

Survey Report of the Market Research Questionnaire

Introduction:

This survey report outlines the results of a market research questionnaire aimed at understanding the preferences and behaviors of the South Asian communities in Seattle. The survey was strategically distributed through online platforms such as Slack groups within the Amazon workspace, explicitly targeting "Indians in Seattle" and WhatsApp groups catering to Indian communities. The survey consisted of 14 multiple-choice questions conducted using Google Forms and was active from April 16th to April 22nd. We are grateful to the one hundred individuals who voluntarily participated, as their insights have been invaluable in shaping our understanding of this demographic segment.

The primary purpose of conducting this survey is to inform and enhance multicultural marketing strategies. Multicultural marketing refers to marketing to one or more audiences of a specific ethnicity—typically minority groups—considering their cultural nuances and distinct needs. This approach acknowledges the diversity within a target market and respects and values the cultural differences that influence consumer behaviors and preferences.

Multicultural marketing is essential because it allows businesses to connect genuinely with diverse audience segments, fostering inclusivity and enhancing brand loyalty. For companies operating in culturally diverse regions like Seattle, understanding these nuances can lead to more effective marketing strategies, improved customer engagement, and a more robust market presence.

Introducing the Center for Wooden Boats (CWB) in this context highlights the potential application of multicultural marketing in non-conventional sectors such as non-profit cultural organizations. The CWB in Seattle is dedicated to preserving and celebrating the area's maritime heritage through educational and recreational opportunities. By understanding the cultural preferences and leisure activities of the South Asian community in Seattle, the CWB can tailor its programs and outreach initiatives to engage this growing demographic better, thereby enhancing participation and support for its activities.

Methodology:

The survey was conducted using Google Forms to gather responses from participants. It comprised 15 multiple-choice questions, including queries about preferred leisure activities, cultural engagement, and interest in Maritime heritage. The results indicated a strong interest in cultural events and a desire for more diverse programming. Participants were recruited through Slack and WhatsApp groups to ensure a diverse representation of the target audience. Additionally, leveraging my connections at Amazon, I could share the questionnaire within Amazon's Slack workspace, expanding the reach to a broader audience. The data collection period lasted from April 16th to April 22nd, providing ample time to collect comprehensive responses for analysis.

Target Audience:

The museum's communication & marketing department is the primary audience for this project. The secondary audience includes members of the South Asian community in Seattle, as well as residents from diverse cultural backgrounds, tourists, and individuals who have not traditionally engaged with the Center for Wooden Boat's cultural offerings. Specifically, CWB seeks to engage with South Asian communities in the Seattle area, recognizing their increasing presence and economic influence. By understanding the preferences, interests, and cultural engagement patterns of South Asian residents, CWB can tailor its marketing strategies and programming to better resonate with this demographic group. The insights from this survey can open up exciting new avenues for CWB to enhance its inclusivity and relevance within the South Asian community and beyond.

Scope and Limitations:

While the survey provides valuable insights into the preferences and behaviors of South Asian communities in Seattle, it's important to acknowledge its limitations. The sample size of 100 individuals may not fully represent the diverse spectrum of South Asian cultures and backgrounds in the region. We also recognize that the voluntary nature of participation may introduce biases in the data. However, we made every effort to ensure a diverse representation of participants from different ages, genders, and socioeconomic backgrounds by distributing the questionnaire to various groups. This transparency is crucial for maintaining the integrity of our research.

Relevance to the Organization:

Seattle's demographic shift towards increased cultural diversity, particularly among South Asian communities, presents challenges and opportunities for cultural institutions like CWB. The South Asian community in Seattle is one of the fastest-growing ethnic groups, with a diverse range of cultures and backgrounds. Targeting South Asian populations for museum marketing is essential for promoting representation, inclusion, and financial sustainability. CWB can tap into its significant buying power and contribute to the institution's economic well-being by tailoring marketing strategies to engage with this demographic.

1. Age Group Distribution:

The survey data reveals the following age distribution among respondents:

- The largest group, 65% of respondents, is within the 25-34 age range.
- The next significant age group, comprising 19% of respondents, falls within the 35-44 age range.
- 12% of respondents are in the 45-54 age category.
- A smaller segment, 5%, is in the 18-24 age range.
- 6% of the participants are aged 55-64.
- At 2%, the smallest group comprises individuals 65 or older.

This distribution highlights the demographic diversity of the surveyed population, showcasing a broad spectrum of age groups.

2. Gender Distribution:

The survey results indicate the following gender breakdown among respondents:

- Male respondents comprised the majority, accounting for 63% of the total sample.
- Female respondents comprised 21% of the survey participants.
- A significant proportion, 12%, of respondents identified as nonbinary.
- 4% of respondents preferred not to disclose their gender identity.

3. Household's annual income

The survey reveals a breakdown of respondents' household annual income across different brackets. Among the participants:

- The most significant proportion, comprising 29% of respondents, reported a household income of \$150,001 to \$200,000 annually.
- Following closely, 23% of respondents reported an annual household income exceeding \$200,000.
- Next, 21% fell within the \$100,001 to \$150,000 income bracket.
- 7% of respondents indicated an annual income between \$75,001 and \$100,000.
- 9% fell within the \$50,001 to \$75,000 income range.
- 4% reported a household income between \$25,000 and \$50,000 annually.
- Finally, 7% of respondents preferred to keep their household income private.

This data provides valuable insights into the population's economic demographics, indicating a significant portion with higher income levels, which may influence their spending habits and recreational preferences.

4. Audience Visitation

Q. Have you visited CWB at least once?

- Yes (38%): This percentage of respondents indicates they have visited CWB at least once. This data point reflects a segment of the audience that is already familiar with what CWB offers.
- No (52%): Most respondents have yet to visit CWB. This statistic highlights a significant portion of the audience that CWB still needs to reach.
- Maybe (10%): This smaller segment of respondents is still determining whether they have visited CWB or might have only passed by.

This indicates how well CWB's position could work in the future to attract the potential audience.

5. Audience Awareness

Q. How did you first discover the Center for Wooden Boats?

Discovery Channels (the data below mean that all of the 100 respondents were aware of CWB but had learned about it through different channels)

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- **Social Media:** The survey reveals that 26% of respondents discovered CWB through social media platforms like Instagram, Facebook, TikTok, and monthly newsletters, underscoring the effectiveness of CWB's online presence and digital marketing efforts.
- **I Passed by CWB on My Walks:** Approximately 18% of respondents reported discovering CWB simply by passing by during their walks. This emphasizes the significance of physical location and strategic placement in attracting spontaneous visitors to South Lake Union Park.
- **Advertisement:** 11% of respondents learned about CWB through ads, specifically through posters in the local community and notice boards of the building, indicating the impact of traditional advertising channels.
- **Word of Mouth:** Around 14% of respondents discovered CWB through word of mouth, highlighting the importance of personal recommendations and interpersonal communication in promoting the organization's offerings.
- **Local Events:** 6% of respondents discovered CWB through regional events, suggesting the value of community engagement and participation in driving awareness and interest.
- **Online Search:** 4% of respondents found out about CWB through online searches, indicating the significance of search engine optimization and online visibility.
- **Not aware:** 20% of respondents cited needing to be mindful of the brand.

6. Frequency of Engagement with CWB (with current audience)

Q. How often do you engage with CWB, such as public events, sailing classes, woodworking classes, or boat renting?

- **Never:** 28% of respondents have never engaged with CWB. This suggests a complete lack of participation in CWB's offerings, with individuals not interacting with the organization's events, classes, or boat rentals.
- **Rarely:** 36% of respondents engage with CWB rarely. These individuals may need more awareness of CWB's programs and activities.
- **Occasionally:** 24% of respondents engage with CWB occasionally. This suggests a moderate level of interest and participation in CWB's programs and activities, with individuals attending events or classes less frequently but regularly.
- **Very Frequently:** 12% of respondents engage with CWB very frequently. This suggests high interest and involvement in CWB's offerings, including public events, sailing classes, woodworking classes, and boat rentals. These individuals will likely regularly participate in CWB's activities, indicating a solid connection to the organization and its mission.

7. Engagement Preference

Q. What types of engagement activities do you find most appealing? (Select all that apply)

- **Free Boating and Family Events:** 20% of respondents are drawn to free boating and family events hosted by CWB. This indicates a strong appeal for inclusive, family-friendly activities that provide boating experiences and community engagement opportunities.

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- Museum Exhibits: 13% of respondents find museum exhibits appealing, indicating an interest in exploring maritime history, boat collections, and educational exhibits offered by CWB.
- Rowboat Rentals: 11% of respondents express interest in renting rowboats and sailboats, indicating a desire to rent them for recreational outings or leisurely paddling on Lake Union.
- Sailing Programs: 9% of respondents are interested in structured sailing programs offered by CWB. These programs may include youth sailing camps, advanced sailing courses, or sailing clubs.
- Ticketed Events and Regattas: Nine percent of respondents find ticketed events and regattas appealing, suggesting a lower interest in attending special events, races, or competitions hosted by CWB.
- Woodworking Classes: 8% of respondents find woodworking classes appealing, indicating an interest in learning woodworking skills or participating in hands-on woodworking projects related to boatbuilding or craftsmanship.
- Sailing Lessons: 8% of respondents find sailing lessons appealing. This suggests an interest in acquiring sailing skills or experiencing hands-on instruction in sailing techniques.
- Charter Boat Tours on Lake Union: 8% of respondents are interested in charter boat tours on Lake Union, suggesting a desire to explore the lake and its surroundings from a different perspective.
- Volunteering: 7% of respondents are interested in volunteering at CWB, indicating a willingness to contribute their time and skills to support the organization's mission and activities.
- Other: 4% of respondents provided additional types of engagement activities not covered by the predefined options. These activities could vary widely and may include specific interests or preferences unique to individual respondents.
- Boatbuilding: 3% of respondents express interest in boatbuilding activities, suggesting a desire to engage in construction or restoration projects at CWB.

The survey responses reflect diverse engagement activities that appeal to CWB visitors. From hands-on workshops and boating experiences to volunteering opportunities and museum exhibits, respondents have varied interests and preferences for engaging with CWB.

8. Motivations for Engaging with Institutions like the Center for Wooden Boats (CWB)

Q. What motivates you to engage with institutions like the Center for Wooden Boats?

(Select all that apply)

- Enjoying Outdoor Activities and Experiences (28%)
Respondents are motivated by the opportunity to enjoy outdoor activities and experiences offered by institutions like CWB, suggesting a preference for outdoor recreation, boating, and waterfront experiences that connect them with nature, the surrounding environment, and Lake Union.
- Volunteering to Learn New Skills (16%)

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Respondents are motivated to volunteer at institutions like CWB to learn new skills, suggesting a willingness to contribute time and effort to support the organization's mission while gaining valuable hands-on experience and skill development opportunities.

- **Experiencing Waterfront Events and Festivals (14%)**
Respondents are motivated by the chance to experience waterfront events and festivals hosted by institutions like CWB, indicating an interest in attending community gatherings, cultural celebrations, and special events that showcase maritime heritage and waterfront culture.
- **Supporting Local Institutions and Community Initiatives (11%)**
Respondents are motivated to support local institutions like CWB and participate in community initiatives, indicating a commitment to preserving maritime heritage, helping cultural institutions, and contributing to the local community through volunteerism and engagement.
- **Joining a Community of Likeminded People (6%)**
Respondents are motivated to engage with institutions like CWB to join a community of like-minded people who share similar interests and passions, indicating a desire for social connection, networking opportunities, and camaraderie within a community of boat and maritime enthusiasts.
- **Learning about Maritime History and Traditions (7%)**
Respondents are motivated to engage with institutions like CWB to learn about maritime history and traditions, indicating an interest in exploring the historical significance of boats, maritime culture, and seafaring traditions.
- **Participating in Hands-on Workshops and Classes (7%)**
Respondents are motivated to participate in hands-on workshops and classes offered by institutions like CWB, indicating a desire to acquire new skills, engage in craftsmanship, and participate in experiential learning opportunities related to boatbuilding, woodworking, or maritime skills.
- **Exploring Unique Boats and Craftsmanship (7%)**
Respondents are motivated to explore unique boats and craftsmanship offered by institutions like CWB, suggesting a fascination with boat design, construction techniques, and the artistry of crafting boats and maritime artifacts.
- **Other (3%)**
A small percentage of respondents provided additional motivations not covered by the predefined options, which could vary widely, including specific interests, personal goals, or unique reasons for engaging with institutions like CWB.

9. Social Media preference

Q. Which social media platforms do you use most frequently for cultural and event-related information?

- **Instagram (52%):** The data indicates that 52% of respondents prefer using Instagram for cultural and event-related information. This preference likely stems from Instagram's visual format, which is well-suited for sharing images and videos of cultural events and activities.

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- Facebook (18%): About 18% of respondents use Facebook for similar purposes. Facebook's broad user base and features, such as event pages and live streaming options, make it a practical choice for disseminating information about cultural happenings.
- TikTok (16%): 16% of respondents prefer TikTok, reflecting its appeal among users interested in quick, engaging video content related to cultural events. The platform's format supports creative expression and can quickly disseminate cultural content to a wide audience.
- Twitter (10%): Twitter is used by 10% of respondents for cultural and event-related information. Its strength lies in real-time communication and the ability to use hashtags to follow specific events or cultural trends.
- Other (3%): A minority, 3% of respondents, use different platforms such as Snapchat, Reddit, or niche communities. This suggests a varied approach to consuming cultural content, with some users preferring platforms that cater to specific interests or communities.

10. Preference for receiving information

Q. How would you prefer to receive information about cultural events and exhibits?

- Social Media (33%): The majority of respondents, 33%, preferred receiving information about cultural events and exhibits through social media platforms. Instagram, Facebook, and TikTok were the most preferred channels.
- Email Newsletters (26%): A significant proportion of respondents, 26%, preferred receiving information about cultural events and exhibits via email newsletters.
- Local Community Events (17%): A significant percentage of respondents, 17%, preferred receiving information about cultural events and exhibits through local community events.
- Flyers and Posters (15%): A notable proportion of respondents, 15%, preferred receiving information about cultural events and exhibits through leaflets and posters.
- Other (9%): A smaller percentage of respondents selected other channels or methods not explicitly listed in the survey options.

These findings highlight the diverse preferences of respondents regarding the channels they prefer for receiving information about cultural events and exhibits.

11 . Collaboration with Influencers

Q. To what extent do local influencers influence your interest in cultural events?

- Highly Influential (4): A significant portion, 26% of respondents, consider collaborations with local influencers to be highly influential. Influencer partnerships will likely influence these individuals and may actively seek out events endorsed by influencers they follow.
- Moderately Influential (3): The data shows that 23% of respondents regard collaborations with local influencers as moderately influential. This suggests that they recognize the value of influencer partnerships and are likely influenced by them to a certain extent when deciding to attend cultural events.

- Somewhat Influential (2): About 18% of respondents find collaborations with local influencers somewhat influential. While they may consider influencer partnerships in their decision-making process, their interest in cultural events may not heavily depend on these collaborations alone.
- Not Influential (1): This group, comprising 16% of respondents, likely perceives collaborations with local influencers as having minimal impact on their interest in cultural events. They may rely more on other sources of information or have different preferences for artistic engagement.
- Very Influential (5): Lastly, 17% of respondents perceive collaborations with local influencers as very influential. For this group, influencer endorsements are crucial in shaping their interest and participation in cultural events, indicating a solid reliance on influencer recommendations.

12. Representation of Cultural Background

- Not Represented (1): A small portion, 7% of respondents, feel their cultural background needs to be adequately represented in the Center for Wooden Boats' marketing materials and promotions. This group likely perceives a lack of cultural relevance or inclusivity in the museum's marketing efforts, which may affect their engagement with the institution.
- Minimal Representation (2): About 16% of respondents feel their cultural background needs to be more represented in the museum's marketing materials. While they may recognize some efforts to include diverse cultural perspectives, they may still perceive a need for improvement in terms of representation and relevance to their cultural identity.
- Moderate representation (3): The majority of respondents, 34%, perceive a mild representation of their cultural background in the Center for Wooden Boats' marketing materials and promotions. This suggests they acknowledge the museum's efforts to include diverse cultural perspectives. However, there may still be room for enhancement to fully reflect the richness of their cultural heritage.
- Substantial representation (4): A significant portion, 25% of respondents, feel that their cultural background is substantially represented in the museum's marketing materials. This group likely appreciates the museum's efforts to showcase diverse cultural narratives and finds the marketing content relevant and inclusive to their cultural identity.
- Highly Represented (5): Lastly, 18% of respondents perceive a high representation of their cultural background in the Center for Wooden Boats' marketing materials and promotions. They likely feel deeply connected to the museum's marketing content, which resonates with their cultural identity and values, fostering a sense of inclusion and belonging.

The varying degrees of perceived cultural representation reflect respondents' diverse perspectives and experiences regarding the Center for Wooden Boats' marketing efforts. While some may feel adequately represented and connected to the museum's marketing content, others may seek greater inclusivity and relevance to their cultural background. Understanding these nuances is essential for the museum to tailor its marketing strategies effectively and ensure its promotional materials resonate with diverse audience segments.

13. Importance of Cultural Representation

Q. How important is it for you to see accurate and respectful representations of your cultural background in museum exhibits and promotional materials?

- **Necessary (26%):** Representing the largest segment, these respondents also link cultural representation to their sense of belonging, albeit with slightly less intensity than the previous group. Accurate and respectful portrayals contribute to their feeling of inclusion and recognition within the museum context.
- **Not Very Important (22%):** Respondents in this category place less emphasis on cultural representation as a factor influencing their sense of belonging. They may find other aspects of the museum experience more significant, indicating a broader range of interests or a different approach to cultural engagement.
- **Extremely Important (19%):** This group prioritizes accurate and respectful representations of their cultural background in museum exhibits and promotional materials. They likely value cultural authenticity highly and desire to see their cultural heritage accurately and respectfully represented in public spaces like museums.
- **Neutral (18%):** Those with a neutral stance may not directly correlate their sense of belonging with cultural representation in museums. Their neutral position suggests that while cultural authenticity might enhance their experience, it is optional for their sense of belonging or museum engagement.
- **Not Important at All (12%):** The smallest segment views cultural representation as unrelated to their sense of belonging in museum contexts. This group prioritizes other elements of the museum experience over cultural authenticity, suggesting a minimal impact of cultural representation on their perceived inclusion or engagement.

The varying degrees of importance placed on cultural representation highlight the diverse perspectives and priorities of museum visits. While some prioritize cultural authenticity and respectful representation in museum content, others may not view it as a critical factor in shaping their experiences. Understanding these nuances can guide museums in effectively addressing their audience segments' diverse needs and preferences when designing exhibits and promotional materials.

14. Recommendations (the top 8 most common recommendations)

- **Collaborate with Cultural Influencers:** Many respondents recommended collaborating with cultural influencers from diverse communities to increase engagement. These influencers could help bridge the gap between the museum and various cultural groups by promoting events, exhibits, and initiatives to their respective audiences.
- **Offer Culturally Relevant Programming:** Several respondents suggested offering culturally relevant programming that reflects the interests and traditions of diverse communities. This could include themed events, workshops, and exhibits focused on different cultural backgrounds, fostering a sense of inclusivity and representation.
- **Enhance Digital Presence:** Many respondents emphasized the importance of enhancing the museum's digital presence to reach a broader audience, e. This could involve

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leveraging social media platforms, creating engaging online content, and optimizing the museum's website for accessibility and inclusivity.

- **Community Partnerships:** Several respondents recommended forming partnerships with local community organizations and cultural groups. By collaborating with these organizations, the museum could gain insights into the needs and preferences of diverse communities and create initiatives that resonate with them.
- **Language Accessibility:** Some respondents highlighted the importance of language accessibility in marketing materials and communications. Providing information in multiple languages spoken within the community could help reach non-English-speaking audiences and make the museum more welcoming and inclusive.
- **Diverse Representation in Marketing Materials:** Many respondents suggested ensuring diverse representation in marketing materials, including imagery, messaging, and storytelling. By accurately reflecting the diversity of its audience, the museum can create a welcoming and inclusive environment for visitors from different cultural backgrounds.
- **Community Outreach Events:** Several respondents recommended organizing community outreach events to engage with diverse cultural communities directly. These events could include cultural festivals, outreach booths at community gatherings, and interactive workshops designed to build connections and foster cultural exchange.
- **Accessible Pricing and Membership Options:** Several respondents recommended offering accessible pricing and membership options to make the museum more affordable and accessible to individuals from diverse socioeconomic backgrounds. This could involve offering discounted or free admission to community members facing financial barriers.

Overall, these suggestions emphasize the importance of proactive engagement, cultural sensitivity, and inclusivity in the Center for Wooden Boats' marketing efforts to serve better and represent diverse cultural communities. Implementing these recommendations could help the museum build stronger connections with its audience and foster a more inclusive and welcoming environment for all visitors.