BEST STRATEGIC PRACTICES TO ENGAGE MILLENNIALS IN TAGAYTAY ART MUSEUMS

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Abstract: **Millennials are considered as the largest population that creates impact in the society in terms of consumer trends, overall culture and way of living. This study determines the best strategic practices that engage Millennials to support art museums, improve the methods, maintain the interests and connect better with Millennials. This study utilizes a quantitative research design, and non- probability convenience sampling as method in data gathering. The survey questionnaires are self-made and arranged according to the demographic profile of the respondents, place, curator, and technology, facilities, on-site activities, and other services. The researchers were in direct cooperation with advisers and statistician for validation process. The respondents were the millennials that visit the Museo Orlina and Puzzle Mansion, in Tagaytay. It was revealed that the Art museums' best strategic practices in terms of engaging millennials are practices and performances done by Curator or museum staffs. Based on group statistics there are no significant differences between the demographic of respondents and level of engagement of art museums within Tagaytay.**

Keywords: **Art Museums, Millennials, Strategic practices, Engagement.**

I.   INTRODUCTION

The 21st century generation, Millennials, Generation Y, or "Me Generation" are within the age range of 18 and 35 years old or those that were born between the years 1980 and 2000. Majority are college students or with college graduate status or part of the workforce. They are described as more politically and socially engaged, liberal, self-expressive, materialistic, and technologically driven, and considered as one of the biggest age group recorded (Valeriano & Primer, Inc., 2016). Such large numbers caused a great influence and impact on society, from politics to consumer trends. The large demographic was based on the result of the US Census Bureau which shows that by 2020 more than half of the workforce (50%), would be subjected to this Generation (Bello & Matchette, 2018). In the Philippines, it seems that the total population of Millennials is in the same category at least more than 1/3rd over the total population, and half of overall workforce of the country (Cruz, Gwen, & De La, 2016).

The ever growing demographic size of Millennials (Gen Y), with a different set of perspectives, beliefs, desires and expectations, caused a great impact in the cultural sector, has become a growing concern for museums. It further makes museums change their course in trying to adapt and advance to better connect with the younger audience (Bello & Matchette, 2018). With no way of knowing whether millennials are planning on supporting museums as they age, or fulfilling the same role as the previous generation (Sommer, 2018), it should be considered that majority of the museums and heritage sites target audiences consisting of older generation. However, as time passes, this is starting to change as the new generation enters (Bello and Matchette, 2018). Since museums is one of many important institutions that not only bring unique contribution to the public, with its number of collections that are rightly preserved, it also showcases its own

interpretation of this world as well as in great purpose to bring education and enjoyment to the public (Villafranca et al. 2017).

Consequently, the actions of museums attempt to re-focus their aim from near exclusive, facilitating on research, collecting, and preserving to facilitating on visitors' experiences and engagement in order to form a deep connection between the visitors and the museum's collections (Baccaglini, 2018). Hack (2017) states, "Traditionally, millennials and young professionals are among the least-engaged demographics in the museum world. As technology has evolved, the population's desire for constant stimulation and engagement has increased, and the same strategies that have retained a steady patronage of museum-goers for hundreds of years are quickly becoming less effective. This is not to say that people do not visit museums—rather, it highlights that today, the key demographic of millennials is being underserved." Gustafsson and Ijla (2017) mention that overtime museums evolved and transform into something other than collecting and preserving, and research purposes, but becoming as an important catalyst for cultural economic development which may vary in local, regional or even international; nonetheless, becoming an instrument for cities, in attracting visitors and investors or even in regenerative process. In order to increase and/or maintain Museum relevance, adaptation and connection, holds significance. Furthermore, rules and proper museum etiquette must be strictly followed because artworks and artifacts are delicate objects. Crowding into a piece of art can put it at risk and also blocking the view of other people who came to experience art piece (National Commission of Culture and Arts, 2015). The researchers decided to undertake this study, because it is one of many topics that peeks both interest and curiosity, also taken notice that this type of topic is less explored. This study tried to determine the best strategic engagement practices and create a reference or data analysis regarding what the Millennials are looking for in museum experience and/or content that further aid these museums. The study was conducted within Tagaytay area. According to the Department of tourism (DOT), the cited accredited museum locations for this study are approved by the Government of Cavite as the two currently operating museums in Tagaytay City, the Puzzle Mansion Museum, consisting of large numbers of jigsaw puzzles, and Museo Orlina, a museum filled with unique glass sculptures. The researchers distributed onsite a survey questionnaire, in the two art museums in Tagaytay during the Christmas season.

The significance of the study helped in determining the best strategic practices for art museums within Cavite in terms of engagement with the millennial generation. For the purpose to not only continue to spark the interest and/or inspiration for the future generation to come, but also to further help in maintaining and preserving works of Art that bear an important message or story, and reflect history and culture.

CONCEPTUAL FRAMEWORK
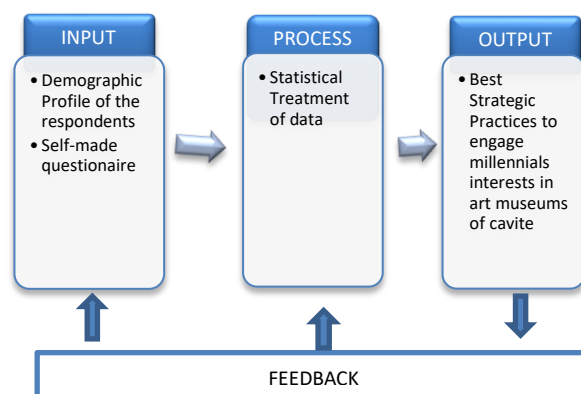
Conceptual Framework (figure 1)

The IPO model consists of three (3) distinct components. It identifies the Input, Output, and Process. The input used in the paradigm was the Demographic Profile of the respondents. The proponents needed to know the profile of the respondents to be able to determine the common age, gender, course, location, civil status, and occupation of those that visit the museum. The proponents needed to evaluate the 5 self-made categories concept, to analyze the best strategic practices that were used to attract and engage the millennials. The Process consisted of the use of a statistical treatment which helped in gathering information needed in this study. The aim of the study was to determine the best strategic practices to engage millennials within Art Museums. In order to attain this objective, the following questions were formed:

1. What is the demographic profile of the respondents in terms of: age, gender, marital status, occupation, and educational attainment?

2. What is the level of engagement of millennial visitors with the two selected art museums in Tagaytay in terms of Place, Curator/ Tour Guide, Museum Technological Facilities, On-site Museum Activities, and Other services?

3. What are the best strategic practices that can engage millennials in the Art Museums?

4. Is there a significant difference between the demographic profile of the respondents and the level of engagement in art museums?

5. Based on the outcome of the study, what are the best strategic practices that can be proposed to engage Millennials in Art Museums?

II. METHODOLOGY

The research utilized quantitative/evaluation research design to assess the best practices to engage millennials in art museums. In order to gather necessary data, the researcher used a Non-Probability/ Convenience sampling. Of the total of 200 respondents, 100 per chosen art museum ages 18-35 years old were included in the study. The secondary data were sourced out from related studies and thesis from the Aklatang Emilio Aguinaldo, and through related online sources literatures from dissertations, master's thesis, undergraduate thesis, and articles from international organizations.

Survey-questionnaire used in this study was self-made, and in a form of 4-point Likert scale, and are arranged in 5 categories. The contents of the survey were based on the gathered data from related literatures and/or master/undergraduate thesis. The survey-questionnaire was personally distributed to the chosen museums in 3 separate days during weekends because it is when the museum's visitor count is at its highest, leads to easy gathering of respondents, ideally, by the end of November or first week of December. Although, the frequency of our visits per location depends on the amount of time to gather at least 100 respondents. Participants were given 3-5 minutes to fill out the survey-questionnaire. In this study, a statistical analysis of data was conducted to achieve an accurate interpretation of information using Weighted Mean and Standard Deviation in order to determine the level of engagement, and to interpret the demographic profile of the respondents. However, this study had several limitations such as the common location of the two Art museums which is in Tagaytay. Both Art museums had no statistically accurate or legitimate basis and records in determining the number of population visiting the area.

III. RESULTS AND DISCUSSIONS

1. Demographic profile of the respondents in terms of: age, gender, marital Status, occupation, and educational attainment

TABLE 1: Age

	Museo Orlina		Puzzle Mansion		Combination	
Age	frequency	Percentage	frequency	Percentage	frequency	Percentage
18 to 24	26	29.55	29	29	55	29.26
25 to 29	31	35.23	35	35	66	35.11
30 to 34	18	20.45	23	23	41	21.81
35	13	14.77	13	13	26	13.83
Total	88	100	100	100	188	100

Table 1 shows that in the first museum, visitors between the ages of 25 to 29 got the highest percentage of (35.23%); the age group of 35 gained the lowest percentage (14.77%). In addition, the second museum shows parallel results in terms of the highest percentage (35%) in the ages 25 to 29 and at the lowest percentage of (13%) for age 35 years old. Based on the results of the survey, the millennial age group of 25 – 29, is more likely to visit art museums because most of their travel and leisure preferences involve enrichment, transformational, and/or experiences that invoke knowledge and inspiration, and more likely art museum is one of the destinations they wish to visit with their family and/or friends. According to Sivley (2017), the general millennial generation's emphasis on their travel and leisure plans is uniqueness, culturally rich and transformational experience, and involves more adventure and the desire for more customization. It is desired and included within their plans even if it is only during a seven to 14 day trip.

TABLE 2: Gender

Gender	Museum 1		Museum 2		Combination	
	frequency	Percentage	frequency	Percentage	frequency	Percentage
Male	40	45.45	44	44	84	44.68
Female	48	54.55	56	56	104	55.32
Total	88	100	100	100	188	100

Table 2 shows that in Museum 1, female visitor gets the higher percentage of 54.55 percent, followed by Male visitors of 45.45 percent. Similarly, in Museum 2, it is also the female visitor that is higher in percentage which is 56 percent, followed by Male visitors with 44 percent. Results of the survey reveal that the reason for the number of female millennial visitors is for the purpose of seeking unique and enriching experiences. The female visitors/millennials are viewed being financially independent and have more free time or freedom to partake in leisure travel. On the contrary, those that are married or have family obligations and responsibilities, common to those who are 25 to 30 years old at that time are not that free to enjoy leisure activities. According to Pereira (2018), the motivations and preferences of women's travel experiences are in correlation to attaining self-development, finding a sense of identity and self-reflection, desire for learning, meeting new people, and lastly to experience something either new, adventurous, or daring moments.

TABLE 3: Marital Status

Marital Status	Museum 1		Museum 2		Combination	
	frequency	Percentage	frequency	Percentage	frequency	Percentage
Single	58	65.91	68	68	126	67.02
Married	30	34.09	32	32	62	32.98
Total	88	100	100	100	188	100

Table 3 shows that in the first museum, Single visitors got the highest percentage of 65.91% and the lowest percentage of 34.09% is Married in status. The same results in the second museum, where single visitors also got the highest percentage of 68% and at the lowest percentage of 32% by Married. Base on observation and the overall results of the study, with the majority of garnered Art Museum visitors with single in marital status and within the age range of 25-34 millennials more likely seek leisure and enjoyment, and visit Art Museums. Also to consider having much free time to partake in leisure travel, as opposed to the Married counterparts. Neilsen (2017) describes that millennials in general are considered on the go, other than being digitally driven and connected, they are also personal experience driven.

TABLE 4: Occupational Status

Occupational Status	Museum 1		Museum 2		Combination	
	frequency	Percentage	frequency	Percentage	frequency	Percentage
Student	22	25.00	12	12	34	18.09
Employed	46	52.27	73	73	119	63.30
Unemployed	17	19.32	10	10	27	14.36
Others	3	3.41	5	5	8	4.26
Total	88	100	100	100	188	100

Table 4 shows that museum visitors that are employed get the highest percentage, 52. 57% and 73% respectively in both Museum 1 and Museum 2. On the other hand, the unemployed gets the lowest frequency of visit with 19.32% in museum 1 and 10% in museum 2. Results of the survey further show that majority of the millennial visitors are part of the workforce with stable jobs, and are financially independent and capable enough to provide for their leisure activities, thus visit with the purpose to relax, unwind and appreciate art during weekends with their family and friends. Overture Institute (2018) describes that in terms of work life ethics and behaviors, millennials are known for their "work-life balance"; millennials are able to manage both their work and careers, while being able to remain involved in their personal life and their community.

TABLE 5: Educational Attainment

Educational Attainment	Museum 1		Museum 2		Combination	
	frequency	Percentage	frequency	Percentage	frequency	Percentage
Elementary	0	0.00	0	0	0	0.00
High School	8	9.09	8	8	16	8.51
College	61	69.32	79	79	140	74.47
Post-Graduate	19	21.59	13	13	32	17.02
Total	88	100	100	100	188	100

Table 5 shows the educational attainment of the visitors in Museum 1 and Museum 2. College gets the highest with 69.32% in Museum 1 and 79% in Museum 2 respectively with a total combined percentage of 74.47%. While the lowest is high school with 9.01% in Museum 1 and 8% in Museum 2 with a combined percentage of 8.51%. Based on observations, majority of the millennial visitors had shown a clear fascination and interests on arts and culture, enough reason to further enrich and educate themselves, share and bond with others by it which is why Universities encourage students to develop their interest in art through field trips, for creativity development and knowledge enrichment, especially in technologically driven society. According to Araujo, (2018), based on experience in Art education, the behaviours and readings executed by students in appreciating work of art are related to their experience with different artistic manifestations

2. Level of engagement of millennial visitors of the two selected art museums within Tagaytay, in terms of: Place, Curator/ Tour Guide, Museum Technological Facilities, On-site Museum Activities, and Other services

Verbal Interpretation of the Mean

1.00-1.49	Not Effective
1.50-2.49	Slightly Effective
2.50-3.49	Effective
3.50-4.00	Highly Effective

TABLE 6: Place

MUSEO ORLINA	Mean	Standard Deviation	Verbal Interpretation
I.1 The Museum's Entrance fee is affordable	3.38	0.79	Effective
I.2 The Museum's vicinity is clean and well maintained	3.51	0.61	Highly Effective
I.3 The Museum's accessible and easy to locate	3.40	0.69	Effective
I.4 The Museum's parking lot's size is sufficiently spacious	3.31	0.73	Effective
I.5 The Museum operation hours are 8am-6pm	3.39	0.47	Effective
Overall Level of Engagement	**3.39**	**0.47**	**Effective**

PUZZLE MANSION	Mean	Standard Deviation	Verbal Interpretation
I.1 The Museum's Entrance fee is affordable	3.45	0.66	Effective
I.2 The Museum's vicinity is clean and well maintained	3.67	0.55	Highly Effective
I.3 The Museum's accessible and easy to locate	3.43	0.73	Effective
I.4 The Museum's parking lot's size is sufficiently spacious	3.33	0.73	Effective
I.5 The Museum operation hours are 8am-6pm	3.58	0.59	Highly Effective
Overall Level of Engagement	**3.49**	**0.49**	**Effective**

Table 6 shows that in terms of place the verbal interpretation of the two museums is generally effective except on the operation hours of both. The museums' vicinity is clean and well maintained. The Museums' vicinity is clean and well maintained gets the highest mean of 3.67, while the lowest is The Museum's parking lot's size is sufficiently spacious with a weighted mean of 3.33. Based on observation and from the results of survey, it is evident that majority of the millennial visitors placed high emphasis on the Art museums' overall cleanliness and art pieces maintenance in terms of

place to feel more comfortable and engaged within their visit. According to Okeke, (2017), the ultimate impact of the visitors' overall experience and an important component in business is both the interior and the exterior ambience, may it be a theme, lightings, structure, space, music or even cleanliness of t business vicinity/place.

TABLE 7: Curator/Tour Guide

MUSEO ORLINA	Mean	Standard Deviation	Verbal Interpretation
1. Exhibits pleasant yet enthusiastic behavior	3.52	0.57	Highly Effective
2. Knowledgeable of the Art pieces within the Art museum	3.49	0.64	Effective
3. Openly answers the queries of the guest clearly and easy to understand	3.61	0.58	Highly Effective
4. Speaking in a fast paced and energetic manner	3.38	0.76	Effective
5. Using informal yet conversational style of vocabulary/language	3.28	0.84	Effective
Overall Level of Engagement for curator/tour guide	**3.46**	**0.47**	**Effective**

PUZZLE MANSION	Mean	Standard Deviation	Verbal Interpretation
1. Exhibits pleasant yet enthusiastic behavior	3.57	0.64	Highly Effective
2. Knowledgeable of the Art pieces within the Art museum	3.57	0.57	Highly Effective
3. Openly answers the queries of the guest clearly and easy to understand	3.57	0.62	Highly Effective
4. Speaking in a fast paced and energetic manner	3.46	0.69	Effective
5. Using informal yet conversational style of vocabulary/language	3.56	0.56	Highly Effective
Overall Level of Engagement for curator/tour guide	**3.55**	**0.51**	**Highly Effective**

Table 7 shows that in terms of curator/tour guide within the two art museums, the tour guide openly answers the queries of the guest clearly and easy to understand gained the highest mean of 3.61, in comparison to the lists of results of the survey of both art museums based on the weighted mean. While the lowest practice with a mean of 3.28, is the tour guide using informal yet conversational style of vocabulary/language. Based on the results, it is shown that millennials value a tour guide/ curator that is capable and open to to teach or share their knowledge and passion of the Art pieces in the Art museum. Despite millennials' wish for a better connection and possible entertainment, they still prefer a formal yet open approach of a tour guide/curator. Young (2016), states that digital interactive and social media in general are, in consideration, mainly a method of communication. Overall engagement and providing great experience does not stop from a simple website tweet, post, or chat. Great and active interaction between museum staff and visitors, in addition to visual representation and experience amenities provide welcoming environment and great experience to the visitors.

TABLE 8: Museum Technological Facilities

MUSEO ORLINA	Mean	Standard Deviation	Verbal Interpretation
1. The museum has a comfortable open- sitting charging space	3.27	0.84	Effective
2. The museum provides free Wi-Fi	3.00	0.97	Effective
3. Presence of auto-guide devices within the Art museum	3.00	0.93	Effective
4. The museum has digital interactive games Installations	3.09	0.92	Effective
5. Museum's website/social media sites are easy to access, and gives daily updates and announcements on special programs and events	3.03	0.78	Effective
Overall Level of Engagement for museum facilities	**3.08**	**0.67**	**Effective**

PUZZLE MANSION	Mean	Standard Deviation	Verbal Interpretation
1. The museum has a comfortable open- sitting charging space	3.51	0.69	Highly Effective
2. The museum provides free Wi-Fi	2.93	1.08	Effective
3. Presence of auto-guide devices within the Art museum	3.11	0.96	Effective
4. The museum has digital interactive games Installations	3.23	0.91	Effective
5. Museum's website/social media sites are easy to access, and gives daily updates and announcements on special programs and events	3.26	0.77	Effective
Overall Level of Engagement for museum facilities	**3.08**	**0.67**	**Effective**

In Table 8, it is shown that Museum, having comfortable and open charging stations garnered the highest weighted mean of 3.27. While the lowest mean of 2.93, is the museum provides free Wi-Fi. Based on the overall results and observation, majority of the millennial visitors' would like a convenient and comfortable resting place while roaming the vicinity viewing the art pieces, and charging their on hand devices. This leads to an extended stay in the Art museum. While the lowest is that most millennial visitors value more family or friends bonding and/or for personal education approach or purpose in visiting art museums, thus free Wi-Fi may bring convenience but less impact in their art museum experience/ engagement. According to Bello & Matchette (2018), Millennial generation are in majority, digitally engrained, thus Art museums continue to grow and change to better connect and engage with the current generation. Thus, even it means undertaking active role on social media or installing/using amenities and facilities, in order to make Art museums digitally friendly, all is essential in order to better engage with the millennial generation.

TABLE 9: *On-Site Museum Activities*

MUSEO ORLINA	Mean	Standard Deviation	Verbal Interpretation
1. Offers small group guided tours *(10-15 individuals, per scheduled sessions)*	3.18	0.72	Effective
2. Provides Art, craft & Design workshop Activities	3.25	0.78	Effective
3. Hosts exhibitions, provides; *fun games/activities yet educational, interactive art pieces, etc.*	3.16	0.76	Effective
4. Museums offers free admission Seminars to visitors	3.16	0.81	Effective
5. Holds special holiday/celebration programs	3.05	0.87	Effective
Overall Level of Engagement for On-site museum activities	**3.16**	**0.55**	**Effective**
PUZZLE MANSION	**Mean**	**Standard Deviation**	**Verbal Interpretation**
1. Offers small group guided tours	3.34	0.67	Effective
2. Provides Art, craft & Design workshop Activities	31.7	0.79	Effective
3. Hosts exhibitions, that provides; *fun games/activities yet educational, interactive art pieces, etc.*	3.07	0 .78	Effective
4. Museums offers free admission Seminars to visitors	3.08	0.81	Effective
5. Holds special holiday/celebration programs	3.05	0.86	Effective
Overall Level of Engagement for On-site museum activities	**3.14**	**0.57**	**Effective**

Table 9 shows that the highest weighted mean of 3.34 is Offering small group guided tours (10-15 individuals, per scheduled sessions). While the lowest mean of 3.05 is holding special holiday/celebration programs. Based on observation and results of the survey, since millennial visitors' value more personal connection to the staff/ tour guide it is evident that one of the programs that visitors would like to participate is small group tours. It also brings an advantage for staff/tour guide to handle small or limited groups, easy to manage and attain a right level of engagement and/or connection with its visitors. The special/holiday programs in receiving lowest rank, based on onsite observation, millennial visitors holiday/celebration programs within the art museum is a fairly new concept and less practiced by the art museum themselves, due to the limited space. Sommer (2018), describes that the millennial generation seeks unique experiences and activities. Thus, poses a great potential platform and robust response tool for reaching out and/or attract the millennial visitors, both within and outside from the Art museum field.

TABLE 10: *Other Services*

MUSEO ORLINA	Mean	Standard Deviation	Verbal Interpretation
1. The museum has a restaurant, or café	2.88	0.86	Effective
2. Available bookshop within the museum	2.94	0.98	Effective
3. Souvenir/Gift shops offering a unique variety of items/"pasalubongs"	3.14	0.91	Effective
Overall Level of Engagement for Other Services	**2.98**	**0.76**	**Effective**

PUZZLE MANSION	Mean	Standard Deviation	Verbal Interpretation
1. The museum has a restaurant, or cafe	2.86	0.97	Effective
2. Available bookshop within the museum	2.93	1.00	Effective
3. Souvenir/Gift shops offering a unique variety of items/"pasalubongs"	3.34	0 .81	Effective
Overall Level of Engagement for Other Services	**3.04**	**0.67**	**Effective**

Table 10 shows that souvenir/gift shops offering a unique variety of items/"pasalubongs" gets the highest mean, of 3.34; while the museum has a restaurant or café gained the lowest mean of 2.86. It is in terms of other services category. Based on observation and results of the survey, millennial visitors are interested in a variety of souvenirs that is a unique enough for them to either collect or keep as a reminder and a possible gift to their family, friend, or even a significant other. It is an advantage for art museums to have a restaurant/café or any form of dine area, the reason for its low rank, aside from the museum's limited parking space that visitors do not stay longer. Heroux (2018), states that one of the essential parts of visitor travel experience are the souvenirs. Most visitors keep these souvenirs to preserve and commemorate such experiences.

3. Significant difference in the level of engagement of art museums when grouped according to demographic profile? (Group statistics)

Table 11: *Museum*

	Museum	Mean	Std. Deviation	T-Value	P-Value	Interpretation
Place	Orlin	3.3909	.46773	1.436	.153	Not significant
	Puzzle museum	3.4920	.49353			
Curator	Orlin	3.4568	.47265	1.238	.217	Not significant
	Puzzle museum	3.5460	.50999			
Techno	Orlin	3.0795	.67299	1.336	.183	Not significant
	Puzzle museum	3.2080	.64380			
Online	Orlin	3.1591	.54932	.209	.834	Not significant
	Puzzle museum	3.1420	.56661			
Other Services	Orlin	2.9848	.76131	.561	.576	Not significant
	Puzzle museum	3.0433	.66945			
Overall	Orlin	3.2142	.39402	1.250	.213	Not significant
	Puzzle museum	3.2863	.39437			

Table 11 shows no significant difference in the assessment of the level of engagement of the respondents in terms of place, curator/tour guide, museum technological facilities, online activities and other services when grouped according to MUSEUM since the t-values of 1.436, 1.238, 1.336, 0.209 and 0.576 have p-values greater than 0.05. The null hypothesis of no significant difference is accepted. Respondents from Museum O and Museum P have the same assessment of the level of engagement in terms of place, curator/tour guide, museum technological facilities, online activities and other services. Also, There is no significant difference in the overall assessment of the level of engagement of the respondents when grouped according to MUSEUM since the t-value of 1.250 HAS A p-value greater than 0.05. The null hypothesis of no significant difference is accepted. Respondents from Museum O and Museum P have the same OVERALL assessment in the level of engagement.

TABLE 12: *Age*

	Age	Mean	Std. Deviation	F-Value	P-Value	Interpretation
Place	*18 to 24*	*3.5564*	*.39943*	*2.912*	*.036*	*Significant*
	25 to 29	*3.4697*	*.47393*			
	30 to 34	*3.3854*	*.47621*			
	35	*3.2385*	*.61193*			
	Total	*3.4447*	*.48300*			

Curator	18 to 24	3.6145	.42138	1.367	0.254	Not significant
	25 to 29	3.4424	.49678			
	30 to 34	3.4634	.56998			
	35	3.4923	.48738			
	Total	3.5043	.49358			
Techno	18 to 24	3.1091	.71369	1.059	0.368	Not significant
	25 to 29	3.2576	.61646			
	30 to 34	3.0390	.66366			
	35	3.1231	.63265			
	Total	3.1479	.65899			
Online	18 to 24	3.2400	.52831	1.153	0.329	Not significant
	25 to 29	3.1697	.49768			
	30 to 34	3.0439	.60583			
	35	3.0769	.66712			
	Total	3.1500	.55716			
Other services	18 to 24	3.2182	.61937	2.152	0.095	Not significant
	25 to 29	2.9394	.71590			
	30 to 34	2.9431	.78494			
	35	2.8974	.72277			
	Total	3.0160	.71258			
Overall	18 to 24	3.3476	.38808	2.047	0.109	Not significant
	25 to 29	3.2558	.36522			
	30 to 34	3.1750	.40203			
	35	3.1656	.44445			
	Total	3.2526	.39480			

Table 12 showed no significant difference in the assessment of the level of engagement of the respondents in terms of curator/tour guide, museum technological facilities, online activities and other services when grouped by AGE since the F-values of 1.367, 1.059, 1.153 and 2.152 have p-values greater than 0.05. The null hypothesis of no significant difference is accepted. Respondents from different age groups have the same assessment of the level of engagement of the respondents in terms of curator/tour guide, museum technological facilities, online activities and other services. However, there is a significant difference in the assessment of the level of Engagement of the respondents in terms of place when grouped by AGE since the F-value of 2.912 HAS A p-values less than 0.05. The null hypothesis of no significant difference is rejected. Respondents age 18 to 24 have the highest assessment of the level of engagement in terms of place. Also, there is no significant difference in the Overall assessment of the level of engagement of the respondents when grouped by AGE since the F-value of 2.047 HAS A p-value greater than 0.05. The null hypothesis of no significant difference is accepted. Respondents from different age groups have the same OVERALL assessment of the level of engagement

TABLE 13: Gender

	Gender	Mean	Std. Deviation	t-value	p-value	Interpretation
Place	Male	3.4476	.47249	.075	.940	Not significant
	Female	3.4423	.49359			
Curator	Male	3.4500	.47275	1.358	.176	Not significant
	Female	3.5481	.50780			
Techno	Male	3.2071	.67979	1.109	.269	Not significant
	Female	3.1000	.64099			
Online	Male	3.2024	.52732	1.160	.248	Not significant
	Female	3.1077	.57920			
Other services	Male	2.9603	.78371	-.962	.337	Not significant
	Female	3.0609	.64989			
Overall	Male	3.2535	.41262	.029	.977	Not significant
	Female	3.2518	.38182			

Table 13 shows no significant difference in the assessment of the level of engagement of the respondents in terms of place, curator/tour guide, museum technological facilities, online activities and other services when grouped by GENDER since the t-values of 0.075, 1.358, 1.109, 1.160 and 0.962 have p-values greater than 0.05. The null hypotheses of no

significant difference ARE accepted. Male and female respondents have the same assessment of the level of engagement in terms of place, curator/tour guide, museum technological facilities, online activities and other services. Also, there is no significant difference in the Overall assessment of the level of engagement of the respondents when grouped by GENDER since the t-value of 0.029 HAS A p-value greater than 0.05.

TABLE 14: Marital Status

	Marital status	Mean	Std. Deviation	t-value	p-value	Interpretation
Place	Single	3.4825	.42953	1.538	.126	Not significant
	Married	3.3677	.57282			
Curator	Single	3.5587	.49076	2.179	.031	significant
	Married	3.3935	.48447			
Techno	Single	3.1349	.69135	.383	.702	Not significant
	Married	3.1742	.59228			
Online	Single	3.1746	.55770	.863	.389	Not significant
	Married	3.1000	.55722			
Other services	Single	3.1005	.70082	2.348	.020	significant
	Married	2.8441	.71088			
Overall	Single	3.2903	.38326	1.880	.062	Not significant
	Married	3.1759	.40979			

Table 14 shows no significant difference in the assessment of the level of engagement of the respondents in terms of place, museum technological facilities, and online activities when grouped by MARITAL STATUS since the t-values of 1.538, 0.383 and 0.863 have p-values greater than 0.05. The null hypothesis of no significant difference is accepted. Single and married respondents have the same assessment of the level of engagement in terms of place, museum technological facilities, and online activities. However, there is a significant difference in the assessment of the level of engagement of the respondents in terms of curator and tour guide and other services when grouped by MARITAL STATUS since the F-values of 2.179 and 2.348 have p-values less than 0.05. The null hypothesis of no significant difference is rejected. Single respondents have the higher assessment of the level of engagement in terms of curator/tour guide and other services. Also, There is no significant difference in the Overall assessment of the level of engagement of the respondents when grouped by MARITAL STATUS since the t-value of 1.880 has a p-value greater than 0.05. The null hypothesis of no significant difference is accepted. Single and married respondents have the same OVERALL assessment of the level of engagement.

TABLE 15: Occupational Status

Occupational status		Mean	Std. Deviation	F-VALUE	P-VALUE	INTERPRETATION
Place	Student	3.5529	.40320	1.133	.337	Not significant
	Employed	3.4387	.48870			
	Unemployed	3.3259	.49969			
	Others	3.4750	.63189			
	Total	3.4447	.48300			
Curator	Student	3.6000	.43205	0.913	0.436	Not significant
	Employed	3.4992	.50076			
	Unemployed	3.3926	.49141			
	Others	3.5500	.63920			
	Total	3.5043	.49358			
techno	Student	3.0882	.65355	0.651	0.583	Not significant
	Employed	3.1462	.69755			
	Unemployed	3.1407	.54579			
	Others	3.4500	.39641			
	Total	3.1479	.65899			
online	Student	3.3000	.47033	1.113	0.345	Not significant
	Employed	3.1126	.60149			
	Unemployed	3.1037	.42015			
	Others	3.2250	.58979			

	Total	3.1500	.55716			
other services	Student	3.3137	.59142	3.109	0.028	significant
	Employed	2.9664	.72277			
	Unemployed	2.8148	.74152			
	Others	3.1667	.64242			
	Total	3.0160	.71258			
Overall	Student	3.3710	.36228	1.943	0.124	Not significant
	Employed	3.2326	.41319			
	Unemployed	3.1556	.32649			
	Others	3.3733	.37874			
	Total	3.2526	.39480			

Table 15 shows no significant difference in the assessment of the level of engagement of the respondents in terms of place curator/tour guide, museum technological facilities, and online services when grouped by occupational status since the F-values of 1.133, 0.913, 0.651 and 1.1113 have p-values greater than 0.05. The null hypotheses of no significant difference ARE accepted. Respondents with different employment status have the same assessment of the level of engagement in terms of place, curator/tour guide, museum technological facilities, and online services. However, there is a significant difference in the assessment of the level of engagement of the respondents in terms of other services when grouped by EMPLOYMENT STATUS since the F-value of 3.109 has a p-values less than 0.05. The null hypothesis of no significant difference is rejected. Student respondent has the highest assessment of the level of engagement in terms of other services. Also, there is no significant difference in the Overall assessment of the level of engagement of the respondents when grouped by EMPLOYMENT STATUS since the F-value of 1.949 has a p-value greater than 0.05. The null hypothesis of no significant difference is accepted. Respondents with different employment status have the same OVERALL assessment of the level of engagement.

TABLE 16: Educational Attainment

Educational Attainment		Mean	Std. Deviation	F-Value	P-Value	Interpretation
Place	Highschool	3.5625	.42091	1.525	.220	
	College	3.4586	.48250			
	Post-graduate	3.3250	.50482			
	Total	3.4447	.48300			
Curator	Highschool	3.5875	.39644	0.267	0.766	
	College	3.4929	.51196			
	Post-graduate	3.5125	.46264			
	Total	3.5043	.49358			
Techno	Highschool	3.1125	.74106	1.149	0.319	
	College	3.1871	.66666			
	Post-graduate	2.9938	.57358			
	Total	3.1479	.65899			
Online	Highschool	3.2125	.54391	4.011	.020	
	College	3.2000	.55230			
	Post-graduate	2.9000	.53280			
	Total	3.1500	.55716			
Otherservices	Highschool	3.0625	.61124	2.737	0.067	
	College	3.0714	.70375			
	Post-graduate	2.7500	.75728			
	Total	3.0160	.71258			
Overall	Highschool	3.3075	.40645	2.121	0.076	
	College	3.2820	.39238			
	Post-graduate	3.0962	.37318			
	Total	3.2526	.39480			

Table 16 shows no significant difference in the assessment of the level of engagement of the respondents in terms of place curator/tour guide, museum technological facilities, and other services when grouped by EDUCATIONAL ATTAINMENT since the F-values of 1.525, 0.267, 1.149 and 2.737 have p-values greater than 0.05. The null hypothesis of no significant difference is accepted. Respondents with different educational attainment have the same assessment of the level of engagement in terms of place, curator/tour guide, museums technological facilities, and other services. However, there is a significant difference in the assessment of the level of engagement of the respondents in terms of online service when grouped by EDUCATIONAL ATTAINMENT since the F-value of 4.011 HAS A p-values less than 0.05. The null hypothesis of no significant difference is rejected. Respondents from HIGHSCHOOL have the highest assessment of the level of engagement in terms of online services. Also, there is no significant difference in the Overall assessment of the level of engagement of the respondents when grouped by EDUCATIONAL ATTAINMENT since the F-value of 2.121 has a p-value greater than 0.05. The null hypothesis of no significant difference is accepted. Respondents from different age groups have the same OVERALL assessment of the level of engagement.

IV. CONCLUSION

Based on the findings, in terms of the profile of the respondents from both Museo Orlina and Puzzle Mansion, it is concluded that majority of the visitors are 25 to 29 years old, female in gender, Single in Status, and college graduates. In terms of the level of engagement of millennial visitors of the two selected art museums, it is concluded, that in comparison to other categories of best strategic practices, the Curator/Tour guide category appeared highly effective in verbal interpretation. Results of the survey showed that visitors, from both art museums considered the Curator/Tour guide that exhibits pleasant/enthusiastic behavior, knowledgeable, openly answers the queries of guest and using informal/conversational speech, is highly effective. Based on the findings, millennials seek a more personal and face to face experience, thus the following practices are effective and best in engaging millennials in an Art museum. Second to the highest is the Place category. Within the category, the highly effective in verbal interpretation for best strategic engagement as considered by visitors of both Museums is the building; *the Museum's vicinity is clean and well maintained*. Next is the *museum on-site activity* which can be concluded that millennials feel more comfortable and appreciative of a well maintained Art museum that values its art pieces collections. While at Museo Orlina, the highest interpretation is providing Art, craft & Design workshop Activities while at and Puzzle Mansion, it is offering small guided tours. It shows that millennials seek unique and fun experiences, which they cannot get anywhere else. Technological Facilities category's highest verbal interpretation by both art museums is providing a comfortable open-sitting charging space, a convenient way for guest to rest and stay longer. Lastly, on the *Other services* category, its highest mark goes to art museums *having a Souvenir/Gift shops that offers a unique variety of items/"pasalubongs"*. Results showed that millennial visitors want to fully commemorate their experiences with the Art museum through unique souvenirs. Based on the overall findings of the Group statistics, they showed no significant difference between the demographic profile of the respondents and the level of engagement in the art museums.

OUTPUT

Based on the findings and conclusions, it is recommended that curator should improve on its proficiency in speaking; someone that is energetic and speak in an informal conversational style. The curator/staff should attend further training on improving communication skills to be able to keep up with the trends and to connect with the audience. In regards to tour interaction between Curator and the visitors, the use of the 80/20 Rule of Audience Engagement from Museum Hack, 2018, How to Attract More Visitors and Engage Millennials is highly recommended.

On Technological Facilities, of the museums, the researchers recommend the installation of Wi-fi, in their vicinity, particularly the Puzzle Mansion with no available Wi-fi. It allows museums to strengthen their social reach and quickly improves their online visibility. As regards Place, the researchers recommend to Museo Orlina to invest on lots near the establishment to be converted to a more accessible parking space to further improve the accommodation of the tourists/visitors. Another, recommendation is for museums to provide a direct transportation service for better accessibility and convenience.

In regards to other services, the researchers recommend both to Museo Orlina and Puzzle Mansion Museums to expand their services by adding up either a café or restaurant for the hungry guests for relaxation when they feel the need to rest after a tiring tour around the museums. To On-site Activities, Museo Orlina and Puzzle Mansion should offer special/holiday events since millennials are into music and pop culture. They can invite local bands/artists to perform live in the area or for a meet and greet encounter. They may also host seminars for millennials to enjoy and appreciate art museums in this day and age.

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