

Guess Who's Going to the Museum?

2015 Museum Audience Evaluation Study



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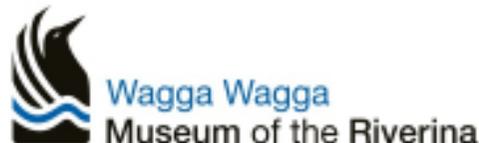
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Project partners



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GUESS WHO'S GOING TO THE MUSEUM?



Image courtesy of Tweed Regional Museum

Introduction

Background

It has been anecdotally understood by those who work as paid or volunteer staff in NSW museums and galleries that although there are a number of similarities between their audiences, there are also inherent and quantifiable differences. Individual organisations may have in-depth knowledge of their audiences, but the difference in data collection methodologies make comparisons between organisations difficult. There has also been a reluctance from individual organisations to share their data and, at times, the publication of research findings has been restricted by the conditions of the data collection.

In 2007, with funding from the Australia Council for the Arts, Museums & Galleries of NSW (M&G NSW) commenced a strategic audience evaluation study of public gallery audiences. Initially piloted in the Western Sydney and Hunter regions, the study went on to include all but three of the public galleries of NSW. *Guess Who's Going to the Gallery? - NSW State Report* was published in 2011 using over 8,000 responses collected from three years of field work in 41 public galleries. The report created a snapshot of a typical NSW “gallery audience” and provided, for the first time, key benchmark demographics, such as age, gender, household income, as well as information on audience behaviour and motivations at a state and regional level.

In 2012, in association with Museums & Galleries Queensland, a second study using the same methodology was undertaken with 18 regional public galleries across Queensland. Published as *Guess Who's Going to the Gallery? – Queensland Report*, the results contained a number of similar findings to the NSW results, confirming a “gallery audience” as a type of cultural audience.

In 2014, M&G NSW partnered with the Museum of the Riverina in Wagga Wagga, Newcastle Museum and Tweed Regional Museum to undertake an audience evaluation study to create the same benchmarks as the gallery study for museum audiences .

This report is based on over 600 responses collected at these three museums during the period August 2014 to March 2015.

Study Aims

The overall objective of this study is to provide factual and reliable data for the sector on museum audiences.

This study is intended to act as a benchmark on key demographics, audience motivations and behaviours, as well as being a guide for future research.

To assist direct comparisons with the gallery studies, a questionnaire based on the gallery studies was developed and the same methodology used in the gallery studies was applied in this study.

Data collected as part of this study can be used by museums to:

- assist in retaining current audiences;
- identify opportunities to build new audiences;
- understand the diversity of their audiences;
- determine the best way to market and promote exhibitions and events in order to connect with audiences;
- plan effectively for the future; and
- advocate for regional and state-wide evaluation and assessment of NSW museum audiences.

Methodology

The questionnaire

- A standardised self-complete paper questionnaire was designed in consultation with the participating museums. A copy of this questionnaire can be found as an Appendix to this report.
- Training in sampling and administration of the questionnaire was provided to staff and volunteers at each participating museum.
- Staff and volunteers distributed the questionnaire to visitors during two survey periods. Each period had a target of 100 surveys and ranged from four weeks to four months, depending upon rates of visitor attendance and available staff resources.

The sample

- Three museums participated in this pilot study: Museum of the Riverina, Newcastle Museum and Tweed Regional Museum.
- Training of staff and volunteers in the administration of the survey took place in July 2014 with field work undertaken between August 2014 and March 2015.
- To ensure that the data is as representative as possible, staff were trained in how to sample randomly. For example, staff were encouraged to sample every sixth visitor as they exited.
- A total of 610 valid responses were collected across the three museums.
- Only visitors 15 years or older were invited to complete the questionnaire. Children and school teachers attending in school groups were not surveyed, as the questionnaire was not designed for educational visits. The 15-18 year olds who participated in the survey were “visiting alone”, “with family and friends” or with their “partner/spouse”.
- A maximum of two people were surveyed from any one tour group.
- The questionnaire was only available in English.
- The restrictions on sampling (age, language, groups) should be kept in mind when interpreting the data.

Analysis of data

- Data was coded, analysed, and mainly compared with the 2011 Australian Bureau of Statistics Census NSW regional population data and/or *Guess Who's Going to the Gallery? - NSW State Report*.

Approach to Analysis

Creation of the Museum Index

As was the practice for the gallery studies, data from the three museums has been combined to create an “Index”. The Index is a construct that is representative of a “typical” museum audience. It is a standardised “average” score.

Egalitarian data weighting

Each of the three participating museums collected a different number of surveys. As was the practice in the gallery studies, to ensure that each museum has an equal voice, individual datasets have been weighted to the same number of responses (200). The weighted data has then been used in the creation of the Museum Index.

Comparisons

One of the aims of this study was to identify differences in the demographics and/or behaviour of museum and gallery audiences. The gallery studies identified differences between metropolitan and regional gallery audiences. To assist in identifying any differences that may result from a regional bias, the NSW Gallery Index (all responses) and the Regional Gallery Index (regional responses only) from *Guess Who's Going to the Gallery? – NSW State Report* have been included in this report. Data from the 2011 ABS Census, rebased to 15+ years, is also included to illustrate the NSW regional general population.

Breakdowns by key demographics and visitor types

This report looks at differences between key demographics (notably age and gender) and between visitor “types” (such as tourists and first-time visitors). It should be noted that the segmentation of the data is limited by the size of the number of valid responses. Where the number of respondents becomes less than 50, the margin of error will increase, making conclusions less reliable.

Margin of Error and Confidence intervals

The Gallery Indices were presented with a confidence interval of 95% and a margin of error of +/- 5%. A sample size of 200 from each individual museum would enable a similar confidence interval and margin of error. The variance in the sample size has been reduced through the use of weighting, allowing the Museum Index to have a confidence interval of 90% with a +/- 3% margin of error, i.e. 90% of the time the result will be within 3 percentage points. When a segmentation results in a sample of less than 50, denoted by an asterisk (*), then the margin of error will increase.

Definitions

Audience

In this context “audience” is synonymous with museum “visitors”.

Base

The number of respondents upon which the percentage figure or statistic is calculated is shown as “n=”. Base sizes vary as when data is filtered to analyse specific sub-groups, or if certain respondents do not provide a valid answer to a question. Unweighted valid base sizes are shown on all graphs where appropriate.

LGA

In this report Local Government Area (LGA) is used as a description of the general population located within the LGA boundary. The demographic data is drawn from the 2011 National Census and is rebased to 15+ years.

NSW Gallery Index

The NSW Gallery Index is the standardised average score for data collected from the public galleries across NSW that participated in the NSW Study. It represents an “average gallery audience”. The full list of galleries and their geographic groupings can be found on page 10.

Regional Gallery Index

The Regional Gallery Index is the standardised average score for the data collected from the public galleries located outside the Greater Sydney Metropolitan Area who participated in the NSW Study. It represents an “average regional gallery audience”. The full list of galleries and their geographic groupings can be found on page 10.

Tourists

Respondents were asked to nominate their usual place of residence. Those who live outside NSW are classified as either interstate or international tourists. Those whose usual place of residence was located in NSW but more than 50 km from the museum of survey have been classified as intrastate or “NSW tourists” in line with the methodology used in the gallery study. Though it is understood that 50 km may not be a large distance in a regional context, these audience members are still travelling at least one hour each way from their usual place of residence to the museum.

Valid response

Not all questions were answered by all respondents. Only those who respond are counted as a “valid response”. When responses are cross tabulated with other questions or segmented by a filter, for example “age” or “usual place of residence”, only the responses of those who answered both questions are counted.

Definitions (cont.)

Regional groupings of the NSW public galleries that participated in the NSW gallery audience evaluation study, *Guess Who's Going to the Gallery? - NSW State Report (2011)*.

The “NSW Gallery Index” uses the data from all the galleries listed below. The “NSW Regional Gallery Index” excluded Greater Sydney Metro data.

The “Regional Gallery Index” comprise the results of these four regions

<p>Greater Sydney Metro</p> <ul style="list-style-type: none"> • Art Gallery of NSW • Artspace • Australian Centre for Photography • Blacktown Arts Centre • Campbelltown Arts Centre • Hawkesbury Regional Gallery • Hazelhurst Regional Gallery • Fairfield City Museum and Gallery • Mosman Art Gallery • Museum of Contemporary Art • Object Australian Design Centre • Parramatta Heritage and Visitor and Information Centre • Penrith Regional Gallery & The Lewers Bequest • SH Ervin Gallery 	<p>North Coast</p> <ul style="list-style-type: none"> • Coffs Harbour Regional Gallery • Grafton Regional Gallery • Lismore Regional Gallery • Manning Regional Art Gallery (Taree) • The Glasshouse (Port Macquarie) • Tweed River Art Gallery 	<p>Hunter and North NSW</p> <ul style="list-style-type: none"> • Gosford Regional Gallery & Arts Centre • Lake Macquarie City Art Gallery • Maitland Regional Art Gallery • Muswellbrook Regional Arts Centre • Newcastle Art Gallery • NERAM (Armidale) • Tamworth Regional Gallery
	<p>Central NSW</p> <ul style="list-style-type: none"> • Bathurst Regional Art Gallery • Cowra Regional Art Gallery • Orange Regional Gallery • Western Plains Cultural Centre 	<p>Southern NSW</p> <ul style="list-style-type: none"> • Albury Art Gallery • Bega Valley Regional Gallery • Goulburn Regional Art Gallery • Griffith Regional Art Gallery • Shoalhaven City Arts Centre • Wagga Wagga Art Gallery • Wollongong City Gallery

About the participating museums

Museum of the Riverina

The Museum of the Riverina was established in 1999 with a landmark agreement signed between the Wagga District Historical Society and Wagga City Council, whereby the Council assumed responsibility for the Museum, collection and grounds. Professional staff took over management of the facility, which had been volunteer-run since its inception in 1965. The Museum is located on two sites. The Botanic Gardens site holds the collection and hosts semi-permanent exhibitions and public programs. The other site is the Historic Council Chambers, which hosts temporary and travelling exhibitions and public programs. The Museum is unique in regional NSW in that it employs a dedicated officer who provides an outreach service to over 30 volunteer-run museums around the Riverina.

Newcastle Museum

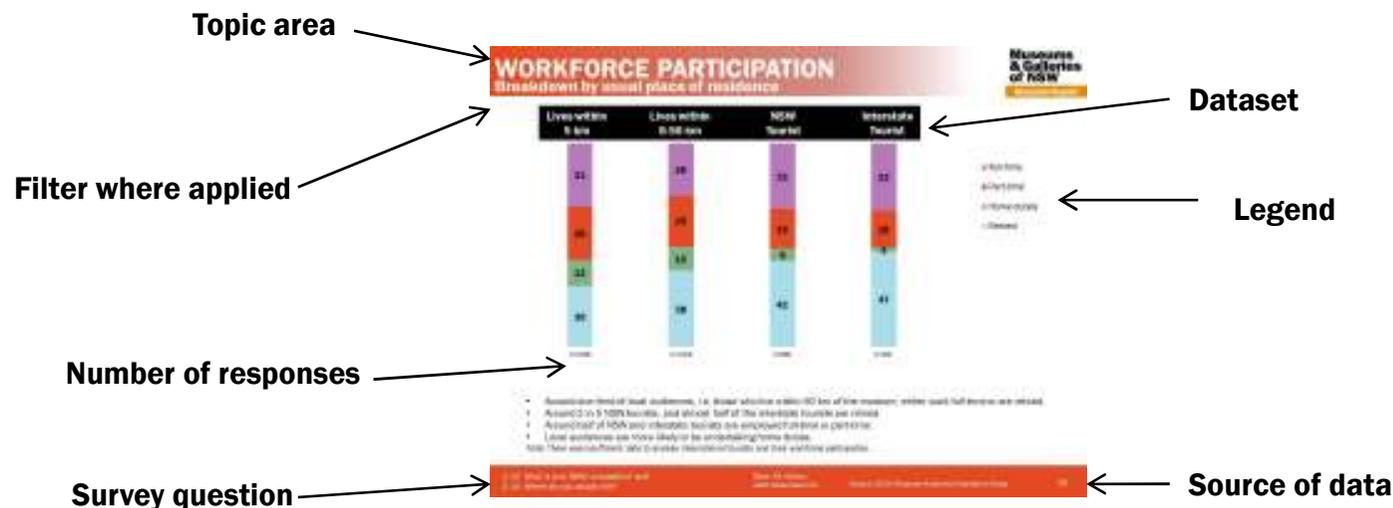
Since moving and re-opening in the iconic Honeysuckle Railway Workshops in 2011, Newcastle Museum has blossomed with high visitor numbers of approximately 165,000 a year, an extensive exhibition program and a dynamic range of events for a diverse audience. The Museum is an architectural blend of old and new which showcases Newcastle through its extensive collection, exhibitions and programming. The Museum has a mix of permanent exhibitions that include local history in A Newcastle Story, Supernova Hands-on Science Centre, and BHP and Coal stories in Fire and Earth, plus a dynamic temporary and travelling exhibition program.

Tweed Regional Museum

The Tweed Regional Museum was established in 2004 through a Memorandum of Understanding between the Tweed Shire Council and Uki and South Arm Historical Society, Murwillumbah Historical Society, and Tweed Heads Historical Society. The societies agreed to gift their collections to the Council in return for a commitment to ongoing care of the collection, employment of professional staff and new facilities, providing enhanced services for visitors and the community. In late 2011, the Museum facility at Murwillumbah closed to allow refurbishment of the 1915 heritage building and construction of a major new extension. More than 6,000 collection items housed at Murwillumbah were subsequently documented. In addition, a new purpose-built collection storage facility was constructed and fitted out. Building refurbishment and construction, together with display design and installation, was completed by mid 2014. The Tweed Regional Museum Murwillumbah re-opened to the public on Sunday, 31 August 2014.

Notes on reading charts

- All figures shown are percentages unless otherwise specified.
- The question(s) from which the data is derived is shown at the bottom of the page.
- Where relevant, study data is compared to Australian Bureau of Statistics (ABS) data from the 2011 Census (rebased to 15+ years) and *Guess Who's Going to the Gallery? - NSW State Report*.
- Individual bases for the data are shown with a description of any applied data filters.
- Where segmentation has reduced the number of responses to less than 50 this will lead to an increased margin of error. This is denoted by an asterisk (*) after the number of responses.
- The standard presentation of a single-response question is explained below.
- Where a percentile is less than 3% it may not be shown.
- Due to whole number rounding errors, charts may not add exactly to 100% (e.g. 101% or 99%).



Each museum has received bespoke feedback and suggestions for audience development arising from their data. The conclusions and identified opportunities in this report outline overarching themes and ideas that museums may wish to take into consideration when developing audiences and their communications channels.

GUESS WHO'S GOING TO THE MUSEUM?



Image courtesy of Newcastle Museum

Executive Summary

Key Findings – Museum audiences

Museum audiences, like gallery audiences, can be defined by the demographics of age, gender, usual place of residence, education and income. Their behaviour and motivations can also be identified and quantified. These demographics and identifiers can then be compared to both the general population and gallery audiences.

Museum audiences are local, with around 3 in 5 visitors living within 50 km of the museum. They are predominately female and are older than the NSW regional population, with around half being aged over 55. They have a median household income of \$80,000 and have a higher frequency of post high-school education than the general population, with around half having completed at least one tertiary degree. Around one fifth of them will have finished their formal education in high school.

They are as likely to be a return visitor as a first-time visitor. They value the social element of attending the museum, with over half of audiences coming with family and friends, and around a quarter attending with their spouse or partner.

Only a small percentage report no use of the Internet (5%) and many report the importance of printed publications, including the local newspaper, as a source of information.

Museum audiences who are tourists (i.e. live more than 50 km from the museum) are equally likely to stay in paid accommodation as with family and friends. Around a third of those visiting the region will be staying four or more nights. Just under half of the NSW tourists are aged 45-64 and are as likely to attend with their spouse or partner, “family and friends with children” or “family and friends without children”. Museum audiences who usually live interstate or overseas are more likely to attend with their spouse or partner.

Museum audiences are likely to be coming to “connect with local history” or to “learn new things”. 15-24 year olds are more driven by the desire to “learn new things” (60%), whereas 65+ are more likely to want to “connect with local history” (64%). They also participate in additional cultural pursuits, with around three-quarters attending the cinema and using the public library.

They express very high levels of satisfaction with their overall visitor experience, singling out the quality of the exhibitions and the service provided by volunteers and staff for high praise. In open-ended responses, 47% of respondents cited that nothing “would have made their visit more enjoyable”.

Key Findings – Comparisons to other data

Demographic identifiers

- Museum audiences skew towards female (62%) when compared to the general regional population (51%) but skew towards male when compared to gallery audiences (38% v. 31%).
- Museum audiences have a greater representation of 65+ compared to gallery audiences (29% v. 22%).
- 65% of museum audiences report a household income of more than \$61,000 per annum, which is higher than that of gallery audiences (37%). Their median household income is also higher than that of the NSW regional population (\$49,972).
- There is a similar level of those working full- or part-time in museum audiences (51%) as in the general regional population (48%).
- There is a higher representation of retirees in museum audiences (33%) than in regional gallery audiences (28%).
- Similar to gallery audiences, there is a higher frequency of tertiary education (51%) when compared to the general regional population (11%).

Visitation patterns

- 50% of museum audiences are first-time visitors, compared to 28% of regional gallery audiences. Regional gallery audiences are more likely to have previously visited “more than 5 times” (48% v. 20%).
- Around a third of museum audiences have previously visited one to five times, compared to around a quarter of regional gallery audiences.
- Around a quarter of museum audiences have visited in the last six months. This compares with 51% of regional gallery audiences.
- Of those who have attended a museum and gallery elsewhere, 31% of them are first-time visitors to the museum of survey.
- Museum audiences are twice as likely to come in groupings that include children (33%) than are gallery audiences (15%).
- At least 50% of those aged 25-44 attended in a group that included children.
- Around a third of those aged over 55 attended with their spouse.
- Almost 4 in 5 of museum audiences (79%) are spending between 30 minutes and two hours at the museum. This compares with around 3 in 5 of regional gallery audiences.
- Regional gallery audiences are more likely to attend a public program (38%) than museum audiences (22%).

Key Findings – Comparisons to other data (cont.)

Tourists

Museum audiences who are tourists (i.e. live more than 50 km from the museum) are:

- likely to stay longer in the museum compared to local residents;
- more likely to cite “word of mouth” as a source of information about the museum; and
- more likely to rate their experience as “terrific”.

Museum audiences who are NSW tourists are:

- more likely to be aged 45-64 (49%); and
- equally likely to attend with their spouse or partner, “family and friends with children” or “family and friends without children”.

Museum audiences who usually live either interstate or overseas are:

- more likely to attend with their spouse or partner; and
- more likely to be aged 45-64 (49%) if from interstate or 25-44 (52%) if from overseas.

Motivations

- Museum audiences are more likely to come to see the “general collection” (48%) than are regional gallery audiences (33%).
- Museum audiences are more likely to come with, or bring family and friends (45%) compared to regional gallery audiences (30%).
- Museum audiences show a stronger desire for “kids programs” (31%) than gallery audiences (18%).
- 2 in 5 of museum visitors (43%) cite “word of mouth” as the top source of information compared to 1 in 3 of gallery audiences. Tourists are more likely to cite “word of mouth” than locals, whereas other sources of information, such as the Internet and printed materials, are cited at similar frequencies by non-tourists.

Key Findings – Comparisons to other data (cont.)

Satisfaction

- Museums audiences report high satisfaction with the overall all experience (99%). 64% of museum audiences rated their “overall experience” as “terrific”, with 35% rating it as “good”. This is a higher “terrific” rating than reported by regional gallery audiences (51%).
- Female museum audiences are more likely to rate their experience as “terrific”(68%) than male museum audiences (61%).
- Like gallery audiences, a small pool of museum visitors were “very disappointed” by specific areas of their visit (less than 3% in most aspects). This tends to be around issues that the museums may have little direct control over such as ease of parking, external signage, and directions to the museum.



Images courtesy of Museum of the Riverina, Tweed Regional Museum and Newcastle Museum

GUESS WHO'S GOING TO THE MUSEUM?



Image courtesy of Museum of the Riverina

Visitor Demographics

USUAL PLACE OF RESIDENCE



- Around 2 in 5 museum visitors are tourists, i.e. live more than 50 km from the museum.
- Museum audiences are more likely than gallery audiences to be NSW or interstate tourists.
- Museum and gallery audiences report similar levels of international tourists.
- Gallery audiences tend to live closer to the cultural organisation.

LGA RESIDENTIAL STATUS

All responses including tourists

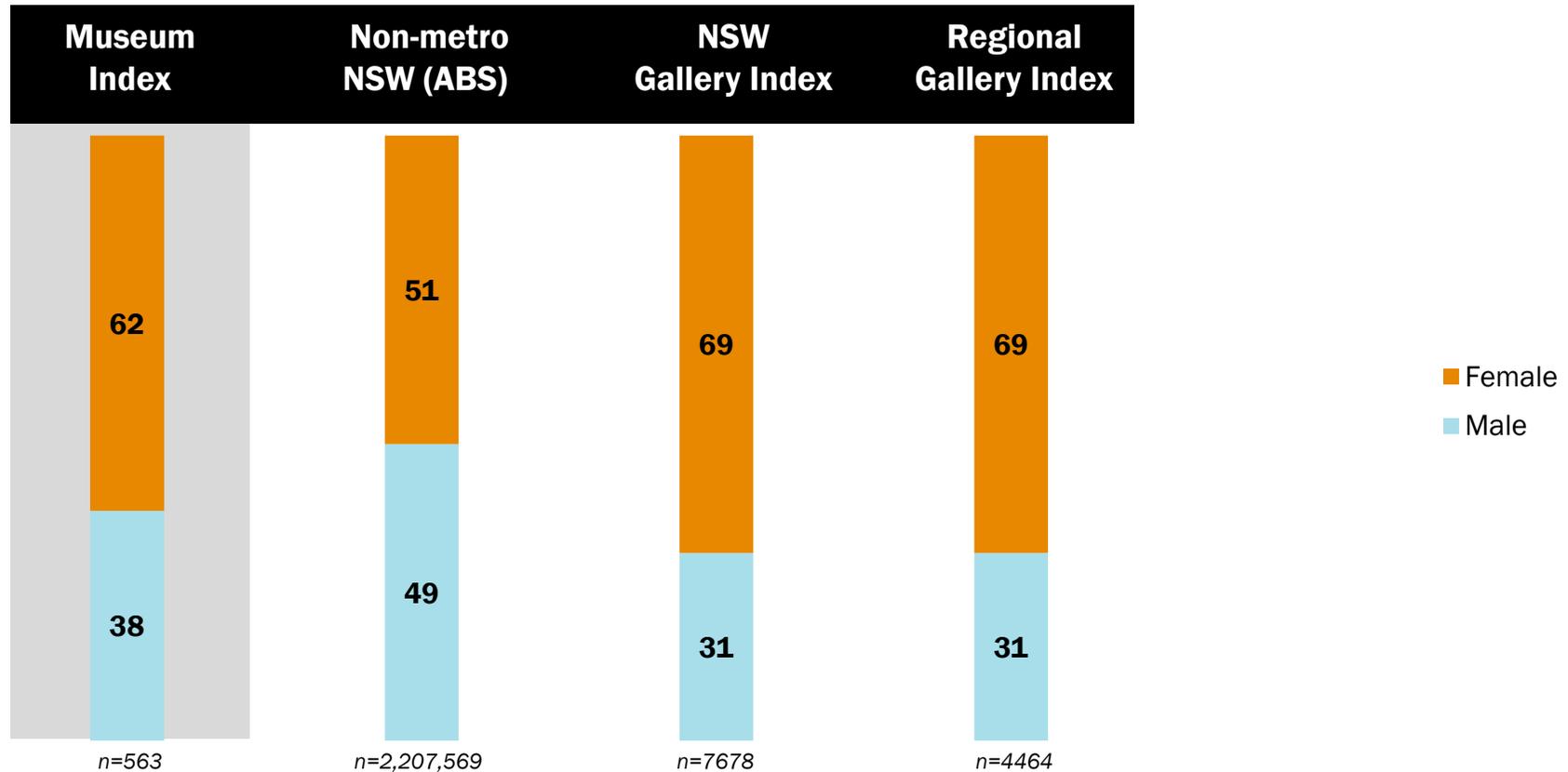


All responses excluding tourists (i.e. live more than 50 km from the museum)

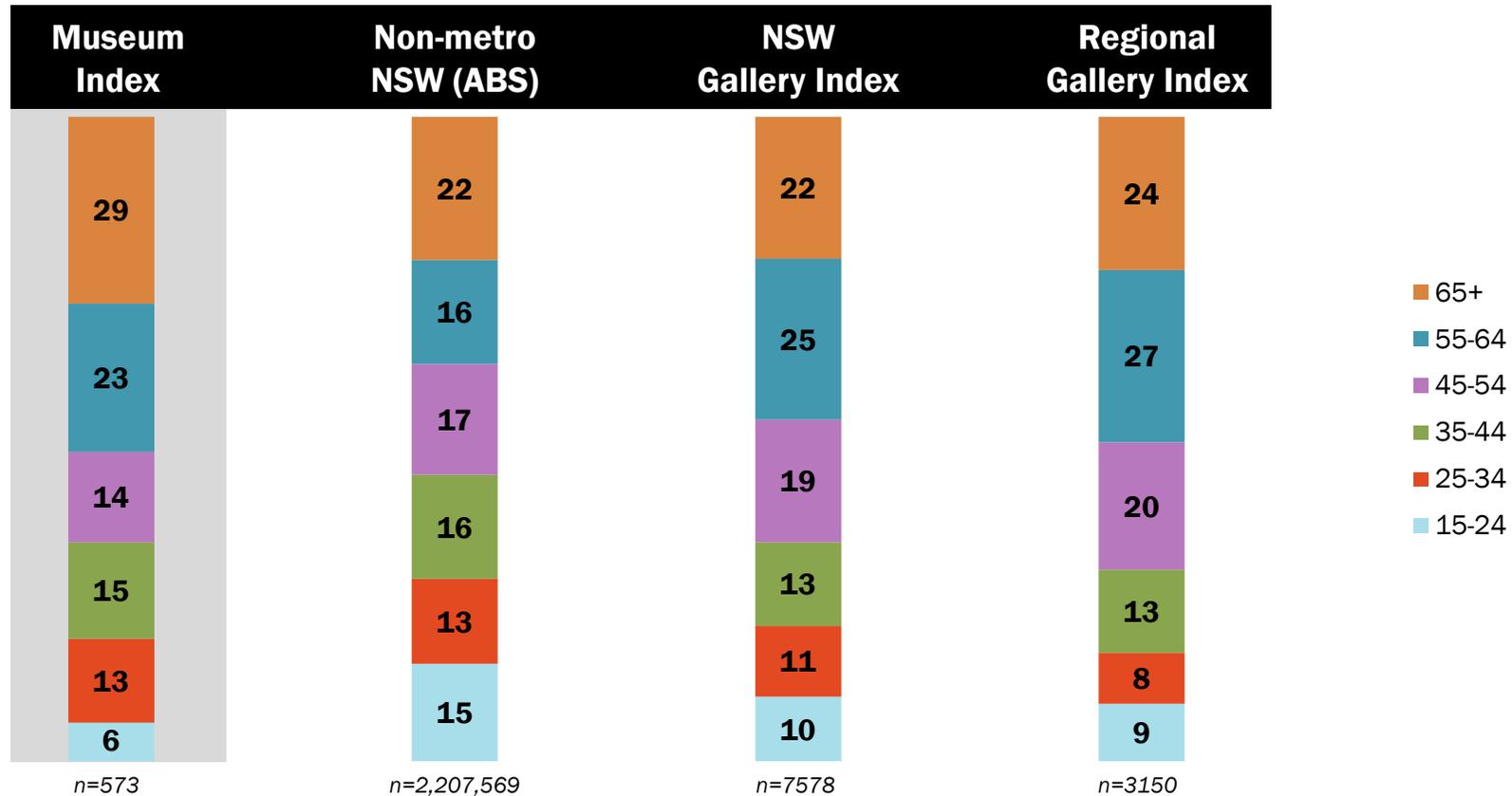


- Just under half of museum audiences reside within the LGA of the museum.
- Regional gallery audiences are more likely to live in the LGA than museum audiences.
- However, once tourists are excluded, museum audiences are more likely to reside in the LGA than gallery audiences.

GENDER



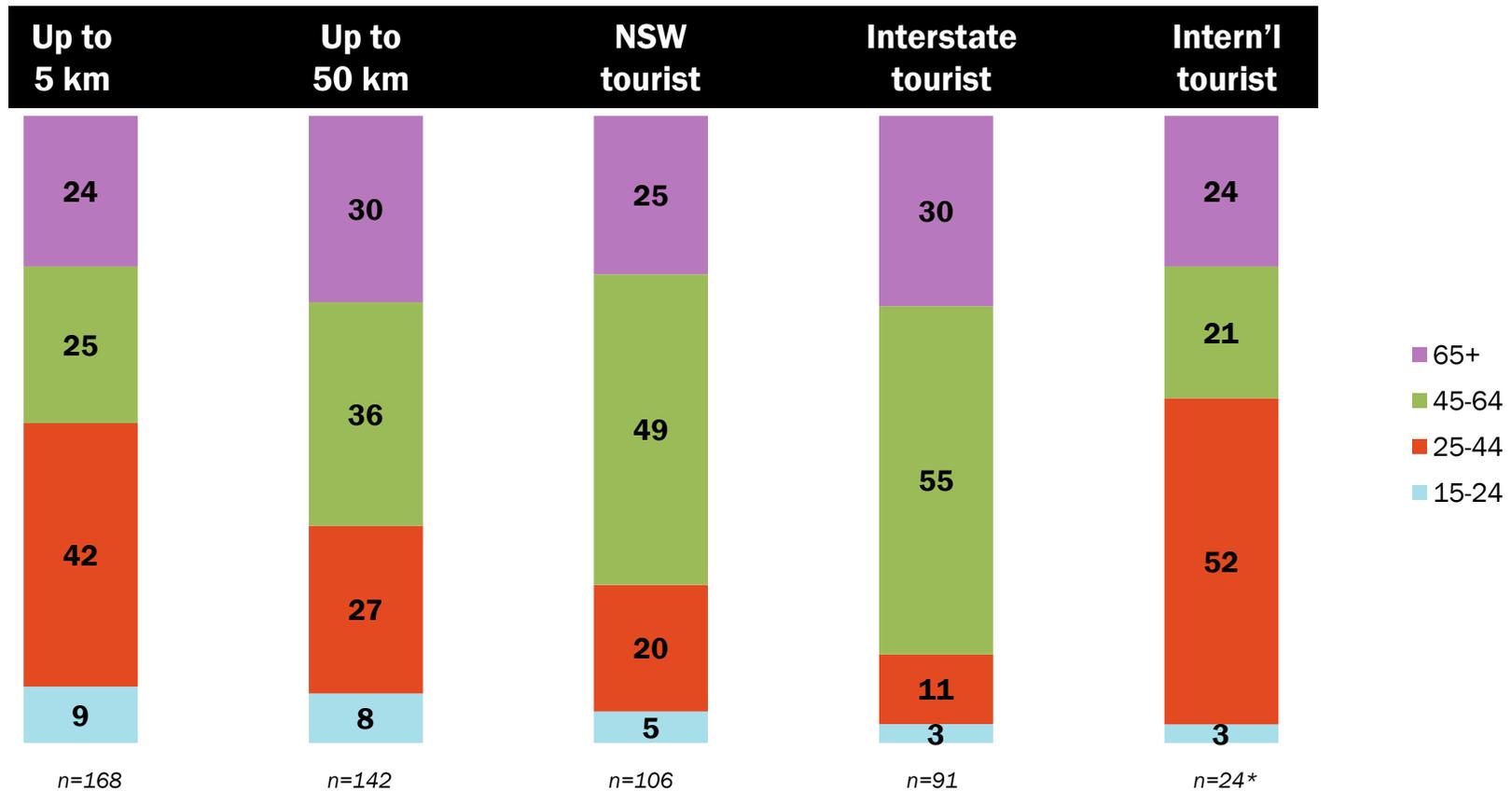
- Around 2 in 5 museum visitors are male.
- Compared to the NSW Non-metro general population there is a skew towards female for both museums and galleries audiences.
- Museum audiences have a stronger male representation than gallery audiences.



- Almost half of museum audiences are aged under 54.
- Compared to the Regional NSW general population, there is a skew towards older (55+) audiences for both museums and gallery audiences.
- The age distribution is similar for museum and gallery audiences.
- Museums audiences have a stronger representation of those 65+ than gallery audiences.
- Compared to galleries and the Regional NSW general population, there is a lower representation of the 15-24 age group in museum audiences.

AGE

Breakdown by usual place of residence

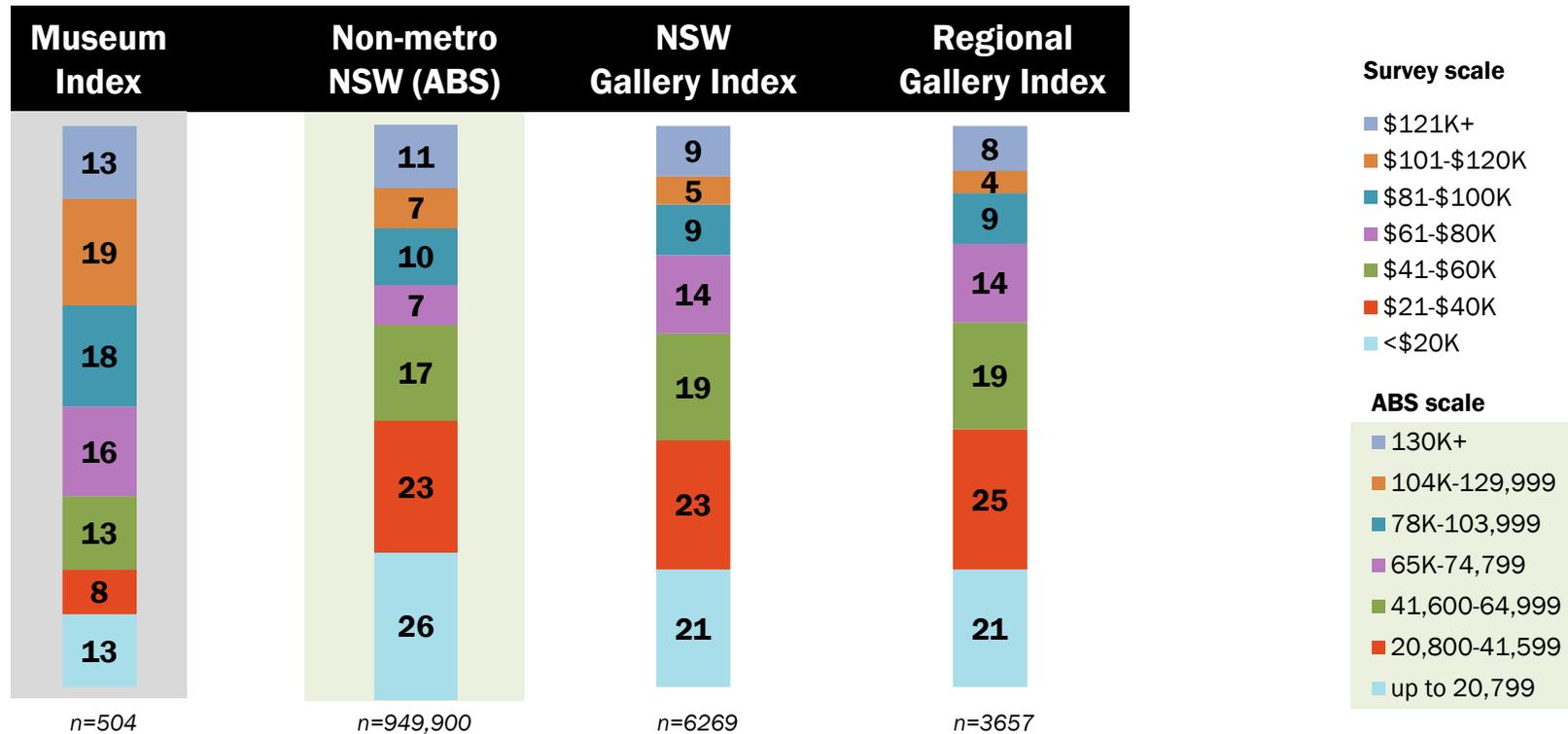


*a small sample size will lead to an increased margin of error.

- The museum audiences who normally live the closest or the furthest away have a greater proportion of younger (under 44) people.
- Museum audiences who are interstate or NSW tourists (i.e. live more than 50 km away) are likely to be over 45.
- Around a quarter of museum visitors, regardless of usual place of residence, are likely to be over 65.

ANNUAL HOUSEHOLD INCOME

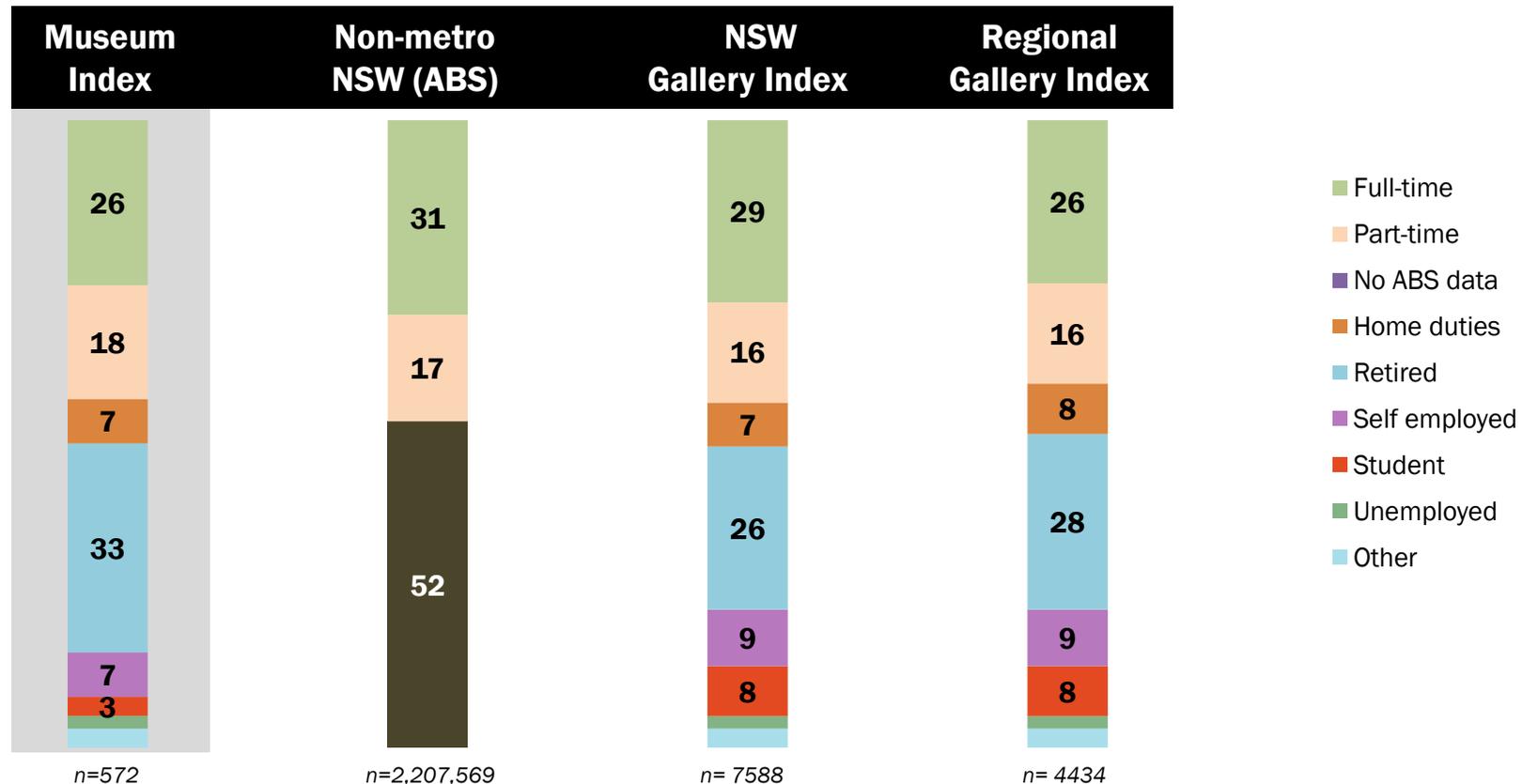
Note: The scale used in the 2011 Census asked for weekly household income whereas both the gallery and museum questionnaires asked for annual household income. Both scales are shown.



- Half of museum audiences report an annual household income of more than \$80K, while less than a quarter of gallery audiences report this level of annual household income.
- Each band of annual household income is represented in both museum and gallery audiences.
- Museum audiences generally report a higher annual household income than gallery audiences.
- Around 1 in 3 museum visitors report an annual household income under \$60K compared with 2 in 3 gallery visitors.
- The medium annual household income reported in the 2011 ABS Census was \$49,972.

(Note: Census data and Gallery data has not be rebased to 2014 values).

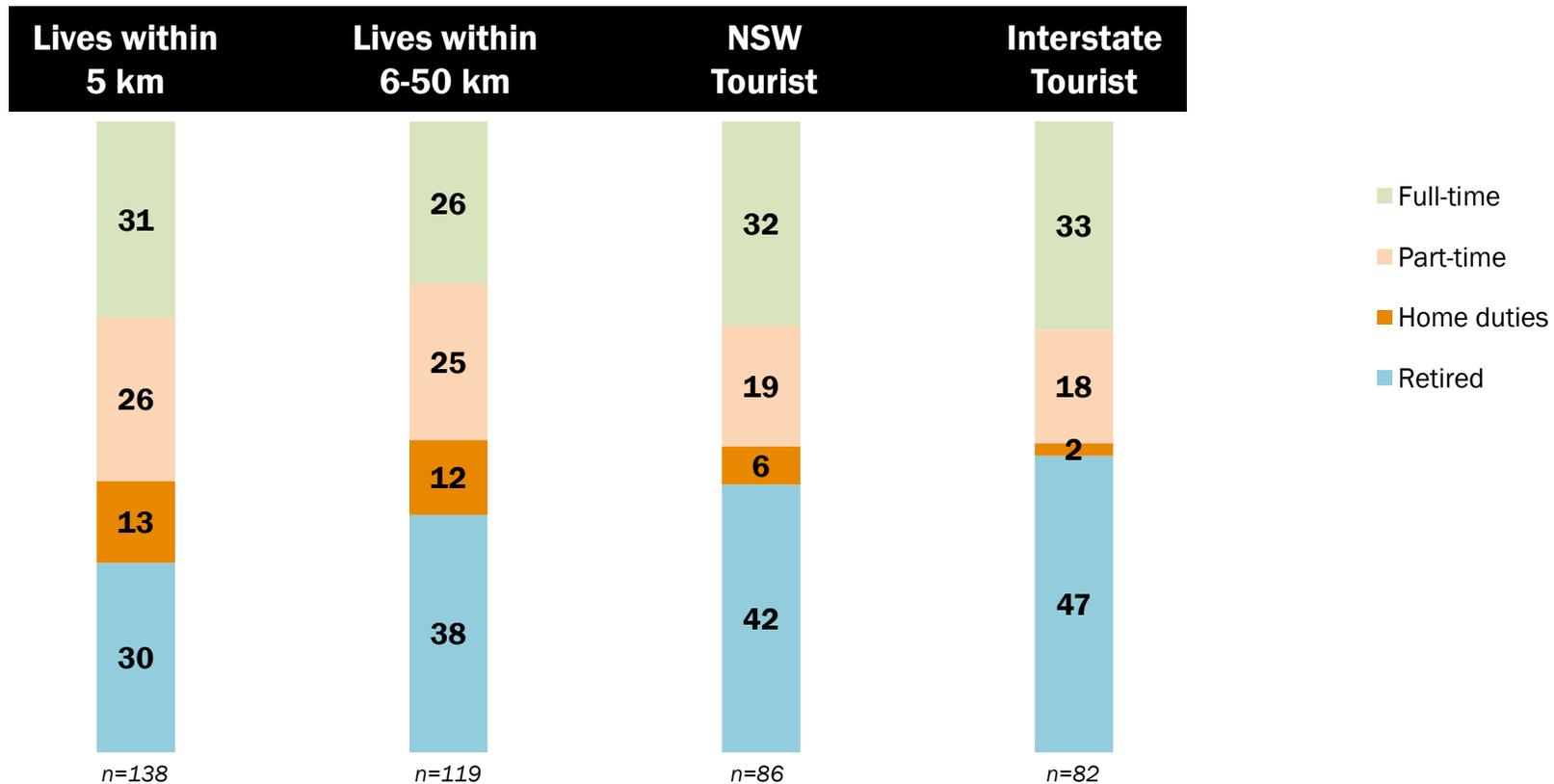
WORKFORCE PARTICIPATION



- Around 45% of gallery and museum audiences are in paid work with around a quarter in full-time employment.
- Around a third of museum audiences are retired.
- Museum audiences report a similar level of fulltime employed people as regional gallery audiences.
- Museum audiences report a higher number of retirees compared to gallery audiences.
- Both museum and gallery audiences report low levels of unemployment and “other” workforce participation (2-3%).
- There are similar levels of full-time and part-time employment in museum audiences as in the general regional population.

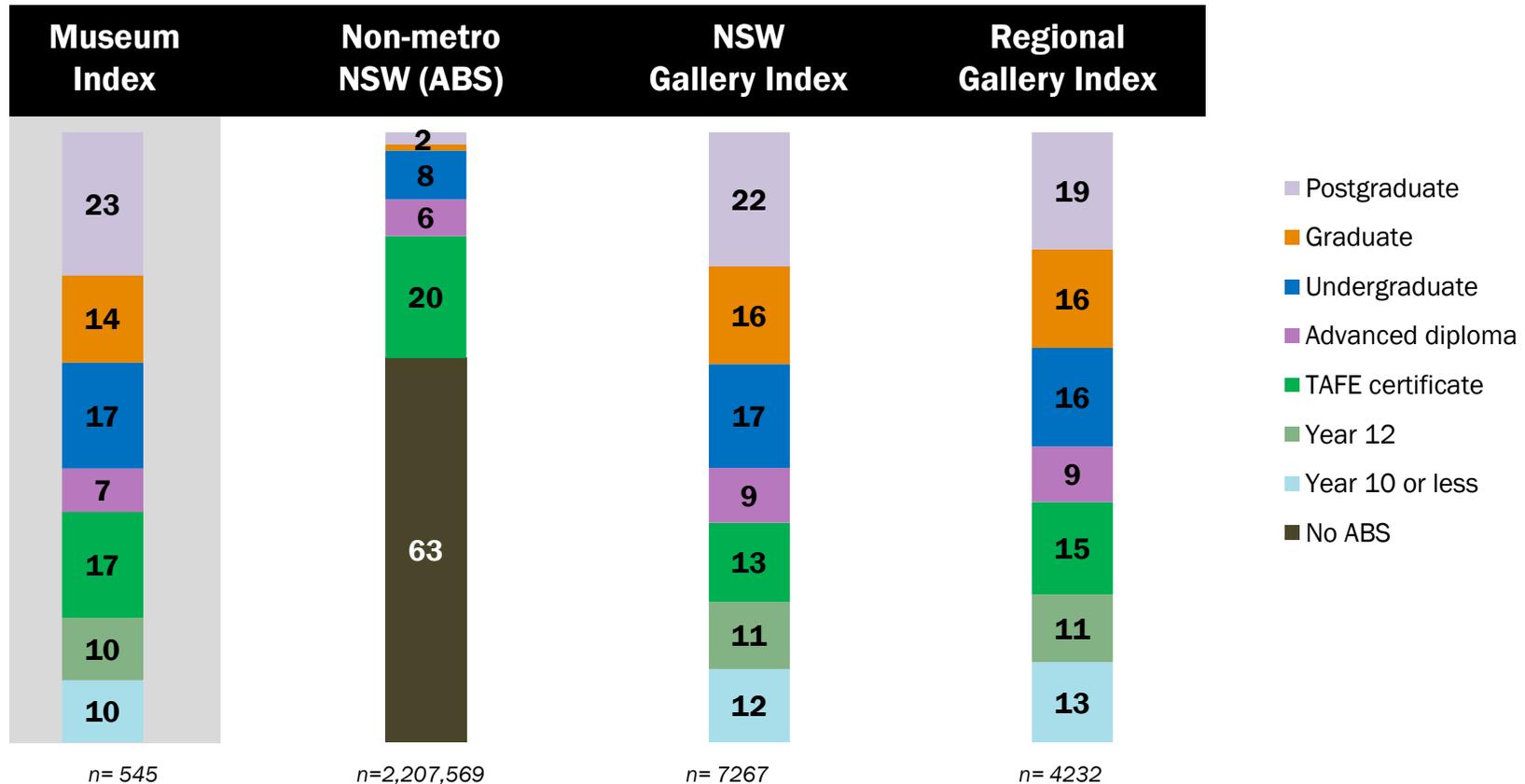
WORKFORCE PARTICIPATION

Breakdown by usual place of residence



- Around one third of local audiences, i.e. those who live within 50 km of the museum, either work full-time or are retired.
- Around 2 in 5 NSW tourists, and almost half of the interstate tourists are retired.
- Around half of NSW and interstate tourists are employed full-time or part-time.
- Local audiences are more likely to be undertaking home duties.

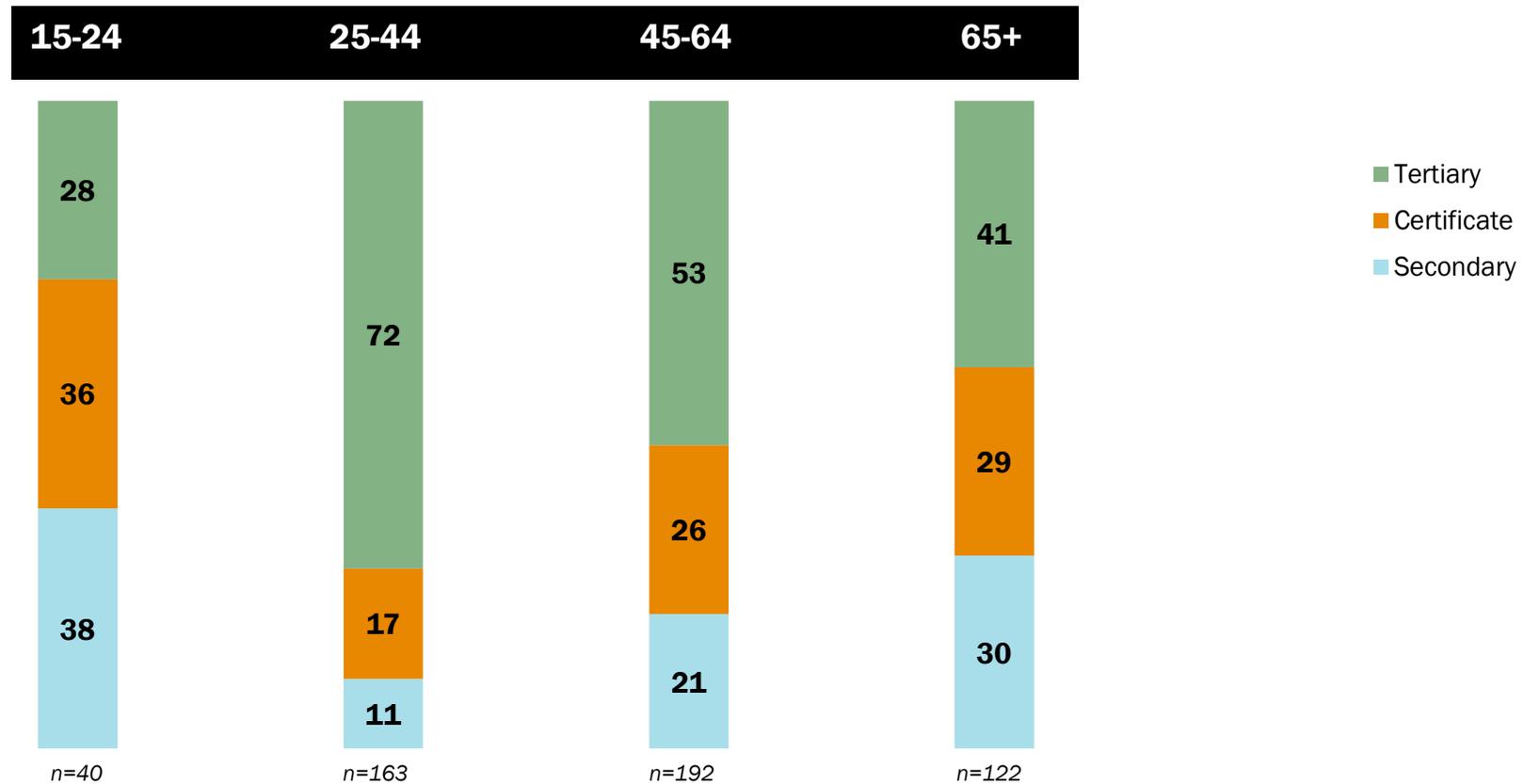
Note: There was insufficient data to reliably analyse international tourists and their workforce participation.



- All levels of education are reported in museum audiences.
- Post-school education levels in museum audiences are similar or higher than those found in the general population.
- Education levels are similar across museums and galleries.
- Museum audiences report a higher percentage of post-graduate study than regional gallery audiences.

AGE

Breakdown by Education



- The 25-44 age group are more likely to have completed at least one tertiary degree.
- Around half of the 45-64 age group has completed at least one tertiary degree.
- The 15-24 age group are as likely to only have completed secondary school as to have completed certificate or diploma post high-school study.

	Museum Index	Non-metro NSW (ABS)	NSW Gallery Index	Regional Gallery Index
Aboriginal, Torres Strait Islander	3%	2%	2%	9%
Language Other Than English Spoken at Home (LOTE)	12%	5%	15%	2%
Disability	1%	-*	4%	4%

- Museums are connecting with audiences who speak a language other than English at home (12%) and those who identify as Aboriginal and Torres Strait Islander (3%).
- Museum audiences demonstrate similar markers of diversity as gallery audiences.
- Regional gallery audiences have a higher representation of Aboriginal/Torres Strait Islander people than museum audiences (9% v. 3%).
- Museum audiences report a higher level of LOTE than regional gallery audiences (12% v. 2%). As the survey was only available in English, this audience segment may be under represented.
- Museum audiences report a lower level of disability affecting their visit than do gallery audiences.

*Recent ABS statistics (*4430.0 Disability, Ageing and Carers 2012*) indicated that 2.2% of the Australian population has some level of disability that does not have specific limitations or restrictions in terms of employment or core activities.

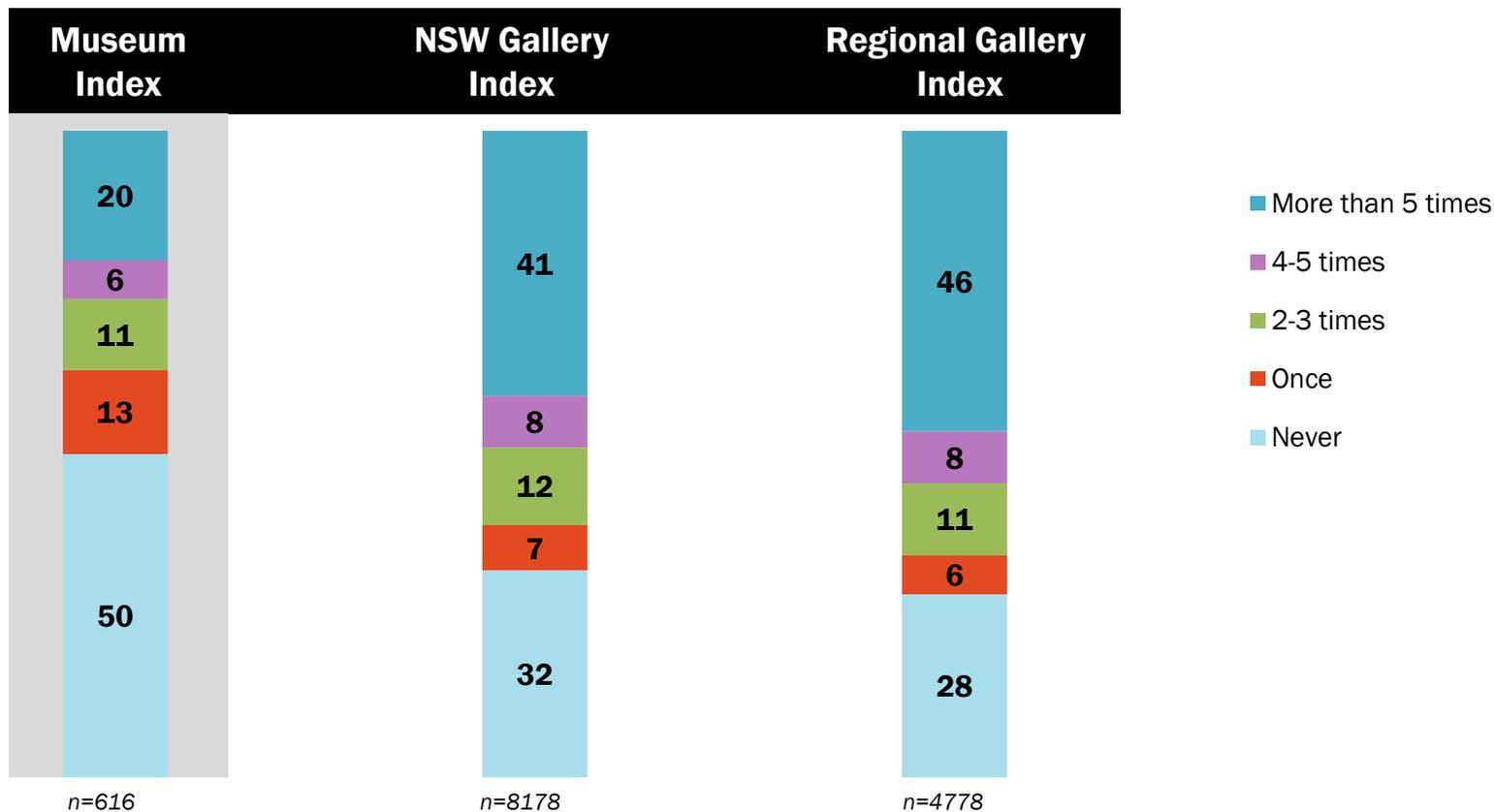
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Image courtesy of Tweed Regional Museum

Visitor Behaviour

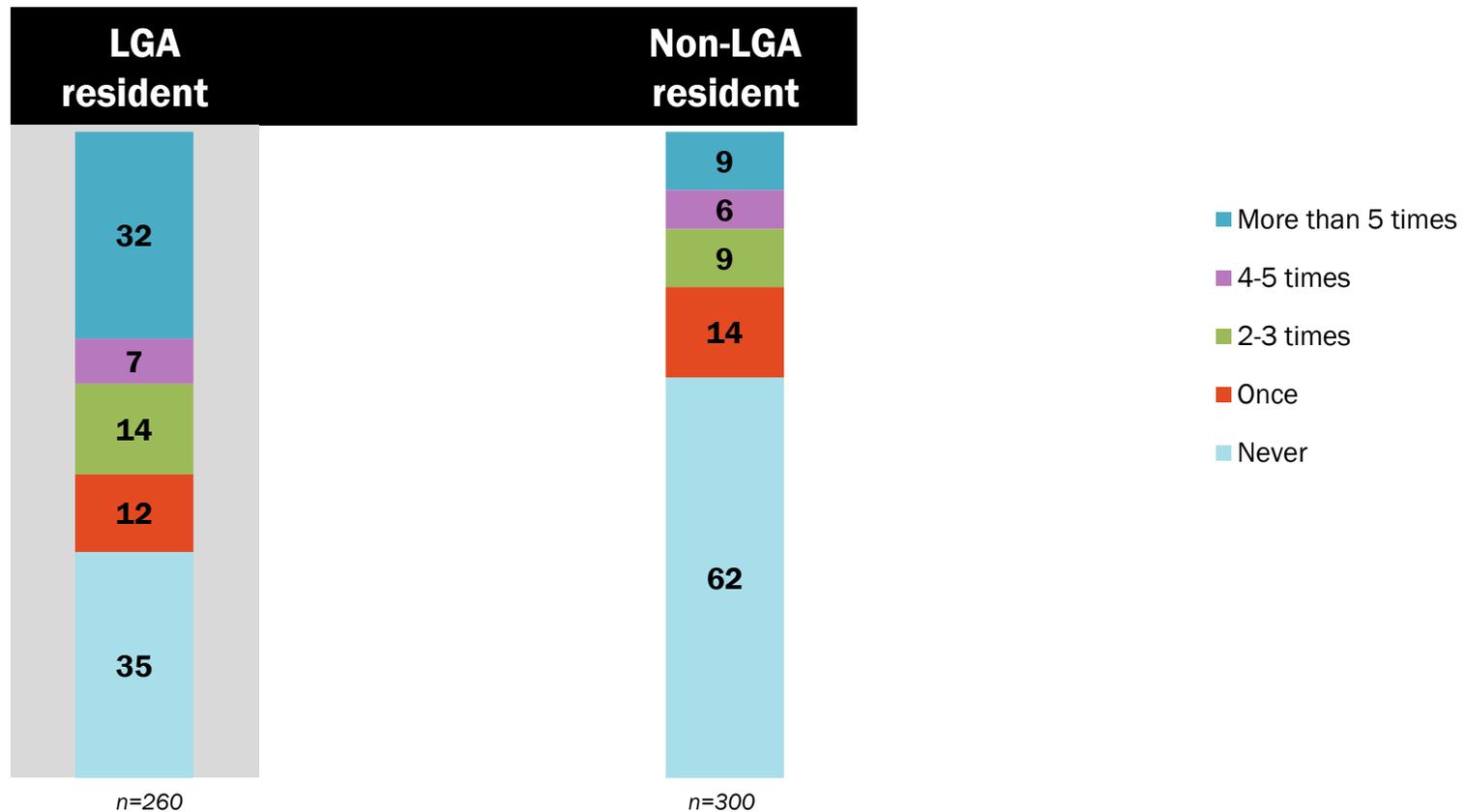
NUMBER OF TIMES VISITED



- Around half of museum audiences are first-time visitors to the museum.
- Museum audiences are more likely to be first-time visitors than gallery audiences.
- Gallery audiences are more likely than museum audiences to visit “more than 5 times”.
- Both museum and gallery audiences report a similar level of previous visitation in the “1-5 times” categories.

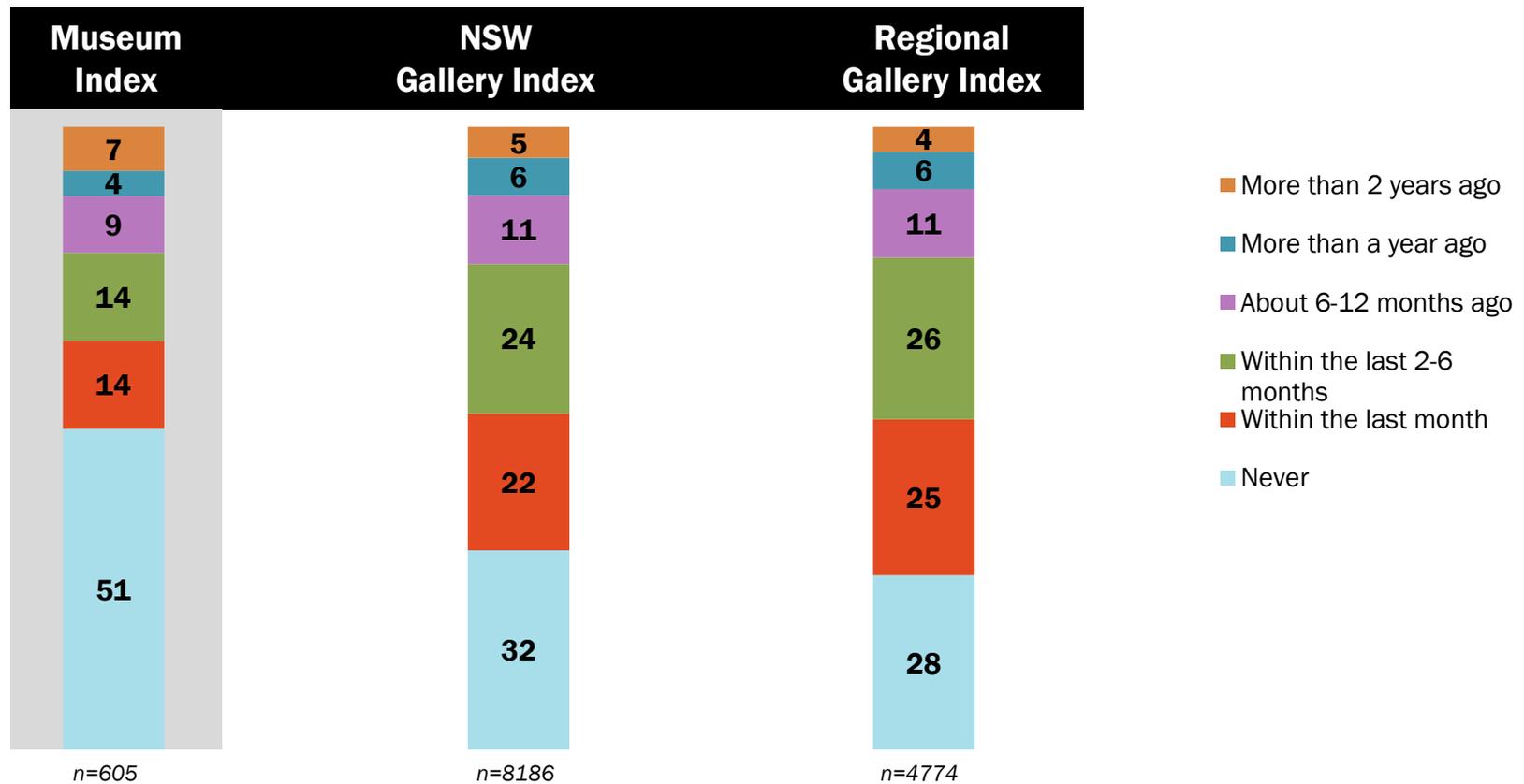
NUMBER OF TIMES VISITED

Breakdown by usual place of residence



- Museum audiences who reside outside the LGA are more likely to be first-time visitors.
- Museum audiences who are LGA residents are more likely to have attended more than 5 times prior to the survey.
- Almost 2 in 5 museum visitors who reside outside the LGA are making a return visit to the museum.

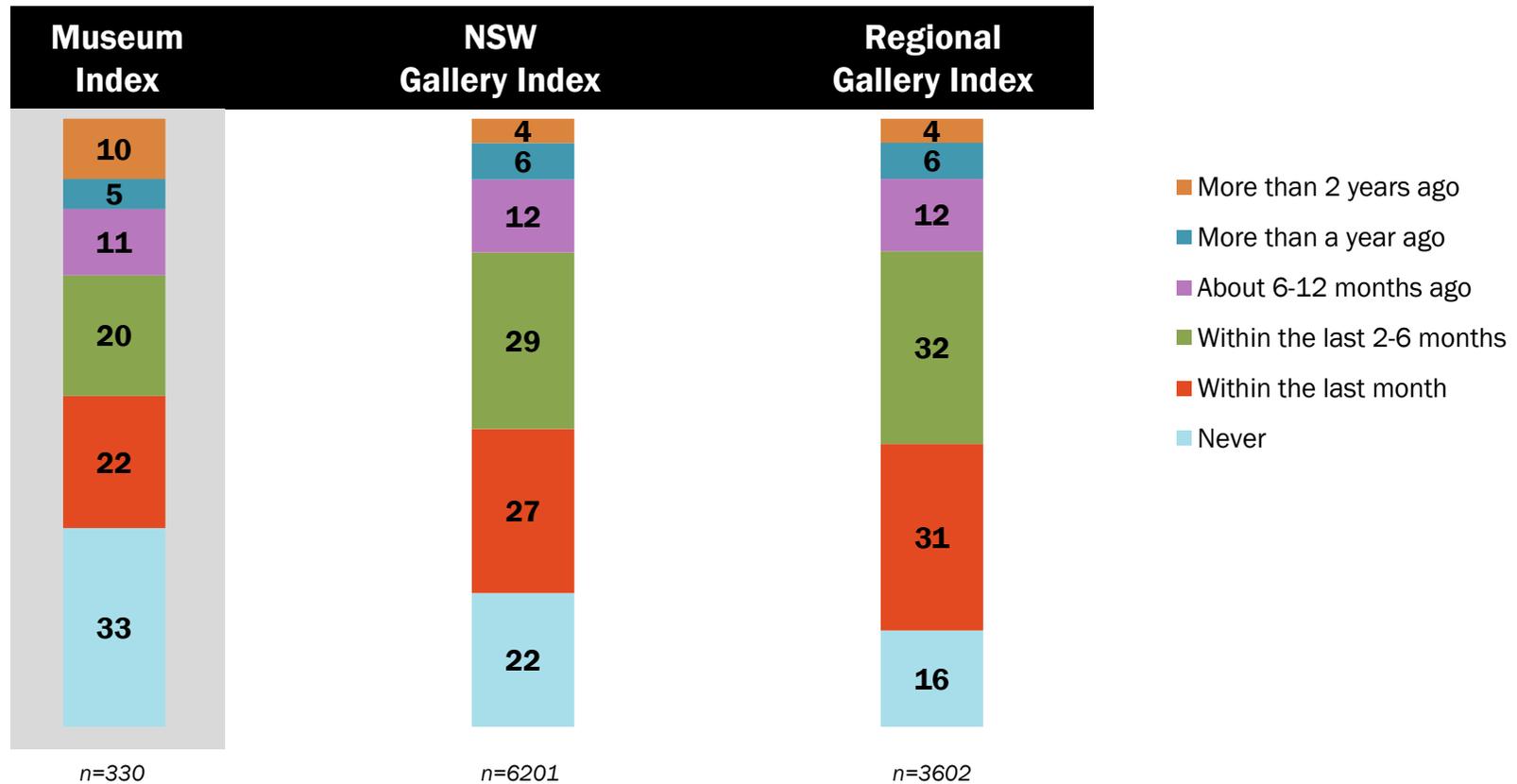
WHEN LAST VISITED



- Around a quarter of museum audiences have visited within the last 6 months.
- Museum audiences are more likely than gallery audiences to be first-time visitors.
- Gallery audiences are more likely than are museum audiences to have visited in the last 6 months.
- For those who visited more than 6 months ago, gallery and museum audiences report similar visitation patterns.

WHEN LAST VISITED

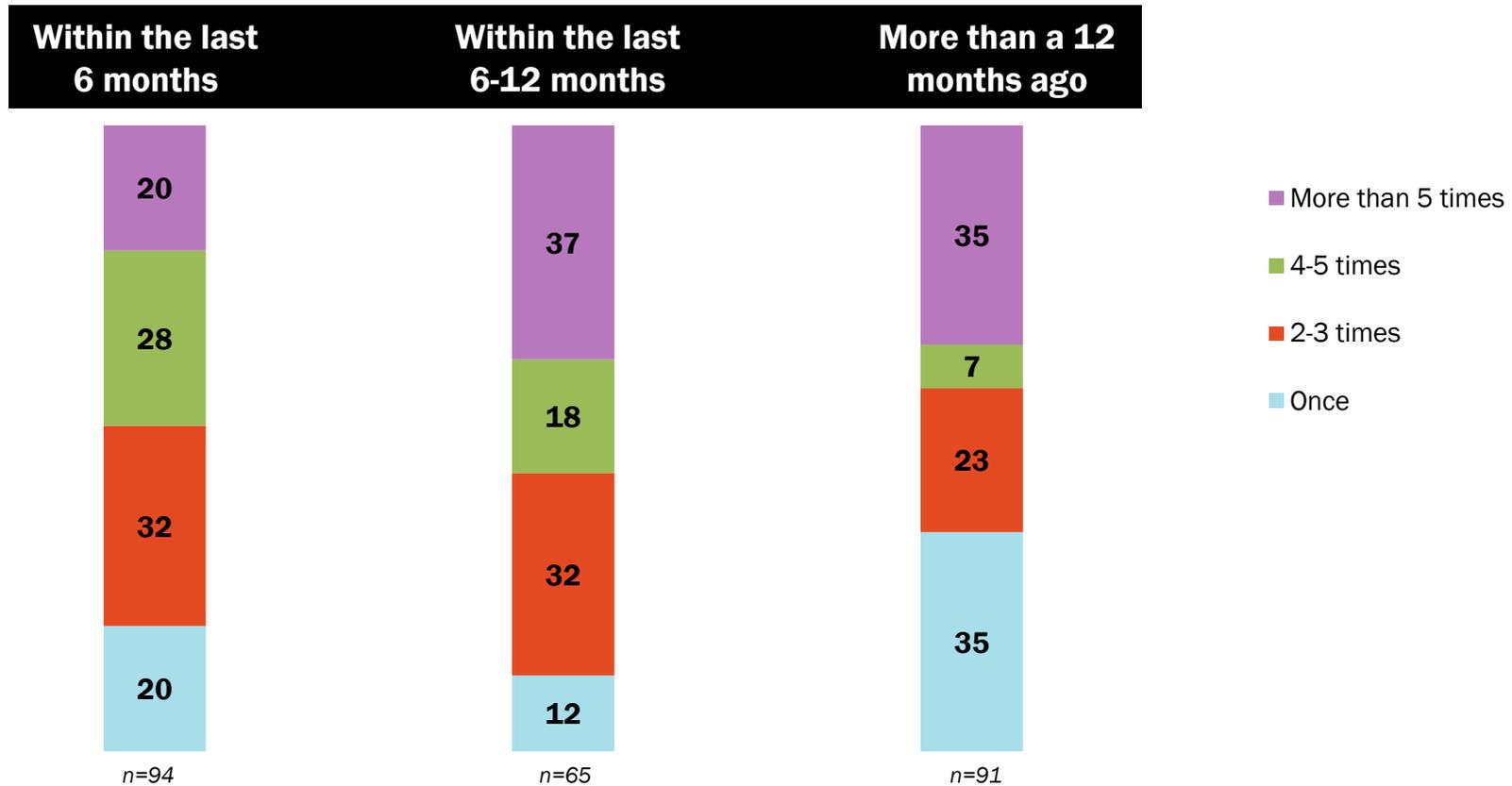
Local residents only



- Excluding tourists, around 2 in 5 museum visitors have attended within the last 6 months.
- Local museum audiences (who live within 50 km of the museum), are more likely to be first-time visitors than are local gallery audiences.
- Local regional gallery audiences (63%) are more likely than local museum audiences (42%) to have visited within the last 6 months.
- For those who visited more than 6 months ago, gallery and museum audiences report similar visitation patterns.

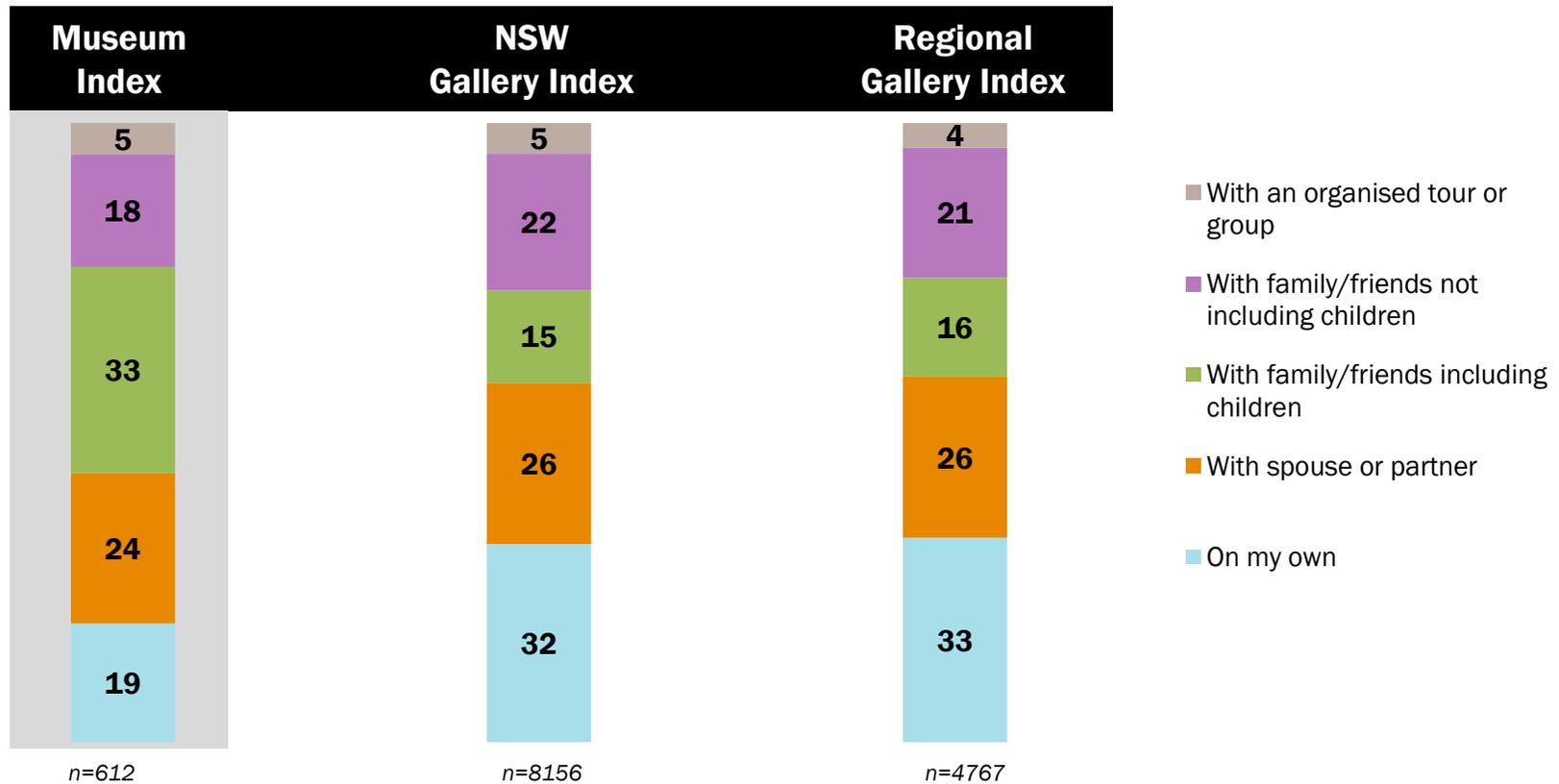
NUMBER OF TIMES VISITED

Breakdown by when last visited



- Those who have visited in the last 6-12 months are more likely to have visited more frequently, i.e. 4 or more times.
- Of those who have visited in the last 6 months, around half of them (46%) have previously been 4 or more times.
- Those who visited more than twelve months ago are just as likely to have only visited once (35%) or more than 5 times (35%).

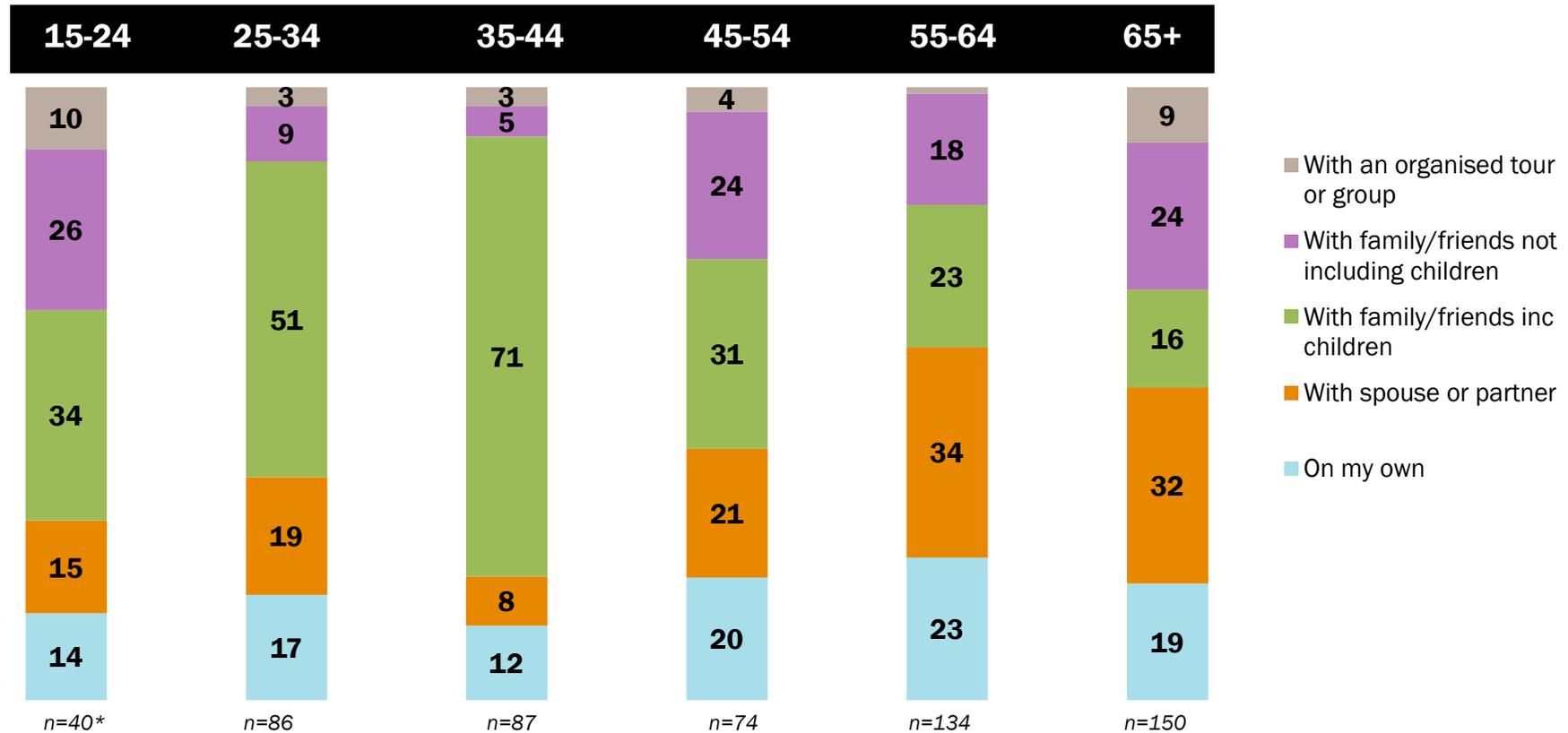
VISITATION GROUPING



- A third of museum audiences are attending in social groupings including children.
- Museum audiences are more likely to bring children (33%) than are gallery audiences (15%).
- Gallery audiences are more likely to attend on their own (33%) than are museum audiences (19%).
- Museum and gallery audiences are equally likely to attend with their “spouse/partner”, as part of an “organised group” or with family/friends *without* children.

VISITATION GROUPING

Breakdown by age

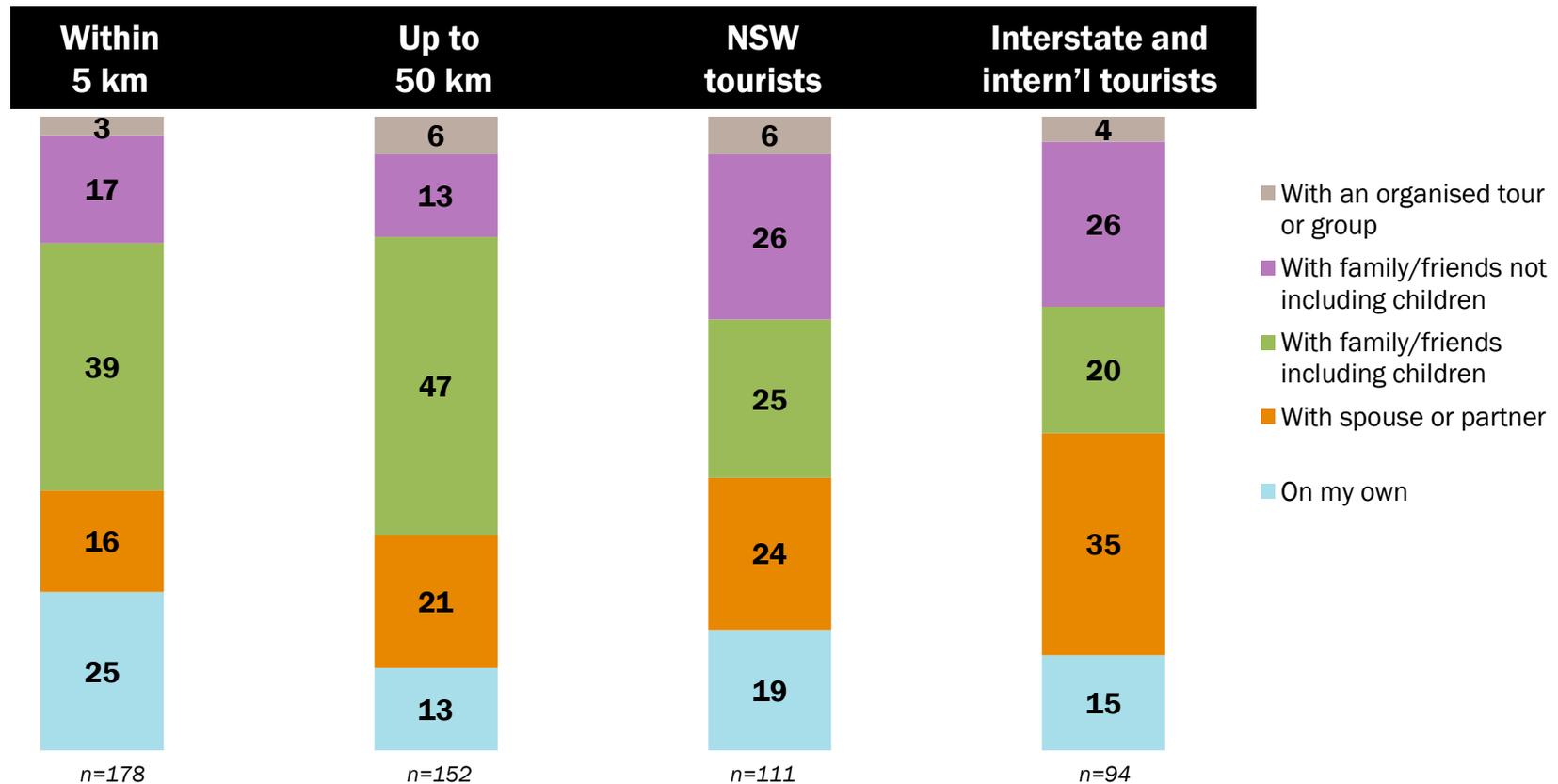


*a small sample size will lead to an increased margin of error.

- Museum audiences aged 25-34 and 35-44 are more likely to come with “family and friends including children” than in other visitation groupings.
- About a third of those over 55 are coming to the museum with their partner or spouse.
- 15-24s and 65+ are more likely to come to the museum with organised groups or tours than other age groups.

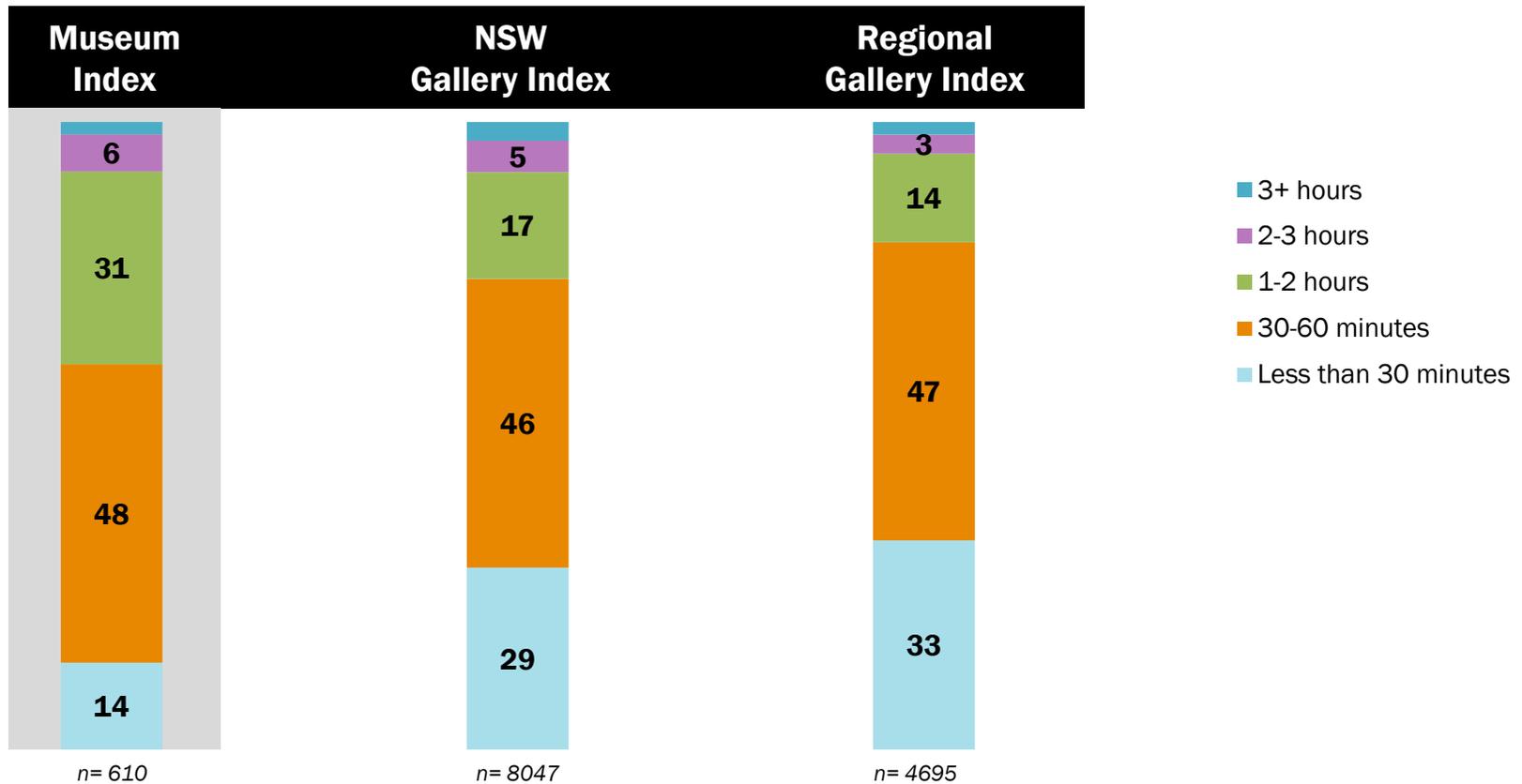
VISITATION GROUPING

Breakdown by usual place of residence



- Local residents are more likely than tourists to come with “family and friends including children”.
- Those who live within 5 km of the museum are more likely to be coming on their own than those who live further away.
- Interstate and international tourists are more likely to be coming to the museum with their partner or spouse.
- NSW tourists are as likely to come to the museum with their spouse or partner, or with family and friends with or without children.
- Usual place of residence appears to have no influence on those who come to the museum with organised groups or tours.

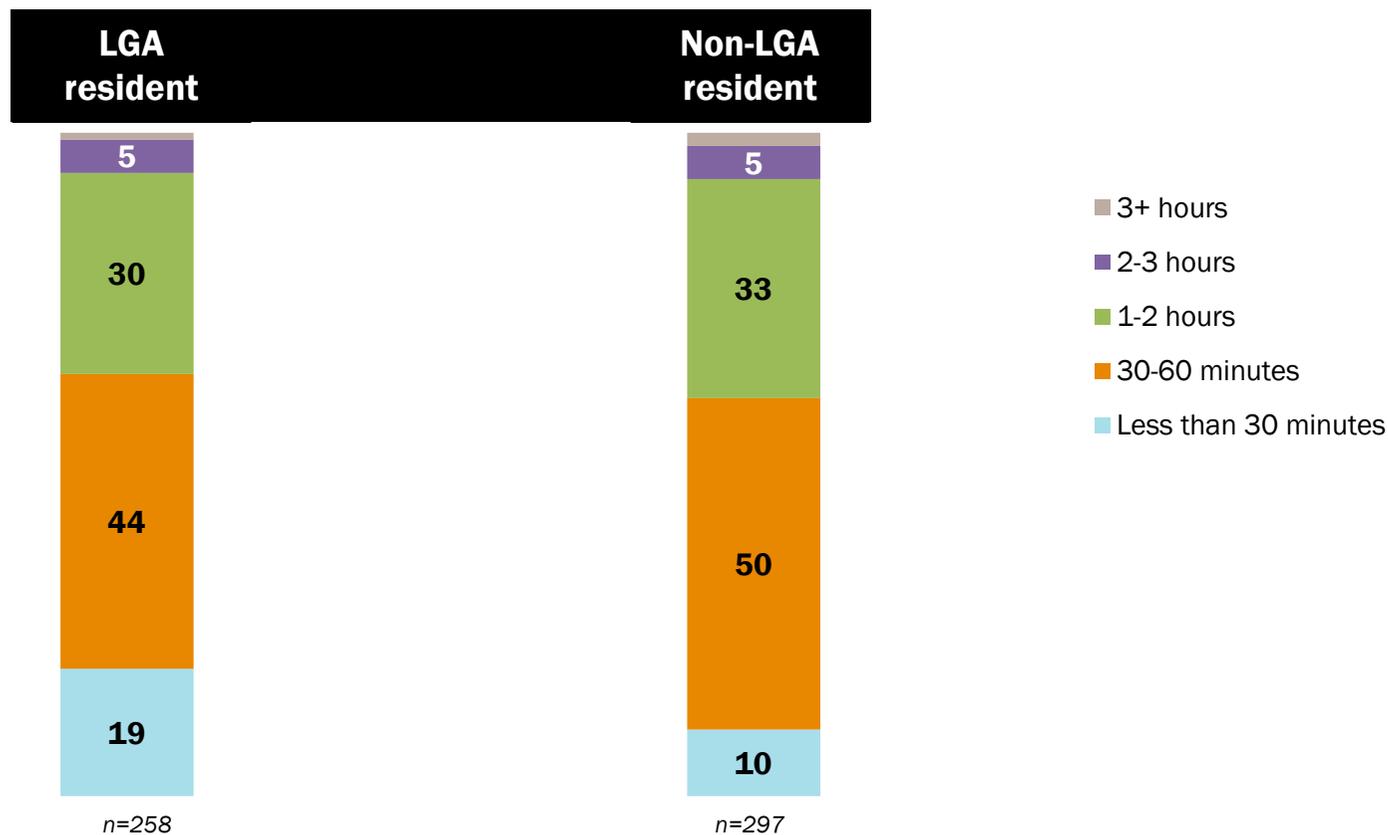
LENGTH OF VISIT



- Almost a half of museum audiences are staying between 30-60 minutes.
- Museum audiences are more likely to stay between one to two hours than are gallery audiences.
- Only a small proportion (2-3%) of museum and gallery audiences are staying two or more hours.

LENGTH OF VISIT

Breakdown via usual place of residence



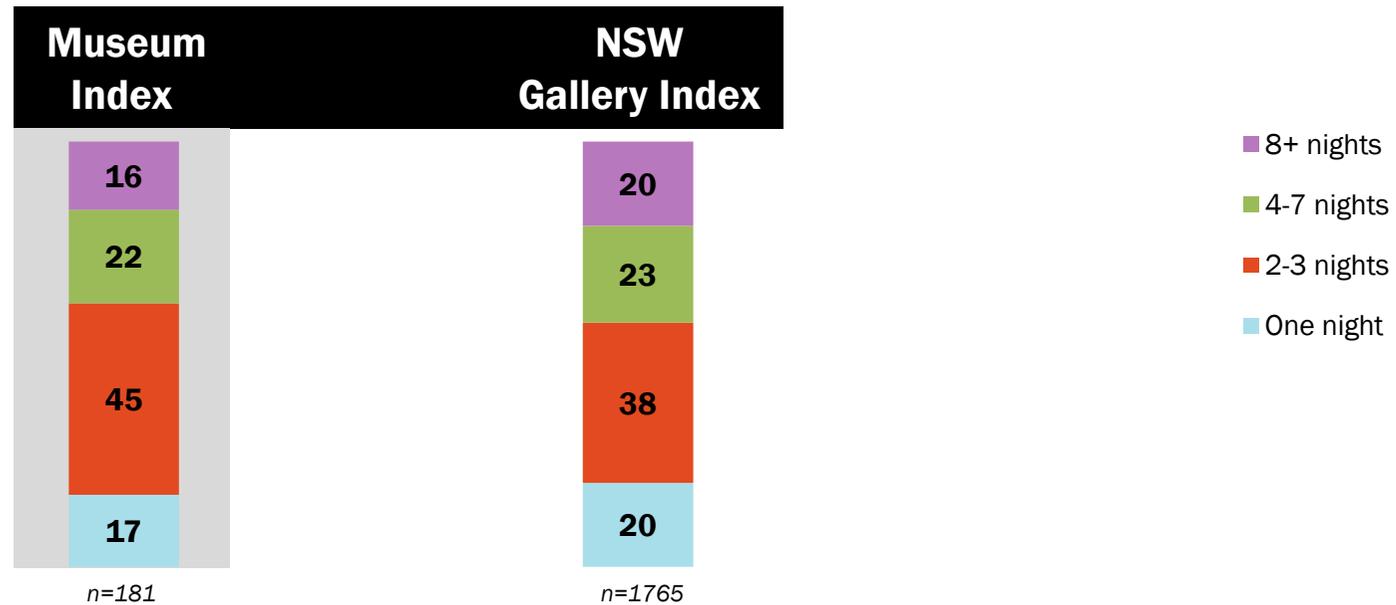
- Most museum audiences are staying 30-60 minutes regardless of usual place of residence.
- Museum audiences who live within the LGA are more likely to make shorter visits than those who reside outside the LGA.
- Non-LGA residents are slightly more likely to stay between 30 and 60 minutes.
- There is little difference between non-LGA residents and local audiences who stay more than one hour (2% v. 1%).

ATTENDANCE AT PUBLIC PROGRAMS



- Around 1 in 5 museum visitors (or their families) have attended a workshop, talk or group activity at the museum.
- Gallery audiences are more likely to attend a public program than are museum audiences.

LENGTH OF STAY IN REGION



	Museum Index	NSW Gallery Index
Home of friend or relative	49	47
Paid accommodation	51	53

- 38% of museum audiences are staying more than 4 nights when visiting a region.
- Gallery and museum audiences stay similar amounts of time when visiting a region.
- Museum audiences are more likely to stay 2-3 nights when visiting a region than are gallery audiences.
- There is no significant difference between museum and gallery audiences in choice of paid accommodation.
- Recent Tourism Research Australia data reports the average night stay for domestic tourists in regional NSW as 3.3 nights.

GUESS WHO'S GOING TO THE MUSEUM?

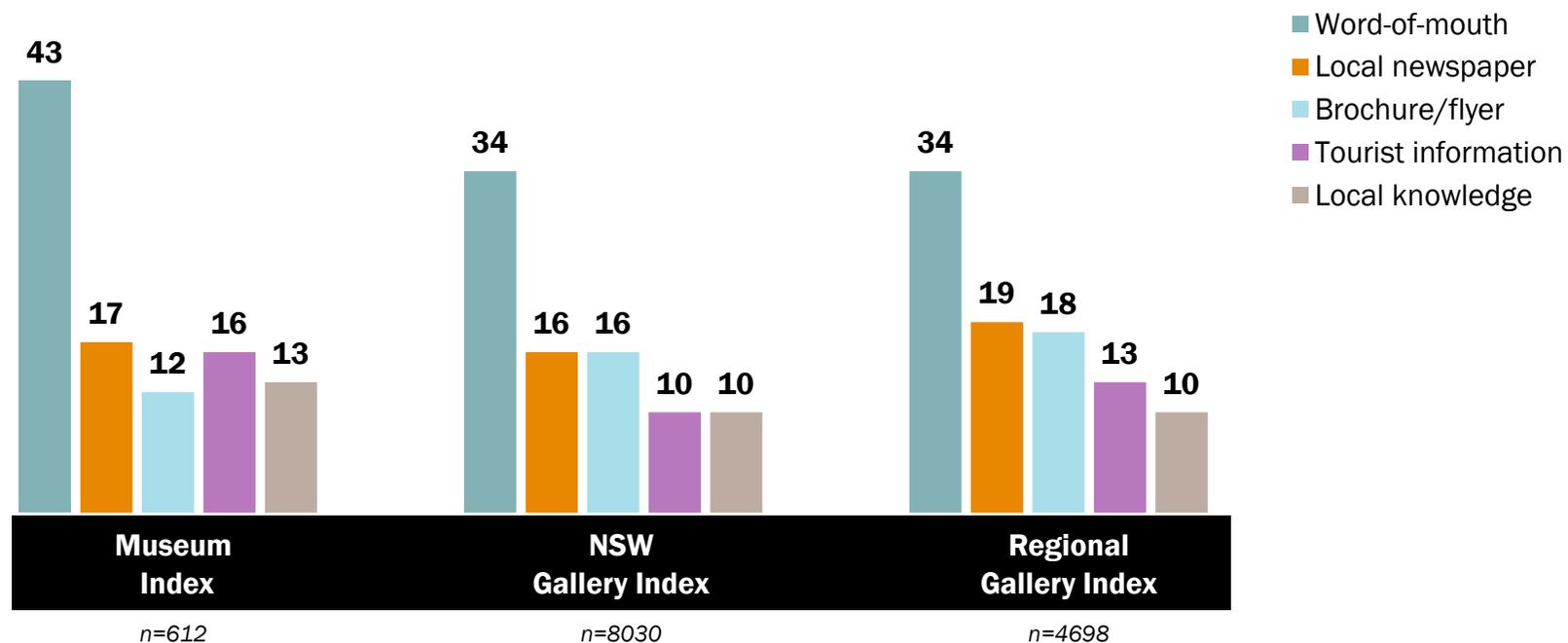


Image courtesy of Newcastle Museum

**Source of
Information**

SOURCE OF INFORMATION

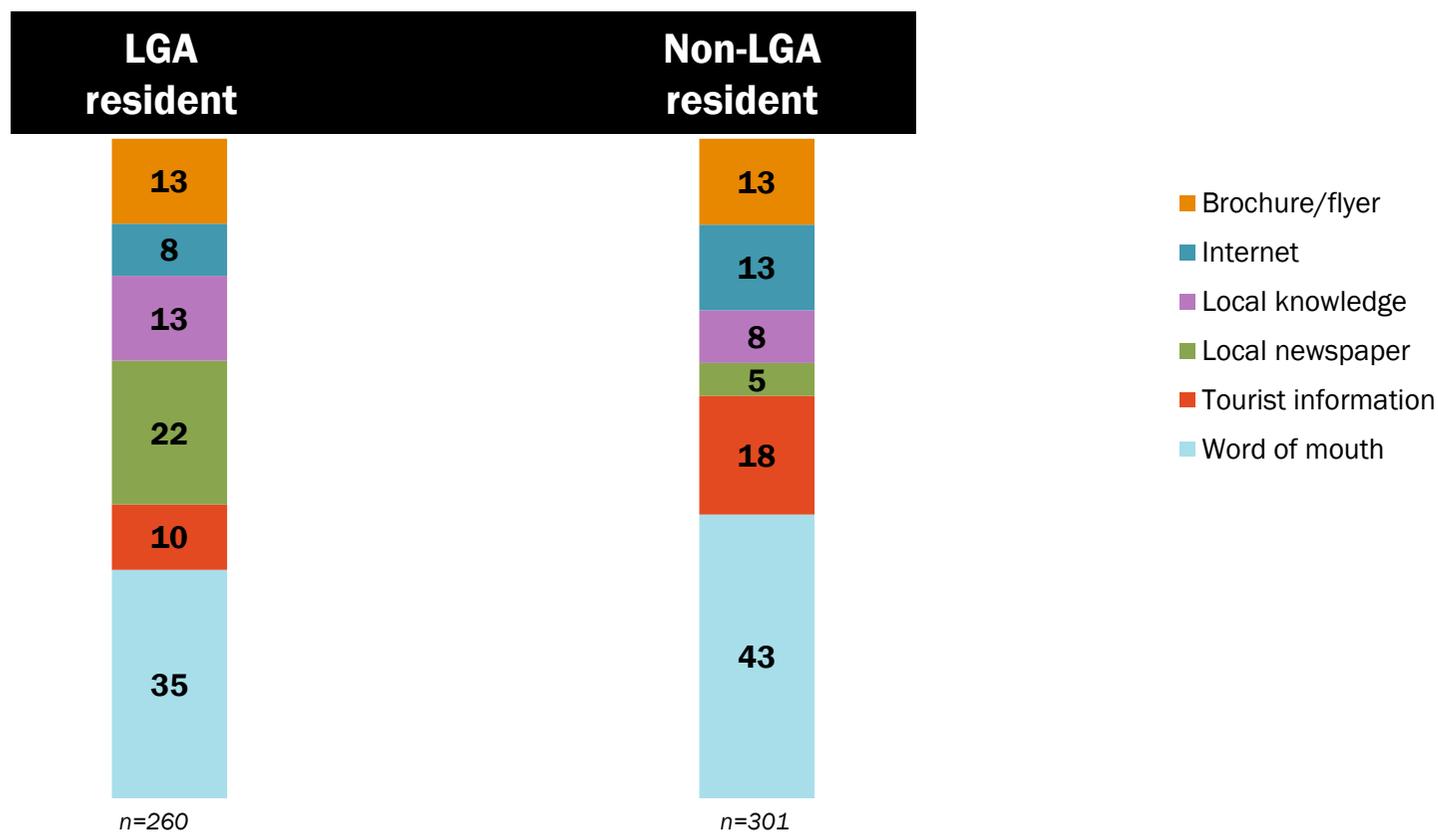
Top five responses



- “Word-of-mouth” is the most commonly cited source of information for museum and gallery audiences.
- “Tourist information” was cited at a similar level by museum audiences as by regional gallery audiences.
- “Brochure/flyer” is cited less by museum audiences than regional gallery audiences.
- The Internet was cited more frequently by museum audiences (11%) than by gallery audiences (6%). This may be due to increased access to the Internet between the time of the collection of the data for the NSW Gallery Study (2007-2010 and this Study (2014).
- Local knowledge (including passing/driving by) is cited at a similar level by both gallery and museum audiences.

SOURCE OF INFORMATION

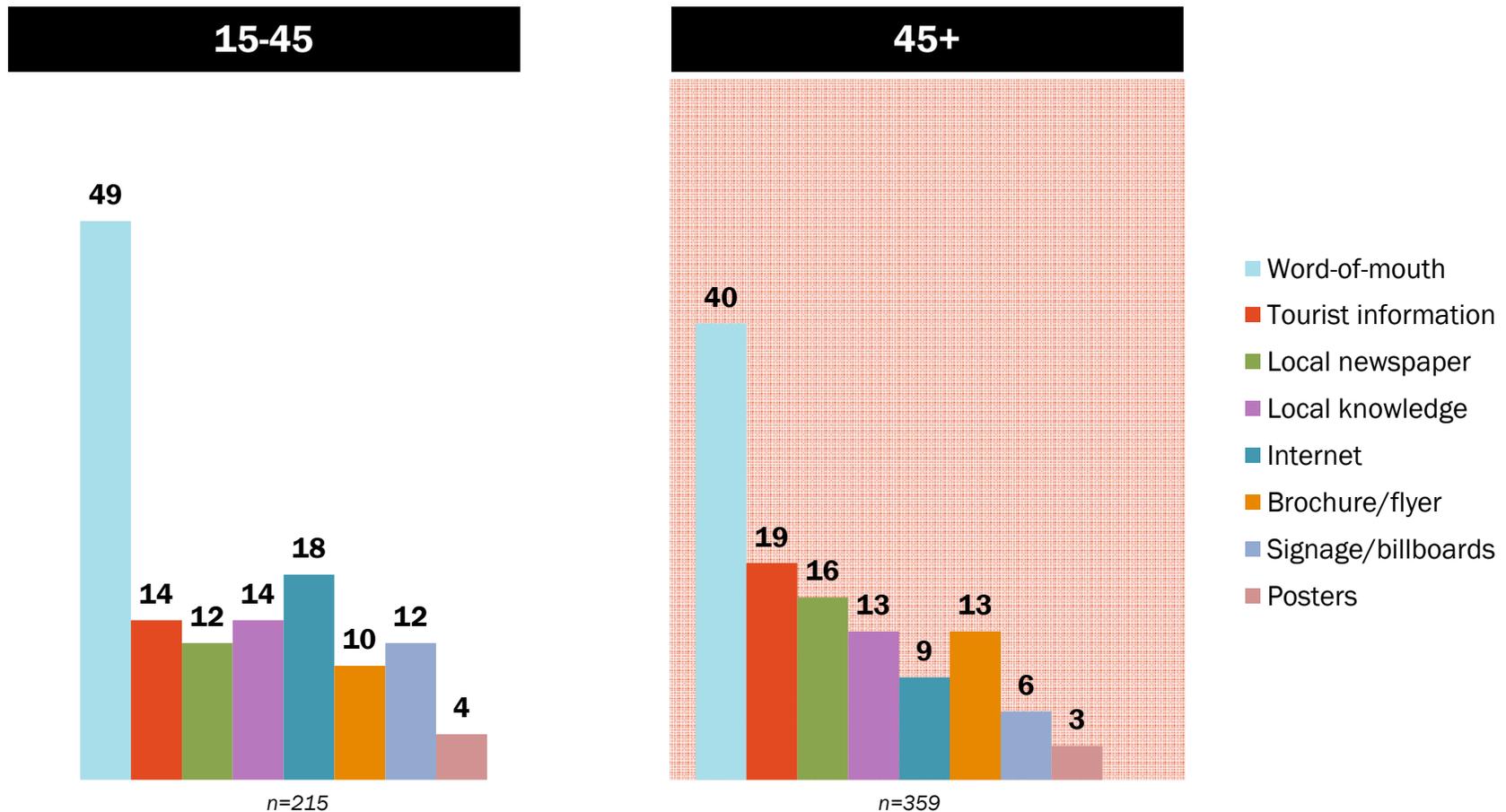
Breakdown by usual place of residence



- “Word-of-mouth” is more frequently cited as a source of information by museum audiences who live outside the LGA.
- Tourism brochures and the Internet are also cited more frequently by museum audiences who live outside the LGA.
- The local newspaper and local knowledge are cited more frequently by museum audiences who live within the LGA.
- Brochures and flyers are equally cited by museum audiences regardless of usual place of residence.

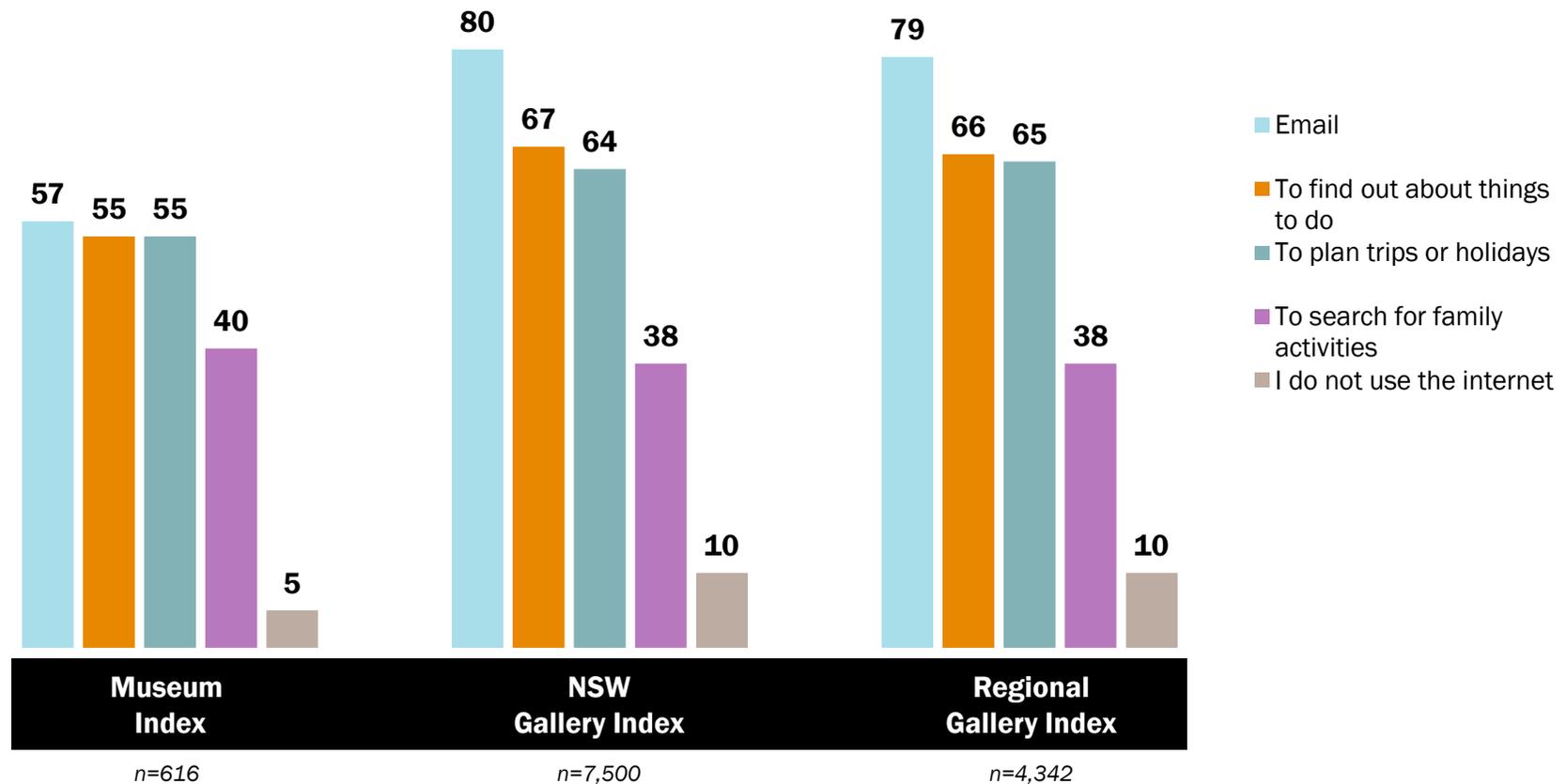
SOURCE OF INFORMATION

Breakdown by age group



- “Word-of-mouth” is more frequently cited by younger audiences (49% v. 40%).
- The Internet is cited more frequently by younger audiences (18% v. 9%).
- Print mediums such as local papers, brochures, and tourist information are more frequently cited by older audiences.
- “Tourist information” is more frequently cited by older audiences.
- “Local knowledge” and “Posters” are cited at around the same frequency by all age groups.

USE OF INTERNET



- The Internet is used by the majority of museum and gallery audiences.
- Museum audiences report a lower usage of email than gallery audiences.
- The number of people not using the Internet is lower for museum audiences (5% v. 10%). This may be due to increased access to the Internet between the time of the collection of data for the NSW Gallery Study (2007-2010) and this study (2014).

GUESS WHO'S GOING TO THE MUSEUM?

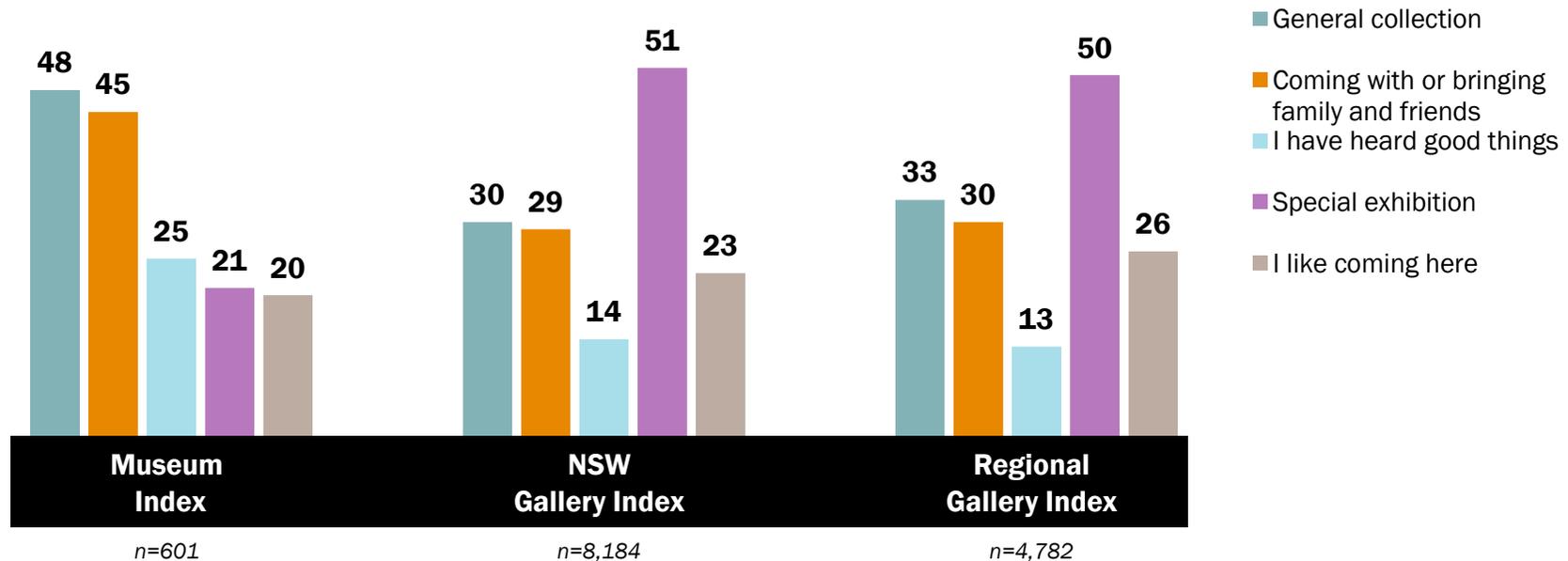


Image courtesy of Newcastle Museum

Visitor Preferences and Attitudes

MOTIVATIONS FOR COMING

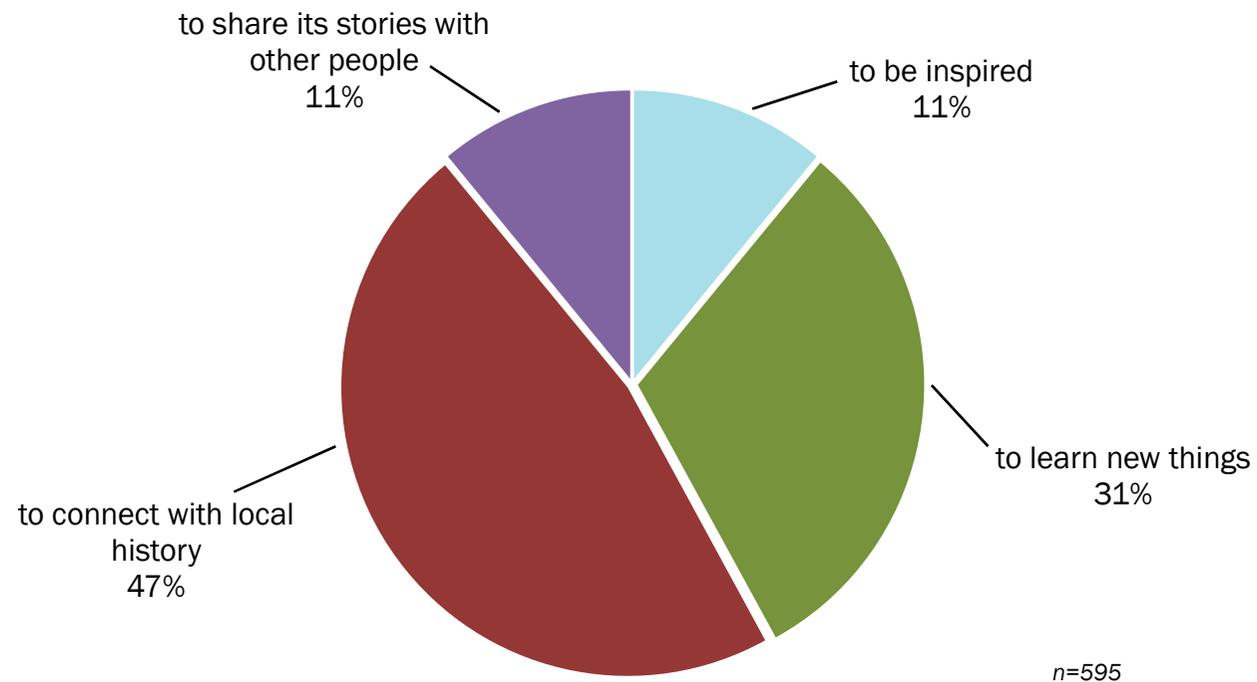
Top five responses



- The “general collection” and coming with, or bringing, family and friends are the two most cited motivations for museum audiences.
- “To see the general collection” is a stronger motivation for museum audiences than gallery audiences (48% v. 30%).
- “Family and friends” (including those who were brought and those who brought others) is a much stronger motivation for museum audiences than it is for gallery audiences (45% v. 29%).
- “I have heard good things” is a stronger motivation for museum audiences than it is for gallery audiences (25% v. 14%).
- “To see a special exhibition” is a stronger motivation for gallery audiences than it is for museum audiences (51% v. 21%).
- “I like coming here” is a stronger motivation for regional gallery audiences than it is for museum audiences (26% v. 20%).

PERSONAL REASON FOR VISITING

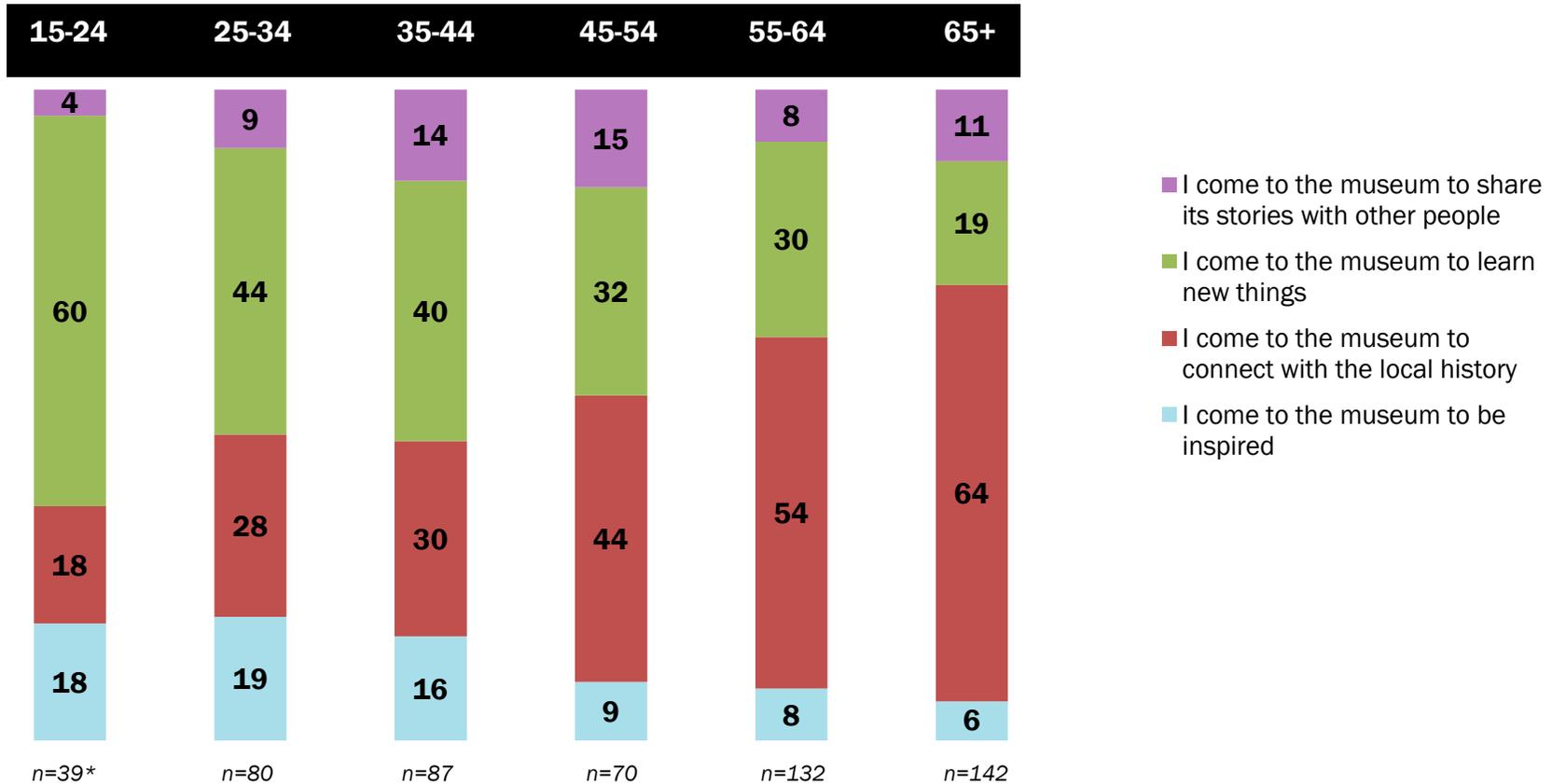
I come to the museum ...



- “To connect with local history” was the most popular personal reason for coming to the museum.
- This question was changed for this study so there is no direct comparison to gallery data. In NSW gallery study, the similar question was only asked in regional galleries. The most cited personal reason for going to the gallery was “to stimulate my mind” (51%) followed by “to be surrounded by beautiful things” (25%).

PERSONAL REASON FOR VISITING

Breakdown by age

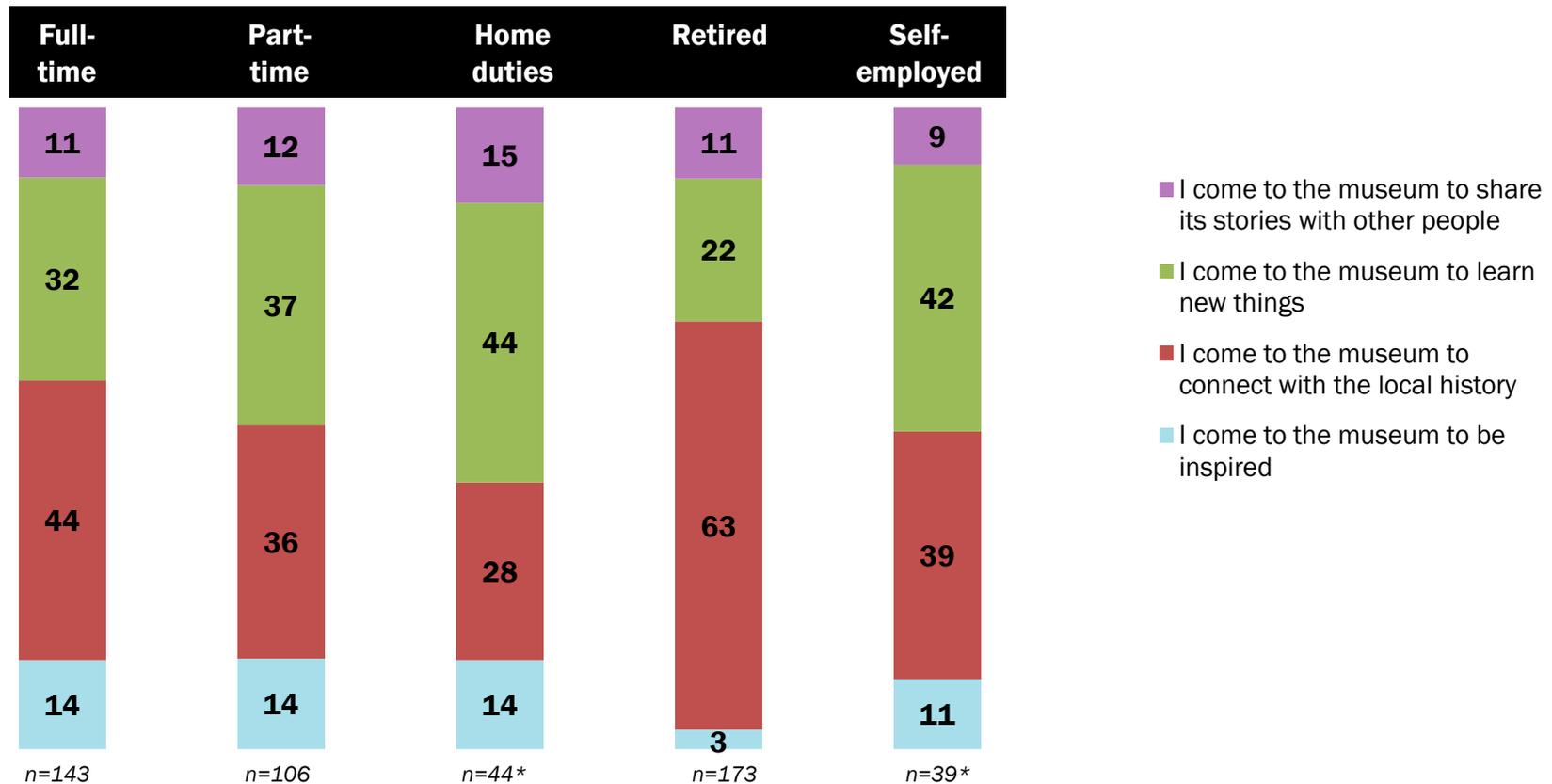


*a small sample size will lead to an increased margin of error.

- As museum audiences age, they are more motivated to connect with local history.
- Younger museum audiences are more motivated to learn new things.
- Museum audiences aged 35-54 are more likely to be motivated to go to a museum to “share stories” than other age groupings.

PERSONAL REASON FOR VISITING

Breakdown by workforce participation

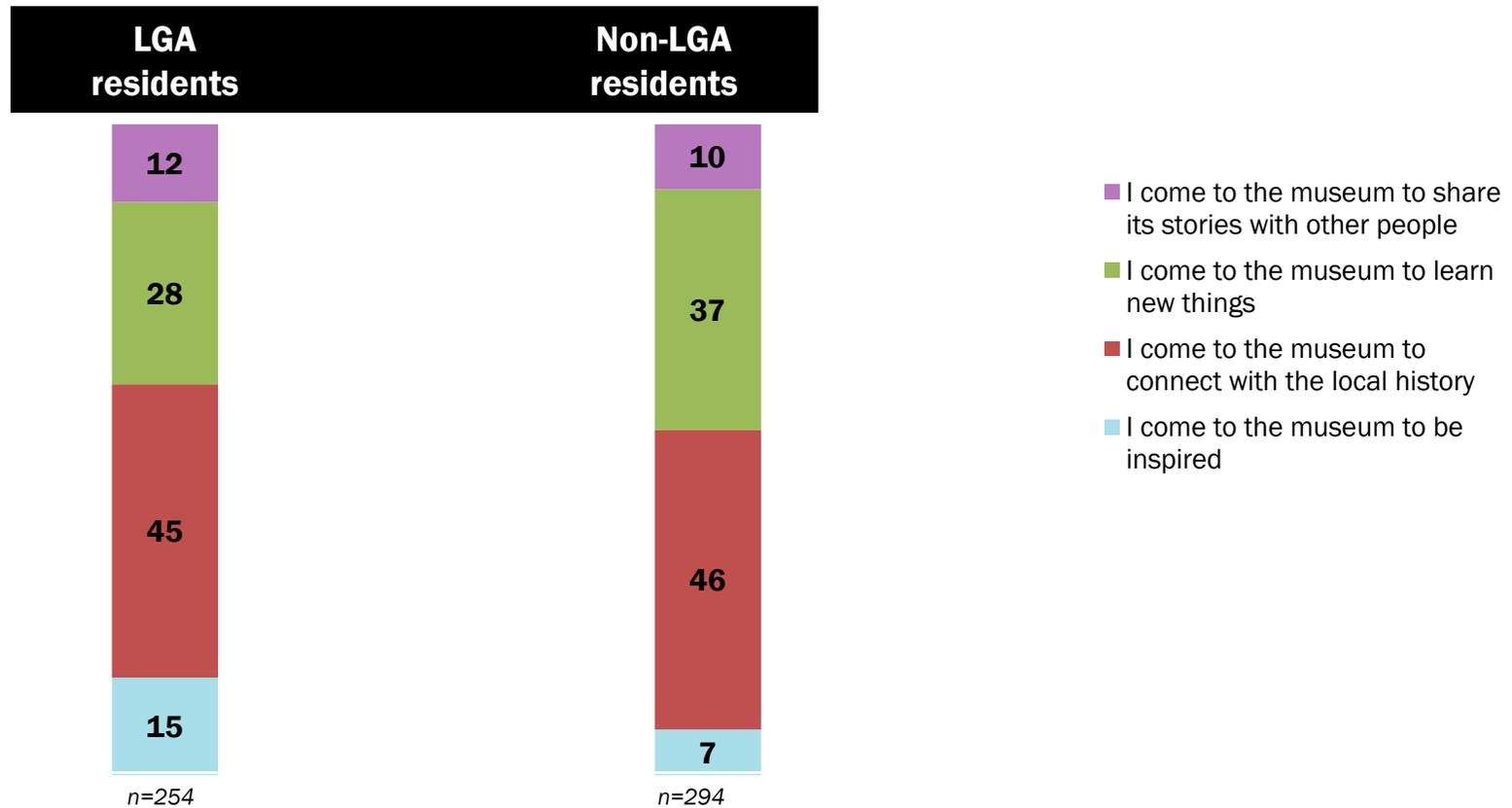


*a small sample size will lead to an increased margin of error.

- Retirees are more motivated to connect with local history.
- Those who undertake home duties, or are students (not shown) or self-employed, are more motivated to learn new things.
- Those who work part-time are as motivated to connect to the local history as to learn new things.

PERSONAL REASON FOR VISITING

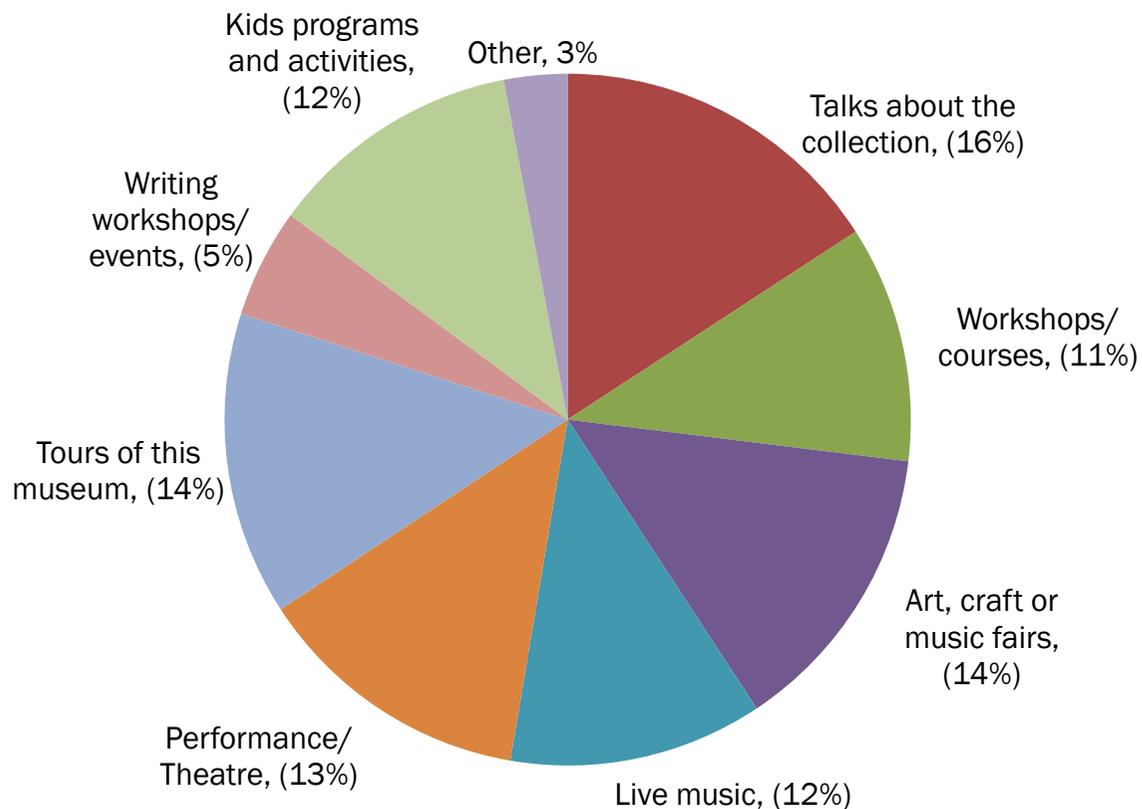
Breakdown by usual place of residence



- Non-LGA residents are equally motivated to connect with local history as LGA residents.
- Non-LGA residents are more motivated to learn new things than LGA residents.
- LGA residents are more motivated to come to the museum for inspiration.
- Both groups are as likely to be motivated to share the museum’s stories with other people.

DESIRED PUBLIC PROGRAMS

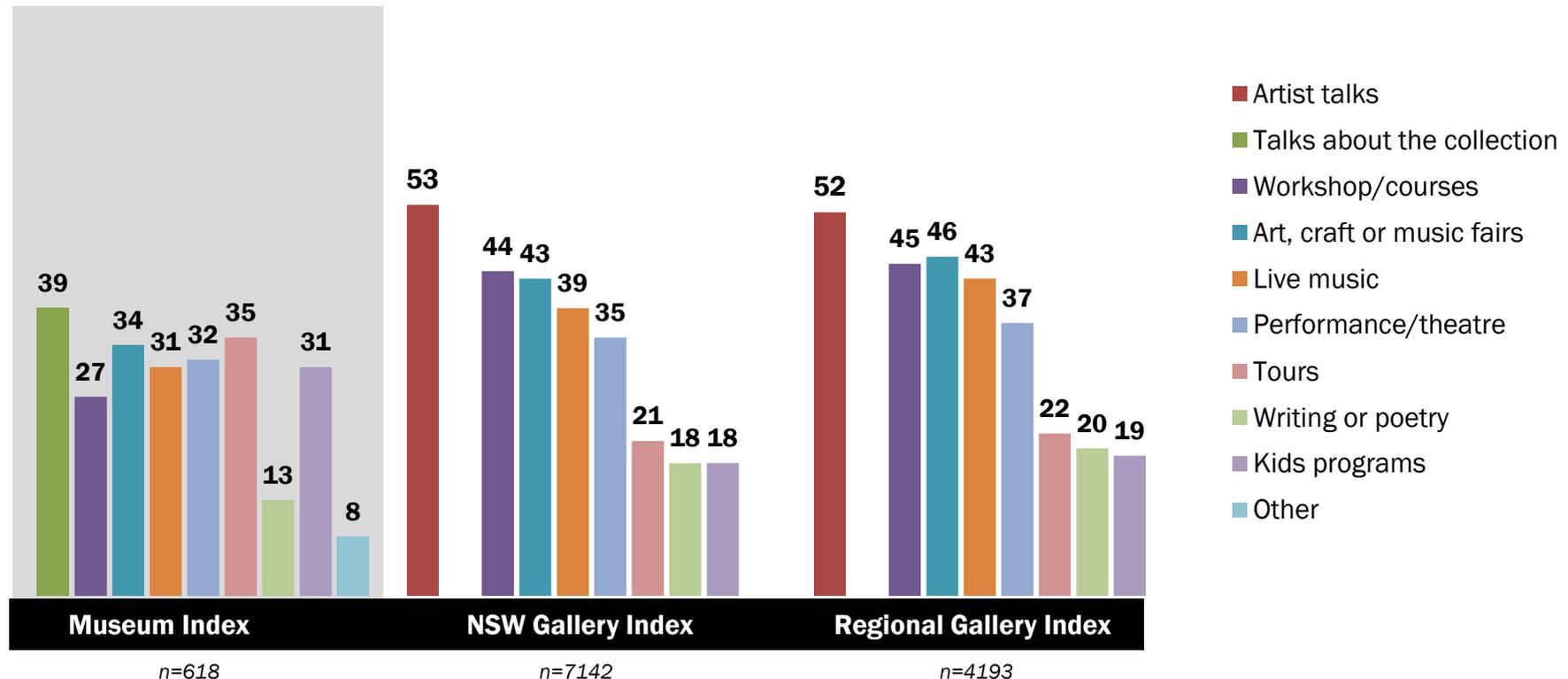
As a % of all responses



- “Talks about the collection” and “tours of this museum” are the most cited desired programs.
- A desire for the use of the space for fairs and live performances, such as music and theatre, is also cited.

DESIRED PUBLIC PROGRAMS

As a % of sample population



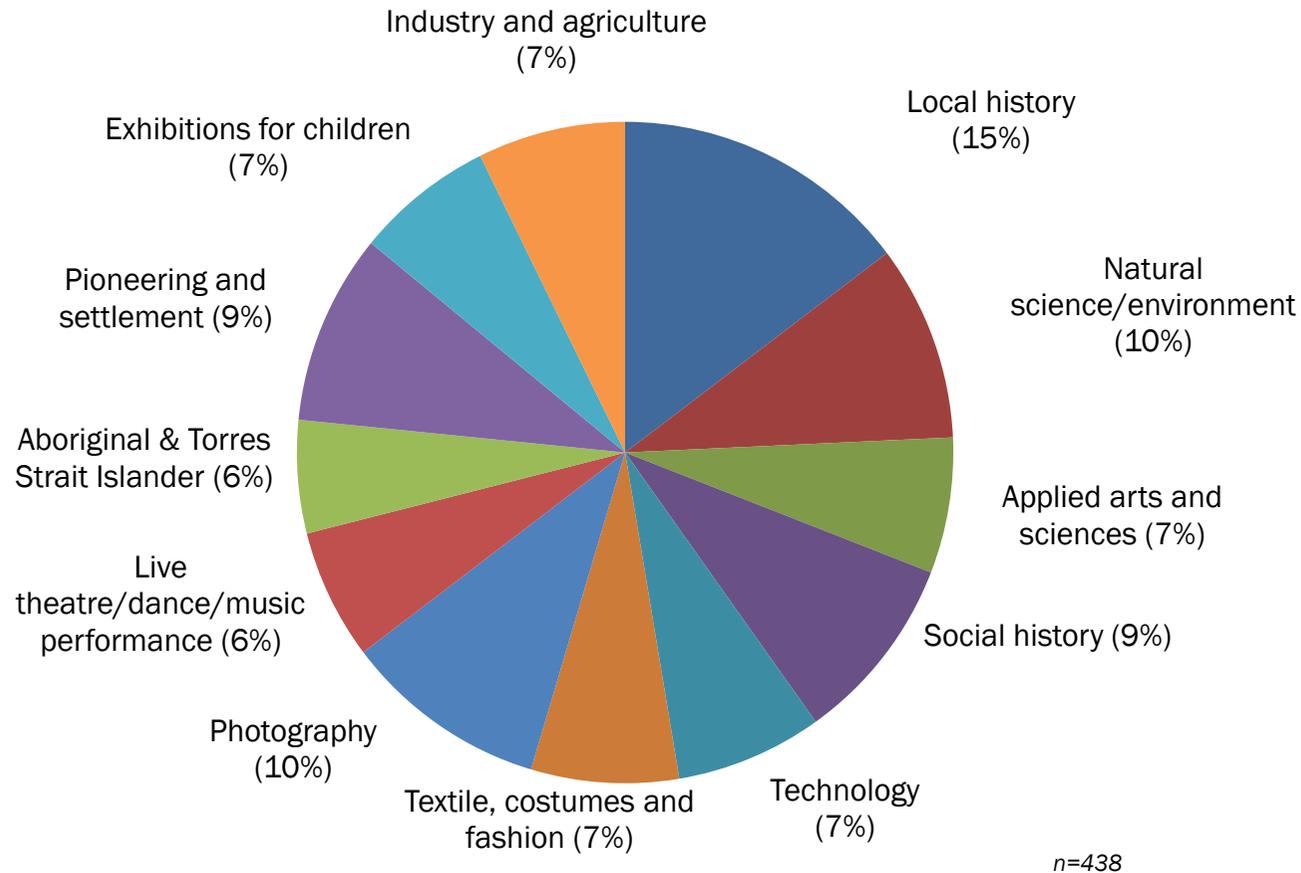
- “Talks about the collection” is the most requested type of public program by museum audiences.
- “Tours of the museum” is cited more frequently by museum audiences than “tours of the gallery” by are by gallery audiences.
- Alternate use of the museum space for fairs, theatre or music performance is cited by at least 1 in 3 of museum visitors.
- “Kids programs” are more frequently cited by museum audiences than gallery audiences.

Note: There were slight differences in the categories available in the museum and gallery questionnaires. “Artist talks” were replaced with “Talks about the collections” and “other” was not included in the gallery report.

INTEREST IN EXHIBITION TYPE

By requested exhibition

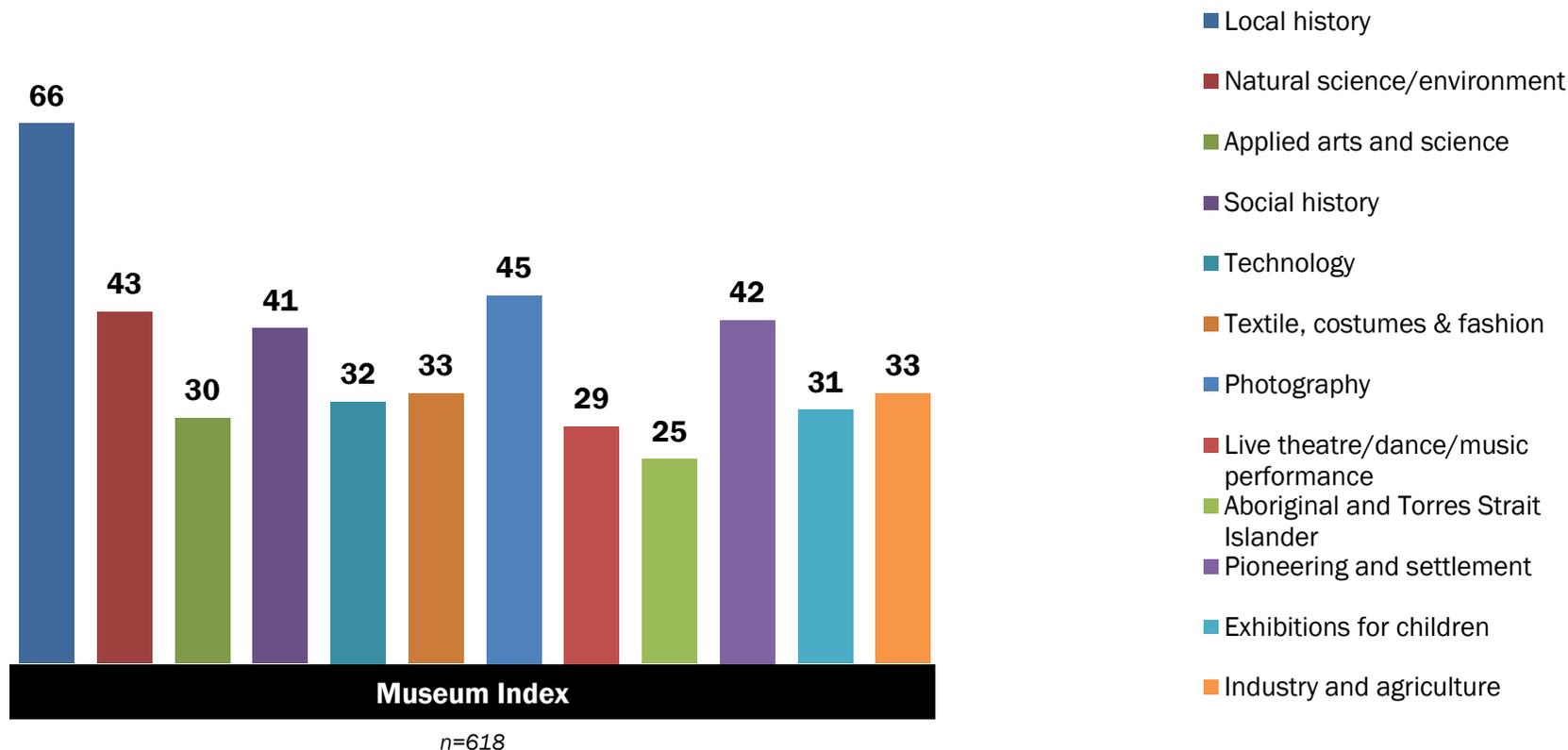
As a % of all responses



- “Local history” is the most frequent type of exhibition requested by museum audiences.
- Most other types of exhibitions are given an equal preference by museum audiences.

INTEREST IN EXHIBITION TYPE

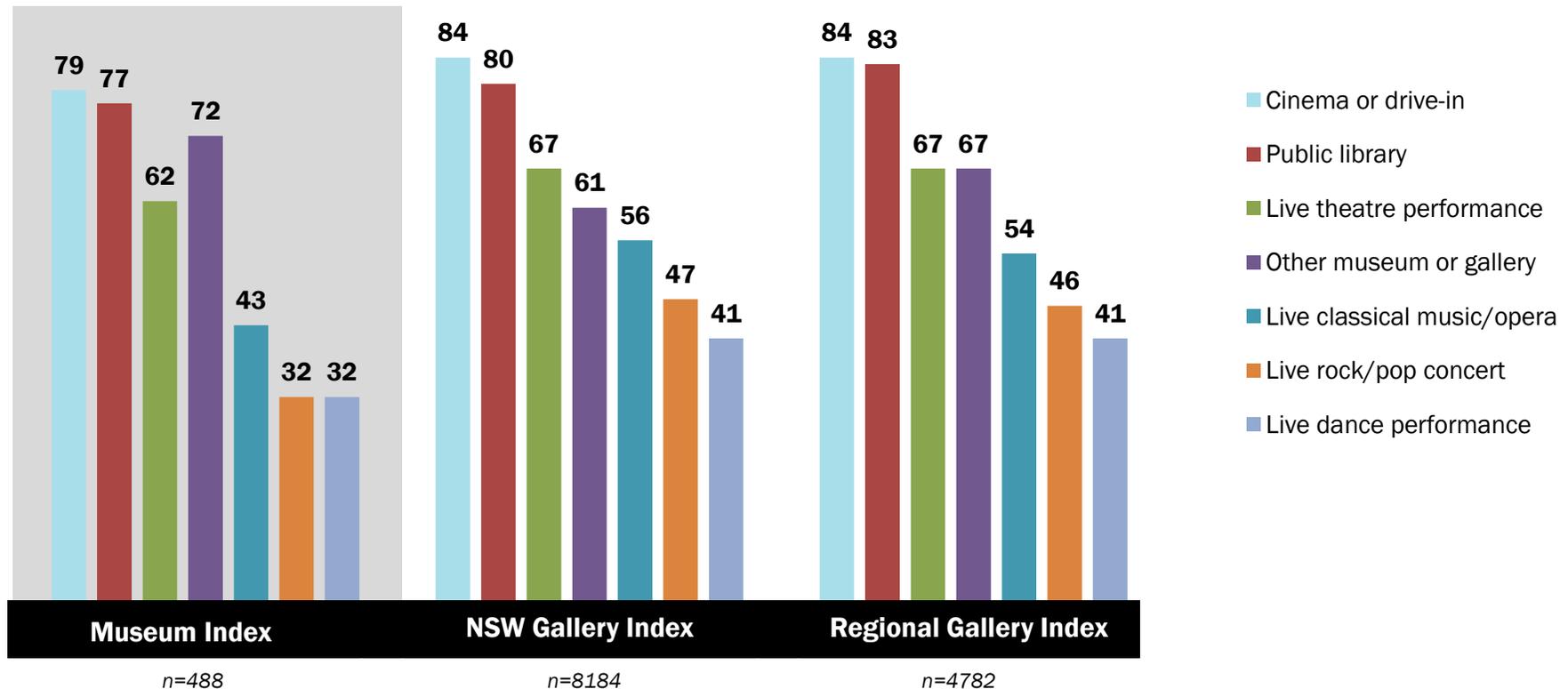
As a % of sample population



- “Local history” is the most requested type of exhibition (66%) followed by “Photography” (45%) by museum audiences.
- “Natural science/environment”, “Social history” and “Pioneering and settlement” are cited at a similar frequency by museum audiences.

OTHER CULTURAL EVENTS

Attended in the last 12 months



- Attending the cinema or public library is the most cited additional cultural activity by both museum and gallery audiences.
- Museum audiences are more likely to attend another museum or gallery than gallery audiences.
- Gallery audiences are more likely to attend a live performance than museum audiences.
- Overall, gallery audiences report a higher attendance at other cultural activities than museum audiences.

GUESS WHO'S GOING TO THE MUSEUM?



Image courtesy of Tweed Regional Museum

Satisfaction and Feedback

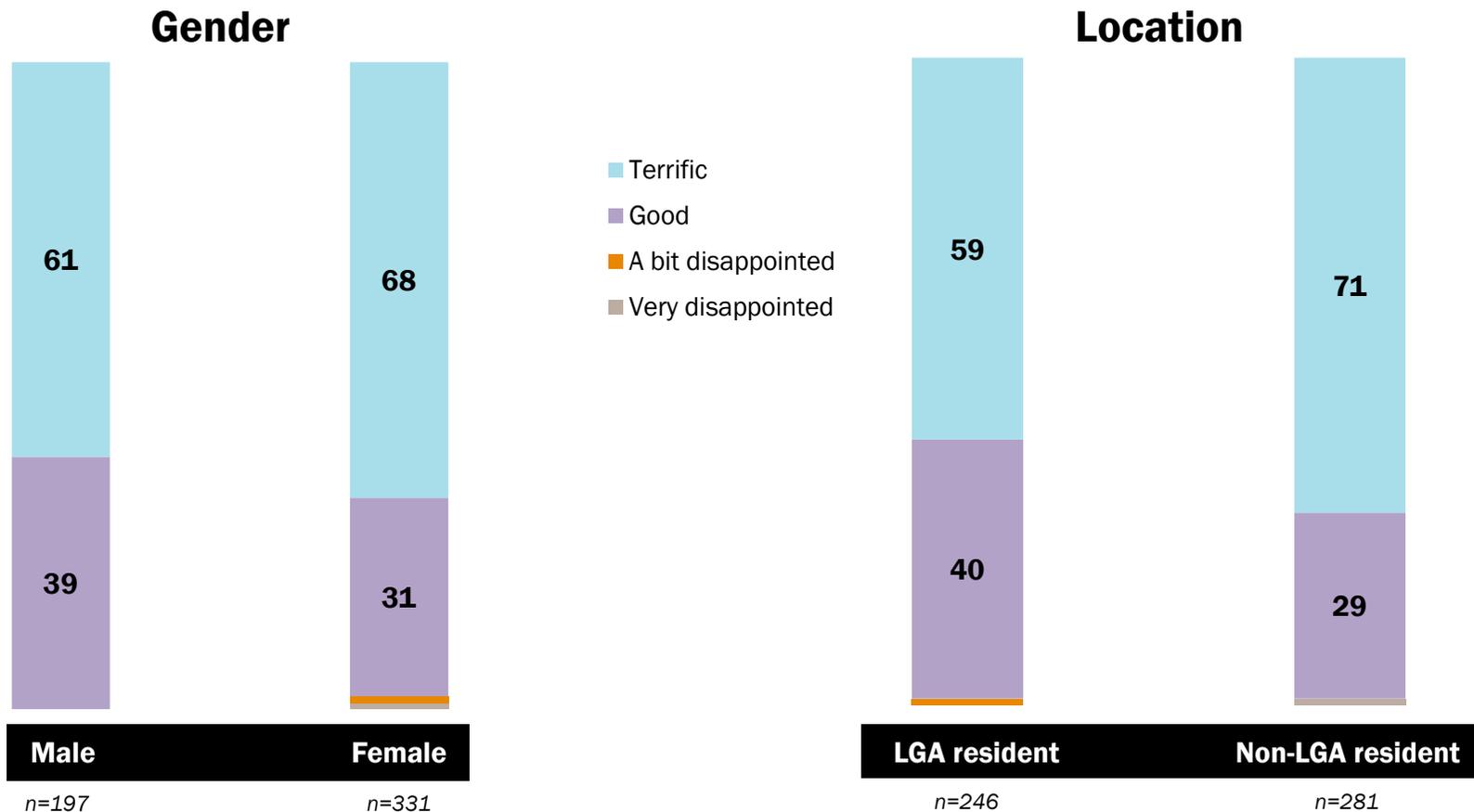
OVERALL SATISFACTION



- 99% of museum audiences rate their overall museum experience positively.
- Almost two-thirds of museum audiences rate their overall experience as “terrific”.
- Museum audiences are more likely than gallery audiences to rate their overall experience as “terrific”.
- Gallery and museum audiences report high levels of overall satisfaction with their visit, with less than 2% reporting any level of dissatisfaction.

OVERALL SATISFACTION

Breakdown by gender and usual place of residence



- Female museum audiences are more likely than male museum audiences to rate their overall satisfaction as “terrific”.
- Female museum audiences are also more likely to express “disappointment” with their overall experience, albeit at low levels.
- Those who reside outside the LGA are more likely to rate their overall satisfaction as “terrific” than those who reside within the LGA.

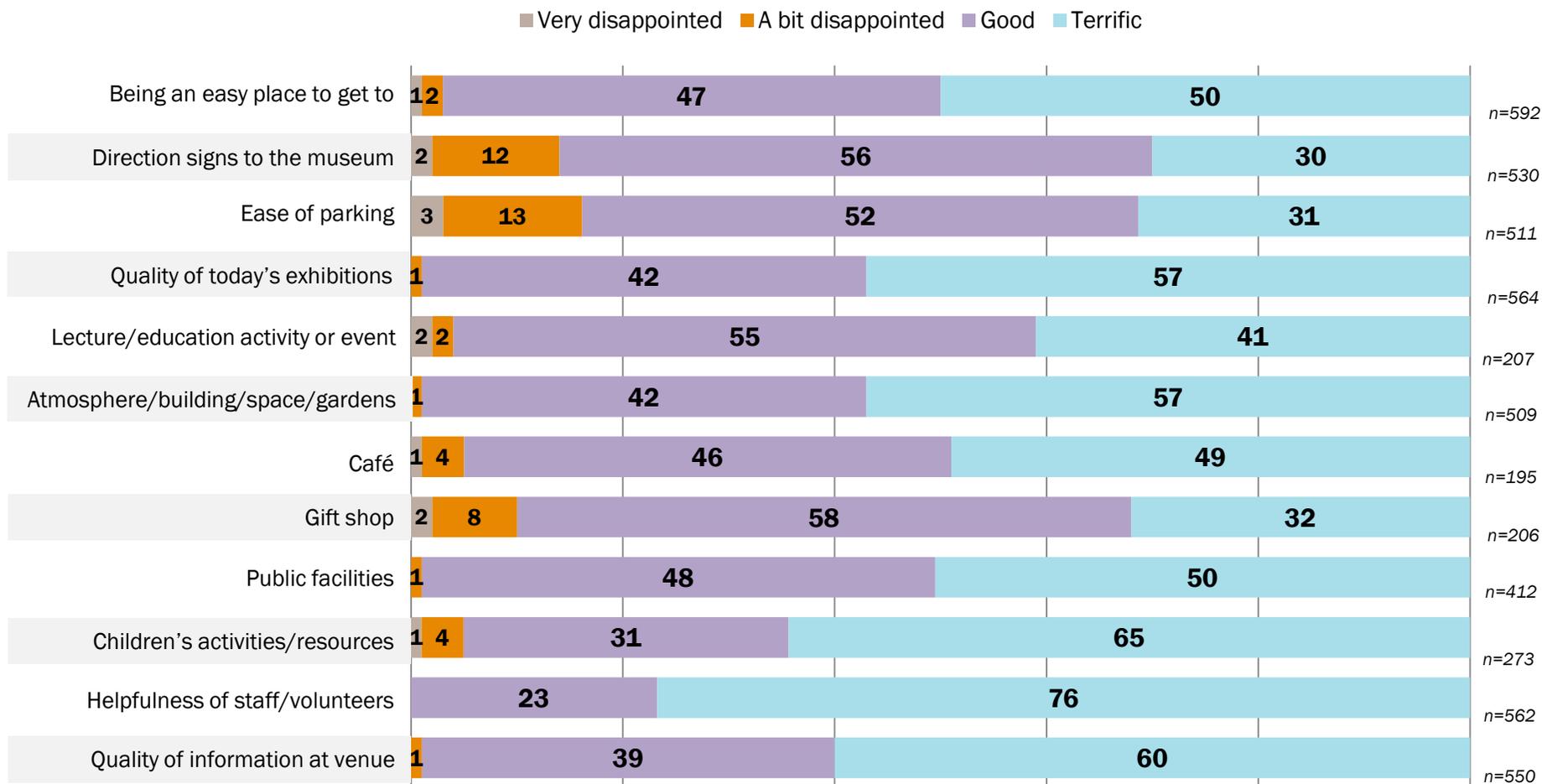
Q 10. How would you rate all of the following in your visit today - overall experience? and Q 13. Are you male or female? or Q 16. Where do you usually live?

Base: All visitors, valid responses only

Source: 2015 Museum Audience Evaluation Study

SATISFACTION WITH SPECIFIC AREAS

Excludes those marked not applicable

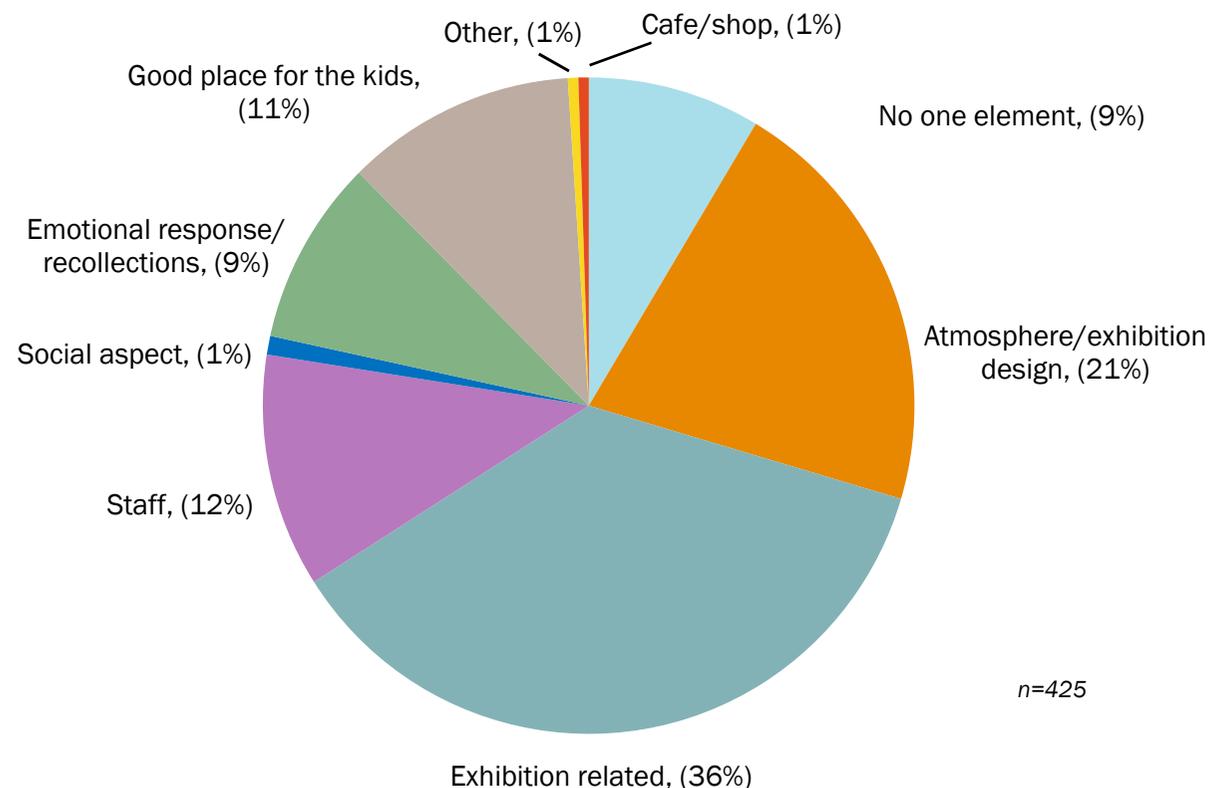


- Most aspects received high “good” or “terrific” ratings from museum audiences.
- “Helpfulness of staff/volunteers”, “Quality of the exhibition”, “Atmosphere etc.” and “Quality of information at the venue” received a very high positive rating.
- Aspects of the visit that are often outside the direct control of the museum, such as “Direction signs to the museum” and “Ease of parking”, received a lower satisfaction rating.

POSITIVE FEEDBACK

Areas of particular enjoyment

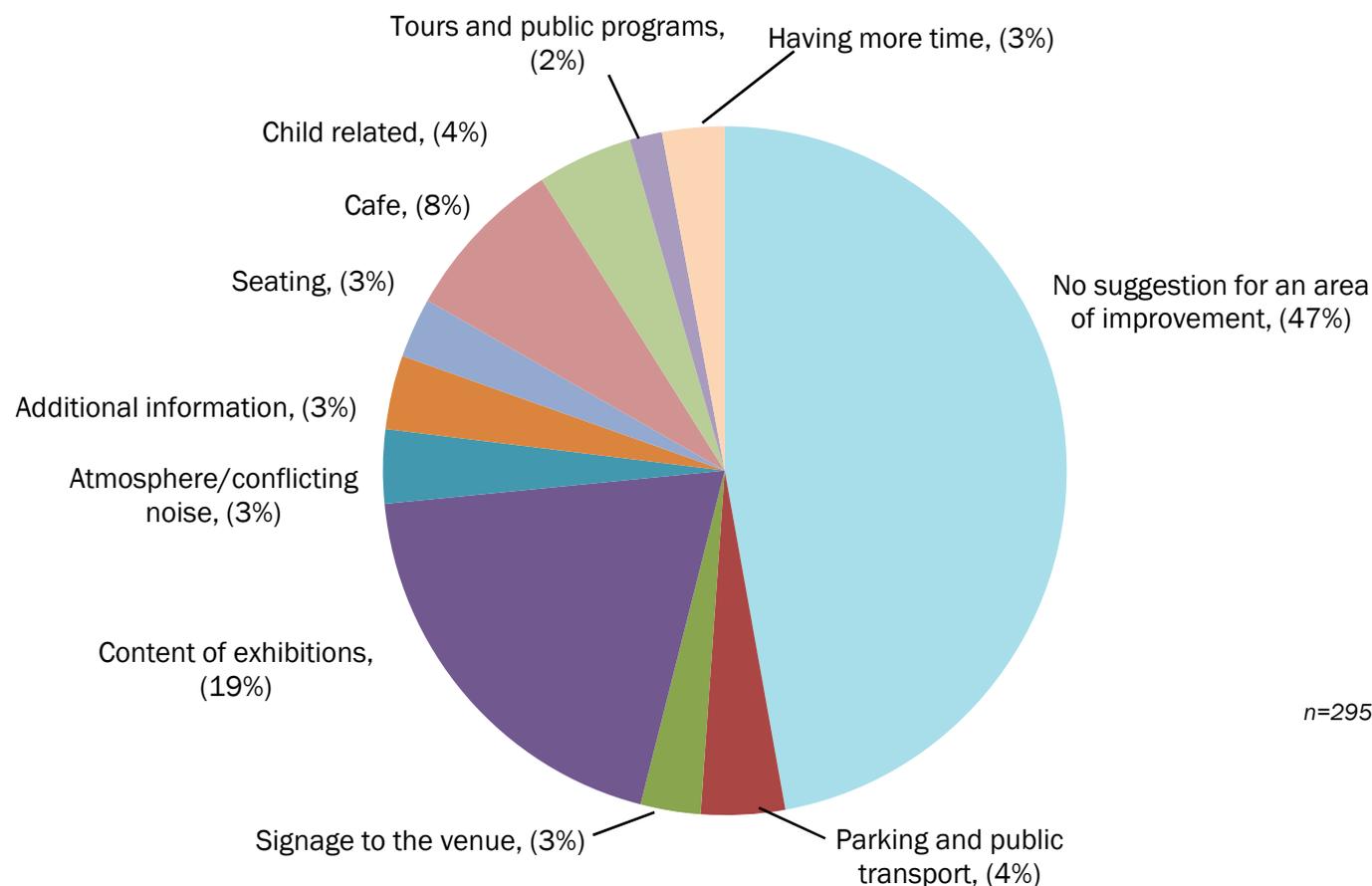
As a % of elements liked



- Respondents were given the opportunity to give open-ended feedback about anything they particularly liked about their museum visitor experience.
- The exhibitions and atmosphere of the museum were noted as elements that people particularly enjoyed.
- The “Helpfulness of the staff and volunteers” (12%) and being a “Good place for the kids” (11%) were the next most frequently cited elements.

FEEDBACK - AREAS FOR ATTENTION

As a % of all areas for attention



- Respondents were given the opportunity to provide open-ended feedback about anything that would have improved their visit to the museum. Less than half of those surveyed completed this question.
- Almost half of those who did respond did not nominate any single area that would have made their visit more enjoyable, often writing “nothing”.

GUESS WHO'S GOING TO THE MUSEUM?



Image courtesy of Newcastle Museum

Conclusions and Opportunities

Conclusions

Museum audiences are a “type” of cultural audience. Typically they:

- are local, with around 3 in 5 of them living within 50 km of the museum;
- are predominately female;
- are older, with around half of them being over 55;
- have a median household income of \$80,000;
- are more highly educated than the general population, with around half having completed at least one tertiary degree;
- are as likely to be a return visitor as a first-time visitor;
- are likely to value the social element of attending the museum, with over half coming with family and friends, and around a quarter attending with their spouse or partner;
- are staying 2 or more nights when visiting a region, and are as likely to be staying in paid accommodation or with friends and relatives;
- show a desire to connect with local history and learn new things; and
- express very high levels of satisfaction with their overall visitor experience, the quality of the exhibitions and the service provided by the volunteers and the staff.

There are some **differences** amongst museum audience segments:

- those aged 35-44 are far more likely to attend in groupings that include children;
- those aged over 55 are more likely to be motivated to connect with local history, while those under 35 are more likely to be motivated to learn new things;
- those aged over 45 are more likely to cite print mediums as a source of information about the museum;
- tourists are slightly more likely to give a “terrific” rating;
- those who normally live within 5 km of the museum, or overseas, are more likely to be under 44; and
- interstate and international visitors are more likely to visit with their spouse or partner, whereas local audiences are more likely to attend in groupings that include children.

Conclusions

There are similarities between museum and gallery audiences.

Museums and galleries both:

- connect with, and service, their local communities;
- have a noticeable proportion (over 25%) of audiences who are tourists;
- have a predominantly female audience;
- struggle to connect with the 15-24 age group outside a structured school visit;
- are an accessible recreational activity for lower income groups (households under \$40,000);
- serve an older age group (55+);
- connect with audiences who work full and part-time;
- have, when compared to the general population, high levels of post high-school education;
- connect with a diverse section of the community including those who speak a language other than English;
- have a loyal returning audience, often returning within the last 12 months;
- are used as a recreational and cultural pursuit by couples and social groupings of families and friends;
- have a segment of their audience who, when visiting a region away from their usual place of residence, stay four or more nights (38% for museums and 43% for galleries);
- have audiences whose predominate source of information about the museum is word-of-mouth;
- have significant segments of their audience who attend the cinema and use a public library; and
- **have very satisfied audiences, with less than 5% expressing any dissatisfaction with their overall experience.**

Conclusions

Museum audiences are different from gallery audiences.

Museum audiences have:

- a higher percentage of intra-state and interstate tourists;
- a higher percentage of males;
- a higher percentage of 65+ and retirees;
- higher levels of annual household income; and
- a higher level of first-time visitors.

Museum audiences are:

- more likely to come with social groupings including children, and less likely to come on their own;
- more likely to stay longer at the museum;
- less likely to attend a public program;
- more likely to cite “word-of-mouth” as a source of information about museums;
- more likely to be motivated to see the general collection;
- less likely to have attended a performing arts event in the last 12 months but more likely to have visit another museum or gallery in the same period; and
- more likely to rate their overall experience as “terrific”.



Images courtesy of Museum of the Riverina

Opportunities

This study looks at the demographics of those who visit museums. In doing so, it identifies certain segments of the general population that can be targeted for audience development. It does not comment specifically on existing programs and exhibitions. The audience development opportunities suggested are generalist.

Gender

Museums demonstrate an existing connection with male audiences. Qualitative research with male audiences would provide data that could assist museums to grow this segment. Connections to male-focused community programs, such as Men's Sheds which have proved successful with the volunteer museum sector, may also present opportunities to increase this segment.

Social groupings

There are strong indicators that audiences perceive a visit to the museum as a social event, be that with children, friends or partners. This is demonstrated in their social groupings and the type of programs they desire. This social element could be emphasised in marketing materials to continue to reinforce this idea. The inclusion of “whole family” public programs, with elements that appeal to children and adults, provide an opportunity to satisfy these social needs.

Although groups including children are a significant audience segment, some audiences might appreciate a “child-free” environment. Evening openings, as well as events that target couples or those with tertiary qualifications, may assist in growing these audience segments.



Image courtesy of Newcastle Museum, Museum of the Riverina, and Tweed Regional Museum

Opportunities (cont.)

Age groupings

Parents aged 26-44 are a key audience segment for museums. Increasing the visibility of existing services could help build this segment. This segment is more likely to live locally and are informed through word-of-mouth and the Internet. A targeted social media campaign may assist in connecting with this segment.

Museums are not connecting with young (15-24) audiences. This may be because they associate museum visits with school excursions and do not perceive the museum as a place for leisure or recreational pursuits. The study shows that younger audiences are motivated by “learning something new”. Placing an emphasis on the museum’s ability to be about the “new” may help attract this age group.

Recent data released in June 2015 by Roy Morgan, as part of their *State of the Nation* series, reports the 15-24 age group spends significantly more time online for leisure pursuits than the average user (22.2 hours v. 13.4 hours).¹ Facebook remains the dominant social media platform in Australia with 13-14 million active users. A Neilson report, commissioned in 2015 by Facebook, revealed that users are spending on average 1.7 hours per day on the site and the majority (70%) are connecting via a mobile device.² The report estimates that at least 50% of Facebook users are watching videos posted to Facebook. While other social media platforms do not have the same penetration, their usage is still growing, with an estimated 2.7 million active Australian Twitter users and 5 million active Australian users of Instagram.³ Both of these platforms should be considered as part of a social media strategy when connecting with both the 15-24 and older age groups.

Retirees account for around a third of museum audiences and, as such, they are another existing audience segment to be nurtured. They cite printed publications as a source of information more frequently than younger age groups. With almost half of the retirees also being tourists (who cite the Internet as a source of information), it would suggest that there is a need for promotional materials to be available in both printed and digital form.

Opportunities (cont.)

Tourists

Tourists comprise 40% of museum audiences and are a significant audience segment. There are opportunities to ensure that a visit to the museum becomes a “must-do activity” for those vacationing in the region. Recent research undertaken by M&G NSW demonstrates the economic value of cultural tourists to regional economies and their positive impact in terms of job creation and household income.⁴ With around half of regional visitors staying in paid accommodation, museums could grow this audience through the use of printed material and a building a connection with front-of-house staff in local hotels and motels. Highlighting the “new”, local history and the stories associated with specific objects in the collection could assist in attracting additional NSW and interstate tourists staying in the area.

According to recent tourism figures, intra-state tourists make up around 75% of domestic regional tourism in NSW.⁵ With around 2 in 5 of museum visitors identifying as NSW tourists, this segment represents an opportunity for growth. Leveraging local residents as advocates for the museum is important, as museum audiences are more likely to be staying with friends and relatives than other NSW tourists (49% v. 37%).

“Usual place of residence” should be considered when planning communication channels. Local audiences cite the local newspaper as an important source of information, and targeted stories and articles provide an opportunity to build this segment.

The Internet appears to be more important for tourists than for locals as a source of information. Having shareable content, and a presence on multiple websites, social media and travel apps, will help this potential audience segment connect to the museum. Instagram, a primarily visual and mobile platform, provides an opportunity to highlight objects within an exhibition or the general collection and to build connections to audiences, regardless of their physical location.

Opportunities (cont.)

Enhancing word-of-mouth

Word-of-mouth is confirmed as the most common way that audiences find out about museums and their activities. Distributing low-cost initiatives, such as branded pens, pencils and bookmarks, will provide talking points, or something audiences can give away to friends and enable visitors to become an advocate for the museum. Shareable digital content, as well as providing permissions and frameworks (such as hashtags) for people to create their own social media content (e.g. photographs and check-ins), will assist and encourage visitors to share their experiences with their friends.

Public programs

Currently there is low participation in museum public programs, which may be the result of lack of awareness and/or opportunities to attend. Museum audiences cite tours and talks as a program they would like to attend. The provision of tours or collection talks can require resources, therefore investment in shareable and digital resources, such as QR codes and self-guided tours, may address this desire within audiences. Further research on those who are currently attending public programs would provide clearer insights to attracting similar audiences.

Other cultural audiences

Museum audiences also have other cultural interests. Almost three-quarters of museum audiences have attended other museums or galleries in the last year, suggesting cross-promotion with local galleries or community-run museums could build audiences. With almost 90% of first-time visitors having attended a museum or gallery other than the museum of survey, co-operative marketing with other cultural organisations including libraries and cinemas, could grow audiences for each organisation and share marketing costs.

Opportunities (cont.)

Frequency of visitation

Half of the audiences surveyed were first-time visitors to the museum of survey; this decreases to around a third of audiences when segmented by local audiences only. There is an opportunity to grow audience size by building return visitation. This can be achieved by building and continuing relationships with new audience members through social media or mailing lists.

Permanent exhibitions are a more common feature in museums than in galleries. The lack of small-scale touring exhibitions for museums further compounds a museum's ability to have an exhibition turnover rate similar to those of public galleries, one of the key influencers of repeat gallery visitation. Finding ways to allow audiences to explore collections and their stories more deeply through real world or digital engagement will assist in building return visitation. Featuring or highlighting different items through use of social media helps give a sense that the permanent exhibition is dynamic, and encourages audiences to continue their engagement online and in person.



- 1 <http://www.roymorganonlinestore.com/Browse/Australia/State-of-the-Nation/State-of-the-Nation-Report-21-Spotlight-on-Media.aspx>
- 2 <http://www.businessinsider.com.au/these-incredible-stats-show-exactly-how-huge-facebook-is-in-australia-2015-4>
- 3 <http://www.socialmedianews.com.au/social-media-statistics-australia-april-2015/> Vivid Social Research Division
- 4 <http://mgsw.org.au/sector/resources/online-resources/research/adding-value/>
- 5 Travel by Australians, National Visitor Survey (NVS), YE Mar 15, Tourism Research Australia (TRA) March 2015

Final words

The main aim of this study was to provide benchmarks for NSW public museums by offering a consistent, structured approach for evaluating museum audiences that is comparable to the data on public gallery audiences.

The NSW and Queensland gallery reports were able to draw on large data samples that allow for more detailed segmentation. It is recommended to expand this pilot study to cover all professionally staffed museums in NSW. This larger sample will allow for more specific segmentation and in-depth exploration of the findings outlined in this report.

M&G NSW encourages all museums to examine their individual audience data in light of this combined report, as well as the NSW gallery study, to understand how their museum fits within this profile of NSW museum audiences.

Museums are encouraged to continue evaluating their audiences, assess changes made in programming or marketing and identify differences over time. The questionnaire used in this study can be adapted to measure audience dynamics specific to their museum.

Museums should consider in-depth qualitative research with selected audience segments to help build a better understanding of motivations and patterns, audience development opportunities, and specific issues pertinent to the individual museum and locality.

M&G NSW looks forward to continuing to work collaboratively with museums and galleries to develop their research programs.

Community Profiles, Australian Bureau of Statistics 2011 Census, accessed July 2015.

- Newcastle:
http://www.censusdata.abs.gov.au/census_services/getproduct/census/2011/communityprofile/LGA15900?opendocumentandnavpos=220
- Tweed:
http://www.censusdata.abs.gov.au/census_services/getproduct/census/2011/communityprofile/LGA17550?opendocumentandnavpos=220
- Wagga Wagga :
http://www.censusdata.abs.gov.au/census_services/getproduct/census/2011/communityprofile/LGA17750?opendocumentandnavpos=220
- Non-metro NSW:
http://www.censusdata.abs.gov.au/census_services/getproduct/census/2011/communityprofile/1RNSW?opendocumentandnavpos=220

National Visitor Survey, year ending March 2015, Tourism Research Australia

Michael Huxley, *Adding Value! A Report on the Economic Impact of Cultural Facilities in the Evocities of NSW*, M&G NSW, 2014,
<http://mgnsw.org.au/sector/resources/online-resources/research/adding-value/>.

John H. Falk, *Identity and the Museum Visitor Experience*, Left Coast Press 2009.

Michael Huxley and Matthew Mackenzie Steele, *Guess Who's Going to the Gallery - NSW State Report*, M&G NSW, 2011,
<http://mgnsw.org.au/sector/resources/online-resources/research/guess-whos-going-gallery-nsw-state-report/>.

Michael Huxley, Matthew Mackenzie Steele and Debra Beattie, *Guess Who's Going to the Gallery? Queensland Report 2013*, M&G QLD 2013
<http://www.magsq.com.au/cms/page.asp?ID=5161>.

GUESS WHO'S GOING TO THE MUSEUM?



Images courtesy of Tweed Regional Museum (top left), Museum of the Riverina (bottom left) and Newcastle Museum

Appendix

The Questionnaire

The questionnaire used was formatted over two double-sided pages. Its contents are reproduced here.

1. How many times have you visited this museum before today?

(Tick **ONE**)

- Never
- Once
- 2-3 times
- 4-5 times
- More than 5 times

2. When was your last visit? (Tick **ONE**)

- Never visited before
- Within the last month
- Within the last 2-6 months
- About 6-12 months ago
- More than a year ago
- More than 2 years ago

3. Who are you visiting with today? (Tick **ONE**)

- On my own
- With spouse or partner
- With family/friends including children
- With family/friends NOT including children
- With an organised group or tour

4. How long was your visit today? (Tick **ONE**)

- Less than 30 minutes
- 30 minutes – 1 hour
- 1 – 2 hours
- 2 – 3 hours
- 3+ hours

5. Have you or any member of your family ever been to a workshop, talk, or group activity at this museum before today?

- Yes
- No
- Don't know

6. How did you hear about this museum?

(Tick **ALL** boxes that apply)

- Brochure or flier
- Poster
- Recommended by someone I know
- Tourist information/publication
- Newspaper (major metropolitan)
- Newspaper (local/community)
- Radio
- Information on Internet
- Sign/billboard/banner
- By invitation or free ticket
- Other (please specify)

7. What programs and workshops would you or your family like to attend here?

(Tick **ALL** boxes that apply)

- Talks about the collection
- Workshops/courses
- Kids programs
- Tours of this museum
- Live music
- Performances/theatre
- Poetry/writing
- Art/craft or music fairs
- Other (please specify)

The Questionnaire (cont.)

8. Which of the following best describes you today? (Tick **ONE** box only):

I come to the museum to be inspired

OR

I come to the museum to learn new things

OR

I come to the museum to connect with the local history

OR

I come to the museum to share its stories with other people

9. What were the **THREE MAIN** reasons you came to the museum or exhibition today?

(Tick up to **THREE** boxes only)

To see a special exhibition

To see the general collection

I have heard good things about it

I came with family members and/or friends,

OR I brought family members and/or friends

To see a demonstration of skills or craft

As part of an organised group excursion/tour

For a workshop, launch, talk, concert or event

To try something new

To have a good time out

To visit the museum shop

To visit the café

To visit the gardens

For study purposes/self-education

I like coming to this museum

Holidaying/touring in the area

To attend a concert or event

To fill in time

Other (please specify)

The Questionnaire (cont.)

10. How would you rate ALL of the following in your visit today?

	Very disappointing	A bit disappointing	Good	Terrific	Not applicable
Being an easy place to get to	<input type="checkbox"/>				
Direction signs to the museum	<input type="checkbox"/>				
Ease of parking	<input type="checkbox"/>				
The quality of today's exhibitions	<input type="checkbox"/>				
Lecture/education program, activity, event	<input type="checkbox"/>				
Live performance	<input type="checkbox"/>				
Atmosphere/building/space/garden	<input type="checkbox"/>				
Café	<input type="checkbox"/>				
Gift shop	<input type="checkbox"/>				
Facilities (bathrooms etc)	<input type="checkbox"/>				
Children's activities/resources	<input type="checkbox"/>				
Helpfulness of staff/volunteers	<input type="checkbox"/>				
Quality of information at venue	<input type="checkbox"/>				
Your overall experience	<input type="checkbox"/>				

11. Is there anything you particularly liked about your visit today?

12. Is there anything that would have made your visit more enjoyable?

The Questionnaire (cont.)

13. Are you ...

- Male
Female

14. Are you of Aboriginal or Torres Strait Islander descent?

- Yes
No

15. Do you speak a language other than English at home?

- Yes What language? _____
No

16. Where do you usually live?

(Name of suburb/locality/town or overseas country)

17. What is your residential postcode?

18. If you are visiting from an overseas country, tick this box

19. Do you use the Internet for...

(Tick **ALL** boxes that apply)

- Email
To find out about things to do
To plan trips or holidays
To search for family activities

OR

- None of the above
I don't use the Internet

20. What is the your highest level of education? (Tick **ONE only)**

- Still at school
Primary school
Year 10 (or equivalent)
Year 12 (or equivalent)
TAFE Certificate (or equivalent)
Advanced Diploma
Undergraduate Degree
Graduate Diploma/Certificate
Postgraduate degree

21. What sort of exhibitions would you most like to see at this museum?

(Tick **ALL** boxes that apply)

- Local History
Social History
Natural Science/Environment
Technology
Applied Arts and Science
Textile, Costumes and Fashion
Photography
Live theatre/dance/music performance
Aboriginal and/or Torres Strait Islander culture
Pioneering and Settlement
Exhibitions for children
Industry and Agriculture
Sport and Recreation
Other (please specify)

The Questionnaire (cont.)

22. IF YOU ARE A VISITOR TO THIS REGION, how long are you staying in the area?

- One night (overnight) 4 to 7 nights
 2 to 3 nights 8 nights or longer

AND

23. Did you stay in ...?

The home of a friend or relative

OR

Paid accommodation

24. Thinking about the past 12 months, how many times have you been to:

	Have not attended	Once, 2 or 3 times	4 or 5 times	6 to 10 times	11 times or more
Another museum or gallery in New South Wales	<input type="checkbox"/>				
▼ If so, which one/ones? (Please write here) _____					
a museum or gallery anywhere else	<input type="checkbox"/>				
a public library (excluding school, college or university)	<input type="checkbox"/>				
a live classical music concert/opera	<input type="checkbox"/>				
a live theatre performance	<input type="checkbox"/>				
a live dance performance	<input type="checkbox"/>				
a live rock/pop concert	<input type="checkbox"/>				
a cinema or drive-in	<input type="checkbox"/>				

The Questionnaire (cont.)

25. What is your MAIN occupation? (Tick ONE only)

- Full-time paid work as _____
- Home duties
- Part-time paid work as _____
- Retired
- Self-employed as _____
- Student
- Unemployed
- Other (please state) _____

26. Do you have a disability or other condition that impacted on your visit today?

- Yes (please describe) _____
- No

27. Which of the following age groups are you in? (Tick ONE)

- 15-18
- 19-24
- 25-34
- 35-44
- 45-54
- 55-64
- 65 years+

28. What best describes your gross (before tax) annual household income, including pensions and benefits? (Tick ONE)

- Under \$20,000
- \$21,000-\$40,000
- \$41,000-\$60,000
- \$61,000-\$80,000
- \$81,000-\$100,000
- \$101,000-\$120,000
- \$121,000 +

THANK YOU FOR TAKING THE TIME TO SHARE YOUR OPINIONS WITH US