Whilst not necessarily proportional to

motivation, the **financial investment of the audience** was segmented into three categories: **Low** (Rs 50-150), **Medium** (Rs 100-200) and **High** (Rs 150-500+), based on the monetary ranges selected by respondents.

- The participants were queried about the **importance of arts and culture in their life**, a response which was coded according to the **level of positivity** identified.

Expectations

- Responses to a question about what **type of cultural event** the participant would organise if they had the opportunity provided two data sets: **event theme**, and **event format**. These were classified into groups.

Barriers

- One code was used to identify **what participants perceive as culture**, creating **five categories** of attitudes to culture. These are explored in the body of the report, and defined in the Term Definitions Annexure.

Limitations

COVID-19 Nationwide lockdown:

- The COVID-19 pandemic had a massive impact on this project. The research, initially envisioned as on-site, had to be adapted to an online mode, which limited access to participants with access to digital mediums, and an online presence. Within these parameters, accessibility and inclusivity with our tools and content were of paramount importance.

Focus Group Bias:

- The pandemic and associated restrictions affected the senior citizens spectrum the most. We were unable to get data or insights from participants who do not have access to or are completely averse to using the internet.

Others:

- The survey was predominantly shared through personal channels to try and ensure we got a balanced number of responses of each spectrum and did not get dominated by one.
- The data sample is biased due to the relatively low response rate from people who lack interest in arts and history.
- The research project was conducted entirely in the English language.



Appendix 2:
Term definitions

Attitudes to Culture

This three-page glossary explains and expands on the terms that we have used to develop the sub-codes detailed above. The audience has been segmented using these terms, reflected in the profiles. These term definitions are: three prisms of attitudes to culture, the grouping of cultural event formats and themes, and the grouping of responses to the question 'what is culture?'.

Interpretation of 'Culture'

Audience interpretations of culture fell under five different categories, listed below. This was one of the commonalities which we used to determine the audience profiles.

Anthropological/Sociological: People, traditions, maybe even rituals. Recurring words include Communities, Family, Civilisation, Values, Language, Ethics, Customs, practices, Habits, Ethnicity, Heritage, History, Religion, Ancient, Old, Hinduism, Literature, Faith. Culture is associated with everyday activities.

Vague/Uninterested: Unable to associate it with anything definitive. Either blank

or include vague terms/adjectives/statements such as "unsaid rules"; "to be used when required". Others said culture is not relevant or of any interest to them.

Performative: Primarily interpret the word in terms of some activity that is performative. Recurring words include Dance, Folk, Festival, Costumes, Classical, Theatre. Culture is associated with self expression in some form of arts.

Aesthetics: Primarily interpret the word in terms of something that looks appealing. Recurring words include beauty, art, paintings, rich, colourful, craft.

Emotional/Value Judgement: Primarily interpret the word with a feeling or an experience. Recurring words include joy, happiness, value, pride, simple, essential, love.

Type of Cultural Content Consumption

Audience preferences regarding content consumption fell under five different categories, listed below. This was one of the

commonalities which we used to determine the audience profiles.

Drama Driven: An individual seeking entertainment (emotional or adrenaline stimulation) while consuming content.

Information Driven: An individual; seeking intellectual stimulation/ growth while consuming content.

Both: Individuals who express both preferences, simultaneously seeking information and entertainment.

Events

Event Preference Categories

Live Events: Audiences would spend their time on live shows such as music shows/ performances, plays, film screenings, stand up comedy shows, film festivals.

Art & Heritage Places: Audiences would spend their time visiting museums to view the collection, going on heritage walks, visiting monuments, art galleries, contemporary art festivals.

Religious Places: Audiences spend most of their time visiting temples or attending events usually conducted in such spaces.

Event Formats

Festivals: Here the term means festivals of the religious nature.

Workshops: Attending interactive and engaging workshops.

Performance-Musical: Music concerts/ performance.

Performance-Others: Plays, stand-up comedy

Heritage Events: Walks, visits, talks

Exhibitions: Curating an exhibition based on a theme/ subject.

Event Themes

Food: Events centred around the subject of food; food festivals/history of food.

Music or Dance: Predominantly viewing dance/music programmes. Also behind the scenes; construction of compositions/ history/choreography are topics of interest.

Theatre or Comedy: Playwriting/theatre workshops are topics of interest.

Heritage: History is the primary interest; could be across a broad range of topics/ subjects.

Art or Literature: Poetry; story/telling and the literature are of highest interest.
Religious or Cultural: Events centred around mythology, and those that are religious in nature such as 'Satsang'

Motivation Levels

Self Motivated: Their primary reason to visit a space or attend an event is because they wanted to do so. The influence of their company or the requirement of one is secondary.

Others Motivated: Their primary reason to visit a space or attend an event is that they were taken there by their company. Alternatively, they were in the area and had time to spare.

Financial Commitment

The financial investment of the audience was segmented into three categories for each spectrum, and then averaged for audience profiles:

Average:

- **Low** (Rs 50-150),
- **Medium** (Rs 100-200)
- **High** (Rs 150-500+)

Spectrum wise:

- **College Students:** Low - (Free entry + Rs 50-100) Medium - (Rs 101-150) High - (Rs 151-300)

- **Working Professionals:** Low - (Free entry + Rs 100-150) Medium - (Rs 151-200) High - (Rs 201- 500+)
- **Senior Citizens:** Low - (Free entry + Rs 50-100) Medium - (Rs 101- 150) High - (Rs 150+)



Appendix 3:
Bibliography

1. Alessandra R. Paolucci, James Verrill Beucler, Katherine R. Comeford, Kendall Jacqueline Rooney, 'Bringing museum audience segmentation to life' Victoria Museum; Worcester Polytechnic Institute, Melbourne, Australia, 2016
2. Ashworth, John, and Peter Johnson. "Sources of 'Value for Money' for Museum Visitors: Some Survey Evidence." *Journal of Cultural Economics*, 1996, pages 67–83.
3. Black, Graham. "Developing Audiences for the Twenty-First-Century Museum." Essay. In *The International Handbooks of Museum Studies: Museum Practice*, Firsted., Chichester, West Sussex: John Wiley & Sons, Ltd, 2015, pages 123–51.
4. Davidson, Lee. "Visitor Studies Toward a Culture of Reflective Practice and Critical Museology for the Visitor-Centered Museum." Essay. In *The International Handbooks of Museum Studies: Museum Practice*, 1st ed., John Wiley & Sons, Ltd., 2015, pages 503–27.
5. Dickenson, Victoria. "Museum Visitor Surveys: An Overview, 1930–1990." Essay. In *Cultural Economics*, Springer, Berlin, Heidelberg, 1992, pages 141–50.
6. Dillon, C., S. Golfomitsou, C. Storey, and K. Lithgow. "A Clear View: Crowdsourcing Conservation Needs in Historic Houses Using Visitor-Led Photo Surveys." *Museum Management and Curatorship*, 2018, pages 1–22.
7. Dr Rachel Quirk, Martin Olver, Dr Max Hammond, Dr Claire Davies 'The Guide to Researching Audiences' JISC UK, 2009
8. Easson, Hilary, and Anna Leask. "After-Hours Events at the National Museum of Scotland: a Product for Attracting, Engaging and Retaining New Museum Audiences?" *Current Issues in Tourism* 23, no. 11 (2019): pages 1343–56.
9. Emily Dawson, Eric Jensen. (2011) Towards A Contextual Turn in Visitor Studies: Evaluating Visitor Segmentation and Identity-Related Motivations. *Visitor Studies* 14:2, pages 127-140.
10. 10. Gardiner, Caroline, and Anthony Burton. "Visitor Survey at the Bethnal Green Museum of Childhood: Two Viewpoints." *International Journal of Museum Management and Curatorship* 6 (1987), pages 155–63.
11. Joy, Annamma, Russell W. Belk, Steve Charters, Jeff Jian Feng Wang, and Camilo Peña. "Performance Theory and Consumer Engagement: Wine-Tourism Experiences in South Africa and India." Essay. In *Consumer Culture Theory*, Emerald Publishing Limited, 2018, pages 163–87.
12. Katre, Dinesh. "Identifying the Cognitive Needs of Visitors and Content Selection Parameters for Designing the Interactive Kiosk Software for Museums." Essay. In *Human Work Interaction Design: Usability in Social, Cultural and Organizational Contexts*. HWID 2009. IFIP Advances in Information and Communication Technology, edited by Mandar Sarnaik, Springer, Berlin, Heidelberg, 2010, pages 168–79.

13. Kirchberg, Volker. "Museum Visitors and Non-Visitors in Germany: a Representative Survey." *Poetics*, 1996, pages 239–58.
14. Kohsaka , Ryo, Yoshinori Fujihira , Yuta Uchiyama , Frank Ebinger, Shuichiro Kajima , and Shuhei Nomura . "Public Perception and Expectations of Biomimetics Technology: Empirical Survey of Museum Visitors in Japan." *Curator: The Museum Journal* 60 (January 2018), pages 427–44.
15. Levent, Nina, and Christine Reich. "Museum Accessibility: Combining Audience Research and Staff Training." *Journal of Museum Education* 38, no. 2 (November 2, 2015), pages 218–26.
16. Liisa Uusitalo, 'Museum and visual art markets' Helsinki School of Economics, 2008.
17. Ministry of Culture Government of India. Rep. Annual Report Ministry of Culture Government of India 2018-19. New Delhi, Delhi: Ministry of Culture Government of India, 2019.
18. Museum Audience Report, The Audience Agency; Audience Spectrum, 2018
19. Poria, Yaniv, Arie Reichel, and Yael Brandt. "People with Disabilities Visit Art Museums: an Exploratory Study of Obstacles and Difficulties." *Journal of Heritage Tourism*, May 2009, pages 117–29.
20. Quirk, Dr Rachel, Martin Olver, Dr Max Hammond, and Dr Claire Davies. Rep. The Guide to Researching Audiences. Curtis+Cartwright Consulting Ltd., 2008.
21. Randi Korn & Associates, Inc. Rep. Dallas Museum of Art Levels of Engagement with Art A Two-Year Study 2003-2005 . Dallas Museum of Art, October 2005. <https://dma.org/research/visitor-centered-research>.
22. Randi Korn & Associates, Inc. Rep. Web User Research: 2009 Survey of Arts Network Users. Dallas Museum of Art, January 2010. <https://dma.org/teachers/programs-teachers/framework-engaging-art>.
23. Rather, Raouf Ahmad, Linda D. Hollebeek, and Jamid Ul Islam. "Tourism-Based Customer Engagement: the Construct, Antecedents, and Consequences." *The Service Industries Journal*, February 2019, pages 1–22.
24. Rentschler, R. and Eva M. Reussner. "Museum Marketing Research: From Denial to Discovery?" (2002).
25. Rep. Collection of Domestic Tourism Statistics for the State of Karnataka, Annual Final Report. Ministry of Tourism (Market Research Division) Government of India, 2006.
26. Rep. National Survey of COVID-19 Impact on United States Museums. American Alliance of Museums, 2020.
27. Rep. Re-Imagine Museums and Galleries: UK-India Opportunities and Partnerships. British Council, 2014.
28. "Report of a Survey of Visitors to the Museum in Its First

Year." *Bulletin of the Pennsylvania Museum* 25 (December 1929), pages 2–11.

29. Ross, Ina. "Uncharted Territory: Visitor Books of Indian Museums. The Madhya Pradesh Tribal Museum in Bhopal – a Case Study." *Museum & Society*, 15 (2017), pages 100–113.
30. Ruth Fernández-Hernández, Trinidad Vacas-Guerrero, Fernando E. García-Muiña. (2020) Online reputation and user engagement as strategic resources of museums. *Museum Management and Curatorship* 0:0, pages 1-16.
31. Sitthiporn Thongnopua, 'Art Museum Experiences of Older Adults' Florida State University, 2015
32. Statham, Richard. "Visitor Survey: Getting to Grips with Japan: A Visitor Survey Undertaken for the Horniman Museum." *Museum Management and Curatorship* 12, (June 1993), pages 215–19.
33. Viegas, Savia. "Rich Men's Collections, A Nation's Heritage, and Poor Men's Perceptions: Visitors at the Prince of Wales Museum of Western India." *Teaching South Asia: an internet journal of pedagogy*. 1 (2001), pages 12–22.

Case Studies

1. Adams, Marianna. "Barriers to a Family Engagement in Museums." *Art Museum Teaching* (blog), 2014.
2. Adams, M.. "What we do and do not know about family learning in art museum interactive spaces: A literature Review." (2010).
3. Andre, Lucija, Tracy Durksen, and Monique L. Volman . "Museums as Avenues of Learning for Children: a Decade of Research." *Learning Environments Research* 20 (2017), pages 47–76.
4. Argyropoulos, Vassilios S., and Charikleia Kanari. "Re-Imagining the Museum through 'Touch': Reflections of Individuals with Visual Disability on Their Experience of Museum-Visiting in Greece." *Alter* 9 (2015), pages 130–43.
5. Backer, Free De, Jeltsen Peeters, Ankelien Kindekens, Dorien Brosens, Willem Elias, and Koen Lombaerts. "Adult Visitors in Museum Learning Environments." *Procedia - Social and Behavioral Sciences* 191 (June 2015), pages 152–62.
6. Cicero, Lucia, and Thorsten Teichert. "Children's Influence in Museum Visits: Antecedents and Consequences." *Museum Management and Curatorship* 33 (2017), pages 146–57.
7. Degotardi, Sheila, Fay Hadley, Helen Little, Yeshe Colliver, and Katherine Highfield. Rep. 'Let's Go to the Museum' An Investigation of the Expectations and Learning Engagement

- of Prior-to-School Aged Children and Their Families. North Ryde: Macquarie University, 2017.
8. Dockett, Sue, Sarah Main, and Lynda Kelly. "Consulting Young Children: Experiences from a Museum." *Visitor Studies* 14 (2011), pages 13–33.
 9. Elottol, Raed M.A., and Azizi Bahauddin. "A Practical Step towards Integrating Elderly Pathway Design into Museum Space Planning: Framework of Satisfaction Assessment." *International Transaction Journal of Engineering, Management, & Applied Sciences & Technologies* 2 (2011), pages 265–85.
 10. Grove, Carrie. "Adults' Expectations and perceptions of a visit while accompanying a child to a Children's Museum," 2012.
 11. Harlow, Bob, and Cindy Cox Roman. Rep. *Converting Family into Fans: How the Contemporary Jewish Museum Expanded Its Reach*. Bob Harlow Research and Consulting, LLC., 2016.
 12. Hilke, D. D. "Strategies for Family Learning in Museums." Essay. In *Visitor Studies*, 120–34. Washington D.C: Smithsonian Institution, 1989.
 13. Kelly, Lynda Joan. "The Interrelationships between Adult Museum Visitors' Learning Identities and their Museum Experiences," 2007.
 14. Kelly, Lynda, Gillian Savage, Peta Landman, and Susan Tonkin. *Energised, Engaged, Everywhere: Older Australians and Museums*. Sydney: Australian Museum, 2002.
 15. King-Wall, Riah. Dissertation. *Path to Accessibility: The Current State of Disability Access in Aotearoa New Zealand Museums*, 2016.
 16. Landman, Peta, Kiersten Fishburn, Lynda Kelly, and Susan Tonkin. *Many Voices Making Choices: Museum Audiences with Disabilities*. Australian Museum, 2005.
 17. Lehnes, Patrick, and Bettina Lehnes. Rep. *Exploring Heritage Interpretation for Seniors in Germany, An Exploratory Study within the HISA Learning Partnership*. Waldkirch: Interpret Europe , 2014.
 18. Levent, Nina, and Christine Reich. "Museum Accessibility: Combining Audience Research and Staff Training." *Journal of Museum Education* 38 (2013), pages 218–26.
 19. Lowman, Judy Ann. Dissertation. *Adult Education in a Museum Setting Requires Reinforcement*, 2015.
 20. Mason, David D.m., and Conal Mccarthy. "'The Feeling of Exclusion': Young Peoples' Perceptions of Art Galleries." *Museum Management and Curatorship* 21 (2006): 20–31.
 21. Nechita, Florin, and Catalina-Ionela Rezeanu. "Augmenting Museum Communication Services to Create Young Audiences." *Sustainability* 11 (2019), pages 1–18.
 22. Poria, Yaniv, Arie Reichel, and Yael Brandt. "People with

- Disabilities Visit Art Museums: an Exploratory Study of Obstacles and Difficulties." *Journal of Heritage Tourism* 4 (2009), pages 117–29.
23. Randi Korn & Associates, Inc. Rep. Audience Research, Young Adult Study . Boston, Massachusetts: Isabella Stewart Gardner Museum of Art , 2008.
 24. Randi Korn & Associates, Inc. Rep. Audience Research: Study of Young Adults to the Denver Art Museum. Denver, Colorado: Denver Art Museum, 2011.
 25. Rep. Arts For All Survey: How Accessible Are New Zealand's Arts Organisations and Venues? . Arts Access Aotearoa, 2011.
 26. Rep. How Museums and Galleries Can Get Their Family Friendly Activities Offer Right. Manchester: Arts About Manchester, 2013.
 27. Shrapnel, Emma. Rep. Engaging Young Adults in Museums: An Audience Research Study, 2012.
 28. "Standards for Professional Practice in Children's Museums." Association of Children's Museums, 2012.
 29. Sterry, Dr. Pat, and Dr. Ela Beaumont: Rep. Family Group Visitors to Museums and Art Galleries in the UK. . Victoria & Albert Museum, 2005.
 30. Studart, Denise Coelho. Dissertation. The Perceptions and Behaviour of Children and Their Families in Child-Orientated Museum Exhibitions, 2000.
 31. Thongnopnua, Sitthiporn. Dissertation. Art Museum Experiences of Older Adults. Dissertation, Florida State University, 2015.
 32. Traboulsi, Christelle, Moreno Frau, and Francesca Cabiddu. "Active Seniors Perceived Value within Digital Museum Transformation." *The TQM Journal* 30 (August 2018), pages 530–53.
 33. Wilkening, Susie. Publication. Moms, Museums, and Motivations: Cultivating an Audience of Museum Advocates. Association of Science and Technology Centers (ASTC), 2009.
 34. Zbucea, Alexandra. Rep. How Do Young People Visit Museums? Proceedings of Qualitative Research in Communication, 2013.



Appendix 4:
List of Annexures

- A. MAP FGD (Findings and Screenshots)
- B. COVID Secondary research
- C. Preliminary Survey Questions and responses
- D. FGD: Questions and screenshots
- E. In-depth Survey Questions and Responses
- F. Any other Secondary resources and reports referred/Internal Documents



MAP

Sua House
26/1 Kasturba Cross Road
Bangalore 560 001, India

+91 80 4053 5217
hello@map-india.org

map-india.org
@ mapbangalore