

# RESEARCH PLAN

## Research Objective:

To discover what services or attributes of a museum creates an unexpected, yet, still memorable and enjoyable experience. To create services that are serendipitous and possibly be implemented to the museum setting. We will bring light upon the subtle impact human senses have in contributing to spatial surroundings and its ability to ignite a serendipitous experience at the museum.

## Research Questions:

1. What makes an experience at the museum memorable?
2. What makes an experience at the museum enjoyable?
3. How can a space involving subtle human senses promote serendipity for all?
4. How can we help people interact together and create social serendipity?

## Research Method

A triangulation of research techniques will be used to find qualitative data that can later be interpreted into a research visualisation. These techniques include questionnaires, statement card clustering, reading literature from secondary sources and generative research - specifically utilising sensitising exercises to warm up the layers of insights which come to light from the cognitive maps, data synthesis and analysis. Triangulation is important in capturing research as this enables greater effectiveness and balancing of limitations between each research method (Borthwick, 2020). Precedental literature and questionnaires are to be conducted in the earlier stages of the design process in order to empathise with the users and as designers are able to “avoid fixation on preset assumptions about the user or the product” (Visser et al, 2005). This would help narrow down the scope and familiarise researchers with the problem from a different perspective (Friis Dam & Yu Siang, 2021). A vague example of this is an informal observation the designers were planning on visiting the museum themselves. The combination of research methods help gather tacit and latent knowledge upon the topic (Borthwick, 2021). The proposed visualisation is an infographic that highlights key insights, pain points and quotes from primary research.

## Research Setup

### Participants:

The desired audience were people, particularly the youth aged between 19-21, who expose themselves to observational tours or spaces that are intellectually rewarding. However, people nowadays not only visit museums for education but as a hangout place as well (Thyne, 2001). It is not credible to categorise museum visitors as one group, as people have different reasons and values to attend (Thyne, 2001). As a result, defining a target group helps focus on the particular need. To best achieve a “museum for the future”, it is crucial to focus on the future generation. According to the Cultural Ministers Council Statistics Working group (2006), museum attendees “increased with age” as it was more likely to find people aged 45 or over than those 18-25. This was evident in the study conducted by Farrell & Medvedeva (2010) where young people never spontaneously mention museums as a place they would like to visit in their free time. Due to the lack of attendance, it is therefore best to ensure that younger generations are aware of how experiences at the museum are now showcased in the digital age. Especially when word-of-mouth communication is what influences visitors to the museum rather than traditional marketing (Thyne, 2001). Social media is the modern word-of-mouth communication which is integral to the digital age and modernised museum settings. Further, during a panel with esteemed members of the Chau Chau Wing Museum, Suzanne stated that the 18-25 age group was the hardest group to get involved at museums.

Age		No. of Participants	
19		2	
20		3	
21		2	

Name	Age	Degree	Suitable Target Audience:
Chloe Chen	19	Science and Commerce	Enjoys going to hot spots around Sydney and hangs out with her friends to see pretty and unique exhibitions, shows, etc.
Christopher Wijaya	19	Material Science	Looks for ways to get inspiration through going to exhibitions, museums, and different places. Loves taking pictures and does photography professionally as a side hobby.
Ezra Raphael	20	Chemical Engineering	Enjoys going to science museums to explore the ways things are made. Loves traveling and going to new places.
Lara Clarke	20	Primary Education	Likes visiting art galleries and has always had a fond interest in visual arts since she was three years old. She enjoys being apart of interactive and immersive exhibitions. Recently partaking in the van gogh's exhibition
Jane Shon	21	Applied Science	Always visiting new and popular places around Sydney with friends and family. Has an appreciation for art, music and craft.
Jenny Min	20	Design Computing and Information Systems	As a lover of design, music, photography and art Jenny is always looking for new ways to be inspired. She enjoys marvelling at galleries and exhibitions.
Jessica Jeong	21	Applied Science	Enjoys spending time with her friends whether that be going on a hike or walking about a museum. Appreciates pretty things and fun activities.

These participants will be separated into groups for the research activity (context-mapping session) and will consist of a minimum of three people and a maximum of five people. As Krug (2009) argues three participants are enough. Just for good measure, we decided to conduct one session with the minimum of three participants and the other with four as the maximum, which reached the optimum total participants range which was between seven to ten people (Ng, 2021).

**Research Environment:**

The desired location for a session is an open, yet quiet space with tables and chairs accommodating a total of 5-6 people including the lead and supporting researchers of each activity. The seats would be placed around tables in order to support an open group in which individuals could see one another. Moreover, conducting sessions in a private or secluded room would be essential to ensure there are as little distractions as possible. Equipment required during sessions would be the 'voice memos' and 'camera' smartphone apps for audio and video recordings for transcribing the data. Consent forms would also need to be signed by participants if they agreed to the voice and video recordings during the generative sessions. For each session, one researcher would be assigned as the lead facilitator who would employ laddering techniques to ask questions, and the other as a support who would document key notes, transcribe and manage the recordings.

### Preparation:

One week before the session, sensitising booklets were handed to participants in order to complete in preparation. The exercises within the booklets allowed people to “express, memories, dreams, etc around the central topic” (Visser et al, 2005) but not directly. For example, the sensitising booklets focused around one's free time. This warm up activity allows participants to layer their responses over time and help dig into deeper knowledge (Borthwick, 2021). For each session, the supporting researcher was assigned to prepare printed copies of the A3 documents of ‘My Museum Experience’ and ‘My Social Experience in a Museum’ coupled with the A4 copies of the word art and icons (2 pages) and collages (3 pages). One copy of each set of assets (7 pages total) was given to each participant. Additionally, a pilot test was conducted one week before the research activity with a guest tutor who looked over the selected images/icons and completed the sensitising exercise.

### Script:

A script, or in other words, a ‘facilitation sheet’ was prepared prior to the context session. This facilitation sheet included the direction and flow of the one hour session, as well as the desired duration of each discussion. Participants were given ten minutes to complete the first cognitive map and 15 minutes for the second. However, as research and generative sessions are unpredictable, the facilitation sheet was used as a guide and each participant was given a chance to speak, draw upon each other's experiences and thoughts by “eliciting emotional responses” (Visser et al, 2005). This was captured by how participants were interpreting ambiguous images they chose to express their experiences. The lead researcher timed each part of the session and had to control the conversation in order to keep under the 60-minute mark. Each part of the session was timed by the lead researcher.

### Data Analysis:

Data synthesis and analysis will be uncovered through statement cards which will be created by Luisa Hadinata and Milla Kim with Luisa reviewing data acquired from the first session and Milla with the second session. These statement cards included quotes and their triggered associations shared from the context-mapping session (Visser et al, 2005). Once the data has been evaluated by highlighting key insights, these findings will then be examined into an affinity diagram that groups them into clusters and hierarchy by using different coloured post-it notes. Affinity diagramming is a cost effective and simple method of deriving insights from qualitative data (Tomitsch et al, 2018) in gathering latent knowledge. It is best to have multiple iterations of affinity diagrams to see and compare what insights will work best. This information will be converted into a research visualisation.

### **Reflection**

Earlier stages into the project scope were relatively broad, needing to understand the current museum setting and its level of engagement with the public. This led to the need to browse through literature in order to understand the current demographic of museum visitors and figure out why there is a lack of attendance in younger generations. All research questions were addressed in each research method:

Questionnaire addresses: 1., 2., 3., 4.

Secondary Research addresses: 1., 2., 3., 4.

Context Mapping addresses: 1., 2., 3., 4.

Questionnaires were added to the research methods last minute as the designers felt that it was necessary to compile more data as the findings found from the context-mapping activities and secondary research did not seem sufficient in quantity. For further clarification, the designers wanted to see if the data collected from the context-mapping session was still represented amongst a larger sample group. Especially as it was a low-costing method in collecting large amounts of data and provided insights into “a person's self-reported behaviours, attitudes or perspectives” (Tomitsch et al, 2018). Even though our questionnaires and context-mapping activity did not explicitly ask about human senses in relation to their experiences with the museum, the participants' responses implied their desire for interactivity and the relativity of human senses in a spatial design so we felt it sufficiently addressed research question 3.

The group dynamic in the context mapping session was great despite some participants not knowing each other prior and each individual obtaining different characteristics. There were no awkward pauses or silence amongst one another, which is exceptional when speaking about one's personal experience. Everyone was open and shared interesting viewpoints upon the matter. However, what could have been improved was to be better organised in terms of printing. One session had forgotten the printed copies of icons, which was not a big deal at the time as participants could draw.

Through the generative research technique, the less formal but open and direct approach to listening to participants' "construct of context" and "point where memory and imagination meet" (Visser et al, 2005) of museums helped researchers gather insightful data. Therefore, the qualitative data discovered, analysed and evaluated are "rich and diverse" (Visser et al, 2005). The semantics of serendipity is subjective and differentiates between each demographic - let alone each individual. But if we can find a solution that can cater to the many types of people, this answers our research questions and overall narrows the problem scope. The information displayed on the research visualisation allows patterns, themes and observations to be revealed (Visser et al, 2005). Elements of typography, colour and illustrations enable the ability to explore the findings, ignite interpretations but still provide a conversation that supports the argumentation (Visser et al, 2005).

# APPENDIX: RESEARCH OUTCOMES

## Summary of our research journey:

**Secondary data** was found to help discover and define the problem (double diamond - research stage) in order for us to conduct the most appropriate primary research.

**Context-mapping sessions** were used to gain deeper insight into the needs of users (Visser et al. 2005) and we created statement cards to organise our findings.

**Questionnaires** were used to cross check the data in a larger pool and to also find more insights.

## **Secondary Research**

Reading secondary research enabled us to uncover insights that justified our pre-existing conceptions of museums, galleries, etc. We looked into: common demographics and reasons as to why one age group is more present in museums than others, how museums gain traction, how the youth could be more engaged and how they would like to see museums transform an experience for the future. Literature is significant within the discovery phase as outlined in the double diamond model (Tschimmel, 2012), as we felt the need to discover findings on pain points and highlights of visiting the museum or galleries in order to diverge and converge towards the problem statement.

Within metro and regional NSW in 2008-10, galleries are seen to have males be less likely to spend more time than females regardless of the differing age groups (Steele & Huxley, 2010). Also having 1 in 3 visitors to visit galleries alone and ¼ of these stats attending with a partner (Steele & Huxley, 2010). However with younger generations, there is a common lack of interest in museums but specifically with traditional museums, as they are seen to more likely “visit a science museum at a greater rate (+11%) than the national average” (Bringham, 2019). The likelihood of a younger demographic attending art galleries was lower with attendance higher as the age increased (ABS, 2008). Furthermore, identifying people who are more highly educated were likely to attend art galleries (ABS, 2008).

According to Thyne (2001), museums are more of a hangout place than an educational institution as there's a high occurrence of social visits and gatherings coining a new term “edutainment”. Additionally, justifying the importance of group dynamics than individual experiences make museums a much more fun and/or cool experience. Moreover, it is not ideal to categorise museum visitors into one group as people have their own various and specific reasons for coming to a museum to fulfil different values (Thyne, 2001).

Another insightful finding was the idea of word-of-mouth being more effective than traditional marketing in gaining traction for individuals to visit museums as it is perceived to be more trustworthy (Harrison & Shaw, 2004). This gives grounds for the high social media use when in a museum, as it represents a form of word-of-mouth when individuals share their experiences online to their friends or overall public.

In terms of how the youth can be more engaged, the ‘Demographic Transformation and the Future of Museums’ (Farrell & Medvedeva, 2010) report identifies the common conception between millennials that museums are expected to incorporate technologies and innovations within a museum setting as they are no longer considered “innovative practices”. This aligns with the insight found in the context-mapping session that people are looking for memorable and unexpected experiences created by a museum. Additionally, as some participants have identified the notion of feeling lost within a museum, the report establishes this when it states that “museums often fail to provide clear instructions or the feeling of feeling to have accomplished something” (Farrell & Medvedeva, 2010). The report then quotes Jenkins, an American scholar, as he identifies the want for collective rather than individual activities within the museum as it encourages togetherness in problem-solving and methods. Within the report, a study was conducted looking into their experiences with museums of the youth with one insight in particular stating they value “uniqueness, novelty and authenticity” (Farrell & Medvedeva, 2010) when it comes to a museum especially stating more interactive, immersive and participatory activities that makes visitors be “more than observers just looking in” (Farrell & Medvedeva, 2010). As these participants felt they wanted the museum to be a “place where visual, auditory and other senses are stimulated” (Farrell & Medvedeva, 2010) which was reiterated upon the significance of spatial design - an insight founded in the context-mapping session. To build upon that insight, Bringham (2019) mentions

how generation z are looking for “more interactive and experiential options” in the museum similar to instagrammable pop-ups. Further justifying the high presence of social media in a museum setting.

We also had some light observational notes from our own visit to the Chau Chau Wing Museum, which we kept in mind to ensure we did not impose our own views onto our participants or data.

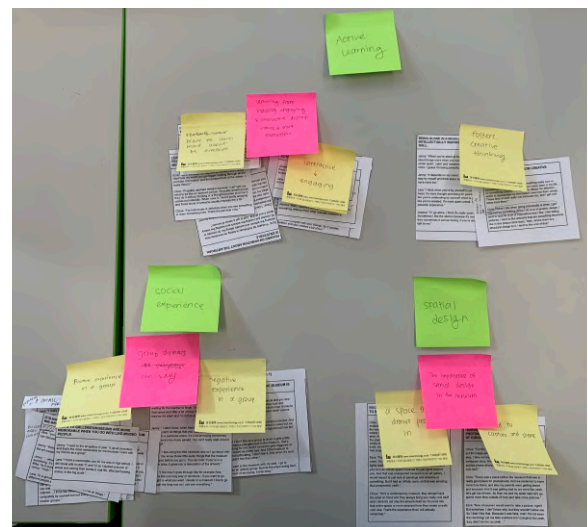
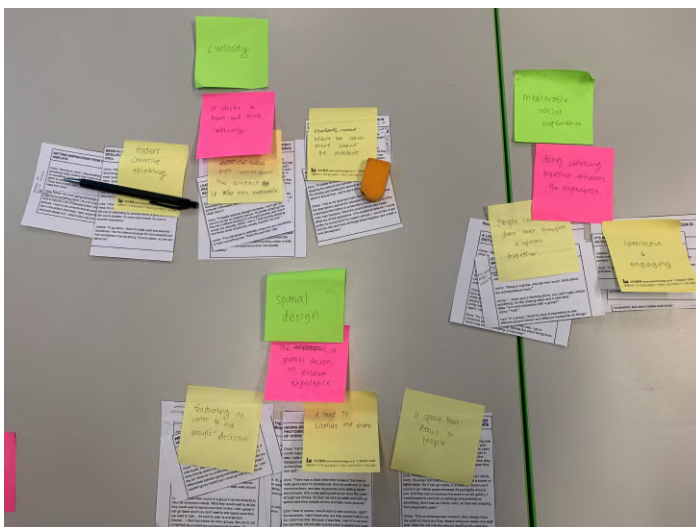
- Some collections were not distinguishable from others, making it hard to keep track of ‘one’ history.
- Struggled to find the description notes as some were not located near/beside the artefact but rather on the floor away from eyesight
- People were just walking through exhibitions quickly (not sure if they felt intellectually rewarded)
- Found it interesting to see how the space came together with the different cultural backgrounds each artefact obtained
- Impressed with the mummy room that had cool lighting and ambience as it added a hint of mystery
- Some artefacts were not well organised - there was no cohesion between each collection, which made it less engaging and harder to understand

### Context Mapping

As outlined by Visser et al. (2005), generative research techniques are necessary in the early phase of the design process in order to inspire and inform the design team. As we had first-hand experienced in class from conducting our own context mapping, we discovered how this technique allows us to draw out “varied and rich views, anecdotes and explanations” (Visser et al. 2005) about an individual’s experience. In order to draw out the best results in our research sessions, our participants were sensitised over the week prior to our meeting. This would allow them to tap into their own context and experiences without overloading them in one day. The two methods we chose were collaging and cognitive mapping which are both accessible technique that are respectively useful for “eliciting memories and emotional responses” and “eliciting intuitive relations of patterns or processes” (Visser et al. 2005).

### Statement Cards

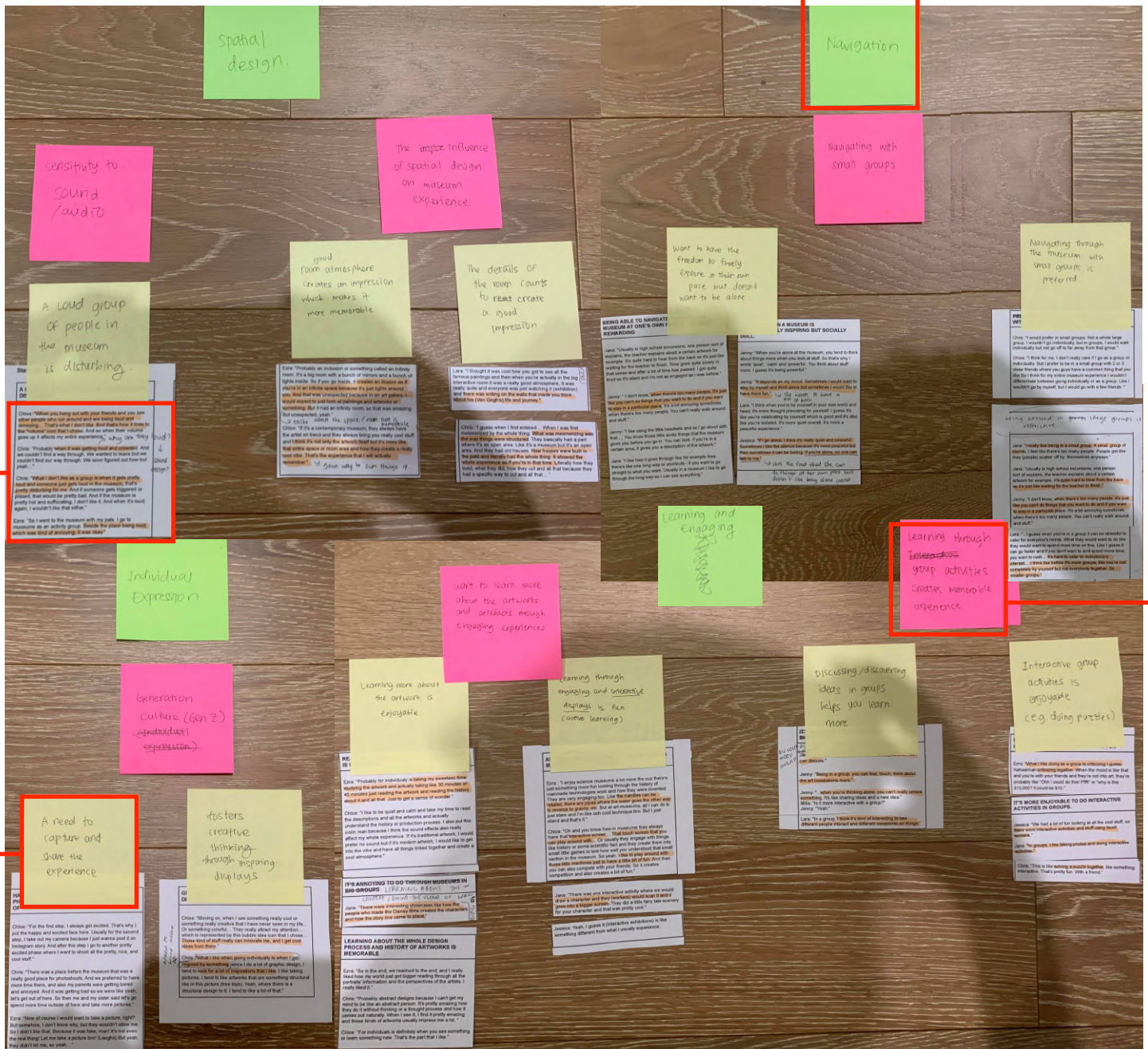
After our sessions, we created statement cards and brought them to our studio in week 6. Like we had learnt and practiced in our week 5 studio, we clustered the cards into groups with similar themes. As outlined by Sleeswijk Visser (2003), it can be ‘difficult to create hierarchical structures’ from such a wide range of ‘individual stories’, so we ensured that we kept our research goal in mind. We went even further by adopting an affinity diagram-like-method with the use of coloured sticky notes to structure our findings. The statement card method allowed us to understand our participants by helping us empathise with their frustrations, needs and desires (Visser et al. 2005). With the help of our tutor Lee, we were able to iterate this process twice during class, which led to our final set of organised cards.



Iterations of statement cards during studio with affinity diagram like structure.

Important quotes from statement cards are highlighted to help analyse the data and could be used as examples in the research visualisation

Green post its are used for grouping similar or related insights into one big theme



Yellow post it notes are used to interpret what similar quotes mean

Pink post it notes are used to further synthesis yellow post it notes into usable insights

Final set of clustered statement cards.

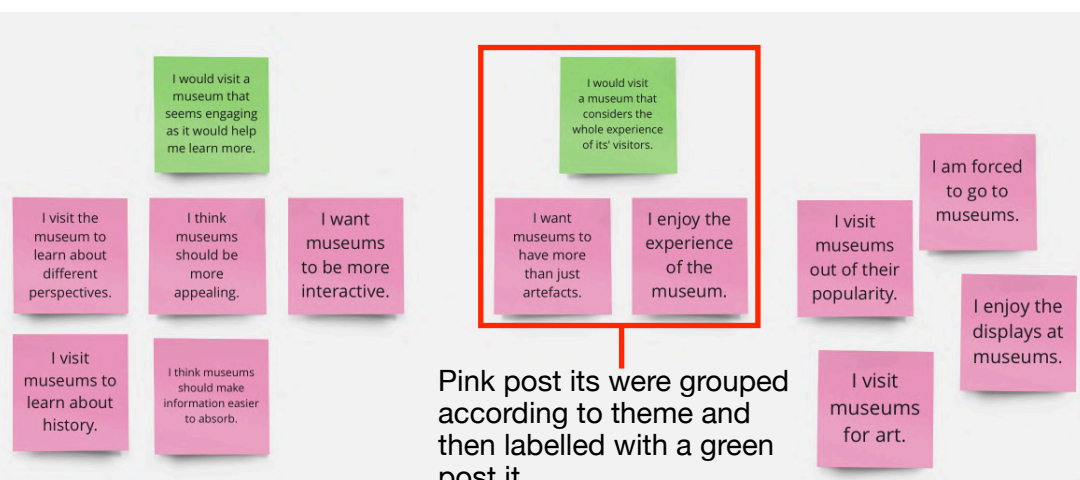
## Questionnaire Insights

Here is a link to the questionnaire and its' results: <https://docs.google.com/forms/d/17pngKrVjCe3Oy995MHVa-z00bcOJxc7WKzkzMdjZFis/edit#responses>

To ensure that the data collected from the context mapping sessions were represented in a larger sample group, online questionnaires were distributed. This would also create triangulation of the data as three research methods were used to cross check given data. An affinity diagram was created in order to find insights from all the qualitative data given from the responses. Affinity diagramming was chosen to synthesise the data, as it is a “simple and cost-effective systematic method for processing such data (qualitative data)” (Tomitsch et al. 2018).



Affinity Diagram 1



Affinity Diagram 2

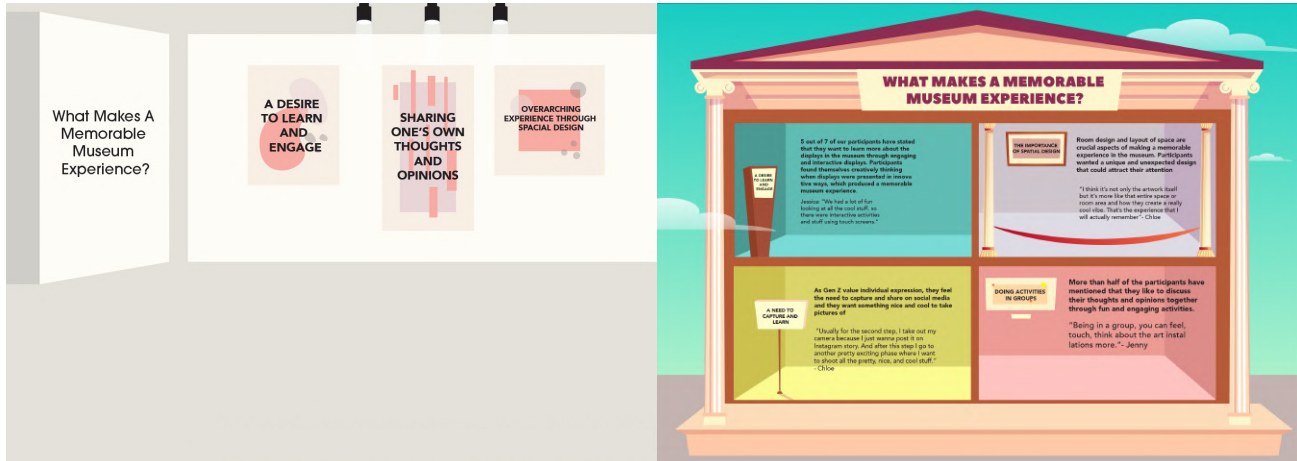
From all of our qualitative data, we came to the conclusion that museums would be visited more by gen z if:

- 1) they were engaging with more interactivity and explanations, creating a more social environment and more marketing.
- 2) they considered the whole experience of a visitor by having more features such as immersive technology, food stores, gift shops and more.



## Research Visualisation

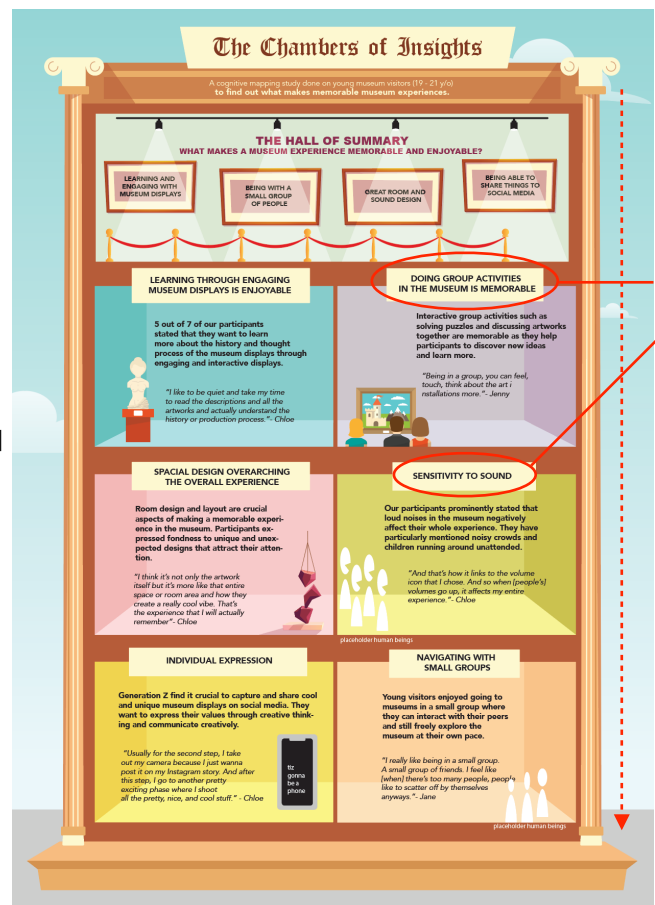
After all of the data synthesis and analysis, it finally came to creating a visualisation. A timeline design was ruled out from the beginning as the question at hand wasn't a time-centric journey. A character design was also not pursued as the idea of our visualisation was to encapsulate many opinions and experiences. Instead, we opted for a spatial model design to incorporate the main theme of museums into our research. There were two initial concepts - one being a snippet of a museum that would have all of the key insights 'hung' on the wall, and the other was a cross section of a museum in which each 'room' would house an insight. As the latter was more visually engaging and allowed for more space for text, the cross-section design was chosen.



initial visualisation ideas

To include more insights as well as a summary, we opted for a vertical layout which would also present information in a clear top-down hierarchy. The colour scheme was changed slightly as well as the design of each 'room'. We also placed the insights in the same kind of label across each room so that viewers could easily pick out the most "relevant results" (Tomitsch et al. 2018).

Finally, we changed the colour scheme and designs further to create a more uniform look. The positive and negative insights were coloured coded by a lighter/darker room. The room designs were created to be more relevant to the information associated with it. As discussed by Tomitsch et al. (2018), we tried our best to incorporate infographic principles as well as visual communication techniques and we enjoyed the iterative creative process by asking our tutor Lee and our peers for feedback.



final visualisation WIP (work in progress)

# APPENDIX: EVIDENCE OF SESSIONS

## Photographic record of context-mapping session



Session 1 5/04/21  
Participants: Christopher, Ezra, Chloe



Session 2: 8/04/21  
Participants: Jenny, Jane, Jessica, Lara

## Research participants names/signatures from consent forms

### Consent Form

I agree to participate in the study conducted by [ Name: Luisa H and Valenica Y ].

I understand that participation in this study is voluntary and I agree to immediately raise any concerns or areas of discomfort during the session with the study administrator.

I understand that these sessions will be video recorded, and used internally for data analysis.

Please sign below to indicate that you have read and you understand the information on this form and that any questions you might have about the session have been answered.

Date: 5/4/2021

Please print your name: Chloe Chen

Please sign your name: [Signature]

Date: 5/04/2021

Please print your name: Ezra Raphael

Please sign your name: [Signature]

Date: 5<sup>th</sup> May 2021

Please print your name: Christopher Wijaya

Please sign your name: [Signature]

Session 1 participant names + signatures

### Consent Form

I agree to participate in the study conducted by [ Name: Milla Kim and Nicole Moran ].

I understand that participation in this study is voluntary and I agree to immediately raise any concerns or areas of discomfort during the session with the study administrator.

I understand that these sessions will be video recorded, and used internally for data analysis.

Please sign below to indicate that you have read and you understand the information on this form and that any questions you might have about the session have been answered.

Date: 08/04/21

Please print your name: Jenny Min

Please sign your name: [Signature]

Date: 08.04.21

Please print your name: JANE SHON

Please sign your name: [Signature]

Date: 08/04/21

Please print your name: Lara Clarke

Please sign your name: [Signature]

Date: 8/4/21

Please print your name: Jessica Jeong

Please sign your name: [Signature]

Session 2 participant names + signatures

## Data sample of completed sensitising exercises

Left is a sample from a participant (Ezra) from Session 1 and the right is a sample from a participant (Jane) from Session 2.

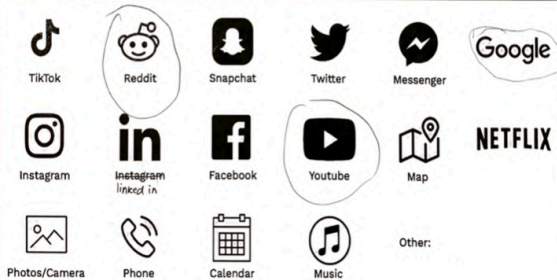
### My free time and what I like to do.

Ezra (session 1)

This workbook is meant to get you thinking about how you spend your leisure time, for our context-mapping next week. The workbook is set up as a diary, with several exercises spread over a few days. There are no right or wrong answers in this workbook, only 'your' answers. Think freely and answer the way that suits you. The more stories you can tell us, the better!

#### DAY 1

Which apps do you use the most often? Circle the top 3 apps you use.



What do you use them for?  
Information, keeping up to date and entertainment

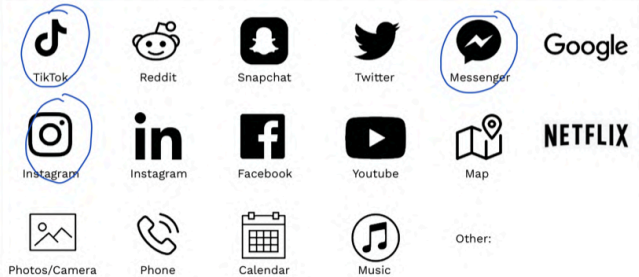
### My free time and what I like to do.

Jane (session 2)

This workbook is meant to get you thinking about how you spend your leisure time, for our context-mapping next week. The workbook is set up as a diary, with several exercises spread over a few days. There are no right or wrong answers in this workbook, only 'your' answers. Think freely and answer the way that suits you. The more stories you can tell us, the better!

#### DAY 1

Which apps do you use the most often? Circle the top 3 apps you use.



What do you use them for?

- watching funny or informational videos to kill time
- socialise with friends
- upload photos of my daily life, see what my close friends are doing

#### DAY 2

Ezra (session 1)

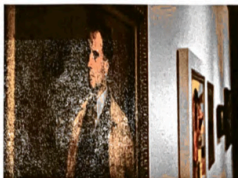
Look at these rows of images and circle the one that appeals to you more. Briefly explain why.



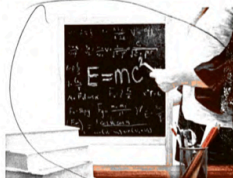
or



→ Classic  
→ Timeless  
→ Does not need



or



→ Asymetric  
→ Resistant  
→ Useful to most



or

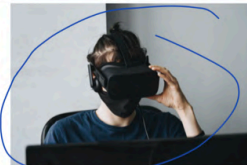


→ Natural looking  
→ Parallels ancient civil engineering  
→ Minimal

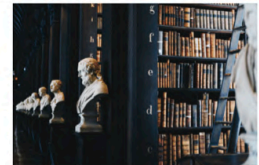
#### DAY 1

Jane (session 2)

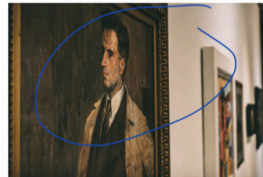
Look at these rows of images and circle the one that appeals to you more. Briefly explain why.



or



VR - technology is more interesting to me than reading books.



or



Not the biggest fan of maths - seeing and admiring artworks (drawing I can do) is fascinating



or



big fan of nature, love walking and taking photos of scenery

DAY 2

Ezra (session 1)

Draw and/or write about what you usually do with your friends.

e.g. go to the park, enjoy dinner

1. ~~For~~ Discuss ~~real~~ Sulture trends in all aspects such as personal life, economy and other.
2. Play PVP-centric games online
3. Enjoy exploring new areas.

DAY 2

When you pick a place to go out with your friends, what has the most influence on the decision? (Put a number next to each one - where 1 has the most influence.)

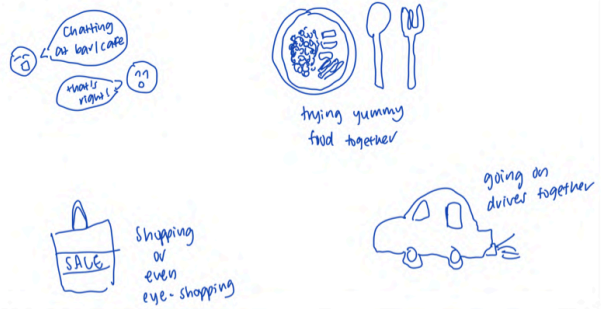
- outdoor/indoor
- other: \_\_\_\_\_
- location (geographic area)
- busy-ness (crowded or empty)
- vibe (ambience, atmosphere)
- recommendation/word of mouth
- price
- weather

DAY 2

Jane (session 2)

Draw and/or write about what you usually do with your friends.

e.g. go to the park, enjoy dinner



DAY 2

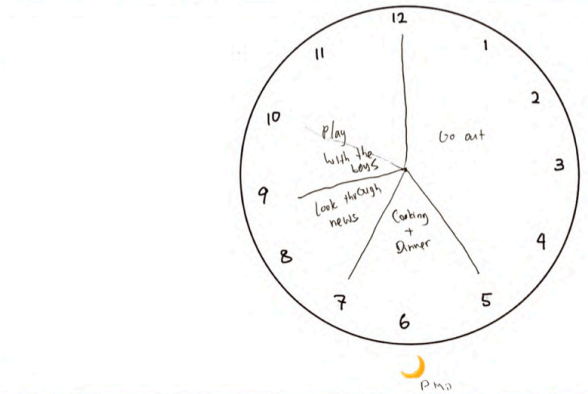
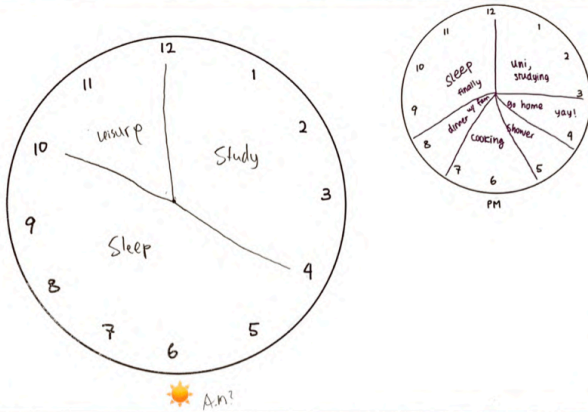
When you pick a place to go out with your friends, what has the most influence on the decision? (Put a number next to each one - where 1 has the most influence.)

- outdoor/indoor
- other: \_\_\_\_\_
- location (geographic area)
- busy-ness (crowded or empty)
- vibe (ambience, atmosphere)
- recommendation/word of mouth
- price
- weather

DAY 3

Ezra (session 1)

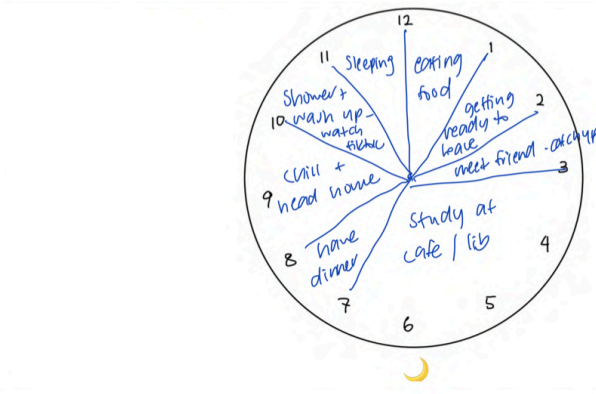
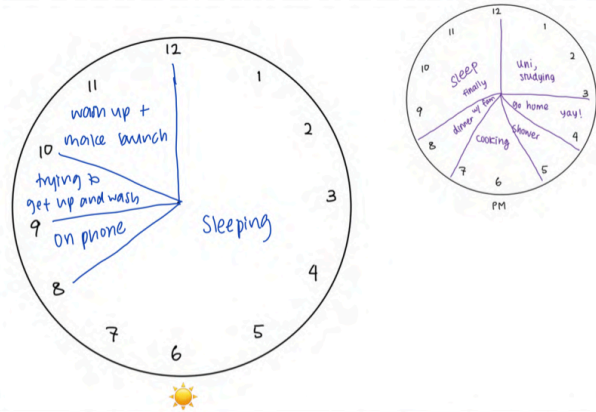
Draw out what your leisure day (non-school or work day) looks like in time blocks on the clocks. See the below for reference.















DAY 3

Jane (session 2)













Draw out what your leisure day (non-school or work day) looks like in time blocks on the clocks. See the below for reference.



Rank these activities in order of interest (1-12, where 1 is the most interesting).

 11	 7	 9	 3
 10	 8	 6	 2
 1	 12	 5	 4

Rank these activities in order of interest (1-12, where 1 is the most interesting).

 4	 10	 6	 2
 12	 11	 5	 1
 7	 8	 3	 9


Draw and/or write what you think is the best way to kill boredom.


Find an activity that challenges your brain. Could be something like cooking a meal that can be served to friends or a game that allows you to compete with people.


Ex 1: → cooking Stir Fried Rice  
→ baking chocolate lava cake

Ex 2: → League of Legends  
→ Counter Strike  
→ Brain Stars

Draw and/or write what you think is the best way to kill boredom.

 watching videos on my phone - finding inspiration in cooking new dishes / new fashion items

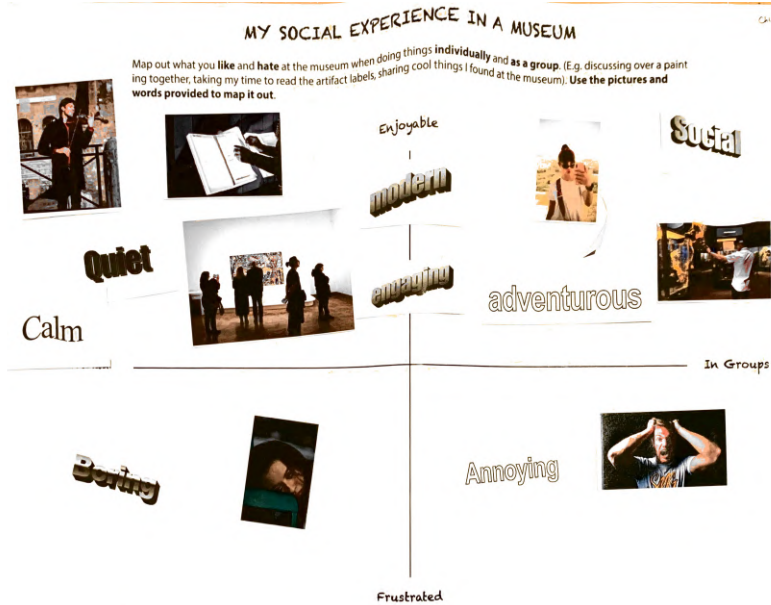
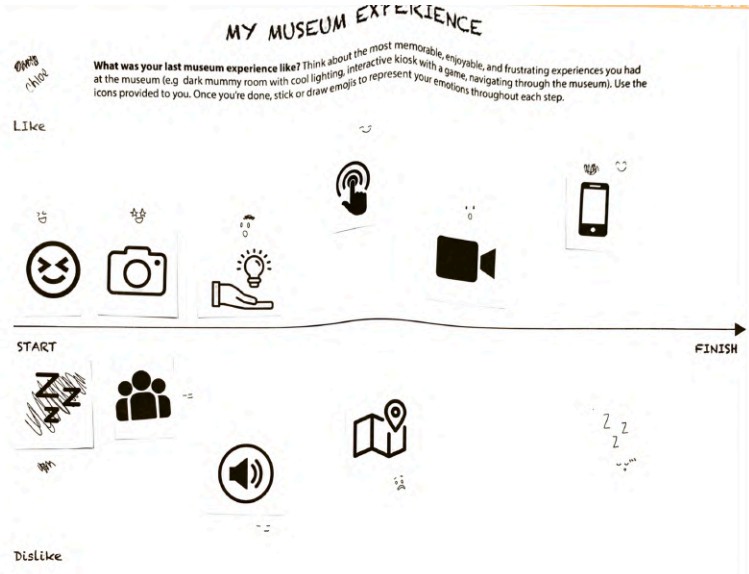
Cleaning my room 

 looking at old photos with friends / family

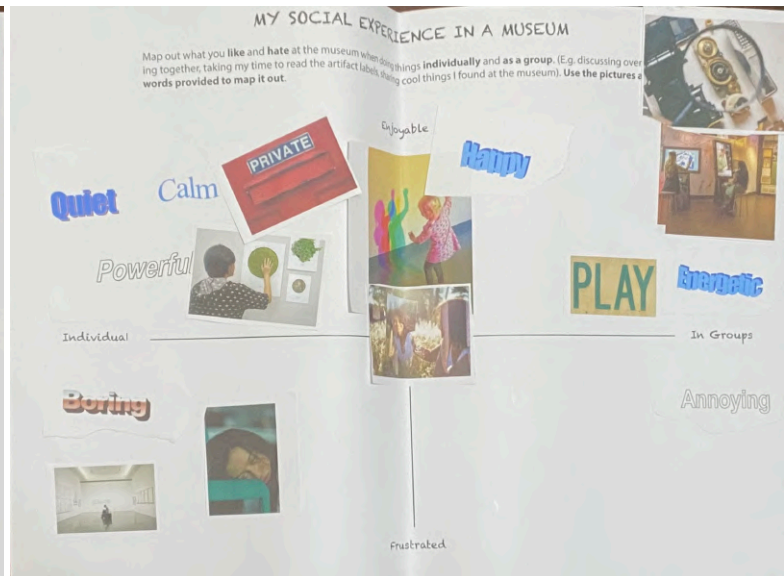
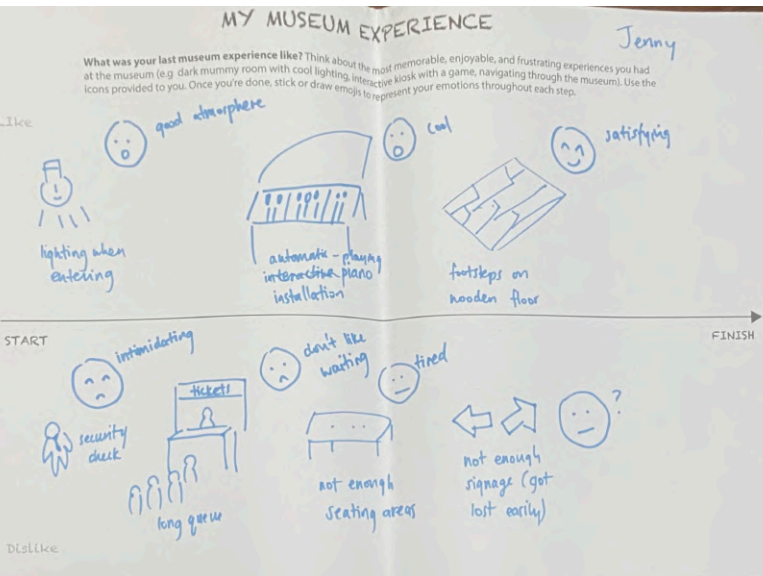
We aimed to ensure the subject matter of our sensitising booklets was “broader than the subject covered during the sessions” (Visser et al. 2005) in order for participants responses to be authentic and intuitive. Moreover, by using the outline and tips provided by Visser et al. (2005) we ensured that our booklets: had enough white space, were completed over a series of days, required no more than 5-10 minutes daily, were playful yet professional and encouraged free wondering and reflecting.

## Data sample of completed context-mapping exercises

First is a sample from a participant from Session 1 and the second is a sample from a participant (Jenny) from Session 2.



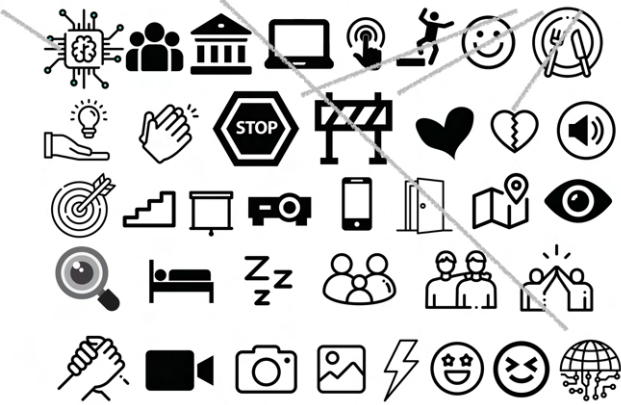
Session 1 context mapping examples



Session 2 context mapping examples

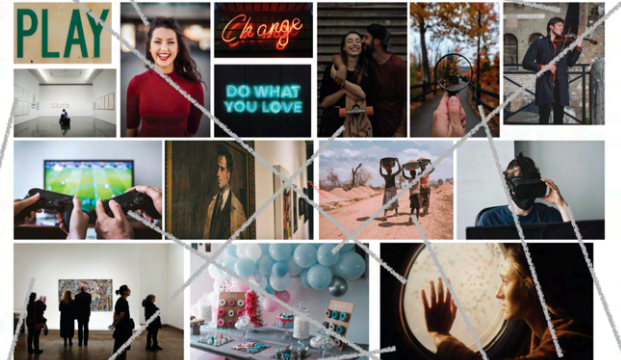
Below we've annotated the chosen icons and images for the sessions.

Icons express networking and/or learning we felt could be described in these selections. However is still up to the participant's interpretation which makes it more worthwhile.



Also not limited to positive experiences, we wanted the participants to explain limitations or negative aspects of the museum setting/experience.

We wanted to have images that evoke various types of emotions as different people have differing experiences in a museum setting.



Also wanted to look at ideas of having souvenirs, people could take home from the museum or if more food was something people wanted. It's ultimately up to the individual in filling their cognitive maps.

We tried to add as many icons that people's activities in a day rather than just only limiting to a museum setting because certain activities or experiences are yet to be uncovered.

Likewise with the images, we selected icons that can be interpreted in different ways and so that we can sought for more unexpected insights. It's depended on the participants to explain their interpretations.

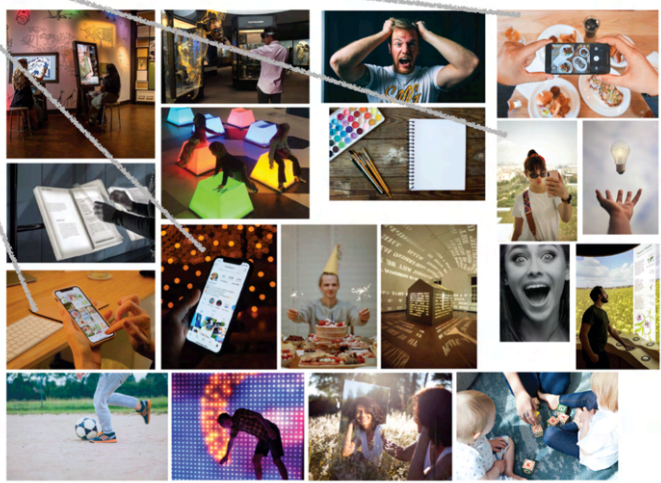
We wanted to see how people would go to museums whether they would like to be alone or in a social group.

The main reason for these images is that we wanted ambiguously interpreted images to bring out the tacit and latent insight in the context mapping activity.

We wanted to see if people liked collaborating with other people in museum-oriented activity or if they are for interactive opportunities with the artefacts.

We wanted to hear about people's experiences or opinions upon active learning and passive learning.

With social media being significant with generation z, we wanted to see how people use social media



Especially wanting to hear participant's honest feelings in any aspect of the museum.

We wanted to see which artefact display seemed more interesting engaging and so we witnessed v images participants chose.

As a general reflection of the images chosen, despite having a pilot test prior, post research activity we felt we should have added more ambiguously interpreted images that weren't so direct with the idea of being associated to a museum setting as we didn't want people focusing only on the museums we currently have or experienced but to branch out further. To find that unexpected insight that's more worthwhile and meaningful.

Reflection and notes on the images and icons provided for participants in context-mapping sessions



For the words we tried to aim for a wide variety of emotions, actions and adjectives to give participants enough range to express themselves as accurately as possible. We also hoped that some of the words would help spark different feelings and memories.

## Context Mapping Session Transcripts

SESSION 1 - April 5th, 2021 3PM | Researchers: Luisa, Valencia

Participants: Christopher (CW), Chloe (CC), Ezra

### FIRST COGNITIVE MAP

L: Look at the first cognitive map, which is the “MyMuseumExperience”. Show your last museum experience by using icons. Use the icons to show the steps. Place the things that you like here above the line, and what you dislike below the line.

CC: So is this “start” referring to when we step into the museum?

L: Yes

V: Christopher, do you go to museums often?

CW: \*Smirks\* Nope.

E: But you should check out his Instagram. He has photoshoots and has his own magazine coming out soon.

CW: Haha, No that’s bs.

V: Ohh, so you must be pretty artistic.

E: He is.

V: Do you go to museums besides for school?

E: Yes, but I usually go to science museums. I went to a contemporary art museum and it was pretty cool. I enjoy science museums a lot more tho cuz there’s just sth more fun looking through the history of manmade technologies work and how they were invented. They are very engaging too. Like the handles can be rotated, there are pipes where the water goes the other way in reverse to gravity, etc. But at art museums, all I can do is just stare and I’m like ooh cool technique bro. But I just stand and that’s it.

CC: Hey, why did you put that high-five icon at the end?

CW: Oh it’s because we didn’t like it.

CC: Oh you’re supposed to put it at the lower half then.

CW: No, it’s like good for us but bad for the museum cuz... We were happy to leave the museum. I’ll tell you later.

L: Can you describe to us your most recent museum experience?

CC: For the first step, I always get excited. That’s why I put the happy and excited face here. Usually for the second step, I take out my camera because I just wanna post it on Instagram story. And after this step I go to another pretty excited phase where I want to shoot all the pretty, nice, and cool stuff. When you hang out with your friends and you see other people who run around and are being loud and annoying... That’s what I don’t like. And that’s how it links to the “volume” icon that I chose. And so when their volume goes up it affects my entire experience.

Moving on, when I see something really cool or something really creative that I have never seen in my life... Or something colorful... They really attract my attention... which is represented by this bubble idea icon that I chose... Those kind of stuff really can innovate me, and I get cool ideas from them. Oh and you know how in museums they always have that interactive screen... That touch screen that you can play around with... Or usually they engage with things like history or some scientific fact and they create them into small little games to test how well you understood that small section in the museum. So yeah, I like to play around with those little machines just to have a little bit of fun. And then you can also compete with your friends. So it creates competition and also creates a bit of fun. As time goes on.... Usually museums are really big, so if me and my friends are lost, I panic so that’s why I have this stress and panic picture with the map icon. 13:41 So when indication signs are not good enough, people often get lost and that’s why I would feel stressed. After you find you find your friend, everything is good and it’s fine.

Sometimes they have video room sessions where they summarize the entire... fact, history, how this stuff is produced, and I think that’s a really fun and interactive way to learn everything in a short amount of time... in one video. It’s a really nice overview as well. Usually, closer to the end of the entire [museum] experience, I feel tired from walking around. So I would like to come to this kind of session and sit down and watch this video. But I am still learning and getting knowledge at the same time. When it comes to the end, it still comes down to the photos stuff. So that’s why I have this icon here. And I feel happy. And at the very very end phase, I feel very tired so I am sleepy. And that’s how I finish my museum experience!

L: Which part did you find the most memorable, enjoyable, or frustrating?

CC: Most memorable is definitely when I see something that I have never seen before in my life. Or something that is really creative and I can feel like the designer was thinking outside of the box. ORR if they wanted to deliver a very intensive (I think she meant intentful...) message and I got



their point. For example, if they wanted to talk about global warming and how we are dying and they put it into a really dramatic way through colors and sound effects... Then when I get into that experience and I feel the message that they are trying to reveal, then that's definitely something that will stick in my head.

L: Hmm, that's interesting. And what about anything frustrating from your experience?

CC: Actually, getting lost is not too bad because you can explore the museum so then it's not too bad. But I think it's frustrating when the noise from strangers is too loud.

L: Does anybody have a similar experience to Chloe?

E: When I go to art museums, I just put on my earphones and listen to music. Because of kids running around and screaming...

L: Can you tell us your latest museum experience?

CW: It was a historical museum in Dubai during summer. It was freaking hot. It was like 40 degrees Celsius. The first thing I saw was the building and it was pretty so I was happy with it. When I was looking around, I was like wow this is cool. It's very different from normal museums. It was REALLY REALLY different. So then I took pictures and looked at the gallery, which was pretty good and not bad. But it was getting loud because it was so crowded. There were a lot of children. I was with a personal tour guide and told to go to this museum as part of the tour experience. But we actually didn't have enough time. There was a place before the museum that was a really good place for photoshoots. And we preferred to have more time there, and also my parents were getting bored and annoyed. And it was getting bad so we were like yeah, let's get out of here. So then me and my sister said let's go spend more time outside of here and take more pictures. So that was the end of the session. There were a lot of stuff in the museum, but we just walked through all of them and just walked through the pathway to exit. So that was the whole experience, even though it wasn't a good experience.

L: Nice. From your experience, which part did you find the most memorable or frustrating?

CW: I guess when I first entered... When I was first mesmerized by the whole thing. What was mesmerizing was the way things were structured. They basically had a part where it's an open area. Like it's a museum but it's an opened area. And they had old houses. How houses were built in the past and literally had the whole thing. It showed the whole experience as if you're in that time. Literally how they lived, what they did, how they cut and all that because they had a specific way to cut and all that...

L: And which part did you find the most frustrating?

CW: Probably when it was getting loud and crowded. And we couldn't find a way through. We wanted to leave but we couldn't find our way through. We soon figured out how but yeah...

E: The museum that I went to was a museum in Jakarta called Museum Macat, which means Tiger Museum. It was an art gallery, and one time they had an art collection of Vincent van Gough's but it wasn't the real paintings but they were printed. They also had Monet's and those kinds of artists. So I went to the museum with my pals. I go to museums as an activity group. Beside the place being loud, which was kind of annoying, it was okay. So next, I went in. Looked at portraits, and that was engaging because I could analyse them. Because like I mentioned, when I go to art museums and I look at portraits, I would be like "ooh that's a cool technique, but that's like a different thing when you already know the artists and you already know the history of the artist. So you know how Vincent van Gough had this mental issue right? His first few artworks were really good. Like Starry Night. But as time continued, as Vincent van Gough fell into dementia I think, his artworks started to become really erratic and downright scary. So that was really fun analysing his paintings, the effects of his mental issue on his artworks. Of course, but that's kind of energy consuming. Now of course I would want to take a picture, right? But somehow, I don't know why, but they wouldn't allow me. So I didn't like that. Because it was fake, man! It's not even the real thing! Let me take a picture bro! (Laughs) But yeah, they didn't let me, so yeah... Next, there were sculptures that were made out of marbles. I don't know why but I just wanted to touch it.

CC: Ohh hahahaha were you like 5?

E: What? No!

Everyone laughs

CC: Like what the heck? (Why would you want to touch something in the museum)

E: No, I think it was like 16? HAHAHAAAA

CC: Oh haha, fair enough.

E: Yeah, I was a very curious individual and I wanted to touch it, but it was marble so I couldn't. So that was really bad and I didn't like that. Hahaha

So in the end, we reached to the end, and I really liked how my world just got bigger reading through all the portraits' information and the perspectives of the artists. I really liked it.

L: Which part did you find the most memorable and most frustrating?

- E: Probably looking through the artworks and actually giving the effort to understand them and the history behind them and the meaning of the artwork itself.
- L: And which part did you find the most frustrating?
- E: Not being able to touch that marbled statue.

## SECOND COGNITIVE MAP

E: What I found enjoyable as an individual is whenever there is something interactive or when I wanna take a picture of something or wanna read through something, or study it intently, I like to do it at my own pace. I don't want my friend to be like "Hey, can we go to the next one?" or say something like "I'm hungry, can we go and get something to eat?" Nah, I like to read intently and observe everything that I can. When in groups, what I like is when we wanna look at something together or play or discuss together. Something that is specifically for a group. THAT, I enjoy. But anything else... What I find frustrating in groups is when one of my friends is not in a mood and drags everyone down... And the vibe will go down... And it will "bounce". And if they throw a mini tantrum and they just wanna get out... and obviously you got no privacy in some way... Like when you are looking at something and a friend says "Why are you looking at this bro? That's not so interesting. Let's just go." THAT, yeah. I need some private time there. Individual... Frustrating... Probably when there is something that I wanna share like a group activity and I'm alone and I do it by myself I look weird. I don't like that, so it's frustrating. But that's about it.

L: Is there a specific reason why this part of the page is more crowded than the rest?

E: Because it's more of a personal experience, so I know this more in-depth than the rest.

L: How do you like to navigate through the museum?

E: Just get lost. Find what attracts me and go with the flow and when the time's up, exit.

L: Do you like it more when you're in a group?

E: Alone. Hahaha but if I go alone to a museum, what would I do after?

L: Tell us what you like and dislike to do things in a group v.s. Individual

E: Probably for individually is taking my sweetass time studying the artwork and actually taking like 30 minutes or 45 minutes just reading the artwork and reading the history about it and all that.

Just to get a sense of wonder. What I like doing as a group is criticizing I guess. Hahaahhah criticizing together. When the mood is like that and you're with your friends and they're not into art, they're probably like "Ohh I could do this! Pffft" or "why is this \$10,000? It could be \$10."

If you go with a group, it's just for fun. But if you go individually it's just to get a sense of motivation and inspiration probably. And widen your knowledge.

L: From your experience, what was something that you found unexpected but you enjoyed at a museum?

E: Probably an inclusion or something called an Infinity room. It's a big room with a bunch of mirrors and a bunch of lights inside. So if you go inside, it creates an illusion as if you're in an infinite space because it's just lights around you. And that was unexpected because in an art gallery, I would expect to just look at paintings and artworks or something. But it had an infinity room, so that was amazing. But unexpected, yeah.

L: Chris, can you walk us through your second cognitive map?

CW: What I like when going individually is when I get inspired by something, since I do a lot of graphic design, I tend to look for a lot of inspirations that I like. I like taking pictures. I tend to like artworks that are something structural like in this picture (tree toys). Yeah, where there is a structural design to it. I tend to like a lot of that. If I'm in a group, I tend to go by myself [around the museum] individually to enjoy the artworks at the museum.

And in groups, as long as the rest of the people in the group are satisfied with it, I'm okay with it. That's all [that matters]. If I go to a museum [as a group], we tend to discuss a lot of stuff. And if they're happy with it, then I'm like as long as they're satisfied with the experience, then I'm okay with it. What I don't like as a group is when it gets pretty loud and someone just gets loud in the museum, that's pretty disturbing for me. And if someone gets triggered or pissed, that would be pretty bad. And if the museum is pretty hot and suffocating, I don't like it. And when it's loud, again, I wouldn't like that either.

V: And what is this one for? (Points at an icon)

CW: This is like solving a puzzle together, like something interactive. That's pretty fun. With a friend.

L: Is there a specific reason you put more things in the individual section?

CW: Since I probably know myself the best.

L: How do you like to navigate through the museum?

CW: I would prefer in small groups. Not a whole large group. I wouldn't go individually, but in groups, I would walk individually but not go off to far away from that group.

L: Is there anything that was unexpected but you still enjoyed at the museum?

CW: Probably abstract designs because I can't get my mind to be like an abstract person. It's pretty amazing how they do it without thinking or a thought process and how it comes out naturally. When I see it, I find it pretty amazing and those kinds of artworks usually impress me a lot.

L: Do you remember any artworks?

CW: No, I don't know the names of the artwork. Sorry, I just look at them. I have pictures of them, but I don't know the names.

L: Could you walk us through your second cognitive map?

CC: For individuals. Enjoyable. I like to be quiet and calm and take my time to read the descriptions and all the artworks and actually understand the history or production process. I also put this violin man because I think the sound effects also really affect my whole experience. If it's traditional artwork, I would prefer no sound but if it's modern artwork, I would like to get into the vibe and have all things linked together and create a cool atmosphere. For groups. Enjoyable. The social aspect is pretty important. Also if you're in a group, you [would] want to explore the museum together so I put down "adventurous." And yeah, taking photos with your friends to post on Instagram stories. Also, interactive games are also fun. For individual. Frustrating part. If the content is dry and I'm not really interested in it, I would find it boring and be like "this is not attractive to me." If it's in a group, and other people are not in but you're like "Whoa, this is so cool!!" and your friend is like "oh, no. What do you mean? Like what? That's not even cool." That's really discouraging and affects the mood. It just really brings the vibe down. It's really annoying.

L: Is there a specific reason why this part is more crowded than this part?

CC: I think for me, I don't really care if I go as a group or individually. But I prefer to be in a small group with 2 or 3 close friends where you guys have a common thing that you like. So I think for my entire museum experience I wouldn't differentiate between going individually or as a group. Like I wouldn't go by myself, but I would go with a few friends.

L: So that's how you like to navigate around the museum?

CC: Mmhmm.

L: Cool, 12:23 Tell us what you like and what you don't like when you go individually and as a group.

CC: In groups, definitely when you hang out with your friends and take photos. That's the thing that I like. But I feel like in groups, the time you spend with your friends...

For individuals is definitely when you see something or learn something new. That's the part that I like.

L: From your museum experience, is there anything unexpected but that you still enjoyed?

CC: If it's a contemporary museum, they always have the artist on trend and they always bring you really cool stuff and I think it's not only the artwork itself but it's more like that entire space or room area and how they create a really cool vibe. That's the experience that I will actually remember.

**Here is a link to our second session's transcript:** [https://docs.google.com/document/d/1j02\\_YlryxtgYc2Tq7b2huVj0QsuxP--7QYXQtI3oIVY/edit?usp=sharing](https://docs.google.com/document/d/1j02_YlryxtgYc2Tq7b2huVj0QsuxP--7QYXQtI3oIVY/edit?usp=sharing)

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## Sensitising Booklet

### Context Mapping Images & Words

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### Research Plan

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