Breaking new ground

A summative report of *Manga*

September 2019

Commissioned by the Head of Interpretation

This is an online version of a report prepared for the British Museum by Morris Hargreaves McIntyre. Commercially sensitive data has been removed.
This report provides a summative evaluation of *Manga*. It ran in the Sainsbury Exhibitions Gallery from 23 May 2019 - 26 August 2019.

Morris Hargreaves McIntyre were commissioned to ascertain who attended the exhibition, what their motivations were, the outcomes of their visit and whether the visit experience matched or exceeded expectations.

This evaluation is part of the British Museum’s commitment to putting visitors at the heart of the Museum experience, recognising the need to attract and engage visitors in order to facilitate outcomes.
Executive Summary

*Manga broke ground with new audiences*

*Manga* had ambitious targets to achieve a more diverse, young audience. This was fully achieved, with the exhibition receiving the youngest audience of any British Museum special exhibition. There was also a strong representation from BAME audiences including significantly high visits from local London BAME audiences.

Overseas and first-timers dominated visits, with high proportions of lapsed visitors returning to visit *Manga*. However, traditional audiences were maintained in combination with these gains.

*Manga* had to balance the needs of the dominant general knowledge visitors, as well as specialists; a quarter of visits were made by those with a specialist knowledge of manga, significantly higher than most British Museum paid exhibition audiences.

Over half of the visitors to *Manga* had never experienced a paid-exhibition at the British Museum in the past demonstrating that *Manga* tapped into a new market.

*Visits led by intellectual motivations*

Visits to *Manga* were primarily led by intellectual motivations. In particular there was a balance between the needs of the current general knowledge audiences, and specialists.

Many were driven by their personal interest in manga, while there were also a significant proportion who attended with the motivation of gaining knowledge.

*Manga drew in mixed Visit Modes*

There were mixed Visit Modes to *Manga*, with a similar proportion of both Self developers and Art lovers. There were also high levels of Families who visited the exhibition, indicating the broad appeal of *Manga*.

*A new Culture Segment profile at Manga* *

*Manga* saw a highly non-traditional Culture Segment profile, with the Entertainment segment the joint largest segment at 22%, alongside Expression. Release also attended *Manga* above average, highlighting that *Manga* was a special exhibition with mass appeal.

In turn, there were fewer visits from Essence compared to more traditional British Museum exhibitions, while the other segments were represented at an average proportion.

*Shift towards emotional outcomes*

The majority of those who visited *Manga* left with emotional outcomes, indicating the exhibition managed to engage visitors deeply with the subject matter.

Intellectual outcomes were still received, but the shift from intellectual motivations to emotional and spiritual outcomes highlights the deeper outcomes received by audiences.

*Engaging content increased dwell time*

Average dwell time to *Manga* was 1 hour and 33 minutes, indicating audiences engaged fully with the content and experience on offer at *Manga*.

In particular, the digital elements were well received and enhanced the experiences for most. These helped to engage audiences and increase the dwell time of visitors in the exhibition.
Interpretation met the needs of most

Interpretation was a daunting challenge with *Manga*, with a core of general knowledge visitors but a significant proportion of specialists. However, *Manga* largely achieved success in its information level, with many learning new things and engaging with objects rarely seen on public display.

The variety of digital and more traditional content was a success, and there was particular enjoyment of the original drawings of famous mangas.

Layout received mixed response with many enjoying the freedom to explore, while others desired a more guided experience so as not to miss anything.

It was the atmosphere which stood out at *Manga*, with a positive balance of fun and authenticity. The digital experiences promoted a fun atmosphere while remaining authentic in keeping with the source material.

Despite the fun atmosphere, there was also space for reflection and contemplation, and the reading zones were particularly appreciated as a break-out space from the rest of the exhibition.

*Manga* challenged traditional perceptions of the British Museum

*Manga* achieved positive response with over half of visitors rating their experience as excellent and being definitely likely to recommend. The majority also had their expectations met, with a further third having their expectations exceeded.

However, it was the repositioning of the British Museum which is the most notable outcome of many. Non-traditional audiences had their perceptions of the British Museum redefined, and *Manga* evidenced the potential to bring in a new audience to paid exhibitions. The focus on pop culture and mass appeal hit home, with many expressing their traditional impressions of the British Museum had been repositioned by their experience at *Manga*. 
Manga broke new ground with audiences

Manga received a **new and more diverse audience profile**. The exhibition had the **youngest audience on record**, and saw high levels of Overseas and BAME audiences.

Manga drew in **first-time visits**, but was also a driver for a large return of Lapsed visits. Over half of visits to Manga were from visitors who had never attended a British Museum paid-exhibition before.

The majority of visits were from general knowledge visitors, but a further quarter of visits were from specialists in Manga.

High level of Overseas visits

Manga saw significantly high levels of Overseas visits (41%) compared with both Ashurbanipal (25%) and Rodin (27%). While the summer season is often more dominated by Overseas tourist visits to the British Museum, we will see throughout that Manga drew in a different audience than usually seen at British Museum paid exhibitions – the over-index in Overseas is just the first element of Manga bringing in a new audience to the British Museum.

Almost a quarter of Overseas visits (23%) did not know about the exhibition prior to their visit to the British Museum and thus were converted on site.

**Manga gained overseas visits without losing traditional audiences**

Converting these proportions into real figures indicates that despite a significantly smaller proportion of London and Rest of UK visits at Manga, Manga gained significantly in Overseas audiences rather than losing London or Rest of UK visits. Manga gained +36k Overseas visits compared to Ashurbanipal, and +39k compared to Rodin.
Despite a significant proportional loss of London and Rest of UK visits to *Manga* compared with *Ashurbanipal* and *Rodin*, in real figures we see that Manga had the same number of London and Rest of UK visits as *Ashurbanipal* (50k and 54k respectively), and in real-terms, more London and Rest of UK visits compared to *Rodin* (+8k and +9k respectively).

**Overseas visits dominated by the US**

A quarter of all Overseas visits to *Manga* came from the US (25%). This indicates that the British Museum managed to convert one of the largest UK tourist audiences to visit this special exhibition. A further 12% of Overseas visits were from Japan.

**A balanced spread of first-time, current and lapsed audiences**

*Manga* continued to buck traditional paid-exhibition trends, pulling in significantly high levels of first-time visitors (27%) compared with *Ashurbanipal* (4%) and *Rodin* (14%).

First-time visits were significantly more likely to be made by those from Overseas (40% compared to 27% on average), indicating a correlation between high levels of both Overseas and first-time visits to *Manga*.

<table>
<thead>
<tr>
<th></th>
<th>First-time</th>
<th>Current</th>
<th>Lapsed</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Manga</em></td>
<td>27%</td>
<td>37%</td>
<td>36%</td>
</tr>
<tr>
<td><em>I am Ashurbanipal</em></td>
<td>4%</td>
<td>68%</td>
<td>28%</td>
</tr>
<tr>
<td><em>Rodin</em></td>
<td>14%</td>
<td>56%</td>
<td>29%</td>
</tr>
</tbody>
</table>

**A real term gain in first-time and lapsed visits**

While *Manga* had a balanced profile in terms of visit frequency, there was some loss of current audiences compared with *Ashurbanipal* (-31k). However, this was more than made up for by a gain in first-time visits (+42k) and lapsed visits (+25k).

Compared to *Rodin*, another art-oriented special exhibition, the -18 percentage point difference in the proportion of current visits equated to a loss of just -3k visits at *Manga*. In turn, *Manga* saw +30k first-time visits and +29k lapsed visits.

**Lapsed audiences returned to visit *Manga***

The real figure calculations identify that not only did *Manga* bring in a significant number of first-time visits, but managed to significantly gain back lapsed visits. Additionally 84% of lapsed visitors indicated that *Manga* was the main reason for their visit, compared to 72% on average.

These lapsed visitors were significantly more likely to be from Overseas (50% compared with 36% on average) indicating that *Manga* drew in return tourist visits to attend the British Museums special exhibitions catalogue.
**Proportional comparison of visitor age**

*Manga*

*I am Ashurbanipal*

*Rodin*

<table>
<thead>
<tr>
<th>Age Range</th>
<th><em>Manga</em></th>
<th><em>I am Ashurbanipal</em></th>
<th><em>Rodin</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>15 and under</td>
<td>13%</td>
<td>6%</td>
<td>6%</td>
</tr>
<tr>
<td>16 to 19</td>
<td>5%</td>
<td>3%</td>
<td>7%</td>
</tr>
<tr>
<td>20 to 24</td>
<td>8%</td>
<td>10%</td>
<td>5%</td>
</tr>
<tr>
<td>25 to 34</td>
<td>43%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>35 to 44</td>
<td>17%</td>
<td>12%</td>
<td></td>
</tr>
<tr>
<td>45 to 54</td>
<td>11%</td>
<td>9%</td>
<td>11%</td>
</tr>
<tr>
<td>55 to 59</td>
<td>14%</td>
<td>15%</td>
<td>21%</td>
</tr>
<tr>
<td>60 to 64</td>
<td>2%</td>
<td>11%</td>
<td>11%</td>
</tr>
<tr>
<td>65 and over</td>
<td>2%</td>
<td>9%</td>
<td>8%</td>
</tr>
</tbody>
</table>

[Base: 331, 300, 1061]

**Youngest audience on record to a British Museum paid exhibition**

With 43% of visits from those aged 25-34, this was the youngest audience of any British Museum paid exhibition since MHM evaluations began. In turn, the 55+ audiences were significantly less present at *Manga*.

These audiences were comparable across origin, with younger audiences arriving from London, the Rest of UK and Overseas to visit *Manga*. This highlights that *Manga* achieved its aims of drawing in younger exhibitions audiences, including drawing in a new young resident audience; demonstrating the significant potential of diversifying paid-exhibition audiences.

**Families came to see *Manga***

Although *Manga* was still dominated by an adult audience, 14% of visits to *Manga* were made by families. This is significantly higher than both *Ashurbanipal* (5%) and *Rodin* (7%), indicating that *Manga* appealed more to families than other special exhibitions.

**Manga drew in non-members**

Just 8% of visits to *Manga* were made by members, significantly fewer than to *Ashurbanipal* (35%) and *Rodin* (26%). This correlated with a high proportion of Overseas and first-time visits to *Manga*. 
**A highly diverse audience**

Continuing on from the diversification of traditional audiences in terms of age and origin.

There is a link to a significantly high Overseas population, with 12% of visits from Japanese visitors, and 8% from Hong Kong. However, the BAME ethnicity profile indicates a spectrum of diversity, highlighting the reach of *Manga* as a source for the diversification of exhibition audiences.

*Manga drew in BAME Londoners*

Londoners who visited *Manga* were significantly more likely to be BAME than average (47% compared to 34% on average). This indicates that *Manga* achieved its target in drawing in the local BAME audience.

**Ethnicity profile to Manga**

<table>
<thead>
<tr>
<th></th>
<th>White</th>
<th>BAME</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>66%</td>
<td>34%</td>
</tr>
</tbody>
</table>

**Non-traditional paid exhibition audiences visited Manga**

More than half of those who visited *Manga* (58%) had never visited another paid exhibition at the British Museum in the past. This is further indication that *Manga* achieved its goal of diversifying paid-exhibition audiences.
A quarter of visitors felt they were specialists in Manga

*Manga* had a major challenge in managing a variety of perceived levels of knowledge. The majority who visited had a general knowledge of manga (68%). *Manga* did see significantly fewer of those with little or no subject knowledge compared to *Ashurbanipal* (31%) and *Rodin* (14%) which aligns with expectations that the exhibition would attract enthusiasts.

In turn *Manga* saw significantly high levels of specialists (25%) compared to *Ashurbanipal* (16%) and *Rodin* (12%). *Manga* was seen as an opportunity for lovers of the genre to come together, and this was a core element which drove a high level of specialist visits to *Manga*.

‘I loved that I could connect with fellow fans over a shared experience.’  Expression, Experts

Comparison of subject knowledge level to past exhibitions

<table>
<thead>
<tr>
<th></th>
<th>Specialist</th>
<th>General</th>
<th>Little or none</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Manga</em></td>
<td>25%</td>
<td>68%</td>
<td>8%</td>
</tr>
<tr>
<td><em>I am Ashurbanipal</em></td>
<td>16%</td>
<td>53%</td>
<td>31%</td>
</tr>
<tr>
<td><em>Rodin</em></td>
<td>12%</td>
<td>73%</td>
<td>14%</td>
</tr>
</tbody>
</table>

With high levels of specialists also comes high expectations. However, as we will see further in the report, these expectations were largely met.

‘It was fun. It broadened my already vast knowledge of manga and anime.’  Release, Art lovers
Visits led by intellectual motivations

Visits were primarily led by **intellectual motivations**, with improving knowledge and personal interest major drivers.

Those on **first-time** visits were significantly driven by their **personal interest**, while **current audiences** came to **learn and develop their knowledge**.

The majority were intellectually motivated

Intellectual motivations drove the majority of visits to **Manga** (59%) comparable to **Ashurbanipal** (61%) but significantly higher than **Rodin** (43%). In turn, there were lower levels of emotional motivations (28%) than **Rodin** but again comparable to **Ashurbanipal** (32%).

However, both **Manga** and **Rodin** shared spiritually motivated visits (10% and 9% respectively) compared to **Ashurbanipal**.

Two thirds came to improve knowledge

Visitors on two thirds of visits came to **Manga** to improve their knowledge (67%) and over half had a personal interest in manga (55%). First-timers were significantly more likely to be led by their personal interest, indicating that the topic of manga drove visits from this new audience.

‘It was informative and accessible for those who might not have any real knowledge of manga but also has interesting things for people with greater knowledge and interest.’ 

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Stimulation, Art Lovers

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Main motivation compared to past exhibitions

- **Manga**
  - Spiritual: 10%
  - Emotional: 28%
  - Intellectual: 59%
  - Social: 5%

- **I am Ashurbanipal**
  - Spiritual: 7%
  - Emotional: 32%
  - Intellectual: 61%
  - Social: 5%

- **Rodin**
  - Spiritual: 9%
  - Emotional: 42%
  - Intellectual: 43%
  - Social: 42%

[Base: 225, 195, 622]
The majority of visits were mainly led by their personal interest in manga (38%), however this was significantly lower for current visitors (26%).

“I believe I’m knowledgeable enough on a subject, it just was really cool to see everything up close.” Perspective, Experts

Current visitors came to learn

For current visitors it was improving their understanding which was the main motivation to visit Manga; 29% visited with this motivation, significantly higher than average (16%).

While the satisfaction levels with the exhibition were high (see page 28), this lack of prior knowledge in manga was a barrier for some of the more traditional British Museum audiences who needed to balance their lack of pre-existing knowledge with clear supporting information.

“[I would have liked] an introductory overview for complete novices to the subject and more guidance for enjoying the exhibits.” Essence, Art Lovers
Manga drew in mixed visit modes

Manga received a balance of Self developers and Art lovers, indicating that the exhibition appealed to a broad range of knowledge levels and motivations.

High levels of Experts also supports this broad appeal while drawing in a more specialised audience.

A balance of Self developers and Art lovers

Manga drew in both Art lovers and Self developers, which aligns with the mix of those driven to Manga by both personal interest and a desire to learn new things.

Art Lovers at Manga were significantly lower than at Rodin (32% compared with 48%) but there were significantly more Self developers than the proportion who visited Ashurbanipal (44%).

The balance of both Art lovers and Self developers indicates Manga appealed to a broad range of both knowledge levels and motivations.

Visit modes compared to past exhibitions

<table>
<thead>
<tr>
<th>Visit mode</th>
<th>Manga</th>
<th>I am Ashurbanipal</th>
<th>Rodin</th>
</tr>
</thead>
<tbody>
<tr>
<td>Families</td>
<td>14%</td>
<td>5%</td>
<td>7%</td>
</tr>
<tr>
<td>Art lovers</td>
<td>32%</td>
<td>31%</td>
<td>48%</td>
</tr>
<tr>
<td>Experts</td>
<td>11%</td>
<td>14%</td>
<td>7%</td>
</tr>
<tr>
<td>Self developers</td>
<td>37%</td>
<td>44%</td>
<td>31%</td>
</tr>
<tr>
<td>Repeat social</td>
<td>2%</td>
<td>5%</td>
<td>4%</td>
</tr>
<tr>
<td>Sightseers</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

High levels of Families

Manga saw significantly higher levels of Families (14%) than both Ashurbanipal (5%) and Rodin (7%). This highlights the breadth of appeal for an exhibition on the topic of manga.
Shift toward emotional outcomes

The majority of those who visited Manga left with emotional outcomes. This indicates that alongside intellectual motivations, Manga resonated deeply with its audience.

There were still many learning outcomes, but these were underpinned by deeper experiences, both emotional and spiritual.

Significant shift from intellectual motivations to emotional outcomes

There was a significant shift between motivations and outcomes at Manga. While many arrived with strongly intellectually oriented motivations, they left with emotional outcomes. This indicates that Manga resonated deeply with its audience.

Overall Manga had a comparable outcome profile to Rodin. Despite significantly less net intellectual and spiritual outcomes compared to Ashurbanipal, many still left Manga with these outcomes.

‘It only deepened my love for manga and Japanese culture in general.’

Essence, Self developers

Emotional outcomes driven by depth

Emotional outcomes were driven by three core elements; 55% gained deeper insight, 39% stimulated their own creativity and 38% experienced awe-inspiring things.

These highlight that Manga provided a deep and connective experience for its audience. Stimulation were significantly more likely to have the outcome that they experienced awe-inspiring things (66%). This indicates there may have been an opportunity to draw in more visits from Stimulation by focusing more on the ‘wow-factor’ and Manga’s digital content.
**Historical focus was a driver for intellectual visits**

Over a third of visits to *Manga* resulted in intellectual outcomes. Visitors demonstrated that they learned new things on their visits, and this was seen across both specialists and general visits alike.

‘Learning new things about manga, seeing historic origins, videos of it being created.’ Affirmation, Self developers

In particular the historical aspect was well received and set a strong context for the exhibition using real source material.

‘Really impressed seeing the original pages of manga up close, noticing how much detail the artists put into their work as well as seeing clever techniques applied that are invisible once copied. Very insightful indeed!’ Perspective, Self developers

### Main outcomes (top 10)

<table>
<thead>
<tr>
<th>Outcome</th>
<th>Social</th>
<th>Intellectual</th>
<th>Emotional</th>
<th>Spiritual</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gained a deeper insight into the subject</td>
<td>17%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contributed toward personal / academic / professional interest</td>
<td>16%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Improved my knowledge and understanding</td>
<td>14%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Felt strong sense of personal connection</td>
<td>10%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Experienced awe-inspiring things</td>
<td>7%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stimulated own creativity</td>
<td>6%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Able to reflect and contemplate</td>
<td>5%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Travelled back in time</td>
<td>5%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Spent time with other people in a nice place</td>
<td>4%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Was moved emotionally</td>
<td>3%</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(Base: 232)
Engaging content increased dwell time

The average visit to *Manga* was 1 hour and 33 minutes, supporting evidence of an engaged audience.

Digital content enhanced the visitor experience and brought a fun and engaging atmosphere to the exhibition.

The combination of digital and traditional elements were well received, and balanced the content of the exhibition for this less traditional exhibition audience.

*Manga* achieved a long dwell time

On average visitors spent 1 hour and 33 minutes in the *Manga* exhibition; comparable with *Ashurbanipal* (92 minutes) but much longer than visits to *Rodin* (76 minutes). This highlights that the exhibition managed to truly engage audiences.

### Average dwell at selected exhibitions

<table>
<thead>
<tr>
<th>Exhibition</th>
<th>Average Dwell (mins)</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Manga</em></td>
<td>93</td>
</tr>
<tr>
<td><em>I am Ashurbanipal</em></td>
<td>92</td>
</tr>
<tr>
<td><em>Rodin</em></td>
<td>76</td>
</tr>
</tbody>
</table>

### Potential to increase awareness of exhibition materials

Awareness of exhibition materials was comparable to *Rodin*, although less were aware of the catalogue or large-print text (27% and 31% respectively) compared to *Ashurbanipal* (42% and 41% respectively).

### The digital experience engaged audiences

The interactive elements of *Manga* had an impact on the longer dwell time at the exhibition. There were largely positive responses to the interactive and digital experiences, with it enhancing the experience, particularly for Stimulation visitors.

‘[Digital content] enhanced my experience by bringing the manga to life.’  
*Stimulation, Experts*
Digital content added value in an authentic way

The MangaMe selfie station was mentioned by some visitors, and in particular highlighted as a fun element, which was in the spirit of the exhibition and allowed social moments particularly for the less-traditional audience who visited Manga.

‘The MangaMe selfie station was a fun way to get in the spirit of the exhibit and have some fun.’ Release, Self developers

The interactive experiences were well balanced and worked successfully alongside the more traditional elements of the exhibition. This was particularly evident in the video content.

‘It was interesting to alternate between the traditional display of the original manga pages and the contemporary digital experience. It was something different and it was a nice addition to the exhibition.’ Stimulation, Experts

Digital experiences left some disappointed when not working

There were important learnings for the digital experiences, in particular some were left feeling unsatisfied with this element due to broken or unusable elements. With the interactive elements providing such value to audiences experiences, it is important that there is technical support in place to ensure everyone can have the opportunity to engage with them.

‘Didn’t work properly so gave up.’ Affirmation, Self developers

‘The British Museum wifi blocked the qr codes.’ Stimulation, Self developers
**Interpretation met the needs of most**

*Manga* successfully balanced interpretation to meet the needs of specialists and those with general knowledge.

The variety in content was key, with the original drawings and reading zones gaining particular attention. The layout had mixed response but the atmosphere hit the right note.

*Manga* felt fun but authentic giving the more engaged audiences deeper experiences.

*Manga* managed to balance information for varied audiences

With a diverse mix of both general and specialist audiences, *Manga* had a challenge to balance the level of information. Audiences largely were satisfied and found that the information met their needs.

Visitor rating of elements of exhibition

<table>
<thead>
<tr>
<th>Amount of information available</th>
<th>42%</th>
<th>48%</th>
<th>2 4% 4%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tone of information and language used</td>
<td>50%</td>
<td>42%</td>
<td>6% 2</td>
</tr>
<tr>
<td>The themes / storyline / narrative of exhibition</td>
<td>50%</td>
<td>41%</td>
<td>5% 3</td>
</tr>
</tbody>
</table>

Very satisfied  Quite satisfied  Neither  Not very satisfied  Not at all satisfied

'I have gained insight into the world of manga.' Expression, Art Lovers

Most Experts felt they left satisfied

With *Manga* seeing high levels of Experts, the exhibition had to ensure that intellectual and emotional motivations were met through the content. As with general audiences, the majority of Experts were fully satisfied with their experience on both an intellectual and deeper emotional level.

‘Happiness that the British Museum exhibited illustrations and artwork I never thought I would get to see in my lifetime, and happiness/surprise that some artists were on display who I did not realise would be.’ Stimulation, Experts

A small number of Experts wanted more information

However, there were a few who felt that the exhibition could have contained more depth.

‘The exhibition only touched on the subject superficially.’ Release, Experts
The variety of the content was positively received

The content itself was successful in meeting the needs of visitors, and it was variety in both content type and artists which allowed for satisfaction from so many varied visitors.

‘Mixture of media representing manga.’ Expression, Art Lovers

‘It made me very happy to see the catalogues, and to browse them and see works from various artists I know.’ Expression, Self developers

Original drawings were a key part of curating a memorable and engaging experience

The original drawings were a stand-out element of the content, with it separating the exhibition from an experience which could be achieved elsewhere.

‘I loved all the artwork and history the exhibition showed.’ Expression, Self developers

For fans of manga, it was particularly key that they could relate to the content while still seeing something new.

‘As a fan of some of the series on display, I especially enjoyed seeing original pages/materials from those works.’ Entertainment, Self developers

The experience felt authentic

*Manga* felt like an authentic experience, and steered away from any potential for it to seen as a gimmick.

‘I didn’t expect the British Museum to procure a Colossal Titan head for what seemed, at first glance, to be a cash-grab exhibition. Seeing the depth and understanding the exhibit displayed changed my mind about the exhibit’s nature.’ Expression, Experts
A number also felt that the experience was relevant to its source material and spiritual home in Japan.

‘The middle section with the large, bright image of what manga stores look like in Japan with the animation overhead was also very memorable.’  
Essence, Experts

‘Having been to the Kyoto International Manga Museum a few times, I could feel some similarities.’  
Expression, Self developers

Opinion on the layout was more divided

Many visitors enjoyed the layout which gave them freedom to enjoy the experience at their own pace.

‘I liked the freedom to browse around rather than having to follow a specific route.’  
Expression, Self developers

The thematic approach to the exhibition worked

In particular, the thematic approach to the exhibition was appreciated, with one Expert highlighting that this was a sensible approach for the subject matter.

‘It was good to divide the sections around manga themes.’  
Essence, Experts

But some desired more direction

Despite some enjoying the freedom, others found that the lack of a route through the exhibition led them to feel lost. With many wanting to deeply engage with the full extent of the exhibition, some felt concerns that they might have missed something special.

‘I think the path to follow to best enjoy the exhibition wasn’t very clear. We found ourselves going back and forth a few times to try and view all the sections in the correct order.’  
Expression, Self developers

Manga balanced both a fun and thoughtful environment

Many visitors highlighted the fun and engaging atmosphere of Manga.

‘Cool physical space and engaging exhibition.’  
Expression, Repeat social

‘The ambience was engaging.’  
Expression, Self developers

But many, especially Self developers, also mentioned how important the more thoughtful areas were, in particular the reading zone. This was a favourite element for many and a real stand-out part of the experience.

‘The area where you could sit and read manga was definitely one of the best parts.’  
Expression, Self developers

‘Being able to search for and read all different types of manga helped bring the exhibition to life.’  
Entertainment, Self developers

‘The manga ‘library’ was particularly memorable.’  
Release, Self developers
<table>
<thead>
<tr>
<th></th>
<th>Manga</th>
<th><em>I am Ashurbanipal: king of the world, king of Assyria</em></th>
<th><em>Rodin and the art of ancient Greece</em></th>
<th><em>Hokusai: beyond the great wave</em></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Layout / flow of exhibition</strong></td>
<td>Enhanced</td>
<td>64%</td>
<td>74%</td>
<td>73%</td>
</tr>
<tr>
<td></td>
<td>Neither</td>
<td>21%</td>
<td>11%</td>
<td>15%</td>
</tr>
<tr>
<td></td>
<td>Detracted</td>
<td>14%</td>
<td>15%</td>
<td>12%</td>
</tr>
<tr>
<td><strong>Ambience of exhibition space</strong></td>
<td>Enhanced</td>
<td>77%</td>
<td>88%</td>
<td>85%</td>
</tr>
<tr>
<td></td>
<td>Neither</td>
<td>14%</td>
<td>6%</td>
<td>11%</td>
</tr>
<tr>
<td></td>
<td>Detracted</td>
<td>9%</td>
<td>7%</td>
<td>5%</td>
</tr>
<tr>
<td><strong>Volume of visitors in exhibition</strong></td>
<td>Enhanced</td>
<td>43%</td>
<td>46%</td>
<td>49%</td>
</tr>
<tr>
<td></td>
<td>Neither</td>
<td>36%</td>
<td>22%</td>
<td>31%</td>
</tr>
<tr>
<td></td>
<td>Detracted</td>
<td>21%</td>
<td>31%</td>
<td>20%</td>
</tr>
<tr>
<td></td>
<td>Manga</td>
<td><em>I am Ashurbanipal: king of the world, king of Assyria</em></td>
<td><em>Rodin and the art of ancient Greece</em></td>
<td><em>Hokusai: beyond the great wave</em></td>
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<tr>
<td><strong>Amount of information</strong></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Enhanced</td>
<td>90%</td>
<td>89%</td>
<td>88%</td>
<td>89%</td>
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<tr>
<td>Neither</td>
<td>2%</td>
<td>2%</td>
<td>5%</td>
<td>4%</td>
</tr>
<tr>
<td>Detracted</td>
<td>8%</td>
<td>9%</td>
<td>7%</td>
<td>7%</td>
</tr>
<tr>
<td><strong>Tone / language of information</strong></td>
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</tr>
<tr>
<td>Enhanced</td>
<td>92%</td>
<td>91%</td>
<td>88%</td>
<td>92%</td>
</tr>
<tr>
<td>Neither</td>
<td>6%</td>
<td>3%</td>
<td>8%</td>
<td>6%</td>
</tr>
<tr>
<td>Detracted</td>
<td>2%</td>
<td>6%</td>
<td>4%</td>
<td>2%</td>
</tr>
<tr>
<td><strong>Themes / storyline / narrative in exhibition</strong></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Enhanced</td>
<td>91%</td>
<td>92%</td>
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<tr>
<td>Neither</td>
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<tr>
<td>Detracted</td>
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<tr>
<td><strong>Overall rating</strong></td>
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</tr>
<tr>
<td>Excellent</td>
<td>52%</td>
<td>71%</td>
<td>60%</td>
<td>53%</td>
</tr>
<tr>
<td>Good</td>
<td>37%</td>
<td>20%</td>
<td>31%</td>
<td>29%</td>
</tr>
<tr>
<td>Fair / OK</td>
<td>7%</td>
<td>6%</td>
<td>7%</td>
<td>9%</td>
</tr>
<tr>
<td>Poor</td>
<td>2%</td>
<td>3%</td>
<td>1%</td>
<td>3%</td>
</tr>
<tr>
<td>Very poor</td>
<td>3%</td>
<td>-</td>
<td>1%</td>
<td>4%</td>
</tr>
<tr>
<td><strong>Propensity to recommend</strong></td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Definitely will</td>
<td>58%</td>
<td>72%</td>
<td>59%</td>
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<tr>
<td>Probably will</td>
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<tr>
<td>Possibly will</td>
<td>12%</td>
<td>6%</td>
<td>8%</td>
<td>10%</td>
</tr>
<tr>
<td>Probably not</td>
<td>4%</td>
<td>5%</td>
<td>5%</td>
<td>6%</td>
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<tr>
<td>Definitely not</td>
<td>3%</td>
<td>1%</td>
<td>3%</td>
<td>4%</td>
</tr>
</tbody>
</table>
Manga challenged traditional perceptions

Manga successfully delivered on its aims of achieving a new audience profile.

The exhibition received a positive response, but most importantly has repositioned the British Museum as a relevant and exciting place for audiences to experience the unexpected.

Manga has opened the doors to the British Museum for non-traditional audiences who now see the British Museum in a new light.

Over half of visitors rated the exhibition excellent

Manga had strong exhibition ratings with 52% rating the exhibition as excellent. However, this was significantly lower than both Ashurbanipal (71%) and Rodin (60%).

There are a number of elements which impact ratings. One element which may have effected lower excellent ratings at Manga may be due to the smaller proportion of those aged 65+; at Ashurbanipal those 65 years or over were significantly more likely to rate the exhibition as excellent, while in comparison Manga saw significantly younger audiences.

Additionally, Experts at Manga were significantly more likely to rate the exhibition as ‘Fair / OK’; their high expectations making it harder to reach higher ratings (however, there was a low base for Experts at Manga).

Majority likely to recommend

The majority of those who visited Manga were likely to recommend, with 58% saying that they definitely would recommend a visit. This was significantly fewer than those who would definitely recommend Ashurbanipal (70%) but comparable to Rodin (59%).

Stimulation and family visits were significantly more likely to have definitely recommended a visit to Manga (81% and 83% respectively), indicating the exhibition resonated especially strongly with these two audiences.
Many had their expectations exceeded

Over a third (36%) had their expectations exceeded, significantly below Ashurbanipal (55%) but comparable to Rodin (35%). However, on the whole many felt their expectations were met or exceeded by Manga.

‘I went in with low expectations, but was blown away by it all...I enjoyed recognizing a lot of works and their authors.’ Stimulation, Experts

New audiences were significantly more likely to have their expectations exceeded at Manga, with 50% of first-time visitors having their expectations exceeded, compared to 32% of current visitors.

Manga was dynamic and relevant

Despite slightly below average ratings, there were many who had a memorable experience. In particular Manga was perceived as a contemporary and relevant experience, which is not always an immediate association for the British Museum.

‘It made me feel that the museum was modern and innovative, that it wasn’t afraid to explore topics that are historically significant but not based around historical events and artefacts.’ Stimulation, Art Lovers

Manga changed perceptions and has opened the door for non-traditional audiences

A major outcome of the Manga exhibition was that it changed many of its visitors perceptions of the British Museum. A third of those who visited said that their perceptions had been changed (33%). This is significantly higher than those who visited Ashurbanipal (25%) and Rodin (23%).

‘It made me feel the museum is more accessible with an interest in more modern popular culture as well as ancient history.’ Release, Self developers

‘I have always thought of museums as places to exhibit ‘classical’ art. Seeing a ‘modern’ world being exhibited made me realise that there should not be any discrimination in the choice of what to exhibit and the British Museum seems to be doing this.’ Essence, Self developers

This indicates that Manga has succeeded in repositioning the British Museum for a new audience of paid-exhibition visitors and opened up the market for the future.

‘I never thought that the museum would reach out and have a main exhibition about the world of manga.’ Family, Essence
‘Never knew British Museum would do exhibition related to Manga... It kind of showed me that it is thinking outside the box.’ Perspective, Self developers
Appendix A: Explaining Visit Modes

We know that visitors to cultural venues are far from homogenous. And an individual visitor never makes the same visit twice: their behaviour onsite varies each time they come, based on who they’re coming with and their reasons for visiting.

So, at any one time there is a massive range of different visits happening in cultural venues: visitors with diverse needs and wants, all responding in different ways to the facilities, services and programming.

Grouping by needs and behaviour
Visit modes offer a prism through which to understand these diverse needs, by grouping visitors based on key factors that drive their behaviour on a given visit, including their motivations for attending, their familiarity with the Museum and who they’re visiting with.
This study was carried out for the British Museum by Morris Hargreaves McIntyre.

Target group for the research: general visitors to Manga.

Sample size: 232 responses.


Sampling method:
Visitors completed a survey on a touchscreen mounted in a kiosk at the exit of the exhibition, or emailed the survey home to complete at a later date.

Data collection method:
Kiosk and online surveys.

Reliability of findings:
+/- 5.45 confidence interval at 50% (95% confidence level).

This report was prepared for the British Museum, September 2019.

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Morris Hargreaves McIntyre is an international consultancy. We work with charities, heritage and cultural organisations of all sizes.

We’re fascinated by what makes people and organisations tick. Our strategic thinking, insight and creativity transform how our clients see their world.

Our clients use our work to connect more people, more deeply, with their causes, fuelling their success.

‘A poignant mix of drama, humor and art.’
Essence, Self developers

‘Manga has grown from the niche entertainment genre from when I was child to a globally recognised art form, and I can’t be happier to see this change.’
Entertainment, Experts