

MEANINGFUL AUDIENCE ENGAGEMENT

Practices towards a Shared Audience Engagement Policy



KAMU ESPOO
CITY
MUSEUM

CREDITS

EDITORS

Helena Heikkilä
Johanna Vähäpesola

AUTHORS OF TESTED MUSEUM PRACTICE

John Björkman, Sagalund Museum
Tuula Hänninen, Turku Museum Centre
Saara Klemetti, Museum of Technology
Riina Linna, Museum of Technology
Merja Nummi, Hotel and Restaurant Museum
Heini Räsänen, Theatre Museum
Erja Salo, Finnish Museum of Photography
Kristiina Tiainen, Sagalund Museum

PHOTOS

KAMU Espoo City Museum

COVER PHOTOS

Risto Musta, We Are Here Oy and Otto-Ville Vätäinen, KAMU Espoo City Museum

TRANSLATION

Lingoneer Oy

LAYOUT

G-Works Oy

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FOR THE READER

This publication is aimed to support the strategic development of audience engagement in museums. The publication is based on a broad and multi-professional view of audience engagement. The publication serves as a checklist allowing the museum to create its own guidelines for audience engagement through a shared process. A written audience engagement policy is intended to serve as a manual that guides the museum's audience engagement, facilitates the daily work of employees, and is reflected for customers in well-targeted, and attractive services and content. An audience engagement policy defines the framework and goals for the museum's audience engagement and is based on the available resources.

This publication guides museums to socially and culturally, ecologically, and economically sustainable audience engagement, strengthens the impact of museums and increases the inclusion of audiences and partners in cultural heritage. The process presented is based on the idea that audience engagement is more sustainable and effective when it is systematic, goal-oriented and in line with the museum's strategy, and

when the museum, audiences and partners are involved in preparing the audience engagement policy as extensively as possible. The process of preparing an audience engagement policy can be just as important as the final content.

This publication consists of headings and sub-headings, as well as text and questions that open up the themes of the headings and help examine various aspects related to the themes. The first section of the publication guides you to define why the museum is preparing an audience engagement policy or other written programme. The second and third sections include questions that can be used to support the planning of the audience engagement policy's shared preparation process. The following sections include questions related to the content of the audience engagement policy. These questions will guide you to think about how your museum defines audience engagement and what its current state is, what are the values and principles that guide your work, and what are the goals for your activities and evaluation. The topics are complemented by practical examples shared by various museums on ways of developing audience engagement. Hopefully, these tried and

tested practices will inspire you to create a sustainable and effective audience engagement policy that is best suited for the use of your museum.

Museums are far from identical and guidelines for audience engagement are always written from the perspective of your own museum, based on its individual needs and resources. The publication can be used as a tool for various kinds of reflection related to audience engagement and bringing visibility to audience engagement. The publication can be utilised only partially and it can be supplemented with matters that are relevant to your museum. The headings and their order of presentation can be altered, and the preparation and writing process can be carried out in the manner and order that is best for your museum.

The publication was written as part of the 'Sustainable and effective audience engagement checklist' project, and we would like to thank the Finnish Heritage Agency for funding the project. During the project, KAMU Espoo City Museum's own audience engagement policy was also completed, and the model presented in this publication was used in the process. As a basis for creating

the model, the experiences and views of other Finnish museums on written audience engagement policies were collected through an online survey and through discussions in 2021–2022. As a result of the pandemic, most of the work took place online. We would like to thank all the museums and museum professionals who responded to the survey and discussed the topic with us; their participation was essential, both for the entire project and for this publication.

Audience engagement is strongly connected to time and in constant movement. Therefore, the model presented in the publication should be freely developed and updated to suit different situations and operating environments. We hope that creating audience engagement guidelines promotes the recognition of museums' expertise and multi-professional audience engagement, and is reflected in museums as continuous development and more audience-oriented work.

Espoo, April 2022

KAMU staff

KAMU ESPOO
CITY
MUSEUM



1 | PURPOSE OF AUDIENCE ENGAGEMENT POLICY

The questions included in the first section of the model are intended to support you in writing the introduction to your museum’s audience engagement policy.

The introduction describes the goals, purpose and use of the museum’s written audience engagement policy, as well as the plans for updating and previous audience engagement guidelines. Defining the purpose of the audience engagement policy guides both the content and the preparation process of the policy.

Explain why the museum is preparing an audience engagement policy or other written programme guiding audience engagement. How will the audience engagement policy be utilised in museum work? How will it be reflected in the daily lives of the museum employees? Will it be utilised with new employees? How will it be visible to the museum’s audiences, partners and decision-makers? Will it be published in full or partly, and how?

How will the purpose of the audience engagement policy be reflected in the scope of the document and its content? How concrete will the guidelines be? Which issues will be excluded? Which matters will be revisited later?

Describe the time period covered by the policy. How, to what extent, when and according to which criteria will the audience engagement policy be reviewed and updated?

State how the museum refers to the audience engagement guidelines. For example, audience engagement policy, audience engagement strategy, audience engagement programme.

2 | AUTHORS OF AUDIENCE ENGAGEMENT POLICY

The questions in this section will help you consider from the perspective of the goals of the work who should be involved in preparing your museum’s audience engagement policy.

The process of preparing your audience engagement policy can become just as important as the final content. The process strengthens the participants’ involvement in cultural heritage and adds to their understanding of the museum’s audience engagement. Diversity in discussion also helps increase impact of the work guided by the policy.

Who will be involved in preparing the museum’s audience engagement policy? What grounds will be used to select the participants?

Whose involvement should be particularly supported? Who needs more information about audience engagement? How can you ensure that the parties who are important in terms of

audience engagement are extensively represented?

MUSEUM STAFF

How can a shared understanding of matters related to audience engagement be created in your museum? How will multi-professional exchange of ideas be enabled in the process?

For example, supervisors, employees from various museum units, individuals planning and implementing audience services, employees working at the customer interface, volunteer workers.

TESTED MUSEUM PRACTICE

KAMU's entire staff involved in the making of audience engagement guidelines

At KAMU Espoo City Museum, audience engagement is broadly defined in accordance with the city's strategy, and it is part of the work of all employees. Therefore, the goal was to involve the museum's entire work community of approximately 40 people in the preparation of the museum's audience engagement policy and to have everyone participate in the decision-making, prioritizing and development of activities.

The work was launched with two short workshops for the entire staff that explored the different forms of audience engagement and current audiences. The jointly collected themes were then analysed and further structured by a workgroup of ten people consisting of representatives from all museum operations.

The work continued in workshops where the goals and objectives of audience engagement were out-

lined and the strengths and opportunities from the perspective of cultural environments, collections, exhibitions, customer service and communications as well as museum education were examined. The museum employees got to decide for themselves which workshops they wanted to attend. Based on the workshops, the workgroup outlined a written version of the audience engagement policy, which was then developed simultaneously with the museum's new strategy and finalised in two text workshops open to all employees.

The goal of the process was to ensure that the audience engagement policy is a tool that genuinely guides our common work, and that the goals and principles of audience engagement are mutually shared and recognised

Johanna Vähäpesola and Helena Heikkilä,
KAMU Espoo City Museum



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MUSEUM AUDIENCES

How will different museum audiences be involved in preparing the audience engagement policy?
How will the process support the audiences' involvement in cultural heritage?

For example, people of all ages, non-visitors, regular museum visitors, teachers, tourists

MUSEUM'S PARTNERS AND NETWORKS

How will the museum's key partners, stakeholders, communities and networks be involved in preparing the audience engagement policy?
How will you ensure that the museum's current operating environment is reflected in the work?

For example, regional museums, other museums, associations, educational institutions, communities, companies, networks, volunteer workers.

DECISION-MAKERS

How will parties making decisions on museum operations and funding be included? How will participating in the work make the museum's audience engagement more visible to politicians and other decision-makers?

For example, the museum's administrative bodies, such as board of directors, delegation or committee that makes decisions on museum matters, senior officials, ministries.

3 | FORMULATING AN AUDIENCE ENGAGEMENT POLICY

These questions are intended to help you plan the process for drafting your audience engagement policy.

The questions will help you evaluate what kind of process would be suitable in view of your museum's audience engagement policy.

What kinds of working methods will be selected?
How much time and other resources are available?
What will you do if working conditions change?

RESOURCES

What kind of resources do you have available for the work? How will they affect the scope or schedule of the work?

For example, schedule, budget, human resources.

When does the work have to be ready? How much time can the participants spend? How will the work be scheduled to ensure that it is in line with the other work done in the museum?

How will the work be financed? Will purchased services be used to support the planning?

Will there be any publishing costs?

How can you prepare for any changes in conditions or resources during the work?

WORKING METHODS

What kinds of working methods and approaches will be used to prepare your audience engagement policy? For example, how can you ensure that the voice of different audiences, partners, decision-makers or staff is best heard? How will you ensure that everyone involved feels they have been heard? Will you meet face-to-face or online?

For example, workshops, interviews, surveys, experiments, partner class, teacher cooperation, customer panel.

How will the process proceed? Who will be responsible for the process and the selection of guidelines?

How will you reach the participants? How will you communicate about the progress of the process?

TESTED MUSEUM PRACTICE

Experimenting with audiences as part of the drafting process of KAMU's audience engagement policy

Experiments with audiences were used as a method in the preparation of KAMU Espoo City Museum's audience engagement policy. In total there were three experiments and they focused particularly on the forms and content of audience engagement and can be seen in the objectives of the museum's audience engagement policy.

The goal of the first experiment was to clarify the concept of one museum and to improve its visitor experience. Information was collected from visitors and non-visitors through interviews and surveys. Based on the answers, the customer profiles of the museum were updated, and the museum's activities and programme will be clarified.

The goal of the other two experiments was to develop forms of audience engagement that would be meaningful to audiences, that are currently not

using the museum's services. A discussion event was organised together with the museum's volunteer photographers to come up with ideas for developing collection-based activities for the collections to reflect the diversity of the citizens. Together with a primary school class and a group of adults learning Finnish, we co-created and tested a programme that could be used without museum staff, combines digitality and cultural environments, is as accessible as possible, and also increases the experience of belonging.

Johanna Vähäpesola and Helena Heikkilä,
KAMU Espoo City Museum

4 | AUDIENCE ENGAGEMENT

This section includes questions that can be used to discuss the essence of audience engagement in your museum: the role of audience engagement in your museum and how your museum defines audience engagement and its audience. This section will also help you describe how audience engagement is visible to audiences as various activities and services. The questions will help you focus your museum's audience engagement.

What kinds of activities are guided by the audience engagement policy? What is the role of audience engagement in the museum? For who and with whom is audience engagement carried out?

DEFINITIONS

Describe the concepts used in your museum to discuss audience engagement and what they mean.

For example, audience engagement, audience development, museum education, audience services, customer service, pedagogy, learning services and programmes, art education, cultural heritage education, cultural environment education.

What kind of work carried out in the museum is considered audience engagement? What is the role of audience engagement in relation to other work done in the museum as a whole?



TESTED MUSEUM PRACTICE

Tested museum practice: Clarifying the role of audience engagement professionals in the Turku Museum Centre

Turku Museum Centre wanted to define the audience engagement carried out by the audience engagement unit, operating under the responsibility area of exhibitions and audience engagement, in further detail and to improve its visibility within the entire organisation. The aim was to clarify the role, position and appreciation of audience engagement and the people involved in it in a large organisation, in which all the work carried out involves audiences in one way or another.

The work was launched with an anonymous survey for people involved in audience engagement that collected ideas on the definition of audience engagement, challenges, resources, communication, well-being at work and strategies. It was discovered that the biggest challenge is the conflict between the overall view of audience engagement and its goals.

How could we meet the demands stemming from the strategies of various levels of the city organisation, reconcile the operating preconditions of very different museums and find common goals, purpose and direction?

These were the issues we tackled in workshops dealing with various strategies, programmes and legislation that affect audience engagement. We also discussed what would be the best audience engagement ever and juggled with different terms and definitions related to audience engagement. Based on the workshops and discussions, we decided to define the profession of Turku Museum Centre's audience engagement unit. The goal is to clarify to the entire organisation what the goals of audience engagement are and what kinds of professional skills are required to successfully meet these goals.

Tuula Hänninen, Turku Museum Centre

ROLE OF AUDIENCE ENGAGEMENT

Describe the role of the museum's audience engagement. Why is audience engagement done in the museum? What is the purpose, importance or benefit of audience engagement?

How does the museum's operating principle define its audience engagement? What are the specific strengths or priorities of the museum's audience engagement?



AUDIENCES

Describe the concepts used in your museum to discuss audiences and what they mean.

For example, audiences, customers, visitors, participants, users, consumers, city residents, citizens, communities.

Define the museum's current and target key audiences. Who belong to the museum's audiences and who do not? Are certain audiences prioritised in the museum? How can audiences be part of the planning and development of audience engagement? How can the museum contribute to the agency of audiences?

Describe the definition of target groups used in the planning of audience engagement, such as the division into different customer groups, profiles and personalities. Describe what kind of information this grouping is based on and where this information was obtained from.

For example, sociodemographic grouping or grouping based on an individual's life-stage, behaviour or needs.

Describe for which locations or operations the grouping was done.

For example, for the entire museum, museum sites or locations, exhibitions, communications, various services.



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5 | ENABLERS OF AUDIENCE ENGAGEMENT

FORMS OF AUDIENCE ENGAGEMENT

Describe the key activities, services and methods of the museum's audience engagement. How do the different forms and methods of audience engagement contribute to the task of audience engagement?

What are the museum's key audience services? How will the methods or forms of audience engagement vary according to target groups, museum sites, themes or geographical areas, for example?

How will the diversity of audiences be taken into consideration in audience services? How will regional, physical, social, cognitive, cultural and economic accessibility be ensured?



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The questions in this section can be used to map your museum's current resources as a basis for defining your goals.

This information can then be used to define the strengths and areas for improvement related to the museum's audience engagement.

How is audience engagement organised in your museum? What kind of resources are available for this purpose?

PERSONNEL

Describe how audience engagement has been organised in your museum. Where is audience engagement located in the museum organisation?

State who is responsible for your museum's audience engagement. How does the museum management support and guide the audience engagement carried out in your museum? How are managerial responsibilities, other responsibilities and tasks related to audience engagement divided

and shared in your museum? How is even division of labour and sufficient level of resources ensured?

State who are involved in audience engagement in your museum. What part of their work is audience engagement? What are the titles used in audience engagement? What types of employment contracts or relationships are in use? How is the well-being, introduction and integration into the work community of permanent, temporary, leased or volunteer workers ensured?

Describe what kinds of skills, training or experience are needed in audience engagement. Are new employees or job descriptions needed? How about further training, on-the-job learning or job rotation? How is the diversity of your museum's audience reflected in its staff? Which competence is key in terms of the museum's audience engagement, and which can be outsourced?

WORK CULTURE

Describe the museum's work culture. What kinds of rules and values guide the work and cooperation and create the basis for the work atmosphere?

For example, transparency, trust, innovativeness, interaction, joint responsibility, flexibility, agility, cooperation.

How will the museum build a common understanding of audience engagement within the entire organisation? How is the work culture reflected to museum audiences and partners?

COLLECTIONS AND CULTURAL HERITAGE

Describe the museum collections and their thematic, geographical or temporal focus.

Explain how tangible and intangible cultural heritage, such as collections, cultural environments and documentation, is utilised in the museum's audience engagement. How is museum staff and the public able to access the collections and information?

Describe how audiences can participate in active collecting and in producing and enriching collections information. How is open access policy taken into consideration?

How do museum collections support polyphonic and meaningful engagement with diverse audiences?

PROCESSES AND SYSTEMS

Describe the key processes related to your museum's audience engagement.

For example, customer service process, public programme planning and implementation process, event production process, exhibition process.

Describe the systems and practices related to the planning and implementation of your museum's audience engagement that ensure the flow of information and smooth cooperation.

For example, digital platforms, reservation systems, communication systems, customer data and feedback collection methods, collection management systems, annual schedules, calendars.

How will you decide in which direction audience engagement will be developed and which aspects can be abandoned? How do you seek, share and experiment with good practices in audience engagement?

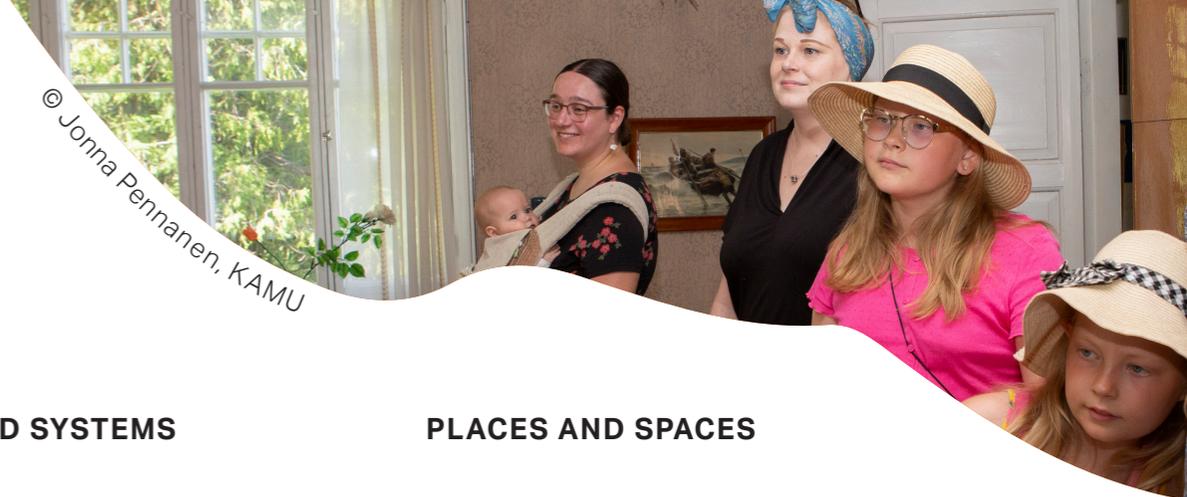
PLACES AND SPACES

Describe the places, spaces, and environments in which the museum's audience engagement is carried out and audiences are encountered.

For example, museum locations and spaces, exhibitions, workshops, collection premises, workspaces, digital platforms, social media, websites, e-mail, telephone, activities outside the museum walls.

Explain the purpose of the different environments in audience engagement and how they serve the needs of diverse audiences and staff. How accessible and available are they? What is the utilisation rate of the premises? Who can use them? What kinds of spaces or places are used outside the museum walls? What kinds of digital spaces suitable for encounters and interaction are utilised in the museum's audience engagement? How do museum spaces function as interactive learning environments?

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FINANCES

Describe the financing of your museum's audience engagement. How much of the museum's operating budget is allocated to audience engagement? Does the museum's audience engagement have a separate budget and what does it include?

How are the financial resources for audience engagement allocated in accordance with the selected priorities? What kinds of performance targets or financial expectations are directed to audience engagement? What are the principles guiding the supply and pricing of audience services? How will the development of audience engagement be financed?

PARTNERS

Describe the key partners in terms of the museum's audience engagement.

For example, other museums, organisations, educational institutions, communities, companies, networks, volunteer workers.

Why are these partners important? What kinds of roles do they have? What kind of cooperation is carried out with them or planned to be done with them?



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TESTED MUSEUM PRACTICE

Together we can achieve more – Cable Museums' joint audience engagement

The Hotel and Restaurant Museum, Theatre Museum and Finnish Museum of Photography located in the Cable Factory, Helsinki, are developing their operations towards the Cable Museums operating model, which is a diverse and multi-sensory entity of photography, performing arts and dining and drinking culture at the Cable Factory. The museums have been cooperating since the beginning of the 21st century. Their shared lobby, customer service, communications and audience engagement have been natural targets for joint operations and development both together and as part of the Cable Factory and the City of Helsinki cultural services.

One of the priorities of the Cable Museums' operating model is shared audience engagement (audience services, customer service, pedagogy, learning services, museum instruction, museum education, art education and event production). Media education and visual literacy, food culture education and sustainable development goals as well as theatre education are at the heart of the

Cable Museums' audience engagement. Museum staff and new teams are the key towards a common way of doing things and creating strategic cooperation.

One special feature of the Cable Museums is its location, which enables cooperation with numerous operators in the arts, culture, architecture, sports and media sector. The synergy between the culinary culture, photography and performing arts creates an attractive platform for joint planning and providing services to companies, communities and the public sector, which also leads to the creation of new kinds of partnerships.

Merja Nummi, Hotel and Restaurant Museum
Heini Räsänen, Theatre Museum
Erja Salo, Finnish Museum of Photography

6 | VALUES AND OPERATING PRINCIPLES

Describe the guiding factors that form the basis for all of the museum's audience engagement. The values and operating principles defined during the preparation of the audience engagement policy are reflected in the goals and measures of audience engagement.

Which are the values and operating principles that outline and define your museum's audience engagement and its implementation? How will these be coordinated in practice, which is subordinate to which?

LEGISLATION AND PROGRAMMES GOVERNING THE MUSEUM SECTOR

How will the legislation and guidelines concerning museums affect your museum's audience engagement?

For example, legislation concerning museums, ICOM Code of Ethics for Museums, copyrights, GDPR requirements, Policies regarding museums.

WRITTEN GUIDELINES DIRECTING YOUR MUSEUM

What kinds of guidelines or strategies guide the audience engagement carried out in your museum?

For example, the strategy of the city, municipality or maintaining association, museum's own rules, operating principle and strategy, museum's publishing and research policy or collection policy, agreements of policies for national or regional work.

OTHER PRINCIPLES AND VALUES GUIDING THE MUSEUM'S AUDIENCE ENGAGEMENT

What other principles or programmes are applied in your museum's audience engagement? For example, the Green Flag, UN 2030 Agenda for sustainable development, Principles of Safe Space, Antiracist strategy, WHO's cultural well-being report, certain pedagogical approach, regional tourism strategy.

Which aspects and values are taken into account and emphasised in the museum's audience engagement?

For example, democracy, diversity, inclusion, audience orientation, research, community, transparency, accessibility, sustainable development, antiracism, internationality, creativity, courage, empathy, eco-social education, certain themes or topics.

TESTED MUSEUM PRACTICE

Values of sustainable development in the cultural heritage education of Sagalund Museum

Sagalund is a living museum, garden, and since 2014, also children's cultural centre where participatory drama tours and time travel have long been part of audience engagement methods. With the children's cultural centre, our work has also expanded to environmental education and to children's cultivation activities in the spirit of the museum's founder, Nils Oskar Jansson. Sustainable development and the human relationship with the environment are increasingly becoming the focus of our audience engagement.

In 2020, our children's cultural activities were granted the Green Flag award, international programme for sustainable development in the field of education and an environmental certificate. The principles of the Green Flag programme, such as inclusion, sustainable development education, and cooperation, guide the museum's operations. For example, Sagalund's weekly afternoon club operates as an environmental panel that selects the Green Flag themes that are reflected in the

content of Sagalund's environmental education work.

Club members also come up with ideas for other activities. Searching for the tools needed to respond to future challenges from the past through the methods of participatory reenactment is becoming our way of working. For example, after practicing mending and patching, club members came up with the idea of giving mending of woollen socks or jumpers as Father's Day gifts. They have also made compost soil for their vegetable garden and presented natural detergents available in every pantry at a museum event. Cultural heritage and sustainable development education are an excellent fit!

John Björkman and Kristiina Tiainen, Sagalund Museum

7 | GOALS AND OBJECTIVES

Describe the goals of your museum's audience engagement and the actions used to achieve them. The implementation of guidelines is facilitated by the shared understanding of audience engagement and its goals created as a result of the shared process of writing the audience engagement policy.

How do the values of audience engagement and various policies guide the goals and choices of what is being done in audience engagement and what is not? For which time period are the goals set?

SETTING GOALS

Define the goals and the impact sought through the museum's audience engagement. Are these goals clear, realistic and measurable? What is the timeframe for reaching these goals? What kinds of long-term development goals does audience engagement promote? What are the social, societal or ecological goals and impact sought

through the museum's audience engagement?

How are these goals related to the task and values of audience engagement? Are the goals of audience engagement in line with the museum's strategy? Are the goals in line with the available resources? How do you ensure that the goals of audience engagement are relevant to the museum's audiences? How does the museum contribute to social debate?

What kinds of goals are associated with the enablers of audience engagement? What kinds of financial goals or visitor numbers have been set for audience engagement?

How are the risks associated with these goals identified? How do you control them?

SETTING OBJECTIVES

Describe the actions necessary to achieve the goals of audience engagement. What are the concrete outputs and results that will lead to measurable changes?

How will you ensure that the objectives are in line with the goals? Are they timely and sufficient? How can you ensure sufficiency of resources?

How will the objectives be updated as the operating environment evolves? How will you ensure systematic approach and allow flexibility and responding to change?



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TESTED MUSEUM PRACTICE

Community exhibitions at the Museum of Technology highlight our multi-voiced relationship with technology

At the Museum of Technology, experts have traditionally been considered to be people holding a higher degree in the field technology, although enthusiasts and users also have a lot of technological competence. The museum wanted to develop new ways of giving a voice to those who have previously not been involved in deciding what is being communicated in the museum and how.

This gave rise to the idea of community exhibitions, or a space and a way of working where different technology enthusiasts, collectors or other communities get to claim ownership of the museum space and present their own perspectives on topics that are important to them. In community exhibition activities, expertise is defined in a broad sense. Thus, expertise created through recreational activities gains an equal position alongside professional expertise.

The goal of the activities is to create long-term relationships with a wide range of people operating in the field of technology and to increase interaction, sharing of expertise and enthusiasm for technology. At their best, community exhibitions serve as forums that support communities, allowing people sharing an interest in the same themes to find each other. It also enriches the content of the museum's own exhibitions and diversifies its perspectives.

Through community exhibitions, the museum's values joy, equality, sustainability and expertise become concrete activities.

Saara Klemetti and Riina Linna,
Museum of Technology

8 | EVALUATION AND MEASUREMENT

Describe how the museum evaluates audience engagement processes and the implementation and impact of goals. Write down currently used evaluation methods, monitoring and indicators in accordance with the goals of audience engagement as well as those to be introduced in the future.

For whom is this information produced and why? What kind of information is needed to demonstrate results, changes and impact? From what kinds of different and complementary sources is information received? Who collects this data, how and within what timeframe?

What kinds of quantitative, qualitative, subjective and objective indicators will be used? How often will the indicators be reviewed and updated?



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PROCESSES

Describe why and how the museum monitors audience engagement processes. What kind of indicators are used to guide operations and ensure their quality? How is the monitoring data required by the museum and its partners produced?

For example, indicators of numbers of activities and participants, indicators of customer satisfaction, indicators of service experience.

RESULTS

Describe why and how the museum monitors the achievement of audience engagement goals. What kinds of indicators correspond to the museum's audience engagement target groups and goals? What kinds of outputs, results and changes can audience engagement measures help achieve?

For example, the Finnish Institute for Health and Welfare's Inclusion Indicator as an indicator of the experience of inclusion.

IMPACT

Describe why and how the museum monitors the effectiveness of audience engagement. What are the long-term implications of achieving the goals of audience engagement? What kinds of indicators or sustainable assessment methods are suitable to describe individual or societal changes caused by audience engagement?

For example, impact value chain, MOI! social impact self-evaluation tool.

READ MORE

We have collected here a list of publications and websites that can provide further help and inspiration for the formulation of your museum's audience engagement policy and developing audience engagement.

Art, Culture and Diverse Finland: Final Report of the Working Group for Cultural Policy, Immigrants and Promotion of Cultural Diversity, Publications of the Ministry of Education and Culture, Finland 2021:5, Ministry of Education and Culture, 2021,
<http://urn.fi/URN:ISBN:978-952-263-884-7>

A Checklist for Museum Collections Management Policy,
Maija Ekosaari, Sari Jantunen & Leena Paaskoski, National Board of Antiquities, 2015,
<https://www.museovirasto.fi/uploads/Arkisto-ja-kokoelmapalvelut/Julkaisut/museum-collections-management-policy.pdf>

Culture for all, <https://www.kulttuuriakikille.fi/en.php>

ICOM Code of Ethics for Museums,
<https://icom.museum/wp-content/uploads/2018/07/ICOM-code-En-web.pdf>

KAMU Espoo City Museums Audience Engagement Policy 2021–2025,
KAMU Espoo City Museum, 2022,
<https://www.espoonkaupunginmuseo.fi>

MOI! Museums of Impact -evaluation model, 2022,
<https://www.museumsofimpact.eu/>

Museum of Opportunities - The Museum Policy Programme 2030 of the Ministry of Education and Culture,
Mattila, Mirva, Publications of the Ministry of Education and Culture, Finland 2018:13,
<http://urn.fi/URN:ISBN:978-952-263-559-4>

NOTES:

Museums and the Sustainable Development Goals: a how-to guide for museums, galleries, the cultural sector and their partners, Henry McGhie, Curating Tomorrow, UK, 2019,

<https://curatingtomorrow236646048.files.wordpress.com/2019/12/museums-and-the-sustainable-development-goals-2019.pdf>

Study on audience development : how to place audiences at the centre of cultural organisations : executive summary,

Chris Torch, Cristina Da Milano, Alessandra Gariboldi & Alessandro Bollo, European Commission, Directorate-General for Education, Youth, Sport and Culture, Publications Office, 2017,

<https://data.europa.eu/doi/10.2766/68275>

Study on audience development: how to place audiences at the centre of cultural organisations: final report,

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