



DATA TO NAVIGATE THROUGH UNCERTAINTIES:

Part II - Results of Museum
Audience Survey

SUMMARY

PRESENTATION

page 03

Data to navigate through uncertainty:
adjust the rudder towards the future

Be welcomed and move

page 04

The premises and objectives that guided
the ICOM Brasil Research Cycle

LISTEN, INVESTIGATE AND REFLECT

page 05

Notes on the research methodology

STARTING POINT

page 07

Know to include: the challenges of expanding
and diversifying access to culture in Brazil

PROFILE OF PARTICIPANTS

page 10

Who were the respondents and what
does it tell to Brazilian museums

OTHER VIEWS, NEW CHALLENGES

page 13

You need to use new lenses to
see museum audiences

DIGITAL IS REAL

page 18

Cultural experiences of audiences
during the pandemic

HOW TO MAKE THE DIGITAL EXPERIENCE BETTER FOR AUDIENCES

page 24

Learning for the performance of museums
in the digital environment

ROLE OF AUDIENCES IN THE FUTURE OF MUSEUMS: A NEEDED CO-CREATION

page 29

What are audience expectations and why
is it important to listen to them

NEXT STEPS

page 35

Tips to make good use of the
survey results of this research

FINAL CONSIDERATIONS

page 37

Thinking and building the future
of museums together

ACKNOWLEDGEMENT

page 38

REFERENCES

page 39

CREDITS

page 40

PRESENTATION

DATA TO NAVIGATE THROUGH UNCERTAINTY: ADJUST THE RUDDER TOWARDS THE FUTURE

In difficult times, as the ones the Museum sector is facing due to the COVID-19 pandemic, information and evidence are crucial. Accessible and well-interpreted data are important navigation tools on a journey with uncertain destination.

Since the beginning of the pandemic, [ICOM](#) (International Council of Museums) and other international organizations have gathered information about its impact on museums from different angles. In the light of these surveys, [ICOM Brasil](#) (Brazilian Committee of International Council of Museums), in partnership with [Tomara Educação & Cultura](#), decided to provide Brazilian museums with relevant information.

The idea was to develop a survey that not only provides a picture of the pandemic's impacts on the sector, but highlights possible paths and trends for the future. In this sense, we've focused in new approaches, different from the ones already addressed in previous surveys, mostly focused on the impacts suffered by museums from an organizational point of view. Our survey was divided into two cycles, each one focusing on the perceptions and suggestions of two key groups for the future of museums during and after the pandemic: the professionals (Cycle 1) and the audience (Cycle 2).

This report presents an analysis of the survey results with museum audiences (Cycle 2), organized on important topics to the sector. It is an innovative research for museums in Brazil in dialogue with other international surveys focused in art and culture audiences. In a transparency manner and to enable further analysis, all details of the data are available [here](#).

CHECK OUT AT THE END OF THIS PUBLICATION A LIST WITH SOME OF THE MAIN RESEARCH WITH CULTURE AUDIENCES CARRIED OUT BEFORE AND DURING PANDEMIC.

We hope that the information gathered from this cycle of research can inspire reflection and engagement, accelerating the path of museums and their professionals into a future with more empathy, diversity and social relevance.

BE WELCOMED AND MOVE

THE PREMISES AND OBJECTIVES THAT GUIDED THE ICOM BRASIL RESEARCH CYCLE

PREMISES

When planning, implementing and analyzing the research we had four basic requirements as a background. These premises were built at the beginning of the Covid-19 pandemic, based on the dialogues that ICOM Brazil established with its board members and associates, and consolidated in a co-creation workshop held with the collective [Gengibre Criativo](#). This is our place of departure and arrival.

- **Quick answer** – opportunity to contribute with the necessary measures in urgent/emergency situations and to help build the post-pandemic future.
- **Common good** – emphasis on the social and economic importance of museums.
- **Care** – welcoming professionals and attention paid to the public.
- **Courage** – the need for a firm and responsible performance, in a collaborative manner, in finding common solutions.

PURPOSES

The research results were selected and analyzed with **four main objectives** in mind:

1. **Know and voice the opinions and suggestions of audiences (and non-audiences) of museums**, seeking to understand how they are relating to institutions and what they expect from them during and after the pandemic.
2. **Gather and make available evidence and ideas** so that Brazilian museums continue to create and offer meaningful experiences for their audiences and for society.
3. Provide all professionals, especially leaders and decision makers, with information to **guide, with more quality, the improvement of museums performance in times of crisis**.
4. **Inspire possible futures and point out trends** for Brazilian museums based on the ideas and expectations of their audiences.

LISTEN, INVESTIGATE AND REFLECT

NOTES ON THE RESEARCH METHODOLOGY

Knowing the different museum audiences (assiduous, occasional, potential) and listening to them is a fundamental action for any museum institution willing to reflect on its role in society. In times of pandemic, this listening gains even more relevance: it is necessary to dialogue is necessary to overcome the new challenges together.

For this reason, the initiative of this, unprecedented research in the country, intends to give a first outline to the motivations and the ways of relating (or not) the public to museums.

Museum audience research initiatives are not new, although it is generally limited to specific problems or sectors of each institution. In addition, the practice of promoting public research and using its data to rethink are still far from most museums.

It is important to keep in mind that researching audiences inevitably brings museums into discussion. After all, it is the audience feedback that can best point out possible barriers to access, be they financial, physical, cognitive, symbolic. Surveys also reveal who is not yet public, indicating absences, legitimizing the search for ways to develop initiatives to engage these audiences.

Our motto was the question “what museum do you want in the future?” and it had three thematic blocks for each sequence of questions - how have you been distracted during the



pandemic, what do you think about museums and how do you think museums can improve - with additional questions to learn about the profile of respondents.

To think about the issues and alternatives, we were inspired by some international experiences and research with audiences, also carried out during the pandemic - the question that allowed the audiences to be classified according to their activities and emotional needs during the period of social isolation, for example, came from one of those experiences .

As with any investigation, the dialogue with data from other research carried out recently in Brazil was also important and we have tried to do this in the analysis of the data presented below.

The research was carried out through the provision of a structured questionnaire in online form, accessible via a link on the internet and reactive by mobile phone. Most were closed-ended questions, and the only two open-ended questions were optional.

The fact that it was on-line was challenging: We were concerned about the access restrictions and we were also aware of the low returns in this type of research. However, we saw an opportunity to reach different audiences, which do not necessarily go to museums and, given the pandemic situation, we bet on the possibility of reaching more people online.

The survey was online between July 17 and Sunday, August 30, 2020. The questionnaire was disseminated via ICOM campaigns on social networks such as Facebook and Instagram. It was also shared with partner museological institutions to send it to their own mailing lists; and we've had the support of many professionals who have published the research on their personal networks.

The fact that the survey was carried out and disseminated on social networks, on the pages of institutions in the museal sector, resulted in respondents with a profile more engaged with the area and with a greater possibility of visiting these institutions. It is worth mentioning that the lack of a robust register prevented us from using selection procedures that considered probabilistic sampling and, therefore, it is not possible to extrapolate the results to the population as a whole. Thus, the research provides results valid only for the profile of the surveyed population, as will be analyzed in the next item.

Responses were monitored daily, which allowed the reinforcements in the advertising campaigns to be assessed. Four thousand two hundred and ten individuals responded to the survey, and it was based on this set of responses that we elaborate the following analyzes.

* The studies that served as a source and reference for our research are listed at the end of this report. Here we are specifically referring to the survey on profiles and emotional needs of the public during social isolation conducted by Andrea Jones (Peak Experience Lab) and available at <http://www.peakexperiencelab.com/blog/2020/3/25/empathetic-audience-engagement-during-the-apocalypse>

STARTING POINT

KNOW TO INCLUDE: THE CHALLENGES OF EXPANDING AND DIVERSIFYING ACCESS TO CULTURE IN BRAZIL

Audience surveys, with their data and evidence, are able to put museums in front of a precious mirror. The look of others calls us to self-analysis: With it we can see ourselves from new perspectives and reflexes. For this reason, audience surveys create valuable opportunities for self-reflection on who we are and what we do.

The ICOM Brasil survey of museum audiences was attended by 4,210 respondents from 25 states and the Federal District. A very expressive number for a survey on a specific cultural sector, carried out entirely online over a period of two weeks. However, the results of the survey - which are certainly very useful as a unique initiative for broad public listening to museum audiences (actual or potential) - must be carefully analyzed and the respondent's profile must be taken into account.

Among the research participants, 75.5% are from the Southeast, with 57.2% being from São Paulo, a state that, according to data from the Museu BR platform, an initiative of IBRAM (Brazilian Institute of Museums), is the first in number of museums in Brazil, followed by Rio Grande do Sul, with 667 and 473 museums respectively. Women represent 70.6% of the respondents, who are also predominantly adults: 64.2% between 30 and 59 years old, 24.4% between 30 and 39 years old. Young people up to 29 years old represented 20.7% of the participants.

* The data on the Museu BR platform may suffer variations, as they are constantly updated, with users themselves inserting or excluding new registrations in a process of decentralization and transparency.



Other features require even more attention when analyzing the data. Regarding color/race, 73.5% of respondents declared themselves to be white, compared to 14.5% who call themselves brown and only 6.6% black. The survey was answered mainly by people with a high level of education: 84.1% of the participants declared that they had completed higher education, 52.3% with postgraduate, master's or doctorate degrees.

It is evident that the profile of the research participants does not reflect the whole of Brazilian society, which in its diversity is more or less present in the public of the Brazilian museums. Therefore, **before analyzing the results, we propose a dialogue with data from other surveys already carried out, which should serve as a background in reading all the data presented here.**

The survey [Cultura nas Capitais \[Culture in Capitals\] Research](#), carried out by JLeiva Cultura & Esporte in 2017, stands out for its breadth. The study investigated the cultural habits of the young and adult population of twelve Brazilian capitals based on a sample of 10,630 interviews with twelve years old age or older individuals. The cities covered by the survey concentrate 20% of the Brazilian population and 23% of the country's museums.

The survey presents a special feature on the participants' access to museums and exhibitions. In addition to measuring respondents' access to and interest in these activities, the study sought to understand the main reasons why people visit museums, with whom they usually go and what are the main barriers identified by those who do not visit these spaces. Due to its extension, the research provides crucial information for the museal sector throughout Brazil and to which we must pay attention.

- 30% of respondents in the twelve Brazilian capitals said they had never been to a museum. This percentage is almost equal (31%) to those who went to museums at least once in the twelve months prior to the survey. The audience is equally divided between men and women.

- The percentage of people who have never visited museums is even greater when crossed with education and social class: 49% of people with primary education, 34% of class C and 55% of participants in classes D/E reported that they never went to a museum.

- 57% of those who go to museums are from classes A and B, and 38% are white.

- More than half of museum visitors are up to 34 years old. As the ages increase, access to cultural activities decreases and the percentage of people who have never been to museums, theaters and cinemas, for example, increases.

- Blacks and whites are equally interested in museums. However, according to the survey, 34% of blacks and browns have never been to a museum, compared to 21% of self-declared whites.

- The interviewees' main reasons for not going to museums were lack of time, dislike or attraction to the experience. The economic reasons are relevant for class D/E (26% mentioned this barrier, compared to 22% in class C, 18% in class B and 8% in A).

These results are reinforced by data from the "Museus: narrativas para o futuro (Museums: narratives for the future)" survey (2019), conducted by Oi Futuro and Consumoteca, with a focus on the perception of museum audiences. The survey, which heard 600 people from all regions of Brazil, indicated that 82% of museum visitors (people who visit museums more than once a year) are from the A/B classes.

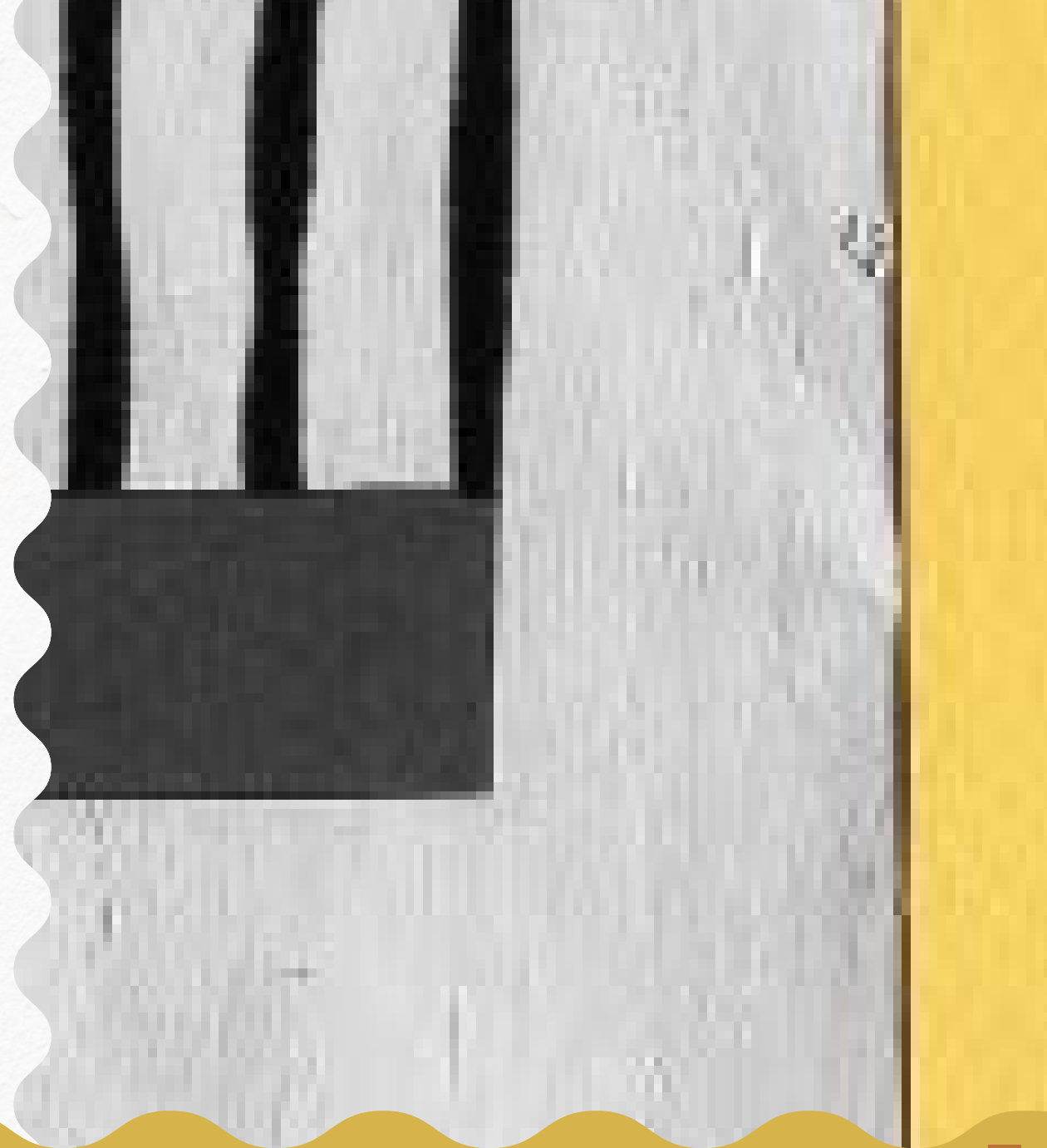
* Belém, Belo Horizonte, Brasília, Curitiba, Fortaleza, Manaus, Porto Alegre, Recife, Rio de Janeiro, Salvador, São Luiz and São Paulo.

The data from these surveys, as well as from the ICOM Brasil survey, are revealing and indicate that social inequality, strongly crossed by the racial code, is distributed in different cultural areas. Above all, they indicate as a major challenge the need to expand access and the diversity of museum audiences in large urban centers in Brazil.

Until Brazilian museums have diverse audiences, there is always a high probability that surveys with audiences will be marked by biases of social class, color and education.

Therefore, we warn that the profile of the public participating in the ICOM Brasil survey reveals absences that cannot be ignored and that also require purposeful actions. Hence, it is important to understand it within a broader perspective of the museum sector, and even cultural, in Brazil.

The lack of greater diversity among the respondent voices does not minimize the importance of the research results - since the participants are part of Brazilian society and their opinions, shared voluntarily, are extremely valid for the sector. We hope that by presenting the rest of the data below, the sense of urgency of the debate about the relevance of museums and about what we must do so that our institutions do not deepen cultural exclusion in post-pandemic Brazil and can act consciously expanding access and inclusion.



PROFILE OF RESPONDENTS

WHO WERE THE RESPONDENTS
AND WHAT DOES IT TELL TO
BRAZILIAN MUSEUMS



NORTH

- 4.7% of the total of museums in Brazil
- 2.1% of respondents

183
MUSEUMS

MIDWEST

- 7.3% of the total of museums in Brazil
- 4.4% of respondents

285
MUSEUMS

Only Amapa is not represented
in the research

846
MUSEUMS

NORTHEAST

- 21.8% of the total of museums in Brazil
- 7.6% of respondents

1524
MUSEUMS

SOUTHEAST

- 39.2% of the total of museums in Brazil
- 75.5% of respondents

1048
MUSEUMS

SOUTH

- 27.0% of the total of museums in Brazil
- 10.3% of respondents

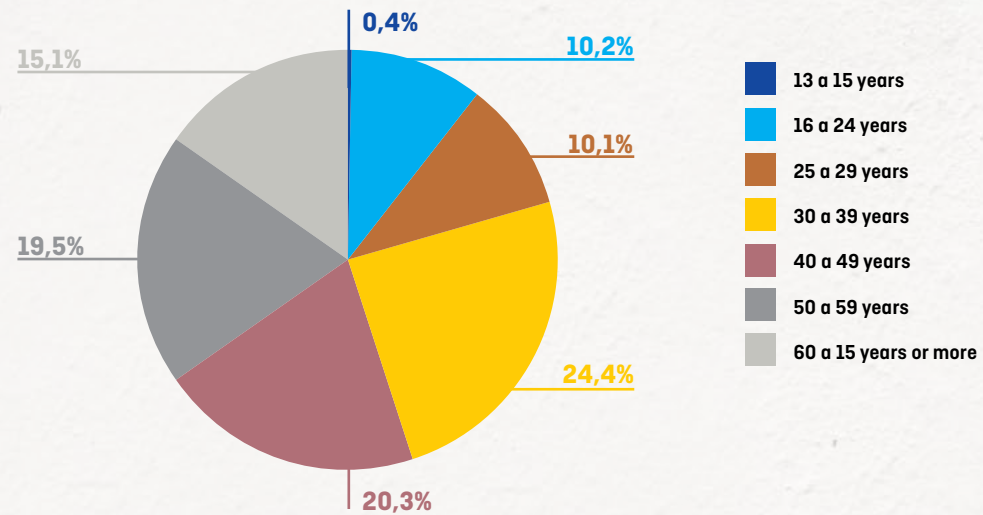
Despite the geographic diversity in the survey, it is important to note the majority participation of respondents from the Southeast Region, women and whites, between 30 and 49 years old, with a high level of education [see “Starting Point” section to learn more about factors that may have influenced this data]. The profile of the participants reminds us that expanding the diversity of audiences - in terms of race, social class, gender and age - must be a goal for the entire sector.

**4,210 RESPONDENTS FROM 412 CITIES
IN 25 STATES AND THE FEDERAL DISTRICT**

69.8% CAPITAL X 31.2% COUNTRYSIDE

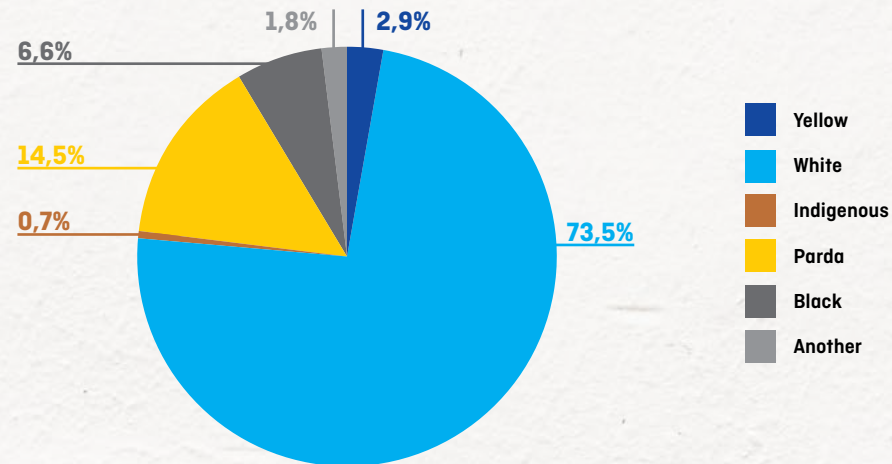
AGE GROUP

WHAT IS YOUR AGE GROUP?



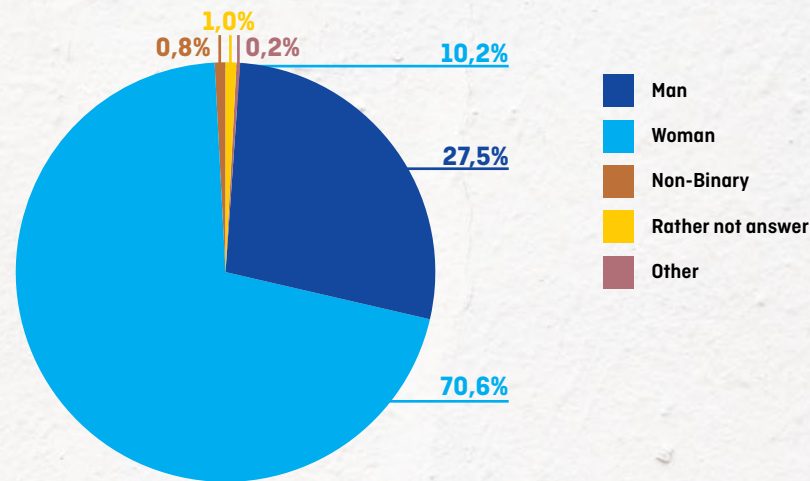
COLOR/RACE

THE COLOR OR RACE THAT BEST IDENTIFIES YOU IS



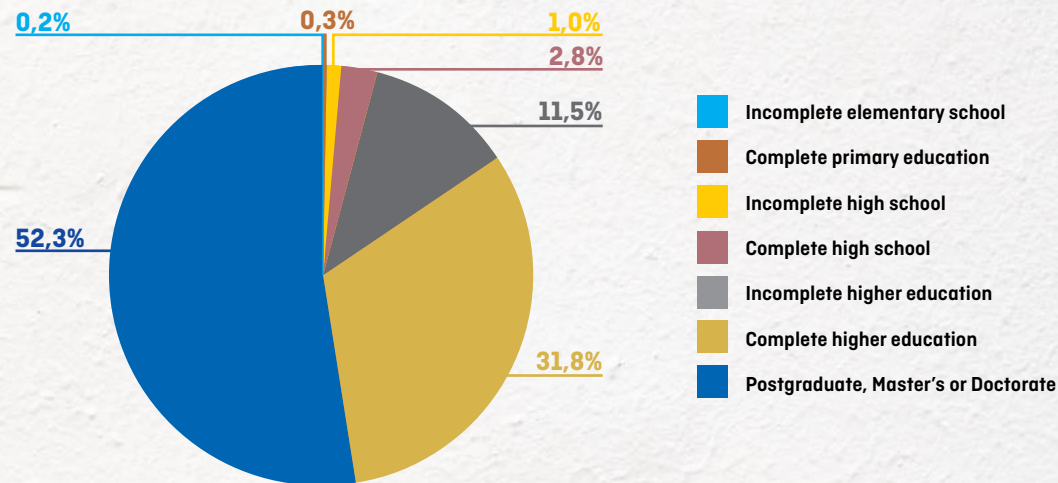
GENRE

WHAT GENDER DO YOU IDENTIFY WITH



SCHOOLING

WHAT IS YOUR EDUCATION?



OTHER VIEWS, NEW CHALLENGES

YOU NEED TO USE NEW LENSES
TO SEE MUSEUM AUDIENCES



The sudden closure of museums imposed unprecedented challenges on all institutions. If the visitor cannot go to the museum, it is imperative that the museum reaches the visitor in some way. In this search, expanding the concept of audiences, not restricting them to their visitors, is a real possibility and more feasible than ever. But this possibility comes together with the great challenge, of thinking about new ways of communicating and relating to society. All in a scenario of reduced means and the absence of personal visitors and consequently the (re) invention of means, for extroversion contact and for conquering new target groups. Therefore, the survey included a group of questions to understand how audiences have felt during the pandemic, what activities they have practiced, asking them to remember the reasons that led them (or not) to visit museums and participate in their activities.

MUSEUMS IN THE AUDIENCE'S VIEW: PLACES OF KNOWLEDGE, REFLECTION AND INSPIRATION

For research participants, a museum is primarily a place...



Good news for museums: only 16 of the more than 4,000 respondents said that museums are annoying, boring and old-fashioned places. The common sense that imagined the museum as a place of old things seems to be changing!

“For me, a museum is a place for reflection on life from the perspective of another person, which echoes in us.”

Female, 30-39 years old, São Paulo (SP)

“Museum is living history and knowledge! Primordial!”

Female, 50-59 years old, Porto Alegre (RS)

“Museums are meeting, cultural leisure and activities places that can expand our knowledge. They are necessary to understand civilization and to be able to interact with the present.”

Male, +60 years old, São Paulo (SP)

“The museum should be a place for deep knowledge and reflection, but I see it increasingly becoming an elitist and segregationist place.”

Female, 16-24 years old, Salvador (BA)

“Museums are quite pluralistic and can cover all of these options. Museums are living places.”

Female, 25-29 years old, Pelotas (RS)

BEFORE THE PANDEMIC: VISITING THE MUSEUM AS AN EXPERIENCE

The “Cultura nas Capitais Research” (2017) showed that more than half of the interviewees (56%) claimed to have a great interest in museums and exhibitions, a much higher percentage than that of those who actually claimed to have visited a museum in the previous year (31%). Understanding why museums arouse general interest and what really attracted audiences to museums before the pandemic is crucial to plan the reopening of physical spaces, offering visitors services and experiences that are possible even with health impairments.

What made audiences go to a museum before the pandemic?

- See new exhibitions (74.5%).
- Know the museum (53.5%).
- Participate in cultural programming or educational activities (37.7%).
- Review the museum’s collection (30.9%).
- Go out with children, family or friends (20.7%).
- Research (10.7%).
- Take part in school or tourist trips (5.6%).

All audiences are thirsty for news: seeing new exhibitions was the most marked option in all age groups.

TRY TO THINK OF THE REASONS LISTED ABOVE AS EXPERIENCES. SOME TYPES OF EXPERIENCES WILL BE COMPROMISED DUE TO MANDATORY HEALTH PROTOCOLS FOR REOPENING, BUT OTHERS - SUCH AS EXAMINING THE MUSEUM COLLECTION, PARTICIPATING IN EDUCATIONAL ACTIVITIES OR RESEARCH - CAN BE OFFERED TO AUDIENCES IN THE DIGITAL ENVIRONMENT. HOW CAN MUSEUMS PREPARE FOR THIS?

The museum is a social gathering place: many people visit museums for reasons not necessarily linked to the collection or exhibitions on display. The sum of other response options shows that 22.5% of respondents went to museums to meet people, stroll in the garden/park, go to the cafe/restaurant/shop, use the library or simply to be in an accessible space, with inclusive resources. For these people, what will be the motivations for returning to the museum space, even if virtually, during the pandemic?

HOW TO UNDERSTAND MUSEUM AUDIENCES DURING THE PANDEMIC

The pandemic and social isolation had effects not only on the daily lives of museum audiences, but also on their needs and emotional state. This all impacts the way audiences from all backgrounds relate to art and culture. So if museums want to create genuine ways of engaging and communicating with their audiences, they need to have information about how the pandemic has affected people’s lives. What if museums classified museum audiences also based on their emotional profiles and needs and not just through sociodemographic indicators (age, origin, gender, social class, color/race)?

Based on a varied group of statements, we asked participants to report how they were experiencing social isolation and how the pandemic affected their daily lives. The pandemic has impacted people in very different ways.

=)	=(
<ul style="list-style-type: none">• I have used the quarantine period to learn new things. (38.3%)• I’m adapting well and enjoying staying at home. (25.4%)• I have been doing volunteer work and/or donations to help my community. (10.3%)• I am feeling more willing and producing more and better. (8.5%)	<ul style="list-style-type: none">• I am very stressed out and/or distressed. (24.5%)• I am bored and at home most of the time. (13.1%)• I’m feeling lonely. (11.3%)• I lost a loved one during the pandemic. (5.8%)

Does it still make sense for museums to offer the same type of content and experiences as in the pre-pandemic world? What kind of special measures or projects can dialogue with the current moment and the new needs of the audience? How to take advantage of the positive feelings and how to act on the perceived negative impacts?

Other information about the public’s daily life during the pandemic:

- 48% of respondents were working from home and 7.7% had their professional activities paralyzed.
- 5.8% of respondents continued working in person and that made them tense.
- 9.6% was already somehow returning to daily activities due to the reopening in their cities.
- 38.4% of respondents were giving or participating in online classes.
- 7.1% have a child, or children, at home and said they had difficulties to entertain them during social isolation.

IN MANY CITIES AND STATES, SCHOOLS STILL HAVE NO PLANS TO REOPEN AND, EVEN WHEN THEY DO, IT IS LIKELY THAT THE SCHOOL ROUTINE WILL NOT BE THE SAME. HOW CAN MUSEUMS CONTRIBUTE TO SCHOOLS AND PARENTS? THE EDUCATIONAL SECTORS CAN BE KEY ELEMENTS TO INCREASE THE PRESENCE AND RELEVANCE OF MUSEUMS IN THIS CHALLENGING MOMENT FOR SOCIETY.

Museums as a source of knowledge: for almost 1/3 of the respondents, the museum is primarily a place of knowledge, and many are using the quarantine period to learn new things and to study for their professional and/or personal development. In addition, many people are participating or giving classes online and should continue to do so indefinitely. How can museums transform their assets and collections into living and accessible knowledge for their audiences - in person and/or digital - during the pandemic?

ACTIVITIES THAT HAVE HELPED MUSEUM AUDIENCES

We asked the respondents what activities have helped them through this pandemic moment. The main activities mentioned were:

- Watch TV, movies, series, etc. (59.1%).
- Read books (43%).
- Study for professional and/or personal development (37.9%).
- Practice any artistic or creative activity (25.8%).
- Watch lives and programs available on social networks (24.4%).
- Cooking (21.7%).
- Practice physical activity (21.5%).

The answers can be inspiring for museums to think about projects and activities with new formats - in addition to exhibitions - that are related to their collections and themes. There are many possibilities: reading clubs, movie clubs, courses and online content to encourage creative practices, among others. When reopening, museums with open areas can also be spaces for varied activities, including physical, respecting the sanitary protocols.



DIGITAL IS REAL

CULTURAL EXPERIENCES
OF AUDIENCES DURING
THE PANDEMIC



The experience of visiting museums in person is still considered irreplaceable, but digital is no longer just a trend for the future: it is a daily challenge faced by museums around the world. The expansion of the digital presence of museums was accelerated due to the pandemic, but it was no longer a novelty.

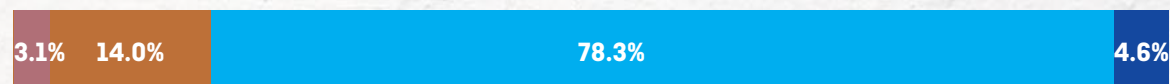
The “Pesquisa sobre o Uso das Tecnologias de Informação e Comunicação nos Domicílios Brasileiros (Survey on the Use of Information and Communication Technologies in Brazilian Households)” (TIC Domicílios 2019) indicates that about 11% of the total 134 million internet users in Brazil saw exhibitions or visited museums virtually in 2019. And although the country lives with the great challenge of the digital exclusion of 47 million people, data prior to the pandemic already suggested that the demand for on-line content would be increasing.

According to studies*, the total number of internet users is expected to increase from 3.9 billion (51% of the global population) in 2018 to 5.3 billion (66%) by 2023 - the year in which Latin America will have 470 million users (70% of the regional population). Thinking about the trends for the sector and the current challenges, we included in the research a series of questions about the online activities and habits of museum audiences and how they evaluate the digital activities promoted by Brazilian museums during the pandemic.

43% OF RESPONDENTS PARTICIPATED IN SOME DIGITAL ACTIVITY PROMOTED BY MUSEUMS DURING THE PANDEMIC, AND 24.1% SAID THEY HAD THEIR FIRST CONTACT WITH THE MUSEUM THROUGH THE DIGITAL ENVIRONMENT. THESE DATA REVEAL THE POTENTIAL OF DIGITAL MEDIA TO ATTRACT NEW AUDIENCES.

WHEN AND HOW MUSEUM AUDIENCES ARE ENTERTAINED

In which shift the public usually entertains on TV or internet (in any activity: live, videos, series, social networks, videocalls)?



■ Morning (6h-12h) ■ Afternoon (12h-18h) ■ Night (18h-00h) ■ Dawn (00h-06h)

What are the online activities promoted by cultural organizations most accessed by research participants?

- Classes, courses, workshops or webinars (71.4%).
- Lives and/or live broadcasts of cultural events/artists - concerts, plays, presentations (59.7%).
- Debates, meetings or discussions (50.8%).
- Online exhibitions and/or virtual visits to museums and galleries (33.3%).
- Broadcasts of cultural events (concerts, plays, presentations) recorded before the pandemic (28.7%).
- Podcasts with tips, news and/or recorded interviews with experts, artists, etc. (26.8%).

Even in the context of the pandemic, online activities should not be the only alternative for museums' relationship with society: projections of an increase in internet access around the world cannot make us forget the enormous rates of digital exclusion in Brazil. According to the Centro Regional de Estudos para o Desenvolvimento da sociedade da Informação (Regional Center for Studies for the Development of the Information Society) (Cetic.br), until

*Cisco Annual Internet Report (2018-2023) White Paper. Available at: <https://www.cisco.com/c/en/us/solutions/collateral/executive-perspectives/annual-internet-report/white-paper-c11-741490.html>

2019 one in four Brazilians did not use the internet, equivalent to about 20 million (28%) of households and 47 million non-users (26%). There is still a big difference in access rate by social class: between classes D/E access is about 50%.

What are audiences favourite platforms for a virtual tour or virtual activities promoted by museums?

- YouTube (64.7%)
- Museum Website (54.5%)
- Instagram (53.5%)
- Facebook (28.8%)
- Google Arts & Culture (20.5%)

Since 2017, YouTube is already the second most accessed search engine in the world, and studies show that up to 2022 video content will be responsible for 82% of all internet traffic.

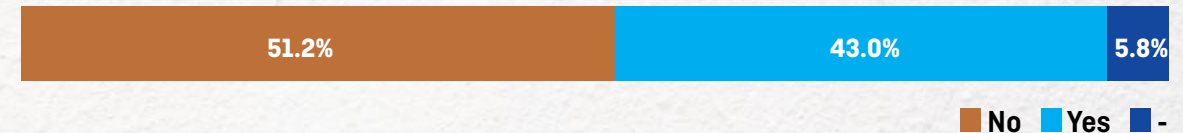
WHAT AUDIENCES HAVE TO SAY ABOUT DIGITAL ACTIVITIES CARRIED OUT BY MUSEUMS

According to the survey “Museus: narrativas para o futuro” (Museums: narratives for the future), by Oi and Consumoteca, 56% of the interviewees believed that technological tools combine with museums. The pandemic accelerated the entry of many museums into the digital environment and made them rethink their relationship with technology. For this reason, the ICOM survey sought to listen to public opinion about the digital activities of museums during the pandemic.

However, museums should not be concerned at this point in reaching the same number of audiences on the Internet as they had before: some testimonies gathered in the survey indicate that digital museum activities, in any format, do not and will not do, at least for a while, be part of the cultural habits of many people, even those who used to visit museums. For some, the lack of presence is still an insurmountable barrier, and for others it lacks time or interest. Even so, the high percentage (57%) of people who did not participate in any activity shows that there is still a great deal of work to conquer new digital audiences to be done.

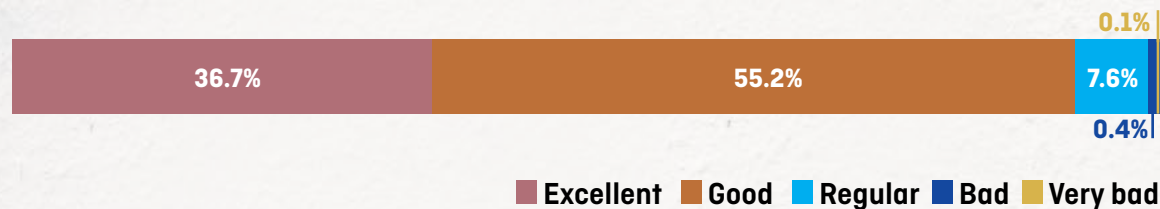
Despite being very active on the internet and looking for activities that bring them pleasure during the pandemic, more than half of the research participants did not participate in any digital activity promoted by any museum.

AMONG THE ONLINE ACTIVITIES WHICH PARTICIPATED DURING THE PANDEMIC, WERE ANY PERFORMED BY MUSEUMS?



For 91.9% of those who participated, the experience was good or excellent, but that does not mean that they cannot improve.

YOU TOLD US THAT YOU HAVE TOOK PART IN SOME DIGITAL ACTIVITY CARRIED OUT BY A MUSEUM. HOW WAS THE EXPERIENCE?



Digital activities well planned and connected with the institutional mission are powerful tools for **disseminating knowledge** about assets, collections and themes of museums. In addition, they **expand the accessibility and reach** of museums, reaching audiences in other states and cities - some of whom have never visited or would visit the museum in person - and contributing to the democratization of knowledge. Institutions can even propose discussions on how to deal with certain themes and collections, leveraging digital media to test approaches, identify absences and better understand the public's view.

The collection is essential for establishing emotional bonds with museums. According to the survey "Museus: narrativas para o futuro (Museums: narratives for the future)" (2019) for 64% of the audience, what matters is not the museum piece itself, but the story it tells. What narratives can museums create about their collections in order to arouse the interest of different audiences?

// Obviously being present on site is a much more complete experience, as it allows for the observation of details that are not possible on the virtual tour. But in general, the experience is very valid."

Female, 40-49 years old, Florianópolis (SC)

// Nothing compares to knowing the places and people in person. But digital activities make it possible for me to participate in events all over Brazil, that I would not have money to travel with."

Female, 40-49 years old, Lorena (SP)

// I am a teacher and I always wanted to visit museums with students, it never worked. With remote classes, on the 18th of May (International Museum Day) we visited many museums on the internet and the class was as enjoyable for me as it was for them!"

Female, 40-49 years old, Parnaíba (PI)

// With the pandemic, access to some content has become easier. What was not possible before, or was only possible by going to the museum, became available to everyone who has access to the internet. Watching lives organized by museums is enriching!"

Female, 25-29 years old, Barueri (SP)

// I was able to walk virtually through museums that I only knew by video or news."

Male, 60 years old or older, Rio de Janeiro (RJ)

// As I have elderly parents (and one is in a wheelchair) there are many places that they will never be able to visit. We use this opportunity to visit through internet those places that do not have accessibility for people with disabilities (but that put their exhibitions online)."

Female, 30-39 years old, Jandira (SP)

The public appreciates the **opportunity of getting to know the museums from the inside**, not only with digital visits, but also meeting and listening to curators, directors, teams and artists. Many participants reported that participating in digital activities increased their **connection with museums** and their **interest in visiting or returning to museums** in person when possible.

“I participated in seminars and lives that addressed topics related to my research and also subjects of personal interest. Despite the difficulties of the pandemic, online programming provides meetings that I do not know would be offered in person.”

Female, 20-25 years old, Belo Horizonte (MG)

“I found it interesting to hear from curators how the installations were made, from the research, until its completion with the end of the exhibition.”

Female, 40-49 years old, São Paulo (SP)

“It is interesting to see the way that institutions are reinventing themselves to continue taking their collection to the public. It was very interesting to understand how everything happens before the exhibition is open to the public, it is a moment of hard work.”

Gender not reported, 30-39 years old, Salvador (BA)

“At this time, with the museums closed, it was great to be able to have the museum at home.”

Female, 40-49 years old, São Paulo (SP)

“This make me feel connected with things that I missed seeing at museums and also keep us connected with the institutions. It has been really cool to follow the actions at this point.”

Female, 40-49 years old, São Paulo (SP)

Online activities have a great potential to attract new visitors as well as to retain those who already know or visit museums: 24.1% of respondents said they had their first contact with the museum through some digital activity during the pandemic. Almost the same percentage (25.3%) of those who classified themselves as regular visitors (more than one visit to the same museum).

“It was interesting and made me want to visit the museum when the pandemic passes.”

Female, 30-39 years old, Porto Alegre (RS)

“It was very interesting because as soon as the museums are cleared I will visit in person already with some knowledge of the subject and location.”

Female, 60 years old or older, Gravataí (RJ)

“Contrary to what some people think there would be a loss of interest to visit in person, on the contrary, it just aroused more desire!”

Female, 50-59 years old, Porto Alegre (RS)

It is essential to understand digital activity as a specific type of experience. And despite these are new experiences for many, participation in digital activities was generally very well received by museum audiences. For this reason, there is an **expectation that even after the physical reopening, institutions will continue to perform digital activities**, which shows that this is a trend that cannot be ignored when thinking about the future of museums.

"It is a new experience. There is a need to adapt to the new media. On the other hand, there is also a learning from producers. But the result is enriching."

Male, 60 years old or older, São Paulo (SP)

"It was interesting, but something new for me. I had never experienced anything like this and to be honest I had a lot of resistance. But in times of pandemic it was a relief to be able to rely on this resource. I confess that I prefer the live visit."

Female, 50-59 years old, São Paulo (SP)

"Everything is very well organized and accompanied by written information, something I miss in physical museums. I virtually felt like I was in a story narrative, very engaging."

Male, 16-24 years old, São Paulo (SP)

"Every opportunity to access culture and information is very welcome at a time as delicate as we are going through. More initiatives like these should be offered, especially when the pandemic is over (since not all people are able to reach cultural institutions)."

Male, 30-39 years old, São Paulo (SP)

"I think the experience has been good and I would like initiatives of this nature to continue, mixing with in person activities. I think it is a modality that has a lot of potential to be explored by institutions and professionals."

Female, 60 years old or older, Rio de Janeiro (RJ)

"The visit via the internet can be very interesting for those who do not have the habit of going to museums, even after the pandemic."

Male, 60 years old or older, Rio de Janeiro (RJ)



HOW TO MAKE THE DIGITAL EXPERIENCE BETTER FOR AUDIENCES

LEARNING FOR THE
PERFORMANCE OF MUSEUMS
IN THE DIGITAL ENVIRONMENT



The pandemic has brought to many museums the sudden need to expand their digital presence. It is very likely that, even after the pandemic, the demand for these activities will consolidate and more and more actions in digital media will be thought of as a complementary part of the in person experience in museums.

The set of digital activities developed during the pandemic, quite broad and diverse, must be seen as a laboratory for the entire museum sector. Thinking of how the museum uses digital media is fundamental, and the experiments imposed by the pandemic must be incorporated as learned by the institutions. For this reason, based on the main testimonies of the respondents, we have prepared a set of recommendations for museums to offer even better, more meaningful and transformative experiences to their audiences.

When planning the museum's on-line activities, adopt the "digital first" mentality. The concept was reinforced in 2011 as a result of the process of transforming large newspapers into digital content platforms. Today it is used to refer to a change in thinking in the way of prioritizing and planning the user experience in digital media. It is important to note that "digital first" does not mean replacing traditional channels with digital ones. In the case of a museum, this means that the possibilities for producing, communicating and presenting content by digital means must be considered as a specific and important part in the whole process of planning, executing and evaluating the visitor's experience.

PLANNING & DYNAMICS

- For the experience to be positive for the public, the activities need to be well planned, with attention to the specificities of the chosen digital medium. Think of your own experiences as an online: audience: what could have been better?
- Choosing the social network or platform best suited to the type of activity and target audience is an important part of planning.
- Digital activities sometimes require more preparation than in person activities. They should have specific roadmaps and alternative plans in case of technical or connectivity problems.
- Previous tests or trials with all participants are crucial.

"Museums in general replicated in person content on internet platforms and did not think of specific actions for the medium, promoting more interactivity."

Female, 30-39 years old, São Paulo (SP)

"Sometimes the problem is the dynamics, lack of a roadmap, greater preparation and a pace that involves the participants. For me, independent institutions and activities have proposed more interesting and innovative activities in their speeches and formats."

Non-Binary, 25-29 years old, Quixadá (CE)

"I think the digital format needs to be better explored. I took some online courses and it works better the more dynamic they are."

Female, 50-59 years old, São Paulo (SP)

CONTENT & AUDIENCES

- The content and language must be adapted to the target audiences of the activity. That is, if the target audience of the activity is very specific, use the most appropriate and targeted communication strategies: a debate for specialists on the topic must have a different format than an educational action for young people or for non-specialized audiences.
- Activities become richer when they promote a new approach to the theme or items in the museum's collection - digital media make it possible to test perspectives with the audiences themselves.
- The need to review positions and approaches already established in museums, so much debated today, should leverage the digital media: they can be strategic channels to start building more pluralistic narratives.

“The activities promoted by museums seemed to me to be produced for the pairs of producers/directors and did not reach my interests.”

Female, 60 years old or older, Curitiba (PR)

“I attended a workshop offered for children, but I found the language very adult and did not entertain my daughter.”

Female, 40-49 years old, São Paulo (SP)

SKILLS

- It is important that the leader/presenter of the activity is familiar with the chosen platform.
- Communication at online events requires some specific skills, which can be acquired through practice and training.
- For activities with live participation (through chats or with questions and answers) it is important to have the support of one or more people to help the presenter or guest of the activity in systematizing and addressing the questions or to solve any problems.

“Participants, despite being experts, were not at all intimate with a camera or the language needed for an online event.”

Male, 30-39 years old, São João del-Rei (MG)

RUNNING TIME

- Classes and remote work are still the reality for many people and this generates “digital fatigue” in audiences. Plan the running time, the time and the distribution of content during the activity, be it a live or online course classes, with objectivity, thinking of a sufficient running time to transmit the content. If it lasts more than 2 hours, schedule breaks whenever possible.
- Remember that digital activities don’t necessarily have to be online. Activities can be recorded and accessed by the audience at a later time, and if they last long they can discourage the audience.
- If the live activity lasted a few hours, before making the content available online, consider editing it in separate parts, by theme or by guest.

“The online environment requires a different language than the in person language and many people do not seem to understand this. Activities and language must be dynamic, intelligent and do not last long, because it is very tiring, looking at the screen for a long time.”

Female, 16-24 years old, São Paulo (SP)

“I tried to follow an online seminar promoted by a museum in my city, but I found the program too long [all day long] to follow, even though it was a topic that interested me a lot.”

Female, 30-39 years old, São Paulo (SP)

“Some lives of visits to museums for children and adolescents last so long.”

Female, 50-59 years old, São Paulo (SP)

INTERACTIVITY & RESOURCES

- Online activities become richer and more interesting when they enable public participation. This is one of the great benefits of digital. Take advantage of it.
- Audiences are usually interested in participating, whether with comments or questions: plan the activity with a focus on interaction.
- If your activity has a very large number of participants, you can use specific and free tools, such as online surveys (pools) for example.
- Plan and use visual aids to improve participants’ experience or understanding. If you need your audience to see something, screen sharing or sending links are simple features that make a difference.

“I watched a conversation between two curators and I missed them showing images of the works and artists they cited.”

Female, 50-59 years old, São Paulo (SP)

“In some cases the fact that it is only the guest’s speech is exhausting. I believe that the use of images, videos, can avoid this. And with greater interaction with the public.”

Male, 30-39 years old, Coqueiral (MG)

“I watched a live with a researcher and was frustrated at not having the message box enabled for questions.”

Female, 30-39 years old, São Paulo (SP)

PLATFORMS & NAVIGABILITY

- Whether through virtual debate rooms or social networks, remember that each digital platform has specific language and dynamics.
- Also analyze if and how the chosen social network is accessed by your audience, so as not to exclude possible participants. If possible, consider broadcasting the event on two platforms simultaneously.
- For virtual exhibitions, pay special attention to the browsing experience on different devices. Most of the public access the internet via cell phone.
- Attention to safety in online debates and on meeting platforms. Whenever possible, use a password or pre-register the participants.

“Some events are broadcast exclusively via Instagram, which is a problem for those who do not have the tool.”

Male, 16-24 years old, São Paulo (SP)

“During the transmissions, there were technical problems and the activities did not seem intended for the environment.”

Male, 30-39 years old, Belo Horizonte (MG)

“Some platforms are very restrictive to circulation by the exhibition, in addition the videos that were part of the show were indicated, but it was not possible to watch. Some exhibits need to be better sized for cell/smartphone access.”

Male, 30-39 years old, São Paulo (SP)

WHAT WOULD MAKE PEOPLE WHO HAVE NOT YET PARTICIPATED IN DIGITAL MUSEUM ACTIVITIES GIVE THIS NEW EXPERIENCE A CHANCE?

- Interest in a specific guest, artist, theme or content (52.9%).
- Launch of a virtual exhibition on a topic of my interest (50%).
- Curiosity about a new format or experience (40.8%).
- Willingness to inform myself or to learn something (35.9%).
- Virtual educational visits (21.6%).

ROLE OF AUDIENCES IN THE FUTURE OF MUSEUMS: A NEEDED CO-CREATION

WHAT ARE AUDIENCE EXPECTATIONS
AND WHY IS IT IMPORTANT TO
LISTEN TO THEM

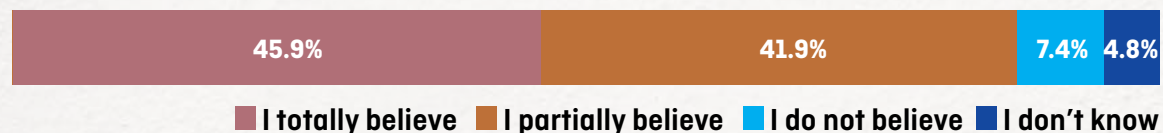


There will be no future for museums without the participation of their audiences. And the good news is that audiences want to create that horizon with museums during and after the pandemic. The last section of the survey was dedicated to the ideas and suggestions shared by thousands of people in Brazil. To enter a new future, museums need to exercise listening and be open to the possibility of change, because only in this way will they be closer to what their audiences want. Research shows that audiences would not only want museums to become more digital, but above all that would make them more accessible and closer to their communities.

AUDIENCE TRUST THE REOPENING OF MUSEUMS

Almost half (45.9%) of the survey participants fully believe that the museum they frequent most will be able to implement the necessary security measures at the reopening. A similar percentage (41.9%) is not fully convinced, despite claiming to believe in the institutions. Are museums across Brazil really prepared to comply with the reopening protocols and safely resume their activities - for visitors and staff? And those who are, what measures do they need to take to transmit more safety in the return of their audiences?

DO YOU BELIEVE THAT MUSEUMS WILL BE ABLE TO IMPLEMENT THE NECESSARY SECURITY MEASURES IN THEIR REOPENING?



“When possible, I would like to visit museums at scheduled times to avoid crowds and to be able to visit new temporary exhibitions. I believe that they should use more and more technological supports, without touching objects, without presentation paper, without presence books.”

Gender not reported, 25– 29 years old, Guarulhos (SP)

PUBLIC WANTS TO PARTICIPATE IN BUILDING THE FUTURE OF MUSEUMS

Respondents shared suggestions and ideas for new projects, online or in person, that they would like to see in museums during and after the pandemic. There were almost three thousand responses from participants of all ages, which shows that audiences have a lot to say and want to be involved in the future of museums.

Some themes were strongly present in the responses. **Digital and educational actions** were highlighted, followed by actions to increase the accessibility of museums, to improve their relationship with the surrounding communities and to expand their social role. In relation to educational projects, there was an expressive mention of guided tours and measures that help bring audiences closer to the collections and exhibitions of museums, especially of younger people or those who are not yet visitors.

The public also expects to see new exhibitions and several respondents shared the desire that museums address, from their different perspectives, themes related to the pandemic, health and the future. Projects involving children and young people, outdoor activities and other artistic languages, as well as support for local artists, were also mentioned.

DIGITAL ACTIONS

"I am very interested in the format of the webinars, I would like to learn more about the internal processes of the institutions - to know their teams, their employees, to understand how the sustainability of the museum works. I believe that this information is not always made transparent to the public."

Female, 16-24 years old, Porto Alegre (RS)

"I think the most important thing is to structure the digital presence of institutions in the long term. I believe that museums should invest more and more in the automation of service and processes, as well as in innovative interaction solutions, distance courses and virtual experiences through new platforms."

Female, 30-39 years old, São Paulo (SP)

"I would like the collections to be made available online for different purposes - entertainment navigation, academic research, etc."

Female, 25-29 years old, São Paulo (SP)

"I would like to see museums using their social networks even more; presenting your collections; the work performed by professionals; exploring different biases in exhibitions (whether in videos or museum exhibitions); talking about conservation measures, restoration, production processes of exhibitions..."

Female, 30-39 years old, Florianópolis (SC)

"It would be interesting if the museum was able to adapt its educational activities on an on-line platform. For example, training for teachers via e-learning, guided tours online, educational tours could be recorded in video format with curiosities, suggestions for activities, etc."

Female, 16-24 years old, Santo André (SP)

ACCESSIBILITY

"I believe that accessible and educational events would be extremely interesting. It is necessary to captivate those who do not usually go to museums and show everything that these institutions have to offer. Demystify the museum as a "sterile" and "elitist" space."

Female, 16-24 years old, São José do Rio Preto (SP)

"I believe it is important that museums are a space beyond intramural, that is, that exhibitions, collections, activities are in the communities, in the neighborhood and are accessible to audiences that are generally unable to visit these spaces."

Male, 40-49 years old, Belo Horizonte (MG)

"I would like to see projects that mix virtual and in person expanding the borders and access to the museum and knowledge beyond the geographical limits of the institution. Above all, I would like museums to focus on projects that prioritize collective construction and social participation and definitely abandon the idea of purely contemplative exhibition."

Female, 40-49 years old, Rio de Janeiro (RJ)

"I would like to see projects that expand the diversity of the museum's audiences so that all people feel welcomed and encouraged to visit the space. Make it accessible in terms of equipment (tactile pieces, audio description, etc.) and in ticket prices (free of charge, if possible)."

Female, 16-24 years old, São Caetano do Sul (SP)

"I hope that museums are increasingly more inclusive, thinking about the accessibility of publics with disabilities, people who are interested in museums and live far from large centers."

Male, 30-39 years old, São Paulo [SP]

"I would like to see activities that make museums more present in the life of the citizen. It is necessary to think about giving more access to the knowledge present in museums: opening on weekends and making exhibitions, workshops, courses, lives, for all audiences, because in Brazil we still have the idea that museum and library are not for everyone."

Female, 40-49 years old, Vitória [ES]

SOCIAL ROLE OF MUSEUMS

"More debates about how the museum is inserted in society and how it shares the social problems of the community in which it is inserted and what the museum has to do with these problems. In short: activities that actually reduce the gap between museum and society."

Female, 30-39 years old, São Paulo [SP]

"I would love to see that museums are attracting the population of their surroundings. To create inclusion and participation activities for the local community."

Male, 30-39 years old, Duque de Caxias [RJ]

"I would like to see the museum thinking about what the post-pandemic world will look like, how we will think about art and heritage preservation. Using the school as a partner, a more open space for the teacher to expand his classroom."

Female, 30-39 years old, São Paulo [SP]

"Projects that encourage the community to get closer to the museum, especially low-income groups, projects with peripheral schools, exhibitions designed for child education."

Female, 16-24 years old, Florianópolis [SC]

"I hope to see direct interaction with the community. That the museum promotes actions outside its physical space and with themes that allow reflection on memory, identity and local issues, where the institution is inserted."

Male, 30-39 years old, Concórdia [SC]

"I believe that museums need to rethink their connection with cities and the public in different ways and need to be linked to the image of well-being as well. At this time, it is important to promote activities aimed at the surrounding communities to create bonds and show that they are caring and participatory. This will give confidence that people feel more interested in looking for these spaces. So that they feel they belong to that place."

Female, 30-39 years old, Juiz de Fora [MG]

THE RELEVANCE OF MUSEUMS IN THE POST-PANDEMIC WORLD

In 2018, the International Museum Council (ICOM) started the process of reviewing the current [definition of museum](#). With this initiative, ICOM wanted to find a concept that would cover the challenges of the 21st century and the new responsibilities of museological institutions. Although there is still no consensus on the new definition, the discussion shows that there is an expectation in part of society that museums will be more present in communities, that they are more diverse, inclusive and that dialogue with important problems and agendas in the country.

“I think the museum is still a place for privileged people. I miss seeing the museum as a place where all people pass through with more familiarity and intimacy.”

Male, 30-39 years old, Belém (PA)

WHAT KINDS OF CHANGES WOULD MAKE MUSEUMS MORE INTERESTING TO AUDIENCES?

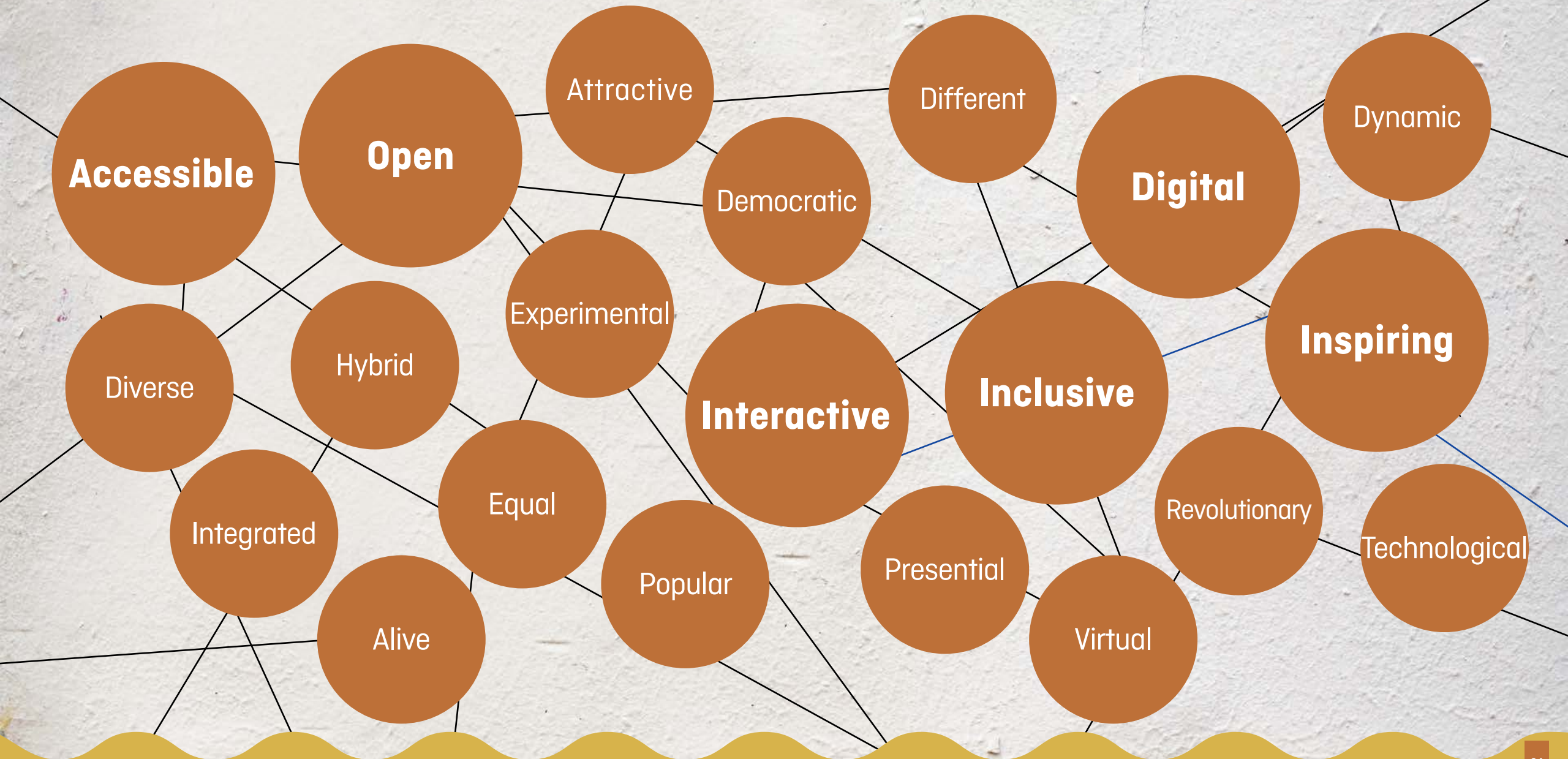
Regarding the performance and positioning in society


- Be more diverse, inclusive for all people and accessible to different audiences. [42.9%].
- Support social causes in your community, including local artists. [37.9%].
- Expand and diversify the cultural program, including new exhibitions more frequently. [36.5%].
- Address important social and political agendas, such as racism, feminism, gender inequality, etc. [27.9%].
- Be less formal or more fun. [14.6%].

Regarding programming and activities

- Be cheaper or free. [25.4%].
- Be more digitally accessible and expand on-line programming. [24.7%].
- Be more participatory and/or interactive. [23.3%].
- Have professionals prepared to welcome different audiences. [18.4%].
- Have more content for children and teenagers. [8.2%].

THE MUSEUM OF THE FUTURE WILL BE...





NEXT STEPS

HOW TO USE THE RESULTS
OF THIS SEARCH

ICOM Brasil thought of this research not only as a listening channel and a portrait of the impacts of the pandemic for museum professionals, but also as a useful resource to transform and build the future of the sector. So we have listed some suggestions for everyone in the museum to use this data as inspiration for action.

WHAT CAN YOU DO

- This is a way to start thinking about which of these results reflect your museum's audiences and how they can report on your institution's performance.
- If you feel the need, use this survey as a basis for your own research on the expectations and experiences of its audiences.
- Take advantage of the data in this report as a guide for discussion and self-assessment with museum management bodies - preferably with teams involved.
- When creating a new project ask yourself how it can dialogue with the needs and challenges that your audiences may be facing during the pandemic. Think about offering some kind of welcome or distraction to ease the emotional burden.
- When planning for reopening, pay special attention to the disclosure of security measures adopted to communicate and transmit security to audiences and teams. People will not return to museums if they do not feel safe in that environment.
- When planning on-line activities, adopt digital thinking first. Create a checklist or a planning and evaluation mechanism to ensure better digital experiences for your audiences.
- Encourage conversations about the future the teams and audiences want to build for the museum. Imagine new projects and possible changes together - within the limitations of each context. Then, turn your imagination into a plan of action and make it happen.
- Map the digital knowledge and skills that your museum professionals already have and invest in training or partnerships relevant to the work they want to do. Above all, seek and encourage integrated and cross-generation learning in museum.
- There is no sooner or later to start doing something for your community. Start with your neighbors, your most frequent groups or your most engaged audiences. Listen to your most urgent needs: there is certainly something the institution can do to help and it is likely that there are professionals in the museum willing to participate. Furthermore, they have precious knowledge and suggestions for this dialogue with the community.



FINAL CONSIDERATIONS

THINKING AND BUILDING THE FUTURE OF MUSEUMS TOGETHER

ICOM Brasil's Research Cycle complements a series of initiatives conducted by the museum sector around the world to help institutions and their professionals to deal with the consequences of the COVID-19 pandemic. After conducting a survey with museum professionals from all over Brazil, ICOM, in line with other international initiatives, took on the challenge of conducting the first national survey of museum audiences.

The survey had a greater range of responses than expected and this should be seen as an indication that audiences want to be heard and want to take an active role in building the future of museums. We received thousands of suggestions and comments, and each one contains a fraction of all possible futures that we want to create for museums in Brazil. A future that will certainly be increasingly digital and in which technologies should be used as tools to build more humane museums, more connected with society, open to dialogue and more accessible to more diverse audiences. This is what echoes in the voices coming from all over Brazil, and museums need to hear this call.

The research also confirms that the museum sector has immense challenges if it wants to be relevant and present to a larger and more diverse number of Brazilians. It is necessary to think about policies and measures that promote changes and seek to ensure greater equity in access to goods and services made available by museums. In the context of the imminent reopening of museums in different locations in Brazil, ICOM Brasil's research is even more relevant. We want this work to be another step in the dialogue between museums and their audiences. We hope that the initiative will contribute to reinforce the need to diversify museum audiences and continue to make room for their voices.

ACKNOWLEDGMENTS

This research was only possible thanks to the support of governmental and non-governmental partner organizations, Brazilian museums and, above all, their professionals.

We thank the members of the **Coletivo Gengibre Cultural** - Carla Nieto Vidal, Joana Tuttoilmondo and Fernando Uehara - for organizing the initial discussions that were the seeds to this research.

We would not have obtained such an expressive and comprehensive return in terms of geographic representativeness, without the commitment of institutions on whose behalf we quote **IPAC/DIMUS-BA** (Instituto do Patrimônio Artístico e Cultural da Bahia, National Historic and Artistic Heritage Institute of State of Bahia), the **Diretoria de Desenvolvimento e Ações Museais** (Directorate of Development and Museal Actions) from State of **Minas Gerais**, the **Museu Câmara Cascudo**, from the University of Rio Grande do Norte - and so many professionals in the sector, represented here by Cármen Lúcia Tavares Almeida Dantas, Dirceu van Lonkhuijzen, Eduardo Sarmento, Ana Werneck and Everardo Ramos.

We also thank the **Liga das Escolas de Samba de São Paulo** (League of Samba Schools of São Paulo), which, with the commitment and enthusiasm of Lucia Helena da Silva and Sidnei Carriuolo Antonio, helped us to achieve success in this research.

We would also like to thank the unrestricted support of the **Advisory and Management Councils of ICOM Brasil** and, especially, **ABRAOSC** and **MAM-RJ**, which who supported the initiative financially.



REFERENCES

MAIN PUBLIC SURVEYS CONDUCTED BEFORE AND DURING THE COVID-19 PANDEMIC.

BRASIL

- **Cultura nas Capitais Research**
Realization: JLeiva Cultura & Esporte
<https://www.jleiva.co/cultura-nas-capitais>
- **Museus: narrativas para o futuro research**
Realization: Oi Futuro and Consumoteca
<https://oifuturo.org.br/pesquisa-museus-2019/>
- **Uso das Tecnologias de Informação e Comunicação nos Domicílios (TIC Domicílios 2019)**
Realization: Centro Regional de Estudos para o Desenvolvimento da Sociedade da Informação (Cetic.br)
<https://cetic.br/pt/pesquisa/domicilios/>

ABROAD

- **UNITED STATES**
Cultura + Comunidade em tempos de crise (Culture + Community in time of crisis)
Realization: LaPlaca Cohen, The Wallace Foundation and Barr Foundation
<https://culturetrack.com/research/covidstudy/>
- **UNITED STATES**
Peak Experience Lab
Realization: Andrea Jones
<http://www.peakexperienancelab.com/>
- **UNITED KINGDOM**
Pesquisa Nacional de Público – Depois do Intervalo & Segundo Ato (National Audience Research – After the Interval & Act 2)
Realization: Indigo
<https://www.indigo-ltd.com/covid-19-after-the-interval-national-audience-survey>

CREDITS

Realization:

ICOM Brasil

President and Vice-President

Renata Vieira da Motta
Vera Lucia Mangas da Silva

Board of Directors

Marília Bonas
Roberta Saraiva Coutinho

Communication Advisory

Renata Beltrão.

Executive Secretary

Lucimara Varejano

Partnership:

Tomara! Educação e Cultura

General Management and Research Coordination

Clara Azevedo
Júlia Serra Y. Picchioni
Ana Luiza Mendes Borges
Camila Iwasaki

Assistant

Clarissa Batalha

Associate Researcher

Beth Ponte

Compendium

Roberto Padovani
Mariana Fandinho
Hyago Souza

Design

Maria Clara Viana Stoqui

Text Review

Lucimara Carvalho

ICOM international
council
of museums
Brasil

Partnership:

¡TOMARA!
EDUCAÇÃO & CULTURA



Support:

ABRASC
Associação Brasileira das Organizações Sociais de Cultura

AA

Museu de Arte Moderna
Rio de Janeiro

