

# The Meaning of Participation

Heidi Schaaf

Detecting the space for inclusive strategies  
in the Finnish and German museum context

HEIDI SCHAAF

## **THE MEANING OF PARTICIPATION**

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in the Finnish and German museum context

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## Abstract

Heidi Schaaf

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In museums' strategies for Audience Development, concepts such as participation, diversity, and inclusion are common. They state the museums' initial motivations and need to fulfill their societal expectations, which is to be "open for all." Everyone is welcome to visit museums and take part in the activities therein. However, does this participation promote the type of participation or inclusion mentioned in their strategies?

Through a critical and ethnographic exploration of the umbrella term "Audience Development" in the Finnish and German museum domains, it becomes evident that the very meanings of the concepts of participation and inclusion are understood on differing levels. They can indicate barrier-free information and access to spaces or the realization of pre-designed activities. The literature on the museum field states this type of participation insufficient when museums aim for the feeling of belonging among participants. The critical examination discusses the museum as a concept and theorizes and questions the most common practices in participative Audience Development. The "feeling of belonging" includes meaningfulness, relevancy, and ownership. Notably, achieving these within the context of Audience Development still lacks specific guidelines. Moreover, the offerings expected to promote participation in museums occur at two extremes: pre-designed activities and shared power in exhibition design.

A need to examine the contents of the terms used in the strategies such as "participation," "inclusion," "diversity," and "accessibility" is evident. The understanding of these terms can be improved when they are examined on the level of their practical functions and evaluated as to whether the standard methods of Audience Development realize these practical expectations. The emerging understanding promotes new ways of doing and, thus, "real" participation, which can lead to the participants' inclusion in museums. Most museum experiences are created with the influence of frontline staff, so this understanding can also promote



the value laid on this portion of the staff that is usually not included in the first phases of the exhibition planning processes.

This discussion evolves to focus on the museum-audience relationship, which will be exemplified in the form of a museum-audience blueprint. In this relationship, the participants' power over the terms and circumstances of their experiences is divided unevenly in the field. In the name of "real" participation and inclusion, this relationship should be able to be opened. The issue eventually concerns participants' involvement and ownership, the museums' knowledge about stakeholders, sustainable relationships with former participants, and recognizing and acknowledging the invisible barriers in Audience Development.

By leveraging the Service Design-based approach, this dissertation proposes an inclusion-directed participation model that combines the participatory expectations of the museum field with the tools and philosophy of Service Design. Through the five parts of participation, namely, *research, collaboration and communication, sustainability, meaningfulness and ownership*, and *obstacles*, the concept proposes an iterative cycle of participation that would allow participants to influence the co-design process, promote visitor research in individual institutions, and acknowledge the open-ended nature of developmental projects. This proposal aims to promote the acknowledgment of Service Design as a guideline in the museum field more profoundly when the goal is to achieve the participatory aims of New Museology and promote the fulfillment of the museums' societal responsibilities concerning access to and participation in culture.

Keywords: museum, participation, inclusion, non-visitors, Service Design, co-design

# Tiivistelmä

Heidi Schaaf

Osallistumisen merkitys: tilaa inklusiivisille strategioille suomalaisessa ja saksalaisessa museokontekstissa

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Museoiden yleisöyöstrategioissa osallisuus, moninaisuus ja inklusio ovat yleisiä käsitteitä. Ne sanallistavat museoiden motivaation ja tarpeen täyttää niihin kohdistuvan yhteiskunnallisen odotuksen olla kaikille avoimia. Jokainen saa käydä museossa ja osallistua aktiviteetteihin. Mutta onko tämän osallistuminen sellaista, joka edistää strategioissa mainittua osallisuutta tai inklusiota?

Kriittisen ja etnografisen tarkastelun kautta kattotermi ”yleisötyö” suomalaisella ja saksalaisella museokentällä paljastaa, että osallisuuden ja inklusion käsitteet voidaan ymmärtää eri tasoilla. Ne voivat viitata esteettömään tiedonsaantiin ja tiloissa kulkemiseen tai ennalta suunniteltujen aktiviteettien toteuttamiseen. Museotalon kirjallisuus toteaa tämänkaltaisen osallistamisen riittämättömäksi museoiden tavoitteen ollessa osallistujien kuulumisen tunne. Siten, museota tarkastellaan kriittisesti käsitteenä, jossa osallistavan yleisötyön yleisimpiä käytäntöjä teoretisoidaan ja kyseenalaistetaan. Kuulumisen tunteeseen sisältyvät merkityksellisyys, samaistuttavuus ja omistajuus, joiden saavuttaminen yleisötyön kontekstissa kaipaa ohjenuoria. Tarjonta, jonka odotetaan edistävän strategioissa esiintyvää osallisuutta museoissa, esiintyy kahden ääripään, ennalta suunniteltujen aktiviteettien ja jaetun vallan näyttelysuunnittelussa välillä.

Tämä synnyttää tarpeen tarkastella yleisötyössä käytettyjen termien, kuten osallistumisen, inklusion, moninaisuuden ja saavutettavuuden sisältöjä. Käytettyjen käsitteiden ymmärtämistä voidaan parantaa, kun niitä tarkastellaan niiden käytännön merkityksen tasolla ja arvioidaan, toteutuvatko nämä odotukset nykyisillä yleisötyön vakiometodeilla. Ymmärtämisen kautta voidaan luoda uusia tekemisen tapoja ja siten todellista osallisuutta, joka voi mahdollistaa osallistujan inklusion museossa. Koska suurinosa museokokemuksista luodaan näyttelysaleissa ja vastaanotossa työskentelevän henkilökunnan myötävaikutuksesta, ymmärtäminen voi edistää myös asiakaspalveluhenkilökunnan arvostusta, joka ei yleensä ole osallinen näyttelysuunnitteluprosessien ensimmäisissä vaiheissa.

Pohdinta kumuloituu museon ja yleisön välisen suhteen käsitteeseen, jota havainnoillistetaan museo-yleisö-suhteen kaaviossa (*museum-audience relationship blueprint*). Tässä suhteessa osallistujien valta määrittää ja päättää omien kokemustensa ehdot ja puitteet on jakautunut kentällä jokseenkin epätasaisesti. Todellisen osallisuuden ja inklusion nimissä tätä suhdetta tulee voida avata. Kysymys on lopulta osallistujien todellisesta osallisuudesta ja omistajuudesta, museoiden sidosryhmien tuntemuksesta, ylläpidetyistä suhteista entisten osallistujien ja museoiden välillä ja näkymättömyyden esteiden tunnistamisesta ja tunnistamisesta yleisötyön kontekstissa.

Tämä väitöskirja ehdottaa inklusio-orientoitunutta osallistumismallia (*inclusion-directed participation model*), joka perustuu palvelumuotoiluun pohjautuvaan lähestymistapaan. Osallistumismallissa yhdistyvät museokentän odotukset osallistumiseen liittyvästä yleisötyöstä ja palvelumuotoilun teoria ja filosofia. Osallistumisen viiden osa-alueen – *tutkimuksen; yhteistyön ja kommunikoinnin; kestävyys; mielekkyyden ja omistajuuden*; sekä *vastoinkäymisten* – kautta konsepti ehdottaa osallistumisen iteratiivista sykliä, joka mahdollistaa osallistujien vallan yhteissuunnitteluprosessissa, edistää kävijätutkimusta yksittäisissä instituutioissa ja huomioi kehittämishankkeiden avoimen luonteen. Tämän ehdotuksen tavoitteena on siis edistää palvelumuotoilun syvällisempää tunnistamista ohjenuoraksi museoille, kun tavoitteena on saavuttaa uuden museologian (*New Museology*) asettamat vaatimukset osallistumiselle ja edistää museoiden yhteiskunnallisen vastuun toteutumista meille kaikille kuuluvasta kulttuuriperinnöstä.

Avainsanat: museo, osallistuminen, osallisuus, ei-kävijät, palvelumuotoilu, yhteissuunnittelu

## Abstract auf Deutsch

Heidi Schaaf

Die Bedeutung von Partizipation: Raum für inklusive Strategien im finnischen und deutschen Museumskontext

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In den Strategien der Museen zum Audience Development sind Begriffe wie Partizipation, Diversität und Inklusion häufig anzutreffen. Sie verdeutlichen die ursprüngliche Motivation und das Bedürfnis der Museen, ihre gesellschaftlichen Erwartungen zu erfüllen: „offen für alle“ zu sein. Jeder ist willkommen, die Museen zu besuchen und an den Aktivitäten teilzunehmen. Fördert diese Teilnahme jedoch die in den Strategien erwähnte Art der Partizipation oder Inklusion?

Mit Hilfe der kritischen und ethnografischen Untersuchung des Oberbegriffs Audience Development im finnischen und deutschen Museumsbereich wurde deutlich, dass die Konzepte der Partizipation und Inklusion auf unterschiedlichen Ebenen verstanden werden. Sie können auf barrierefreie Informationen und Zugänge zu Räumen oder auf die Durchführung vorgefertigter Aktivitäten hinweisen. In der Museumsliteratur wird diese Art der Partizipation kritisch diskutiert und als unzureichend bezeichnet, wenn Museen auf das Gefühl der Zugehörigkeit der Teilnehmer\*innen abzielen. In der kritischen Untersuchung wird das Museum als Konzept diskutiert und die gängigsten Praktiken der partizipativen Publikumsentwicklung theoretisiert und hinterfragt. Das „Gefühl der Zugehörigkeit“ umfasst Bedeutsamkeit, Relevanz und Eigentum. Um diese im Rahmen von Audience Development zu erreichen, fehlen bestimmte Richtlinien. Darüber hinaus gibt es bei den Angeboten, die die Strategie zur Beteiligung in Museen fördern sollen, zwei Extreme: vorgefertigte Aktivitäten und Co-creation bei der Ausstellungsgestaltung.

Daher ergibt sich die Notwendigkeit, den Inhalt dieser Begriffe zu untersuchen und zu prüfen, was die verwendeten Begriffe auf praktischer Ebene bedeuten. Weiterhin zu bewerten, ob die diesbezüglichen Erwartungen durch die Standardmethoden des Audience Development erfüllt werden. Das entstehende Verständnis hat die Chance, eine echte Beteiligung in Form von Inklusion der Teilnehmer\*innen in Museen zu fördern. Darüber hinaus kann es die Wertschätzung der Mitarbeiter\*innen im

direkten Publikumskontakt fördern, die normalerweise nicht an den ersten Teilen des Ausstellungsplanungsprozesses beteiligt sind.

Diese Diskussion konzentriert sich auf die Beziehung zwischen Museum und Publikum, die in Form eines Museums-Publikums-Entwurfs (*museum-audience relationship blueprint*) dargestellt wird. In dieser Beziehung ist die Macht der Teilnehmer\*innen über die Bedingungen und Umstände ihrer Erfahrungen ungleich verteilt. Im Namen einer „echten“ Partizipation und Inklusion sollte dieses Verhältnis geöffnet werden können. Dabei geht es um die Beteiligung und Eigentum der Teilnehmer\*innen, um das Wissen der Museen über die Stakeholder, um nachhaltige Beziehungen zu ehemaligen Teilnehmer\*innen und um das Erkennen und Anerkennen der unsichtbaren Barrieren im Audience Development. Mit Hilfe des auf Service Design basierenden Ansatzes wird in dieser Dissertation ein auf Inklusion ausgerichtetes Partizipationsmodell (*inclusion-directed participation model*) vorgeschlagen, das die partizipativen Erwartungen des Museumsbereichs mit den Werkzeugen und der Philosophie des Service Design verbindet.

Mittels der fünf Teilen der Partizipation — *Forschung; Zusammenarbeit und Kommunikation; Nachhaltigkeit; Sinnhaftigkeit und Eigentum; sowie Hindernisse überwinden* — schlägt das Konzept einen iterativen Zyklus der Partizipation vor, der den Teilnehmer\*innen Einfluss auf den Co-Design Prozess ermöglicht, die Besucherforschung in den einzelnen Institutionen fördert und den offenen Charakter von Entwicklungsprojekten anerkennt. Dieser Vorschlag zielt darauf ab, die Anerkennung von Service Design als Leitlinie im Museumsbereich zu fördern, die partizipatorischen Ziele der Neuen Museologie (*New Museology*) zu erreichen und die Erfüllung der gesellschaftlichen Verantwortung des Museums in Bezug auf den Zugang zu und die Teilhabe an Kultur zu fördern.

Stichworte: Museum, Partizipation, Inklusion, Nicht-Besucher, Service Design, Co-Design

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## Preface

My previous study on this research journey *Open Museums. Audience Development in the Museums of Finnish Lapland: Strategies, Methods and Steps Towards Future* (Hämäläinen, 2018a) aimed to ground the idea of more robust inclusive thinking for future strategy, point out the theoretical and practical obstacles of this development and encourage the professionals of the field to take objective viewpoints on the practices that are remaining on the level of the modernist museum, while the literature gives strong guidance toward post-museum and New Museology — as is the aim of this research in whole.

The laudatur-thesis discussed the data collected in Finnish museums more profoundly. I stated that the potential for inclusion exists in every museum, and it would be essential to start with dedication and taking objective perspectives. I examined the written strategies and evaluated a few of the methods with the help of Nina Simons's (2010, 26) *five levels of the evolution of visitor experience* to understand better the difference between participation and “real” participation or engagement and create a critical approach to them. Simon suggests—and it appears—that most institutionally designed experiences are on stages 1 and 2: *Individual Consumes Content; Individual Interacts with Content*.

The study discussed the concepts of post-museum, elitism, and social inclusion to justify the ongoing discussion in this research field. The significant role of museum education and museum learning and how they can support the development of outreach, inclusion, and Audience Development, in general, was highlighted.

In the conclusions, it was stated that there are pretty vague guidelines in the field to help the museums, and it seemed then and seems now that there lack more practical guidelines on how to understand outreach and genuine participation, regular audience research to define more precisely the needs of different groups, how to collaborate with communities and to sustain inclusion. The question of non-visitors keeps on giving. In this dissertation in Your hands, the concept of inclusion tags along as I immerse into the practical level of understanding and defining it.

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# Glossary

Definitions of concepts appearing in this research are presented in an alphabetical order and defined by authors of research literature and through the developed understanding during the research journey.

**Able-bodied** | a person without severe physical disabilities (Coxall 2006)

**Accessibility** | defining whether provisions are physically, economically, or intellectually accessible

**Activist Model** | a social paradigm promoting disability as natural (Adler 2010)

**Activity** | one-off physical or creative activity to teach, entertain or create the illusion of participation, designed for “you.”

**Audience Development** | the umbrella term involving the work done in the museums concerning audiences and target groups, such as program planning, offerings, projects, and visitor research.

**Audiences** | vague definition of the people who visit and potentially could visit museums

**Back office** | the curatorial part of the museum staff, in charge of exhibitions, collections, preserving and research on objects and the most high-profile events

**Barrier** | physical or conceptual threshold preventing or hindering attraction, access, participation, or feeling of belonging

**COVID-19** | a worldwide coronavirus pandemic that began to take over at the end of 2019 and was still forcing exceptional regulations concerning life, traveling, and experiencing when finishing this dissertation in 2022.

**Cultural heritage** | the tangible and intangible documentation that museums and communities preserve for future generations

**Design** | both the work done when planning services and the end product of that service

**Design Thinking** | a holistic way of thinking involved in the Service Design process

**Ecomuseum** | purely democratic museum constellation, dependent on the communities’ input and heritage, wherever they emerge (Colombo 2014)

**Excluded (a person)** | experienced exclusion, defined by the experiencer

**Exclusion** | leaving someone out of the provisions or keeping the provisions physically, economically, or intellectually unreachable, either purposefully or unintended.

**Friends of Museum(s)** | museum-specific supporting associations

**Front-line** | the front house part of the museum staff, in charge of front-desk events, transmitting the curatorial contents to the visitors, and planning the ongoing audience-directed program according to the current exhibitions; guided tours, workshops

**Heterotopia** | unreal space in the setting of a real place, with its own rules of accessibility (Foucault 1986; Fiala 2014)

**Included (a person)** | experienced inclusion, defined by the experiencer

**Inclusion** | actions causing a person to belong, have a part, and be valued in specific contexts, places, and actions a person having the power over their own participation.

**Inclusive** | adjective of inclusion

**Inclusion initiatives** | the core motivation and starting point in promoting participants’ inclusion.

**Iterative** | repeatable and self-improving (Stickdorn 2018)

**Multisensory museum** | a museum constellation or a method of display that engages multiple senses and stimulates different ways of acquiring information. (Axel and Feldman 2014)

**Museum community** | people, working in the museums, visiting the museums, and living around the museums, together

**Museum image** | the picture the public has of the museum

**New Museology** | a methodological paradigm from the 1970s, thriven by the agenda of democracy, participation, and inclusion in museums. (van Mensch 2004)

**Outreach** | reaching out to people considered excluded from museum provisions outside museum buildings.

**Participation** | the mere activity of taking part in museum offerings with the potential of ‘real’ participation

**Participatory** | adjective of participative activity

**Participatory discourse** | part of New Museology, focusing on “real” participation

**Participatory initiatives** | the core starting point and motivation to pursue participatory practices

**Participatory practices** | the concrete actions of museum staff taken when promoting participation in each facility and which are participatory

**Postmodern museum** | developmental discourse against the modernist museum, aiming toward widening the most traditional museum concepts (Nielsen 2014).

**Real/active participation** | experienced activity of participants engaging in an intellectual level and pursuing relevancy within the participant, ownership of the outcomes

**Service Design** | a philosophy, discipline, and approach which promotes end-user involvement and ownership in the design process

**Sustainable** | the nature of a practice that is embedded in the structures engaging the whole staff structure and the ways of doing, renewing, through which lasting overtimes

**The great audience / general public** | vague definition of the audience museums design to provide “something for everyone.”

**Tokenistic** | the nature of an aim that is to soothe the demands and gain the public’s recognition superficially, without considering those participating in achieving this aim (Taket et al. 2014)

**Visitorship/non-visitorship** | relationship or non-relationship with a museum emerging from regular or non-existing visiting or using of provisions

## Abbreviations

- AAM** | American Alliance of Museums  
**ANT** | Actor-network theory (Knudsen 2016)  
**ASD** | Autism Spectrum Disorder (National Institute of Neurological Disorders and Stroke 2019)  
**CCC** | Community-created content (Salgado 2009)  
**CDD** | Community-driven development (The World Bank 2013)  
**CHP** | Cultural heritage professionals (Arnedo et al. 2019)  
**CX** | Customer experience (Miettinen 2017)  
**DCMS** | Department for Culture, Media and Sports (UK)  
**DEAI** | Diversity, Equity, Accessibility, and Inclusion taskforce of AAM  
**GLO** | Generic Learning Outcomes (Hooper Greenhill 2007)  
**HCD** | Human-centered design (Wetter-Edman 2012)  
**HRBA** | Human Rights-Based Approach (McGhie 2020)  
**ICOFOM** | International Committee for Museology  
**ICOM** | International Council of Museums  
**LGBTQ+** | Lesbian, gay, bisexual, transgender, queer, questioning and other -community  
**MART** | Museo Arte Moderna e Contemporanea di Trento e Rovereto (Rossi-Linnemann 2010)  
**MOL** | Museums of London (Fitton 2010)  
**MPPF** | Multi-Perspective Problem Framing (Elmansy 2021)  
**NEMO** | The Network of European Museum Organisations  
**PAR** | Participatory action research (Tzibazi 2013)  
**UCD** | User-centred design (Wetter-Edman 2012)

## **Part I**

The first part introduces the research topic, creates the research framework, and establishes the research questions. This research will be justified by reflecting on the traditional disadvantages of museum structures, the ethical role museums are expected to pursue in their societies, and the participation paradigm of New Museology. This groundwork will be followed by the introduction of research methods and the collected data, after which the scope of this research will be defined through theory chapters on inclusion, exclusion, and participation in society in general tied to the museum field.



# 1 Introduction

Museums are cultural institutions devoted to collecting evidence of our complex cultures in forms of art, objects, and narratives and preserving this evidence for generations to come. To make sense of these tasks, museums document information and research the contexts and stories behind and around these pieces. An important task is also to make sense of these contents to today's people through different communication methods to boost the relevancy of their collections in the future. Therefore, it is evident that they have an essential role in society. Museums are often part of city services and funded with tax euros, and therefore, are required to be "open for all" – a mantra acquired as a standard argument.

Many people are not interested in museums and do not want to visit them, even if these museums highlight their heritage or other cultures that might be of interest to them. Consequently, museums remain as recreation venues and learning places for only a specific part of the demographics. Therefore, there is a mismatch in the museum-audience relationship, an observation that inspired this research journey. Through the initial questions posed on *why* there are strongly opposing non-visitors and *what* to do about it, I landed on the central theme of inclusion, more closely, social inclusion, in museums. The evolved research questions of *what* Audience Development is and *how* it works for audiences in museum practices aim to discover the pain points that might prevent more diverse visitorship (i.e., factors causing non-visitorship) and clarify the understanding and acknowledgment of the concepts of participation and inclusion in this field. Moreover, this research will discuss barriers that prevent visitorship and inclusion embedded in the museum practices and museum visiting culture.

I attempted to find solutions to the issues and needs expressed in the field in this research journey. The practices commonly utilized in the Service Design field have shown themselves as structured, functional, and promising with their human-centered approaches. Therefore, the last part of this monograph will explore the opportunities that Service Design can provide to the museum field on a theoretical level.

Throughout this introduction, I will set this research into the museum framework by unfolding the research questions, the value of this research, and the current museum paradigm, strongly influenced by the topic of participation and inclusion. This will be followed by a data review and an introduction to the methods. After the introduction, an overview of the further chapters of this dissertation will follow.

## 1.1 Setting the Research Questions into the Framework

The research questions on *what* Audience Development is and *how* it works toward audiences in museum practices propose qualitative mixed-method research to explore Audience Development practices and reflect them in the participatory discourse of New Museology. The purpose is to clarify that the concepts of participation and inclusion may not—as complex as they are—be evaluated according to common guidelines or standards and, hence, do not fulfill the original aims of New Museology.

It could be argued that there are already existing guidelines on museum and Audience Development, namely, the ones set by the International Council of Museums. The ICOM Code of Ethics (2017), —although created for museums to guide them on the “correct path” (Maranda, 2020, 165), —leaves much space for a variety of interpretations and cannot, therefore, be considered sufficient regarding the discussion of participating or contributing audiences. Moreover, the current definition of the museum adopted by the 22<sup>nd</sup> General Assembly in Vienna, Austria, on 24<sup>th</sup> August 2007, states:

A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment (ICOM, 2020).

This designates the audience as a receiver of the products of their heritage cared for by the professionals. According to art educator and curator Nora Sternfeld (2021), the definition functions well in the transnational world but not in terms of a place of conflict and change. The keywords are “open,” “communicates,” and “exhibits,” indicating a one-way relationship with the audiences, which also minimizes museums’ role as places of critical discussion and contradiction.

Admittedly, creating a definition that satisfies all the stakeholders or interested parties is challenging. Museum professional Lynn Maranda (2020) states that because museum definitions are primarily based on meeting the expectations of the institutions rather than their communities, aiming for definitions for all museums is logistically very problematic as it would end up ignoring those more community-driven facilities. Moreover, when the definition is conducted from a Western perspective, it can never become genuinely universal or inclusive, even more so when “being inclusive” is defined by those getting included. (Maranda, 2020, 168–170.) Notably, as this research is conducted within the famously democratic European context, it cannot take a stance concerning more totalitarian countries.

According to long-term museologists Léontine Meijer-van Mensch and Peter van Mensch (2015), concepts such as sustainability, participation, and integration

have not yet entered the principal codes of ethics in the museum field. Although the existing codes address the relationship between museums and communities, today's developments and requirements call for new definitions of the concept of community, resulting in a reconsideration of the interaction between communities and museums. (van Mensch & Meijer-van Mensch, 2015, 89.)

Nevertheless, the museum definition could be tweaked to be more representative of the museum as a partner rather than an absolute authority without neglecting the views of museum professionals or the communities. The field can be found in impatient discussions longing for a new definition that would satisfy the positive stance for inclusion and participation in the museums. Indeed, a new definition of a museum will be brought forward to vote at the Extraordinary General Assembly in August 2022 in Prague. The proposal that will be discussed in this assembly reads:

A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing. (ICOM 2022)

The definition has evolved in acknowledging accessibility, participation, inclusion, diversity, sustainability, and communication, thereby setting museums more tightly bound as discussion partners within their communities. This definition indicates more participatory approaches to experiences, but time will tell if the museums remain on the offering side of this relationship.

Dr. Leonard Schmieding (2020), who specializes in museum education and works for the *Staatliche Museen zu Berlin – Preußischer Kulturbesitz* in the pilot project Political Education in Museums, discussed a proposed but not adopted definition in his presentation during the online conference organized by Deutscher Museumsbund e.V. and The Network of European Museum Organisations (NEMO) in September 2020:

Museums are democratizing, inclusive, and polyphonic spaces for critical dialogue about the pasts and futures. Acknowledging and addressing the conflicts and challenges of the present, they hold artifacts and specimens in trust for society, safeguard diverse memories for future generations, and guarantee equal rights and equal access to heritage for all people. [...] They are participatory and transparent, and work in active partnership with and for diverse communities to collect, preserve, research, interpret, exhibit, and enhance understandings of the world, aiming to contribute to human dignity

and social justice, global equality, and planetary wellbeing. (Schmieding, 2020, 22.)

In this definition, the relationship hoped for is built more clearly not only *toward* but *with* the audience, making it evident that it is no more expected from museums to only preserve, exhibit and keep the doors open but also to participate in meaningful conversations, get close to their people, and appreciate them as peers in terms of their shared cultural heritage. Schmieding states that this definition's failure to be accepted as the new definition underscores how much work still needs to be done to deal with museums' social responsibility. However, he pointed out that it might still serve as a socially responsible museum education guideline.

Sternfeld believed that the attempted definition describes more of a mission than a definition. She would rather see museums as “paramuseums,” which challenge the archive, re-appropriate space, organize counter-publics, produce alternative knowledge, and radicalize education, in other words, switch ownership, respond to conflict, relate to society accurately, and practice criticism (Sternfeld, 2021.) Conclusively, this research situates itself within the participatory discourse of New Museology. According to museum researcher Helena Robinson (2020), it is concerned with the discourses around inclusion, diversity and collaboration, and participation and rejects the idea of a singular institutional authority in handling and transmitting cultural meanings. Museums then exist for public benefit and are directed by the needs and inputs of their communities. (Robinson, 2020, 470–471.) Therefore, it is meaningful to critically examine the meaning and practical realization of the named concepts in this field. This research also gains current value, as this particular type of discussion is accelerating in the field, as demonstrated by the Open Museum Conference 2022 in Brussels organized by the Brussels Museums on the 30<sup>th</sup> of March 2022.

Conversely, Simon Høffding, Mette Rung, and Tone Roald (2020) expressed their concern about suffocating the fragile aesthetic experiences by the participatory discourse. It can be speculated to which end participation can and should direct museum work, indicating the influence on the represented themes in the museums, which can raise awareness and conflicts. Indeed, as will be discussed in Section 2.4 Inclusion-Directed Features of Participative Work, this movement has encountered resistance and still does, due to uncertainty, fear of losing control, and the calming features of the traditional museum, which can cause uneasiness. However, this research does not suggest that one would be taking from another. Should open communication be the primary tool in building bridges and lowering barriers, conflicts are not avoidable but probably winnable. Provided there is an aim to design for all and pay closer attention to those under-presented in these facilities, it does not involve something lacking from those who already have a museum as their place of belonging. This dissertation proposes applying the methods, theories,

and philosophy of Service Design in the museum field to respond to these emerging needs. Service Design is a human-centered approach that promotes participant influence and ownership of projects. Moreover, it proposes an iterative way of working, encouraging critical thinking and ideation. This aspect will be expounded more thoroughly in Part III of this monograph.

## **1.2 Exclusion as the Heritage of the Colonialist Museum**

Throughout time, museums have accumulated items through collectors, travelers, kings, and other individuals and groups with the time and capital to do so. They have selected objects of their liking from other cultures to support their wealth and tell their story. Museums trace their origins to colonialism (Marstine, 2006, 17; Simpson, 2007, 238; Watson, 2007, 160). Even if the whole museum field may not be viewed as a colonial heritage — for example, the Finnish museum field, which I will unveil shortly — the discussion of colonialization and de-colonialization is a part of the inclusion concept, not least because through the themes of suppressing by acquiring, it ends up with the issues of belonging and ownership, as discussed by colonialism-awareness trainers Sanchau Kiansumba and Inés Mwe-de-Malila at the Open Museums Conference 2022 in Brussels (Kiansumbe & Mwe-di-Malila, 2022). Their opening to the topic highlights how current the history issue still is today.

This particular research discusses the Finnish and German museum fields. From these two, I will highlight the Finnish museum history more closely for comparison to the colonialist museum heritage. The museum in Finland is relatively young compared to the one in central Europe and developed from disparate baselines, providing different surroundings for developing museum practices, such as collecting, preserving, presenting, and education.

Whereas the European act of collecting and presenting objects can be understood as a heritage of the Cabinets of Curiosities which are privately owned collections of extraordinary objects of men from the elite (Bowry, 2014, 31–32), the Finnish museum field is established through university collections, more specifically, The Academy of Turku, established in 1640. Even when Finland was not independent, preserving cultural heritage was considered significant. (Heinonen & Lahti, 1988, 53; Rönkkö, 1999, 62–63; Turpeinen, 2005, 65.) The time of Enlightenment and Romance led to the establishment of the Finnish National Museum, combining the ethnographic and archaeological collections of The Academy of Turku. It opened to the public in 1863. Soon after, many museums were established around Finland, especially in the last half of the 1800s (Heinonen & Lahti, 1988, 21; Rönkkö, 1999, 63).

When discussing participation in museums in the Finnish context, the terms “pedagogy” or “education” take an immediate stance in the conversation; they

are considered initially the same thing, or at least close to one another. Finnish museum education has strong roots in art education in museums. The opening of the Ateneum in Helsinki in 1888 brought together art education and art appreciation into one building as the Finnish Arts Society and the Finnish Society of Crafts and Design moved there with their art schools and collections. The idea of civilizing society is rooted in the philosophy of Enlightenment (Pettersson, 2009, 23, 28.) It took several decades of the thoughts and efforts of art history professor J. J. Tikkanen, who suggested that he would educate the members of the Arts Society to guide the audience by organizing Sunday morning lectures for all the members before more audience-centered efforts were grounded on the field. (Levanto, 2004a, 20, 2010, 7.)

In his licentiate work, *Alfred Lichtwark taidekasvattajana, Saksalaisen taidekasvatusliikkeen jäljillä* (Alfred Lichtwark as an Art Educator, Mapping the German Art Education Movement) (1999), Tapio Suominen discussed Alfred Lichtwark as the father of Finnish museum education. The German *Kunsterziehungsbewegung* (art education movement) was established in the late 1800s; Finnish intellectuals felt the need to establish the museum during the same era. According to Suominen, the art educational idea already had museum political connections (Suominen, 1999, 6, 9, 11, 15–17), indicating that museum professionalism was partly developed with mediation as their focus. Therefore, the Finnish idea of art education was developed partly through the effect of Ruskin and Morris and partly through German influences. (Suominen, 1999, 63–64.)

The Finnish Museum Association was established in 1923. Its first chairman, Julius Ailio, stressed the importance of guidance from the beginning and was concerned about the strength of the museum's social task. He thought museums should be open to people's leisure time and the staff should be professionally educated for the task. (Levanto, 2010, 5.) However, museologists Jouko Heinonen and Markku Lahti (1988, 171) claim that the audience was not accorded much attention at the beginning of a museum institution. The most basic version of audience work functioned as convenient opening hours and guiding opportunities even when it was an additional task to the main job (Kauppinen, 2010). Museum educator Marjatta Levanto (2010) explains that organizing guiding practices was not very simple for museums. A limited number of staff constrained the possibilities, and it was not considered very important. There was also an optimistic attitude: since the museum is there now, it is only natural that people will come to see it, a fact that is evident in the tourist capitals of Europe. Visiting demography remained the same, such as researchers and students. In natural history museums, the people studied the objects independently, but labels, long articles, catalogs, and guidebooks were also used. (Kauppinen, 2010, 20; Levanto, 2010, 7).

Meanwhile, museums also started being established in smaller towns of Finland, spreading the democratic idealism of “the right to know” -movement. Museum

practices began to diversify, and museums started to pay closer attention to their audiences. They started to discuss the reasons people visit museums. Some professionals considered it their duty to guide, encourage, or entertain their visitors. Meanwhile, guiding practices were already a significant part of museums' contents in America, and Finland adopted the influences of other Nordic countries and America. (Heinonen & Lahti, 1988, 171.)

During the 1960s, the discussion about museum education accelerated. The pervasive motto was "Art belongs to everyone." Previously the museum was a space to come in and look, but it became active with craft tables, reading corners, and events (Levanto, 1996, 92; 2004a, 29), much like how it is known today. In the 1970s, this also became a trend in display design in the Historical Museum Frankfurt, where public relevance rose as a meaningful approach. The goal was to make the museum attractive to all and not just the educated elites. Working-class people were the new target group. (Schulze, 2014, 45–46.)

Moreover, as museum scholars Richard Sandell and Jocelyn Dodd state, since the 1970s, the word "inclusion" was used in France to indicate those who were falling "outside of the protection of the State's social insurance" (Sandell & Dodd, 2001, 8). Since then, understanding the concepts of inclusion and exclusion has gained significance in many arenas, such as political, academic, and sociological. Furthermore, in the field of Finnish museums, the 1970s can be viewed as the turning point of this development, as the first posts for museum educators were established. It allowed the possibility to concentrate on establishing new collaborations and finding future visitors who had previously lacked attention. (Heinonen & Lahti, 1988, 84; Levanto, 2004b, 9, 11, 2010).

Although developing guiding practices and museum educational offerings cannot be straightforwardly considered inclusive, the relevancy for people was always there. As Sandell and Dodd claim, museums gained the pressure to create inclusive projects or recognize already inclusive practices. Museums have also interpreted their role concerning social inclusion as a synonym for cultural inclusion by searching for broader access to their services. By doing so, they acknowledge the barriers that deny access (cultural, economic, mental, physical, and intellectual) and find ways to address them. (Sandell & Dodd, 2001, 8, 12.)

Nevertheless, the Finnish museum can also be viewed as inherited from European museums, which gives rise to the most traditional assumptions in the museum field regarding its most basic tasks: collecting, preserving, displaying, and the traditional act of curatorial selection (Turunen, 2022). The museum's authoritative nature—found in its core—can also be utilized positively. The museum is a respected institution, which can be trusted to represent factual, well-documented, and shared knowledge. Curatorial work is to be acknowledged as essential in preserving cultural heritage. However, while the museum is theoretically open for all, only a few of the histories and cultures are acknowledged. (Lindauer, 2006, 205.)

Professor of Museum Studies Eilean Hooper-Greenhill (2006, 236) explains that museums have been charged with reproducing the narratives and values of those already powerful. It is decided what is to be preserved and presented in museums and in which context. This colonial heritage has fostered exclusive practices by defining its own “normality” (Grechi, 2014, 57). For example, sociologist Jennifer Eichstedt (2006) revealed the absence of presentations of enslaved people and the power that museums have in affecting people’s understanding in the context of multiple plantation museums in the US (Eichstedt, 2006, 127–133). Museum researcher Jennifer Harris (2013, 123) suggests that the indigenous voice might be pitted against the memories of the colonizer, which affects presenting the exhibition as apparently politically balanced and fair, ignoring the reality of curatorial power. Occasionally, individual voices can be a subject of an exhibition but rarely encourage individual visitors to use their voices. The voices used have been limited through curatorial selection to support the museum narrative. (Harris, 2013, 123.)

Moreover, it is argued that museum practices, as they are commonly known today, are profoundly exclusive by design (Fleming, 2002, 213–219; Jung, 2010). For example, outsider perspectives, such as potential sponsors and governments, influence the fact that a museum’s success is measured quantitatively, such as the number of visitors, which poses the challenge of balancing meaningful experiences for visitors and fulfilling outsider expectations (Candido, Aidar, & Martins, 2013, 52). Museum scholar Yuha Jung (2010) claims that community education and social inclusion are neglected due to the “pursuit of academic excellence.” By referring to education philosopher Paulo Freire’s *Pedagogy of the Oppressed* (2000), Jung states that visitors are considered containers or receptacles while curators take care of and produce information and knowledge that may or may not be relevant to them. (Jung, 2010, 278–279.)

As cultural researcher Giulia Grechi (2014) postulates, it may also be true that the museum has contributed to constructing and perpetuating the European sensorial regime based on the five senses and proposed it as a universal archetype. The ability to see has become a natural and privileged approach to acquiring knowledge leading to prohibitions on using the other senses.

[---] [P]articlar sensorial hierarchy has been at the service of the colonial power to define the self and the other in constructing and legitimizing the superiority of the civilized-rational-European-male-viewing-subject over the smelling-touching-tasting-sexualized-irrational Other. (Grechi, 2014, 67–68.)

Therefore, aiming exhibitions merely at “the general public” can be exclusive as this usually assumes an audience of “average” intelligence, White, sighted, and able-bodied (Coxall, 2006, 139–140).



Hence, the theoretical field of the museum is two-dimensional. The consideration of participation and inclusion does exist in the field, in numerous cases even strongly. However, a scholar can find the roots of the practices on the level of taken attitudes and stances and unfold the exclusive forces in the background. In a way, museums' systems want to favor a broader and more sustainable audience work, which allows more active participation but gets slowed by their own structures and sense of excellence created long ago, thus maintaining the selective authority.

### **1.3 Examining Ethical Backgrounds of Inclusion and Participation**

It is based on a romantic belief that we can simply insert other histories into the grand narratives of Modernism and its various crises and collapses over the past thirty years, an assumption that ignores the conflict between hegemonic and marginally located cultures. What is especially disturbing about this additive model is that it leaves intact the concept of plenitude at the heart of the museum project. Therefore it assumes a possibility of change without loss, without alteration, without remapping the navigational principles that allow us to make judgments about quality, appropriateness, inclusion, and revision. (Rogoff, 2002, 66.)

It is possible to find obvious ethical reasons for promoting socially inclusive practices in museums in the literature. These reasons are based on human rights and several conventions, codes, and task forces, which pressure cultural institutions to realize these demands. "Whether they realize it or not, museums, and indeed every individual who works in and with them, have duties to fulfill regarding human rights" (McGhie, 2020, 11) and democracy because of their public, non-profit role in society. Therefore, having a part in culture as a human right is a premise for democratic, legitimate culture politics (Renz, 2016, 40). Working with participation is a concrete way of trying to reach these aims (Shutzberg, 2016, 50).

However, according to Henry A. McGhie, a scholar focused on sustainability agendas, human rights are barely discussed in museums or society, with a few exceptions (McGhie, 2020, 11). Indeed, skepticism toward museums' actions in promoting inclusion has been expressed. Drawing on Nancy Fraser's (1995, 2007) and Fraser and Axel Honneth's (2003) two-dimensional theory of social justice, Rose Paquet Kinsley (2016), a museum inclusion researcher, argues that inclusion efforts in the museum have been unsuccessful because there has been (1) "insufficient attention to demands of recognition and (2) insufficient coordination of redistribution and recognition endeavors."

According to Kinsley, appreciating the justice-structured aspect of inclusion would likely produce desired results. Therefore, for example, the exhibition's concept

will consider as much about “the process of building relationships with community members as about building an installation.” (Kinsley, 2016, 475.) True success requires structural changes and satisfactorily realizing that the concept of inclusion needs to go beyond redistribution and include recognition remedies, especially the transformative kinds. Successful inclusion, then, would rise from balanced affirmative and transformative redistribution and recognition. (Kinsley, 2016, 479.)

As Kinsley explains,

redistribution remedies tend to be focused on getting people to the museum and reducing barriers to access. These remedies, however, are limited in that they fail to address visitors’ experience once they get in the museum: do they ‘see’ themselves there? Do they feel in some way dismissed, disrespected, or intimidated by the museum’s aesthetic of mode of communication and representation? (Kinsley, 2016, 485.)

In other words, the inclusive aim should not be to increase the number of visitors with different abilities and backgrounds to claim inclusiveness. The process of including someone should continue throughout the experiences in and out of the facilities and address human rights.

The ICOM Code of Ethics (2017) provides the minimum standards for ethical museum work. Even though the paragraphs indicate the ethical acquirement of objects and their care, there are references for more close collaboration with communities, although no words of participation or inclusion are used. Indeed, as McGhie states, “[s]ome human rights are more or less inferred in codes of ethics from the museum sector, but the link between human rights and public service could be made clearer, more specific and more practical in many cases.” (McGhie, 2020, 69.)

For example, the Code of Ethics states the minimum standards for relevant information and accessible and accurate displays (3.2; 4.2). The communities outside the museum come into the picture by sharing knowledge, documentation, and collections from museums and cultural organizations in the countries and communities of origin. The Code of Ethics encourages developing partnerships with the institutions of countries that have lost a significant part of their heritage (6.1). The interests of contemporary communities should not be compromised when seeking funds for activities involving them (6.6). The use of collections from contemporary communities should be respectful and promote human well-being, social development, tolerance, and respect by advocating multi-social, multicultural and multilingual expression (6.7). “Museums should create a favorable environment for community support (e.g., Friends of Museums and other supporting organizations), recognize their contribution and promote a harmonious relationship between the

community and museum personnel” (6.8). (“ICOM Code of Ethics for Museums,” 2017, 19, 25, 33, 34.)

Museum author Sally Yerkovich (2016, 144–145) points out that the American Alliance of Museums’ (AAM) Code of Ethics addresses diversity and access in the most general terms but considers them core standards. For example, a museum identifies the communities and makes decisions on how to serve them best, strives to be a “good neighbor” in its geographic area, strives for inclusion and offers opportunities for diverse participation, and keeps education at the center of its role as a public servant. As I logged onto the AAM website in October 2020, the statements about inclusion have taken a noticeable step forward, with AAM establishing a task force for Diversity, Equity, Accessibility, and Inclusion (DEAI) in museums (American Alliance of Museums, 2020).

Museum educator and participatory researcher Dr. Vasiliki Tzibazi (2013) discusses the New Labor government policy in the UK, which “identified inclusion as what can be done primarily via multi-agency working to tackle social exclusion” (SEU, 2004; Tzibazi, 2013, 145–155). Museums are considered institutions that are expected to collaborate in giving a sense of belonging to the excluded in the community and empower marginalized groups.

The discussion of inclusion is also linked to the Activist Model, a social paradigm that views disability as natural (L. Adler, 2010, 32). This paradigm has had a significant impact on the museum community, as persons with disabilities strive for equality in all areas of life, including museum visitorship and participation in all that museums offer. As museum professional Lenore Adler states, the Disability Community wants to do more than merely visit museums; it also wants to participate as part of the volunteers and staff. (L. Adler, 2010, 32–33.) The agreement about the rights of people with disabilities in 2008 affected national politics. For example, the federal government in Germany suggested a national integration plan in 2010, which designated integration as a task of public museums. (Renz, 2016, 40.)

Due to *The Museum Act 2020*, museums in Finland were recently mandated to promote democracy because it is a fundamental pillar of their national ethos. In his presentation during the online conference on *Museums and Social Responsibility – Values Revisited*, authored by Bill Fingleton, museologist Kimmo Levä (2020) states that the “EU should consider creating its own version of the Museum Act – a European act which enshrines the values of inequality, transparency, and justice and helps to reconcile interests and ideologies through debate, choice, and compromise.” (Fingleton, 2020, 18, 21.) Every museum can already begin by itself.

The Code of Ethics can be paired with the UNESCO convention for preserving intangible cultural heritage, as it has become increasingly essential to collect and preserve the stories, skills, habits, and knowledge about the lived life and world of people (Adell, Bendix, Bortolotto, & Tauschek, 2015, 7–21). The convention recommends a participatory approach (Hertz, 2015, 29) and puts across two new

dimensions: heritage as a living tradition and the community as the owner of the heritage (Celio-Scheurer & Chiba, 2011, 38). By recording narratives, as opposed to being a “container” of institutional memory, museums can become venues for collective re-elaboration of meanings and identities (Grechi, 2014, 73).

Museologist Jane K. Nielsen (2014) sees the term “intangible” as identifying the postmodern museum, from focusing on collections and objects to visitor learning, activities, and interaction (Nielsen, 2014, 23). With museum scholars Viviane Sarraf and Maria Bruno (2013), it can be referred to as “accessible curatorship,” supported by the concept of socio-museology or the “safeguarding of intangible heritage.” It relies on human interaction and encourages the appreciation of the audiences’ knowledge, fulfilling the social function of the museum and promoting museum spaces as places for socializing, leisure activities, and cultural growth. (Celio-Scheurer & Chiba, 2011, 38; Sarraf & Bruno, 2013, 94.)

The encouragement toward the development of sustainable participation strategies can be interpreted from the code. Nevertheless, it can be ignored because, in the Code of Ethics and the convention, the collaborating communities can also be interpreted as mere consultants of accurate information rather than sustainable participants, whereas some reports indicate the benefit of collaboration turning in the other direction, namely, the participants, as promoting inclusion is part of human rights (Harris, 2013). The literature and task forces surrounding the code of ethics present the inclusive demands more aggressively, judging the museum field as ignorant and authoritative.

McGhie (2020) identifies 11 specific human rights relevant to museums, among others:

- The Right of Everyone to Participate in Cultural Life;
- The Right of Everyone to Enjoy the Benefits of Scientific Progress and Its Applications;
- Freedom of Speech and Expression and the Rights to Information; and
- The Importance of Public Space in the Exercise of Cultural Rights (McGhie, 2020, 44).

The concept of “cultural life” shifts the focus on the person as an individual and how museums and cultural practices contribute to their lives. McGhie mentions that this is a more inclusive and outcome-based approach than the alternative in which people are viewed as consumers of cultural productions provided by the cultural section. (McGhie, 2020, 45.)

*The Right to Participate in Public Affairs* requires an environment that supports people’s engagement with issues, through the provision of information, through consultation and dialogue, and through policy development involving the public. Decision-making processes may include agenda-setting, drafting, consultation, implementation, monitoring and re-development of

policy decisions. Depending on the context, participation may include any or all of participation before, during or after decision-making. (McGhie, 2020, 56.)

In the online conference *Museums and Social Responsibility – Values Revisited*, authored by Sarah Sian and moderated by Margherita Sani, the panelists were convinced that museums need to look at the institutions themselves and be self-critical to tackle complex issues of diversity and inclusion. Museums must also begin taking a multidisciplinary, people-centric approach that puts human rights and values first in developing and implementing new strategies. (Sian, 2020b, 31, 34.) Although it may not be possible to win over all people equally strongly for cultural participation (Lutz, 2011, 143), not making any efforts in this direction will keep excluding potential contributing users. Moreover, the universal concept of visitor management cannot exist as the conditions of each institution are ultimately different from each other. In this sense, the concept of visitor management is also associated with a participatory, society-oriented point of view. (Lutz, 2011, 142.)

Therefore, choosing not to promote participation in a human-centered manner in the cultural section can, very aggravatingly said, be perceived as a violation of human rights. Moreover, as McGhie argues, doing nothing is not a viable option as a basis for public service, even when museums are concerned about being seen as “political” because museums are not neutral (McGhie, 2020, 73). Promoting participation and inclusion is also meaningful because exclusion is simply too expensive. As The World Bank (2013, 2) states: “an inclusive society must have the institutions, structures, and processes that empower local communities, so they can hold their governments accountable.” Museums are part of the institutions in society, often funded with public funds, which puts them under pressure to react to societal and political needs, and they need to show evidence of audiences other than the “White middle classes.” (Black, 2005, 46–47; Janes, 2007, 134.) Museum and participation scholar Graham Black states that it is expected from the 21<sup>st</sup>-century museum to be a promoter of social inclusion (Black, 2005, 4).

Museums also have much better chances to empower the groups in their communities than some larger institutions with more complicated bureaucracy. For example, the Council for Museums, Archives and Libraries (Resource) has claimed that museums promote access and inclusion and act as focal points for their local communities, providing public space for dialogue as one of their aims for the 21<sup>st</sup> century UK’s museums (Chapman & Thiara, 2010, 422; Resource, 2001, 21). Independent museum scholar Robert R. Janes perceives socially responsible work as an opportunity for museums to renew themselves and define a more sustainable role in their communities. This role goes beyond educational work and entertainment. (Janes, 2007, 135, 143.)

Museums' social inclusion initiatives are usually workshops, projects, or more extensive programs (Fitton, 2010, 169). When researched and reported, the processes yield positive outcomes. Community projects have empowered people, offered them renewed and positive feelings of identity, and improved their self-esteem. The success of community projects is based on their bottom-up approach because when projects start from a community that decides to, is willing to, and needs to cooperate with a museum, the project moves forward. (Crooke, 2006, 174–177.)

As discussed in Camilla Rossi-Linnemann's (2010) essay about Italian museums catering to visually impaired visitors, designing special programs often leads to better networking and connections with local communities and institutions. The programs also improved professional communication, renewed collections handling and educational opportunities, and developed new ideas for organizing, representing, and exhibiting beneficially for visitors of all ages and abilities (Rossi-Linnemann, 2010, 368.) Creating something "special" does not mean abandoning the usual audience since all the visitors can benefit from the improved provisions.

As unveiled above, there are several fundamental and ethical reasons to promote inclusive work in museums as well as numerous actions in this direction. However, as it can be stated through additional initiatives to the museum's Audience Development work, the museum is an inclusion-motivated institution. I aim to highlight here that the inclusion objectives need to be the primary and leading guideline of "Audience Development," a generally used term in the museum field to describe the work concerning audiences. This concept might have emerged in the 1960s and 1970s, as the concepts of museum education (see Section 1.2) and New Museology (see Section 1.4) were established during those times. English spelling is also used in German literature, for example, by Volker Kirchberg (1999), Markus Lutz (2011), and Sigrid Bekmeier-Feuerhahn (2012).

According to Graham Black (2005), Audience Development "is a process by which a museum seeks to create access to, and encourage greater use of, its collections and services" (Black, 2005, 46), which can lead to cultural change within the organization, as building relationships with communities and influencing the attitudes within the organization can be driven from the top of the organization (Wreford, 2010, 25). According to Black, Audience Development is a "policy of reaching out to new audiences previously under-represented in the museum." (Black, 2005, 47.) Heather Hollins (2010, 251) confirms this by stating that it is "a multi-faceted process that involves exploring visitors' provisions and why non-visitors are absent." Moreover, Gareth Wreford (2010, 25) states that "at its best [it] is about more than just removing barriers to access – it is about taking active steps to make as many people as possible feel welcome."

In this research, as Audience Development is a central theme alongside its counterpart Service Design, the term will be capitalized. To grasp the overall inclusion objectives, it is to be considered the social responsibility of museums and

cultural institutions. This is juxtaposed with the common aim of increasing audience size, which pleases exhibition designers (Eikelenboom, Wattel, & Vet, 2019), but which should not be the aim of Audience Development (Black, 2005, 47; Klein & Bachmayer, 1981, 112). Moreover, the process of becoming more inclusive concerns the whole museum structure and sets certain ethical guidelines for it.

#### 1.4 New Museology 2.0

“New Museology,” which is a new methodological approach based on a reversed hierarchy and society’s needs, emerged in the early 1970s (van Mensch, 2004, 7). Movements addressing the need to work against the most traditional museum concept have emerged regularly in the field, all more or less a part of the idea of New Museology (van Mensch & Meijer-van Mensch, 2015, 7). The discussion of democracy, participation, and inclusion in museums has gained significance for every aspect of museum work in the past years, as demonstrated by Léontine Meijer-van Mensch and Peter van Mensch in their publication *New Trends in Museology II* (2015).

For example, a concept such as *new collecting* in the Netherlands and Germany means working with the public as *co-curators* (van Mensch & Meijer-van Mensch, 2015, 21). New trends in museology also acknowledge visitors’ different visiting motivations and “to define experience in terms of emotion and the attempts to personalize experience” (van Mensch & Meijer-van Mensch, 2015, 41–43). Moreover, “community museology” sees that the “primary responsibility of museums is the development of their constituent community.” The concept of an “inclusive museum” is similar because it aims to “achieve cultural inclusion by the representation of, and participation and access for those individuals or communities that are often excluded.” Then, the museum aims to improve an individual’s quality of life and be part of a positive social change. (van Mensch, 2004, 7–8.)

Although there will always be audiences who keep appreciating the most traditional distribution of programs in museums, the ideal aim is to promote a transformative museum, which according to museologist Jane K. Nielsen (2014), transforms postmodern sense and reason into the future and makes sure a transformation stays *relevant* through flexibility, discussion, and participation. Along with research, knowledge and information must be transformed in terms of new practices and methods of communication by using all kinds of theoretical, practical, technological, and social approaches. The transformative museum can be seen as a new way of understanding. (Nielsen, 2014, 27.)

As visitors want to control their experiences and gain meaningful moments, the social relevance approach is central for New Museology and the different variants of this paradigm. “The three aspects of social inclusion (access, participation,

representation) are increasingly recognized and understood as keys to sustainable development.” (van Mensch & Meijer-van Mensch, 2015, 45–50.) As van Mensch and Meijer-van Mensch state, participation should not be restricted to “front office” activities but should also be extended to “back office” activities (van Mensch & Meijer-van Mensch, 2015, 58).

New Museology also emerges in the concept of an ecomuseum. According to architects Elena Montanari and Cristina F. Colombo (2014), the ecomuseum paradigm “should be acknowledged as a reference model for the evolution of contemporary museums in the present ‘age of migrations’ because of its ability to catalyze innovative and inclusive identification, representation, education, and management practices.” (Montanari & Colombo, 2014, 164.)

Despite the mission of New Museology of developing participation and inclusion, the museum is not yielding its epistemological authority and is “often reconfiguring its institutional approach as one with explicit and planned social outcomes.” Participation has become a vehicle for visitor reform, and the power has remained centralized within the institution. This outcome-driven logic juxtaposes with the original ideals of New Museology. (Robinson, 2020, 484.) Even the most recent statements, such as Maranda (2020), who states that the “[m]useum is now expected to become more outward-looking than inward-facing, more value-driven than object driven. Consequently, museums find themselves in a chronic state of self-examination” (Maranda, 2020, 165), repeatedly indicate continuous confusion in the field. Therefore, it is time to consider new approaches to achieve the original aims of New Museology.

There is still much to be solved because the discussion has continued for decades, although improvements have also occurred. Society, in general, is currently defined by movements against injustice. Furthermore, museums fight against “historical evils such as colonialism, patriarchalism, misogyny, racism and every sort of discrimination.” (Chiovatto, 2020, 166.) This is always a movement forward toward multiple truths and open-mindedness. For example, the Aine Art Museum in Finland recently announced its anti-racist strategy (Kanniainen, 2021), with which it aims to take responsibility for promoting diversity, equality, and anti-racism. This strategy would help develop current practices and working culture in the museum, acknowledge racism and excluding structures and adopt new methods.

However, museum educator Milene Chiovatto (2020) states that these postures are mostly taken from a revision of collections, focusing on the objects rather than rethinking the institution itself (Chiovatto, 2020, 76). Museums welcome visitors of all kinds to their programs and spaces yet maintain their role of authority in their functions (Maranda, 2020, 166). Indeed, as Rose Kinsley (2016) claims, visitor and employee demographic studies in US museums do not indicate that their publicness would extend beyond a privileged subset of the population, despite the field’s long-standing attention to inclusion (Kinsley, 2016, 474). “[S]ome individuals’ exclusion



from museums tend to mirror the exclusion they experience from other systems, including educational, economic, political and other social systems” (Kinsley, 2016, 478).

Everything indicating future changes causes the examination of the museum as a concept and what it should or could be (Maranda, 2020, 166), as is also aimed in this research. Therefore, an essential part of this paradigm is the ability to criticize ourselves, as indicated by educator Lisa Gilbert (2016) when she introduces Mariana Ortega’s concept of *loving, knowing ignorance* (2006) in the museum field. She suggests that becoming aware of instances of loving, knowing ignorance and learning to avoid it is crucial for museum professionals who hope for their institutions to fulfill their educational mission in a diverse and democratic society (Gilbert, 2016, 125). According to Gilbert, there is a tension between museums claiming to be engaged in multicultural and responsive education and visitors not experiencing museums as genuinely democratic and open to all. When museums produce knowledge and claim to know without attempting to understand or admitting not understanding fully, they create ignorance. The terms “loving” and “knowing” are meant in an ironic sense. “[L]oving, knowing ignorance is a type of ignorance that includes both incomplete love and incomplete knowledge. It describes a knower who claims to be both loving and knowing, and yet fails to be either.” (Gilbert, 2016, 128, 130–131.)

The brochure of the online conference *Museums and social responsibility – values revisited* (2020) introduces one of the keynote speakers, a curator of interpretation and Audience Development, Karen Grøn—authored by Sarah Sian (2020a, 10–17)—who set a baseline worth referring to in this study. According to this baseline, this research ultimately lies on the *social bottom line*, which is essentially about changing attitudes.

For Grøn, neo-liberal economic policies have taken over the discourse of museums, where visitors are increasingly treated as customers who generate income rather than valued members of society (Sian, 2020a, 11). However, a museum’s economic bottom line cannot be the only bottom line. Grøn identifies five alternative bottom lines in museums. In addition to the *economic* one, which refers to the public and private funding that allows the museum to function, the following are also included:

- the *visitor bottom line*, which is connected to the economy of blockbuster exhibitions and is needed to get people to come in;
- the *collection professional practice bottom line*, which indicates research, collection care, and collection development budget;
- the *civil/social, professional practice bottom line*, which is about being democratic, engaging, empowering, collaborative, and research-driven; and
- the *organizational bottom line*, which “covers how the organization works and includes topics such as whether there is any coherence between the democratic visions for the public and how the organization itself works.” (Sian, 2020a, 12-13.)

The *social bottom line* Grøn has analyzed with the Boston Matrix was initially designed to help businesses with long-term strategic planning to consider growth opportunities by reviewing their existing services and developing new products or discontinuing older ones. “In the Boston Matrix, business units are ranked according to their relative market share and growth rates.”

It operates with four categories. The first category is the *Cash Cow*, which means having a high market share in a slow-growing industry. In museums, visitors spend money in buildings, shops, and cafés. The second category comprises the *Stars*, units or activities with a high market share within fast-growing industries. In museums, they are the special exhibitions in which museums invest a lot. The third category is composed of the *Question Marks*, which are businesses operating with a low market share in a high-growth market with the potential to become *Stars*. According to Grøn, in museums, “low market share” features can be outreach projects. She finds it problematic to use purely economic thinking when talking about visitors; for example, economic reasoning would only react positively to a school outreach program if the participants returned as paying customers. The fourth category comprises *Dogs*, products with a low market share in a mature, slow-growing industry. In a healthy business, *Dogs* should be liquidated. The *Dogs within the system* can be collections and research, as they do not receive much attention from visitors and, therefore, no potential income. (Sian, 2020a, 11–12.)

According to Grøn, “if we focus on the social impact or our output and activities, the outreach programs and audience engagement become the *Stars* of the museums.” Then, the whole system would change through the new focus on the social bottom line: *Cash Cows* turning into *Dogs*, and *Dogs* into *Question Marks*. This idea is that people should not go to museums to be entertained but use their artistic way of thinking to become activists within our societies. (Sian, 2020a, 13.) Alternatively, they could become collaborators through active participation.

Conclusively, New Museology requires redefinition and the shifting of viewpoints to become New Museology 2.0. This can be paired with the current discussion of decolonization, which likewise requires a step back, unlearning, and adopting new attitudes (Turunen, 2022). The updated version would favor initiatives requiring deeper engagement over fast and easy solutions in the participatory audience work to avoid the mentioned “participation as a vehicle” and refocus on its original ideals.

## 1.5 The Story of the Collected Data

Through the previous background theory and the following examinations and reflections, this research positions itself between the museum and the audience, aiming to propose the development of participatory strategies in such a way that could lead to more inclusive practices. This can be achieved initially in a new way

of thinking, objectively examining the current state and practices and imagining alternative futures.

<b>Table 1: Type of data collected in Finnish and German museum field</b>											
Museum or institution / Type of data	AAM	RAM	LRM	KAM & KHM	TM	MEK	IfM	KMW	KVW	[TAM]	Online
Observations						x		x		x	
Interviews						x		x	x		
Verbal notes	x	x	x	x	x						
Electronic and physical memos	x	x	x		x						
Publications/ Literature		x				x	x		x		
Flyers/ guidebooks	x	x	x		x				x	x	
Project reports	x			x	x						
Inquiry											x
Public use information	x	x	x	x	x	x	x	x			

- AAM: Aine Art Museum, Tornio, Finland
- RAM: Rovaniemi Art Museum, Rovaniemi, Finland
- LRM: Lapland Regional Museum, Rovaniemi, Finland
- KAM & KHM: Kemi Art Museum & Kemi Historical Museum, Kemi, Finland
- TM: Tornionlaakso Museum, Tornio, Finland
- MEK: Museum Europäischer Kulturen (Museum of European Cultures), Berlin, Germany
- IfM: Insitute für Museumsforschung (Insitution for Museum Research), Berlin, Germany
- KMW: Kunstmuseum Wolfsburg (Wolfsburg Art Museum), Wolfsburg, Germany
- KVW: Kunstverein Wolfsburg (Arts Association Wolfsburg), Wolfsburg, Germany
- [TAM]: Traditional art museum, Lower-Saxony, Germany

This research explores the museum field in Finnish and German contexts, which

are historically and physically divergent. The Finnish Lapland is a more scarcely populated area with a strong Lappish identity than the more densely populated Northern Germany with a more extended museological history. Historically, our countries have had good relationships, and within several fields, such as innovation and culture, general interest in one another can be detected. This is demonstrated, for example, in the form of different associations, networks, and societies. Moreover, influences in museum pedagogy have been adopted, as discussed in Section 1.2. Advisory discussions and relationships are still current on this topic (Hämäläinen, 2018b). However, as unfolded earlier in this dissertation, the establishment of museums in these countries emerged from very different needs. The museums in this research are also from different eras, which shows in their contents and architectural styles, although some of them (e.g., RAM & MEK) have been placed in repurposed buildings. Because of specific differences, our countries may differ culturally in a manner that would not allow Europe-wide or even country-specific generalizations about museum culture. Moreover, the different states of Germany alone are also culturally characterized, so one “German way” of anything cannot be identified.

Therefore, comparing the approaches between Finland and Germany takes place cautiously in cases that are found to be different in an interesting way, providing food for thought. There is no need for comparison in a manner of betterness in any discussed topic in this research. Every museum is aware of the concepts and expectations in Audience Development and operates within its own cultural and societal surroundings and resources around these themes. Scientifically, as the aim is for more general guidelines—in this case for participation in Audience Development—perspective change and different contexts may prove fruitful and exciting notably because these perspectives are simultaneously different yet similar.

I requested permission to collect data from several museums, and a few responded positively. The data collected from the museums comprise the primary data of this research. Before proceeding with the data collection, the research topic was discussed, and it was agreed that the collected data would be used for research purposes only. In 2016 and 2017, when most of the data were collected, this research focused on examining the Audience Development practices in both countries and the methods and aims of work directed toward the public in the museums. The questions defined themselves as questions about participation and inclusion by narrowing down the pain points to unveil why non-visitors would not visit museums. Later on, the focus on Service Design emerged. This cross-disciplinary, human-centered method is utilized, for example, for end-user-focused service, product, interaction, and experience design, and is understood as an approach toward inclusion-directed participation in this research.

The data outlined in Table 1 from a few selected standard cultural history and art museums in Finland and Germany differ from each other. The data have been questioned since the purpose of this research is to examine the participatory and

inclusion-led nuances in the museum field, yet museums famously known for their participatory strategies, for example, in the UK, were not requested to participate in this research. Indeed, many “model museums” come to the participatory agenda and guide other museums purposefully. However, this research finds it more meaningful to examine quite a common field of museums, which still, in significant parts, follow standard guidelines that could be classified as traditional. However, every museum has its gems of contribution toward the inclusive initiative.

The museums demonstrated different approaches to unknown researchers interested in their work for the public. The Finnish museums, for instance, responded by sending documented materials concerning the research topic and participated in defining its focus through discussions, open-mindedly, one could say. The data collected from Finland primarily contain documents provided for this research by the museums. Several documents were handed over and sent by email or mail, such as electronic memos shared among staff, strategies written by the educational staff where there were one, flyers, and project reports. I also visited the museums early on to discuss the research prospects with the staff. I had discussions with the staff to determine the state of participation and inclusion in the Audience Development practices. These discussions are marked in the data as “verbal notes” as they do not suffice as interviews due to their shorter length. Nevertheless, they provide valuable information. In some parts, the data collection continued along the way, as social media allowed me to be informed of the endeavors of the museums and reach out to ask more. These discussions occurred via email. The primary informants of the museums were the part of the staff that works with Audience Development. I also used newspaper articles about the museums under examination and utilized their online resources for more information. An independently conducted online non-visitor survey on Finnish internet platforms collected 76 answers for further evaluation.

The data from Rovaniemi Art Museum (Rovaniemi), Lapland Regional Museum (Rovaniemi), Tornionlaakso Museum (Tornio), Aine Art Museum (Tornio), Kemi Art Museum, and Kemi Historical Museum (Kemi) were shared in a fairly open manner. Further information was easy to find online due to the shared acknowledgment of open data.

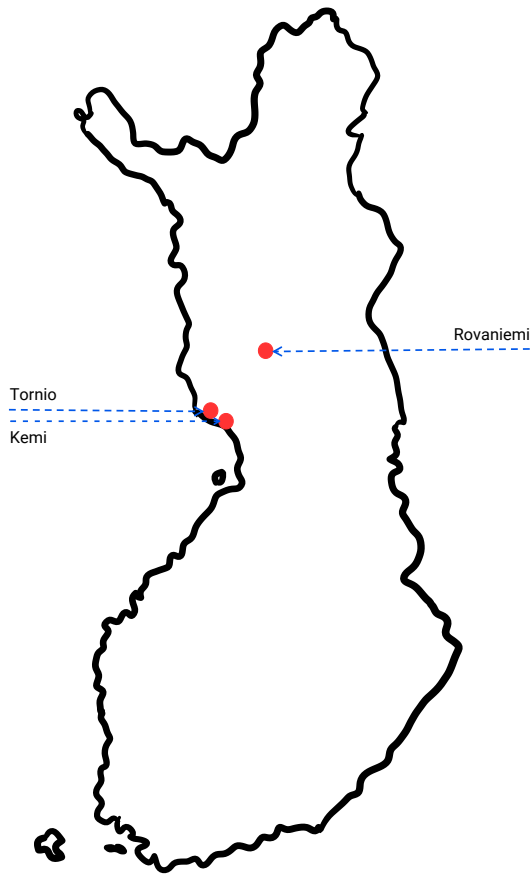


Figure 1: The locations of the Finnish museums.

For example, a lot of the data collected from Rovaniemi can be found online by anyone, as the museum department of the city — the Rovaniemi Art Museum and the Lapland Regional Museum — publishes annual reports, listing all main events, workshops, and happenings of the museums with pictures and descriptions. The Rovaniemi Art Museum has also published edited books discussing different approaches to receiving artworks. Additionally, the Aine Art Museum and the Tornionlaakso Museum have their booklets encouraging independent touring, such as *Painu patsaille* (Statue tour) to the public sculptures of the city of Tornio, and *Lasten kierros* (Children’s tour), which is directed toward families visiting the regional museum. The Kemi Art Museum and the Kemi Historical Museum had a comprehensive project report about meaningful collaborations with other stakeholders on national projects promoting health and well-being in the culture field, all of which will be expounded later in this research.

The German museums also responded in a friendly manner, but the data turned out to be different because the data collection took place at different times. The lack of possibilities for parallel data collection at multiple locations forced me to adjust to the chances available at each institution. Although I inquired about the availability of reports and other text material, which I assumed was common in the museum field, such documents were not available for this research. Conclusively, the available text documents were officially published sources, such as books, articles, and online materials. The ethnographic approach encouraged me to respect the indicated boundaries and be open to every possible piece and type of data. While the Finnish museums chose to provide their documents and kept replying to further inquiries, the German museums allowed access to the spaces and agreed to interviews upon request.

Therefore, for the German museums, the data were collected by observing 44 guided tours, some of them accompanied by workshops, and seven interviews with professionals working in Audience Development. The museums could decide for themselves what kind of data they were ready to share and to which extent. Moreover, here, most of the informants work with Audience Development in their institutions, but directors were also interested in getting interviewed. The interviews were conducted in English, but the occasional need for interviewees to express themselves in German did not constitute a barrier, as I was simultaneously learning this language. Each interview session lasted for one to two hours and was digitally recorded to be transcribed into text. One freelancer guide interview was conducted by e-mail. In this case, the topic had been initially discussed face-to-face, according to which the questions were formatted.

The information gathered through the interviews is based on the professionals' personal experiences, presumptions, and reflections within the field. The interviews were discussion-like events, for which I had prepared a few questions for the interviewees (Appendix 1–4) to get an idea of the aim of each interview. I shared these questions with each interviewee before the interview appointment to orientate them to the focus of this research. However, the questions were not strictly followed; they merely provided a guiding framework for the discussions. Additional data supporting some of the already discussed topics with some interviewees could be found online, such as articles about specific artworks or exhibitions and projects. Later on, some museums later shared more information to be added to the data.

Bringing together data from geographically and culturally differing locations poses an issue. One is privately funded, while the other is publicly funded. The art museums work with different artists, displaying very different exhibitions. Some museums primarily display their collections in permanent exhibitions with changing exhibitions. One has existed long before the others and has established a role in the cultural identity of its surroundings. Some museums have a larger budget for event development and exhibitions, but applying for grants to do something out of

the ordinary is commonly known everywhere. The most fundamental differences, however, could be observed in the size of the museums: the number of staff members and the bureaucracy. Despite the differences, the core museum tasks are similar, dividing the staff into curatorial and educational halves. Therefore, the provisions are designed for different audiences' needs.

As the Finnish data is already significantly public for everyone, here, I have referred to them accordingly by names, which is only partly applicable to the data collected from Germany due to their personal nature. The data collected from Germany mostly consist of interviews with professionals working in the museums: Dr. Justin Hoffmann, director of Kunstverein Wolfsburg (Wolfsburg); Ute Lefarth-Polland, head of education in Kunstmuseum Wolfsburg (Wolfsburg); Prof. Dr. Elisabeth Tietmeyer, director of the Museum of European Cultures (Berlin); Florian Ehrich, freelance guide; one freelance guide/artist (I7); another head of education from another museum (I2); and two former interns focusing on communication and education (I1 and I6). Extensive literature on the German museum field was discovered at the *Institute für Museumforschung* in Berlin. The interview material is presented individually but also representative of each institution. Therefore, the comments come from real-life circumstances in the field of Audience Development.

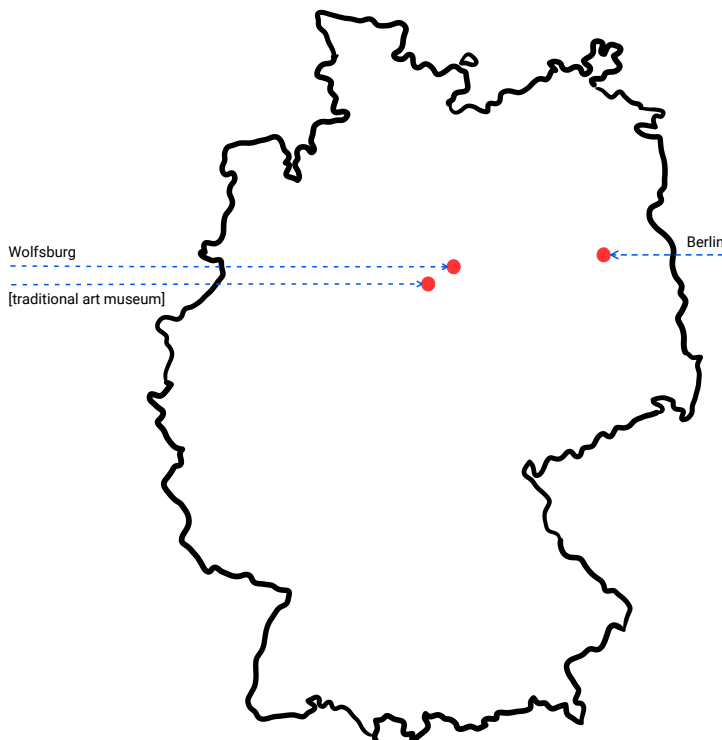


Figure 2: The locations of the German museums.



The interviewees whom I have named here have permitted this through an additional request in 2021. Organizing and analyzing the collected data became possible much later after data collection. As the most significant part of the German data was obtained through interviews, I contacted my interviewees to renew the request to use the data in this research and offered to anonymize their parts and institutions if they wished. Some interviewees had moved on to other positions and were unreachable to renew this request. Therefore, I ended up anonymizing their personal and institutional information. As the primary data collected from the traditional art museum consists of observations and no interviews were conducted, there was no need to identify this institution, as the observation data from all material serve as secondary, supportive data.

This topic is relatively critical in this field because it sets particular demands on the work done toward audiences on the grounds of human rights, equality, and diversity. Therefore, the material provided during the data collection may aim to give the best impression of each institution, especially to a researcher working out-of-house and unknown in the field. For this reason, it is fair to criticize this data, especially when the failures are rarely openly discussed. However, the difficulty in reaching specific demographics was indeed an openly discussed topic. Moreover, this research was, in fact, interested in those practices that seem to work and the existing positive attitude toward participation and inclusion in the museum field. Discussing these topics with people who were likewise interested and invested in them as I am, or at least curious enough, created particular trust toward this data in such a way that I believe the informants have aimed to provide accurate data for my research needs.

As described in this manuscript's first paragraphs, my initial interest in the topic evolved during my employment in an art museum. Therefore, it is fair to assume that already then, I have unconsciously chosen a certain critical stance on this issue. Since the public's motivations, tastes, and interests at large cannot be influenced because these evolve individually in a person, it was clear that if something needs to change, it would be the system that operates Audience Development in the cultural field. As my museum employment took place in a Finnish context, I had more knowledge about Finnish museum structures than German. In addition, for this reason, it was meaningful to explore the German museum field in more detail and in person. This experience probably also influenced the analysis because those aspects that are seen as positive for the participatory agenda, such as communication, flat hierarchies, and lack of bureaucracy, are more evident in the Finnish museums due to the more compact personnel structures. Nevertheless, the budgets for exhibitions and events, which also attract visitors, seem to be more prominent in German museums.

As no employment in the field or a position as an in-house researcher during the research time occurred, I remained an independent researcher. As a former museum employee and a regular museum visitor, I position myself at the gap between the

museum profession and visitorship. This position allowed me to maintain a viewpoint that aims to understand both sides: the visitors and the museum professionals.

Because the objective is to discuss ways to make space in this field to respond to the ever-growing demand for belonging and ownership in museums, it is purposeful to seek the barriers preventing this in the ubiquitous museum field. For secondary data, the non-visitor inquiry *En käy museossa* (I do not visit a museum) (Appendix 5–9) was conducted by posting a request and link to the SurveyMonkey inquiry on several online forums in Finland during 2017–2018. Convenient online discussion forums with general discussion topics are relatively easy to find. For example, under *Sanoma Media Finland* and *Alma Media*, several leisure time magazines maintain discussion forums for the general public: people with families, different interests, and jobs. The permission to post on these forums was requested separately from each moderator.

The survey was eventually linked to *vauva.fi*, *kaksplus*, *tiede*, *anna.fi*, *suomi24*, and *huuto.net*, which is an online auction market. Additionally, one Facebook request was linked to my profile. The inquiry aimed to find out who is not visiting museums, for what reasons, what is the image of the museums and, the general knowledge about what happens in museums, and how the respondents perceive the people who visit museums in order to detect possible barriers preventing museum visits. Participating in the inquiry was not rewarded, and all the responses to the inquiry were voluntary. The inquiry collected over 100 replies, from which 76 either entirely or partly finished forms were accepted for further analysis.

Altogether, these data provide a picture of the written and experienced reality—a sample from the museum field, how the participatory and inclusive initiatives emerge on the field, what they contain, and probably most importantly, how these concepts are understood. Good intentions without resources cannot do much, and vice versa: a larger budget does not always mean that the basics—the theory, aim, and motivation of doing—are in place. There are even differences in the definition of the content of the terms rotating in strategies. Alongside the discussions about Audience Development, the interviewees discussed communication, outreach, and museum education.

Additionally, this research is strongly influenced by the extensive literature in the field. Resources about the audience, visitor, and non-visitor studies are limited to those conducted in Finland and Germany. Literature about museum education and museum learning and participation and inclusion is also obtained from the UK, US, and Australia contexts because of their long traditions and availability.

Texts concerning participation or inclusion in museums often discuss case studies working as documents, examples, or promotions for museums about specific participatory endeavors. Less literature about the theory of participation or inclusion could be found, raising the question of whether there is a similar understanding of the contents of these terms. It is challenging to pick certain significant authors

concerning participation and inclusion in the museum field, as each scholar provides unique insights for this dissertation.

The Service Design field is much more dominated by specific authors, and it was also more effortless to find substantial and more recent publications from this field. Service Design—at least according to the sources chosen for this purpose—seems to be flourishing in Europe, especially in the Nordic countries, but also firmly in Germany and Denmark. However, American scholars might have ended up under-represented in this dissertation.

**Table 2: Overview of the essential literature references sorted by their general topic area**

Topic area	Essential sources	Country
Background theory: Museology History Ethics	Léontine Meyer-van Mensch & Peter van Mensch (2015)	Netherlands/Germany
	Karen Grøn (2020)	Denmark
	Marjatta Levanto (2004/2010)	Finland
	Giulia Grechi (2014)	Italy
	David Fleming (2002)	UK
	Richard Sandell & Jocelyn Dodd (2001)	UK
	H.A. McGhie (2020)	UK
	ICOM (2017)	International
	Lynn Maranda (2020)	Canada
	Yuha Jung (2010)	USA
	Margaret Lindauer (2006)	USA
	Rose Paquet Kinsley (2016)	USA
	Sally Yerkovich (2016)	USA
	Helena Robinson (2020)	Australia
	Inclusion, exclusion, participation	Marie Bourke (2016)
Jessica Fiala (2014)		Italy
Nora Sternfeld (2012/2021)		Austria/Germany
Stephanie Wintzerith (2010)		Germany
Marjelle Vermeulen, Filip Vermeylen, Karen Maas, Marthe de Vet, Martin van Engel (2019)		The Netherlands
Line Vestergaard Knudsen (2016)		Denmark
Graham Black (2005/2018)		UK
Heather Hollins (2010)		UK
Alison F. Eardley, Clara Mineiro, Joselia Neves & Peter Ride (2016)		UK
The World Bank (2013)		International
Nina Simon (2010)		USA
Helen Coxall (2006)		USA

Specially targeted groups and the great audience	Andrew J. Pekarik (2011)	USA	
	Sherry R. Arnstein (1969)	USA	
	Edwina Jans (2002)	Australia	
	Ann Taket, Beth R. Crisp, Melissa Graham, Lisa Hanna, Sophie Goldingay (2014)	Australia	
	Finnish Museum Pedagogical Association (2012)	Finland	
	Bundesverband Museumspädagogik e.V. (2020)	Germany	
	Robert Benoist (1991)	France	
	Mirjam Eikelenboom, Roos Wattel, Marthe de Vet (2019)	The Netherlands	
	Camilla Rossi-Linnemann (2010)	Italy	
	Zeljka Jelavic, Kosjenka Laszlo Klemar & Zeljka Susic (2018)	Croatia	
	Francesca Bacci, Francesco Pavani (2014)	Italy/USA	
	Jayne Earncliffe (1992)	UK	
	Gaynor Kavanagh (2000)	UK	
	Lucie Fitton (2010)	UK	
	Lenore Adler (2010)	USA	
Audience Development: Museum education, museum learning Museum's methods of Transmission Staff structures	Nina Levent & Lynn D. McRailey (2014)	USA	
	Elisabeth Axel & Kaywin Feldman (2014)	USA	
	Richard J. Stevenson (2014)	Australia	
	Aura Kivilaakso (2009)	Finland	
	Mariana Salgado (2009)	Finland	
	Cecilia Rodehn (2017)	Sweden	
	Lutz von Rosenstiel (1996)	Germany	
	Belem Barbosa, Pedro Quelhas Brito (2012)	Portugal	
	Eilean Hooper-Greenhill (2006)	UK	
	Katie Best (2012)	UK	
	Paul Barron & Anna Leask (2017)	UK	
	Milene Chiovatto (2020)	Brazil	
	Visitor and non-visitor studies	Thomas Renz (2016)	Germany
		Volker Kirchberg (1996/1999)	Germany
		Volker Kirchberg & Martin Tröndle (2015)	Germany
Holger Höge (2016)		Germany	
Nora Wegner (2011)		Germany	
Eeva-Liisa Taivassalo & Kimmo Levä (2012)		Finland	
Anu Niemelä (2011)		Finland	
Päivi Karhio (2003)		Finland	

Service Design	Linus Schaaf (2021)	Finland/Germany
	Satu Miettinen (2012/2017)	Finland
	Simon Clatworthy (2018)	Norway
	Katarina Wetter-Edman (2012)	Sweden
	Silje Friis & Anne G. Gelting (2014)	Denmark
	Marc Stickdorn, Adam Lawrence, Markus Hormess & Jakob Schneider (2018)	Germany
	Ezio Manzini (2015)	Italy/UK/USA
	Saskia Coulson & Louise Valentine (2017)	UK
	Lara Penin (2018)	USA

Exploring the scientific fields of some of these authorities is relevant to unfolding the background disciplines concerning this particular topic. It is possible to discover that the field of museum literature concerning participation and inclusion contains many scholars from different disciplines — the issues of diversity or equality in culture or art have re-directed these scientists later in their academic journey. Some have begun their careers in the museums or cultural fields, such as in museology or museum studies, adjusting their main focuses later in their careers. The field of Service Design contains relatively straightforward designers or design scientists from several branches of the design field, such as interaction design, industrial design, and organizational design. It is possible only to present a few of them here, but they all combined have made it possible to paint the picture of the alternative future this dissertation is proposing.

Léontine Meijer-van Mensch and Peter van Mensch are long-line museologists with interest in participation in culture. Richard Sandell and Jocelyn Dodd are museum researchers who specialize in the questions of inclusion and engagement. Yuha Jung has devoted her research career to museums and social and cultural justice. Helena Robinson's interests in museum studies place themselves in the field of inter- and transdisciplinary learning. Graham Black is a museum researcher with a long career specializing in questions about audiences and their engagement. Gaynor Kavanagh studied history and museum studies and has specialized, among others, in senses, memory and identity, and life stages. Cecilia Rodehn comes from an archaeology and museum studies background and specializes in her work with critical issues such as race, gender, and dis/ability.

Marjatta Levanto is the first museum educator in the Finnish museum context and has made her career in promoting museum pedagogy. Also, Nora Sternfeld comes from the field of art education with a focus on participation and radical democracy. Camilla Rossi-Linneman comes likewise from museum education but specializes in international partnerships in the museum sector. Milene Chiovatto's background involves communication sciences and the sociology of art and museum education.

Stephanie Wintzerith's background is cross-disciplinary, drawing from social sciences and ethnomuseology, and she has specialized in visitor research. Nina Simon's educational background includes electrical engineering and mathematics, and her expertise concerns exhibition design, participatory design, and social technologies. Andrew Pekarik is specialized in visitor studies at the Smithsonian Institution. Nina Levent's background involves art history and cultural history studies, and she specializes in an inclusive culture. With a background in art history studies, D. Lynn McRainey specializes, among others, in accessibility and audience research.

Thomas Renz is a cultural and social scientist specializing in participatory and inclusion research. Volker Kirchberg is a sociologist and culture researcher specializing in museums. Holger Höge's background is in psychology, but he has specialized in evaluation and visitor studies in educational institutions. Kimmo Leväs's field lies in history and political science, but he has firmly established his career in museology.

The Service Design field came initially to my knowledge through personal relationships with professionals in the field. In his recent dissertation, Linus Schaaf focuses on digital co-creation. Reviewing other discussions from this field enhanced the assumption that Service Design indeed could have something permanent to offer for the museum field. Mariana Salgado is a service designer focusing on interaction design, particularly interested in inclusion. Satu Miettinen is a researcher in Service Design specializing in theorizing the discipline. Simon Clatworthy is likewise a service designer emphasizing organizational design regarding strategies and tactics. Marc Stickdorn's service designer expertise leans on the nuances of design thinking. Ezio Manzini is a design academic focusing on design for social innovation and sustainability. Lara Penin's field of knowledge contains strategic design, management, and social theory.

Since the question of inclusion is strongly associated with the questions concerning the disabled community, it is worth admitting that no disabled people were part of the museum professionals interviewed for this research. Similarly, the online inquiry was also not barrier-free, but it may have involved respondents who suffer from conditions other than physical disabilities. However, this was not evident in the answers. Nevertheless, the role of the disabled community was discussed during the interviews and generally throughout the research journey. The museum field also provides extensive literature on the matter, which enabled a sufficient reflection on this aspect. Notably, neuropsychological disabilities remain challenging to grasp, and the concept of disabilities in museums still primarily discusses the challenges that blind or hard-of-hearing communities may encounter. Nevertheless, a movement for autism-friendly museums is currently developing due to the Autism-Friendly Certificate launched by *Autismisäätiö* (Autism Foundation) in Finland (Autismisäätiö, 2021). Museum Amos Rex in Helsinki is the first collaborator certified by Autismisäätiö (Amos Rex, 2022).

## 1.6 Methods and Organizing the Data

In reflecting on my topic under exploration, I will discuss the chosen methods in the following chapters. The collected data will also be unfolded more thoroughly. “Multicase field research is very useful in providing contrast and variance” (M. B. Miles, Huberman, & Saldaña, 2014, 292). The multiple sources of data, namely, documents, observations, interviews, and literature, enable triangulation. “[---] [T]riangulation is a way to get to the finding in the first place – by seeing or hearing multiple *instances* of it from different *sources* by using different *methods* and by squaring the finding with others it needs to be squared with” (M. B. Miles et al., 2014, 300).

Helena Robinson (2020) conducted similar research on these topics with the same kind, although with much broader data. She reviewed a preliminary sample of published and professional literature from the European and Anglophone museum sector from 1997–2018, which uses rhetoric participation. As primary materials, she reviewed cultural policy and funding scheme documents, museum strategic plans and annual reports, conference proceedings, and other professional publications, such as reports, websites, and blogs. Her examination aimed to measure participation in museum provisions. Similar to the research data on the participatory component in Audience Development, only what has been written or said could be examined, and less on how these programs are realized. (Robinson, 2020, 475, 477.) For example, no former participants’ data were collected or action research conducted.

### 1.6.1 Ethnographic Approach

During the research journey, I briefly considered if this research would be discourse analysis, as I am unfolding concepts and their meanings and how the core concepts of this research are discussed in the field.

[---] [D]iscourse analysis [---] focuses on the cultural meanings attached to people, artefacts, events and experiences. Cultural meanings are mediated through language practices, and discourse analysis provides a means to study these practices and their consequences. [---] [I]t focuses on social action that is mediated through language. (Eriksson & Kovalainen, 2016, 232.)

Although this research demonstrates certain features of discourse analysis, for example, the practical contents of the used concepts, I found that it still falls beyond the boundaries of this category. I am more focused on the practices, attitudes, and structures of performing participatory work within Audience Development, which leaves the question of parlance to the background after unfolding these concepts. Moreover, I summarize and take a certain position (Antaki et al., 2003; Eriksson & Kovalainen, 2016, 242–243) toward the data to articulate the possibility of an alternative future in this field.

In addition, the grounded theory presented itself as an option because the collected data are the source of the theoretical discussions about museum structures in Audience Development. I also collected the data utilizing methods known for grounded theory: interviews, observations, and documents (Glaser & Strauss 1967, 45). Thanks to the constructive critique received during the finalization phase, there are a couple of reasons to counter it. For example, in this context, the models and knowledge generated from this research could not directly be applied in other contexts (Taber 2013, 272), as the data collection time alone was focused on particular themes. In addition, the research literature strongly influenced analysis, which means that some of the theoretical codes used in data processing have probably already existed and not purely emerged from the collected data, as Barney G. Glaser (1992, 45) demands. Moreover, this research did not apply the grounded theory's procedure of several coding rounds.

Hence, this research applies a qualitative ethnographic approach, for which a mixture of observations, discussions, and interviews is essential (Werner & Schoepfle, 1987, 44). I am confident only to use the term "apply" rather than "follow" since, as Giampietro Gobo and Lukas T. Marciniak (2016) criticize, "[e]thnography has become an abused buzz-word and has been diluted into a multitude of sometimes contrasting and contradictory meanings, sometimes becoming synonymous with qualitative studies" (Gobo & Marciniak 2016, 104). However, the ethnographic methodology is suitable when the aim is to describe and understand the operation or relationships of a specific group or organization. The researcher's task is to observe the events, interview and discuss with individuals, and aim toward the attainment of considerable knowledge about the phenomena under study. (Werner & Schoepfle, 1987, 42.) "Ethnographers need to pay close attention to local context, historicity and specificity, but also to non-local, transnational dynamics, connections and relations" (Berg & Sigona 2013, 354). Ethnography has also been useful in many fields, such as education, consulting, organization research, clinical psychology, healthcare, psychiatry, and law (Tedlock 2000, 455–456).

Indeed, this dissertation began with a discussion of the historical context of the topic. Later, I will address the context in which participatory actions are taken and their position within Audience Development. "Contemporary ethnographies usually adhere to a community, rather than individual, focus and concentrate on the description of current circumstances rather than historical events" (Britannica Encyclopaedia 2022). Therefore, this research discusses the museum community, indicating the museums, audiences, and potential audiences, and discusses *what is* in this scenario, and later, *what can be* as unfolded in the last parts of this monograph.

As an observer and an interviewer with a role of an ethnographer, I aimed to understand museum Audience Development, the roles of the stakeholders in this scenario, and the practices typical to this part of museum culture under



the scope of the participation paradigm. The ethnographic role also fostered my curiosity and aim to understand fields that were still somewhat unfamiliar to me. My previous educational background is in art education, and during this research journey, I ventured into the field of museology and visited the domain of Service Design.

An ethnographic approach in museum settings might be compared to business-related ethnographic research because it describes “a wide range of topics within the field of management and organizations, such as managerial action, organizational cultures, interaction of professional groups, work behavior [---],” (Eriksson & Kovalainen, 2016, 151) which translates in this context to the museum-audience relationship within the museum settings. (see also organizational ethnography by Thomas S. Eberle and Christoph Maeder, 2016) In addition, “[e]thnography that deals with business issues often involves shorter periods of participant observation than the classic ethnographers” (Eriksson & Kovalainen, 2016, 152), which was the case in this research.

As described, the data consists of various site documents, both elicited texts produced by the research participants: questionnaires, internet surveys with open-ended questions, ethnographer-requested texts, and extant texts produced without the researcher’s influence, such as public records, reports, organizational documents, mass media, and literature. (Charmaz, 2006, 35–37). Site documents give insights about issues that might affect the field of the study or tell how the participants present themselves to other people. Additionally, it is possible to learn “what kinds of demands are placed upon the people on your site, or what kind of privileges they have.” (Eriksson & Kovalainen, 2016, 157–158.) In this research, the site documents gave insights, for example, about museum staff structures and the role of participation in Audience Development.

This research also borrows its philosophy from critical research. According to Eriksson and Kovalainen (2016), it has much to offer for business research. Processes and activities within the business process require “an outside view” because they remain unclearly explained, and this view can be offered by critical research. It also demonstrates possibilities and space and argues for the need for new knowledge within a specific field. (Eriksson & Kovalainen, 2016, 250–251.) Therefore, my role as an independent, partly outsider researcher yields a critical point of view.

In the last part of this monograph, I will slowly step out of my ethnographic role. While I report the findings of this research from another perspective in Part III, I will also take another role by suggesting solutions to the found issues and speculations, that is, I will aim to influence the field I am exploring. Conclusively, this is a qualitative and cross-disciplinary research.

### 1.6.2 Observations and Interviews

Part of the data collected for this research is drawn from observations, which, according to Gobo and Marciniak (2016, 113), is the priority method of ethnography. Qualitative observation is naturalistic; it emerges in the natural contexts by those who would also usually take part in the interaction and follows the flow of daily life. Observation brings the researcher toward phenomenological complexities where connections, correlations, and cases can be repeated as they are and develop themselves. (P. Adler & Adler, 1994, 378; Angrosino & Mays de Pérez, Kimberly A., 2000, 673.) The observations in museums concerned the interaction and activities of people in these specific settings. However, I would like to comprehend my presence as a researcher in the museum field as large. Most of all, I was observing the events, the development, and the discussions in this field. In this sense, the focus of my observations were abstract concepts and structures rather than people.

Nevertheless, being allowed to observe 44 of these tours enabled me to be present in the museums and become familiar with the people working there. Therefore, I was able to build a theoretical framework about museum behavior in the context of organized guided tours but not natural museum behavior. In addition, observation worked as an “entrance method” in my research journey, especially in the case of the German museums. As Angrosino and Mays de Pérez (2000, 674–675) point out, ethnographers or observing researchers cannot work while distanced from their subjects. Adler and Adler (1994, 379) list four levels of participative observation: 1) *the complete observer*, 2) *the observer-as-participant*, 3) *the participant-as-observer*, and 4) *the complete participant*. “The complete observer maintains distance from the observed events in order to avoid influencing them” (Flick, 2009, 223). There is also *hidden observation*, for example, in a mass situation, where people have contemporarily gathered around a specific topic, like in a demonstration. In this situation, the researcher can be present without the participants’ knowledge. However, this infiltration is considered unethical and possibly against data protection. (Grönfors, 2001, 129–130.)

My original aim was to act as a complete observer without influencing the events, as I saw it necessary to collect as naturalistic data as possible. However, when one observes while among people, they become part of them and their group. The situation was dependent on the group and the guide in charge. Some of the guides wanted to introduce me to their current group, which, I found, broke the ice and reduced the anxiety of being watched without knowing the reason by the tour participants. Occasionally, I was invited to be part of the group. Participant observation is mainly used in ethnographic field research, where interviews also play a part (Flick, 2009, 169). During the times I was introduced, the most curious ones were driven to ask questions—always in a friendly manner—but shattering the as-natural-as-possible setting, I initially wanted to observe. However, my evolved role as an observer-as-participant proved fitting for this research’s purposes.

The observational technique works as a tool for further research when the researcher is unfamiliar with the subject of study. It would be too complicated to prepare the interview questions in advance—observing and participative observing also bind the information received to the context better than other methods. Thus, the topics are seen in their correct connections. (P. Adler & Adler, 1994, 378.; Grönfors, 2001, 127.) For example, as I became familiar with my research surroundings through observation, I figured out what to ask specific informants. The notes from the field contain findings developed on the spot and questions about the museum practices since some analyses took place during the observation and note writing. The researcher chooses what they write down—what is relevant for the study. The researcher might have realizations about the subjects under examination and their interactions. All the findings should be written down, even if they seem irrelevant. (Grönfors, 2001, 136–137.) Indeed, analytical thoughts that occurred on the sites proved valuable later in the more focused analysis phase.

The original interview plan in Germany was to set up group interviews since they can be more fruitful than single interviews because the interviewees can get motivated to remember their experiences more precisely in contrast to others (Fontana & Frey, 2000, 651). As it turned out, the people working in the museums were busy and unable to gather simultaneously to be interviewed. According to my experience, hosting a researcher was a task assigned to someone on the staff, and in a couple of locations, I could not meet any other staff member except the contact person, the freelancer guides, and the front-desk personnel. In one museum I was in contact with more staff and in another one I was even given a desk and a computer to use. There, I also met the director personally. As I visited the museums in Finland at the beginning of this research journey, the appointments were organized more casually, and I met more staff members.

In Germany, I eventually conducted several interviews with museum professionals. Here, the *subjective theory* discussed by Uwe Flick (2009, 156) can be applied, which “refers to the fact that the interviewees have a complex stock of knowledge about the topic under study.” Thus, I have interviewed professionals operating in the field of Audience Development and those who know this subject. These interviews are *semi-structured* or *thematic* interviews, which are appropriate when the subject of study is personal, and the topics are delicate, or if the study aims to delve into topics that are not acknowledged, such as values. In these cases, the interview focuses on themes agreed upon beforehand, but it does not follow specific questions or an order. (Eskola & Vastamäki, 2001, 26.) As Jari Eskola and Jaana Vastamäki (2001) clarify, thematic interviews are like conversations initiated by the researcher and on their conditions, but in which the researcher aims to find out about their topics of interest through interaction. One could also identify these interviews as *open interviews* since they resemble ordinary conversations. The participants have specific topics to talk about, even if not all the topics are discussed. (Eskola & Vastamäki,

2001, 24–27.) Semi-structured interviews are the opposite of *structured interviews* in which the researcher asks the interviewees the same, prewritten questions with limited answer options. (Fontana & Frey, 2000, 649).

I had written and provided questions for each interviewee beforehand (Appendix 1–4). Through these questions, the interview theme became clear and guidelines were set, but they were not unconditional, and the interview situations turned out to be relatively free discussions. In answering open questions, the interviewees could express their knowledge spontaneously or semi-spontaneously, as they received the questions beforehand. What was different in the conducted interviews was that there was no graphic representation technique by which the actual interview would have been complemented, as Flick (2009, 156) describes. However, the questions were *theory-driven, hypotheses-directed questions*, which were oriented to the scientific literature about the topic or based on my theoretical presumptions (Flick, 2009, 157), as I had built my knowledge about the subject by working in a museum, reading literature about the field, and encountered issues I had not thought of yet at the very beginning of my study. One e-mail interview was conducted upon mutual agreement. After discussing the research topic on-site, the interviewee agreed to answer further questions by email. In this way, the interview was structured because they answered specific questions. However, the questions were partly open.

It is fair to assume that some of the issues I brought up as a researcher did serve the purpose of making the interviewees' implicit knowledge more explicit (Flick, 2009, 157). For example, project reports were unavailable for the German museums I visited for research purposes. Instead, information was shared through interview discussions and references to articles or online documents. In a way, the interviews forced the professionals to consider their work in order to answer my questions, perhaps on a theoretical level. This, however, poses a risk of bias. Therefore, I may need to carefully consider the collected data, as my presence in the field may have influenced them, given that I discussed the topic with the interviewees before the interviews. However, I assume the interviewees gave their best effort to provide information as pure as possible and discussed them from their point of view without trying to “mislead” me (M. B. Miles et al., 2014, 297). Perhaps my brief presence in the field might have been beneficial, as the discussions about the topic may have incited them to consider what they know or think about it.

The interviews took place in the facilities of the interviewees and were recorded with a smartphone. The sound quality was good, enabling the transcription of almost nine hours of talk successfully. The transcript was conducted in the manner of “clean read or smooth verbatim transcript,” which is conducted word for word but with fewer utterances and decorative words. The texts are simple to understand but still contain the original wording and grammatical structure, like occasional German words in English interviews. (Mayring, 2014, 45.)

Online interviewing is inexpensive and time-efficient. However, the researcher does not create relationships with the interviewees, so there is a chance for pretense. (Fontana & Frey, 2000, 666–667.) The online non-visitor survey questions were structured according to sex, occupation/education, and museum visits (yes/no). Some were also semi-structured, e.g., *What happens in museums? What kinds of people visit museums?* Online data understandably carry the suspicion of unreliability, and there is no way I can confirm that the provided information is accurate. “Validity is relative in this sense because understanding is relative; [---] it is not possible for an account to be independent of any particular perspective” (Huberman & Miles, 2002, 43). The information provided by private persons can also be reliable, but there is no way to tell how objective they are. They are individuals directed by their interests and motivations.

### **1.6.3 Content Analysis**

“Analysis is an interaction between the researcher and the data” (Strauss & Corbin, 1994, 274). This being partly ethnographic research, a certain act of analysis took place during the entire research journey, which directed the questions of the following interview or specific literature to consult. “[T]he theory we develop is always contextualized” (Golden-Biddle & Locke, 2007, 53). That is, no analysis process can be completely free from the bias of the analyzer, which is affected by everything they have learned during their research journey. As noted earlier, my former experiences in the museum field and the extensive literature undoubtedly directed the focus of the analysis process.

Before beginning the more systematic analysis involving coding and memos, I reduced some parts of the collected data that seemed less significant for this research, such as some of the brochures and some conversation topics that occurred off-topic during the interviews. Furthermore, the collected observation data will be less discussed in this dissertation because it is unfolded more thoroughly in the article *Guided Tours and their Participants* (H. Schaaf, 2021a) and is therefore influencing at the background, especially in the case of the museum-audience blueprint presented in Section 9.2.

Content analysis was first developed as a tool for quantitative analysis. According to this model, repetitive themes and terms in the examined texts are calculated from the frequent elements at the beginning of the analysis. (Franzosi, 2004, 548.) It is quite vast, as every data has content to be analyzed. Content analysis is commonly associated with grounded theory but is not limited to a particular theoretical background (Flick, 2009, 328). Jouni Tuomi and Anneli Sarajarvi (2009, 91) state that most qualitative analysis methods known by different names are based one way or another on content analysis, if it refers to the analysis of written, heard, or seen data. “Qualitative content analysis must take the structure and meaning of the material to be analyzed (i.e., the text) as its starting point” (Mayring, 2014, 21).

All the data collected for this research are in text form. Counting (Mayring, 2014, 22) as a content analytic tool was helpful for the data collected online. The inquiry data served somewhat as statistics, as the frequency of certain elements either enhanced or diluted their significance. “[---] [W]ithin content-analytical category systems, registration of how often a category occurs may give added weight to its meaning and importance as well” (Mayring, 2014, 41; see also M. B. Miles et al., 2014, 282).

Content analysis is an unfinished tool since organized data cannot be used as an outcome presentation or findings; it only organizes the data for interpretation. Therefore, content analysis can refer to content analysis and content differentiation. The data collected for research describes the phenomena under study, and the analysis aims to create a verbal and precise description of them. (Tuomi & Sarajärvi, 2009, 103, 105–108.) When the researcher is working with text or initial displays, they often note recurring patterns, themes, or “gestalts” that pull together many separate pieces of data. “Something jumps out at you and suddenly makes sense.” (M. B. Miles et al., 2014, 277.)

Conclusively, the data underwent processes that allowed me to organize them in a manner that made sense and create categories that describe the themes significant for the aims of this research. These themes tell the story of what Audience Development is and how it is used to reach visitors. The literature supports the analysis or evaluation of these findings, providing a critical viewpoint toward these practices.

### *Coding*

The data collected for this study were coded with the help of the ATLAS.ti-program. Thomas Muhr (1994) developed the program in a research project at the Technical University of Berlin; it is based on the approach of grounded theory and coding by Anselm Strauss. (Flick, 2009, 366.) The computer serves as an assistant, and the researcher is still responsible for interpreting the text. The program helps organize the material, the steps of analysis, the interpretation rules, and the results. The computer acts as a documentation center of the analysis where all the analysis turns are written down to be reviewed later and checked for reliability. (Mayring, 2014, 116–117.)

“Coding is the first step in moving beyond concrete statements in the data to making analytic interpretations. [---] Coding distills data, sorts them, and gives it a handle for making comparisons with other segments of data.” (Charmaz, 2006, 3, 43.) Kathy Charmaz (2006, 46) discusses grounded theory coding consisting of at least two main phases: 1) an initial phase involving naming each word, line, or segment of data and 2) a focused, selective phase that uses the most significant or frequent initial codes to sort, synthesize, integrate, and organize large amounts of data. (Charmaz, 2006, 47.)

As Mayring (2014, 30) suggests, coding is also a reflective act of interpreting meanings in the text and less an automatic technique. “Not all categories have to

be found in the research literature, but they have to be grounded with theoretical arguments” (Mayring, 2014, 97). According to Barney G. Glaser, co-proponent of the grounded theory, the researcher cannot code to predetermined theoretical codes but any category emerging from the data (Glaser 1992, 45). Tuomi and Sarajärvi (2009, 92–93) give five significant tasks to the codes: 1) they are in-written notes; 2) they are used to classify what the researcher is aiming to address in their data; 3) they are the means to describe the data; 4) they function as tools for testing the data parsing; and 5) with their help, the different parts of the texts can be found, so they function as addresses.

For example, the interview material from Germany was coded with 1337 codes. Each code described a segment of text for sorting purposes. To keep the material organized, I added at the beginning of each code the first letter of the first name of each interviewee and marked them with a different color. (Figure 3)

Search Codes				
Name	Grounded	Density	Groups	
● ◇ M i found my motivation		1	0	
● ◇ M identifying oneself to a certain social background		1	0	[Identity]
● ◇ M in art museums there is the need to satisfy the “fancy audiences” like gallery ow...		1	0	[Audience development work] [Gerr
● ◇ M in English there is the word art education		1	0	[Education/Vermittlung]
● ◇ M in Germany there is a general feeling of museums being important		1	0	[German museum in general] [Muse
● ◇ M in Kunstvermittlung: Jemanden abholen wo er steht: get somebody where they'r...		1	0	[Education/Vermittlung] [Identity]
● ◇ M in many museums in Berlin seem to happen something all the time		1	0	[Somewhere else is everything bette
● ◇ M in the more traditional museum settings there is presumably less happening		1	0	[Somewhere else is everything bette
● ◇ M in the specific museum there is something happening all the time		1	0	[Kunstverein BS]
● ◇ M interview with an artist about audience development in Germany		1	0	[Personal]
● ◇ M invisible boarders		1	0	[Identity]
● ◇ M is it common in Germany to reach out these groups?		1	0	
● ◇ M is teacher deciding the future school?		1	0	[Identity]
● ◇ M is the Kunstvermittler like a museum educator?		1	0	[Education/Vermittlung]
● ◇ M is there clear class boarders in Germany?		1	0	[Identity]
● ◇ M is there talk about non-visitors and potential visitors?		1	0	[Non-visitors and potential visitors]
● ◇ M it is difficult to influence the negative group dynamics		1	0	[Workshops]
● ◇ M it is difficult to reach them		1	0	[Education/Vermittlung]
● ◇ M it is difficult to understand		1	0	[Identity]
● ◇ M it is important as it keeps things moving		1	0	[Somewhere else is everything bette
● ◇ M it is important to some to visit museum every now and then		1	0	[Non-visitors and potential visitors]
● ◇ M it is possible to switch between school forms		1	0	[Identity]
● ◇ M it was positive that the kids and the parents had to work together		1	0	[Education/Vermittlung]
● ◇ M joined people were other students than the aimed ones		1	0	[Identity] [Visitors in a Kunstverein]
● ◇ M just giving everyone the chance		1	0	[Education/Vermittlung]
● ◇ M Kunstpedagogic and Kunstvermittlung are kind of the same		1	0	[Education/Vermittlung]
● ◇ M Kunstpedagogic focuses on the person giving the tours		1	0	[Education/Vermittlung]
● ◇ M Kunstvermittler helps to connect the art with people		1	0	[Education/Vermittlung]

Figure 3: Screenshot of codes used for the interview data collected from the German museums.

The data received from the Finnish museums were coded with 434 codes. In this set of data, it was significant to keep track of correct sources. As demonstrated in Figure 4, short indications to the sources were added at the beginning of each descriptive code.

- ◇ Ar TK 2016, 6: tours to the collection storage
- ◇ Ar TK 2016, 8: photo donations from locals
- ◇ Ar TK 2016: 19: collaboration with teachers, whole 101 kids participated in workshops
- ◇ Ar TK 2017, 21: same accessibility information than 2016
- ◇ Ar TK 2017: same things about senior work
- ◇ Ar TK 2018, 17: national and local event weeks create rhythm for events in museum
- ◇ Ar TK 2018, 18: local senior week: free entrance, tours
- ◇ Ar TK 2018, 18: same senior work information
- ◇ Ar TK 2018, 19: learning paths for teachers to hold for their groups with support from museum
- ◇ Ar TK 2018, 20: collaboration with university students is annual
- ◇ Ar TK 2018, 20: same access provision than 2016 & 2017
- ◇ Ar touching materials provided on a workshop
- ◇ Ar treasure map printout for children
- ◇ Ar value-base: human rights, equality, democracy, nature, sustainability and protecting the nature and accepting multiculturalism
- ◇ Ar wishing the resources for teacher education
- ◇ Ar workshops are available on limited amount of time, about a month

*Figure 4: Screenshot of codes used for the data collected from the Finnish museums.*

The data collected through the non-visitor survey went through more than one round of coding because of a particular aim of the analysis process. Instead of being entirely open to these data, they were collected to serve a specific purpose: to find out about the barriers preventing visitorship. The initial hypothesis was that a negative museum image prevents visiting, which led to the analysis of this piece of data describing the museum image as an invisible barrier to visiting.

During the initial coding with 97 codes, I marked the respondents' ages, occupations, and genders for simpler counting, but most of all, the parts of the texts indicating the reasons provided for visiting or not visiting a museum, museum activities, and museum image. For example, the code "museum activities" was grounded 44 times to the pieces of text that described the activities people take part in or do in museums.

During the focused, selective phase, coding concentrated on the informant statements indicating specific museum images, such as the ideas of what kind of people museum visitors are, their understanding of museum activities, and museums as institutions. The codes *image* (grounded 177 times), *image of art* (5), *image of non-visitors* (2), *image of visitors* (74), *negative image* (36), and *positive image* (39) were exported into a new text document for re-coding. Re-coding produced four code groups for closer analysis, the results of which will be partially unfolded later in this research.

The observation data were treated slightly differently. The observation notes were coded with only 21 codes (Figure 5). These codes are short content headlines, such as segments describing a specific group, activity, or behavior. This piece of data was, in a way, directly organized under categories because it was a straightforward kind of data, repeatedly describing somewhat similar events time after time.



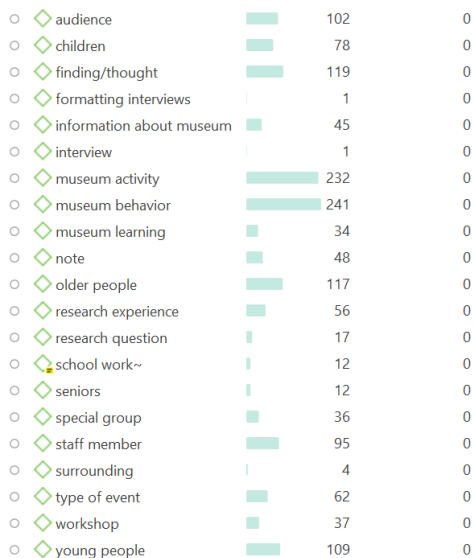


Figure 5: Screenshot of codes used for the observation data collected from the German museums.

### Categories and Memos

When raw data are coded, their parts are categorized under certain headlines, and the extensive material gets reduced into a more contained form (Flick, 2009, 323). The researcher recognizes categories and themes to form uniform, standardized information (Franzosi, 2004, 550). They extract all coded material and summarize it per category (Mayring, 2014, 104). According to Tuomi and Sarajärvi (2009), plain expressions are grouped with other similar expressions as a category, which is named. Sub-categories with similar content are joined, producing main categories and named again. Eventually, all main categories are joined into one all-descriptive category. All of these categories are used to answer the research questions. (Tuomi & Sarajärvi, 2009, 101.)

Miles et al. (2014) use the term *clustering* when explaining a procedure similar to categorizing. They describe a tactic that can be applied at many levels to qualitative data to better understand a phenomenon by grouping and then conceptualizing objects with similar patterns or characteristics. Occasionally, clusters are not mutually exclusive and may overlap, but it is the best attempt to categorize what seems to belong together. Clustering seems suitable for the data of this study, as the scholars claim that it is possible to cluster settings where site-specific actions occur. I can, for example, cluster audience-museum interaction situations. (M. B. Miles et al., 2014, 279–280.)

The codes of the German interview data (Figure 6) were organized under 40 code groups or categories, and the Finnish data (Figure 7) under 21 categories. The images below demonstrate that the data contents divide themselves unevenly under different categories. At this point, the researcher can see which themes are more relevant and which are irrelevant.

📦	About art	16
📦	About elitism	11
📦	About the term migrant	3
📦	Aims of the museum	47
📦	Audience development work	108
📦	Cabinet of curiosities	10
📦	Collaboration	58
📦	Collection work	27
📦	Communication medias	108
📦	Education/Vermittlung	84
📦	Events	41
📦	Exhibitions	26
📦	Funding	38
📦	Future	47
📦	General speculation	36
📦	German museum in general	28
📦	Identity	57

Figure 6: Screenshot of categories used for the interview data collected from the German museums.

📦	Audience development work	3
📦	Collaboration	24
📦	Communication	3
📦	Events	22
📦	Exhibitions	8
📦	Funding	1
📦	Future wishes	10
📦	General speculation	17
📦	Ground principles of museum education	57
📦	Guided tours	27
📦	Impact of projects	13
📦	Museum aims and visitors	36
📦	Museum learning	14
📦	Non-visitors and potential visitors	2
📦	Other provisions	77
📦	Projects	58
📦	Promoting access	40














Figure 7: Screenshot of categories used for the data collected from the Finnish museums.

Mayring (2014, 40) finds categorization to be essential to data analysis, as it enables other researchers to make similar findings from the codes, thus enhancing the reliability of the analysis.

*Memo*-writing is an essential part of the analysis process. Memos are preliminary analytic notes about the codes and comparisons and other ideas about the data that

occur to the researcher. Writing memos defines ideas that best fit and help interpret the data as “tentative analytic categories.” Memo-writing is a journey where the researcher can discover if and which data they should get back to and perhaps opt to collect more data to fill in the gaps. It is analytical thinking work that eventually conceptualizes codes into categories. Writing memos on the codes from the start helps clarify what is happening in the field. (Charmaz, 2006, 3, 12, 91.)

Indeed, in the case of the observation data (Figure 8), the process skipped from coding directly to memo-writing. As mentioned previously, this piece of data was coded with a more limited number of codes and sorted directly under categories. From these code-categories, it was possible to choose the densest codes with the most content, return to the raw data under them and write them open in the form of memos. Similarly, the most significant categories formed from the interview data (Figure 9) were unfolded in memos. No significant memos were written from the Finnish data because the by then more defined coding system allowed me to revisit the categories and read the codes self-explanatorily during the writing process. Additionally, this particular piece of data was already much discussed in the preceding laudatur -theses, for which it had undergone one interpretation round.

 audience~	Memo
 children	Memo
 finding/thought	Memo
 information about the museum	Memo
 museum activity	Memo
 museum behavior	Memo
 museum learning	Memo
 older people	Memo
 own notes	Memo
 special group	Memo
 staff member	Memo
 type of event	Memo
 young people	Memo

*Figure 8: Screenshot of memos written from observation data.*

Name	Type
Aims of the Museums	Memo
Audience development work	Memo
Collaboration	Memo
Communication medias~	Memo
Education and mediation	Memo
Future	Memo
General speculation	Memo
German museum	Memo
Impact of Projects	Memo
Inclusion and exclusion + participation	Memo
Interviewees	Memo
Museum learning	Memo
Museum visitors	Memo
Non-visitors and potential visitors	Memo
Programs and tours	Memo
Staff structure	Memo
Structure of the museum	Memo

Figure 9: Screenshot of memos written from interview data.

Memo-writing provides a space to engage actively, explore the material, develop ideas, and fill out categories. (Charmaz, 2006, 72, 81–82.) Memo-writing frees the researcher to experiment with different writing techniques, such as *clustering* or *freewriting*. Clustering aims to liberate creativity by drawing together the central idea, category, or process, defining properties, their relationships, and their relative significance. Focused freewriting can address the data and categories; it can keep the researcher from becoming immobilized and serve as a direct precursor to memo-writing. (Charmaz, 2006, 86, 90.) These memos acted as the initial attempt to unfold the data into a text form that could be used in this dissertation.

### *Conducting Analysis*

The system of categories can be interpreted in terms of the aims of analysis and the used theories. It is possible to analyze the links between categories quantitatively, which can make sense in the case of multiple interviews. The parts of text requiring interpretation are enriched by additional material explaining and clearing them. (Mayring, 2014, 82, 87–88.) Indeed, the extensive literature in this research supports and explains interpretation. Miles et al. (2014, 292) discuss the movement from metaphors and interrelationships to *constructs* to *theories*, explaining the “why” and “how” under examination.

Tuomi and Sarajärvi (2009, 95) discuss *inductive* and *deductive* analyses. The division into inductive and deductive analysis depends on the research and the researcher, either inductive (from sporadic to general) or deductive (from general to sporadic). The possibility of pure induction is discussed as questionable since it is believed that new theories cannot emerge purely based on observations. This division also leaves out the *abductive* reasoning or intuition of the researcher. Since the researcher would always influence their data and hence, the outcomes, it is possible to fix the problems in content-based analysis with *theory-led* analysis. It provides theoretical links, but the analysis is not directly based on theory, or theory can help the progress of the analysis. Moreover, in this model, the analysis units (categories) are picked from the data, but previous knowledge will direct and assist the analysis. The sooner the researcher involves the theory in the inference, the closer they are to deductive reasoning. Correspondingly, the closer the end of the analysis theory assists the interpretation, the closer to the inductive inference the researcher is. (Tuomi & Sarajärvi, 2009, 96–97, 100.) According to this description, this analysis can be understood as deductive, aiming to understand the museum world, the audiences' role in it, and the possibilities of participation and social inclusion. The findings of the analysis of the collected data will be unfolded and reflected in Part II of this dissertation.

## 1.7 The Following Chapters

The first part of this dissertation introduces the research's topic, framework, and discourse. Throughout Chapter 1, reflecting the colonialist traces of the museum's past, the ethical necessity of inclusive initiatives in the field, and the questionable success of the participation paradigm of New Museology, this research established and justified itself on a ground of critical examination of the practices of Audience Development work in museums. Section 1.5 introduced the context of this research, followed by unfolding the data collecting and analysis methods. Through the following chapters of discussion, speculation, and theoretical demonstration, this research aims to inspire, influence, and motivate to consider the alternative futures and critically consider if the customary inclusive measures do, in fact, reach their original purpose and if the concepts of participation and inclusion are understood in a way that allows them to fulfill their aims.

**Part I** continues to establish this research on the theoretical ground throughout Chapters 2 and 3 with excessive literature on the topic. Chapter 2 **Defining Inclusion, Exclusion and Participation**, and the following chapters represent the theoretical background defining the focus of this research. I will point out the need to acknowledge the necessity to review the mutual understanding of these concepts and the different nuances between them. For example, it will be unfolded how mere

physical access is not yet achieving the standards of social inclusion. In this way, the extent of the term “inclusion” that this research aims to promote will be highlighted and the complexity of “exclusion” will be demonstrated. Moreover, Section **2.2 Exploring Participation** questions the usage of the word “participation” by pointing out the power imbalance between museums and participants.

Section **2.3 Grasping Inclusive Initiatives Through Invisible Barriers** adds to the discussion of the traditional museum and exclusion by unveiling the museum culture that maintains barriers that are not simple to fix with mere access or free entrance. Acknowledging these possible barriers can enable the initial development of inclusive practices. In this research, I aim to define the parts of genuine participation. *Research, developing communication and collaboration, sustainability, meaningfulness, and obstacles*, will be unfolded in **2.4 Inclusion-Directed Features of Participative Work**, drawing from the literature, and used as a participative formula later in this research. One of the most significant focuses of this research is to lay out the necessity of research on audiences, participants, and staff structures to promote space and ground for genuine participation and possibly social inclusion. Section **2.5 Evaluation—Life After Projects** unveils how documented evaluation or research should be an acknowledged part of the participatory structure in museums to promote sustainability and ethicality. Participatory projects have also produced outcomes that can be evaluated as beneficial for both museums and the participants.

Because the topic of inclusion is most commonly associated with the questions concerning the community of disabled visitors and others with specific needs, Chapter **3 Unfolding the Complexity of the Specially Targeted Groups and Great Audiences**, begins by highlighting the still unsolved access in the museums and point out that disabilities are more complex than visual impairment or hard-of-hearing. The complexity of grasping conditions of neurological disorders such as autism and learning disabilities will be brought up to pay regard to them in the museum context.

These chapters are followed by a discussion about the chances and challenges of the concept of the multisensory museum in **3.4 Discussing Alternatives for Sense Impaired Visitors**. Section **3.5 Adult Visitors and Learners** will highlight the vague definition of adults as a target group and learners in the museum. The most general museum programs are directed to these “great audiences,” but knowledge about who they are or what their visiting motivations are is challenging to detect in the field. Section **3.6 Senior Visitors and Visitors with Dementia** will highlight the senior-directed work as significant for the well-being of the many target groups under this headline target group and the benefits of it for future generations. Section **3.7 Groups Under the Risk of Exclusion** highlights that the groups falling out of the disabled or the elderly can get excluded due to inbuilt social structures and an imbalance of distribution. At this point, the research defines the scope of inclusion

concerning the more disadvantaged or outcasted population—or non-visitors and potential visitors.

**Part II** of this research finally opens the collected data about Audience Development in Finnish and German museums. Chapter **4 Audience Development in Finnish and German Museums** will build on the previous discussion by opening the collected data from the Finnish and German museums and defining how Audience Development, mediation, and museum education or pedagogy are related and understood in the field. The initial starting point of the data collection was to examine how Audience Development consists in both countries, which led to the discussion of its structure and the role of participation in it. The data examination will be carried on through reflection with literature regarding the themes raised from the data.

Section **4.2 Museum Learning** examines the contents of museum educational aims of the research museums. It also unfolds the chances museum pedagogy has in promoting inclusion and the complexity of different learner types in the context of museum education to highlight the need to promote possibly much more diverse learning opportunities. While no stance will be taken on which learning theories museums should follow, some existing theories will be discussed and reflected on the literature. Section **4.3 Open For All With Hidden Barriers** critically examines Audience Development practices, which are generally thought of as open for all, and aims to speculate the possible hidden barriers the hidden curriculum of museums might promote.

Chapter **5 Museums' Methods of Transmission** immerses into the collected data by unfolding the various methods museums use to transmit their contents and knowledge to visitors and to gain and manage contacts and relationships with them—the most typical methods of Audience Development. From the data, it was possible to derive **5.1 Exhibitions**, **5.2 Guided Tours**, **5.3 Workshops**, **5.4 Events**, **5.5 Communication Media**, and containing methods different from the categories above but worth mentioning: **5.6 Other Provisions**. Section **5.7 Projects Indicate Collaboration** discusses project work and its essential collaborative element, and **5.8 From Access to Inclusion** unfolds the understanding of access, participation, and inclusion in the museums according to the data of this research.

Chapter **6 From the Back office to the Frontline and the Visitors** discusses the museum–audience relationship by unfolding the staff hierarchies in program planning and speculates the value structure within these contexts. The targets of these programs are **6.1 Target Groups and Visitors**. This section examines museums' target audiences for which the designed programs are directed, and it will be discussed who visits museums and on what grounds. Sections **6.2 Visitor Studies**, **6.3 Image of the Visitor**, **6.4 Non-Visitor Studies**, and **6.4 Image of the Non-Visitors** will unfold research concerning visitors and non-visitors as an essential but lacking task in the museum structures. These sections also discuss the museum

professionals' perceptions about audiences and possible audiences according to the collected data. Moreover, these views will be reflected on the research literature to unfold the realities of the knowledge about the audiences. Comparing Finnish and German visitor and non-visitor studies, I will discuss certain aspects of possible new target groups.

Section **6.6 The Reasons for Not Visiting—Identifying Barriers** discusses the nuances of non-visitorship and the reasons not to visit a museum. Aspects of the museum professionals will be unfolded through the museum data and the aspect of non-visitors through the online inquiry data. The speculation of non-visitorship is eventually an issue of invisible barriers, highlighted with the reflection on the research literature. The discussion immerses into the non-visitorship among young people, as they appear to be one of the most significant missing demographics in museums outside the school visits, creating a significant group of non-visitors. Moreover, the most assumed typical reasons for not visiting, such as high entrance fees, lack of interest, lack of time and energy, and lack of marketing, are discussed critically because it would be beneficial to aim to understand the issue of non-visitorship in a more complex manner in order to promote a deeper connection with the audiences and to avoid leaning too much on simple solutions.

Section **6.7 Status of Visitor and Non-Visitor Studies** unfolds the current state of such studies, the necessity to promote them, and the lack of guidelines in conducting them. Knowing the audience will be stated as the cornerstone of Audience Development because it enables museums to base program design on more realistic assumptions. Meanwhile, proceeding with the audience work like before, the museums cater to the customary audiences and their needs.

**Part III** examines Service Design theoretically as an approach to promoting inclusion-directed participation work in museums. This part builds on previous discussions of participation and inclusion in museums, which in the end have developed into a question of a museum–audience power relationship. Chapter 7 **Imagining Alternative Futures** and Section 7.1 **Argumentation for Service Design**, unfold the reasons for the line of thought by reflecting the similarities to the participation paradigm discovered in Service Design literature. For example, the reader will be encouraged to imagine the museum as a collaborative or experience-centric organization, to foster thoughts that aim toward change or to imagine alternative futures. As Service Design has already taken a stance in the museum field but has not yet established a more permanent or acknowledged position, Section 7.2 **Examples with Service Design Characteristics from the Museum Field** will discuss a few such cases found in the literature.

Chapter 8 **The Essence of Service Design** explores Service Design and its different nuances and purposes of use. 8.1 **Double Diamond** will be introduced to demonstrate a simple design process. This design process will be demonstrated in a museum context through an imagery design process related to the typical project



work. Furthermore, this approach will be specifically explored through the scope of this research and discussed in the light of promoting “real” participation because it is a human-centered (8.4), profoundly research-based method (8.5) aiming for sustainability through co-design and participation (8.6). Admittedly, no method can be proposed straightforwardly without reservations, and challenges are also part of Service Design (8.7), as they are also part of any museum project.

Chapter **9 Visualization and Prototyping: Unfolding the Data** opens the collected data again by examining it with visualizations based on Service Design. Visually examining the data proposes to find patterns or certain missing parts in the structures where participatory activities should occur. Section **9.1 The Theory of Visualization and Prototyping** unfolds a few visualization tools, which function simultaneously as research tools that allow practitioners to reflect the actions in familiar surroundings and encounters objectively.

Section **9.2 Visualization: Museum-Audience Blueprint** demonstrates a glimpse of the complexity and power imbalance in the museum–audience relationship. Through the analysis, non-visitors and human-centered research are added to this pattern to pay regard to their value and their need for consideration in the practices. Lastly, Section **9.3 Prototyping Scenarios: Inclusion-Directed Participation Model** brings together the discussion of the essence of participation that could lead toward inclusion and the essential project work in the museum context to reach new audiences and build long-lasting relationships. It also demonstrates the participation theory, combining the vocabulary and concepts used in the museum and Service Design literature, and highlights the essence of evaluation and ownership. Section **9.4 Future Testing** unfolds the theoretical nature of the proposed concept, as due to the COVID-19 pandemic and scarce resources, practical testing could not take place during the research period.

## 2 Defining Inclusion, Exclusion and Participation

The meanings of the terms “participation” and “inclusion” in museums and the cultural field in general—reaching inclusiveness—differ. They are some of the most popular terms in strategies alongside the buzz words “engagement,” “ownership,” and “empowerment” as desired results from collaborations with communities outside the museum, however vague they are (Hertz, 2015, 25–26).

The World Bank’s *Inclusion Matters* (2013) is “one of the most comprehensive reviews of social inclusion” and is referred to throughout this research. According to this source, there are two remaining challenges in inclusion in general:

- 1) to agree on what social inclusion means in a particular context, rather than skipping this step and moving too quickly to measurement, and
- 2) to ensure cross-country comparability when talking about very context-specific and amorphous concepts (The World Bank, 2013, 59, emphasis by author).

Museums can be taken as one of these particular contexts. It is helpful for every stakeholder to understand what the term “inclusion” means and brings to the museum field. This way, it would be possible to identify whether or not some of the practices are, in fact, inclusive or what is missing from the participative practices aiming toward inclusion on paper that prevent them from being inclusive and which practices remain on the lowest stages of participation.

According to service designer Mariana Salgado and design researcher Sanna Marttila (2013), the **participative museum** *provides* the audience with new ways of engaging with the collections, through which the museums can develop a sense of trust to enrich their collections. The **inclusive museum** is *open* for collaboration and partnerships, enhances its exhibitions and ways of engagement inspired by its audiences, and reinforces its commitment to the audience. (Salgado & Marttila, 2013, 45, emphasis by the author.) Therefore, the viewpoint from *working for*—providing one-sided designed, pre-curated activities based on assumptions—is slowly shifting to *working with*—collaborating and giving up some of the power and acknowledging the needs, abilities, and inputs of the participants from different backgrounds.

## 2.1 Exploring the Terms “Inclusion” and “Exclusion”

Using the terms “inclusion” or even “participation” remains vague when there is no common understanding of their practical meaning. When discussing inclusion, the conversation often drifts toward the concept of physical access, for example, how people in wheelchairs can get in and about in the buildings. Alternatively, it can refer to other physical disabilities, such as the capability of seeing objects or reading labels. Exclusion is often associated with poverty or low education and the problems emanating from them. However, as stated by The World Bank, poverty and exclusion are not the same, and in some societies, even the rich can be excluded (The World Bank, 2013, xvi.) Being excluded in the context of museums can indicate that people are unable to receive the messages provided by the institutions. All in all, there is no one clear definition of what these terms contain.

The World Bank (2013, 3–4, emphasis by the author) proposes two definitions for social inclusion:

- 1) the first is a broad sweep to guide policy makers. It states that social inclusion is the process of improving the terms for individuals and groups to take part in society; and
- 2) the second is sharper and considers how the terms of social inclusion can be improved and for whom. It articulates social inclusion as the process of improving the ability, opportunity, and dignity of people, disadvantaged based on their identity, to take part in society

With these definitions in mind, in museum Audience Development, inclusion initiatives would refer to the work currently being made to improve the terms for the more disadvantaged to participate in museum societies. Additionally, it must be acknowledged that ultimate inclusion would happen on the terms of those taking part.

Achieving these concepts can be understood as fast solutions or long-term processes. As Sandell and Dodd (2001, 8) explain, for some, work with inclusion means a philosophy that supports new approaches and is based on the process of democratizing the museum, while to others, it may offer a basic guideline for complete access through longer opening hours and lower entrance fees. For example, in *Badisches Landesmuseum* in Karlsruhe, cultural inclusion is understood as the involvement of cultural communities in work, presenting their stories, such as the Turkish, Greek, and Islamic communities in the neighborhood (Wintzerith, 2010, 426–467).

Related to the discussion appear are concepts, such as *barrier-free* (Fin. esteettömyys), *participatory* (Fin. osallistaminen), *outreach* (Fin. saavuttaminen), or *accessibility* (Fin. saavutettavuus) (Matala, 2009, 27–28), from which access or

accessibility may be one of the most well-liked. Edwina Jans (2002, 6) states that the term “access” is increasingly used to indicate “disability access” when discussing museum services for people with special needs, indicating that improving access would merely concern those with disabilities. Sally Yerkovich (2016) discusses *physical* access, the ease with which the public can enter a museum and navigate its spaces, and *intellectual* access for people with visual, auditory, and other impairments. She also mentions that, in the museum context, inclusion has usually referred to the availability of collections for reference or research as well as convenient opening hours and affordable entry fees—fast solutions—as well as to *social inclusion*. (Yerkovich, 2016, 144.)

According to Jans (2002, 8), practices that promote intellectual access are those encouraging visitors to enjoy and understand its collections, such as brochures, tours, labels, guidebooks, websites, audio and visual material, lectures, festivals, music, theatre, and movies or outreach programs — all very commonly used in museums as part of their standard programs. According to curator Henrik Holm (2014), utilizing “new technology” such as enabling digital access to collections and their usage is discussed as being inclusive. Digital access can benefit users and give credit to the institution but might not make any visible changes in the museum. Holm’s definition of genuine inclusiveness expresses the skepticism toward merely adding digital aids to museum provision:

A wider audience must have the opportunity to do real changes to the exhibition not only to digitalized imagery

and

[t]he activities and products coming out of educational processes, and of the release of digitalized imagery, must be visible in exhibition space.

Indeed, an inclusive approach should change the structures rather than sprinkle on top of provisions as an add-on. The skeptical approach aims for meaningfulness, realness, and an embedded education department. (H. Holm, 2014, 50.)

In the Open Museum Conference 2022, Loredana Marchi (2022) from the Migration Museum Brussels acknowledged exclusion as a part of building inclusion. When discussing exclusion, simply referring to specific groups is insufficient, as it is multidimensional, and the definitions of social exclusion are numerous and debated. The people excluded from mainstream society may fall into the groups of under-presented museum visitors (Black, 2005, 49), making it essential to review the concept of exclusion in general.

The (UK) Department for Culture, Media and Sport (DCMS) suggests that inclusive initiatives should “promote the involvement in culture and leisure activities

of those at risk of social disadvantage or marginalization, particularly by virtue of the area they live in, their disability, poverty, age, racial or ethnic origins to improve the quality of people's lives by these means." (Clarke, 2010, 152.; DCMS, 2000)

Deprivation arising from social exclusion tends to occur along multiple axes at once so that policies that release just one of these axes of deprivation will not unleash the grip of others (The World Bank, 2013, 4). Although access to services that consider the unique needs of excluded groups can go a long way in enhancing inclusion (The World Bank, 2013, 27), they usually require assistance and preparation, thus challenging personal independence. Conclusively, there is no one specific definition of what inclusion and exclusion mean in a museum context per se but strong indications of what they ideally should mean. There are also no one-off and simple solutions toward inclusion, but working on the whole structure through critical examination might bring the museums closer.

## 2.2 Exploring Participation

In recent decades, many museums have transformed into more audience-focused institutions with interactivity and diverse programs, working with target groups and increasing narratives. Museum scholar Jessica Fiala (2014, 255) states that such projects turn the museums' focuses outward, placing museums on display and situating them as "other spaces" embedded within and actively contributing to contemporary cultural debates. "Public engagement programs and participatory events are a priority for museums concerned about being socially inclusive and reaching marginal groups" (Bourke, 2016, 18).

Although the museum reaches outside its former boundaries with new programs and visitor engagement, Fiala queries what barriers remain. "The museum heterotopia as transformative site or ideal of inclusion does not emerge through building alterations or inward-facing practices alone. It necessitates larger processes of facilitating participation in its forums." This means moving outside the comfort zone toward the unknown. (Fiala, 2014, 255–257.)

Participatory practice in recent museological discourse means different things to different institutions (Bourke, 2016, 15). This is also the case with inclusion, as discovered above. Many of the participatory offerings can be activities designed for "you." People participating in something can be considered occurring when they walk into a building, depending on how they use their free time and partake of the provided activities there. "Activities" can indicate button pushing, answering questions, or participating in a larger artwork. A visitor may feel that they contribute for the moment, but does that contribution matter? Generic requests like these are unsuccessful as they ask visitors to contribute particular items under explicit constraints (Simon, 2010, 212).

Even in those limited cases where the visitor's voice is encouraged, the voice may not be heard as Jennifer Harris (2013) claims by explaining that the current meaning effect of seeking the individual visitor's voice is one of muffing and neutralization and the museum gesture of invitation to these voices has become a tokenistic aspect of more comprehensive exhibition work (Harris, 2013, 130). As Katie Best (2012) states, they "are not passive listeners who have the occasional chance to ask or answer a question." Audience participation may be difficult to detect, yet they show activity in museums. Therefore, Best notes that even the term "audience" can be somewhat misleading. (Best, 2012, 45–46.)

Frederick Lamp, a curator from The Frances & Benjamin Benenson Foundation and one of the participants in Elisabeth Axel and Kaywin Feldman's (2014, 352) group discussion, views the "very idea of 'activity' as somehow incompatible with the passivity expected in the hushed gallery where one receives art through sight." Often these offerings have the stain of being insincere, as they are there only to present that something is going on in the museum publicly, and there are many visitors who are, at the same time, lured in due to curiosity. By the time of the publishing of annual reports, the people "participating" are nowhere to be seen. If the participative offers in museums are treated and thought of as "activities," they are considered add-ons to the actual museum work: preserving objects and producing exhibitions, indicating that the part where audiences are more actively involved is not a domain where knowledge is produced. As an add-on, they soothe the audience's demands and inclusive-minded members and address the term "participation" or "community" mentioned in the strategy.

Nina Simon (2010, 16) confirms this by stating that many cultural professionals settle for an unambitious value of participation that is not compelling to institutional directors or stakeholders: visitors will like it. Moreover, non-using or non-visiting should not be understood as free individual decisions when the word "participation" is used, as Thomas Renz (2016, 42) states, but as an unequal distribution of participation. Nora Sternfeld (2012) puts it well by asking, why should anyone be interested in taking part in a game invented entirely by others?

Since there is no excessive proof about museums conducting regular qualitative audience research or surveys about the needs and hopes of their audiences, many of the open activities directed to the said "great audience" are based on the assumptions or preferences of designers of what is a good form of participation on the side of an exhibition. Even if the provisions would be designed based on the results of qualitative research, when discussing "real" participation and, eventually, inclusion in museums, the part where the participants have the power to influence in terms of their participation is missing, although there is always space for short-term activities, questions, answers, and discussion in the museum.

## 2.3 Grasping Inclusive Initiatives Through Invisible Barriers

The barriers to participating in museum offerings can be less noticeable, as they can result from an imbalance in power relations, values, and terms of participation. World-famous French philosopher Michel Foucault (1986, 24–26) defined museums as heterotopias, real physical places formed as unreal utopias, representing simultaneously several cultures yet existing outside and utterly different from their realities and the real world. Museums and libraries are endlessly time-gathering heterotopias that follow the opening and closing system, isolating them and making them penetrable. Heterotopias are not free to access like public places are and require certain rites to enter (Duncan, 1995), which do not resonate with the ones used in other places considered public, and the public does not have access or influence over the opaque decision-making.

The programs are not explicitly designed to include more special audiences, and the “mainstream” educational programs seem to be adapted according to the needs of each group. As friendly as it is, the provisions for unique needs can indicate differentiation instead of diversity (Kanari & Argyropoulos, 2014, 14). They emphasize the group’s specialty, which juxtaposes the idea of equal treatment.

As a strong “museum culture” is created, it is supported by those feeling ownership of them. The behavior of “traditional” museum visitors can make “new” audiences feel excluded (Vermeulen, Vermeylen, Maas, Vet, & van Engel, 2019, 15), as they come to sense that their way of exploring, understanding, and appearance would be unfitting in the museum surroundings. Frans Schouten (1991, 31), heritage and tourism expert, describes the following: “[---] so-called ‘normal’ people feel themselves mentally handicapped when they leave a museum, promising themselves that they will never go again to an institution that makes them so uncertain about themselves and so frustrated by the impression that everything is far beyond their intellectual grasp” which is the single most significant barrier to inclusion, as stressed by Black (2005, 34–35). They refer to attitudinal barriers causing anxiety and distress from the feeling of not belonging, leading to the avoidance of later visits.

When the so-called rules are misunderstood or enacted through one-way decision-making on behalf of the powerholders, the outreached groups may likely find the terms unattractive. “[G]roups that may seem as if they are rejecting a policy or program by not participating fully may well be rejecting the terms on which they are being asked to participate” (The World Bank, 2013, 83). Moreover, as Andrea Witcomb (2003, 80) writes, “there will always be some group who will find itself unrepresented.” (Chapman & Thiara, 2010, 425).

Before proceeding with the inclusion work, it is essential to ensure that all the stakeholders have the same idea of the content of the term and the requirements of genuine participation since differences in understanding the terms can cause failures in truly succeeding in such projects. According to Malcolm Chapman and Gurdeep

Thiara (2010), heritage expert Lola Young (2002) perceives that when museums develop and conduct inclusion aimed projects, they are unequal because they are run under traditional power relations (Chapman & Thiara, 2010, 424) inherited from the past and which may cause another set of invisible barriers.

Museums, of course, need to cater to the already existing audiences, but Helen Coxall (2006, 139), a museum language consultant, also sees it as possibly exclusive, as it usually assumes an audience of “average” intelligence, White, sighted, and able-bodied. Therefore, an interpretive text in inaccessible, complex language can also exclude the audience. Even accessible text can be exclusive if the cultural perspectives of the creators are not represented. (Coxall, 2006, 140.) However, it is also impossible for museums to serve all their potential audiences at the same time, even though selecting causes simultaneous inclusion and exclusion (Crooke, 2006, 171–172; van Mensch, 2018), or as Hilde Hein (2000, 39) expresses, *othering*. Stephanie Wintzerith advises the museums to set priorities and decide which audiences it wants to focus on (Wintzerith, 2010, 461.)

Thomas Renz (2016, 37) describes “inclusion” as an international standard translation of “having part” (Ger. *Teilhabe*). It can be impossible for an outsider to decide if the participant is merely taking part or *having* part and, therefore, getting included. Thus, drawing from the literature, specific guidelines for defining a museum as inclusive are missing. In some points of view, being inclusive can be reached through successful accessibility or positive feedback from those who have entered a museum and accepted the pre-designed offerings. Meanwhile, it is a much broader question of divided power for others. Conclusively, more consideration should be paid to the terms of participation and inclusion and the people who decide about these terms.

## 2.4 Inclusion-Directed Features of Participative Work

Pulling levers or pressing buttons does not necessarily indicate active participation, as Black (2005, 198) mentions, but engaging the visitor’s mind, generating a sense of discovery with mind-on rather than just hands-on, creates the real ambition for participative activities. It requires the use of the senses and the stimulation of emotions, which improves the quality of the visit (Black, 2005, 203–204). Solely focusing on participation as a “fun activity” will not serve right the museum staff as professionals and visitors as participants (Simon, 2010, 16).

In this research, participation (the real kind) is considered the major stepping-stone into inclusive practices. Actual participation resembles collaboration; working *with* them is challenging to conduct and not simple to ground into museum structures, not at least in a universal way, concerning the whole museum field. However, such activity has and is already happening in multiple museums, providing



positive outcomes. Through the right starting points and the shifting viewpoints, it is possible to begin to share the authority concerning cultural heritage and have participants as equal partners, beginning more inclusive practices. According to Wintzerith (2010, 462), being inclusive for the sake of inclusiveness is much too vague and broad; it needs to be narrowed down to tangible objectives, at least at the beginning.

Some essential features of participatory development in museums, dividing active or real participation from passive participation (Vermeulen et al., 2019, 10) are as follows:

1. **Research:** Getting to know the audiences, their expectations, hopes, and needs; finding out why non-visitors are absent, and shifting the viewpoints of museum professionals about their audiences and themselves (Fleming, 2012, 81; Hollins, 2010, 251; Pekarik, 2011; Sarraf & Bruno, 2013, 104; Wintzerith, 2010),
2. **Developing communication and collaboration:** which are two-way and equal, alongside long-term consultation and beneficial partnerships (Fox, 2010; Fuhrmann, Schuman, Popp, Schilling, & Mayer-Simmet, 2014; Hollins, 2010, 259; Sarraf & Bruno, 2013, 104),
3. **Sustainability** that is long-lasting and not an add-on, concerning the whole staff structure, commitment, determination, and belief (Black, 2005; Fleming, 2012, 80; Pekarik, 2011, 57; Simon, 2010, 356),
4. **Meaningfulness:** Not participating merely for the sake of it, but having a real impact and providing learning opportunities for different learning needs (Black, 2005; Renz, 2016; Simon, 2010; Sternfeld, 2012).
5. **Obstacles** that are part of the process, providing learning and iteration opportunities (Nielsen, 2014, 25; Pekarik, 2011, 60; Sternfeld, 2012), as failures are signs of development.

The step from working for to working with means taking the initial action toward more inclusive practices on the highest levels of *Citizen Control* (Arnstein, 1969; Knudsen, 2016), which, in the light of this research, has the chance to turn the museums' bottom lines and pursue the realization of New Museology.

#### **2.4.1 Research**

As essential it is to clarify the institutions' focuses in implementing collaborative processes, it is also essential to find out and value the focuses and aims or ideas of those participating (Fox, 2010, 203), as well as acknowledge the possible differences between them and aim to fulfill these on both sides. The core starting point and outcome of collaborative work is getting to know the audiences more in-depth through qualitative research (Hollins, 2010, 253–257). Researching non-visitors

could uncover the barriers to involvement, and visitor research gathers the needed information to become more inclusive (Wintzerith, 2010, 268–269). Exploring visitor expectations has also provided the key to achieving successful exhibitions and developing communication that helps connect with the audiences, which are considered the very reason for the existence of museums and preserving and displaying cultural heritage (Sarraf & Bruno, 2013, 104).

Andrew Pekarik (2011) notes that it is essential to switch the view on visitors. He calls these visitors' views “inside” and “outside” perspectives. The first perspective assumes that the people who go to museums are essentially those who work in museums. If the “insiders” design exhibitions and programs that they personally find familiar, interesting, satisfying, enlightening, and inspiring, visitors will have those same experiences or aspire to have them. The outside perspective starts from the premise that museum-goers are distinctly different from each other and the museum staff. They are different in why they come, what they want, how they use the museum, and what they get out of it. Therefore, the critical task for museum staff is to understand these differences and use this knowledge to make the museum more effective for more visitors. (Pekarik, 2011, 56.)

This shift of perspective can be understood as an attitudinal question. One should not only conduct the research but also learn from it and reflect the findings in their work, that is, utilize the findings. After all, in most cases, the museum-visitor encounter is driven by visitor agendas rather than institutional aims. The encounters become successful when visitors have deliberately or accidentally found ways of achieving their aims by using what the museum provides — or their agendas match those of the museum. (Pekarik, 2011, 57.) Most importantly, instead of “diversity-washing,” as Mary Peterson and Gladys Vercammen-Grandjean in their welcoming discussion for the Open Museum Conference 2022 indicated (Peterson & Vercammen-Grandjean, 2022), the choices made to promote these issues need to have a real impact in the structures and be part of every single practice. Peterson states that inclusion work is uncomfortable, but it is a skill that one can learn.

“Working disconnected from the end-user, product developers fail to understand the true needs and behavior of the audience and, thus, build products based on their personal professionally-biased point of view” (Nasibova, 2012, 32). Therefore, not all the programs need to be significant and long-lasting, but their motive must be genuine, building on the knowledge of visitor motivations, which in its turn establishes certain structural changes in practices. Indeed, as Nora Wegner (2011) states, there needs to be an appropriate attitude present. First, willingness to change, courage to reflect critically, and possibly even to admit mistakes are part of this. A transparent, successful investigation process on stakeholders and sound planning alongside sufficient time are needed to prepare, conduct, evaluate and implement the results. (Wegner, 2011, 203.) This, again, means research.

#### **2.4.2 Developing Communication and Collaboration**

Mariana Salgado (2012) identifies the breakdowns of participation, from which “enhancing collaboration with external partners” is one. Communication and consideration of all the stakeholders, namely, the museum community—the community to which the museum belongs—exhibition personnel and exhibition organizers, are supposed to happen all the steps of the way: planning, production, and final exhibition. (Salgado, 2012, 41.) Art historian and inclusion promoter Yolaine Oladimeji (2022) emphasized in the Open Museum Conference 2022 that it is essential to consider with whom the museums should partner up and whether the demographics and backgrounds of the hired personnel are diverse enough to support inclusion-directed work in the institution. Moreover, these staff parts need tasks that allow certain transformative power rather than creating visual credibility to the outside. (Oladimeji, 2022)

Including the “whole museum community” requires time and effort, and acknowledging “audience participation as a strategy” emphasizes audience participation as the main aim of the exhibition rather than an additional offering. (Salgado, 2012, 40-42.) The lack of research and collaboration may cause a lack of personal relevance and a feeling of exclusion (Vermeulen et al., 2019, 6). As Leyla Nasibova (2012, 33) states, the audience has to be engaged as experts on their own needs, and the designer shifts into an enabler who designs solutions for these needs.

Creative collaborations are often personally focused, with participants reflecting on and sharing their knowledge and experience. On the other hand, research collaborations are institutionally focused, with participants working with and adding to institutional knowledge. (Simon, 2010, 253.) It can also be simple, for example, social media can facilitate discussion, user-generated content, and co-curating, as well as encourage interested participants to take part in the preparation of an exhibition and curatorial process and gain a multi-perspective character. (Fuhrmann et al., 2014, 155–156, 161, 181–182.) Simon (2010, 138) finds it essential to support the visitors’ personal connection to the objects and points out sharing them physically or virtually with friends and family as a part of this experience.

As Black (2005) states, if museums want to become active participants in their communities, the only way is to enter “a partnership that can dismantle the barriers together” (Black, 2005, 54). For example, Jayne Earnscliffe (1992, 50) suggests that access guides to museums should be designed together with the disabled. Participation would then include letting the partners participate in the museum’s core activities, such as collection work, organizing events, exhibition planning from the beginning, and designing the means of communication. Such a relationship with the collaborators would grow into a trusting one, which is fundamental to a more fruitful collaboration, with fewer concerns about possible outcomes. Such relationships can be created with time and commitment to reinforcing open practices. (Salgado & Marttila, 2013, 44.)

Audience-centric initiatives require staff members to trust that visitors can find the most helpful content for them. When staff members put their confidence in visitors in this way, it signals that visitors' perceptions, interests, and choices are good and valid in the world of the museum. Moreover, that makes visitors feel like the owners of their experiences. (Simon, 2010, 38). The participants would also feel responsible for the outcomes of their work (Moqtaderi, 2019). Ideally, this would be discussed as co-design — which will be further discussed in Section 8.2 Co-Design and Networks in Part III, because it takes one crucial step forward from collaboration giving the participants power over the outcomes.

An example of treating the participants as equals is provided by the joint project of expert collaborators: Hochschule Darmstadt, University of Applied Sciences, TU Darmstadt, University of Technology, University + State Library Darmstadt, Software AG, Media Transfer AG, nterra GmbH, and House of IT. The Städel Museum in Frankfurt developed a cloud-based exhibit platform realizing a concept they call “digital strolling.” The project embraced the participants' own input by shifting the experience of the digital visitors from “searching” to “finding”—“from a narrow-minded matching of question and answer to a self-conducted process of learning and enjoying the jump into the rich and complex world of human nature seen through art.” The method reportedly encouraged cultural institutions to communicate with digital visitors as equals by transcending traditional barriers and promoting wide-ranging discussions about the content. (Eschenfelder & Gresch, 2013).

### **2.4.3 Sustainability**

Most museum initiatives toward including the diversity of audiences are rare or temporary (Kanari & Argyropolous, 2014, 14), but eventually, the work should never end; rather, it should be an ongoing, never-ending process consisting of projects and research. As Pekarik (2011) explains, if a change is something added rather than the result of an evolutionary process, it is not likely to be robust or long-lasting (Pekarik, 2011, 57). According to Nightingale et al. (2012, 34), such policies are inadequate. Sustainability that promotes participation requires time, dedicated personnel, and funds (Shutzberg, 2016, 51). Indeed, as McGhie (2020, 76) argues, “[a]ctivities that address the needs of minorities should form an ongoing commitment, to avoid tokenistic or one-off events.”

Projects and programs are vital tools in inclusion work, as they plant the seeds in the form of different levels of participatory opportunities. The system of projects is great for museums to learn from their desired target groups, gather knowledge, and make the museum come alive. The short-term outreach or participatory projects directed toward different target groups stigmatize the field, too; the projects have a beginning and an ending with short-term project workers. In the Van Gogh Museum, the process is another kind, which is, iterative. The activities involved

in the process are constantly evaluated by researchers, producing data alongside feedback, affecting the prototyping, needed changes, and outcomes. The aim is to become more sustainably relevant to the target group. (Vermeulen et al., 2019, 3.) Visitor research is also there to evaluate the results and measure the effect of or on inclusion and inclusiveness (Wintzerith, 2010, 469).

To proceed with sustainable participatory practices, it needs to concern the whole staff structure, governance change, and internal awareness (Hollins, 2010, 251, 260; Nightingale & Mahal, 2012, 24; Vermeulen et al., 2019, 4, 20). Alice Fox (2010, 207–208) advises building the project and staffing resources into existing structures within the museum whenever possible, making such work an embedded part of the structures instead of an add-on. This structure includes directors, front-line, back office, design, marketing, education, and Audience Development, instead of solely being carried out by staff whose job titles include the term community or audience.

Without the absolute commitment of the museum's director and governing body, the Audience Development strategy will fail, as there would be inadequate resourcing and other staff not giving it the priority required (Black, 2005, 47–48). David Fleming (2012), a long-term museum professional, proposes a corporate commitment to a particular set of roles that are different from those that museums played for most of the 20<sup>th</sup> century (Fleming, 2012, 72), which suggests that there is time and space for new roles in the field of the museum. By planting participatory and inclusive initiative strategies into the whole structure, it has the chance to sustain itself. To ensure long-term sustainability, museums should also be relevant. In other words, they should “respond to the evolving intellectual needs of their audiences.” (Van Mensch, 2004, 14.)

#### **2.4.4 Meaningful Participation - Citizen Power**

“When the audience is engaged in the design process, they share the ownership of the creation and, consequently, relate to it much stronger” (Nasibova, 2012, 33). It is difficult to declare if the participant's contribution is meaningful for them or affects the institution. Moreover, “[a]udiences are accustomed to the museum's voice of authority, whether or not they agree with it or are prepared to accept its message” (H. Hein, 2006, 4).

The chances to participate need to be genuine since, on the one hand, people are invited to participate, and on the other, they are expected to be available as objects of representation. “They are expected to close the gaps in the (educational) responsibilities the institutions have failed to fulfill.” (Sternfeld, 2012). The work participants may provide should always be useful for the institution and not just for being active. “Participatory activities should never be a ‘dumping ground’ for interactivity or visitor dialogue.” (Simon, 2010, 17.) Giving adequate opportunities for visitors to speak back to the museum and its various publics would reduce the

apolitical exhibition environment often produced by realist closure (Harris, 2013, 132).

Notably, Thomas Renz (2016) distinguishes “participation” and “having a part” (Ger. *Teilhabe*). Taking part is more than simply “being there.” Therefore, an active part can mean participation in the sense of personal involvement. (Renz, 2016, 35.) Nora Sternfeld (2012) expands the understanding of participation from “joining in” something to having part and making the conditions of participation “part of the game” (Sternfeld, 2012, 2). The discussion about the meaningfulness of participation is essentially a discussion of collaboration or a learning experience of some kind.

Sherry Arnstein (1969, 216), a public participation expert, defined citizen participation as a categorical term for citizen power, enabling them to share in the benefits of the affluent society. Participation in its finest is a two-way street of enabling with this indication. As Arnstein puts it: “There is a critical difference between going through the empty ritual of participation and having the real power needed to affect the outcome of the process.” That is, not only should the *opportunity* for participation be provided in a meaningful way, but the participant should also *influence* the conditions of these processes, and they should have a tangible *impact*: they need to be visibly meaningful for other people, too.

8	Citizen Control	Degrees of Citizen Power
7	Delegated Power	
6	Partnership	
5	Placation	Degrees of Tokenism
4	Consultation	
3	Informing	
2	Therapy	Nonparticipation
1	Manipulation	

Arnstein (1969, 217) has divided citizen participation into eight rungs of a ladder and then these rungs into three groups presenting the depth of these forms of participation. **Nonparticipation** includes rungs 1 and 2, namely, *Manipulation* and *Therapy*; **Degrees of Tokenism** include rungs 3–5, namely, *Informing*, *Consultation*, and *Placation*; and, finally, **Degrees of Citizen Power** include rungs 6–8, namely, *Participation*, *Delegated Power*, and *Citizen Control*.

Most bottom rungs do not aim to enable people to participate in the planning or conducting of programs but to enable powerholders to “educate” or “cure” the participants. Rungs 3 and 4 may enable citizens to be heard but lack the power to acknowledge these views. Today, most museums’ participatory offerings are presumably reaching these levels. Rung 5 (*Placation*) is a higher level of tokenism

because it allows the participants to advise but leaves the decision-making rights to the power holders. At this level, citizens begin to have some degree of influence, although tokenism is still apparent, getting outvoted by the more powerful ones. Rung 6 (*Partnership*) enables negotiation and engages in trade-offs with traditional powerholders.

The topmost rungs, 7 (*Delegated Power*) and 8 (*Citizen control*), enable the participants—or have-not citizens, as Arnstein puts it—to obtain most decision-making seats or full managerial power. Informing the citizens about the power they have the right to is the most critical first step of citizen participation, but too often, the emphasis is placed on a one-way flow of information, which leads to people having little to say or having minimal influence on the program designed “for their benefit.” (Arnstein, 1969, 217, 219–220; Knudsen, 2016, 194), primarily when the information is provided late in the planning stage.

An aim with mutual benefits is much more likely to succeed (Fox, 2010, 209). Roger Singleton (2001) presents one example of citizen power with insights learned from letting young people participate in their politics in Barnardo’s 300 services. The *Friends Scheme* in Wakefield with young people revealed that genuine participation involves redefining relationships and the balance of power between the parties and changes in corporate planning and organizational practices (Singleton, 2001, 633).

Evaluating the power shared in the current participatory practices is also essential. As Heather Hollins (2010) explains, for individual museums, external factors such as priorities for stakeholders, community partners, and key founders can all strongly influence decision-making. (Hollins, 2010, 237.)

In the last decades the Council of Europe has several times stressed the importance of two political issues:

- The importance of lifelong learning for all European citizens;
- The need for museums to take a leading role in supporting educational institutions. [---]

[T]he EU hopes to create European citizens through the transformation of the cultural activities hosted in museums. (Angelini & Nardi, 2016, 23.)

Henry A. McGhie (2020) proposes a Human Rights-Based Approach (HRBA) for projects. He calls museums “duty-bearers of human rights” and people and communities “rights-holders.” He explains that the approach differs from other approaches in the sense that 1) “[d]uty-bearers [---] and rights-holders [---] are both involved in the implementation process; 2) implementation is about empowering both rights-holders to attain their rights, and duty-bearers to fulfill their duties and

obligations;” and, most importantly, 3) “[r]ights-holders are participants rather than subjects of spectators. Their voices, views and experiences form part of the activity itself.” (McGhie, 2020, 78.)

In other words, by giving the said power and space for the views and input of the participants, truly participating means also giving up some control in the project planning process. While working with people, it is impossible to precisely foresee what kind of changes part-taking individuals might bring, ultimately affecting the outcomes. What museum professionals might need to do on an individual level is tolerate uncertainty.

Personal involvement tends to lead to learning processes, making learning part of meaningful participation. Learning gives activities the content and value that makes them valid. If, for example, people can enhance their understanding, develop their skills, reveal meanings, and support the curatorial work in museums, all of which have an educational role. (Black, 2005, 199.)

Naturally, there are also differences between the points of view for education or the provision of learning opportunities. Is the institution the provider of the truth in deciding how this information is passed on to the visitors? Or are the learning opportunities open and participatory in a way that would allow the participants to make a change? As Manuelina Candido et al. (2013) explain, a museum’s educational offerings and services cater to different publics and reserve “spaces” for experiences that may carry provocations and questions or provide room for user participation, which is understood as “ownership” of the museum. Therefore, the role of education would not serve as a provider or “translator” of curatorial content but as a mediator between the visitor-produced meanings and those of the museum. (Candido et al., 2013, 53–54.)

#### **2.4.5 Obstacles**

Obstacles to participation initiatives are two-fold. There are obstacles to conquer and fruitful obstacles to learn from. The efforts to increase social inclusion will have a better chance of succeeding if the role of attitudes and perceptions is considered (The World Bank, 2013, 159). Black (2005) identifies the barriers on the museum side, such as a lack of senior management commitment, ongoing fear of alienating traditional museum audiences, a lack of resources, a lack of confidence, or at least uncertainty, and perhaps a fear of the unknown. (Black, 2005, 54.) This might be why these movements commonly rely only on one person rather than any museum policy, as Jans (2002) points out in the case of attempting to link disability communities. There are always external bodies or individuals who promote equal opportunities, which are then “set in stone and ticked off as a credit toward fulfilling funding criteria” when they should be continuous and running, penetrating the whole organization structure and practice, and frequently evaluated (Earncliffe, 1992, 70).



The work can result in a backlash from historically dominant groups, who see their interests threatened (The World Bank, 2013, xvi–xvii). The most critical are accusing social inclusion isolating museums from their core meaning and tasks, shaking their roles, and risking their collections by shifting curators into social workers (Sandell & Dodd, 2001, 13). This may be challenging for some staff as it takes them outside their comfort zone to meet communities, respond to their advice, and be accountable for the implemented changes. (Hollins, 2010, 261.) Often, an older structure perceives a threat to its continued existence and mobilizes resources to defend itself and repel the threat (Slaughter, 2006, 3).

According to sociologists Pierre Bourdieu and Alain Darbel (2013), many collectors tolerate the current state of their museum and its public. They call aids such as free admission, an extension of opening hours, or publicity the surest alibi for any concern about “democracy” since, although it opens the way for the people, it avoids raising questions that could threaten the values or principles of those in charge. (Bourdieu et al., 2013, 98.) The increasing responsibilities are difficult to manage in financial hardship, causing discussion on whether prioritizing visitor participation compromises conservation and vice versa. “Sometimes it appears that discussing communication and learning is an attempt to de-emphasize collections or objects.” It is, however, necessary for some museums to leave their comfort zone. (Nielsen, 2014, 22–23.)

Defining the new target groups and presenting various aspects often bring about even greater exclusion, although participatory projects see themselves as giving marginalized groups voices and transporting their past into the present in an exhibition. Sternfeld perceives this as more “fixing identity ascriptions” than serving “self-definition.” (Sternfeld, 2012, 3–4.) It is discussed that participating in museum offerings is voluntary: those who do not find the provided activities attractive or tempting are free to choose not to participate. In these cases, the effort to attract possible participants is made, and the responsibility to eventually take part is laid on the people.

However, there are some nuances here as well. As Wake and Willis (2018) describe, “One can choose not to participate (refuse) or one may be excluded from participation, which is altogether different.” According to them, many performances aiming for participation rely on mandatory gestures that eventually evolve to be forced. On some other occasions, the willingness to participate may occur but not be possible because an artist has not counted on participation in all parts of their performance. This example states that non-participation is a choice for some and a decision already made for others. (Wake & Willis, 2018, 1–3.) Thus, the institutions providing participatory activities cannot simply conclude that non-participating happens purely by personal choices but need to consider if some of the conditions of participation strike the potential participants as barriers or rules made by others.

According to Sternfeld, the essence of participation is the impossibility of determining its focus in advance. There are no answers, and there will be problems, difficulties, and questions. (Sternfeld, 2012, 4–5.) Sternfeld gives the participants space and voice and is open to multiple, participant-dependent outcomes. She makes it about the participants, not the institution, and encourages the professionals to embrace the obstacles that come along, as they are ultimately signs of development. Failing is also a learning process (Shutzberg, 2016, 52) and a natural part of experimenting with new approaches (Nielsen, 2014, 25). According to Pekarik, innovation even requires failure, which is “much more instructive than success” (Pekarik, 2011, 60). Through research, it is also possible to identify the pain points to learn and iterate through them and begin this process again.

## **2.5 Evaluation – Life After Projects**

Evaluation (Hollins, 2010, 263)—or more precisely, research of the impacts of a project—is an integral part of the participatory initiative process in an institution. “Shared and relational authority processes need to be investigated rather than simply positively evaluated as examples of the most favored type of participation” (Knudsen, 2016, 195). Evaluation reveals mistakes and improvement gaps, making the wheel turn around again. Without evaluation and objectivity, the museum can keep “ticking the boxes” and moving on, believing that it has fulfilled its aims; evaluation is the framework for continual improvement (Black, 2005, 4–5).

Evaluation is also a key component of HRBA (see Glossary) projects. “Evaluating the shift in the capacity of both rights-holders to claim their rights, and duty-bearers to fulfill their rights, and the extent to which capacity gaps have been closed, should be a key part of evaluation” (McGhie, 2020, 78) instead of exclusively focusing on the increasing visitor numbers or gained positive publicity. Indeed, qualitative evaluation is gaining in importance in the field, as demonstrated by the project Museums of Impact (MOI!) (2022), which aims to develop a self-evaluation model for European museums to help them be more relevant, resilient, and focused.

Researching the effects of projects would provide guidelines for further development, and the needed changes in an institution, as well as help gather knowledge of participants’ needs and hopes. Thus, aside from keeping in touch with the participants, the institutions must look at their work objectively, evaluate themselves, and let themselves be evaluated. As Yerkovich (2016, 146) mentions, documents and projects without real change are not doing much if change does not happen personally.

Additionally, keeping track of the former (and possibly future) participants would be helpful and ethical. Inclusion-aimed projects are not to be treated as “tokenistic,” as Taket et al. (2014) state, but the created relationship with the

community will be maintained after the project is over. Some of the disadvantaged groups that museums aim to reach with good intentions are very fragile, and projects involving their identities and sense of belonging can indeed get personal. That is why it is ethically wrong to treat inclusion projects as “check-the-box” for the museum, as Ilona Niinikangas from Helinä Rautavaara Museum emphasized in the *Finnish-German Museum Forum* in 2017 (Hämäläinen, 2018b).

The outcomes of the participatory projects listed by Simon are institution-centered, although she demands audience-focused participation, which would have actual meaning to the participants. The outcomes include attracting new audiences, collecting and preserving visitor-contributed content, providing educational experiences for visitors, producing appealing marketing campaigns, displaying locally relevant exhibitions, and becoming a town square for conversation. (Simon, 2010, 16). However, cultural participation can also enhance the quality of life, understanding of other cultures, empowerment, self-esteem, and happiness (Vermeulen et al., 2019, 11).

New technologies and digitalization have been introduced to enhance participatory outcomes. They would enable the visitors to communicate their findings and thoughts on-site and online and contact the collection before, during, and after the visit. The digital visitor input is seen to enrich the collection and inspire future initiatives, although the content is preselected, curated, and contextualized by professionals. “The entire collection is rarely, if ever, open to participatory endeavors.” (Salgado & Marttila, 2013, 41.) In addition, the displays leaning solely on digital aids can be exclusive when the user lacks the skills or understanding to use them.

Fitton (2010) researched the long-term impact of the museum on individual projects at the Museum of London (MOL). The study focused on the impact experienced by people at risk of exclusion. The word “long-term” indicates a minimum of six months after participating. In the study, the range was six months—to four years, with an average of two years. The study included 15 in-depth interviews overall. The Generic Learning Outcomes (GLO) introduced by Eileen Hooper-Greenhill (2007) provided a framework for Social Outcomes for the study. Involvement in participatory projects turned out to have a long-term impact on the participants’ lives. Particular outcomes affected their attitudes and values, skills, activities, behaviors and progression, enjoyment, inspiration and creativity, knowledge, and understanding. Among others, the participants gained better attitudes toward themselves and others, the ability to understand different viewpoints, and increased social skills. They also learned from others. Of the interviewees, 80 % felt that there had been an impact on their levels of experience or enjoyment, inspiration, and creativity. (Fitton, 2010, 169–183.) The study provides the idea about participatory projects as a general self-development tool for the people, instead of them exclusively learning about the contents of the museum in an in-depth manner or the museum profiting from the participant input.

Learning processes are an essential part of meaningful participatory projects or activities. When the audience-institution relationship is considered two-way, where giving and receiving are equal, it is significant to presume that the institution is also prepared to step into the learner's role. Institutions do not only learn about the needs and hopes of different communities but also about themselves and how their provisions, structures, and way of work can affect diverse groups.

For example, as explained by Sarraf and Bruno (2013), the participants involved in the collective construction of an exhibition and educational activities in *The Centro de Memória Dorina Nowill* developed new ideas and ways of talking about their experiences as individuals with visual disabilities or as professionals who work directly with such audiences. The museum focused on developing the social inclusion movement for the visually impaired in Brazil and included in its staff some 120 people of different ages and backgrounds, including those with visual disabilities and other physical disabilities. They also developed activities to introduce life with disabilities to audiences without disabilities. (Sarraf & Bruno, 2013, 96–99.)

Hence, moving toward achieving the original purpose of New Museology requires critical views on the initial motivation to conduct projects that are expected to promote inclusion in museums. The most ethical approach suggests participants' power over the terms of their participation and outcomes that first and foremost benefit the participant personally.

### 3 Unfolding the Complexity of the Specially Targeted Groups and Great Audiences

Despite actions to include persons with disabilities, evidence suggests that they face significant challenges in accessing infrastructure, services, information, and jobs (The World Bank, 2013, 71).

[---] [A]lthough the concept of access and inclusion is not only about people with disabilities, museums have stressed their attention to people with disabilities in many ways. (Kanari & Argyropoulos, 2014, 13).

The disabled can be considered one of the main target groups in museums. Nevertheless, there is a long way to go “before equality for disabled people is fully embedded in museum thinking, practice and organizational values” (H. J. Smith, Ginley, & Goodwin, 2012, 60). Access expert Jayne Earnscliffe (1992, 5) states that access to the arts is a human right, yet disabled people are prevented from fully participating in them due to different limitations. These limitations are not necessarily associated with the physical aids to get around and acquire information but the prejudice toward them as well. Community engagement and participation researcher Gareth Wreford (2010, 29) supposes that in the absence of visitor monitoring, the disabled community may be presumed as people with visible physical or sensory disabilities. Indeed, neurological and intellectual disabilities are more complicated to detect, for which providing physical access is not equivalent to fulfilling the aims of accessibility.

Although merely scraping the surface here, the purpose of acknowledging the complexity of different levels of disabilities is to point out the rights to cultural experiences for all and the multifaceted aids needed to call one’s practices inclusive or participatory, or even open for all.

[---] [T]he contemporary condition of access in the museum, and [---] disability is indeed a large part of the educational turn in museums and in the focus of curators. It is simply that the educators are not being acknowledged as such, owing to old-fashioned hierarchies and power struggles within the museum that continue to cause tension to varying degrees. (Cachia, 2014, 63.)

Many authors discuss vision impairment as a significant barrier in museums and other cultural institutions with exhibitions, as most information is gathered through

sight. Author and researcher Salomé Voegelin (2014, 120–121) expresses her concern about the visual focus of the museum’s architecture and design, signposting and curatorial approach, and the consequent lack of a complete sensorial engagement. The solution to the specific sense impairments seems to lead toward the concept of a multisensory museum that would serve not only the disabled but all visitors.

More importantly, it is essential to promote independent usage of provisions (Auer, 2007, 38). Access expert Lisa Foster (1997) explains that dignified access for disabled people comes from enjoying independent movement and integrated circulation. That means a person should be able to use services without special assistance, and the people need to operate without the “scent of patronage, condescension, charity or philanthropy” (Foster, 1997, 4). Disability expert Robert Benoist (1991, 88) notes that there are two ways to react to the handicapped: the “traumatized” who expect people around them to do everything for them and the “determined” who use all the facilities that can give them an appreciable degree of independence. For example, some hard-of-hearing people prefer to use their remaining hearing as much as possible, whereas others prefer to receive information visually (Eikelenboom et al., 2019, 54).

A researcher dedicated to the inclusion of the hard-of-hearing community, Roos Wattel’s (2015) interviewees expressed their need for the same freedom of choice as hearing visitors in receiving information. The chance for accurate information on access to museums, galleries, and events gives disabled people a choice and control and allows them to make pre-visit arrangements where necessary (Earncliffe, 1992, 50). Many institutions provide information on their website or by telephone about access. However, it should be asked if this information can reach or can be consumed by the disabled independently. For example, disability researchers Heather J. L. Smith, Barry Ginley, and Hannah Goodwin (2012) suggest that the concept of “reasonable adjustment” and the degree of flexibility it affords to organizations has permitted too many public service providers and employers to sidestep their duty to dismantle barriers to access and participation with their temporary and ineffective methods (H. J. Smith et al., 2012, 62–63). In other words, to truly dismantle barriers in terms of fundamental access, there is a need to explore the options deeper than merely adjusting the existing provisions.

### **3.1 Visually Impaired Visitors**

Much of the literature addressing disabilities in museum or exhibition surroundings discusses mainly the ability to see, a visual impairment that comes in many levels of vision and abilities. According to Robert Benoist, “[a] person born blind will generally read braille fluently [---] but people becoming blind late in their life will, on the contrary, have a far less assured touch and will have far greater difficulty in

writing, or in reading braille [---].” Those with amblyopia have low vision but are not entirely unable to see and are more numerous than the completely blind (Benoist, 1991, 87–88).

Rossi-Linnemann (2010, 367) points out that practical issues of sustainability force institutions to justify the use of resources for the most significant possible number of users. The resources are commonly directed with the “big picture” in mind, which means the already existing audience. Museums still provide a significant amount of information in the form of books, catalogs, labels, notices, and paintings that are inaccessible for the visually impaired people, and many institutes do not provide information in alternative formats, such as braille, audio, or large print (Earncliffe, 1992, 16), or simple language.

However, although visually impaired groups are often excluded or marginalized by art museums, there is the potential for an experience beyond the visual that a museum visit can offer. As a matter of fact, visually impaired visitors interviewed by accessibility educator Rebecca McGinnis (2014) found the environments integral to their thinking and learning, and they ended up visiting an art museum repeatedly. She suggests conducting programs in gallery spaces among art rather than in a lecture hall or classroom to ensure “an auratic environment.” (McGinnis, 2014, 326.) Conclusively, including visually impaired communities does not rely merely on providing information in braille but on the initial understanding of the different levels of this disability.

### **3.2 Hard-of-Hearing Visitors**

The access for hard-of-hearing visitors or participants is less discussed than that for visually impaired visitors. As the ability to see remains, offerings through sight and the understanding of written languages may provide aids considered sufficient to participate in culture. In some cases, sign languages are also available, facilitating access to information. It is posited that despite their ability to see, the hard-of-hearing visitors, in fact, feel like outsiders in the museum, as their mother tongue is often sign language, which is less available, and they feel they attract too much attention with their presence, which makes the visit uncomfortable (Eikelenboom et al., 2019, 54–55).

In 1989, the *Association Art Visuel International des Sourds* (International Association of Visual Arts for the Deaf) was founded in France to begin a three-year training course in art history with annual exams for the deaf. It was supported by the *Direction des Musées de France* and the Louvre to enable the deaf to pass on their knowledge in sign language directly to other hard-of-hearing people. This would lower the interpretation gap, as a visitor could communicate directly with the guide. (Derycke, 1991, 163.)

The *Museo Arte Moderna e Contemporanea di Trento e Rovereto* (MART) launched the project called Museum without Barriers in 2006, through which visitors with hearing impairment are offered guided visits conducted by a guide with an Italian sign-language interpreter. (Rossi-Linnemann, 2010, 371.) In addition, the *Deutsches Hygiene-Museum* offers guided tours in German sign language and touching tours for visually impaired visitors (Deutsches Hygiene-Museum, 2020). The Museum of disABILITY History in Buffalo, New York, in the United States, sets an example by combining historical research, museum work, and defending social justice (Horrigan & Franz, 2014).

Naturally, the levels of hearing ability vary as well (Eikelenboom et al., 2019, 54), which creates the need to use clear spoken language in cultural services. Simple language would cater to the audience as a whole, with or without disabilities.

### **3.3 Visitors with Autism and Learning Disabilities**

According to Lenore Adler (2010, 34–35), the US National Institute of Health defines autism spectrum disorder (ASD) as “a range of complex neurodevelopment disorders, characterized by social impairments, communication difficulties, and restricted, repetitive, and stereotyped patterns of behavior.” (National Institute of Neurological Disorders and Stroke, 2019). The autism spectrum includes autistic disorder, Asperger’s syndrome, and pervasive developmental disorder. Each person with autistic characteristics manifests it uniquely. (Baldino, 2012, 172.) For example, children with autism spectrum disorders are sensitive to sensory stimuli, which they may react to by getting overwhelmed, and they commonly face difficulties understanding symbolic or abstract thinking (M. Smith, Segal, & Hutman, 2019). “Inadequate neural integration is not only revealed in acts of communication but also in the perception and motor coordination that can cause physical unease or irritation” (Baldino, 2012, 172). When working with this community, it is vital to acknowledge the impairments in communication, behavior, and social skills and that they do not occur all at the same level. Each individual is different and has different needs. (L. Adler, 2010, 38.)

Although autism and learning disabilities are not to be compared or understood as similar issues, while discussing the area of neurology regarding the perception of surroundings, it is worth highlighting that these issues may hardly appear visually. For example, there are different learning disabilities, which Alice Fox (2010, 204) claims to be among the most isolated, vulnerable, and least mobile groups, as they require more support to access both the buildings and the collections within them.



### 3.4 Discussing Alternatives for the Sense Impaired Visitors

The work for better access also needs to be as high quality as the one provided for the more abled (Jans, 2002, 11). Jans listed museum services that increase access to the objects and places for people with disabilities, such as adapted guided tours and education services (outreach), braille and large print guides, tactile plans, sign language interpretation, brochures about access services, wheelchair ramps, and lifts, and radio advertisements (Jans, 2002, 10). The previous listing discusses the Australian museum field in the early 2000s, yet similarities with today's European provision for people with special needs can be found, and in some places, some of them are still missing.

The literature discusses the multiple solutions and suggestions to address the needs of people with disabilities. It is not sufficient to suggest just one solution satisfying all the stakeholders, which is why it is important to acknowledge different options as inspiration and reflect the viewpoints to one's work with participatory practices aiming toward inclusion. Moreover, not everything can be made available for every gallery space and structure.

Even though sighted people gain as much as 95 percent of their sensory experience through their eyes (Earncliffe, 1992, 16), it is not the only used sense. According to Nina Levent and D. Lynn McRainey (2014, 62), **tactile** and other sensory encounters found their way into exhibitions for hands-on galleries catering to children. They consider touching as a natural part of a person's information repetition. "By touching or just being in close proximity of objects, visitors feel a little closer to someone of the past." In order to require information, touching is a deep-rooted need in humankind (Bacci & Pavani, 2014, 17). Perhaps this tactile approach would engage visitors on another level and create highly personal dialogues with museum collections (Levent & McRainey, 2014, 79).

In museums, there is a strong "non-touching-culture" that has been brought on for obvious reasons (Rossi-Linnemann, 2010, 377), but also because it was not seen as necessary as it was in the times of private collections of curiosities, as the settings for display and lighting techniques have improved tremendously from those times (Bacci & Pavani, 2014, 17–18). For some, however, the prohibition against touching represents an act of power that weakens the chances for a genuinely democratic museum, and some artists, such as Felix Gonzalez-Torres, Erwin Wurm, and Richard Serra, have promoted touching experiences in gallery spaces through their art (Bacci & Pavani, 2014, 24; Levent & McRainey, 2014, 65).

It is easy to imagine that permission to touch the objects would be the ultimate solution for the visually impaired in an exhibition. However, few of the discussers see it the other way. "It is not enough to permit visually impaired audiences to touch the art, as this may often not be the best way to convey the artwork's meaning" (Bacci & Pavani, 2014, 19–20, 26). Art researcher Yukio Lippit, in a published conversation

with Axel and Feldman (2014, 351), states that display “does not even engage sight in any meaningful sense. Anything that fully engages the senses will engage the mind and lead to new forms of empathy and understanding [---].” Indeed, “[---] visual appreciation does not necessarily go hand in hand with intellectual acuity” (Steiner, 1991, 176).

Art and inclusion expert Elisabeth Axel and cultural equity promoter Kaywin Feldman (2014, 351) discuss the possibilities for the **multisensory museum**, stating that it is universal, as it extends beyond the necessity of making art institutions accessible to people with disabilities and on the possibility of creating immersive experiences for all visitors. Visitors can hear a verbal description of the objects, object-related noise from the action in a picture, smell object-related scents, or get touched (Bacci & Pavani, 2014, 22). Architect Juhani Pallasmaa (2014) promotes multisensory experience but keeps sight as a core sense. However, he explains that a great museum and exhibition address the visitor primarily emotionally, not solely intellectually, and enable them to discover through their body movements, sensory experiences, associations, recollections, and imaginations. Therefore, the exhibition turns into a personal experience. (Pallasmaa, 2014, 241.)

According to Rossi-Linnemann (2010), Pedro Zurita (2006) from the World Blind Association states, “the perceived image belongs to the intellectual sphere and the aesthetic evaluation results in the pleasure of imagining, associating, understanding and interpreting” (Rossi-Linnemann, 2010, 379). Therefore, the images created in human minds are much more a creation of the intellect than the senses. Whether or not a person is visually impaired, the works of art are read through similar semantic systems. (Rossi-Linnemann, 2010, 380–383.) A multisensory museum experience is a whole-body experience. Visitors receive information and learn simultaneously through multiple channels, some of which the curators and museum staff cannot completely control, but they could provide options to lower the sense-related barriers and acknowledge the multitude of them through research. For example, Salomé Voegelin (2014) discusses the need for curators to “soundwalk” their gallery spaces—as they curate time and space as well—and to acknowledge the space as a whole and the exhibitions being consumable through all the senses, including hearing, making both visible and invisible accessible. (Voegelin, 2014, 121, 128–129.)

Multisensory exhibits or audio guides can be produced for the general public and adapted to particular needs with simple solutions (Rossi-Linnemann, 2010, 383). It is now common to liven up the objects by adding **audio-visual** elements to help visitors imagine the objects outside the museum’s environment (Celio-Scheurer & Chiba, 2011, 41). However, merely adding digital technology is not a cure itself, because to make such offerings useful, digital skills and understanding are required. If these aids are not designed in a user-centered manner, they may eventually exclude some users, which is the opposite of their original meaning.

Experimental psychologist Richard Stevenson (2014) discusses the usage of **scents** in gallery spaces and divides it into two categories:

- “activities that directly engage the nose, such as in museums devoted to perfumes, food and drinks, wine and special exhibitions;
- as part of multimodal exhibit to create more realistic and engaging sense impression, by, for example, odours from past societies.” (Stevenson, 2014, 151–152.)

Olfactory expert Andreas Keller (2014) finds odors problematic since odor clouds are challenging to control, as they are in constant movement and several sources in one room cause overlapping and blurring of scents. Furthermore, evaluating the odor volume, as the sense of smell varies on each individual, is problematic. Despite this, the opportunity to use this sense could be beneficial, as “[s]mells trigger emotions, physiological responses, and memories more efficiently than visual stimuli because they activate different parts of our brains.” It would also engage the visitor more intensively as they would actively participate in smelling rather than having a passive experience. (Keller, 2014, 168–169, 174.)

People can recall memories from their childhood through scent stimuli, make one feel part of what is being smelled, and create powerful emotions. The idea is that visually impaired people benefit most from an interactive, experiential, and multisensory museum. As Stevenson explains, many museums have incorporated olfactory aspects on tours designed for the vision impaired. (Stevenson, 2014, 152, 159–160.) Museum researcher Irina Mihalache (2014, 210) also sees potential in the opportunity to **taste** in museum exhibitions because of its educational potential to inform about cultures through the social significance of certain ingredients and their tastes.

Facilitating multisensory experiences within galleries is presented here to solve the problems sense-impaired people may encounter in museums and cultural institutions while pursuing information. In a way, such proposals suggest the return to the Cabinets of Curiosities, or *Kunstkammer*, *Kunstkabinett*, or *Wunderkammer* in the 16<sup>th</sup> and 17<sup>th</sup> centuries (Bowry, 2014) in where people—how rare and selected they then actually were— could explore the objects with all their senses (Stevenson, 2014, 162–163).

Neuroscientist James Ward (2014) provides guidelines for practitioners attempting to create a multisensory museum:

1. The extent to which information from different senses can be meaningfully integrated is of primary importance for subsequent remembering.
2. The actual amount of information is of less importance and the brain is quite capable of avoiding ‘sensory overload,’ provided the sensory information is not conflicting.

3. Imagery and imagination can improve remembering, although this can depend on what is to be learned and the imagery abilities of the individual. (Ward, 2014, 281.)

It can prove problematic that many art museums base their yearly program on changing exhibitions. Changing content would naturally require changing multisensory aids, which would necessitate employing a different team with a full-time consultant. A museum would most likely opt for a multisensory experience in one exhibition, with the help of multisensory-positive artists, hire a project manager for a limited time, and claim the sense-disabled community as outreached. A multisensory museum experience may also become problematic if the broad spectrum of autism disorder is acknowledged (Axel & Feldman, 2014, 351) because of the risk of sensory overload.

### 3.5 Adult Visitors and Learners

A group that is not explicitly targeted in museums but to whom most of the offerings are directed is the general adult population, which will be discussed further in the Section 6.1 Target Groups and Visitors and 6.3 Image of the Visitor. The disabled can be found in this group, but it remains extensive, comprising people with various backgrounds, skills, and abilities. However, the term “great audience” is still in use, although it is unclear who they are. In the name of lifelong learning, it would be meaningful to pay closer attention to the segments of the large adult population group as target groups.

According to Erja Salo and Eriika Johansson from *Pedaali ry* (Finnish Museum Pedagogical Association), the largest visiting group comprises highly educated 25- to 44-year-olds who visit the museum voluntarily. In statistics, they are only named “visitors” without an explanatory prefix. (Tornberg, 2012, 92.) Adult groups per se are not mentioned by the museum pedagogical associations either, although certainly, some adults can be touched through these missions of both associations. The Finnish Museum Pedagogical Association mainly targets professionals and their professional development and support in the field, as does the German association. However, the Federal Association of Museum Pedagogics in Germany has teams for themes of *Inclusion and Diversity*, *Generation 60+*, *Internationals*, *Children and Youth in Museums*, and *Digital Education* (Bundesverband Museumspädagogik e.V.).

In the Finnish context, as will be unfolded shortly, it is common to discuss museum pedagogy in the context of Audience Development. The segments of museum pedagogy can be art education, audience education, and Audience Development, which are also used to replace the term “museum pedagogy” (Museopedagoginen yhdistys Pedaali ry). Therefore, while discussing the relevance of museums, there

is an interest in more comprehensive learning environments in museums. Graham Black (2005) claimed that museums have the tendency “to assume that either learning provision for children is more important than for adults or that adults will happily use the opportunities provided for children” (Black, 2005, 143). Since then, this issue has been discussed, so development around this topic can be observed.

As mentioned by museum educator Leena Tornberg (2012) in the Finnish publication *Avarampi museo aikuisille* (Wider Museum for Adults), research concerned with the museum learning of adults is relatively scant both nationally and internationally. They are merely discussed in audience studies, and museums have long been seen as a learning environment exclusively for children and the youth. The authors were more interested in *how* adults learn in museums rather than *what* they learn. It appears that adults are emerging progressively in more specific segments with their varying needs for museum visits. (Tornberg, 2012, 91, 110.)

In general, it is acknowledged that older museum visitors are often used to more behavioristic approaches in learning environments, but adults could also have other roles in the museum than that of passive listener or spectator and be more active. When given a role of an expert, it can create interaction among the audience and effectuate situations of collaborative learning. (Iso-Ahola & Juurola, 2012, 24.)

According to Pedaali ry., a task of museum pedagogy is also to teach people to visit museums (Iso-Ahola et al., 2012, 19). While discussing adult museum learners, what these adults demand to fulfill their or the museum’s learning agenda could be considered. Black (2005) states that adults likely “bring a personal context of interest, prior knowledge, expertise or skill level, motivation, capacity for independent thought and even emotion” (Black, 2005, 143), which numerous requirements and additionally assume museum-visiting skills. This may prove a barrier to visiting since they will also be avoiding situations in which they would feel intellectually inadequate, as Black highlights.

When this population gets older, they enter the target group of elderly or elderly and disabled and possibly suffering from the dementia spectrum. The “effects of hearing, sight or speech impairment in late-life can include a profound sense of isolation, even if living with others. The isolation is also experienced by people suffering from dementia, along with anxiety, agitation and depression.” (Kavanagh, 2000, 128.)

### **3.6 Senior Visitors and Visitors with Dementia**

Seniors, in general, are one of the target groups in museums. As the adult groups become seniors, the learning experiences are transferred to the facilitators and supporters as they proceed to share their much-valued stories or reminisce. It turns out that these stories have not always been valued, as Gaynor Kavanagh (2000)

claims that “historically, attitudes toward the older adult and toward memories and reminiscence have varied enormously, and at times have been hard, even dismissive.” Western society has not considered the wisdom embedded among the elderly, and older adults have been marginalized within various sources of information. (Kavanagh, 2000, 35.) However, the role of senior citizens in museums has gained more meaning since then, as can be demonstrated, for example, in museum educator Leena Hannula’s (2019) dissertation *Kävijät, kokijat, kokemukset: Museologinen tutkimus Siffin senioriklubista taidemuseon keskiössä* (Visitors, Experiencers, Experiences: Museological Research on Siff’s Senior Club in the Heart of the Art Museum).

Indeed, the cultural field has taken a stance in numerous cases and targeted the aging population in their outreach projects for a long time. Often, the facilitated activity is based on memories, more closely on reminiscence, which can be designed to meet the needs of people with impairment. “An increasing number of museums are providing support for agencies conducting reminiscence, often in situations of care such as residential homes, day centers or hospitals, through the provision and loan of reminiscence boxes.” (Kavanagh, 2000, 117–118, 128.)

While merely growing old does not suffice as an impairment, it is valuable to consider the group of seniors as multifaceted as any other target group. Seniors may find joy and meaningfulness in the reminiscence-based approaches themselves. These approaches can also represent themselves as a channel and chance for seniors to share their knowledge and wisdom. Within the group of seniors are to be found the seniors with dementia spectrum, which, once again, turns out to be too complex to be discussed as merely one group.

Acknowledging the multifaceted nature of the illnesses or conditions related to remembering in these cases is significant. As museum education researchers Zeljka Jelavic, Kosjenka Laszlo Klemar, and Zeljka Susic (2018) mention, the words “Alzheimer’s disease” and “dementia” are commonly used interchangeably. However, dementia is not a disease but “an umbrella term which describes a wide range of brain disorders unabling persons to perform everyday activities independently.” Alzheimer’s disease is the most well-known of these conditions, being a progressive disease that destroys memory and other mental functions. (Jelavic et al., 2018, 195.)

In Zagreb, Croatia, a joint museum program—*Album*—of three museums was launched in 2017 as a part of a new museum offer to include patients with early stages of Alzheimer’s disease and dementia in social and cultural life. The program proved that carefully designed museum programs and realized visits positively affect the general status of patients with Alzheimer’s disease and dementia in the early stage. The relationship between the museum educator and the participants was based on mutual respect and the exchange of questions and answers and ideas without a patronizing attitude. “By giving this opportunity to participate on an equal footing in cultural activities, museums directly contribute to social, cohesive cultural

strategies.” (Jelavic et al., 2018, 195–196, 200.) This is considered a cultural action in which marginalized groups get the chance to be part of “mainstream culture through educational activities.” These sorts of educational programs challenge mainstream values, overcome social stereotypes, contribute to the democratization of society, and empower socially challenged groups while stimulating cognitive and physical functions to reduce the risk of these mental conditions. (Jelavic et al., 2018, 196.)

The elderly suffering from dementia do not necessarily need to reminisce on their own to feel better. However, they can benefit “from the feeling of belonging and the sometimes unspoken but well-sensed recognition of a cherished object, a familiar face or from a story that is remembered and exchanged with somebody else who happens to be present.” (Bendien, 2015, 180.) Kavanagh suggests that objects provoke memories and ideas in ways that other information-bearing materials do not, or may not, to the same degree (Kavanagh, 2000, 20).

Reminiscence is not to be confused with recording memories as part of cultural heritage and collections. Reminiscence is spontaneous, unstructured, and often very social. It is concerned with stimulating a person’s memory and using this in positive and constructive ways that help build self-esteem and bolster a sense of identity. The persons are supported to remember in their own ways and their own terms confidentially. On the other hand, *oral history* is about recording memories to enable research and interpretation. *Life review* is a structured and comprehensive process usually undertaken by a trained carer or therapist. However, both can have elements from each other. A life review can help the person reconnect with themselves with all their achievements and difficulties. It would also allow the carers to see the whole person and their history. (Kavanagh, 2000, 37, 118–120, emphasis by the author.)

For example, cultural work with the elderly is significant in Finland. Some of the museums are committed to organizing monthly events, such as senior afternoons and happenings outdoors, providing the opportunity for physical exercise. The museums can also organize reminiscence-provoking exhibitions in the homes of the elderly and organize activities outside the museum, in the community’s surroundings. For example, a town photo exhibition circulated the senior homes in Pori. The reminiscence sessions taught the carers about the elderly taking part and sharing their memories. (Kivimäki, 2012, 51–52.) Museum personnel in Finland can also occasionally get educated through seminars about the dementia spectrum in order to be able to encounter this particular group (Kivimäki, 2012, 54).

What is significant here is that the art museum has used its funding to create collaboration and enabled several peoples’ employment for a short period. The target groups did not visit the museum concretely, and all the activities mainly took place in the groups’ own units. Instead of directing the people inside the museum, the museum established collaboration between different units for the general well-being of the underrepresented communities.

### 3.7 Groups Under the Risk of Exclusion

Although everyone is welcome to museums, in theory, the statement from Bourdieu and Darbel (2013, 37) should be considered: “If it is indisputable that our society offers to all the *pure possibility* of taking advantage of the works on display in museums, it remains the case that only some have the *real possibility* of doing so.” Thus, only some people can read the messages delivered by the museum and take advantage of them, as the distribution of offerings is unsuitable given the lack of knowledge about the fundamental needs or wants of the visitors, even though the doors are physically open for all.

Hence, the disabled or the elderly are not the only communities to be considered when developing participatory and inclusive practices in museums and cultural institutions, as there are other vulnerable groups. In the publication *The special visitor: Each and every one of us* (Desvallées & Nash, 2013) from the 35<sup>th</sup> ICOFOM Symposium, the unique nature of each visitor was stressed. Papers concerning museum visitor studies, satisfaction rates, and demographics were not considered in addressing the issue of the individual. They were rejected from this publication, which emphasizes to the idea that considering individuals outside the specific target group is not new.

The groups at risk of social exclusion are then acknowledged independent of the disability status. A person living on the edge of society is more likely to avoid other opportunities to try and participate, including the cultural section. The communities mentioned in this chapter may vary locally but remain worth mentioning. The most common group identities resulting in exclusion are gender, race, caste, ethnicity, religion, and disability status. Social exclusion based on such group attributes can lead to lower social standing, often accompanied by lower outcomes in terms of income, human capital endowments, access to employment and services, and voice in both national and local decision-making. (The World Bank, 2013, 5, 67.)

The *Social Exclusion Taskforce* (UK) takes the term “social exclusion” to mean people who “suffer from a combination of linked problems such as unemployment, poor skills, low incomes, poor housing, high crime, bad health and family breakdown.” (Fitton, 2010, 169.) Interrelated exclusion is an exclusion that emerges through circumstances; for example, a person who loses their job falls into poverty, moves to a lower-economy neighborhood, isolates themselves, falls ill, and finally becomes an outsider who is excluded (Sandell & Dodd, 2001, 12). “The poor” are not one homogenous mass but are differentiated on the basis of occupation, ethnicity, place of residence, or race. Understanding this is central to developing effective inclusive policies. (The World Bank, 2013, 4.)

“[P]eople fleeing war and extreme poverty often become the most excluded groups in host countries.” (The World Bank, 2013, xvii). That is, the ever-wider groups of immigrants and migrants in need of a home and a community are a



concern of cultural institutions — the places transmitting and preserving cultural heritage. This issue is timely due to the Ukrainian war. Many museums have taken a role in supporting the victims of this war by demonstrating solidarity in various ways, which again establishes the notion that museums are not neutral but political institutions, which—in their role as promoters of equity—is their responsibility.

Today, other factors have been acknowledged as sources of social exclusion, such as sexual orientation, nationality, and having HIV/AIDS. The lesbian, gay, bisexual, transgender, and queer or questioning (LGBTQ+) community is targeted for exclusion in many cultures. “Intersectionality” understands that people are simultaneously situated in multiple social structures and realms. Intersecting identities can produce a multitude of advantages or disadvantages. (The World Bank, 2013, 6–7, 74–75.) Primarily, since museums are concerned with the absence of youth diversity or engaging youth in a way that would encourage visiting outside the school structures, it would be beneficial, as Mary Peterson mentioned, to address sexual minorities (Peterson, 2022b) in Audience Development work. Therefore, being or getting excluded is highly based on social fears, unfit structures, and dominant narratives in society and its different units. All people are different, with dissimilar capabilities for participation. When the terms and conditions to take part in specific offerings within the culture domain are considered barriers on behalf of an individual, the encounter results in exclusion.

## **Part II**

This part of the research opens the data collected from the Finnish and German museum field concerning Audience Development work in these museums. The most typical methods of Audience Development will be unfolded, followed by the speculation of the complexity of the museum–audience relationship. The visitor and non-visitor research will be established as an essential part of this pattern, as the consideration of invisible barriers would assist in developing more comprehensive access and belonging through the more complex knowledge of the audiences.

## 4 Audience Development in Finnish and German Museums

The term “Audience Development” (see Section 1.3) was the key word of this research at the time of data collection (see Sections 1.5 and 1.6), the theme of the interviews with the German informants, and the main topic of the plans and strategies in the Finnish museums.

According to art historian Bernhard Graf (1994), most museums are non-profit organizations. Therefore, all marketing strategies must be consistent with mainstream museum activities, such as the tasks of presentation and collection. (Graf, 1994, 75.) It is common for museums to base their Audience Development on their collections—finding ways to share the knowledge they provide. In this way, each of them is unique, celebrating the piece of the heritage they are preserving.

Among other scholars, according to tourism researcher Monika Bandi (2007, 35–36), collecting and preserving are no longer considered museums’ primary. It is not enough to display objects; their meaning, processing, and use should also be accessible. Mediation has then become the most recent and most demanding task of museums. This task challenges museums to function as leisure and educational places, attracting and transmitting knowledge. (Bandi, 2007, 38.)

**Table 4: Museum’s task hierarchy**

<b>Core museum activities</b>
collecting, preserving, collection-oriented research
<b>Audience Development</b>
work done in the museum for the audience and toward new audiences: program, education, audience research, marketing
<b>Mediation</b>
the activity of making collections intellectually available

However, the more current discussion distorts Audience Development from the concept of the museum as a transmitter and brings it closer to the museum as a collaborator or discussion partner. According to the literature, Audience Development still appears as an add-on—the visitor-oriented frosting on the cake of curating and preserving. For example, Thomas Renz (2016) criticizes Audience Development in German-speaking countries, stating that although it is widely practiced in German cultural institutions to implement mediation, instruments, and formats, it is rarely or never done as part of an overall strategy. It is not easy to differentiate between expanding audiences and cultural marketing efforts, and these

efforts should be meaningful in binding the new audiences to make this difference. (Renz, 2016, 70.)

According to the data, Audience Development is considered very important in any museum. Museums acknowledge themselves as educational institutions, as well as their part in preserving tangible and intangible cultural heritage and, to some extent, their role in taking a stance on current social discussions. Educational work cannot exist without the audience and vice versa, and there is no use for exhibitions without an audience, as explained by German Interviewee 6 (I6, 2016). Virpi Kanninen from the Aine Art Museum (Kanninen, 2016) confirms this by stating that Audience Development is the most meaningful and visible form of action. The meaning of a museum becomes concrete through audience work since it makes it visible from the outside.

#### 4.1 Museum Education is Audience Development

In discussing Audience Development, terms such as “museum education,” “mediation,” “museum pedagogy,” and “community work” are parallel, overlapping, and intertwined. In Finland, the term commonly used, “museum pedagogy” (Fin. *museopedagogiikka*), is stated to be more pre-planned and directed toward target groups and Audience Development work aiming for more “vague access and audiences,” according to Virpi Kanninen from the Aine Art Museum (Kanninen, 2016). In fact, German Interviewee 6 (I6, 2016) stated that there is no difference between museum education and audience work. German Interviewee 2 (I2, 2017) mentioned that audience work and education are often the same things or museum education is part of Audience Development work. However, the work with communities is not museum education but Audience Development. There are differences between Finland and Germany in terms of the words used, but no significant differences in their practical contents.

The term “museum pedagogy” does not have a positive status in Germany and is then understood as traditional and old-fashioned (I2, 2017), as the informants consider it to describe people as passive receivers of education. The German interviewees preferred the term “art mediation” (Ger. *Kunstvermittlung*) to underscore a firm valuation of visitor participation. According to Interviewee 7 (I7, 2016), art pedagogy (Ger. *Kunstpädagogik*) and art mediation are close. They considered *Kunstvermittlung* as “a good German word” for *jemanden abholen, wo er steht*—“getting somebody from where they are standing.” However, German Interviewee 2 (I2, 2017) considered *education* about the topic of the museum as the aim of such work, which can give the word an authoritative connotation.

The term “mediation” was born in Germany, France, and Canada as a concept different from education. It emerged when museum education was a theme of interest

for debates due to more significant investment in culture, which was assumed to enhance the visiting numbers to large exhibitions and significant events. At the same time, institutions aimed to promote “the visibility of brands that support culture.” Consequently, the criteria measuring the “quality” of offerings are still derived today from the relation between the amounts invested and the number of people served. (Chiovatto, 2020, 81.)

However, German Informant 7 stated that *Kunstvermittlung* includes the audience and is getting more critical on the field as it fights against *Schwellenängste*, threshold fears, or invisible barriers (I7, 2016):

[---] If you have to go over something, for example, *Türschwälle*, a door. [---] and *Ängste* are fears, so for especially with groups of [---] more difficult social contexts, they often have these *Schwällenängste*, so they are afraid to go to the museums because for example, in [a museum] it’s very impressive building, and you may think that you have to be very intelligent just to go inside of it. So these types of fears are *Schwällenängste*, and *Kunstvermittlung* is about fighting [---] against these *Schwällenängste*. (I7, 2016)

Based onto this information, where the art education focuses on the person giving information on tours, a *Kunstvermittler* would then help the visitor connect the art with people as a connector who uses pedagogic strategies and brings the visitor into a more active position. Indeed, as stated by the Kunstmuseum Wolfsburg, *Kunstvermittlung* aims to motivate and offer young people, in particular, the opportunity to actively engage with the self, life, and the world through art (Kunstmuseum Wolfsburg, 2022a). However, the question remains if a particular understanding of these terms reflects the concrete actions in Germany or Finland. Furthermore, which contents of the terms are found the most suitable to adopt to cater to evolving Audience Development and museum education needs? In Table 5, I have unfolded the understanding of these concepts according to the data collected from Germany.

<b>Table 5: Suggested definitions of museum education and mediation</b>	
<b>Museum education</b>	<b>Mediation / Vermittlung</b>
Target group-oriented mediation work	Visitor participation-oriented mediation work
Aims to educate	Aims to connect

By comparing the terms “mediation” and “education,” Milene Chiovatto (2020, 81) states that if museum education as a term in museum practices is accepted, the need to understand culture as personal enrichment and social right rather than as a product or expenditure is repeated. Mediation and education are often used as synonyms, but mediation should not substitute education itself. (Chiovatto, 2020, 81.)

In Finland, the perspective toward the terms “education” and “pedagogy” is more open. It is understood in the same way Germans understand their mediation. In some museums, the museum pedagogic program is the core of Audience Development work (Aine Art Museum, 2014, 2–3). Then, it functions as a two-way transmitter between the museum and the audience (Rovaniemi Art Museum, [no year]), similar to the German informants’ understanding of mediation. Museum education and Audience Development cannot then be separated. After all, the aim is to cater to a variety of target groups and communities and, if not directly educate them, to influence people and make a difference in their thinking and perceptions. All throughout, they influence the common knowledge about culture in their communities.

Sternfeld understands art education as a framework within which *savoir/pouvoir*—a sort of enabling knowledge/power balance—can become effective. This occurs in the middle of the institutions, in the middle of the power/knowledge nexus, where “a space opens up, in order to be able to do something.” She encourages allowing other forms of knowledge and fundamental questioning, and change. This requires reconstructing “the role of educators and curators as ‘mediators’ between the object and the visitor and to try to unlearn many of the fundamental truths within the art and exhibition field.” By understanding institutions’ public spaces that belong to everyone rather than merely being open to everyone, there is a chance to change. (Sternfeld, 2013, 3–4.) According to the foregoing ideas, there should not be such great resistance toward the word “education,” but a somewhat better understanding of all the essential terms used in the field. For example, following Sternfeld’s comprehensive example, the concepts of education and mediation are elevated to another level.

#### **4.1.1 The Role of Museum Education**

Art mediator Carmen Mörsch (2009; 2015) provides the approaches to education: *affirmative*, *reproductive*, *deconstructive*, and *transformative*. Affirmative approaches are seen as merely passing on the knowledge and values of institutions, while reproductive approaches are seen to work with dialogue-based and interactive methods. In both cases, Nora Sternfeld (2012; 2013, 4) writes, the institutional canon remains unquestioned, while the transformative strategies go a step further and aim not only to analyze but also transform the institutions. She proposes that only the transformative strategies would be regarded as participation in the proper sense of the word. According to Sternfeld, it would also “make sense to cease to conceive of art education and mediation merely as vehicles for the transfer of knowledge but rather as ways of engaging with different forms of knowledge” (Sternfeld, 2013, 4).

Finnish museums write and possess memos, strategies, plans, and programs for reference and information on their aims, especially for Audience Development and museum education. There are no standard guidelines to conduct this, but every museum

has its way. In the written strategies—in addition to the museum’s aims to preserve the cultural heritage, sustain museum collaboration locally and internationally, and organize exhibitions—the aims are highly focused on the audiences. For example, “to acknowledge different kinds of audiences equally and promote well-being also outside the museum” and “through dismantling prejudiced barriers, museums look for wider audiences, wider access and reaching cultural collaboration, and new target groups.” Museum pedagogy can be “the most important part of the museum.” The museum’s task is ultimately to “civilize and give attitude education, in a long-term manner.” (Aine Art Museum, 2014, 4; Alariesto, Hepoaho, Kyläniemi, & Törnberg, 2006; Alm, 2012, 1; Kanninen, 2016; Kuusikko & Kähkönen, 2006, 32; Rovaniemi Art Museum, 2016, 9.) Therefore, museum education should serve all visitors, acknowledging lifelong learning (Alariesto et al., 2006).

Thus, the concept of education operates on different levels, depending on whom one asks. For example, according to a German informant, the aim can be to educate the audience about the museum’s topics, indicating a more didactic approach than the preferred concept, mediation allows to understand. However, the educational provisions are expected to be based on collections and exhibitions (Aine Art Museum, 2014, 3). The concept of lifelong learning is introducing museum education as ideal for broader age groups. The Lapland Regional Museum aims to promote community-based responsibility, individual rights, and respecting one’s freedom, promote tolerance and understanding among different cultures, and support cultural identity development. Therefore, the value base consists of human rights, equality, democracy, nature, sustainability, protecting nature, and accepting multiculturalism—values that could be assumed to apply to the Museum of European Cultures in consideration of minority communities in their projects.

Henceforth, the pedagogic activities are based on, among others, getting to know the exhibitions and gaining knowledge and skills (Alariesto et al., 2006) through various approaches, such as workshops, demonstration, drama pedagogy, films, puppet theatre, research, visiting artists, and others (Alariesto et al., 2006). However, the paths lead to encounters between the viewer and artwork (Aine Art Museum, 2014, 3) or the objects and topics. Indeed, the collaboration between the University of Lapland and the Rovaniemi Art Museum since 1993 has produced many workshops run by the students throughout the academic year. These workshops “seek to lower the threshold for engaging with art by encouraging observations, discussion, and hands-on activities. At their best, exhibitions and workshops help participants build a bridge connecting everyday life and art, enabling them to understand some phenomenon from a novel perspective.” (K. Salo, Koivurova, & Kähkönen, 2016, 56.)

Educational provisions are also considered necessary in Germany and appreciated as part of the museum (I2, 2017). It seems to follow the same principles as in Finland, although written strategies have not been pointed out or emerged as

part of knowledge during the data collection. German Interviewee 1 (I1, 2017) suggested that there is always an aim to encourage participation and empowerment at some level. They also understood the personal connection in this topic area by mentioning that getting personal with a group requires strength, ethical approaches, and appreciation of the participants' input. (I1, 2017).

There is a particular value in the programs directed to the children because if they like the museum, positive experiences will probably improve future visiting motivations (Ehrich, 2017; Lefarth-Polland, 2017). In an art museum, the aim can be to raise future art lovers through ease, encouraging and supporting personal experience and activating their own interpretations; transmitting information, deepening understanding, increasing knowledge; and discussing and unfolding the museum as an institution, a space, and a place. Another noteworthy value is also to discuss phenomena and gain understanding (Rovaniemi Art Museum, [no year]). Therefore, focusing on visitors is beneficial for the future of the museum. However, considering the concept of lifelong learning, focusing the pedagogical services in museums mainly as children's services is an outdated approach.

Museum education is firmly bound with Audience Development because people are interested in things more if they are easy to acquire, and learning opportunities promote meaningfulness. People learn in different ways – they find certain forms of information transmissions too challenging to acknowledge. Inaccessible information does not bind to the story behind artifacts, history, or concepts that museums aim to share. Therefore, museums' educational aspects are essential to discuss because they are vital in participatory practices toward inclusion. Table 6 demonstrates the understanding of the terms discussed in this chapter and developed through insights from the Finnish museum field. Conclusively, they work as comparable, each other supporting concepts. Nevertheless, if the educational practices, were they called pedagogy, education, mediation, or *Vermittlung*, actually give space for transformation in the way that Nora Sternfeld proposes, it can be questioned.

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**Table 6: Audience Development / Museum education / Mediation**

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visitorship, empowerment, connection, lifelong learning, human rights, promoting tolerance, cultural identity, communities, personal experiences, projects

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I have chosen to continue with the term Audience Development as it is considered in this particular study an umbrella term for everything that has to do with museum education, audiences or communities, visitors, or target groups—eventually participation and inclusion. The concept takes differing nuances according to the current approaches, motivations, and aims of those conducting these actions.



## 4.2 Museum Learning

Participatory techniques are beneficial for institutions with educational missions—education battle exclusion. Learning opportunities require a design that enables self-directed learning experiences in museum facilities and taking charge in building own meanings. They can help visitors develop specific skills related to creativity, collaboration, and innovation; skills required in the 21st century for people to be successful and productive; and “skills of innovation” or “new media literacies.” (Simon, 2010, 193). Because of museums’ pedagogic power, they can influence society to promote social justice more openly than some other institutions (Hooper-Greenhill, 2006, 242).

Museum pedagogy, then, has a part in the picture of inclusion. Professor of museum education Charikleia Kanari and special educator Vasilios Argyropoulos (2014, 14) state, with the help of Hooper-Greenhill (2006), that the “power of museum pedagogy” may have multiple benefits to all people, including people and children with disabilities. Learning in museums occurs as visitors interpret what they see and do, and visitors experience environments, spaces, collections, exhibitions, activities, and social encounters that are frequently rich, unusual, and impressive. (Hooper-Greenhill, 2006, 238.)

Depending on each informant in this research, the idea of museum learning, or what can be learned in the museum, varies from fact-based to more abstract topics and experiences (I6, 2016; Tietmeyer, 2017b). For example, in the Aine Art Museum, learning sets a broader meaning to a museum visit; it can also be cross-disciplinary between different school subjects (Aine Art Museum, 2014, 2). Other museums are also looking for touchpoints with the school curriculum, such as the Lapland Regional Museum, which aims to respond to the contents of each school class while taking different learners into account (Alariesto et al., 2006). The Rovaniemi Art Museum’s education is based on experiential learning and the national curriculum (Rovaniemi Art Museum, [no year]).

The Finnish museums also rely on constructivist learning theory, cultural participation, and humanist learning concepts. Art—or the topics—would be introduced as a part of everyday life through active making, creativity, self-expression, personal and communal building process, socio-culturalism, experiences, senses, emotions, images, and imagination. (Aine Art Museum, 2014, 2–3; Alariesto et al., 2006; Rovaniemi Art Museum, [no year]).

The exhibition’s topic can affect how it can be integrated into school subjects or classes. Learning in a museum cannot be taken considering only children (Schaaf 3/1/2017) as the handled topics in museums can be deep and serious (Hoffmann, 2017), ergo unsuitable for children. Bernhard Graf (1994, 79) from the German field reported that the planning work according to the school-oriented learning theory by curators and museum educators took place between 1960 and 1980.

However, as he states, museum visitors behave in a mass media manner, meaning that most visitors do not want to study in a goal-oriented, systematic manner, but to play or move around, depending on the highlights, their own interests, and their own backgrounds. Hence, the curriculum-bound museum visits apply merely to the organized visits of school groups.

As discussed with the German informants, it is often their first museum visit for young audiences (I6, 2016). Children should enjoy visits, learn new things, and find connections to something they already know (Ehrich, 2017). In the Aine Art Museum, in particular, it is emphasized that the museum is not a continuum for school, and actual teaching will not occur. Instead, the museum is a place for encounters, discussions, and reflection. (Aine Art Museum, 2014). Moreover, in Germany, there is an encouragement to discuss the topics rather than educate (Lefarth-Polland, 2017). In some cases, most of the responsibility for the learning is laid on the visitors. They have their differences, various motivations, and backgrounds, but they are expected to find their subjects of interest independently in the exhibitions. Mere experiencing is also considered education (I2, 2017).

According to Graham Black (2005), experiential learning is based on acquiring, reflecting, and applying, followed by knowledge and the resultant understanding. This is not a one-off activity but part of the concept of lifelong learning, which allows reassessing the “product” in light of new information. Furthermore, the experiential learning theory suggests that visitors would need to perceive the relevance of the displays to their lives and see opportunities to apply what is learned. (Black, 2005, 132–133.)

Black (2005) expresses his reservations toward constructivism as an answer “to the future development of museum display for learning.” As he explains, the constructivist approach suggests understanding knowledge as something created, constructed by the learner’s activity, considering their previous experiences, and seems suitable for museum education. According to the constructivist theory in the museum, the curatorial role becomes a provider of opportunities for the visitor to interact and construct their meanings, in other words, to translate and transfer the subject matter into a usable form of concepts according to the visitor’s abilities and needs. For this process, visitors must also bring with them at least “the level of interest, motivation, and attitudes conducive to such engagement; some ‘appropriate’ level of prior knowledge and possibly experience to which they can add and, therefore, construct new meanings; the learning skills and initiative required to actively construct their own meanings and understandings.” (Black, 2005, 140–141.)

According to Chiovatto (2020), there is no need for the “creation of any other nomenclature or theory to serve as a basis for this action,” such as mediation (Chiovatto, 2020, 79–80). Depending on personal background and abilities, each individual learns differently. Various activities encourage and facilitate learning within the museum experience and favor the acquisition of museum visits’ contents. (Angelini & Nardi,

2016, 27.) The Lapland Regional Museum states that interacting with the community is fundamentally the museum's educational role (Lapland Regional Museum, 2010). Therefore, learning is a personal and community-led building process based on reflection (Aine Art Museum, 2014, 3). Indeed, learning becomes active through collaboration, during which everyone can learn in and about the museum.

Consequently, interaction and education require a personal connection. *Analytical learners* learn by thinking and watching, prefer an interpretation that provides facts and sequential ideas, want sound logical theories to consider, and look for intellectual comprehension. *Imaginative learners* learn by feeling and watching and by listening and sharing ideas. They prefer an interpretation that encourages social interaction, like being given opportunities to observe, gather a wide range of information, and look for personal meaning. *Common-sense learners* learn by thinking and doing, prefer to try out theories, test them for themselves, and look for solutions to problems. *Experiential learners* learn by feeling and doing, enjoy imaginative trial and error, prefer hands-on experience, and look for hidden meanings. (Black, 2005, 137.; Serrell, 1998)

According to Graham Black (2018), the “learning process” is about *how* one learns, and the “learning outcomes” is about *what* one gains from learning. He states that since their origins, most public museums have concentrated on outcomes in visitor learning. This is still visible in displays of “one-way transmission of knowledge in ordered, bite-sized pieces, as the core of their public provision.” However, the focus on visitor experience is required to be outcome-driven, promoting didactic display approaches. He evaluates this concentration as indicating curatorial control of what visitors see and learn but also has “blinded museums to the way most informal visitors use their galleries.” Moreover, Black states that most users do not explore museum displays to respond to didactic display approaches. (Black, 2018, 306.) Indeed, the more significant the individual experiences are and the more museums seek to diversify their audience base and respond to different learning needs, the less suitable strictly didactic approaches become (Black, 2005, 131).

There is also space for more atypical learning offerings in the museum, not only about art but also cultural education:

[---] [W]e are always trying to have [---] the idea that it's not only art where you can then ... I don't know, paint yourself, but it's the idea of cultural education [---] which is important and very different aspects and different, even jobs. (16, 2016)

The interviewee indicated that learning in art museums could spread much more comprehensively than merely making art and doing it by hand, but it is also possible to learn new aspects and views or skills that may even help a person in their professional life.

To conclude, by reviewing the evidence, I postulate that the Finnish educational program is much considered on paper with lengthy terms describing the motivations behind their educational thinking and program planning, as documents and files aiming to define it and its aims do exist. It also seems that Finnish museum educators consult the literature and learning theories to do this and clarify their actions on concrete premises. In Germany, on the other hand, the action of museum education or Audience Development is based on the common philosophy of *Vermittlung*, which is possibly understood in the same way everywhere in the German museum field, and which resembles the philosophy of Finnish museum education. It could be exciting and beneficial for the institutions to examine and reveal which motivations thrive in the background of designing museum learning activities. The philosophies, principles, and aims set the goals of museum education and museum learning extremely high, indicating that the museums take their role as learning facilities seriously, setting certain expectations on those who plan and realize these aims.

### **4.3 Open for All with Hidden Barriers**

These definitions of museum education and Audience Development can be taken as the official curriculum of museums. However, as in schools, there is also a hidden curriculum alongside the official curriculum. This links to those chances for informal learning in museum surroundings and part of Audience Development. The customs of museum behavior, as part of the museum image that sets forth what visitors are allowed and not allowed to do in a museum, also affect their learning experiences. Petri Paju (2016) discusses a hidden curriculum in the school environment. According to him, the informal aspect of the school—with the hidden curriculum—seems to affect the focus of learning significantly. The students are well aware that they are a target of observation by their peers, and the acceptance of those peers is a more significant aim than successful learning. One is in this environment to be seen and to play by the unwritten rules (Paju, 2016).

With this in mind, a museum space could be considered similar to a space with unwritten rules yet existing and affecting the informal learning experience. Indeed, as Graham Black (2018) explains, the learning process matters more than the outcomes of didactic approaches. Informal learning in a museum is a social and recreational activity, making it complicated to understand. It is, however, what drives the visit and directs museums in how they should deliver their contents. People learn more when they enjoy themselves. Therefore, the museum field must figure out an alternative to address the needs of interacting and exploring audiences. According to Black, the answer seems to be “participation.” (Black, 2018, 307.)

People merely joining a guided tour and community members taking part in a long-term project that promotes ownership can both be understood as participation.

However, the first one is not a participatory activity, while the latter is more so. Indeed, according to Graham Black (2018), “[b]elonging begins with taking part—you take part because you feel you belong—and you feel you belong because you take part.” Further on, people become an active part of the museum community, as they cease to be one-off or occasional visitors, with the museums recognizing them as partners on a learning journey together. Belonging, then, goes beyond participatory provisions to opportunities for close involvement. (Black, 2018, 312.) Therefore, part of the museums’ critical examination could identify hidden rules that can work as barriers, hindering the encouragement from taking chances on learning opportunities in museums. These rules are supported by the institutions and their most common visitors themselves.

## 5 Museums' Methods of Transmission

According to the data under examination, the “museums’ methods of transmission” discussed in this chapter indicate the means that museums use to fulfill their audience-directed demands and deliver their messages, in other words, museum services. Lynn Maranda (2020) unfolds these services. As she describes, collections are primarily displayed inside the museum walls in their gallery spaces and halls, and these are the attractions people come to see. Many museums provide gift shops and café services; some incomers might only utilize those. Additionally, some of the visitors are interested in participating in museum-organized programs designed “for public consumption” to serve the transmission of their contents and satisfy the audiences’ curiosity and learning needs. (Maranda, 2020, 167.) Museums also

[...] clearly enrich our lives. They inform; they entertain; and they teach both children and adults. In museum collections we can see both our mortality and our immortality. Museum collections provide hope of our rebirth, as we observe the spark of wonderment in our children’s eyes as they contemplate artifacts and specimens from other cultures and other worlds that have gone before. (Mares, 2006, 88.)

According to the data, the educational program, also known as audience-targeted service, usually connotes guided tours and workshops (Rovaniemi Art Museum), artist talks, contact, and communication with art and artists (Hoffmann, 2017). There is also a chance to have variety in them, such as tours for children and adults, events, pedagogic sections in exhibitions, workshops, and suitcase exhibitions (Heljala, 2016). Thus, it is possible to find various activities in and outside the museums, indicating non-elitist openness. Noteworthy is that the most basic services are of the same formats in Finland and Germany, despite the claimed differences in educational philosophies.

Nevertheless, museums and their offerings might carry a rather traditional image. This was also indicated in the secondary data from online non-visitor inquiry (H. Schaaf, 2021b). The concept of “museum activities” is the idea the non-visiting respondents had about activities undertaken in museums by the visitors. Most of the visitor activities taking place in museums involve—according to the respondents—*walking and looking* (14), *looking* (13), and *learning* (12). The two most dense replies indicate museum activities as mere consumption of curated content. Learning at its third place is a positive response, as it indicates engagement and visitor input in their own experiences.

Nina Simon (2010) presents the evolution of the visitor experience from personal to communal interactions through five stages of the interface between institution and visitor, a model also utilized in the preceding laudatur-thesis. The stages are based on the presented content in the institution. In light of these stages, the visitor interacts with the content in varying intensities, and the content is designed so that it is helpful for the visitor to connect socially with other people. From Stages 1 to 5, the individual changes their perspectives from *Me* to *We*. Simon anticipates that most institutionally designed experiences are on stages one and two. Some museum visitors are presumably happy with engagement on these stages, but other potential visitors would find the institution more meaningful with the opportunities for Stages three, four, and five.

- Stage 5: Individuals Engage with Each Other Socially
- Stage 4: Individual Interactions are Networked for Social Use
- Stage 3: Individual Interactions are Networked in Aggregate
- Stage 2: Individual Interacts with Content
- Stage 1: Individual Consumes Content

Simon knows that many cultural institutions provide facilitated experiences on all five stages. The problem arises when the facilitator is unavailable or the event is not happening. (Simon, 2010, 26–27.) These stages can also provide a critical short-cut evaluation tool when a museum is unsure if its most fundamental provisions reach sufficient or hoped-for engagement levels. It can also help museum professionals step into a visitor's role. The aim toward diversity in offerings and the museum professionals' idea of the complexity of museum activities can be sensed in many museums' initiatives. This can then be considered juxtaposing with the museum image non-visitors have about museums and those who visit museums, which can present a barrier to visiting. The following chapters discuss the museum offerings from the perspective of the museum professionals with a reflection on literature.

## 5.1 Exhibitions

Curatorial exhibition work is possibly the most significant part of Audience Development. Many German interviewees, such as Elisabeth Tietmeyer, Justin Hoffmann, Ute Lefarth-Polland, and Interviewee 6 (Hoffmann, 2017; I6, 2016; Lefarth-Polland, 2017; Tietmeyer, 2017b), trusted the high-quality and variety

of exhibitions attracting different audiences. Tietmeyer additionally discussed the importance of relevancy to people in order for them to create connections with the exhibitions. According to Aura Kivilaakso (2009), also in the Ateneum art museum, the exhibitions are designed to reach as large audiences as possible. Therefore, an exhibition must contain segments for many different audiences on behalf of the artwork and its intelligibility. (Kivilaakso, 2009, 5, 47.)

In contrast to museums with a permanent display collection that addresses a specific target group, the visitors of exhibition houses differ from exhibition to exhibition, depending on the respective topic. Consequently, each new exhibition has an individual visitor structure. (Rosenstiel, 1996, 30.) For example, this came true in the Museum of European Cultures when the sculpture—a work of art—*Conchita Wurst auf der Mondsichel* (Conchita Wurst on a moon crescent) by Gerhard Goder (Tietmeyer, 2015) was acquired and displayed in this cultural history museum.

In the Museum of European Cultures, the topics of the exhibitions are inspired by the current questions in society. As written by Tietmeyer, the Museum of European Cultures deals with daily cultural themes in Europe from the 18<sup>th</sup> century to the present. The museum collects objects as expressions of cultural phenomena that were or are typical of Europe at a particular time to define areas of cultural heritage for the future. The museum sees one of its tasks as offering different interest groups a forum and a place for self-assurance. In the case of the sculpture, this applies in particular to the LGBTQ+ communities, by which the sculpture was greatly welcomed (Tietmeyer, 2017b). However, the whole exhibition concept is not typically focused on a particular group; instead, they can be planned as something for everyone (Hoffmann, 2017).

Thomas Renz (2016) admits a certain level of value to the exhibitions as a form of attracting audiences. According to him, a strategic orientation on the offers toward the target group of occasional visitors will integrate the corresponding staging into the program's design. In museums, this concerns, for example, popular special exhibitions, which can be received with less specialized knowledge, and by the practical appropriation of exhibits, which become experientable. Such popular formats then serve as an introductory offer to the respective division, which further visits to more abstract formats can follow. (Renz, 2016, 285.) For example, the so-called “mega” exhibitions, such as the Albert Edelfelt exhibition in 2005–2006 and the Picasso exhibition in 2009 in the Ateneum Art Museum, Finland, brought significantly more visitors to the museum (Taivassalo & Levä, 2012, 10).

Not all the exhibitions need to take place inside the museum. Regional exhibitions and art borrowing services are also considered one form of art education (Kuusikko & Kähkönen, 2006, 32). A museum can provide mini-exhibitions for regional, more remote schools and have art teacher students conducting workshops in the schools (Museum department of the City of Rovaniemi, 2009, 38), as well as touring exhibitions equipped with a bag of sense stimulating materials for the care centers



of dementia patients (Museum department of the City of Rovaniemi, 2012, 29). Online visitorship is also made possible through collection digitalization (Kuusikko & Kähkönen, 2006, 34).

Technology-enhanced displays are positively welcomed in museums for better visitor engagement in the gallery spaces (Arnedo, Nacke, Vanden Abeele, & New Mexico State University, 2019; Jans, 2002; Nielsen, 2014). During the data collection, such contributions were also observed in the Kemi Historical Museum and the traditional art museum, where is a large touch screen table for more information about the artworks, the building, and the area's history (H. Schaaf, 2016a). In those cases, it is meaningful to examine the meaning and aim of these touchpoints in the design processes. Graham Black (2018), for example, states that “[a]n interactive exhibit is still the single voice of the museum.” Even though the user gets involved, the museum keeps holding power. The visitor interacts with the display and is expected to learn specific information that has been pre-designed. (Black, 2018, 309.) In other words, simply accessing masses of information through touch screens or expressing one's satisfaction with their visit today by pressing a button does not necessarily promote engagement despite their technological form. However, particular objects or exhibitions have the chance to appeal profoundly to specific new audiences.

## 5.2 Guided tours

Guided tours are probably the most offered programs in museums, although the exhibitions are not designed primarily to conduct them (Rodehn, 2017, 6). As an interaction-based form of transmission, guided tours entail a more intensive focus in research and development (Best, 2012, 35). In her study, Katie Best (2012) discovers that only a little time is spent improving guiding skills. Apparently, guiding is falsely seen as a pre-scripted talk involving little interaction between the guides and audiences. Instead, they interact more than acknowledged, and tour participants significantly impact the tours. Therefore, considering tours as a cohesive “whole” would be misleading. (Best, 2012, 42.)

In museums, tours and workshops are generally considered essential because they give the museum its face and voice (Ehrich, 2017). Typically, a guided tour lasts for an hour, during which the guide takes the groups through the exhibitions. Occasionally, tactile experiences and thematic tours are offered in many facilities (I2, 2017), such as artist-specific tours, adjusted tours using simple language for German learners, or tours for the deaf and the blind, such as descriptive tours (I6, 2016), and introduction tours, for example, for social workers and teachers (Lefarth-Polland, 2017). Consequently, a guided tour is not a monologic lecture but an interactive event that can facilitate audience contribution and engagement (Best, 2012, 36).

Guiding, therefore, requires from the guides more than simply transmitting curated information about the exhibitions. They adjust their tours *in situ*, are open to the influences of the participating audience, and build the tour based on the latter. (Best, 2012, 41.) While guiding, the guide demonstrates the idea behind the exhibition through the objects and aims to inspire the groups (Ehrich, 2017). Indeed, in addition to their tasks, the guides are responsible for the interpretations and experiences of the audience. They aim for an interactive encounter between the artwork and the viewer (Aine Art Museum, 2020). Guided tours can then be called “exhibition talks,” aiming for dialogues with both adult and child visitors.

Guiding instances are considered dialogues between the museum and the visitors (Lefarth-Polland, 2017). The chances to promote discussion, however, depend on the exhibition. The discussion points need to be pre-planned, providing chances for visitor input by a few objects. There tends to be more aim for dialogue with the school groups (Lefarth-Polland, 2017), as they are the groups whose main task is to learn in every situation. Communication, then, seems to take place on the terms of the museum rather than the visitors. However, as could be observed during data collection, as it makes sense, guiding instances are not the most natural interaction situations. The youth, in particular, usually find public speaking situations uncomfortable. Therefore, it may be assumed that despite the efforts to facilitate interaction in the museum, the most common ways to do this might as well be unfitting to the specific needs and motivations of the youth to communicate.

Nevertheless, similar to exhibitions, guided tours can be different in style. There have been experimentations, for example, with “decision-making tours,” where the visitors made the decisions regarding the direction of the tour, which promoted communication (Lefarth-Polland, 2017). Live speakers—or guide guards, as known in Finland—have also been introduced in some museums in Germany. They are for the public to use by asking them to explain something. They are well-liked, presumably creating a welcoming feeling and establishing the museum as a conversation place (Tietmeyer, 2017b).

There have been various alternative tours in Finland, such as theatre tours, simple language tours, participatory storytelling tours, dramatized museum visits and drama tours, and behind-the-scenes tours to the collection storage. Tours can also occur outside the museum walls to the city’s cultural heritage sites or public artworks. (Alariesto et al., 2006; Alm, 2012, 19; Lapland Regional Museum, 2016, 6; Museum department of the City of Rovaniemi, 2011, 31; Pietilä-Juntura, 2015; Tornionlaakso Museum, 2003, 2004, 2009, 2020). Gallimore and Wilkinson (2019) propose that behind-the-scenes tours would offer opportunities for interaction and encourage visitors to ask questions in an effort for the tour to be a “conversation” rather than a “one-way” or a “lecture,” which indicates looser frameworks around the concept of a guided tour to promote deeper engagement. Indeed, as behind-

the-scenes also means stepping out of the—perhaps unnatural—guiding situation in the gallery spaces, the tour participants might loosen up and adjust to more casual interaction.

However, tours still play the role of information transmitters (I7, 2016). Letting people constantly say what they see is challenging. One tour does not allow a deeper connection, and many still favor traditional one-way curatorial tours (Lefarth-Polland, 2017). According to Interviewee 7, guided tours alone are not an exciting program (I7, 2016). Therefore, museums' programs include other offerings. It could also be meaningful to examine the concept of guided tours and consider certain developments for deeper engagement.

### **5.3 Workshops**

Workshops provide the opportunity for more hands-on experiences in museums and have established their position in program planning. Workshops organized and offered in the Finnish museums under examination are free of charge, especially for visiting educational groups. It is also common to have pop-up workshops during exhibitions. Workshops are based on exhibitions, presumably deepening the dialogue with them.

In the Aine Art Museum, it is stated that the workshop's aim is not as much about learning a technique as dealing with personal art experience and promoting encounters with the artwork. Personal experience is also critical for other museums. The strategies discussed include self-identity and a place in the cultural-historical continuum, understanding the museum in society, the history of the city, critically viewing an exhibition, multiliteracy, learning to read the visual surrounding of the museum, and playing with one's imagination (Aine Art Museum, 2014, 3; Alariesto, 2017; Museum department of the City of Rovaniemi, 2011, 31; Tornionlaakso Museum, 2016c). A workshop does not always mean doing things by hand but can also be based on discussion and imagination in the gallery spaces. As the workshops are more often directed toward visiting school groups, these groups consequently have more options to participate in museums.

In Germany, museums offer, for example, holiday programs with workshops (I2, 2017; I6, 2016) that last for several days. Some vacation workshops are realized with professional artists (Lefarth-Polland, 2017). In addition, collaborating associations for young people can regularly visit the museum (I2, 2017). The after-school art club is free of charge for the nearby school, and story reading days for kindergarten children promote neighborly relationships in the immediate surroundings (I6, 2016).

Additionally to the usual mini-workshops and tours, in both countries, there can be more extensive skill workshops, such as photography-workshop led by a

professional photographer or graphics (I6, 2016; Museum department of the City of Rovaniemi, 2013, 31) or many-day, multi-method workshop with youth about current topics such as consumption and crises in the society (Lefarth-Polland, 2017). Workshops are not just for children but youth and adults alike or combine different age groups, such as *Taide yhdistää* (Art Brings Together) -workshop in the Rovaniemi Art Museum in 2014 for grandparents and children (Rovaniemi Art Museum, 2014, 15).

In Finland, there is less use for regular workshops conducted by artists or other freelancers than in Germany, and the museum pedagogical staff educates themselves to learn new ways to conduct workshops or tours. For example, the Lapland Regional Museum, with the collaboration of the Rovaniemi Art Museum and the Theatre Museum (Helsinki), trained the staff about the application of theatre in their audience work (Alariesto & Kähkönen, 2009). Consequently, the workshop participants ended up “traveling” in the exhibition.

Additionally, in the gallery spaces, they can play guessing games, get into drama, tell stories, act as game pieces in a giant board game in the exhibition space, or play instruments in a voice workshop (Alariesto, 2015; Alariesto & Kähkönen, 2009; Museum department of the City of Rovaniemi, 2009, 38, 2011, 32, 2013, 31). They can also give something of their own, such as recordings of their minority language or dialect to preserve it, like in the Speech Karaoke -workshop in the Rovaniemi Art Museum (Rovaniemi Art Museum, 2014, 13).

Notably, the Aine Art Museum staff have embraced the workshop concept in the gallery space, even more so because the workshop inspires the exhibition for the 400th anniversary of Tornio. The workshop is a fictive detective story based on collections and takes place in 1921. A visitor can solve a crime mystery by examining the artwork, clues, and the specifically produced brochure. The history of Tornio has a significant role in the story and the exhibition. The design was inspired by the *Helsinki Noir* exhibition in the Amos Anderson Art Museum and produced by the museum staff. Translation work into different languages, audio work, and the simple language versions for this workshop are bought services. In particular, providing simple language is considered significant in promoting even better access to the museum. (Alamaunu, 2021).

Workshops are traditionally physical events that require personal presence. Due to the COVID-19 pandemic, museums worldwide were forced to find solutions to continue allowing visitorship, even when entering a museum was impossible. For example, the Rovaniemi Art Museum provided many online workshops for children. This required other preparations, such as delivering materials to the participants and communicating more closely with the teachers. (Koivurova, 2021a).

The Rovaniemi Art Museum has created online workshop services for young people living in the Lapland region with the collaboration of outreach youth work in Rovaniemi. Projects have developed new tools for the youth work in the museum

and new skills for regional Audience Development work. The current project, *Intoa taiteesta* (Enthusiasm from art), aims to promote the well-being of those outside the workforce and increase their activity in their lives using art as a method. The most significant target groups are those at risk of exclusion. (Rovaniemi Art Museum, 2021b).

Workshops, then, seem to be a more flexible concept of personal encounters, discussions, and participation. The same is true for guided tours, as this form of Audience Development as a human interaction-based method entails more thorough research and consideration, especially development in adult visitor and participant perspectives. Even though the pandemic has forced museums to be more innovative regarding Audience Development, it has also proved how creative and motivated are the people working in this sector. Perhaps it has also been good in proving that a museum is more than just a physical edifice that one must enter.

## 5.4 Events

“Events play a significant role in expanding audiences and converting infrequent visitors to regular, active ones” (Van Mensch, 2004, 15). Especially annual events create a format of their own, which people will learn to expect and keep the program running through the year (Lefarth-Polland, 2017; Tietmeyer, 2017b). For example, *Taidebasaari* (Art Bazar), *Kakkupäivä* (Cake Day), *Kaubukartano* (Horror Mansion), *Joulupolku* (Christmas Path), *Kevätkeskiviikko* (Spring Wednesday), and *Taidepolku* (Art Path) in the Aine Art Museum. Other events include evening programs such as Art After Work and Volkswagen Art 4 All in Kunstmuseum Wolfsburg (Kunstmuseum Wolfsburg, 2022b) or *Taidetorstai* (Art Thursday) in the Rovaniemi Art Museum. The repetitive events can be museum-specific, national, or seasonal, often to attract families and the general public to the museum. (Aine Art Museum, 2014, 8; Heljala, 2016; Kakko, 2016; Kanninen, 2016; Lapland Regional Museum, 2018, 18; Pietilä-Juntura, 2015).

The Museum of European Cultures hosts a month-long event annually, the European Cultural Days, collaborating each year with a different European community to reach out to and acknowledge the people of non-German origin so they can discover the museum for the first time and enjoy familiar aspects of life from their countries of origin (Museum Europäischer Kulturen - Staatliche Museen zu Berlin, 2021). During this event, community members can teach their skills, and visitors can learn about another culture. The concept of events allows them to react to the events in society and raise awareness, such as in cases of immigration and asylum seekers. It is also flexible, scaled down to easy-to-approach pop-up events, such as that in the Rovaniemi Art Museum, bringing art to the mall and gas stations as outreach interventions (Korundihouse, 2020).

*Huhuu! Lapin lastenkirjallisuus- ja sanataidefestivaali* (Yoo-hoo! Lapland's Children's Literature and Word Art Festival) in 2021 took place online through Google Meet, as the hand puppet "Post-troll Sepetus" introduced the contemporary art for children in the Rovaniemi Art Museum (Rovaniemi Art Museum, 2021d). Moreover, *Opi museossa -viikko* (Learn in the Museum -week) was celebrated online by releasing two online games to be played on-site or at home: *Taiteen jäljillä* (On the Trail of Art) and *Harry Potter ja Tylypahkan taide* (Harry Potter and the Art of the Hogwarts). The last game evolved into a live-action role-play event at the Children's Literature Festival. (Rovaniemi Art Museum, 2021c). In the Lapland Regional Museum, the local event *Vanhusten viikko* (Senior's Week) focuses on the elderly, and in Kemi, the *Arkeologia-päivät* (Archeology Days) since the early 2000s, bring professionals on the topic together.

The Finnish 100th Independence Day in Finland created a more unusual movement in the museums to view Finnish history and collect local data. For example, in the Lapland Regional Museum, remembrance evenings and community-led discussions for the 100<sup>th</sup> year of Finland's independence took place. (Aine Art Museum, 2014, 8; Alariesto, 2016; Kakko, 2016; Kannianen, 2016; Lapland Regional Museum, 2016, 17., 2018, 18; Pietilä-Juntura, 2015) The provisions may include special guided tours, pop-up workshops or lectures, and other side provisions of many kinds during local or national events.

An example of a local, collaboration-based event can be found in Germany. Phaenomenale is a biannual art and science combined festival originally by the Kunstverein Wolfsburg and the phaeno (science centre) in Wolfsburg, Lower Saxony. Since 2013, Phaenomenale has been a project of Kunstverein Wolfsburg, phaeno, and the city of Wolfsburg. The festival always seeks statements for discussion, which are current not only in society but also relevant in the fields of art and technology (Kunstverein Wolfsburg, Institut für Zeitgeschichte und Stadtpräsentation, Stadt Wolfsburg, Kulturwerk, Stadt Wolfsburg, & Science Center phaeno, 2017). These topics are then discussed with the visitors in the form of smaller events, workshops, presentations, and concerts during several days in the city. The director of Kunstverein Wolfsburg, Justin Hoffmann, is the original proponent of the idea of a locally fitting concept due to Volkswagen and the city's art scene. Through the years, the collaboration has evolved into a network of institutions working together during the gap year between festivals. (Kunstverein Wolfsburg et al., 2017, 15–17.)

*Koululaisten tiedeviikko* (The Science Week for Schools) in Arktikum, Rovaniemi, links more strongly to the pedagogical field than the cultural field, as the leading designer of this event, Jonna Katajamäki from the Arctic Centre, mentioned (Katajamäki, 2021). The participants can join various workshops to examine natural phenomena and learn from different aspects of the science sector. Situated in the same building as the Lapland Regional Museum, the Arctic Centre holds and preserves a scientific collection of objects and materials that can enhance workshop

experiences. Different collaborating partners providing the workshops develop their provisions according to the questions and issues presented by their participants, who are children. Moreover, the event is cross-disciplinary, as different methods, such as art, games, role-playing, and drama, are utilized in the learning.

Open day events or regular evenings with a free entrance are usually celebrated as a great success in bringing many visitors into the museums. Indeed, open-door events have been found to lower first-time visiting barriers, but they are not likely to promote visitorship on an average day without an event (Barbosa & Brito, 2012). Moreover, while discussing attractive events with many visitors, the focus is more on the masses than on visitor experiences. Paul Barron, an event management researcher, and Anna Leask, a visitor attraction management researcher (2017), find that the exhibits' engagement levels during an event are low, whereas event-specific activities are more exciting and available. They suggest different approaches to promote learning and engagement during events. However, directing participant behavior and engagement toward the museum's preferred direction, ergo, fulfilling the museum's aim to civilize event participants, can be interpreted as authoritative and, therefore, juxtaposing the whole paradigm of participation. Co-designing events could be another case.

The German data provides a glimpse of the planning processes behind the provisions. Essential planning work is commonly conducted on a general level for "the great audience" and does not consider specific groups (Hoffmann, 2017) every time, as this would prove complicated since exhibitions change relatively often. Every exhibition brings a new plan and approach and a new program with different ideas for "everyone" (I6, 2016). The current program aims primarily to keep the audience rather than reach a new one (I7, 2016).

Nevertheless, Kirchberg and Tröndle (2015, 179) remind that curators and exhibition designers should be conscious of the fact that there is no "one-size-fits-all" approach to accommodating the exhibition experience. However, the celebratory elements of the events are equally crucial, as festivities are formats that bring people together and presumably lower the barrier to participation.

## **5.5 Communication Medias**

In essence, all methods and means of Audience Development are about communication or at least connection with the audience. Mariana Salgado (2009) observes that participants are motivated by the possibility of engaging with the exhibition by leaving comments that reflect their memories, thoughts, opinions, and questions. "The intellectual and emotional engagement that takes place when people can generate the exhibition's content has a special value, and this positively influences future contributions." (Salgado, 2009, 64.) In other words, the audience

also likes to be heard and not only to listen. However, a dialogue with the public has not yet systematically and fundamentally occurred, according to Nora Wegner (2011, 192).

Based on the data, communication is often referred to as a discussion about the message of the museum's contents to its followers and possibly interested people. There is hope and an aim for more dialogue with museum visitors. German Interviewee 1 found direct communication more effective, but such good communication requires resources. According to them, the museum-visitor relationship is imbalanced. Through communication, the museum creates its image in how it presents itself. (I1, 2017; I6, 2016).

Communication is not always a personal, talking-based activity. The museum communicates in the gallery spaces through the **wall texts** and **photos** (I1, 2017; I6, 2016) and objects information on **papers** and **labels** (Hoffmann, 2017). Much of the curatorial information is formulated and transmitted on different materials, such as workshop descriptions on the **website** (I2, 2017) and **catalogs** directed toward the general audience (Tietmeyer, 2017b). **Social media** has become a valuable tool to communicate messages outside the walls, such as Facebook, newsletters (I7, 2016), or Instagram. Social media has also allowed museums to gain an international reputation since anyone can follow their posts anywhere in the world. Museums also encourage people outside the museum to comment and interact with the museum on social media platforms (I1, 2017; Tietmeyer, 2017b). Some museums manage **contact databases** of those who have already visited the museum and use these for email communication (I1, 2017). **Advertisement** relies on a multitude of print materials, such as cards, posters, magazine ads (Hoffmann, 2017), flyers, billboards (I6, 2016), as well as online marketing, such as a website (Hoffmann, 2017). Communication is then directed mainly toward those who have already visited the museums and the vague population of potential visitors.

There is also trust toward the **exhibitions** and **word of mouth** in message delivery. German Interviewee 6 (I6, 2016) believed that impressive exhibitions gather reputation through the people who already visited them and then share about their visit to the people they know. This may be accurate, especially among the younger visitors, since a text message survey conducted by the Finnish Museums Association in 2002 concluded that the most important information source about museums was acquaintances (Taivassalo & Levä, 2012, 8).

Promoting a discussion in physical surroundings would benefit participation, as learning is a social activity (Black, 2018, 308). Black said the best thing would be to “get our visitors talking with each other.” Physical in-person discussion is one thing, but the so-called commenting platforms also carry particular potential. According to a researcher of social practices, Kevin Coffee (2013), there is value in facilitating possibilities for visitors to comment and discuss on a commenting platform in the museum. For example, community-created content (created by commenting) in



museums can provide ways to find common interests with other people and help relate to the displayed material. These support meaning construction, while multiple perspectives help other visitors connect with the exhibition. (Salgado, 2009, 96, 102.)

According to cultural researcher Anna-Lena Fuhrmann (2016), creating meaningful connections to the present day and people's lives is essential. She mentions storytelling "as a tool for transmitting information," as it can consist of imaginary parts or be a true story that creates meaningful connections. Different media can be utilized for the stories, and visitors can be enabled to implement their own stories. As new interpretations emerge, they can allow multi-perspectivity and visitors' contributions. (Fuhrmann, 2016, 150–153.)

Most importantly, as Marcus Winter (2018) states, the visitor comments would have to matter and have a tangible impact on the museum, all the way to the management level. According to Salgado, having visitor comments available for other visitors promotes the message that their comments, too, would be valued by the museum (Salgado, 2009, 105). Indeed, as Winter's study showed, uncertainty among visitors regarding who reads their comments indicates a potential barrier to engagement. "Community-created content is valuable insofar as the museum community is committed to it" (Salgado, 2009, 115). Moreover, linguist Cecilia Lazzeretti (2021) suggests that while offering the audience a platform for commenting and discussion, museums still control it and wield the main power.

Lazzeretti asserts that by placing deeper trust in online users, institutions "can improve the process of knowledge dissemination, combining the learning experience with audience engagement and creativity." According to her analysis of two museum blogs, the public's involvement depends not only on the degree of freedom granted to the user but, most of all, on the role moderators play and on the attention paid to the contributions offered by the community. (Lazzeretti, 2021, 12, 24.) People need people's contact. They need to know their contribution matters and get acknowledged. They need to know that their time and effort will be valued.

According to this evidence, the museum is open to communication and finds good use in contemporary communication media, such as various online platforms. Does the message reach specific target groups? To be updated about the events, one has to register on a mailing list of an institution or follow them on their social media platforms if they do not independently check the events from a webpage. Once in the gallery spaces, there is plenty of information to choose from, read, and acquire. Museums aim to simplify the curatorial texts for better understanding, yet visitors may find them overwhelming. Additionally, there could be more consideration in how visitor input could be enabled more efficiently to reach better interaction and acknowledgment in how the visitor feedback and comments are used and valued in each institution.

## 5.6 Other Provisions

Museums have developed other methods to engage their visitors. For example, groups in the Aine Art Museum can play specially designed **art games** that introduce the objects displayed in the gallery spaces. In addition, some museums have **productized** their offerings to simplify marketing for providing space, catering, and programs for meetings, seminars, and other events. As side products, museums publish target group-specific **books** and **guides** that aim to aid independent touring and **online materials** for teachers and students. (Aine Art Museum, 2014, 7–8; Happonen, Imporanta, Kuusisto, & Latvala, 2006, 5; Kemi Historical Museum, 2017; Leskelä, 2013, 4; Pietilä-Juntura, 2015; Tornionlaakso Museum, 2016b, 2020; Vaaraniemi, 2015). The COVID-19 pandemic has also encouraged the development of online materials a step further. The Rovaniemi Art Museum, for example, now has **online games** on its website, which visitors can play in the museum or in the comfort of their homes. The museum also developed **live streaming services** for workshops, guided tours, lectures, and seminars in 2020 (Rovaniemi Art Museum, 2020).

*Miksi aurinko on vihreä?* (Why is the sun green?) (2006) was published by the Rovaniemi Art Museum to increase accessibility and inspire teachers to use contemporary art as a part of their work (Happonen & Kähkönen, 2006). *Punainen lanka – teemapolkuja taiteeseen* (Red yarn – Thematic paths toward art) (2013) was published as a guidebook leading to discussion and remembrance. Anyone can use it, but it is considered especially suitable for dementia patients (Leskelä, 2013). The Tornionlaakso Regional Museum offers *Lasten kierros*, (a Children’s tour) -booklet for families (Heljala, 2016). Some publications can also be taking a stance in current discussions, as the Museum of European Cultures did with *Glances into Fugitive Lives* (Tietmeyer, 2017a). Also, fictive publications are well-liked, such as *Sininen torni* (The Blue Tower) (Immonen, 2006) and stories based on historical events and narratives, such as *Priitu Rovaniemen markkinoilla* (Priitu in Market Place of Rovaniemi) (Lapland Regional Museum, 2009) and *Nuori Priitu: Talvi 1917–1918 Rovaniemellä* (Young Priitu: Winter 1917–1918 in Rovaniemi) (Lapland Regional Museum, 2022).

**Lectures** can be conducted for the sake of information dissemination, as well as to build bridges between disciplines, such as art and social work. The aim is to serve the more general good, such as the *Taide muistaa -seminaari* (Art remembers -seminar) discussing dementia in the Rovaniemi Art Museum (Alm, 2012, 18; Happonen et al., 2006, 5; Kakko, 2016; Kanninen & Alamaunu, 2017; Lapland Regional Museum, 2010, 2018, 19; Museum department of the City of Rovaniemi, 2012, 29). Generally, the museums **adjust the provisions** for special needs and wishes. It is now possible for a person to contact the staff and request to receive more information about the museums.

## 5.7 Projects Indicate Collaboration

Projects may be the core of the intention to cater to the new target groups' needs and fulfill societal responsibility for under-represented communities. They are undeniably the most outreaching form of action in Audience Development, aiming toward participation and inclusion. They commonly include other museum offerings, such as tours and workshops, which are more personalized and targeted. The main problem of projects, however, is their usually short timeframe. A project may be funded merely for a few months or a year, allowing little research before the project or evaluation and reflection afterward. Nevertheless, many good things have come out of them, although a more extended time would ensure more sustainability to both ends of the process.

Museums would not manage to conduct larger projects or events without collaborating partners. External support may even make the whole existence of educational provisions possible (Alariesto, 2010). University students learn by doing in the museum facilities and gather experience from museum pedagogic work, planning and realizing exhibitions, and conducting workshops (Alariesto et al., 2006; Kuusikko & Kähkönen, 2006, 32; Lapland Regional Museum, 2018, 20; Rovaniemi Art Museum, [no year], 2015, 10).

Projects as a concept give more space to work with when reaching new communities. As Markus Lutz (2011) states, some groups are connectable and approachable only in their surroundings, outside of institutions' immediate contexts (Lutz, 2011, 140), as is done at least in the Museum of European Cultures. Moreover, in Finland, projects are an essential part of the museum life and learning opportunities for the museums themselves, as they are constantly developing museum education (Rovaniemi Art Museum, [no year]) and bringing new visitor groups and new services to the museum practices (Kanniainen & Alamaunu, 2017).

There are several possible collaboration partners: museums of the target communities, associations, and local communities themselves (I1, 2017); artists, art associations, and other cultural professionals, such as theatre groups (Aine Art Museum, 2014, 9; Alm, 2012, 1; Museum department of the City of Rovaniemi, 2011, 25; Pietilä-Juntura, 2015); youth association in a museum (I2, 2017); museums in other countries, institutes, artists, low economic classes, refugee homes, and volunteer associations (Tietmeyer, 2017b); different units of the city (Hoffmann, 2017); partner museums and other cultural units functioning in the same geographical approximates (Aine Art Museum, 2014; Kakko, 2016; Kuusikko & Kähkönen, 2006, 34–35; Museum department of the City of Rovaniemi, 2011, 4); nearby universities (I6, 2016); schools, foundations (such as foundations for the disabled), social workers (Lefarth-Polland, 2017), and very importantly, the Friends of Museums, known both in Finland and Germany, which takes great responsibility in gathering funding for Audience Development

and event organizing, at least in the Rovaniemi Art Museum (Rovaniemi Art Museum, 2021a).

**Table 7: Possible collaboration partners according to the data**

other museums: museums of the target communities, museums in other countries with similar interests, nearby museums, and other cultural units
associations, volunteer associations
local communities
artists and art associations, other cultural professionals, institutes
museum-related associations such as museum's youth associations and the friends of the museums
refugee homes, low economic people
different departments of the city, social workers
universities, schools
foundations

For example, according to the director of the Kunstverein Wolfsburg, Justin Hoffmann, collaboration with non-art institutions is more beneficial than with other art institutions when working on particular subjects. According to Anna Alm (2012, 9), working with different partners helps picture the possibilities and challenges affecting access to culture and art services. Such an event took place in Kemi in 2011 through the collaboration and participation of the disabled, promoting tolerance and diversity in society in an art show (Alm, 2012, 7, 13, 24). Projects can also promote interest outside the museum and provide a platform for participants to use their voices and promote the dignity of the more underprivileged (Kanniainen & Alamaunu, 2017; Pietilä-Juntura, 2015). The Kunstmuseum Wolfsburg has a permanent “bus project” with Volkswagen. Through this project, the museum can provide transportation for the more distantly located visiting groups free of charge. (Lefarth-Polland, 2017).

It seems that museums have acknowledged their social responsibility. Many of the projects concentrate not merely on the museum but on the participants and the common good. This is highly supported at the government level, as it is possible to apply to fund projects with higher aims, such as mental well-being, access, and human rights. For example, in 2001 and 2002, in the Aine Art Museum in Tornio, the access projects concentrated on adults without previous knowledge of art and on special schools in the Tornio area. In 2007, the target group under the risk of social exclusion was selected through a non-visitor survey. (Pietilä-Juntura, 2015).

A few of the national projects with governmental funding in Finland have been, for example, *Entten tentten* (Eeny meeny) in Kemi (2016) to assist the homing integration of immigrant children—or “new Finns” as they describe—through

multicultural plays, rhymes, and toys. Between 2016 and 2017, the Aine Art Museum was part of the national *Turvapaikkana museo* (Museum as an Asylum) -project among 15 museums across Finland (Kanniainen, 2018). *Taidetestaajat* (Art testers) (2022) promotes cultural education among the 8<sup>th</sup> graders and supports teachers in using artistic content in their teaching. *Menneisyys meissä – Osallisuutta kulttuuri-identiteettiä vahvistamalla* (The past in us – Participation through enhancing cultural identity) (2022) in the Lapland Regional Museum brought cultural education and the discussion about cultural heritage region-wide using museum pedagogical methods.

A practical example of cultural work based on well-being among seniors was discussed in the preceding laudatur -thesis (Hämäläinen, 2018a). The Ministry of Education and Culture in Finland admits funding for national projects promoting well-being. In 2011 and 2012, Kemi Art Museum and Kemi Historical Museum took a stand in promoting well-being among seniors in the healthcare unit of the town. *Taiteesta ja kulttuurista hyvinvointia* (Well-being from Culture and Art) was a short-term project to develop access to museum services for the target groups. An earlier project had shown that the stimulus activities for the elderly depended on geriatric students' motivations and that there were no particular stimulus or handicraft guides in the senior homes. Therefore the project was warmly welcomed (Alm, 2011).

The Kemi Art Museum wished to deepen its relationship with senior homes and contribute to the inhabitants' everyday lives. The *Taidemuseosta voimaa* (Strength from the Art Museum) project utilized the experience and knowledge obtained from the previous project. The aim was to bring art and cultural activities to the elderly, i.e., workshops in senior homes with the help of collaboration. Another aim was to develop the services of the art museum in paying attention to the needs of particular groups and improving the well-being of these groups. (Alm, 2012, 1.)

The migrant wave was also happening in Germany. *daHEIM – Glances into Fugitive Lives* (Museum Europäischer Kulturen - Staatliche Museen zu Berlin, 2017; Tietmeyer & Neuland-Kitzerow, 2017) was conducted with the residents of the refugee home in Spandau. Through workshops, talks, dining together (Tietmeyer, 2017b)—getting to know one another—the participants were given free rein (II, 2017) with an artist and consultants to create their exhibition in the Museum of European Cultures to tell the story of European migration through artistic means. Alongside the most recent migration wave, migration from history was presented, highlighting the fact that it is not a new phenomenon (Tietmeyer & Neuland-Kitzerow, 2017, 5). One of the interviewees stated that the exhibition was rather radical because it entailed more than participation; it opened doors, gave free hands, took a step back, and created *Kunstasylum* (art asylum) (II, 2017).

In another, less current context, *Döner, Dienste und Design – Berliner UnternehmerInnen* (Doner Kebab, Services, and Design – Berlin Entrepreneurs),

a workshop exhibition on migrant economies as a result of the Berlin contribution to the EU project Entrepreneurial Cultures in European Cities (2008–2010) took place in the Museum of European Cultures in 2009–2010 (Museum Europäischer Kulturen - Staatliche Museen zu Berlin, 2010). Kebab, brought by the guest workers from Turkey, is now identified as a part of Berlin culture and represents a symbol for the “migrant economy” entrepreneurs in the city. Alongside the exhibition, a catalog was published, taking a stand in the migration discussion. In his preface, Konrad Vanja (2010, 8–9) states that one way for migrants to gain the respect of the majority is their political, economic, social, and cultural participation in a social sphere that they can enrich with their knowledge and skills and also help shape. Part of the research- and collaboration-based exhibition is now displayed in the permanent exhibition.

Power-sharing exhibition work is also familiar to other contexts. For example, the *Bundeskunsthalle Bonn* worked with people who have Down-syndrome through three years of workshops and development work and produced an exhibition that traveled after Bonn to Bremen and Bern and a book entitled *TOUCHDOWN: Die Geschichte des Down-Syndroms* (2016) (TOUCHDOWN: The History (or the Story) of Down-Syndrome). The aspects that make this collaboration or co-design unique are the long-term groundwork and research, with the participants treated as experts on the topic (their own condition), enabling their independence from their caregivers. (Bundeskunsthalle Bonn, 2016).

A lighter example is a project between a classical art museum and a school in the area of Lower Saxony. With students 14–18 years old, the school, their teacher, freelancer guides, and the museum educator worked for a reasonable time to realize a “dance tour.” They had invited people to see this particular show, which was a mixture of dance, theatre, and music. The dancers among the visitors invited the spectators into the gallery spaces, where a band and a choir greeted them. Acted discussions in front of artworks and a theatrical piece about a famous family portrait introduced the artwork and served as a discussion about art with relation and humor. In the end, during a piano performance, the dancers came out again to finish the tour. (H. Schaaf, 2016b). The essence of this carefully prepared show was its significance for its makers, and it emphasizes that not all projects need to be large and spectacular for hundreds or thousands of people.

Collaboration projects are also necessary because they keep things moving and institutions alive. According to the German informants, the benefits of collaboration can be attention to the museum, relationships, new visitors, learning, value, and critiquing. Projects can make the museum better known by the communities (I1, 2017). There is a chance that the participating community members are non-visitors and that working on a project with them helps to get to know them (I1, 2017). Learning brings new perspectives and ideas, positively impacting audience work (Tietmeyer, 2017b). Conclusively, projects presumably

change a museum to enhance program planning, possibly bringing in new visitors and improving its image.

However, the most significant change can be the personal perspective change (I7, 2016). Long-term projects likely deepen the dialogue (Lefarth-Polland, 2017). Personal relationships can last after the projects themselves, and some communities or associations return for further projects to the museums (I1, 2017; I6, 2016; Tietmeyer, 2017b). One project shared by Ute Lefarth-Polland from Kunstmuseum Wolfsburg was a network developed with social workers. The same social workers return to the museum regularly, and the network has grown over the years (Lefarth-Polland, 2017).

The success of collaboration lies in the motivations, especially those of the director. There is the acknowledgment that more outreaching projects require resources, such as time (years) and staff, collaborations, such as a contact person (Lefarth-Polland, 2017), and sustainability, which is the most crucial factor. Without it, there is no sense in starting with collaboration and outreach. (I6, 2016; Tietmeyer, 2017b).

The concept of projects is then an irreplaceable part of Audience Development in museums, and there is an understanding that their success lies in the commitment and a longer time span. The most exemplary projects are not just for the museum but the people who are participating—or better yet—contributing to them. Table 8 summarizes the findings and organizes them to unfold the aims for museums and visitors and the methods to achieve them.

<b>Table 8: Museum's expectations and methods according to the data</b>	
Aims and expectations for the museum	Aims and expectations for the visitor
a living museum	individual needs
a developing museum	individual abilities
interested people	meaningful experiences
wider audiences	broader meanings
familiarity in the community	experientialism
improved access	constructivism
positive museum image	life-long learning
community interaction	self-identity
perspective change	relationship with museum
	learning: facts, abstract concepts, school subjects, skills

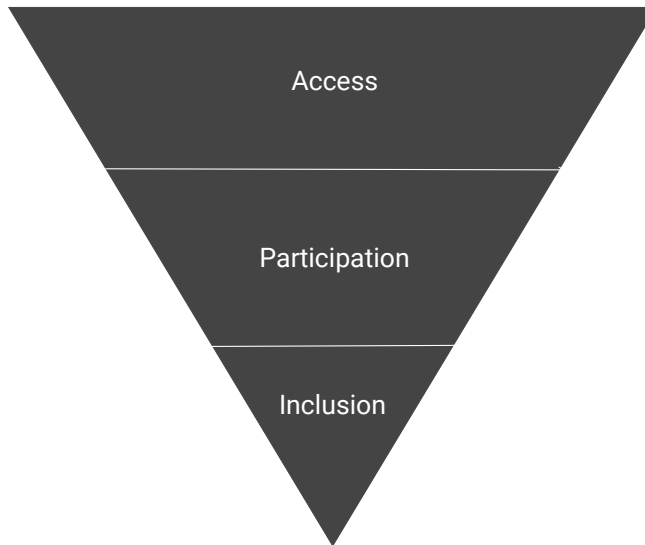
Methods	
By the museum inside the museum	By the museum outside the museum
guided tours target group tours thematic tours special tours workshops artist talks exhibitions pedagogical pieces interesting collection pieces technology-enhanced displays events / festivities / national events / open door days holiday programs text materials games self-help materials / catalogues / brochures	website social media advertisement newsletter online provisions suitcase exhibitions traveling exhibitions
With collaboration	By the people / with the people
cross-disciplinary events lectures seminars special educational provisions accessible services	word of mouth community events special events projects outreach inclusion projects

## 5.8 From Access to Inclusion

The concept of inclusion begins with access, and as understood in this research, it is defined through appropriate participation toward inclusion (Figure 10). As visitor and museum researchers and social scientists Alison F. Eardley, Clara Mineiro, Joselia Neves, and Peter Ride (2016) mention, some museums may meet specific physical access requirements for wheelchair users, while others may provide touch tours for blind users. However, providing mere physical access should not be considered as having achieved the standards for inclusion. Drawing from Rappolt-Schlichtmann et al. (2013), Eardley et al. (2016) discuss that the vast majority of institutions have not embraced an “access for all” ethos, which would allow all visitors to freely access a museum regardless of their physical, sensory, or intellectual abilities (Eardley et al., 2016, 264.)

Moreover, disability in museums and galleries is traditionally operated alongside mainstream provision and is, therefore, seen as a separate issue. Although access provision may be interesting for users and even provide experiences that are prohibited to “normal” visitors, these experiences “are very much on the periphery of the museum experience and are certainly not the starting point for the design.” (Eardley et al., 2016, 283.)





*Figure 10: Triangle of access, participation and inclusion.*

There seems to be the aim to acknowledge all kinds of audiences, provide information equally, and remove the barriers related to attitudes and images (Aine Art Museum, 2014, 4) in every museum. However, this work's consistency seems dependent on the focus of the resources and the varying understanding of the terms "participation" and "inclusion." The terms are known and acknowledged in the museum field and considered necessary, but there are no standard guidelines on the contents or how to proceed in this area of their work. Instead, each museum has its application of these themes.

There is an understanding of the different kinds of **access** and that access is a broader concept than physical access. The Finnish strategies list as follows:

- physical access;
- sense-related access;
- economic access;
- attitudinal;
- access to decision-making;
- access to information and culture;
- marketing;
- barrier-free access;
- multisensory access;
- attitude toward diversity.

There are concrete and conceptual aspects to access, and access has evolved to mean equality. (Aine Art Museum, 2014, 5; Kanninen, 2016; Pietilä-Juntura, 2015; Rovaniemi Art Museum, [no year]). Access can be found ultimately as an attitudinal question, as the attitude and willingness of the museum pedagogic staff make a good starting point for art educational work for groups with special needs (Aine Art Museum, 2020). Therefore, tours are adjustable to the needs of each group (Aine Art Museum, 2020, 5).

According to Eardley et al. (2016), the tours directed to blind visitors often rely on pre-booked visits and guided tours. Hence, they require forward planning, are cost-intensive, and usually available only to blind people and their companions, consequently creating unequal access (Eardley et al., 2016, 263–264), and precluding the opportunity for spontaneity. Moreover, “making a museum experience meaningful and enjoyable for visitors with varying needs is more than access to physical structures” (Silverman, Bartley, Cohn, Kanics, & Walsh, 2012, 15).

There may also be a need to be heard, as is the case among seniors (Alm, 2012, 4). Additionally, in the Lapland Regional Museum, picture symbol tables and simple language materials are available free of charge, and tours can take place in simple language (Alariesto, 2016; Lapland Regional Museum, 2016, 21, 2017, 2018, 20). Occasionally, the blind have been offered tactile experiences by touching artwork with gloves on, and auditorium or gallery spaces can be equipped with induction loops for better hearing (Aine Art Museum, 2014, 5).

Transparency can be created, for example, through lectures about museum work (Kanninen, 2016). Publishing annual reports online—as is conducted, for example, in Rovaniemi—and keeping a close track of all initiatives are means of creating transparency. Economic access indicates discounts and regular free access days, and some museums provide free entrance on a permanent basis (Aine Art Museum, 2014, 6; Kakko, 2016).

In the Rovaniemi Art Museum, art education students are occasionally given free hands in planning and building a whole exhibition from the artworks of the museum’s collections. Decision-making can also be made available through collaboration with the city units and visiting groups (Aine Art Museum, 2014, 6). In Finland, the objects are made digitally reachable online. Information is generally available online in multiple languages, such as Finnish, Swedish, English, Russian, and sometimes in simple language. Moreover, the labels in museums aim to have clear and readable forms. (Aine Art Museum, 2014, 5; Kemi Historical Museum, 2017; Rovaniemi Art Museum, 2016, 4; Tornionlaakso Museum, 2016a).

<i>physical access, barrier-free</i>	easy entering and moving
<i>sense-related access</i>	chances for touching and hearing
<i>economic access</i>	cheaper or free entrance
<i>attitudinal access, attitude toward diversity</i>	front-line's reactions, adjustability of the services
<i>access to decision making</i>	collaborators
<i>access to information and culture</i>	online, different languages
<i>marketing</i>	online, social media, different languages
<i>multisensory</i>	added sense-stimulating aids

**Outreaching** indicates development, relationships, and consultants: going outside the museum and presenting or co-operating with people (Tietmeyer, 2017b). It should not be forgotten that creating an exhibition about a group or a community without collaboration to attract this group of people is not outreach work. The aim to reach the vague target group of non-visitors is shown, for example, on open-door days, presumably bringing in new people (I6, 2016). However, this is the untargeted reaching of generally everyone.

The Aine Art Museum stated that as the preserver of shared cultural heritage, the museum is responsible for guaranteeing participation in the museum (Kanniainen & Alamaunu, 2017). **Participation** can be promoted at some level through activities and the opportunity to “make changes.” Visitors can, for example, make an artwork bigger with their contribution, which according to one informant, means “normal participation” (I1, 2017). Occasionally, visitors can contribute with their objects, stories, and photos (Lefarth-Polland, 2017), which creates a “growing museum” (Tietmeyer, 2017b). Some communities can change things and create interventions in the permanent exhibition. Alternatively, when participants get free hands to design an exhibition, it creates the other extreme on the participation scale (I1, 2017). Some artists have included visitors in exhibition planning (I6, 2016). Collaborative exhibition work allows audience input (Tietmeyer, 2017b).

As demonstrated, there are a variety of participation forms and depths. Elisabeth Tietmeyer states that the staff needs to have the same shared idea about the aim of participation. Actual participation work is more commonly conducted with the communities, while individual visitors have fewer chances to participate in the gallery spaces. (Tietmeyer, 2017b).

<i>activities</i>	participation in an artwork, things to do in a museum	individual visitors, “normal participation”
<i>change-making</i>		
<i>object contributions</i>	growing museum	
<i>interventions</i>	collaborators	collaborators, communities, “real participation”
<i>exhibition work</i>	extreme participation	

On a *conceptual* level, the museum is there for everyone to use, which causes constant efforts to lower the threshold (Kanniainen & Alamaunu, 2017), as shown in the previous chapters. Inclusion can then mean the aim for equality and the avoidance of separation based on ability, background, nationality, religion, or other reasons (Kanniainen & Alamaunu, 2017). Generally, museums aim for overall **inclusion** (I6, 2016) on physical and mental terms (Lefarth-Polland, 2017).

Currently, the Aine Art Museum is a part of a two-year project initiated by the *Kulttuurilla kaikille* (Culture for All) service and sponsored by the *Koneen säätiö* (Kone Foundation) that promotes work opportunities for artists with disabilities in the area of Tornio, Finland and its neighboring city Haaparanta, Sweden. In 2023, the products of the residencies and the sub-projects undertaken during the project will be displayed at the Aine Art Museum. (Vainikainen, 2022). The Aine Art Museum states that they acknowledge inclusion and support its realization in every possible way. They are prepared to take responsibility for inclusion in their work and are open to criticism to evolve in their mission. (Kanniainen, 2021). The Aine Art Museum also has an equality strategy, and according to this strategy, the staff has been training against exclusion annually since 2017 (Kanniainen, 2021).

However, the term “inclusion” can be understood very differently in the field. Inclusion is referred to by the interviewees meaning barrier-free, physical access to the spaces or information (I6, 2016). It is also commonly associated with the educational system in which people with special needs are more included in schools (Lefarth-Polland, 2017). Inclusion then seems to indicate enabled access to the spaces, “being there” for a large variety of people as possible.

The concept of “inclusive strategy” is, therefore, shattered. Reaching the target groups is considered challenging. There are gaps in the structures: it is acknowledged that all the programs may not appeal to everyone and that the visually impaired cannot spontaneously visit the museum. Furthermore, there are limitations for the disabled to acquire information, un-like the fully abled visitors (I6, 2016).

**Table 11: Understanding inclusion according to the data**

inclusion	aim for equality on physical and mental terms barrier-free physical access access to information inclusion in schools
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Consequently, there is a general understanding of the museum's responsibilities, the acknowledgment of different visitors' needs, and concrete actions toward filling these needs and requirements. Nevertheless, the conceptual understanding has been shattered, possibly reflecting the content, potential, and practical realization of participation and inclusion, namely, guidelines for planning, documentation, research, sustainability, and resources.

## 6 From the Back Office to the Frontline and the Visitors

The museums desire to develop themselves in a more audience-centered direction, yet there is no evidence if these changes are part of all staff structures or the customary way of working. The importance of Audience Development does not necessarily correlate with its position in hierarchies and values in museums, and the hierarchies in program planning have remained relatively traditional. Moreover, with genuine aims to promote real inclusion, this should be visible in the staff structures. Mary Peterson (2022a) proposed critically examining the recruitment and selection practices because of diversity within the institution. Moreover, Peterson emphasized that if people want inclusive institutions, they are the ones who should learn about the topic. (Peterson, 2022a).

However, the museums seem to have moved forward from collections-based organizations. According to Peter van Mensch (2004), the staff structures of collections-based organizations consist of a director and subject matter specialists as curators with many museological activities as their responsibility. Since the 1960s, museological activities have become separate and distinct, showing “a subdivision based on functional area rather than subject matter specialization”—function-based organization. (van Mensch, 2004, 4.) This change is demonstrated in the Figure 11 by Peter van Mensch (2004, 4).

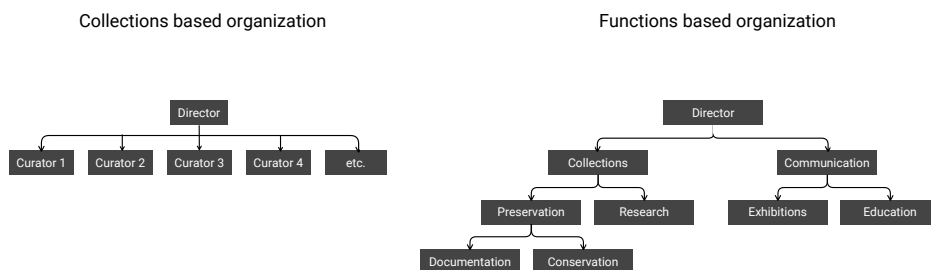


Figure 11: Collections-based organization and functions based organization according to Peter van Mensch (2004, 4).

Indeed, as van Mensch explains further, “[i]n many cultural memory organizations (such as museums) interpretation (=education) is an activity distinct from (and most frequently posterior to) the display of museum objects in an exhibition format. This is most evident in the existence of separate departments of museum education.” (van Mensch, 2004, 10.)

Cecilia Rodehn (2017, 1–2), reporting from the Swedish context, states that the work of museum educators is undervalued among other museum professions. Indeed, Milene Chiovatto (2020) from the Brazilian context also discusses how institutions do not see educational tasks as necessary as core tasks. The task is merely to translate the curated information to audiences, which correlates with cultural policy's old authoritarian and colonialist ideology. This reflects the hierarchies among museum professionals, enhancing the idea of curatorial power over education. "Visitor-related knowledge is almost never taken into account in the conceptual construction or planning of these institutions, being relegated to operate only after all 'important' decisions have been made." (Chiovatto, 2020, 72.) According to Amanda Cachia (2014), from Australian and American contexts, educators are marginalized but skilled at producing the experiences "the curator pretends to know how to organize," and never acknowledged equally for helping or invited to lead these developments. She adds, "if the curator happens to end up working with an artist who is disabled, this is usually by accident rather than on purpose, and thus the curator finds him or herself forced to address disability." (Cachia, 2014, 52–53.)

According to the German informants, these settings seem to apply in some parts of the European context. A curator can realize the exhibition's development work (Tietmeyer, 2017b). Curators plan events for selected groups, such as associations and the museum's friends (I2, 2017). Meanwhile, the educational department does not affect the planning phases in many museums (I2, 2017). This could indicate that Audience Development work would be considered to serve the museum first to gain visitors statistically rather than be conducted for the "greater good."

Vaguely described, the journey from exhibition planning to program planning in the German context runs as follows: it begins with the artist or a theme, after which the curator makes decisions, followed by the other parties joining in. The curators provide the information for materials (I1, 2017), and the head of education works with the curator (I2, 2017). At least in one of the museums, the last weeks of planning are visitor-oriented. During this time, the program, such as tours and smaller workshops, is planned as a team in meetings. Moreover, the background information of the exhibition is processed and received (Ehrich, 2017; I6, 2016; Lefarth-Polland, 2017; Tietmeyer, 2017b). The freelancer guides are briefed a few weeks before the exhibition, and curators expect the educational department to communicate the curatorial concepts (Lefarth-Polland, 2017). This could be understood that the museum's educational aims are not evident in the exhibition design, which proposes a secondary position for the audience.

The educators—or freelancer guides in Germany—are expected to adopt prepared content to repeat to audiences. According to Rodehn (2017), the examined museum educators' preparations involve consulting books, articles, and other scientific material, exhibition texts, catalogs, articles, and additional minutes from meetings. The reason for these layered investigations is that the educators are seldom, or never,

part of curating exhibitions. Thus, museum education is not seen as a source of knowledge. However, the guides assemble the guiding situations to allow visitors' interpretations and meaning-making personally and in accordance with their skills; meanwhile, they get the information top-down. (Rodehn, 2017, 5, 8.) Nevertheless, the guides are encouraged to utilize their skills and individual backgrounds in their mediation work (Lefarth-Polland, 2017), proposing openness to relevancy.

There seems to be more space in smaller institutions to break the hierarchies. In a small contemporary art institution team, all the levels of the staff work for all parts of exhibitions. The freelancers, however, come to lead the tours and realize the plans. (I7, 2016). A more miniature museum presumably means more limited team sizes and better chances for closer relationships (I1, 2017).

The staff structure in Finnish Lapland differs from Germany's, not least due to the more compact staff sizes. For example, in the Aine Art Museum, where there is also an educational staff, the entire staff participates in educational planning (Aine Art Museum, 2014, 10; Kannianen & Alamaunu, 2017). There are no permanent museum educators in Kemi and the Lapland Regional Museum, yet educational provisions are essential and provided. Therefore, the personnel is expected to organize this alongside their other tasks. On the one hand, this expresses the need and appreciation for educational aspects in museum work. On the other hand, it implies that the value laid on the educational side of the museums on behalf of decision-makers—with the means of financial support—is not excessively high. Chiovatto (2020, 73) states that educators' work is considered easy—that the educator does not contribute to the conceptual construction of the museum and only serves to receive the public. Simply facilitating access to objects and relying on information to transform people into critical and aware citizens is an elitist way of thinking (Chiovatto, 2020, 74.)

Freelance guides in Germany are responsible for guided tours or workshops for families or children and other activities (Ehrich, 2017; Hoffmann, 2017), which promotes employment, for example, among artists and art historians. The guides work basically as the first-hand communicators between the museum and the visitors, and guiding situations are considered a dialogue between them (I6, 2016; Lefarth-Polland, 2017). Hence, the tour guides take much responsibility for building a positive image of the museum to their visitors, even though they are not positioned in any decision-making roles. Therefore, completely outsourcing educational offerings—which is claimed as an essential and central part of any museum—can also have a negative tone to it:

[---] [F]or example, all the people who do *Kunstvermittlung* are freelancers and I think it's similar at the [other museum], [---], but sometimes I find it very strange that there are no full-time workers for *Kunstvermittlung*... But I mean, I think it would be more productive if there would be more persons



working there full-time... for the whole organization and things like this. (I7, 2016)

Thereafter, the education part comes to planning and taking a significant part of the overall process (Schaaf 3/1/2017), yet remains an add-on (Lefarth-Polland, 2017). Museum education can often be seen as attracting more significant numbers of visitors or “a way of inculcating the taste of high culture” (Chiovatto, 2020, 75). Education is there merely to transmit the exhibition (I6, 2016). A good “*Kunstvermittlung*-program” also helps museums apply for grants (I7, 2016).

Lisa Gilbert calls frontline staff “mouthpieces for the administration,” as even for them, “the content training on exhibitions tends to emphasize bullet points rather than providing opportunities for authentic engagement with the material.” Then, the museum’s potential to serve as a place of dialogue inside and outside the institution gets ignored. (Gilbert, 2016, 136.) However, the observations during data collection revealed that the guides mainly work with their personality and adjust to different needs *in situ*.

The greatest wish of museum professionals is probably sustainable resources (Alaristo et al., 2006; Kakko, 2016; Kanninen, 2016), through which the value of education could be shown. Funding would increase the chances for education (Hoffmann, 2017) and improve the benefits for everyone (I6, 2016). There is the wish for more sustainable resources for projects to ground the learned in everyday life and keep conducting projects and involve the stakeholders early on. Long-term projects are found to affect the structures more efficiently (Alm, 2012, 7, 24.) For example, according to Markus Lutz (2011, 126), “the more people come into contact with the organization, the more regularly and long-term they take advantage of its offers, the better it can fulfill its functions and goals as well as the expectations of the executing agency.” When something new occurs continuously, it can become a norm and change the structures to fit better.

The time of tight cultural budgets is hardly new. Therefore, prioritizing some funding focus points over others can be understood as a choice (Schafer, 1996, 203). This has proved painfully true during the last couple of years, as due to the COVID-19 pandemic, museums were forced to close their doors. Those museums that laid off their staff started with the educational staff. However, as learned in previous chapters, the educational services of museums do not need to be limited within their walls.

Nevertheless, education continues to suffer from the stench of being expendable. People who acknowledge the traditional settings in museums see the need to flatten the hierarchies to promote deeper collaboration and communication within the structures. The museums are curator-led institutions, but the outward communication lies in different forms of education (I7, 2016). According to Interviewees 6 and 7, enabling the participation of the program planners from

the beginning of the exhibition planning would be ideal. Moreover, the claimed appreciation toward the educational departments in museums needs to be indicated in ways other than statements.

Therefore, education services need emotional resources and value laid on them because, in many cases, as Holger Höge (2016) states, the museum educational service is regarded as the “children’s service” that is not relevant for projecting exhibitions or long-term strategies for Audience Development (Höge, 2016, 113), which would then presumably prevent funding. According to Eardley et al. (2016), open-access projects must be embraced within the museum’s curatorial priorities and ethos, even if feedback suggests that the public receives them well. Without this embracement, accessibility will remain a minority issue at the margins of mainstream activities and programs. (Eardley et al., 2016, 273.)

Consequently, it could be appropriate to propose an in-house examination of the status of education in museums. It could be examined, for example, if the main task relies on visiting numbers so that a museum can announce its yearly popularity or contribute to the need for cultural education in society in general. When considered an essential part of the museum work, its role could be more significant among other museum tasks.

## 6.1 Target Groups and Visitors

Drawing from both Finnish and German data, the audience and users of designed programs, or the *target groups*, can be categorized into two: 1) those who have established a presence in the museum and regular programs directed to them, and 2) those who get occasionally targeted through programs or one-off program offerings.

Table 12: Museum’s target groups according to the data	
Established groups	Occasionally targeted groups
families	migrants and asylum seekers
schools	youth
seniors	minorities
children	people with disabilities
tourists	different communities
typical visitors	associations, firms
general public	professionals

In the first category can be listed **families** (I2, 2017; Tornionlaakso Museum, 2016c), **schools** (Aine Art Museum, 2014; I1, 2017; I6, 2016; Lefarth-Polland, 2017; Tornionlaakso Museum, 2016c), **seniors** (especially in Finland) (Aine Art Museum, 2014; Alm, 2012; Kuusikko & Kähkönen, 2006; Lapland Regional Museum, 2017),

**children** (Aine Art Museum, 2014; Ehrich, 2017; I6, 2016; Kuusikko & Kähkönen, 2006), **tourists** (Aine Art Museum, 2014; Tornionlaakso Museum, 2016c) and of course the middle-class, wealthy and interested people, **regular visitors** (Tietmeyer, 2017b) as well as the **public in general**, such as “adults” or “working people” (Ehrich, 2017; I6, 2016; Tornionlaakso Museum, 2016c).

The second category can be listed following groups due to specific reasons: **migrants and asylum seekers** (I6, 2016; Kanninen, 2018; Lefarth-Polland, 2017; Tietmeyer, 2017b) through special projects to help their integration and to support their language learning; **youth** (Hoffmann, 2017; I2, 2017; Kuusikko & Kähkönen, 2006; Lefarth-Polland, 2017)—especially the informants from German museum field express the concern of the absence of young people in museums, which is why there are special programs and workshops to get them closer to culture—; (sexual) **minorities** (Aine Art Museum, 2014; Tietmeyer, 2017b) are always welcome to museums, yet the aim to target them depends on the nature of the exhibition, particular objects as well as national special days, such as Pride-events. There is no information in this data on whether LGBTQ+ questions would be addressed in everyday life in museums.

Museums cater to people with **disabilities** (Aine Art Museum, 2014; I6, 2016; Lefarth-Polland, 2017) with barrier-free access, upon special request and during outreach projects. Similarly, museums are interested in the people **at risk of social exclusion** (Aine Art Museum, 2014; Alariesto et al., 2022) and different **communities** (Aine Art Museum, 2014; I1, 2017) and take turns in being an outreach target group in a project. Additionally, museums may target specific **associations, professionals, and firms** (Aine Art Museum, 2014; Kanninen & Alamaunu, 2017; Tornionlaakso Museum, 2016c) for collaboration. Naturally, it is impossible to monitor and identify all the individuals visiting the museums. Categorizing the audience into small subgroups makes it possible to create target-group-specific offers (Renz, 2016, 273).

Children are one of the most critical groups visiting museums since early childhood experiences with art and culture are considered essential. Indeed, according to Lynn McMaster (2016, 28) from *Please Touch Museum*, the American Association of Museums has found out that children’s museums work as a gateway: children exposed to museums at a young age “tend to grow up with a love of museums.” According to Thomas Renz (2016), the target group of school children who visit the museum in a class is essential for cultural institutions in terms of business management, as well as cultural and educational policies. Therefore, it is attractive concerning the question of motivation in the sense that it is primarily an extrinsic motivation and, in some cases, even a compulsion that is decisive for a visit. In this context, multipliers such as teachers or parents responsible for the visits are correspondingly critical. (Renz, 2016, 170.) Achieving long-term cultural policy measures requires the sustainable promotion of preconditions for participation. As Renz wrote, this applies above

all to promoting cultural education to awaken a general interest in art and culture among future generations. (Renz, 2016, 181.)

What can be seen here, however, is that the group of adults is usually discussed on a general level. Museums direct almost all general programs to the adult population. However, it would be beneficial to acknowledge the diversity of the regular, able-bodied adult population outside of family, minorities, or target group-appropriate communities and nine-to-five work life. The potential visitors among non-visitors can be found in this group.

Nevertheless, adults have emerged as a target of interest in developing more complex programs. For example, the *Avarampi museo aikuisille* (Open museum for adults) (2012) by the Museum Association of Finland discusses adults of different ages as museum learners and is part of the plan to make museums relevant and open to wider audiences. According to the editors of this publication, Iso-Ahola, Juurola, et al. (2012, 24), museums could give adults other roles than merely being receivers, listeners, and spectators: they can become active doers.

Leena Tornberg (2012, 110) optimistically foresaw the development toward segmenting adult visitors into more specific groups of varying aims and needs. However, museologist Mira Thurner (2017) acknowledges the lack of focus on adult education in museums and the notion of life-long learning. Indeed, as museum scholar Hyojung Cho (2020) explains, museums often expect people to know what museums are and what they do, and in doing so, they ignore the widely diverse backgrounds of adult immigrants. Adults' educational programs are often directed at the general public and are limited to highly educational frames, such as lectures. Even if museums consider their program planning accessibility, learning abilities, and developmental stages, adults are often "lumped together as the general public" and offered "one size fits all" programs. (Cho, 2020, 45.) Moreover, according to Tornberg (2012, 91), research on adults as learners in a museum is relatively scarce nationally and internationally, and museums are generally seen as learning environments for children and young people only. There is a dearth of these types of studies in both museum and adult education fields (Cho, 2020, 44).

However, as the publications in the field demonstrate, various studies have been conducted in different museums, providing information about their visitors' demographics and their museum images and visiting motivations. Visitor studies aim to promote the relevancy of the museum or find out how the visitors encounter it and its provisions. Moreover, to develop an adult program in museums, it could be beneficial to allow the active participation of the end-users of these services.

Despite the fact that there are quite a number of studies on a general level and also many specific projects and evaluations on local museums and galleries, there is still ignorance on the value of visitor studies, as the results of evalua-

tions are often not implemented into new strategies of making a museum visit attractive and comfortable. (Höge, 2016, 112)

In the following chapter, published visitor research will be reflected on the visitor images provided by the informants of this research to highlight the importance of such studies.

## 6.2 Visitor Studies

Visitors have generally been a target of interest by museums and cultural fields. There are multiple approaches to studying visitors and potential visitors, from a quantitative mapping of their demographics and visiting frequencies to qualitative examinations of visiting motivations or museum experiences. In many cases, this type of research in the museum field has been criticized for being insufficient or shallow. There is, however, a growing interest in the public, especially in the area of marketing. Consequently, a multiplicity of separate approaches, such as cultural marketing, visitor orientation, visitor engagement, audience research, Audience Development, cultural education, and culture mediation, can be observed (Lutz, 2011, 119–120), indicating the differing needs and viewpoints on research. In light of this research, the German literature provides more scientific, frequently published, and analytical data about visitor studies (i.e., visitors and non-visitors) than the Finnish literature.

Museums rely more on statistical data (i.e., numbers) about their visitors. Visitor data are usually collected through quantitative social research methods and evaluated to get an idea of the average visitor (Glagla-Dietz, 1999, 9). Visitor research handles the number of museum visits, socio-demographic data, and psychographic data, such as the value of the museum visits, the likeability of specific exhibitions, opinions on the chosen themes, and the different ways to evaluate an exhibition (Glagla-Dietz, 1999, 10; S. Macdonald, 2007, 151). According to Sharon Macdonald (2007), visitor research is seldom used to determine the differences between visitor groups or how they express their preferences. Surveys are carried out by museums themselves and possibly by market research companies. (S. Macdonald, 2007, 151.)

Most of all, the main interest of the decision-makers seems to have been the increase or decrease of visitor numbers, which the museums support by enthusiastically reporting these numbers without further investigating visitors' demographics, motivations, or needs, although the relevance of the museum for the visitors is also acknowledged (Lutz, 2011, 121). According to Volker Kirchberg (1996), Nuissl and Schulze (1991) concluded that high visitor numbers are exaggerated through visiting school groups and other repeat visitors (Kirchberg, 1996, 151). The emphasis on quantitative values presumably directs the museum's motivations toward mega exhibitions, more significant events, and maintaining the fundamental provisions

of tours and workshops to keep the people coming. Bernhard Graf (1994) explains that the above-mentioned are much stronger indicators of increased attendance than atypical activities, which could be housed elsewhere, but this tells nothing about the audience. However, one must know as much as possible about the general public and the visitors to find the right ways to communicate the defined strategies. (Graf, 1994, 76–77.).

According to Renz (2016, 90), visitor research in terms of interest in the audience of public cultural events began in Germany at the end of the 19<sup>th</sup> century. The Berlin Institute for Museum Studies at the State Museums of Prussian Cultural Heritage has promoted visitor research since 1979 (Rosenstiel, 1996, 15). Volker Kirchberg (1996, 151) noted that museum visiting surveys had already had long, highly scientific traditions in the US and that such an approach was taking its first careful steps in Germany. He mentioned Hans-Joachim Klein and his research group from the University of Karlsruhe as the ones who had conducted, analyzed, and documented visitor studies in museums from the beginning of the 1970s in an “extremely systematic manner.” According to Bernhard Graf (1994), professor Gunther Gottmann conducted the first systematic entrance study in Munich at the *Deutsches Museum* in 1974. This study allowed the museum to define its target groups for educational planning and visitor services. (Graf, 1994, 78.)

The visitor survey directed to museums in reunited Germany from 1981 to 1990 reported an increase in visitor numbers and the reasons for this: great international or national exhibitions, public relations or educational activities in museums, and museums’ (re)opening. (Graf, 1994, 77.) Organizational and business psychologist Lutz von Rosenstiel (1996, 16-17) reported the results of visitor research by Nuissl, Paatsch, and Schulze (1987, 58), stating that museums record many visits but only a few visitors. At that time, the group of regular visitors was estimated at 10% of the total population, and 85% were non-visitors or occasional visitors. According to a museum visiting survey for 16 862 people all around Germany, conducted by the initiative of *Haus der Geschichte der Bundesrepublik Deutschland* in May and June 1995, around 20% of the population visits museums, except for 26% of visitors to art museums (Kirchberg, 1996, 153, 160).

Culture researcher Martin Tröndle and visitor researcher Stephanie Wintzerith et al. (2012a; 2012b, 79) noted that there had been a boom in museum studies in recent years, but studies on visitor behavior in the exhibition spaces themselves remain rare in the art-theoretical discourse on exhibitions. The motivation to conduct visitor studies may be dependent on the preparedness to switch viewpoints and let go of the anticipated hypothesis, especially when visiting motivations or museum images are studied. It can be that the results of a study do not support one’s assumptions and instead express the need to make changes within the structures.

The annual statistics provided by the Institute of Museum Studies in Berlin (Ger. *Institut für Museumsforschung*) indicate that they are additionally interested in

visitor demographics and the nature of museum offerings, and, lately, how different exhibition houses provide barrier-free access (Institut für Museumsforschung, 2016, 2019, 2022). Delving deeper into these statistics would undoubtedly prove interesting but require another study.

A few examples from individual museums can be mentioned to examine the German visitor study tradition. In *Deutsches Hygiene-Museum* and the exhibition *Verflixte Schönheit* (Darned Beauty), youth were taken as research subjects. The aim was to examine whether and how, under specific criteria, selected groups of disadvantaged young people reacted to the exhibition, if they could and wanted to anticipate the contents presented in it—as typical non-visitors—and how they reacted to the exhibition didactics as it was developed and applied in the exhibition (Pankofer, 1997, 137).

The *Stadtmuseum Hofheim am Taunus*, which opened in 1993 as a new foundation, was discussed by Eva Scheid (1999, 153) regarding reaching the “customer.” According to “individual visitors of all age groups and school classes,” the target group definition of the rough concept was contrasted with a differentiated analysis of the potential visitors. She states that a corresponding marketing strategy could be considered only with the profile definition (Scheid, 1999, 159).

The *Haus der Geschichte*, the museum of contemporary history of the Federal Republic of Germany, conducted visitor research before its opening in 1994. The evaluation continued after that with the collaboration of Ross Loomis of Colorado State University. (Schafer, 1996). Along with this research, they decided to commission an independent nationwide study of non-visitors from 25 000 representatively selected German households by Volker Kirchberg and his research institute to identify the familiarity of the museum and intentions to visit it (Schafer, 1996, 196).

Volker Kirchberg and Martin Tröndle (2015) mapped the experience of fine art in a special exhibition called *11: (+3) = Eleven collections for One Museum* at the *Kunstmuseum St. Gallen* in Switzerland from June to August 2009. They sought answers to their questions by analyzing from the sociolegal, psychological, physiological, and behavioral perspectives the responses of 576 visitors to the exhibition. The data were collected digitally with the help of a data glove and entrance and exit surveys. The study disclosed that none of the socio-demographic variables they tested affect any exhibition experiences; instead, professional occupation does. (Kirchberg & Tröndle, 2015, 176.)

Furthermore, the Finnish Museums Association (Fin. *Suomen Museoliitto*) has systematically researched museum visitors since 1982, with the last one conducted in 2021 (P. Holm & Tyynilä, 2022) and the ones before that in 2011 (Taivassalo & Levä, 2012) and 2002 (Suomen Museoliitto, 2003). The most recent study surveyed over 4000 museum visitors from 112 museums. The study was interested in the attractiveness of the museums and the exhibitions, the likeability of the visits,

how much the visitors spent, and how much money the museum visits bring to the city when the museum visit is a part of an overnight trip. (P. Holm & Tyynilä, 2022.)

The research conducted in 2011 was the fourth of its kind and one of the most thorough. The research was participated by over 12000 museum visitors from all types of museums. Additionally, museum images of the non-visitors were surveyed online. (Taivassalo & Levä, 2012, 4.) The launching of the national *Museokortti* (Museum Card) (2015) seems to have increased the interest in visitors' views and their reasons to visit or not to visit through nationwide inquiries (P. Holm, Leskinen, & Tyynilä, 2017; Museoliitto & YouGov, 2015). The Finnish Museums Association is currently conducting a study with eight Finnish museums and science centers on museums' impact on well-being to communicate the value and importance of the museums to decision-makers. The study was undertaken by American professor John Falk and his research team, and it is expected to be completed in 2022. (Suomen Museoliitto, 2022).

A few museum-specific studies have been conducted, such as a museum image study in the Sinebrychoff Art Museum (Kivilaakso, 2010). The museum was found to be a cultural institution of high quality. People wanted the museum to remain a “traditional” and “basic” museum because there are already enough interactive experiences in life. However, it turned out that most of the visitors were art professionals or hobbyists—people with much prior knowledge—which made the author Aura Kivilaakso consider if this would cause elitism. (Kivilaakso, 2010, 117.)

Anu Niemelä (2011) from the Finnish National Gallery (Fin. *Kansallisgalleria*) studied the occasional visitors of the ARS 11 exhibition in Kiasma. The research concentrated on visiting motivations and how their backgrounds, social surroundings, and physical frames affect the visiting experience (Niemelä, 2011, 3). The visitors tend to seek relevancy in the exhibition to make the visit meaningful for them. The Ateneum Art Museum in Finland regularly conducts quantitative visitor studies, although merely mapping the demographic backgrounds of the visitors is not adequate to elicit what the audience wants and is interested in (Kivilaakso, 2009, 4, 24).

In those museums where visitor studies are conducted, the focus is more on the already visiting population or the rare cases of occasional visitors who happened to be there on a data collection day. Volker Kirchberg (1996) claims that museum professionals find internal visitor studies adequate because the actual visitors are the ones one should cater to in a museum, and the “catering” can indicate improved receptivity of a museum offer. In most cases, other museum professionals find it a task of openly subsidized museums to detect the non-visitors and how one can purposefully reach them to take over the *Schwellenangst*. (Kirchberg, 1996, 151–152.)

Empirical visitor research has adopted the idea of generating homogeneous groups from the cases studied, which are no longer defined exclusively or primarily



by socio-economic characteristics (Renz, 2016, 175). Naturally, there are not only visitors, non-visitors, and potential visitors, but among the visitors, many studies have identified different types (Falk & Dierking, 2012; Kirchberg & Tröndle, 2015; Renz, 2016; Rosenstiel, 1996) to which I am not aiming to get deeper in this study. However, while acknowledging the multiplicity of the museums' and cultural institutions' excluded groups, the complexity of the needs, motivations, and backgrounds of those who regularly visit museums should not be forgotten.

Quantitative audience mapping and defining visitor profiles are essential tools when planning marketing strategies, but they do not help in understanding the subjective experiences of the visitors. Merely consulting the statistical data of visitors may create an illusion that the visitors are well known when, in reality, the visitors are only known as representatives of some groups. Therefore, visitors should be seen as individuals. (Niemi, 2011, 1.) For example, as much as the use of the Museum Card to Finnish museums has increased the number of visits (P. Holm et al., 2017, 27), it remains unclear whether it has attracted new visitors since it is stated that the owners of this card merely visit more often.

### **6.3 Image of the Visitor**

Through demographic studies, it has become possible to create a homogenous cross-section of a typical museum visitor. Interestingly, as Maranda (2020) points out, this image does not typically represent the majority of the population of the museum's physical surroundings, but rather, the part of this population that is considered to be especially cultured and not an "average Joe." Even when museums exert tremendous effort to attract multiple audiences, their primary concern is to cater to this part of the population since their supporting visitorship is guaranteed. (Maranda, 2020, 173.) The following will unfold knowledge about the visitor that the interviewed museum professionals have and reflect on these images with the research literature. The descriptions of the visitors by the museum professionals are based on their experiences and probably read studies, as in the museums, it is not common to conduct regular visitor or non-visitor studies.

The informants shared that most regular visitors seem to be academics (Lefarth-Polland, 2017). Solo visitors are elderly, wealthy, White people, tourists (I6, 2016), or people who have time (I1, 2017; I6, 2016). Families are familiar visitors (I2, 2017; I6, 2016), alongside people who live in capital areas (I6, 2016) and people with a connection to a museum and who keep themselves informed about the events therein (I7, 2016). Thus, the museum visitors described by the informants are statistically defined as "regular visitors" or "repeat visitors" (Black, 2005, 26, 28). During weekend trips (I1, 2017) and exhibition openings (Hoffmann, 2017), the demography of visitors can be more diverse.

A typical independent visitor is an educated middle-aged or older female and active hobbyist (Kanniainen & Alamaunu, 2017). This assumption has been proven accurate according to the visitor research of the Finnish Museums Association in 2011 (Taivassalo & Levä, 2012). Statistically concluded, the typical museum visitor is a female—this conclusion is also confirmed by Kurzeja-Christinck et al. (2012, 206) and Bandi (2007, 95)—living in Southern Finland (capital area). She is employed on a higher level and has a higher education degree (Bandi, 2007, 96; Kurzeja-Christinck et al., 2012, 207). She is 46–65 years old—which is also established in the German context, with 40–49 years of age (Bandi, 2007, 95; Klein & Bachmayer, 1981; Kurzeja-Christinck et al., 2012, 204)—and visits museums one to five times a year during holidays and trips with a friend or her family. She visits well-known museums to which she is drawn due to the topic or exhibition. She is expecting experiences, knowledge, and entertainment. The typical visitor is pleased with their visit, for which they are prepared to pay five euros. A more recent study reveals that a museum visitor is now prepared to spend 10 euros for an entrance (P. Holm & Tyynilä, 2022). The visit would be perfect if they could touch the objects and access more interactive opportunities. They are happy about the customer service in the locations. (P. Holm & Tyynilä, 2022; Taivassalo & Levä, 2012, 5). The typical visitor is then a non-disabled and educated person who can read the messages sent by the museum and knows how to act appropriately (Duncan, 1995). They also likely accept the methods and contents chosen by the museum.

Age-related attendance can vary depending on the museum. According to a study by Volker Kirchberg (1996), museum visiting gets lesser the older the visitors become, except in art museums, where older people visit more than younger people. The situation was found to be the opposite among visitors to natural history museums. People with a higher occupation level are less likely to visit a technical museum but more likely an art museum. (Kirchberg, 1996, 161), and more so with increasing age (Rosenstiel, 1996, 18). Museums are considered by these highly educated visitors as relatively traditional but intelligent places to spend leisure time and calm down (Taivassalo & Levä, 2012, 8–9).

Conclusively, according to these findings, interest in culture is higher, the higher the education level is. This is also acknowledged in museums as an existing fact. The assumption is that people with lower educational qualifications have correspondingly less knowledge about cultural events and the associated decoding ability as a basis for knowledge-based reception. (Renz, 2016, 166–168.) It is an exclusive attitude when museums are predominantly considered learning places for people with a higher social status.

The respondents to the online non-visitor inquiry *En käy museossa* (I don't go to the museum) (H. Schaaf, 2021b) described the people whom they believe visit museums as being generally *interested* in art or history or culture (27 replies). Among more specific descriptions, they were also considered *ordinary* (2) or *all kinds of*

*people* (10), sometimes depending on the interest in the displayed topic. However, the descriptions of museum visitors paint a picture of the famous stuffy museum that the non-visitor does not want to visit. Museum visitors are *not average Joes* and presumably *older* (8) or *middle-aged, cultural people* (6) who *have time* (7) or *nothing else to do*. They are *intelligent* (6), *well-educated* (6), and *civilized* (2) *humanists*. They are also economically more advanced, as they are *wealthy, upper class, or affluent*. It can be interpreted that the image of museum visitors, considered “especially cultured,” does not reflect most of the population. Those who “can use the places for rituals more consciously than others” (Duncan, 1995), or rather, their assumption on its behalf, creates uncertainty, which indicates visiting barriers when the respondents do not identify themselves as typical museum visitors (H. Schaaf, 2021b).

After entering the museum, the visitors proceed to spend their time there. It is presumed that people can find their subject of interest (I2, 2017). Educated people want to educate themselves more, and for them, museums are essential (I6, 2016). It is also assumed that there is a chance for independent orientation (I7, 2016), indicating that people can walk and look around the gallery spaces. It is also stated that people come to listen and that they want to hear and know; some like to look while some like to do (Lefarth-Polland, 2017), suggesting the current guided tour-supported program already providing these opportunities.

The ideas about visitors and their interests are relatively vague. However, the assumed visiting personas match the personas discovered through research literature. These are the people already visiting the museum, so presumably, people who enjoy and accept the programs they provide, making them reached groups. Therefore, it could be assumed that the museums know their already visiting audiences relatively well. They receive positive feedback on their events and exhibitions, and the museums are characterized by high professionalism and expertise in their field.

However, if museums are interested in those who do not visit for one reason or another or cannot have the same conditions for their visit as the next person, it would be beneficial to research outside the museum. For example, Bernhard Graf (1994) states that the advantage of omnibus studies is that they can tell something about the general public and not only about people who already visit museums. (Graf, 1994, 78.)

## 6.4 Non-Visitor Studies

The most distinguished aspect in the Finnish and German museum field may be non-visitor research. In Finland, non-visitor studies are relatively rare, at least those for public use or open-access studies. It is always possible that individual museums conduct such research for their internal use. Non-visitor-focused inquiries are conducted rather seldomly as part of nationwide audience inquiries.

There is a relatively long tradition of non-visitor studies in Germany, as demonstrated in Table 13. The extent of German museum researchers' interest in non-visitors is interesting compared to the Finnish museum field.

Motivationslagen von "Nicht-Museumbesuchern"	Martina Schneider, Petra Schuck-Wersig, Gernot Wersig (1987)
Non-visitor research: An important addition to the unknown	Hermann Schafer (1996)
Marketing für Ausstellungshäuser	Lutz von Rosenstiel (1996)
Besucher und Nichtbesucher von Museen in Deutschland	Volker Kirchberg (1996)
Keinen Bock auf Ausstellungen?	Sabine Pankofer (1997)
Nichtbesucherbefragung in Bad Orb	Carola Burosch (1999)
Im Dialog mit Besuchern und Nichtbesuchern	Nora Wegner (2011)
Visiting Museums, Some Do and Some Do Not	Holger Höge (2016)
Nicht-Besucherbeforschung	Thomas Renz (2016)

Nevertheless, it is not possible to confirm if they have changed the work directed to non-visitors, as speculated by one of the informants (I1, 2017). Although cultural professionals understand attracting new audiences as essential for their survival, focusing on non-visitors has remained "extremely rare" (Lutz, 2011, 125). For example, Thomas Renz (2016, 68–69) criticizes that Audience Development in German-speaking areas remains inside the smaller circles of engaged professionals, which indicates the lack of guidelines on what should happen after research.

Since museums are "for all," it is justified to promote a closer examination of non-visitors (Höge, 2016, 99). Non-visitor studies contain great information potential for cultural institutions and should be used more intensively (Wegner, 2011, 201). They are the foundation of Audience Development and visitor-orientated action (Lutz, 2011, 127; Renz, 2016, 272). Even getting to know the regular visitor more thoroughly can help figure out the lifestyles of non-visitors, although explicit non-visitor types are not always defined. It is possible to conclude their lower educational attainment, lack of cultural socialization, or lower income. (Renz, 2016, 175–176.)

Business-related questions and problems characterize the existing qualitative non-visitor research. Barriers to be removed are being investigated. Social science theories are integrated to the extent that business-targeted non-visitor research uses social models to segment target groups. The qualitative approach to the research object has shown that social, organizational, and reception viewpoints are relevant. (Renz, 2016, 257.)

In the everyday museum field, there is only a vague idea of researching the non-visitors or their motivations (I1, 2017). Even though they are relatively considered

(I7, 2016), they remain unreachable (Tietmeyer, 2017b) within the resources and aims of these institutions. Indeed, non-visitors are characterized by the fact that they have fallen below a certain number of visits at a defined location within a defined time (Renz, 2016, 124). Renz (2016) points out that structural differences in selecting respondents or survey locations can prevent the integration of non-visitor topics in visitor studies. For example, surveys conducted in a museum will less likely encounter typical non-visitors. (Renz, 2016, 116.)

Non-visitors are more likely to be accessible outside the museum, on the street, as in the project *Museum und Besucher: Zur Akzeptanz von Stadtmuseen* (Museum and visitor: On the acceptance of the city museums), conducted outside at a pedestrian zone in Bad Orb by the cultural-anthropologic institute of Johann Wolfgang Goethe University in Frankfurt am Main in 1997. The aim was to work out the various reasons for museums' acceptance or low attention based on examples and discuss possible solutions. (Burosch, 1999, 79.) Today, online technology provides yet another platform to encounter people outside one's familiar circles, as Holger Höge (2016) and his research group did when reaching young non-users. Even then, one must see the effort to find the correct channels and platforms.

## 6.5 Image of Non-Visitors

Museums acknowledge their intimidating side and demonstrate this by producing down-to-earth offerings to attract non-visitors (Maranda, 2020, 173). Non-visitors are considered essential groups, but other necessities and running programs account for the most part of the resources (I7, 2016). Therefore, non-visitors remain rather strange to museums. Apart from one study conducted by the Aine Art Museum (Pietilä-Juntura, 2015), to my knowledge, no other non-visitor studies were conducted by the museums in this research. However, professionals have many ideas of who they might be and why they do not visit. For example, the long distances in the more sparsely populated Lapland are self-explanatorily significant barriers for non-visiting. Therefore, as a regional responsibility museum, the Rovaniemi Art Museum aims to develop regional connectivity and reach communities in the Finnish Lapland area, which manifests their motivation to reach a wider population for their museum services. For this purpose, the museum has created a new permanent post in the staff structure. (Koivurova, 2021b).

According to German Interviewee 1, many non-visitors create lots of possibilities, which is a positive way of seeing things. They believe that about 50 % of the German population are non-visitors, which Lutz (2011, 122) confirms. Germany records over 110 million visits annually, but most of the 80 million inhabitants do not visit museums (Höge, 2016, 95). In Finland, approximately 60% of the adult population visits museums at least once a year, and only 15% never do so (P. Holm et al., 2017, 2).

The collaborative community members from projects are believed to be non-typical visitors (I1, 2017). The assumption of non-visitors being most likely young working adults, 20 – 35 years of age, who have other obligations in their free time (I6, 2016) and teens and young adults (Lefarth-Polland, 2017), appears to be correct, as Höge (2016, 99) concludes that persons between 20 and 35 years of age are rare cases among visitors. Visitor researchers Astrid Kurzeja-Christinck, Jutta Schmidt, and Peter Schmidt (2012) conclude that they visit in more significant numbers, but only seldomly. They suggest that this could shift the question and strategy of the museum from attracting new audiences to retention and motivation for more frequent visits (Kurzeja-Christinck et al., 2012, 204.)

Moreover, there is an assumption that the people not visiting a museum are mainly young men, people living in the countryside, and socially excluded individuals. However, age does not play a significant role in this case, as the respondents to the online inquiry for non-visitors are divided relatively evenly between the ages of 17 – 74. Still, most of these “non-visitors” identified as men. In fact, from the 76 responders, only 26 were women, 46 were men, and four preferred to identify as other (H. Schaaf, 2021b). The assumption seems not far off because Renz’s “outlined groups of people without preconditions for participation” (2016) confirm this. These groups represent people, for example, with lower education, lack of cultural socialization during their upbringing, and lower social status in terms of income and occupation. (Renz, 2016, 180–181.)

The lower educational status may, however, be only partly true. Seventeen of the occupations in the online inquiry could be defined as academic, such as seven engineers or graduate engineers. Eight possessed a master’s degree from different fields, while others worked in chemistry, library, and technology. Moreover, most of the other respondents had finished a higher level of education, which means education after comprehensive school and high school (H. Schaaf, 2021b).

**Table 14: Educational and occupational background of the respondents to the online Inquiry.**

Academic	17	Education	2	Public relations	1
Agriculture/forestry	3	Food industry	1	Sales/marketing	6
Basic education	2	Handicrafts	4	Social services	1
Business development	1	Health care	4	Student	2
Business economics	4	Industry	5	Technical	4
Communication	1	Marketing	8	Transport industry	1
Data processing	8	Pensioner	2	Unknown	6

In light of the foregoing, these outlines should not be accepted as existing truths that could not change. Höge’s (2016) non-visitor research revealed that only a few respondents had low educational status. Nevertheless, the highest percentage of

lower educational levels is found among the non-visitors, but only a 6,8 % difference makes it less significant. (Höge, 2016, 102.) As Renz (2016) clarifies, the secondary analysis of audience surveys has shown that social inequality dominates participation in publicly funded cultural events in Germany. The low level of participation is clearly due to the lack of preconditions for participation, indicating structural exclusion. (Renz, 2016, 180.) Therefore, simply taking lower educational status as a reason for non-visiting without looking at other reasons is insufficient. The deep-rooted inequality in systems must change to promote the chances for participation in every aspect of society, with culture being one of them. This indicates that the museum is not alone in lowering the barriers, yet it has a tremendous potential to work on its part, as it is an integral part of society.

The interviewed informants quite accurately presume that anybody can be a potential visitor. A potential visitor can be a person with prior knowledge but needs a trigger to visit, like an event (Kanniainen & Alamaunu, 2017), or if they find something interesting in museums (I7, 2016), which would explain the idea behind good exhibitions and events to attract more audiences. This means that the non-visitors cannot be categorized into specific target groups to be reached out to without any examination, as they tend to belong to various undefined groups and even to those museums have already targeted. Therefore, it could be interesting to research more museum-specific reasons for non-attendance in these facilities. It is also meaningful to conduct inquiries on potential visitors with disabilities.

## 6.6 The Reasons for Not Visiting—Identifying Barriers

Typical visiting groups have permanent services in the facilities or ongoing collaboration. These groups were unfolded in Section 6.1 Target Groups and Visitors. For people with special needs, the museums are willing to adjust their standard provisions, and other groups are more reachable through projects (Kanniainen, 2016; Kanniainen & Alamaunu, 2017; Kuusikko & Kähkönen, 2006, 32; Lapland Regional Museum, 2010, 2016, 2017, 2018, 18; Rovaniemi Art Museum, [no year]; Tornionlaakso Museum, 2009). Consequently, it can be claimed that there is “something for everyone.” Nevertheless, the question remains, What causes such large non-visitorship?

Non-visitors have been defined according to their visiting motivation. Renz (2016) designates them as *occasional* and *never-visitors*. The occasional visitors can attend and possess a latent primary motivation, occasionally leading to visits. The barrier to visiting is the lack of interest. Never-visitors have no interest in attending because cultural events do not play any role in their lives. Here, it can be noticed that the reason not to visit is not the lack of interest but having chances for realization. (Renz, 2016, 131–132.)

These non-visitors can also be found in the definitions of Schneider et al. (1987). They identified two extreme types among the non-visitors:

1. People for whom the museum no longer plays any role at all, or never did –

They are Renz’s “never-visitors.” This definition did not acknowledge the unequal chances for realization and stated non-interest in attending as a possible conclusion from a general aversion to the museum or that they have never considered visiting a museum for social reasons.

2. Individuals for whom the museum plays a hidden role –

They are Renz’s “occasional visitors.” Their reasons not to visit are closer to Renz’s definition, as Schneider et al. (1987) referred to internal or external obstacles to overcome to initiate attendance. However, interest is not one of them. Internal barriers, they state, can be threshold fears, such as shyness due to lack of previous knowledge, inferiority complexes, ability to deal with art, for example, and the elitist claim that museums cause disappointment and helplessness. Some external barriers can be a long journey, social obligations (such as children, family, and animals), professional life, and laziness. (Schneider et al., 1987, 1–2.)

According to the research informants, the reasons not to visit museums can be *entrance fees, insecurity, marketing, interest, image, lack of time and energy, preferred leisure time activities, habit, and unsuitability*. From the foregoing: **1) external reasons** are defined here: entrance fees, marketing, and image, and **2) internal reasons:** insecurity, interest, lack of time and energy, preferred leisure activities, habit, and unsuitability. All the reasons can be appropriate reasons not to visit a museum. As Renz explains, object-related barriers originate from the cultural offer, but subject-related reasons within the person can also prevent the visit despite motivation (Renz, 2016, 260).

External reasons for non-visiting (Renz’s object-related barriers)	<i>Entrance fees</i> <i>Marketing</i> <i>Image</i>	Barriers, the museum can dismantle
Internal reasons for non-visiting (Renz’s subject-related barriers)	<i>Insecurity</i> <i>Interest</i>	Barriers, the museum can influence on through Audience Development
	<i>Lack of time and energy</i> <i>Preferred leisure time activities</i> <i>Habit</i> <i>Unsuitability</i>	Barriers, the museum can do only little without target group-focused participatory approaches: Personal choices Reasons based on a person’s cultural background



Many interviewees believed that the **entrance fees** reduce attendance in museums (I1, 2017; I6, 2016; I7, 2016; Lefarth-Polland, 2017). Interviewee 1 found a 12-euro entrance fee expensive “just to escape the rain.” They also found that the fees promoted elitism. Interviewee 6 found that entrance fees lower the already low motivation to visit a museum. According to them, free entrance to museums would bring in more people.

“[W]hile ensuring free access to museums may be a good idea, free admission alone will not lead to inclusion” (Kinsley, 2016, 481). The literature, especially Renz (2016), discusses the relation of entrance fees to visitorship. He concludes that the entrance fee is not a barrier to visitation for occasional visitors, apart from financially vulnerable target groups. However, the evaluation of the entrance fee is a subjective question. (Renz, 2016, 279.) According to Pierre Bourdieu and Alain Darbel, “[i]n any event, nothing would be more naïve than to expect that simply reducing admission charges would lead to an increase in visiting amongst the working classes” (Bourdieu et al., 2013, 19). However, free entrance might encourage them to visit the same facility more often (Taivassalo and Levä 2012, 14), which naturally affects the statistical data about visitors.

The second reason, **insecurity**, might be closer to the truth, according to the research literature. For example, the interviewees considered that people might think that they “are not smart enough” (I1, 2017) or that they would have to be especially intelligent to enter the museum (I7, 2016). In particular, people without academic education could be intimidated (Ehrich, 2017). Contemporary art museums can also be considered too complex, and people in challenging social contexts are often presumed to be afraid to go to the museum (I7, 2016).

A lower educational status cannot be claimed as the sole reason behind non-visiting. As Höge’s (2016) non-visitor study reported, only a few respondents had a lower educational status. Although the highest percentage of this level is found among non-visitors, 6.8% is not high enough to give an intensive interpretation of this fact. (Höge, 2016, 102.) Moreover, a lower level of education does not equate to a low level of intelligence because not all the members of society have the same resources, support, or desire to pursue an academic career. However, as long as the museum’s image remains a place of leisure for the more educated—presumably more intelligent—part of the society, the longer it is justified for people with a lower educational or social status to feel intimidated by the museum.

If specific knowledge levels and competencies are not mediated early in the family, school, or circle of friends, the self-confidence needed to act confidently in unfamiliar social environments would be lacking (Lutz, 2011, 137). Thus, in addition to the immaterial image of a museum—how the idea of visiting a museum makes one feel—there is the physical museum that has left its mark on one’s memory. According to the German informants, the museum still carries the image of traditionality, using words such as “church-like” and “temple-like” (Ehrich, 2017; Tietmeyer, 2017b), which may cause discomfort.

Päivi Karhio (2003) discusses the common assumptions about museums' atmosphere, which can create barriers to visiting. For example, there has been discussion about the physical architecture of museums, and it has been stated that museums resemble temples and churches, which creates a noble and unapproachable image. Therefore, it can be interpreted that to visit a museum, one should be well prepared and that one cannot simply walk in there; one also needs to be quiet and act restrained and respectful. (Karhio, 2003, 15.)

In her visitor study, Anu Niemelä (2011) concluded that many unwritten rules are linked to museums regarding what is and is not allowed. People who do not know "museum behavior" may feel anxious over a visit: Are they allowed to discuss or express their feelings, yell, laugh, or cry? The interviewees in Niemelä's study indicated that they avoid discussing in the gallery spaces, although the rule of silence is not considered as strict in a contemporary art museum as in other museums. (Niemelä, 2011, 66.) "Talking while visiting" decreasingly affects the contemplative experience but increasingly influences the social experience (Kirchberg & Tröndle, 2015, 179).

The informants discussed the lack of **interest** causing non-visiting (Tietmeyer, 2017b). It is acknowledged that people might prefer other activities and learning sites (Il, 2017). Indeed, the lack of interest in culture and the lack of connection of the offerings to one's own life are subjective barriers (Wegner, 2011, 202).

Perhaps the topic of interest should not be discussed as either having an interest or disinterest but having differing interests. Höge (2016) detects the differing interests of visitors and non-visitors as a problem in visitorship. He refers to this as a primary personality factor that leads to a museum visit among highly motivated persons who will visit for the sake of visiting. These persons would visit even if the conditions of presentation and the general settings were not visitor-friendly. Alongside differing interests, discomfort has developed museums into "no-go areas." (Höge, 2016, 97–98.)

Some of the claims of disinterest could be identified as cases of irrelevant content or programs. As Lutz points out, according to previous non-attendance studies, non-culture users assume in many cases that cultural offerings have no relevance to their own lives (Lutz, 2011, 139), indicating that there is, in fact, potential interest but an expectation for disappointment. Non-visitors can still find museums necessary as such and meant for all (Taivassalo & Levä, 2012, 8), indicating that they are meant to be visited by other people with interest.

The German interviewees were also aware of the **image** that museums carry (I6, 2016). Non-visitor studies support this assumption. The research subjects of Schneider et al. (1987, 13) concluded that museums are "dusty places where things are kept." The museums' image makes it difficult to attract audiences, particularly the younger generations. It is presumed that the difficulty in reaching the young demographics may be due to the fact that young people must have their "own thing."

They do not want to identify with adult places, such as museums (Lefarth-Polland, 2017).

Holger Höge (2016) studied non-visiting younger people using an online research strategy. With more than 3500 respondents from all parts of Germany aged between 14 and 30 years, 35,9% were identified as non-visitors. Based on the detailed analyses, among the young visitors, there is only one relation to museums: that of refusal. Non-visitors do not see the advantages in visiting museums. They are perceived as boring, old-fashioned, and distant from their careers and ordinary course of life, and it makes them feel unwell as they do not like “those intellectual affectations.” (Höge, 2016, 96, 101, 109–110.) The last notion indicates the aforementioned barrier of insecurity.

It would be crucial to have the younger demographics interested in museums, as, according to Renz (2016, 266), non-visitor research in the form of social inequality research has shown that the development of the interest in art and culture takes place most effectively at a younger age. Moreover, according to Höge (2016), offering a professional advantage by visiting the museum may work positively, as young people between 14 and 30 years of age are in a phase of life determined by getting an education and vocational training (Höge, 2016, 114).

Young people need their input taken seriously and their opinions and efforts valued (Tzibazi, 2013). Even when museums have been positively acknowledged as educational institutions, the value of leisure and entertainment should not be ignored. According to Hyojung Cho (2020, 44–45), the identity of museums as educational institutions is likely not to encourage people to visit in their scarce leisure time unless they want to provide their children with educational activities. Furthermore, adults may be looking for kid-free environments (Cho, 2020).

Another factor was also discussed: having or not having the **time and energy** to visit a museum. Working-age people were particularly considered absent for this reason (I6, 2016). However, the reason for “having more time” may be a matter of motivation (I7, 2016). This group of non-visitors is reported to have significantly more leisure time than the other groups in the study by Höge (2016), and they are highly leisure time-oriented. Therefore, it is unlikely that the lack of time is the reason for non-visiting. (Höge, 2016, 102–103.)

While discussing time and effort, it looks like most of the occasional visitors need the chance to buy their ticket as spontaneously as possible. The requirement for planning ahead for a long time can develop as a barrier; ticket purchase should coincide with the visit. (Renz, 2016, 280.) Some groups are expected to use the time to prepare for their visits—the disabled, for example. If an occasional visitor would then be considered a person with disabilities, for whom the museum readily offers convenient services and preplanning support upon request, the need to plan their visit more carefully can create a barrier that prevents their visit, despite the readiness of the museum to cater to their needs.

The lack of **marketing** in museums, ergo, the knowledge to gain about them, is considered to cause non-visiting (Lefarth-Polland, 2017). It is believed that people would also be interested to know more if they had a certain amount of prior knowledge through marketing (I7, 2016). These assumptions can be confirmed to some extent. According to Rosenstiel (1996, 18), two-thirds of the respondents to his inquiry had recently neither heard nor read anything about museums. Increased publicity is then claimed as one of the main reasons for the rising visitor numbers. The studied groups by Höge (2016) indicated that an enhancement of their general knowledge might increase museum visits, which makes it seem that they do not precisely know what museums are intended for. Therefore, a communication gap can be detected at the museum's end (Höge, 2016, 112). Not knowing what museums do prevents finding relevancy and turning toward other, more familiar leisure activities (Kurzeja-Christinck et al., 2012, 216–217).

There are other **preferred leisure activities** than museums. When tourists divide their time to different locations, and when a museum is placed in an area with less tourism, it cannot rely on tourists (I6, 2016). Activities in cultural institutions may not have developed as a **habit** when parents are not museum-goers and do not bring their children to museums. It is presumed that the children will also grow up as museum non-visitors (Lefarth-Polland, 2017). For some, visiting a museum may seem **unsuitable**, as there are cultures in which museum visiting or the objects on display are considered strange or even forbidden. For some migrants, the art can be too Westernized and against their religion (Lefarth-Polland, 2017).

It should be highlighted that the museum can dismantle barriers with fast solutions only so far. Fast solutions are focused on dismantling object-related barriers such as entrance fees or marketing. However, according to Renz (2016), subject-related barriers are more effective in emanating from cultural offers and are more complicated to capture with standardized models. Moreover, their reduction will not lead to an immediate visiting activity. If subject-related barriers were not relevant, a purchase decision would be intended.

Additionally, subject-related barriers, such as unsuitable time resources or a negative image of the offerings, prevent the primary motivation from evolving into an actual visit. Only then do the object-conditional barriers come into function when, for example, the lack of concrete information can prevent a visit. (Renz, 2016, 162, 262–263.) Merely promoting visitorship through the cheaper or free entrance is insufficient in building proper access between the worlds inside and outside the museum (Botelho, 2001; Chiovatto, 2020, 75). Therefore, it is proper to suggest a more thorough examination of other methods that could dismantle barriers on a more subjective level.

## 6.7 Status of Visitor and Non-Visitor Studies

Despite the literature discussing non-visitors, guidelines on how to proceed in the case of non-visitors seem to be missing (Tietmeyer, 2017b). Furthermore, it has been stated that museums cannot please everyone (I1, 2017). In a museum, there are not many available resources to consider non-visitors (I1, 2017; Tietmeyer, 2017b), as many museums are already struggling to maintain the regular museum work and exhibitions (Lefarth-Polland, 2017; Tietmeyer, 2017b).

Hermann Schafer stated in 1996 that without non-visitor research, strategic programming and marketing decisions would be based on unrealistic assumptions, especially because museum experts, as highly educated specialists, fail to communicate successfully with “everyday persons” (Schafer, 1996, 195). The museums keep up the excellent work in providing educational offerings, working with target groups, and building great exhibitions, but as stated, these would appeal only to certain parts of the “great audiences,” thereby maintaining the feeling of welcoming or belonging to these groups. Karhio (2003, 19) implies that it is about which people are wanted as regular visitors in the end. Indeed, it is generally accepted that some people will never visit a museum (I1, 2017). This resonates with the underlying motivation: Why get to know the non-visitors to attract them to the museum if they are not going to visit after all, and the regular visiting group is already large? Similarly, the offerings, such as guided tours, are seldomly examined, although they are generally considered essential for museums (Arslanturk & Altunoz, 2012, 895).

The motivations are employed elsewhere in the museum, such as one-off offerings, events, and collection work. However, appropriate knowledge of needs, expectations, and attitudes is a basis for visitor-orientated action (Lutz, 2011, 127). Therefore, studies should be carried out regularly to ensure meaningful results. Evaluation enables a dialogue between the audience and the cultural institution and the achievement of the set goals. (Wegner, 2011, 204.) Moreover, there should be high motivation to research the people using services and people who could use the services. Markus Lutz (2011) notes that audiences are not predictable, so settling on the fact that people visit and give positive feedback can prove misleading.

For example, a study at several Smithsonian museums and exhibitions by Andrew Pekarik and James Schreiber (2012) discovered through the entrance and exit surveys that visitors found those experiences most satisfying, which they expected to find upon entering. These expectations are in line juxtaposed with the staff’s expectations of what visitors might find in the exhibitions. Consequently, “[t]hose museum personnel who believe that a museum’s mission is to communicate or transmit specific messages, feelings, or other experiences will need to appreciate that in general only visitors already attuned to seeking these experiences are likely to find them.” (Pekarik & Schreiber, 2012, 487, 494–495.)

Moreover, Lutz (2011) notes that previous audience groups' behavior, demands, claims, and needs are shifting and evolving. According to him, museums should focus on the population more familiar with cultural activities and take those parts as target groups who are more challenging to reach and excluded in all aspects of cultural and public life. Consequently, cultural institutions should increasingly focus on understanding (non-)visitors, their expectations, wishes, requirements, and behaviors. This task is not simple; it requires more extensive changes in the institution, as the more inclusive strategy does. As he states, "a permanent process of change, commitment and also the willingness to think beyond the previous models" are imperative (Lutz, 2011, 123, 126.) "[M]useums should broaden their scope of research in terms of their audiences, and look at the audience in a broader perspective, not just in terms of their presence and the diversity of activities" (Nessel-Lukasik, 2017, 307).

Conducting such research means eventually examining the barriers. According to Renz (2016), non-visitor research as "barrier research" suggests processual differentiation in barrier research: between the motivation, purchase decision process, and the beginning of the actual visit. As "social inequality and barrier research," it extends to another phase: non-visitor research as reception research, including the relevant phenomena between the beginning and the end of the visit. (Renz, 2016, 260.)

**Table 16: An Extended Model of Non-Visitor Research by Thomas Renz (2016, 261), translated from German into English by Heidi Schaaf 2022.**

Influence	Themes	Result	Dimension
Material resources and legal rights	<i>Urban-rural discrepancy laws</i>	Chances for participation (Teilhabe)	Non-visitor research as social inequality research
Personal and social conversion factors	<i>Education and socialisation</i>	Chances for realization	
Interest in theatre, museums, concerts, ...	<i>Leisure time interests, life stage, environment</i>	Visiting motivation	
Visit-preventing barriers	<i>Time resources, accompaniment, no offer, core competition, image</i>	Barriers prevent purchase decision	Non-visitor research as barrier research
	<i>Information, entrance fee, distribution</i>	Barriers prevent visiting activity	
Reception of the artwork	<i>Reception, audience perception, side products, service</i>	Successful participation	Non-visitor research as reception research

As could be concluded from Renz's model in Table 16, non-visitor research is ultimately multifaceted. For example, it can refer to examining inequality in society, which prevents participation in culture, or barriers closer to individual cultural

facilities, the barriers each of them disposes, and the barriers taking place after the purchase decision.

Lutz von Rosenstiel (1996) lists the benefits of researching visitors. For example, research serves in all aspects of museum work as a basis for decision-making when planning and designing and as an argumentation aid for the political justification of required resources. It serves as an indicator of whether the set goals have been achieved. Therefore, visitor research can answer various questions depending on the chosen research design. (Rosenstiel, 1996, 30.) The need for research becomes an even more significant aspect in creating an inclusive strategy when discussing Service Design as a method of the next part of this research.

## **Part III**

This last part proposes Service Design as an approach for promoting inclusion-directed participation work in museums. The concept of Service Design will be discussed under the scope of this particular research, discovering the advantages Service Design could offer to fulfill its aim. Therefore, the space to utilize Service Design in the museum field will be theorized through visual demonstrations of collected data about the museum-audience relationship and the inclusion-directed participation model.



## 7 Imagining Alternative Futures

Design is a culture and a practice concerning how things ought to be in order to attain desired functions and meanings. It takes place within open-ended co-design processes in which all the involved actors participate in different ways. It is based on a human capability that everyone can cultivate and which for some—the design experts—becomes a profession. (Manzini, 2015, 53.)

This chapter introduces Service Design as a natural continuum to the previous chapters' discussion about participation and inclusion in the museum field and the practices of Audience Development. Service Design has been discussed in conjunction with the development of social inclusion (Taket et al., 2014). Proposing design tools in museums is also nothing new, as can be discovered online by the Design Thinking for Museums-network (2019).

Furthermore, Mariana Salgado's dissertation *Designing for an Open Museum: An Exploration of Content Creation and Sharing through Interactive Pieces* (2009) discusses interaction design to develop meaningful relationships and participation in museums. Salgado's dissertation from 2009 proposes a period of over ten years in the Finnish museum field, during which the acknowledgment of Service Design tools has been proposed in some individual cases but not grasped more permanently. However, the interest in this approach is increasing in the field, which shows itself as communication-oriented job postings and discussions. While Salgado argues the necessity of technological development in museums regarding engagement and participation of the audiences and, as she states, purposefully leaving out the necessary organizational changes, I am proceeding with an opposite approach, namely, proposing changes in the structures of actions.

Through the following chapters, I review the literature on Service Design to reflect on the literature review on participation and inclusion in Chapter 2 and demonstrate that “real” participation and inclusion work might be an iterative Service Design process. As a cross-disciplinary and international approach, Service Design has the chance to address the needs indicated throughout this dissertation. Could museums be understood as “collaborative organizations” or “experience-centric organizations,” which Ezio Manzini (2015) and Simon Clatworthy (2019) discuss?

These concepts and the scholars are selected and discussed in this dissertation within the scope of this research. This means I first familiarized myself with the concept of Service Design during the research journey. Therefore, I am not a service

designer but a theorist who sees its potential. Hence, Service Design is introduced to the field in the form of imaginary play in those parts that are not references traceable directly to the museum discourse.

## 7.1 Argumentation for Service Design

A critical perception of the possibilities for museums to engage with cultural difference must [---] recognize the shift from the compensatory projects of atoning for absences and replacing voids, to a performative one in which loss is not only enacted, but is made manifest from within the culture that has remained a seemingly invulnerable dominant (Rogoff, 2002, 64).

When viewing the literature in the museum and Service Design fields, the latter is conducted based on the thoughts and ideas of inclusion discussed in the museum field and throughout this research, filtering the undeniable similarities of both fields. The calling in the museum field for relevant participation, meaningful partnerships, qualitative audience research, and shifting viewpoints from working *for* to working *with* the audiences resembles much of the philosophy and methodology of Service Design and Design Thinking. Therefore, ignoring the possibilities Service Design could bring to the field would not be meaningful.

Moreover, concepts such as democracy, participation, and inclusion are strongly related to the design agenda, as the Design School Kolding in Denmark demonstrates through its many projects. The Ph.D. project by Mathias Poulsen (Design School Kolding 2022a), *Designing for Playful Democratic Participation* (2020–2023), promotes meaningful participation and spaces for open communication. A collaboration project with Jeje Municipality, Skansebakken, and the National Board of Social Services in 2012–2013, *Designing Relationships* connected the residents of Skansebakken more profoundly with the surrounding community (Design School Kolding 2022b). In 2014, the Design School Kolding's Lab for Social Inclusion collaboration with Skansebakken Care Home intended "to create better food experiences and a greater sense of joy for the citizens by developing positive stories and relationships" through a project called *Kitchen Stories* (Design School Kolding 2022c).

Ezio Manzini (2015) discusses co-creation, in which he understands all the stakeholders as actors with designing abilities, provided their abilities are enabled in design activities. As for the places where expert and nonexpert designers co-design, he designates them as **collaborative organizations**. As he does not mention museums as such organizations—but one could try to imagine so—I shall unfold an extract about collaborative organizations and reflect it with the museum concept:

Ezio Manzini (2015, 165)	Context of this research
<i>When a collaborative organization is put into practice for the first time, the people involved work like bricoleurs: the required artifacts are found among those that already exist; they are adapted in function and meaning and are finally put together to fit their new purpose.</i>	Museums were established by those dedicated to them and their contents. Their first users arose among those who could understand and benefit from the initial attempts of information provisions.
<i>However, since the products and services used were not designed for that particular purpose, putting them together leads to rather inefficient organizations, calling for a high degree of personal commitment by promoters and participants.</i>	Indeed, if, for example, the most initial provision such as guidebooks or guided tours are found insufficient in reaching wider groups of users or audiences, museums end up serving first and foremost those who visited there in the first place.
<i>The result is that the organizations are acceptable only to those who are very highly motivated.</i>	Museum remains used primarily by those motivated to do so, even if museums would not provide any other kind of distribution of information.
<i>Experience tells us that these initial applications of an idea can be seen as working prototypes.</i>	There are always users for these provisions, which thrive on the expertise of the subjects and the high quality of exhibits. Therefore, they can be considered to function well.
<i>If the ideas are good, an innovative process starts from here and the prototypes evolve toward more advanced ways of functioning.</i>	Many already functioning museum provisions have been developed further to fit certain needs
<i>The latter are based on product and service systems specifically designed and systemized to make the initial idea more accessible, effective, and flexible, and thus easier to implement and keep going.</i>	Here the key is to concentrate on the accessibility of these provisions. Many museums tend to adjust their offerings according to particular needs. However, this requires the presence of a staff member.

With this way of thinking, museums can be considered collaborative organizations, which is the beginning of what is to come. Indeed, as Manzini states, collaborative organizations are not concerned merely with the simple question “How can we fulfill our needs?” but the question “How can we achieve the life we want to live?” According to him, collaborative organizations solve problems and are interested in their participants’ lives and how to direct themselves in this direction. This way, a collaborative organization can become more meaningful and, therefore, attractive, working on two levels: on projects that promote agreeability of the contexts and meaningful frameworks and “by giving visibility and tangibility to new ideas,” which, in turn, enable solutions to create more fruitful contexts for other initiatives. “That is, they produce a cultural environment in which new initiatives, working in the same direction, are more likely to emerge.” (Manzini, 2015, 170.)

The offerings of museums are also to be considered as services. Simon Clatworthy (2018) clarifies that services are a series of interactions between customers and the service system through many different touchpoints during the customer journey. In this way, one cannot merely consider lifeless objects but acknowledge the human

aspect and interaction throughout the service-user experiences. According to Clatworthy, to value the customer, one needs to spend time understanding their interactions with the service, which means viewing the service through customers' eyes and designing it so that customers receive consistent experiences over time that they consider valuable. (Clatworthy, 2018, 80.)

Indeed, utilizing Service Design principles can prove helpful because when service development and service delivery are designed around the end-user and stakeholders, delivering relevant customer experiences (CX) can lead to recommendations and return customers (Miettinen, 2017, 8–9). Moreover, as Linus Schaaf (2021, 17) unveils, “Service Design offers developers instant value delivery tools that aim to gain and concretize a holistic customer experience in the everyday context and real-time use for companies; the direct contribution of Service Design is of value to both co-creation research and practice.”

The idea of an **experience-centric organization** reflects the current inclusion-directed discussions in the museum field, which are also based on experiences and emotions: the feeling of belonging. As Clatworthy (2019) writes, the customer experience is the key driving force in consumer choice and the critical competitive arena in business (Clatworthy, 2019, 4). The same problems on reflection to the written strategies and participatory add-ons follow here as well, as he states that more recently, customer experience has been on the agenda in many organizations but considered as a feature of a product or service—something to be added to the design process, rather than something that drives it. (Clatworthy, 2019, 6.)

In discussing optimal experience or flow, psychologist Mihaly Csikszentmihalyi (1990) states that optimal experience is something someone *makes* happen. This means that the person is immersed in accomplishing something difficult and worthwhile. Optimal experiences add to “a sense of *participation* in determining the content of life.” (Csikszentmihalyi, 1990, 3–4.) Van Mensch (2004) unfolds Csikszentmihalyi's thoughts about flow occurring when an individual's actions and challenges taking place are in harmony with their abilities. “If the museum experience can bring the visitor in a flow state, the experience will be life-transforming. If this is the result of the exchange process between a museum and its audience, the museum may have proven its relevancy.” (van Mensch, 2004, 16.) In other words, museums would be places and spaces of meaningful and relevant experiences where real participation is enabled.

The last switch missing from *for* to *with* introduced in Section 2.4 Inclusion Directed Features of Participative Work may be explained by the statement that many organizations confuse customer-centric and experience-centric (Clatworthy, 2019, 18). For example, Black (2018, 304) encourages museums to be “audience-centered” to match their services with the user expectations, “with a focus on [the] external image, visitor needs, and ensuring an environment that is warm, welcoming, supportive, engaging and rewarding.” This does sound lucrative but seems to focus on the surface and the efforts of front-line staff.

Moreover, focusing on customer experiences forces organizations to consider adding to their existing customer-centric initiatives. The attitude and approach in experience-centric organizations are very different from those of customer-centric ones, as the first moves the goal from customer satisfaction to experiential desirability and requires structural implications. “The experience-centric organization impacts the ways of both thinking and doing within the organization.” (Clatworthy, 2019, 18.)

It is stated that change takes time, especially when an organization is an “incumbent with a long heritage, perhaps even an old monopolist (post, telecom) [---]” If the organization is newer, “with a charismatic leadership team and a dynamic spirit as part of your DNA” it is possible to move through the “Five Steps to Becoming Experience-Centric Organization.” (Clatworthy, 2019, 28.) The following stages can be read by replacing the word “organization” with “museum” and “customer” with “visitor.”

**Stage 1: The Customer-Oriented Organization:** Looking at the world from the inside out and toward the customer, as well as having a great belief in itself, possibly due to a history of earlier success. “A customer-oriented organization sees its product offering as being fixed and asks for customer input as a means of improving them, rather than considering changing the offerings altogether based on customer feedback.” At this stage, the organization is its primary interest, and customers take what is offered. (Clatworthy, 2019, 28–29, 35.)

**Stage 2: The Journey-Oriented Organization:** Recognizing the potential of the customer journey as a new view on innovation and innovating quickly in developing this competence (Clatworthy, 2019, 32).

**Stage 3: The Customer-Centric Organization:** Focusing on understanding the customer. There is a significant change in leadership mindset and organizational logics, in which an organization’s “reason to be” transforms into serving customers. (Clatworthy, 2019, 35.)

**Stage 4: The Experience-Oriented Organization:** Adding to the previous stage by deepening the focus on the experience. Here, the organization realizes the importance of transformational change to embrace the customer experience. (Clatworthy, 2019, 38–39.)

**Stage 5: The Experience-Centric Organization:** The customer-centric stage (3) develops an organization with an extreme customer focus; the experience-centric organization knows the experiences it wants to provide and how customers perceive them (Clatworthy, 2019, 40).

Everything and everyone in the organization must focus on it and support its delivery (Clatworthy, 2019, 45). The experience-centric organization has its own way of behaving itself. Clatworthy enumerates several ways, but the following fit together with the idea of an inclusive museum as one of those experience-centric organizations:

- You Listen to What Customers Want to Tell You Rather Than Seeking Answers to What You Want to Hear
- Your Story Resonates with Employees and Customers
- You Are Aligned Around the Experience
- You Continually Monitor the Multiple Experiences Your Customers Have
- You Avoid the Trap of Number Comforting
- You Know that Meaning Is the New Money (Clatworthy, 2019, 70–72, 80).

These core behaviors highlight the already mentioned characteristics this research is aiming to bring up: relevancy, meaningfulness, openness, whole-staff-involvement, a clear, common idea of the aims, qualitative research throughout the processes and projects, evaluation and iteration, sustainability, being less concerned about the masses and more about the contents of individual experiences, and belonging.

Henceforth, relevancy is crucial in this discussion, as stated throughout this study. However, it is unlikely that museums, or any other larger establishment with numbers of visitors with differing abilities and motivations, could facilitate individual flow experiences for each person. Nonetheless, there is something inspiring in the idea of the optimal experience and enabling organizational structure. Opening up the participatory culture as a whole can give space to contexts for fruitful initiatives.

Naturally, the museum also focuses on collections, research, and cultural heritage preservation. However, the way designers think and the way the philosophy of Service Design suggests conducting projects and valuing all the stakeholders by doing so could prove helpful, for example, in the cases Eardley et al. (2016) describe:

[W]hilst feedback suggests that open-access provision is well received by the public, such projects need to be embraced within the museum’s curatorial priorities and ethos. Without that, accessibility will remain a minority issue at the margins of mainstream activities and programmes, even when it is given priority status through political action. [...] ‘access for all’ requires an ongoing process of trial and error and constant improvement. (Eardley et al., 2016, 273, 282.)

In other words, aside from setting the participatory and inclusive initiatives at a high priority—since they reportedly already are there in the strategies—it should also be ensured that they are treated that way from the paper to structures. The ideas and approaches of Service Design are almost directly related to the discussion about inclusion in the museum field. Therefore, adopting and applying some of them in this field can prove compatible. Experimenting can increase relevancy and create the feeling of belonging that the field is aiming for.

The museums that are already working in-depth with this philosophy may then acknowledge themselves as designers in the sense that it is understood in Service

Design. Additionally, this methodology could be acknowledged and adopted in the museum field in a more general sense, providing the missing guidelines the scholars are calling for. They are right there.

## **7.2 Examples with Service Design Characteristics from the Museum Field**

Many scholars provide examples from the museum field, where Service Design tools or Design Thinking have been utilized consciously or unconsciously. Some of the reported projects can be identified by aligning the Service Design approaches. A few examples are discussed using the same vocabulary as Service Design without necessarily mentioning Service Design or Design Thinking, such as in *Participatory Museum* by Nina Simon (2010). Nevertheless, the understanding of its core principles and philosophy varies. Some of the principles of ecomuseum—or the paradigm of New Museology—could be identified as fitting with the ideals of Service Design because the ecomuseum aims to collect information or advice from communities and consider community perspectives. As Montanari and Colombo (2014) explain, it is “radically altering traditional ways of operating through democratic processes, and developing an inclusive relationship with the territory, with all its assets and values.” (Montanari & Colombo, 2014, 168.)

As mentioned in the discussion about museums becoming experience-centric, it was concluded that becoming audience-centric would also prove beneficial. According to Simon (2010), audience-centric ways for entering and accessing cultural experiences would be the “first building block in personalizing the approach to identifying, acknowledging, and responding to people and their interests.” Moreover, as Simon underscores, “[b]eing treated as an individual is the starting point for enjoyable community experiences.” (Simon, 2010, 39.) Meanwhile, Black discusses ‘gut’ feeling, which the visitor can gain by engaging concepts that seek to benefit them (Black, 2005, 36).

The concept of empowerment might be discussed here, which is also preferably used while discussing good and engaging experiences. As museologist Wan-Chen Chang (2012) explains, The Oxford English Dictionary defines the concept as “to give someone the authority or power to do something.” By discussing the scholarly conversation about the concept of how empowerment would not be power itself but a process that admits power as an end or for a purpose and power enabling people to set their own terms of the agreement, Chang states that if visitors are to have a significant role in a museum, they should be given a chance to express themselves in personally meaningful ways. Chang describes this process as “far more structured than that of anecdote gathering.” Empowerment would mean a process and outcome of visitors using their abilities, defining their personal aims, and completing specific

tasks linked to the museum's resources. Therefore, "the goal of empowering visitors is to develop visitors' own power while respecting museums for what they are." (Chang, 2012, 19–20.) All in all, the discussion is mainly about relevancy or meaningfulness and personal experiences.

Some projects claim to have consciously used Service Design in a museum. For example, in the Museum of Technology (Fin. *Tekniikan museo*) in Finland, the usage of Service Design has brought positive development in participation and Audience Development (Iso-Ahola & Juurola, 2012). According to Iso-Ahola and Juurola (2012, 23), participating means, for example, that the objectives of the target audiences will be taken as the starting point of the process and that the audience will not be seen as passive receivers but as active doers.

Another example from Finland is provided by a research group discussed by Son et al. (2018). The group claimed to have applied the Service Design double diamond model in collaboration with the National Museum of Finland staff to create ideas for what the museum could offer its audiences. The research team derived the critical issues concerning the audience services from the staff, remaining then institutionally focused instead of audience-centered. Even though the ideas presented are creative, they are based on assumptions about the audience and their desires. Furthermore, the report did not reveal if the ideas were concretely tested with real visitors. In a way, the research encourages the customary one-way relationship with the audience. However, according to Schmiedgen et al. (2015, 120), there is no one right way of practicing Design Thinking. Nevertheless, as it has become clear, the essential components of a Service Design process are based on those who eventually use or benefit from the outcoming services. The institutional focus would be agreeable when, for example, the staff is the first beneficiary of the outcomes.

The projects examined in Salgado's dissertation are the *Sound Trace*, *Conversational Map*, and *The Secret Life of Objects* aimed toward engagement by providing a platform for community-created content (CCC). Sound Trace, for example, "attempted to enhance accessibility and the visitor experience at Finnish museums" (Salgado, 2009, 29). "[T]he goal of Conversational Map was to test the concept of a participative digital board for comments on an art exhibition" (Salgado, 2009, 34). "The aim of the Secret Life of Objects was to develop services for the permanent exhibition of the Design Museum Helsinki" (Salgado, 2009, 39). Alongside the museum staff, she tried to "demystify" the curatorial role in the museum by displaying comments from children and the youth in different formats, such as videos, poems, and music, to create transparency and ownership.

Vasiliki Tzibazi (2013) suggests that the genuine participation of the disadvantaged target group of young people, "identified as indifferent to what museums and galleries have to offer" in participatory action research (PAR), engenders ownership of the experience. (Tzibazi, 2013, 155–156, 163). This can be linked with the tools and basic philosophy used in Service Design because Tzibazi discusses the ownership



and responsibility of the activities, which strengthened the participants' "belief of their own self-worth, skills and determination to pursue their interests within and beyond the school context." (Tzibazi, 2013, 162).

The research project described by Tzibazi (2013) also reveals the obstacles of such endeavors, regrettably in a more unfortunate light. He explains that the curators' perception of the young participants influenced the activities they could be engaged in. Moreover, their creations could also not be displayed because they were not considered of professional standard, and "any activities that would result in more permanent changes within the museum space were discouraged." Tzibazi points out that if museums want to create a genuinely participatory culture with young people as co-creators of experiences, museums need to trust their abilities, have meaningful discussions, and "encourage genuine participation and transformative praxis for all stakeholders involved in such projects." If museums keep avoiding any transformation, there is the chance of involving participants in tokenistic endeavors "that only act as vehicles for self-development." (Tzibazi, 2013, 166.) At the beginning of this dissertation, it was discussed how the New Museology paradigm had been twisted from the original aim of truly involving the audiences to using participation as a vehicle to change the visitors instead of changing the institution while the power has remained within the museum.

In Funchal, Portugal, end-users were invited to evaluate three prototypes targeted at teenagers aged 16–19 years, developed by cultural heritage professionals from a natural history museum. Seventy-eight teenagers tested the three mobile experiences and answered surveys about their overall experience with each prototype. (Cesário, Coelho, & Nisi, 2019). Allowing testing and being open for feedback are positive developments, yet what would be more beneficial would be to employ teenagers in the early stages of planning and development and proceed on testing prototypes before final products, thus allowing iteration. For example, the designed provisions—signed videos—for hard-of-hearing visitors in the Van Gogh Museum were based on Wattel's (2015) interviews and tested and evaluated by the end-users (Eikelenboom et al., 2019).

Mäenpää and Pakarinen (2019) from Lahti University of Applied Sciences, Finland, report on the PAJU -project: Productivity and work place wellbeing through Service Design (Fin. *Palvelumuotoilulla tuottavuutta ja työhyvinvointia*). The project concentrated on increasing workplace productivity and well-being by utilizing Service Design in public sector museums. One aim was to prepare the staff to handle the changes in the working environment that arise due to changes in the environments of the service sector. Service Design has also been proposed in the education sector for sustainable development (IDEO, 2022; Kuzmina, Bhamra, & Trimmingham, 2012).

The Vincent van Gogh Museum believes that governance change is required to achieve inclusion. *Van Gogh Connects* creates awareness, openness for internal change,

and ongoing dialogue with the audience. (Vermeulen et al., 2019, 4). Researchers will constantly evaluate and monitor the various activities throughout the Vincent van Gogh Museum program. In these discussions, the focus is on how the experiences, results of evaluations, and feedback from the target group can be used effectively. This **iterative** process aims to discover which activities and governance changes are required for the museum to become more **sustainably relevant** to the target group. Being **relevant** to the target group starts with **internal awareness and change**, as governance change is a prerequisite of inclusiveness (Vermeulen et al., 2019, 3, 20, emphasis by the author.)

Line Vestergaard Knudsen (2016) presents a Service Design-driven project from the Danish museum field at the Danish Museum of Rock Music. She uses the term “participatory collaborative process.” She attempted to understand participation through a descriptive and inclusive study inspired by the actor-network theory (ANT) by asking how participation relationally emerged in the participatory collaborative process and how it evolved and contributed to a particular digital end product. (Knudsen, 2016, 194.) “Processes of shared and relational authority need to be investigated rather than simply positively evaluated as examples of the most favored type of participation” (Knudsen, 2016, 195). At the Danish Museum of Rock Music, the museum found the historical mapping necessary to tell the story of Danish rock music culture, relying equally on local environments and famous Danish musicians and bands. Therefore, instead of treating the documentation of such environments entirely as the job of the museum curators, the museum suggested that the digital mapping should partly consist of **user-generated** content. (Knudsen, 2016, 197, emphasis by the author.)

The museum utilized tools and approaches acknowledged in Service Design in this project, such as *personas*. The museum imagined and identified various types of users and stakeholders of Rockens Danmarkskort and then set out to find actual personas who could each represent a user or a stakeholder type (Knudsen, 2016, 198). *End-user design/prototyping/brainstorming* was utilized in groups of three, as the participants were asked to create paper-based mock-ups that envisioned the digital design and functions of the mapping platform. Drawing on these discussions, specifically the mock-ups, the digital designer created a digital beta version of Rockens Danmarkskort. (Knudsen, 2016, 199.) *Research/evaluation/objectivity* came into the picture as the author concurrently studied the process by applying ethnographic methods — typical for Service Design (Segelström, Bas, & Holmlid, 2009, 3) — and analytical processes adopted from ANT (Knudsen, 2016, 199).

Examining participatory collaborative processes in museums with attention to participation can potentially lead to knowledge of how participation contributes to museum practices. Moreover, such an understanding can guide how to plan participation in museums in ways that equally consider its influences and status as a democratic or dialogic museum practice. Moreover, working with people requires

gaining *empathy*, as participation should be viewed as a situationally networked phenomenon and not take its possibilities, challenges, or controversies for granted. (Knudsen, 2016, 203–204.)

Indeed, even the chances of co-design have been investigated in the museum context. Art and design scholars Saskia Coulson and Louise Valentine (2017) demonstrate “possible pathways toward an enriched understanding of design in [the future context of the museum], illustrating how co-design may support organizational innovation and foresight in a new museum.” The research brought together professional designers with staff members as co-designers, “forming the future provision of a design residency.” Coulson and Valentine presume that the existence of a resident with an interest in social innovation and its potential before the museum opening could promote community involvement, enabling awareness and the feeling of inclusivity among local communities. The participating museums, Design Museum Shad Thames and V&A Dundee, provided different comments about the project. The first museum found audience engagement crucial and looked for ways to involve the audience in collaboration throughout a complete residency cycle. The latter museum did not prioritize the audience, as such involvement can be suitable for some practices due to intellectual property issues. (Coulson & Valentine, 2017, 1150–1151, 1165, 1167.)

In other words, there can be detected an initial interest and motivation toward involving audiences in a more embracing manner in co-designing and letting them set their own terms of participation. However, this is not simple, as can be noted in the different examples. Specific guidelines in applying such tools are missing, such as the evaluation tool for rating the design’s level of depth by Dansk Design Center (2015). However, it could be assumed that in case design tools are adopted more consciously in the museum field, there would be fewer questions and doubts because it would be the standard guideline.

Service Design researcher Aviv Katz (2016) proposes a seven-step process for adopting a design-based innovation culture in an organization. This development demonstrates the maturing role of design, embedding it into the core practices as a standard part of everyday doing. As he states, “[o]rganisations that embrace this potential, and that are not threatened by it, will grow their design teams as hubs of expertise in facilitating collaborative research and design activity across departments, involving and empowering staff and service users alongside technical experts” (Katz, 2016). After all, the tools in the field of Service Design are intended to involve the stakeholders genuinely, which then has the chance to lead toward inclusion, which is the main point of this research. Whether such projects have succeeded in this task in the most genuine manner is another research interest to be explored.

## 8 The Essence of Service Design

Service Design is a ‘dynamic practice with a scope beyond limits.’ [---] It views the world as anything is a service, as the fundamental basis of value exchange. Value is experienced in the situation and context of use in the ‘moment of truth’ but seen as co-created with all actors interacting in the system. [---] Service Design looks at a sequence of multiple actors in a service in order to optimize value delivery and creation by orchestrating the people, processes, technology. It integrates and operates in the functions and divisions of an organization with the objective to build bridges of organization silos in order to engage them, secure their commitment and ensure participation. (L. Schaaf, 2021, 38.)

Service Design is a relatively new discipline, looking for general knowledge in different fields. As Linus Schaaf discovers, “Service Design as a discipline still struggles to encapsulate the whole process of implementation and strategies for implementation, which can be explained by its being a young profession and often being put to use for early-stage development.” As Satu Miettinen (2012, 9) explains, Service Design is a multifaceted approach and method related to many theoretical frameworks. It establishes itself as a discipline with its methods being developed in discussion with several disciplines (Alaca, 2012, 56; Miettinen, 2012, 9), such as the different branches of the design field, but it also draws from social sciences. It is then not possible to describe Service Design with a single definition; instead, it depends on the time of application. (L. Schaaf, 2021, 15–16, 28.)

Stickdorn et al. (2018) describe it as a “practical approach to the creation and improvement of the offerings made by organizations.” Service Design utilizes easy-to-understand activities and visualization tools to cater to the needs of the stakeholders and end-users in relevant experiences. (Stickdorn et al., 2018, 27.) The main message is clear: service design is *user-centered* (Stickdorn et al., 2018, 36) or employs a *human-centric* approach (Curedale, 2013, 14), often discussing *co-creation* (Kimbell, 2018, 46–51; Stickdorn et al., 2018, 38; Wetter-Edman, 2012) or *co-design* (Manzini, 2015, 48–49; Miettinen, 2012, 7) or *participatory design* (Penin, 2018, 151). Its innovative methods are developed to allow inclusion, creativity, and engagement (Miettinen, 2012, 7), and it can be used to develop products, services, experiences, and strategies (Curedale, 2013, 28). All in all, it focuses on the people who use the provided services rather than the designers creating fancy solutions based on assumptions. In this study, Service Design is understood and discussed as

an approach to make sense of the participatory strategies that could lead to inclusive practices.

For example, the common language during such a project is one of the users, likely evoking co-ownership, thus increasing customer loyalty and long-term engagement (Stickdorn et al., 2018, 36–39). This leads to understanding people as partners and involvement throughout the design process through sustained engagements and constant dialogue (Penin, 2018, 151). Finding a common language can prove a relative issue; for example, when curatorial, scientific language creates barriers for a participating target group during a project. Indeed, using clear language in museum project settings is gaining more significance.

Service Design also seeks to know the people by uncovering unmet needs and desires and responding to them with innovative design solutions (Curedale, 2013, 14). Ezio Manzini (2015) intends co-design to mean a multifaceted social conversation between different actors interacting in different ways and setting design initiatives among the networks they are part of (Manzini, 2015, 48–49).

<b>Table 18: A few forms of Service Design</b>	
<i>Co-design</i>	Satu Miettinen 2012; Ezio Manzini 2015
<i>Human-centric/innovative solutions</i>	Robert A. Curedale 2013
<i>User-centered/co-ownership</i>	Marc Stickdorn, Adam Lawrence, Markus Hormess, Jakob Schneider 2018
<i>Co-creation</i>	Katarina Wetter-Edman 2012; Stickdorn et al. 2018; Lucy Kimbell 2018
<i>Participatory design</i>	Lara Penin 2018
<i>Social design</i>	Kate Andrews 2018

The term *social design* is also used when the designers are employing strategic processes to tackle critical issues such as sustainability, unemployment, mental health, homelessness, and poverty, thus employing the design process to tackle a social issue or improve human lives (Andrews, 2018, 90). However, in this context, the term “co-design” proves to be the most interesting, as it refers to actors with different abilities in the role of a designer designing toward mutual aims.

## 8.1 Double Diamond

The **double diamond** (Stickdorn & Schneider 2011) assists in understanding the design process as a whole. Rafiq Elmansy (2021), from the School of Design, Northumbria University in Great Britain, discusses the double diamond, which the Design Council introduced in 2004. It is based on the frame innovation approach coined by Professor Kees Dorst from the University of Technology in Sydney. “It

presents a framework that allows companies to apply design characteristics to find creative solutions and innovative ideas.” The double diamond consists of four steps: discover, define, develop and deliver. This model has been adopted and applied in the design field and, to some extent, defines what Service Design is by providing a visual explanation. Double diamond divides the process into problem space and solution space. The issue will be examined, explored, and defined during the problem space. Ideas will be generated, visualized, and tested during the solution space, ending with deliverable solutions. (Elmansy, 2021).

In the **discover** stage, to find out the real problem, designers use tools such as Mind-Maps, Multi-Perspective Problem Framing (MPPF), brainstorming, desk research, and field research, such as interviews and focus groups, observations, and Journey Mapping. The **define** step will narrow the research material into a clear definition of the problem, leading to ideation. **Develop** consists of prototyping, solutions and testing, and the end-user’s involvement. In the **delivery** phase, the final product is in the end-user’s hands. (Elmansy, 2021.) Linus Schaaf calls this the “In-Use” phase, which is “the actual starting point for deployment of the solution inside the organization under real-life premises.” Feedback will be received and documented during this phase, and the user experiences will be analyzed. “Throughout the whole ‘In-Use phase,’ the iterative evaluation cycle of measure, reflect and change is applied to validate the solution but also develop the next step in research.” (L. Schaaf, 2021, 84–85.)

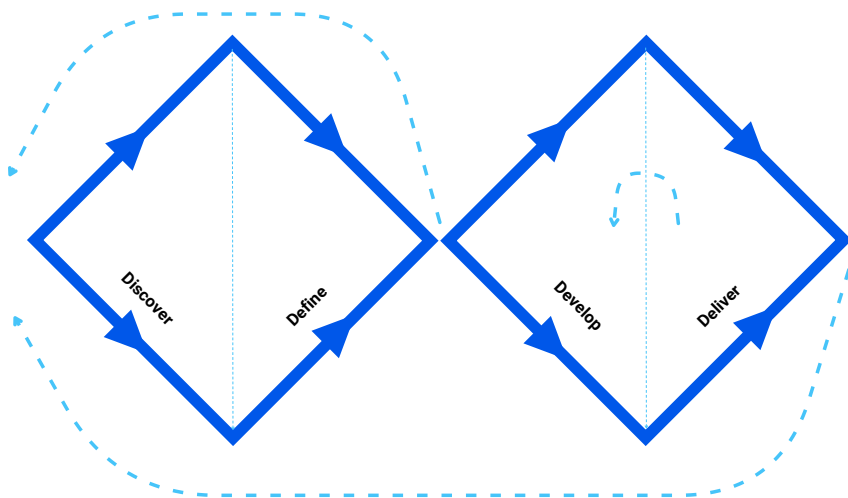


Figure 12: Double-diamond model.

Notably, this model can also be discussed in museums' context and with the aims of this research. One can imagine that the Discover phase would include consulting a museum about its particular aim or a problem, for example: *Why are young people not participating in guided tours on weekends?* This should be followed by research. Perhaps the staff already has an idea of the reason. The whole staff structure participates in brainstorming sessions to clarify that everyone has the same idea about this problem. The youth will be contacted to respond to questionnaires and interviews to determine the stakeholders' viewpoints.

In the Define phase, the collected material will be analyzed. It can hypothetically be assumed that the staff think that young people would participate in guided tours if they were targeted more specifically on social media. However, the hypothetical youth think that guided tours are only for mandatory school visits, and they have no interest in using their free time to join one independently. It turns out that the problem is not what the museum thinks. Instead, more thorough methods are required than merely inviting this group for a visit. The problem is the unfitting provision for this group.

There is something to grasp in the next phase: Develop. In this phase, the young people are ideally part of the ideation of solutions since they are the group the museum wants to cater to. The staff and the young people would use some of the Service Design tools for workshops to figure out a prototype or two for testing. After testing, iteration, and re-testing, a solution of some kind will be found. This will be Delivered. The hypothetical youth might invite their extensive hypothetical networks of youth to test the delivered alternative for guided tours, which might be more interactive, participatory, and engaging, thus responding to their need to be heard and influence their surroundings. Feedback from these experiences will be collected for further development. Ideally, the created relationship with the hypothetical youth participants would be managed in the future to include them in the museum.

Naturally, as the graphics also show, this hypothetical project would probably not work in such a linear manner. There would be setbacks, such as when the research phase is not sufficient, there is difficulty in finding people for more prolonged engagement in such a project, the problem turns out to be the negative image of this particular museum instead of their offerings for youth, unrealistic ideas, and too expensive to realize or unsustainable plans. Anything is possible. Nevertheless, iteration is one of this model's critical components, allowing failures that offer learning opportunities for all stakeholders. The second time around will be better because of the previous experiences.

## 8.2 Co-Design and Networks

The conceptual model of co-design processes comprehends the involved actors scattered over “the different nodes of the sociotechnical network and operate independently.” Nevertheless, they are connected and act as designing networks “in which everybody, nonexpert and expert alike, designs.” In reality, the network connecting various actors is never homogenous and undifferentiated. Different types of relationships create different types of designing networks. (Manzini, 2015, 49.) If the networks are connected, their different initiatives interact and influence each other, influencing the result “even though they are working without a shared idea of what it could or should be like.” (Manzini, 2015, 49–50.) In other words, Manzini considers all actors in the networks as part of the design team. Everyone has ideas. Everyone is connected. Only the question of whether different networks are connected, i.e., taken as potential sources of development in certain contexts, is significant because connectedness refers to being heard and having the chance to give input.

Indeed, “[n]o service can be successful or sustainable if it is just creating better experiences although it has to ‘understand backstage processes and technological opportunities as well as the business goals of the organization’” (L. Schaaf, 2021, 36; Stickdorn et al., 2018, 26). Including all relevant stakeholders promotes change and enables creativity, ownership, and commitment in continuous concretization, thereby catering to “tangible solutions and in added value in business operation.” Co-creation promotes a “participant’s commitment being built on transparency, participation, and engagement, which form involvement and alignment to trust.” Involvement and self-ownership then lead to “stakeholder alignment.” (L. Schaaf, 2021, 16, 307.)

Indeed, as Manzini states, “the capacities to design and to collaborate are both intrinsic to human nature, but, according to the context in which people find themselves living, each may either be cultivated or wasted.” It is the experts’ task to promote and develop these capabilities. Most directly, this can occur by “creating conditions in which different social actors can take part in the co-design processes in a more expert fashion, i.e., with access to better conceptual and operational tools.” (Manzini, 2015, 154.) The point is that their initiatives need to be connected and their input valued, allowing them to have influence.

The museum field also discusses collaboration, which differs from co-creation—or co-design—because, in the latter, the results are not known in advance (Sanders & Stappers, 2008, 13; R. A. Young, 2012, 82). In collaboration, the user rarely impacts the production process. However, when following Service Design logic, the user co-creates the service with the organizational resources and the situational context. Therefore, the organization or the designer cannot fully control the outcomes of the design process. (Wetter-Edman, 2012, 107.) This presumably creates uncertainty, which may prove difficult to accept and maintain within organizations having a public role.



### 8.3 Design Thinking

Alongside the term “Service Design,” *Design Thinking* is discussed. Design Thinking is a methodology for innovation that “is powered by a thorough understanding, through direct observation, of what people want and need in their lives and what they like or dislike about the way particular products are made, packaged, marketed, sold, and supported” (Brown, 2008, 1). As Lucy Kimbell (2018) describes, Service Design Thinking focuses on humans rather than organizations and finds ways to help organizations and stakeholders co-create value (Kimbell, 2018, 46–51). According to Robert A. Curedale (2013, 19), Design Thinking attempts to balance business requirements, human needs, the application of technologies, and environmental sustainability, or supports the cooperation of different disciplines toward the goal of corporate success through enhanced customer experiences, employee satisfaction, and integration of sophisticated technological processes in pursuing corporate objectives (Stickdorn et al., 2018, 44–45.) Hence, when Service Design is the decided approach and method, Design Thinking is the way of thinking adopted. Ideally, all thinking could be Design Thinking, as it is all about producing something for or with someone all the time.

Therefore, it is **holistic** (Penin, 2018, 153; Stickdorn et al., 2018, 44), indicating its focus on something as a whole and combining its different parts into systems (Penin, 2018, 153). Thus, it is the art of hearing all the stakeholders, finding solutions pleasing to different needs, and aiming toward transparency. It solves problems with the help of a “toolkit of methods” (Curedale, 2013, 28) for research, evaluation, discussion, and analysis, which designers utilize through their skill of **abductive thinking**, that is, thinking about how things might be rather than how they are or have been. “Designers look past what is and explore what can be, which is fundamental for developing new hypotheses and central to innovation.” (Clatworthy, 2019, 81.) In this way, abductive thinking places Service Design as a philosophy for guiding toward alternative futures, similar to this research.

Thinking, in general, is an abstract concept that is challenging to explain. Silje Alberthe Kamille Friis from VIA University College, Herning, Denmark, and Anne Katherine G. Gelting from Copenhagen School of Design and Technology, Denmark (2014) developed a model accommodating and creating a more practical idea of Design Thinking: the 5C model. It was created to assist the fifth-year design students in understanding their knowledge production during a design process and exploring approaches when designing. In 2011, the model was further developed for a design methods course and now serves this study by providing an understanding of the categories of knowledge production in a design process. The accompanying 62 method cards—to which I am not diving further into in this context—exemplify five categories of knowledge production. They are based on multiple disciplines. The model acknowledges the close relationship between learning and knowledge production. (Friis & Gelting 2014, 1–2.)

According to the 5C model, there are four approaches to producing knowledge in a design process: *collect*, *comprehend*, *conceptualize*, and *create*. The horizontal axis divides how knowledge is produced: by thinking and by experiencing. The vertical axis divides what knowledge is produced: about existing and future situations. (Friis & Gelting 2014, 3.)

*Collect* indicates the action of producing “knowledge about the existing situation by physically engaging with the world, for instance, by contextual observations and stakeholder interviews.” *Comprehend* indicates the action of producing mental knowledge about the existing situation “by thinking and working in the abstract, for instance by analyzing and organizing information.” *Conceptualize* means producing knowledge about the future situation mentally “by thinking and imagining new possibilities, for instance, by brainstorming and selecting the most promising ideas in the abstract.” *Create* indicates the action of producing knowledge “about the future situation by physically making or enacting new possibilities, for instance, by building, sketching, co-creating, and role-playing.” (Friis & Gelting 2014, 4–5.)

What distinguishes this model from some of the models in the field, as Friis and Gelting state, is its nonlinear nature (Friis & Gelting 2014, 6, 11). It acknowledges that any knowledge production process can occur at any time during a design process. This view supports the holistic nature of Service Design, which is sensitive to the influences of all the “moving parts”—people—involved in the projects.

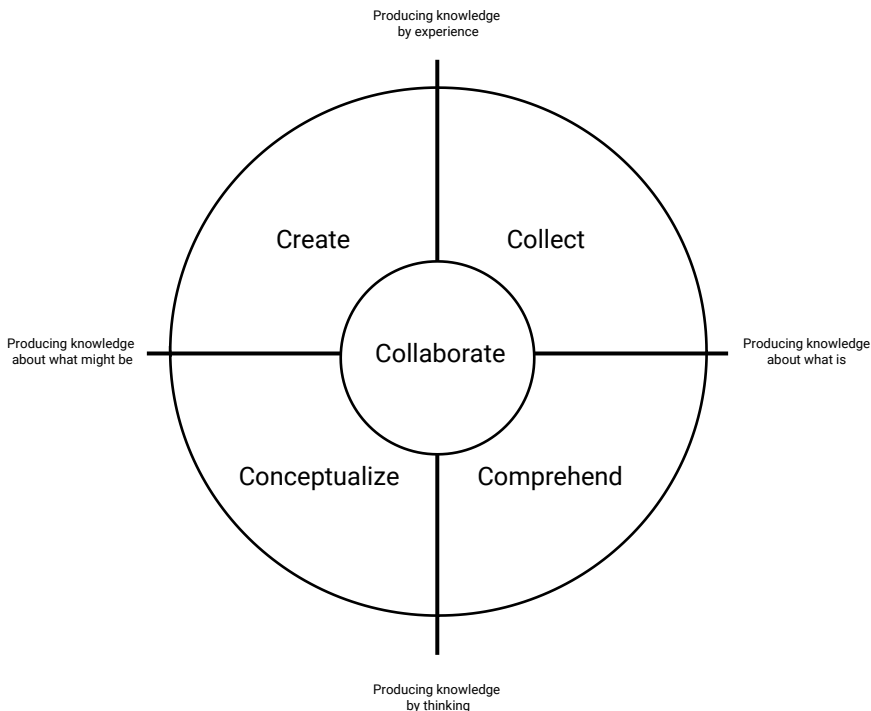


Figure 13: The 5C model by Friis & Gelting 2014

The fifth category in the 5C model is *collaborate*, which is essential in each preceding category. “One can produce knowledge about the team and the team dynamics; for instance, by surfacing and mapping the competencies, perspectives, and values of the members, and by making shared guidelines, process maps, and taking time to work with the relations in the team.” (Friis & Gelting 2014, 5.)

In other words, aside from Service Design tools and methods, one needs to adopt a specific mindset to allow the holistic approach necessary for such a project and acknowledge the categories of knowledge production of the others. Such a way of thinking, for example, could foster and respect the outcomes of research periods in the project development, creating an iterative and sustainable cycle.

## 8.4 Human-Centered

As discussed throughout Chapter 2 regarding the structures of participation and inclusion, such projects or processes require time and effort (Wintzerith, 2010, 459), and even failures and stepbacks, like anything conducted with groups of people. This is also the case when working with Service Design.

**Trust** is closely linked to the human aspect. As Manzini (2015, 173) states, “for whatever reason people decide to meet and do something together, each participant must have a conviction that the others will honor the commitment. They must trust each other.” Trust is particularly essential when organizations are built on free participant choice and environments where people are mostly strangers. (Manzini, 2015, 173–174.) Later, as the situation evolves, for example, when a project has ended, ties become weaker than before, and trust-building no longer takes place in familiar ways. New ways need to be found. Organizations “that last over time and spread are those that have, in one way or another, managed to solve this problem.” (Manzini, 2015, 174.) Maintaining such relationships indicates the previously mentioned sustainability, narrowing down the chances of creating one-off projects, as discussed further in Section 8.6.

Service Design aims for transparency in every way, and much of this is based on **communication**. Its evidencing nature can help reveal discreet backstage services, providing a better understanding of the work behind the scenes and resulting in an increased customer appreciation of the service experience (Stickdorn et al., 2018, 42–43). Moreover, the process of Service Design enables concretizing and understanding of the overview and the detail (Miettinen, 2012, 9).

Co-creation connotes a process wherein the people involved in creating the ideas create together and are also central in **evaluating** and further developing the ideas (Wetter-Edman, 2012, 113, emphasis by the author). Service designers must also understand the co-design processes’ nature, purpose, and practice. In order to do so, they “should become expert facilitators and stewards of the co-design process,

which involves eco-centric working *with* communities, rather than ego-centric design *for* customer services.” (R. A. Young, 2012, 91.) Therefore, the users would have a part in designing the “rules of the game” (Sternfeld, 2012) they are involved in.

Aiming for fast solutions, or “quick-and-dirty,” as Clatworthy puts it, is likely to fail, but that **failure** may also yield insight into the reasons for the failure and provide a breakthrough in understanding the problem (Clatworthy, 2019, 104, emphasis by the author). **Time** is essential in services, as the “perceived benefit of a given service for users may change as interactions and experiences unfold over time” (Penin, 2018, 152). Therefore, even the fast solution providing the breakthrough may eventually prove outdated, which indicates an **iterative** process. As stated by The World Bank, social inclusion is and will always be a work in progress, as some challenges of inclusion are met even as others arise (The World Bank, 2013, 210).

**Empathy** is the most fundamental term used in Service Design, which reflects its human-centered and collaborative nature. People’s “feelings of being included and respected are central to the opportunities they access and the ways in which they take part in society” (The World Bank, 2013, 22–23). As Curedale states, Design Thinking combines empathy for people and their context with tools to discover insights (Curedale, 2013, 28). The designers aim to gain empathy through a “deep understanding of latent needs, dreams and expectations” and “use their own empathic capability for gathering inspiration from the user’s situation” (Wetter-Edman, 2012, 108).

Designers work as communicators and facilitators (Miettinen, 2012, 9) or as “the vehicles of [---] organizations’ self-reflection and learning processes, to unearth common understanding of core organizational purpose” (Penin, 2018, 135). The designers propose and facilitate the workshop with various facilitation tools, e.g., “readymade, templated, and contextually designed” (Aguirre, Agudelo, & Romm, 2017), to involve the organization’s staff from different departments and divisions, which can cause conflicts. Penin postulates that empathy and the overall capacity to listen and conduct productive debates are essential skills in this context. (Penin, 2018, 135.) Empathy is something many other disciplines or structures where people work and live could use and the primary tool of a service designer.

Service Design is also a design for **social responsibility**. Design scholar Robert Young (2012) is not questioning whether the design would not usually concern itself with outcomes intended to be socially responsible but that other considerations in the design process might compromise its priority. (R. A. Young, 2012, 83.) According to Miettinen, Service Design can provide tools for co-design and the inclusion of the citizens (Miettinen, 2012, 8). For example, the Australian Government adopted Service Design methods to improve social inclusion through *The Service Delivery Reform* in 2010 (Junginger, 2012, 19–20). Designing a service then implies a **loss of control** (Wetter-Edman, 2012, 108), as also proposed by museum scholars.

Indeed, as described by inclusion researchers Sarah Pollock and Ann Taket (2014), the professional participants in a participatory project in Wesley Mission Victoria, a large multi-sector community services organization in Melbourne, “came to appreciate service users as individuals, more capable than they had realized, and existing autonomously rather than as subjects of the service delivery mechanisms” (Pollock & Taket, 2014, 89). The loss of absolute control then provided a learning moment for the professionals and allowed more genuine participation for the end-users.

When proposing change, a complete loss of control, which is one of the greatest fears, may not always be necessary. As Manzini states, “some top-down actions are also needed alongside the peer-to-peer, bottom-up initiatives.” This gives the participants an active and collaborative role in reaching larger and smaller aims. This way process produces a new kind of governance. This governance handles the management of public power, the production public sphere, and the interaction between “the state and its agencies” and “its citizens and their organizations.” (Manzini, 2015, 157.)

Indeed, since experiences are personal, unique, and experienced through mind and body, one cannot design experiences but design for them. Experiences can be collective and shared, but only the context where and how they occur can be designed. (Clatworthy, 2019, 125–126.) In networked governance, “ordinary people are seen as (potentially) active, collaborative subjects.” “Public,” then, is a space to act for many stakeholders, in which the acting potentially leads toward the collaboration of individuals, communities, and the state (Manzini, 2015, 159)—or a museum.

## 8.5 The Service Design Process is Profoundly a Research Process

Service Design is an iterative process made up of four steps, namely, exploration, creation, reflection, and implementation, which are the fundamental approaches to the structure of a complex design process (Stickdorn, 2018, 126). On the transformative way toward, for example, a more accurate definition of New Museology, or what being participatory should mean—or “toward a networked and sustainable society,” as Manzini writes—“all design is (or should be) a design research activity and should promote socio-technical experiments.” This learning process promotes the reinvention of the thinking and behaving of “the old world.” (Manzini, 2015, 54.) The type of research this particular study equates to is Manzini’s definition of research *for* design, which proposes research *through* design for museums.

“Design research is an activity producing design knowledge, i.e., it produces the knowledge that is needed in order to design. [...] [R]esearch that produces better conceptual and operational tools for designing; this is called research *for* design. [...]

[R]esearch that helps to understand the nature of design itself is called research *on* design.” Research for design is usually executed through “ethnography, semiotics, ergonomics, and various technological and economic disciplines.” Research on design draws from history, sociology, or philosophy. (Manzini, 2015, 39.)

On the other hand, according to Manzini (2015), research *through* design produces visions and proposals adopting original methods and using tools and skills proper to designer culture and practice. Research through design lays a particular value on subjectivity, which is considered unfitting in the scientific tradition, although subjectivity does not entirely dominate the research as it would in “artistic research.” Additionally, “[d]esign is a discipline that combines creativity and subjectivity with a dose of reflection and discussion about its own choices.” (Manzini, 2015, 39.)

As discussed in Section 2.4 Inclusion Directed Features of Participative Work, research is the natural starting point in any endeavor toward inclusion—“knowing your people.” As stated by Stephanie Wintzerith (2010), visitor research “emerges being particularly productive in the field of inclusiveness” by identifying barriers and evaluating outcomes of certain services (Wintzerith, 2010, 459, 469). Black (2005) states that if museums acknowledge that they should be audience-centered, an adequately resourced program of visitor studies should be an essential, systematic element of a museum’s activities, with the museum director as a critical advocate (Black, 2005, 10). On a more general level, The World Bank calls for research by stating that “[a]n understanding of who is excluded, and how, is often the first step toward designing the right policies and programs” (The World Bank, 2013, 234). Market research provides quantitative data and only a little information on the motivational structure underlying the demand for heritage visits (Black, 2005, 14).

The same applies to Service Design projects for the very same reason. According to Penin, “Know your user” is a user-centered design mantra (Penin, 2018, 150). The main methods in user-centered design (UCD) and human-centered design (HCD) aim to meet the needs of the user by collecting, analyzing, and interpreting data (Wetter-Edman, 2012, 107). Service designers rely on qualitative, often ethnographic research methods such as interviews, observations, shadowing, and close and continuous consideration of users, ensuring that their needs and perspectives are central in developing a new product, service, or process. Users’ needs and perspectives are part of the whole process, from research to ideation to prototyping to launching phases and beyond that (Penin, 2018, 150, 210). Even the term “design ethnography,” which uses ethnographic methods, is discussed, and the roles of the participants and designers are clearly defined in the context of a design process (van Dijk, 2018, 108–114).

Gaining understanding means gaining empathy, which helps draw forth inspiration from the user’s situation (Wetter-Edman, 2012, 108), as discussed by Schouten (1991, 33) when students were asked to explore exhibit floors using devices such as wheelchairs. They were also blindfolded to simulate a handicap

condition and to think about the exhibits in terms of that condition. “[---] [I]ndividual’s experiential knowledge is valued, and their reality viewed as legitimate and worthy of consideration” (Pollock & Taket, 2014, 84).

However, before beginning, it should be ensured that there is sufficient motivation to carry on with such aims. Indeed, as Black (2018, 315) states, “[m]oribund, top-down organizations ensure there is no strategic vision for the future; and traditional permanent exhibitions physically prevent change and present audiences with an image of museums as didactic, passive, and never-changing.” Because the service offering is a value proposition the service provider makes to users, it must have a compatible value recognized by users and providers to be successful. Therefore, the service proposition must emerge from research on users, contexts, service organizations, and operational structures (Penin, 2018, 34.) Not only should the collaborative communities be explored, but also the in-house staff with its structures, unique ideas, and aims, as well as the process and its outcomes. For example, the earlier mentioned shifting viewpoints and evaluation come into the picture through research and application of the knowledge provided by this research on a practical level.

Stickdorn (2018) designates this first task as “exploration,” through which the culture and goals of the service provider are understood and the problem identified. Additionally, the organizational problem *from the view of the customer* is articulated, through which the *real* problem is identified (Stickdorn, 2018, 129, emphasis by the author.) It might sound that Service Design aims to look for problems even where they may not be evident, yet this does not mean there are not any. Claiming a problem-free service may be a problem itself, especially if any critical investigation is prevented, opting to remain subjective. As stated by The World Bank, the quest among practitioners is too often for answers before articulating the question clearly, and getting at the question is challenging and complex (The World Bank, 2013, 234). The ultimate question or problem may well be something other than the professionals anticipated, making the research essential. Researching also clarifies the value and the nature of relations between people and organizations of different kinds (Kimbell, 2018, 51).

Research is essential on all levels of projects and processes. Stickdorn considers this “reflection” as “testing the creation, which provides a clear image of the future service, in order the customers to evaluate it” (Stickdorn, 2018, 132). This can be realized through iterative consultations with people through participatory methods and co-design processes throughout the development of service propositions (Penin, 2018, 25).

Social impact researcher Marjelle Vermeulen and her team (2019) criticize measuring the impact of cultural services and products. They posit that many studies which claim to measure them do not do so at the impact level but rather at the output level. This approach, for example, determines how many jobs are created because of the cultural service product or the number of visitors attracted by it. They

are concerned about the masses, as criticized earlier in this study. This approach does not provide any accessibility information or indicate whether a specific target group is inspired. (Vermeulen et al., 2019, 5)

Another exploration will follow the change “implementation” to evaluate its progress, leading to the **iterative** Service Design Thinking process (Stickdorn, 2018, 135, emphasis by the author) of problem-solving. Throughout the process, these investigations include the human needs to understand the end-user and adapt the design (Curedale, 2013, 19). Constant evaluation or reflection brings about aspects of unpredictability and surprises to the project, but as Penin writes, “because human actions and relationships are at the basis of services, it is essential that we acknowledge the uncertainty and unpredictability as contingent to services; therefore service designers might learn later in the processes what they in fact will be designing” (Penin, 2018, 24).

In addition to accepting research as a fundamental part of participatory endeavors, it is essential to understand that any research conducted needs to be utilized: the data needs to be sorted, analyzed, and communicated. Most of all, it must have an impact on the development.

## **8.6 Co-design and Participation as in Sustainability and Ownership**

Collaboration or co-design, staff participation, and sustainability can be found in the museum and Service Design literature. For reflection, Wintzerith writes that “[t]ackling cross-cultural issues in exhibitions, opening up to predominantly museum-averse audiences, involving these communities in the planning process, developing long-term relationships and institutionalizing international co-operation have been key factors in implementing cultural inclusiveness” (Wintzerith, 2010, 460). According to The World Bank, community-driven development (CDD) is an approach that gives community groups control over planning decisions and investment resources for local development projects (The World Bank, 2013, 30). Socially responsible work is an opportunity for museums to renew themselves and define a more sustainable role in their communities (Janes, 2007, 135, 143). Meanwhile, the participants should have the power to set terms acceptable to them, which is the essence of social inclusion (The World Bank, 2013, 110–112).

Indeed, as Penin discusses, social innovation includes transformative actions that are not technology-based or market-driven but rather come “from the people,” individuals or groups, often being small initiatives that, at some point, are adopted by larger audiences. “People are considered experts and partners.” (Penin, 2018, 109.) For example, Penin mentions the *27<sup>th</sup> Region* in France, a public transformation laboratory working with the Associations of Regions of France. “Its main principle is that social innovation transforms public policy using action research and service



design. Projects relate to the redesign of public spaces, schools, nursing homes and museums.” (Penin, 2018, 106.) Herein, Arnstein’s *Ladder of Citizen Participation* (1969) discussed Section 2.4. can be remembered.

Through collaboration, something is created together. Stickdorn describes “creation” as representing the generative stage within the iterative process closely related to the proceeding stage of reflection. Between these two stages, most of the iterations take place. (Stickdorn, 2018, 130.) As important as it is to include the end-users, it is also essential to let the employees, staff, and directors participate. “Ideally, employees should contribute to the prototyping of certain service moments and therefore have a clear vision of the concept” (Stickdorn, 2018, 134–135). Video game and engagement researcher Joan Arnedo et al. (2019), in promoting technologic tools on heritage sites in a natural history museum in Funchal, Portugal, state that since Cultural Heritage Professionals (CHP) are responsible for shaping experiences within heritage spaces, they should be involved in the ideation of the tools as active players throughout the process.

Indeed, as Black (2018) also states, attributes such as “institutional commitment, a managerial receptiveness to experimentation, a capacity to drive change for the long term and the support of all those working for or volunteering with the organization involved” are rare in the museum field. However, supporting participatory practice requires this mindset change and re-balancing of organization power from the current top-down hierarchy. (Black, 2018, 316.)

Eventually, something needs to change when applying new services. As Stickdorn states: “the implementation of new service concepts by necessity demands a process of change.” The change is based on the service concept formulated and tested through the previous stages. **Sustainability** comes into the picture, as employees’ engagement and motivation are crucial for sustainable service implementation. (Stickdorn, 2018, 134.)

Service Design cannot merely be added to the structures and expected to fix problems; it needs to be enabled and supported. Indeed, as Linus Schaaf asserts, Service Design enables participants’ potential through participation and inclusion. Provided the organization evolves into targeting the strategic focus on collaboration, it must be meaningfully supported for better Service Design. (L. Schaaf, 2021, 44.) Moreover, Service Design may also get ruled over as unfunctional when a person “doing Service Design” might think “designerly”—regarding Design Thinking—but lack the methodological approaches that a designer gains through training. This would cause shortcomings that would lead to the mentioned criticism. (L. Schaaf, 2021, 30.)

As mentioned previously, the participants should be able to define the terms of their participation rather than merely working as consultants during the projects. This creates ownership, relevancy, and meaningful results for the participants, some of the keywords for the much-longed feeling of belonging in the museum field.

[---] [P]articipatory approaches to service development can simultaneously increase participants' sense of control over their lives and align service development toward outcomes that service users [---] identify for themselves. (Pollock & Taket, 2014, 77).

Ownership is an individual and collective feeling of participation and influence in the experience to be delivered and is vital to its success. Ownership brings pride, and these two aspects go hand in hand. Ownership and pride motivate people, encourage collaboration, and make people go the extra mile when needed. However, ownership also requires that the individual is recognized in the organization, that they become visible and are openly rewarded. Ownership can be seen as the result of inclusion and alignment working together. (Clatworthy, 2019, 24.)

The existence of collaborative organizations, as disparate in their characteristics and purposes they may be, requires active and collaborative participation of all interested parties, which ultimately means “radically different ways of being and acting from those currently dominant” (Manzini, 2015, 77). Therefore, sustainability comprehends maintained relationships, iterative work attitude, staff engagement, and ownership.

## 8.7 Embracing the Challenges

As Lara Penin (2018) writes, many still consider their practices as confident for designing only downstream service output rather than designing strategic aspects, drawn from all the perspectives from the back office to the service interactions (Penin, 2018, 148), which is what Service Design aims to do. The challenges in the field of Service Design are comparable to those in museums when discussing inclusion: a common understanding of the concepts, resistance, fear, resources, and lack of sustainability and guidelines. For example, Schmiedgen et al. (2015, 28) claim that some managers lead design thinking teams without knowing the concept of it themselves. Most of the time, the challenges are about resistance to change. As Penin claims, conservative work culture does not translate well into innovation and change. Then, design may remain superficial, such as merely improving the accessibility to existing public services by redesigning their touchpoints and interfaces or creating alternative channels for accessing them. (Penin, 2018, 101.)

Staff attitudes and knowledge have also often been identified as barriers to achieving inclusion in Service Design (Taket et al., 2014, 21). Service Design's aim to find problems “behind the problem” can cause confusion and misunderstandings, as “problem framing is usually done upfront by management or product owners,” and

the design team trying to get to the bottom of things can be perceived as questioning their authority (Schmiedgen et al., 2015, 38).

Managers who try to apply design thinking as a quick fix for their organizational problems tend to see the enabling conditions for design thinking as design thinking itself. Design thinking as a concept alone, however, cannot carry the burden of changing a whole organizational culture (if this is the goal). This implies: if design thinking should bring about change in the innovation culture of organizations, the role of management will have to change, too. (Schmiedgen et al., 2015, 125.)

As Simon Clatworthy describes, it is about organizational logic, or the organization's DNA: all organizations have internal logics that describe their shared values, beliefs, and practices, which are difficult to identify and describe from the inside, even when they would be evident from the outside. They relate to motivation and the organization's reason to be and, therefore, central to its identity. The saying "[t]hat [is] not how things are done around here" is, according to Clatworthy (2019, 92), a reference to organizational logics—systemic, structural, and cultural—which are not experience-centric. (Clatworthy, 2019, 18–19, 92, 98–99.) "Governments" tend not to perceive a person's holistic needs when interacting with multiple services, sometimes providing a fragmented experience for constituents (Penin, 2018, 100).

The fear of some museum professionals about the transformations and movements and extensive focus on experiences is about a fear of replacing the core work of the museum with something irrelevant. Clatworthy calls this the entertainment layer added to the services and the "many leaders" being afraid of "Disneyfication." However, experiences need not be fantastic or entertaining to be memorable. This myth, unfortunately, creates a sense of superficiality around customer experience. (Clatworthy, 2019, 113–114.)

There are some problems associated with design per se, such as that the finished design often reflects the perspective of the designer more than the perspective of the group of people who may use the design, or that design problems have been becoming slowly more complex, and that the solution must involve the knowledge of specialists in many areas beyond the expertise of the designer (Curedale, 2013, 29). Although the design discourse discusses users' empowerment and active involvement, the users' own incentives to participate or move toward the designer's context are lacking (Wetter-Edman, 2012, 112).

Problems may as well be financial since, as Lara Penin mentions, the costs of design services make it difficult for government and social impact organizations to afford such services in many instances. Typically, designers are only shortly engaged with projects and clients, which is aggravated in the public sector when considering the need for more extended approvals and the need for generating measurable

impacts. (Penin, 2018, 108.) Designers have also experienced client enthusiasm in the discovery and ideation phase turning into caution before adopting new service provisions because they involve a commitment to a whole new level of resources (Penin, 2018, 280). This brings us back to the statement that inclusion work needs time and engagement instead of short-term solutions to patch things up.

The problem mentioned by Nicola Morelli (2012) resembles the problem framed in this research: the lack of sustainability and guidelines. Morelli describes Service Design as remaining in a “craftmanship stage,” in which the questions of implementing services, making them reproducible, or translating them from one context to another are hardly addressed in the literature. According to him, most of the cases in the literature on Service Design are one-off cases—also mentioned by Schmiedgen et al. (2015, 108)—supported by external funds, from which many do not survive beyond the funding period. The lack of a “solid process structure” also causes very context-specific designs that are non-recyclable to different contexts. Therefore, Morelli proposes an industrialization-generated, process-focused approach, which has made it possible to optimize resources in the production of services. (Morelli, 2012, 138, 145.) According to Schmiedgen et al., when Design Thinking is introduced in an isolated manner, it could be affected by organizational structure and culture that are not prepared to give it enough space to unfold its potential. This may lead to failed diffusion and implementation, although the method was introduced with the best intentions. (Schmiedgen et al., 2015, 111.) This indicates the notion of avoiding add-on methods and promoting more fundamental practices instead.

Pollock et al. (2014, 77) discover that the focus of much participatory service development work has been on program staff as participants and directed at improving the utilization of evaluation findings or empowering staff concerning their practice development. “The involvement of people using services, where it is mentioned at all, tends to be confined to the data-collection stage of evaluation.” Blackmon (2018) claims that although the human elements of employees and customers are not ignored, they are seen as service elements to be controlled, standardized, or even eliminated (Blackmon, 2018, 107). The described situations could be written about the situation of moving from one project to another with the help of external funds in the museum field. As there is the aim to find more stable sustainability in Service Design and tools, there is a potential to develop more inclusive solutions in the museum field.

## 9 Visualization and Prototyping: Unfolding the Data

Following this chapter on the theory of visualization and prototyping, I am going to utilize the collected research data composed of interviews with professionals, documents, and a survey conducted among non-visitors, combining the views of museum staff, museum visitors, and non-visitors in the form of visualization (of what is). This visualization is also based on the observations in those parts that can demonstrate what visitors do in the museums.

This endeavor aims to understand the context of the back office, on-site, and outsider experiences of museum services and, more closely, the typical offerings of guided tours and workshops. These data were discussed earlier in this study in Part II, Chapters 4, 5, and 6 about museum provisions, concluding with the main methods of Audience Development in this particular context, staff hierarchies, and visitor and non-visitor studies. These parts of the concept of Audience Development form a conceptualization of the museum-audience relationship, in which, within the topic of participation and inclusion, the distribution of power over experiences is underscored.

This will be followed by a visual prototype (of what could be), an *inclusion-directed participation model*. It demonstrates an idea or a proposal of a tool for assisting the pursuit of alternative futures of the inclusive museum. The model combines the elements of “real” participation and Service Design.

### 9.1 The Theory of Visualization and Prototyping

To outline this process, I will first unfold the concept of prototyping by consulting the literature. Prototyping is meaningful for various reasons, and there are quite a few options to conduct it, typically with tangible mockups for testing. Segelström (2012) proposes visualization techniques, such as blueprints, customer journeys, personas, storyboards, desktop walkthroughs, and system maps, as examples of prototypes. These visualizations are one of the main strengths of Service Design. (Segelström, 2012, 200–201.) The tools to visualize systems, according to Penin (2018), can be used as tools for collective participation. The tools are harnessed for the organizations’ self-reflection and learning processes to unearth a common understanding of the core organizational purpose. (Penin, 2018, 135.)

Prototyping can also imply the activity surrounding the prototype. “It can be *the activity of creating prototypes, or activities made possible by or with the prototype.*”

Prototyping activities are ways to suggest changes and understand how to transform the existing situation. (Blomkvist, 2012, 178.) For example, Marja Toivonen's (2012, 138–145) proposal about productizing museum services also discusses knowing the customers and visualizing the service situation as a whole. The holistic approach of Service Design recognizes the rational and intellectual aspects of experience and the emotional and the sensual (Blomkvist, 2012, 182).

These visualizations, such as journey maps, service blueprints, and system maps, are synthesis and analysis tools. As some of the main tools of Service Design, they “cater to the time-based and experiential nature of Service Design.” Even when discussing the “whole” of services, the visualized experience can be considered at a smaller scale. According to Risdon and Quattlebaum (2018, 90), a customer journey can be a simple experience, such as a day at the museum. The key objectives to a customer journey are feelings (emotions), thinking (perceptions), and doing (behaviors) (Risdon et al., 2018, 98), which are supposed to be visualized in the chosen presentation to acknowledge them.

The **journey map** then demonstrates a visual timeline that documents a sequence of service engagements and interactions, showing multiple touchpoints and channels (see also Risdon & Quattlebaum 2018) throughout the journey. The viewpoint remains on the user, their feelings, and their experiences, and it can be used as a tool for research and ideation. (Clatworthy, 2019, 166; Penin, 2018, 216.) Journeys also visualize that customer experiences begin long before they enter the actual service realm and continue after they exit (Clatworthy, 2019, 166). The touchpoints during the journeys are each time a person interacts with or encounters the service provider. Each touchpoint delivers an experience and “adds something to the person's relationship with the service and the service provider.” (Clatworthy, 2019, 163.)

Kalbach (2018, 163) presents four different web-based tools for mapping. He praises these tools' easy sharing and high portability, as they allow people to work in different locations and still collaborate. Figure 14 shows a part of a customer journey conducted in *Kunstverein Wolfsburg* as an assignment for the Introduction to Service Design course at the University of Lapland as a part of my doctoral studies. The WhatsApp app was utilized for data collection because of its characteristic of timestamping the posts and voice messages (H. Schaaf, 2019). The journey began before entering the premises, and each touchpoint of wayfinding, interaction, and encountering the artworks was documented. The participants left comments in the WhatsApp group, expressing their feelings and discoveries. Following the assembly of this journey map, brainstorming led to more condensed ideas of the pain points a visitor may encounter during their visit and suggestions to improve this experience.

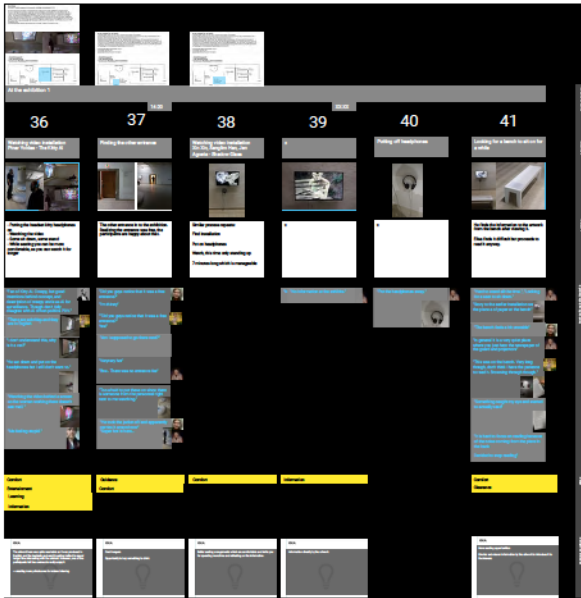


Figure 14: Customer journey in Kunstverein Wolfsburg 13.11.2019 for Introduction to Service Design course at the University of Lapland.

The encouragement to see the service situation as a whole, namely, visual to the customer, backroom events, and work required beyond anything designed, can be idealized as a **service blueprint**. An external representation can make the stakeholders smarter and better communicators than they would be otherwise (Segelström, 2012, 206). They can also make the professionals realize their practices' actual contents, allowing them to view them objectively.

The service blueprint differs from the journey map because it also tracks back office events that are not visible to the customer. Furthermore, a service blueprint can be an analytical tool to map existing service deliveries (current states) but work as a generative tool in designing or redesigning services (future states). The blueprint visualizes a service in its entirety, breaking it down to its interactions through time and actors, such as users, and front-office staff, showing the touchpoints in each step. The blueprint allows for identifying pain points, flaws, and missing connections and helps understand soft aspects of services, such as behaviors and cause-and-effect relationships, and simultaneously presents information about the stakeholders. (Penin, 2018, 58, 126.)

According to Curedale, it is a process map often used to describe service information delivery, presented as several parallel rows of activities. The lanes may document activities over time, such as *Customer Actions*, *Touchpoints*, *Direct Contact Visible to Customers*, *Invisible Back Office Actions*, *Support Processes*, *Physical Evidence*, and *Emotional Experience for Customer*. (Curedale, 2013, 97.)

Penin describes a service blueprint consisting of five lanes separated by four lines:

- The first lane on the top shows the service touchpoints and is determined by the interface line.
- The second lane, immediately above the interaction line, captures the users' actions.
- The third lane, immediately below the interaction line, captures the actions by front-staff.
- The fourth lane captures the actions conducted by the back-office staff that are hidden from the user.
- The fifth lane at the bottom, below the internal interaction line, shows the actions by supporting systems or subcontractors involved in the service delivery.

“In the horizontal axis, a service blueprint can be segmented in typical phases of the service delivery (booking, arrival, living, checking-out).” (Penin, 2018, 218.) The method can assist in designing or improving existing services or experiences as it makes the intangible elements tangible, provides a platform for discussion for stakeholders and assesses the impact of change (Curedale, 2013, 97).

“The goal of prototyping [is not] to finish. It is to learn about the strengths and weaknesses of the idea and to identify new directions that further prototypes might take.” (Brown, 2008, 3.) The visual tools assist in understanding the reasons and aims for design. Indeed, the design process is a never-ending, forever-shifting iteration cycle “as prototypes iterate into pilots and pilots iterate into implementation” (Stickdorn et al., 2018, 20–22). In the process, a newly found need for more information can occur, or the solution would need adjustments. Most likely, the final product will work only for a certain amount of time, or it might reveal new problems needing exploring and new solutions. As a design process is a human process, changes always remain possible.

## 9.2 Visualization: Museum-Audience Blueprint

The following blueprint was inspired by Lara Penin's (2018, 219) service blueprint of a traditional hotel. While Penin demonstrates a hotel visit from pre-booking to check-out with “back-office staff” enabling a comfortable stay, I aim to visualize the museum-audience relationship and concrete visitorship according to the data gathered for this study. It is worth acknowledging that this blueprint is a generalization, a tool to identify which parts of the museum-audience relationship match the one in each institution.

The aided visitorship (purple), visitors (yellow), and target groups (orange) are primarily based on the data discussed in Chapter 5 Museums' Methods of Transmission and Section 6.1 Target Groups and Visitors. The touchpoints (grey)



and activities on the premises are based on the observation data, discussed more thoroughly in the article *Guided Tours and Their Participants – Observations from German Museums* (H. Schaaf, 2021a). The museum's back office and frontline staff (green) were discussed more profoundly in chapter 6 From the Back office to the Frontline and the Visitors. Data drawn from documents and other texts filled the gaps during the visualization.

This blueprint differs from Penin's in the sense that the non-visitors (pink) are included. The dark pink color represents non-visitors having experiences or clear ideas of a museum visit, while the light pink color depicts the absence of a visitor: reasons not to visit. Non-visitor information was obtained through the non-visitor inquiry delivered through the Finnish online forums and influenced by the research literature discussed in Sections 6.4, 6.5, and 6.6.

The boxes with dimmer coloring indicate the expectations and assumptions of this relationship inspired by the extensive literature reviews throughout this research, undoubtedly influenced the analysis process but could not be detected in the collected data. Events that are most concrete for visitors on-site are circled with blue. Events that were indicated in the data but not personally confirmed and, therefore, not possible to prove are encircled with red (Figures 15, 16, and 17).

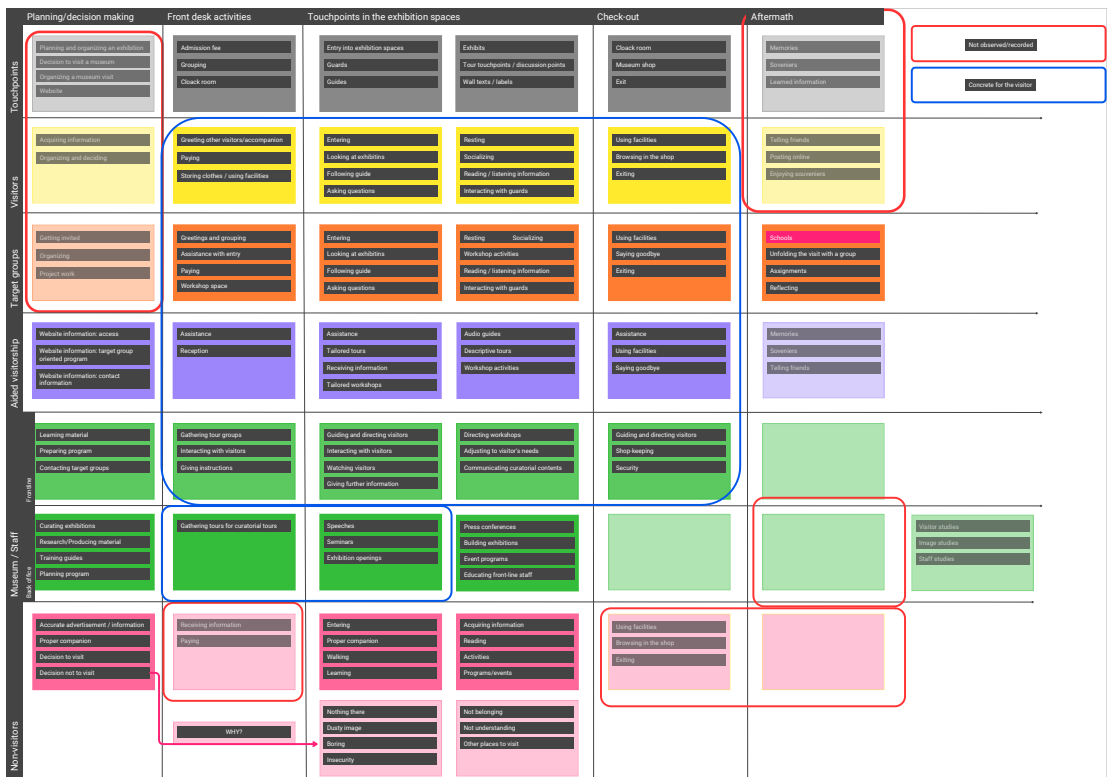


Figure 15: Museum-audience relationship blueprint as whole.

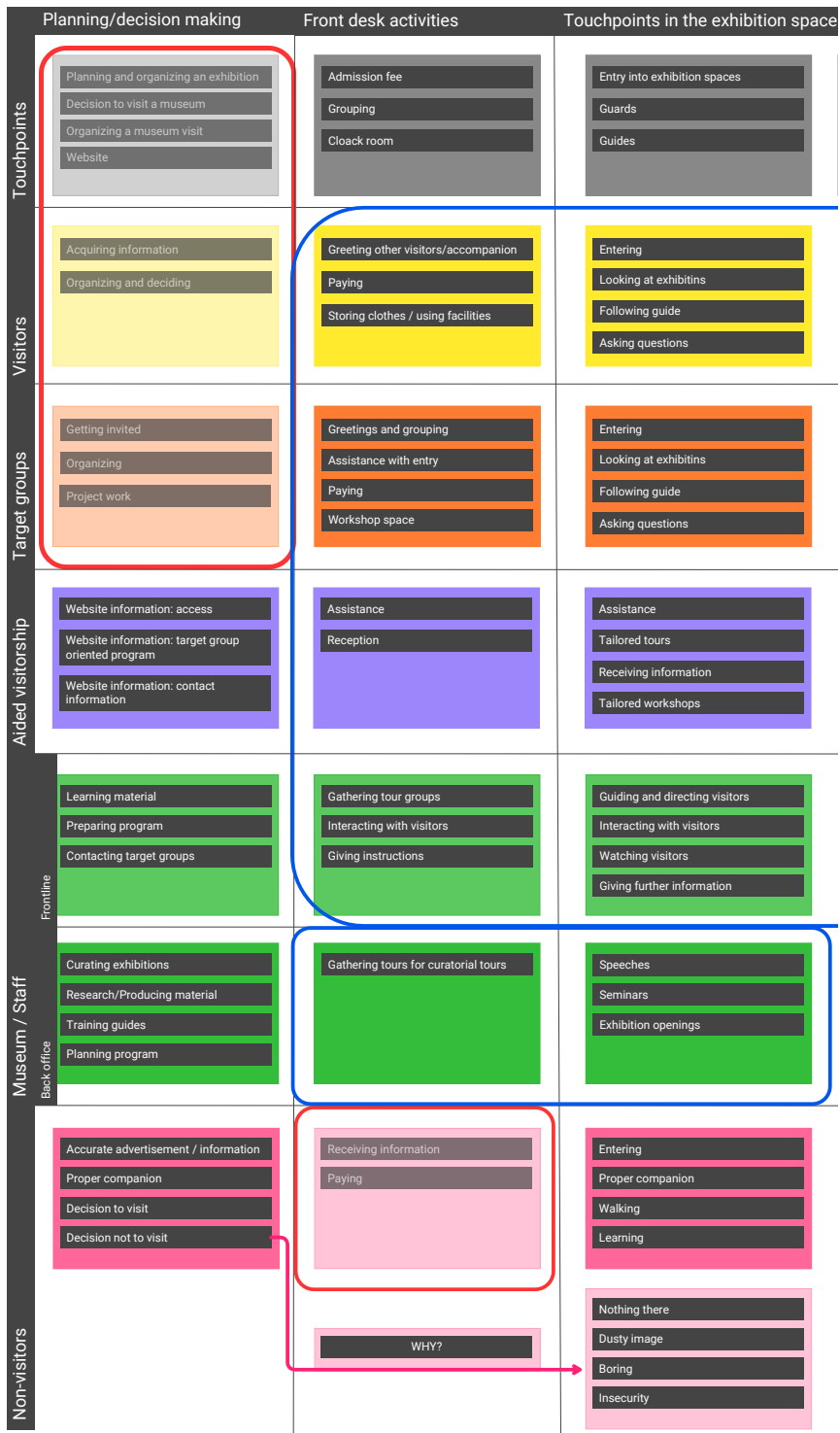


Figure 16: The first half close-up of museum-audience relationship blueprint.



Figure 17: The second half close-up of museum-audience relationship blueprint.

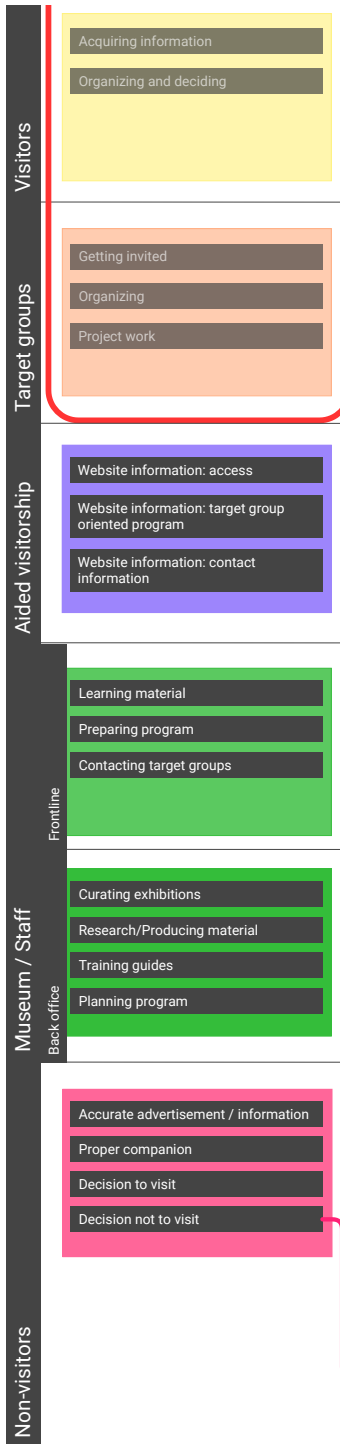


Figure 18: Stakeholders in the museum-audience relationship blueprint.



Figure 19: Touchpoints in the museum-audience relationship blueprint.

The left column (Figure 18) shows the parties (i.e., stakeholders) playing a role in this relationship: “Visitors,” “Target Groups,” “Museum / Staff” divided into “Frontline” and “Back Office” wherein the latter refers to curators and directors, while the former to the educational staff and reception. “Aided Visitorship” demonstrates the on-site services that ease possible obstacles during the visit. This is in Penin’s blueprint under “Support Processes.” Lastly, “Non-visitors” are brought up as players to argue their role in the museum-audience relationship. Topmost in this graphic are the marked touchpoints (Figure 17) included in a museum visit before, during, and after the visit.

The blueprint demonstrates the parts played by each party at each touchpoint—provided it is directly recorded in the collected data or could be speculated from it. However, as can be observed, this blueprint demonstrates many loose ends, indicating continuous research interest in the subject. For example, the data do not demonstrate the activities of visitors and target groups before the front desk touchpoint. Likewise, the aftermath remains undetected in most parts, indicating delivered services and experiences as the end of the story. Furthermore, the more participatory projects are barely visible in this graph because it demonstrates events taking place for one day, whereas project participants are more likely to visit the museum on multiple occasions during projects. Henceforth, an interesting research topic would be to examine ex-participants and whether they could be discussed as included members of the museum.

The visitor activities in yellow and orange (Figure 20) are self-explanatory. Visitors who visit on their own terms proceed after the reception into the gallery spaces independently or as part of a group on a guided tour. Target groups participate in projects or workshops designed according to their needs or generally according to their age, abilities, or assumed interests.

The strategies and initiatives created at the back office area get filtered through the frontline activities toward the people in the museum using the offerings. Part of this can be observed in the “Aided Visitorship” in purple (Figure 21), as such strategies aim toward ease of visiting and a more welcome approach toward wider audiences.

The interesting parts of this blueprint are those demonstrating the different tasks of back office and frontline staff in green (Figure 22), their hierarchical structure, the absence of information about their involvement in some touchpoints, and the lack of visible aftermath or evaluation in this relationship (Figure 23).



Figure 20: Visitors and Target group stakeholders and their activities in the museum-audience relationship blueprint.

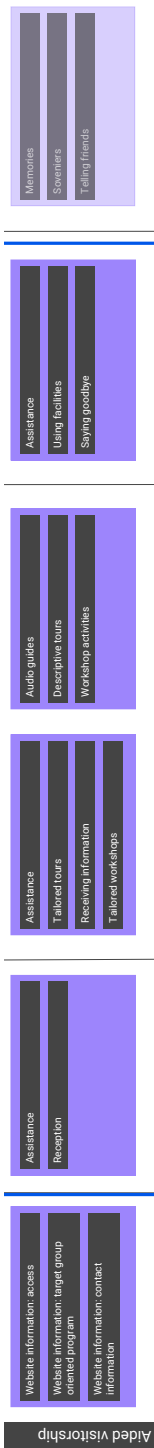


Figure 21: Aided visitorship in the museum-audience relationship blueprint.

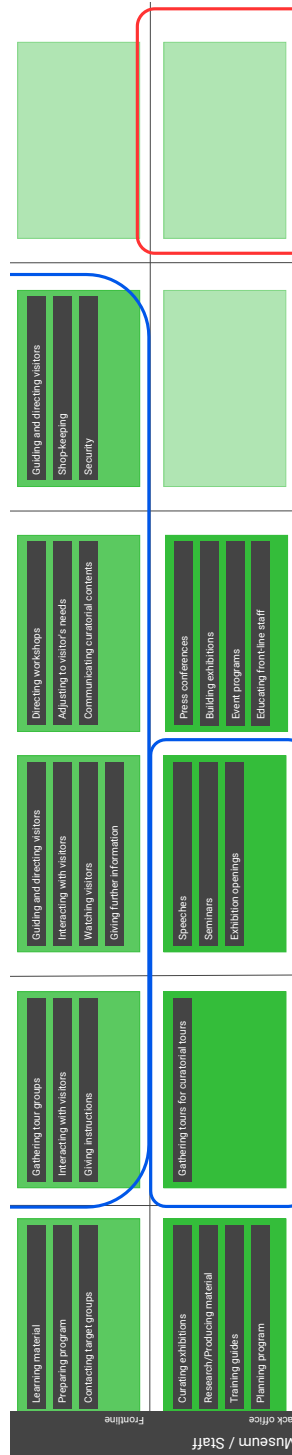


Figure 22: Museum / Staff stakeholders and their activities in the museum-audience relationship



Figure 23: Touchpoint “Aftermath” in the museum-audience relationship blueprint.

Any evaluation activities or post-visit or post-project activities could not be detected through examining data. This would require separate data collection from ex-participants, or museums providing evaluation documents.



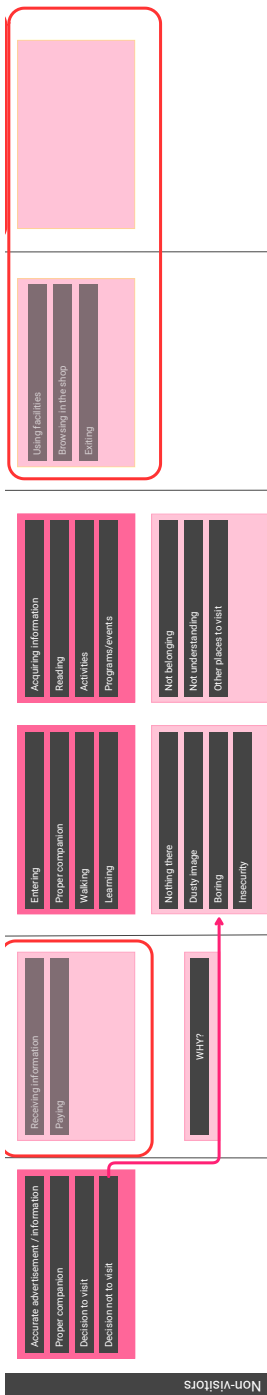


Figure 24: Non-visitors stakeholders in the museum-audience relationship blueprint.

*Acknowledging non-visitorship and reasons for not visiting as part of this contexts can assist in acknowledging visiting barriers as an existing topic to work on along other design tasks.*

The information about non-visitors (Figure 24) is based on the online non-visitor study, and the activities given here are the information these respondents provide. Therefore, this blueprint also demonstrates some barriers to visiting as an existing part of the museum-audience relationship. Regarding museum visitorship, the most concrete and significant actions for visitors are those made by the front-line staff. However, frontline opportunities would cease to exist without back-office actions, provided content and collection-based offerings remain the primary services.

The rightmost green box (Figure 25) is placed outside the blueprint because it could not be interpreted from the data if visitors, museum images, or staff would occasionally get under examination. However, it is fitting to the nature of this study to visualize these activities as belonging to a functional structure considering people, visitors, participative culture, or inclusion, as stated throughout this study. Therefore, this blueprint's pain points can be interpreted as a lack of transparency of the back-office activities and a lack of apparent research on people. Target group-related endeavors might be the most significant efforts toward a more inclusive museum. However, these activities are limited to the invite-visit-produce-leave pattern, and it is questionable if the visitors and target groups have power over the terms of their participation, except when they end up at the receiving end of services tailored to their more specific needs. Participation remains motivated through interest and personal aims that match those of the museum.

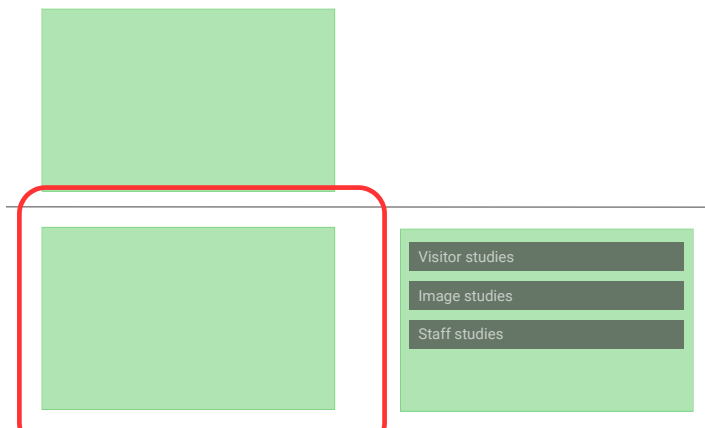


Figure 25: The absence of research considering staff, visitors or museum image, demonstrated in the museum-audience relationship blueprint.

This blueprint represents merely the most visible and apparent museum-audience interaction, with *audience* indicating the most typical visitors and target groups and *museum* the frontline staff and content creators at the back office. It is worth acknowledging that this is not the whole story. Different museums approach their

audiences differently and more or less in participatory ways, and museums conduct extensive projects on the more extreme participatory level by sharing power with their participating groups.

The power is still held in most parts by the museum. However, the museums in this research must have developed since the last moments of gathering the data because the museum profession finds itself undergoing rapid changes. Moreover, given the pressure of finances and a participation paradigm, the nature of their offerings, communication channels, and knowledge about their audiences are regularly acknowledged and considered. Moreover, I believe that every museum does what it can under the possibilities, circumstances, and support provided to them, operating within the structures developed through time.

Yet, the point of this study is to propose a structure change or to adopt different structures. In addition to the most typical encounter between museums and audiences, the blueprint demonstrates that research on people as part of this structure could not be detected in the way that could have been placed within the blueprint. Moreover, the more participative approaches are still designed somewhere among back office and frontline staff, leaving a question open: Are they “open for all”?

### **9.3 Prototyping Scenarios: Inclusion-Directed Participation Model**

According to Manzini, people need visions that they can agree on to work toward their aims. These visions ensure a positive environment for social innovation. The building of scenarios can effectively promote the process from social conversations to visions and production. In this context, scenario refers to “a communicative artifact produced [---] to sustain a more effective process of co-designing,” in other words, “a design-orienting scenario.” This scenario aims to visualize “what things could be like if certain conditions were fulfilled” and “what could be achieved and how.” (Manzini, 2015, 129.)

Design-orienting scenarios are a set of motivated, structured visions that aim to catalyse the energy of the various actors involved in the design process, generate a common vision, and hopefully cause their actions to converge in the same direction (Manzini, 2015, 130).

Vision, motivation, and strategy are the three fundamental components of scenarios constituting scenario architecture. Vision answers a question: “What would the world be like if ...?” Motivation justifies the scenario by answering the question, “Why is this scenario meaningful?” Strategy, then, answers the question, “How can we make it happen?” (Manzini, 2015, 130.) With this in mind, this particular research can be considered a scenario for museums to become more

inclusive through genuine participatory approaches. This dissertation represents the vision, and the previous blueprint represents the motivation. Consequently, the following inclusion-directed participation model and project proposal represent the strategy.

Resulting from this research, the following graphic, the *Inclusion-directed participation model* (Figure 26), is based on the structure of the concept of participation, which could lead to inclusion as discussed in Section 2.4 Inclusion-Directed Features of Participative Work and indicated throughout the theory chapter on Service Design. It is inspired by the need to define guidelines in the museum field. In case the participative initiatives would proceed with adhering to this model, they would place themselves in the blueprint between the museum/staff and the target groups. In this case, the target groups concept has evolved, indicating other groups beyond the conventional ones of disabled, seniors, families, schools, or migrants. The participatory activities would change dramatically because the target group stakeholders would take over some back office tasks, such as program development. More closely, there would be new activities, such as *co-design*. Moreover, research on people and structures would take a permanent position in the structure along with iteration, proposing shifting viewpoints and eventually more complex chances of realization in the museum.

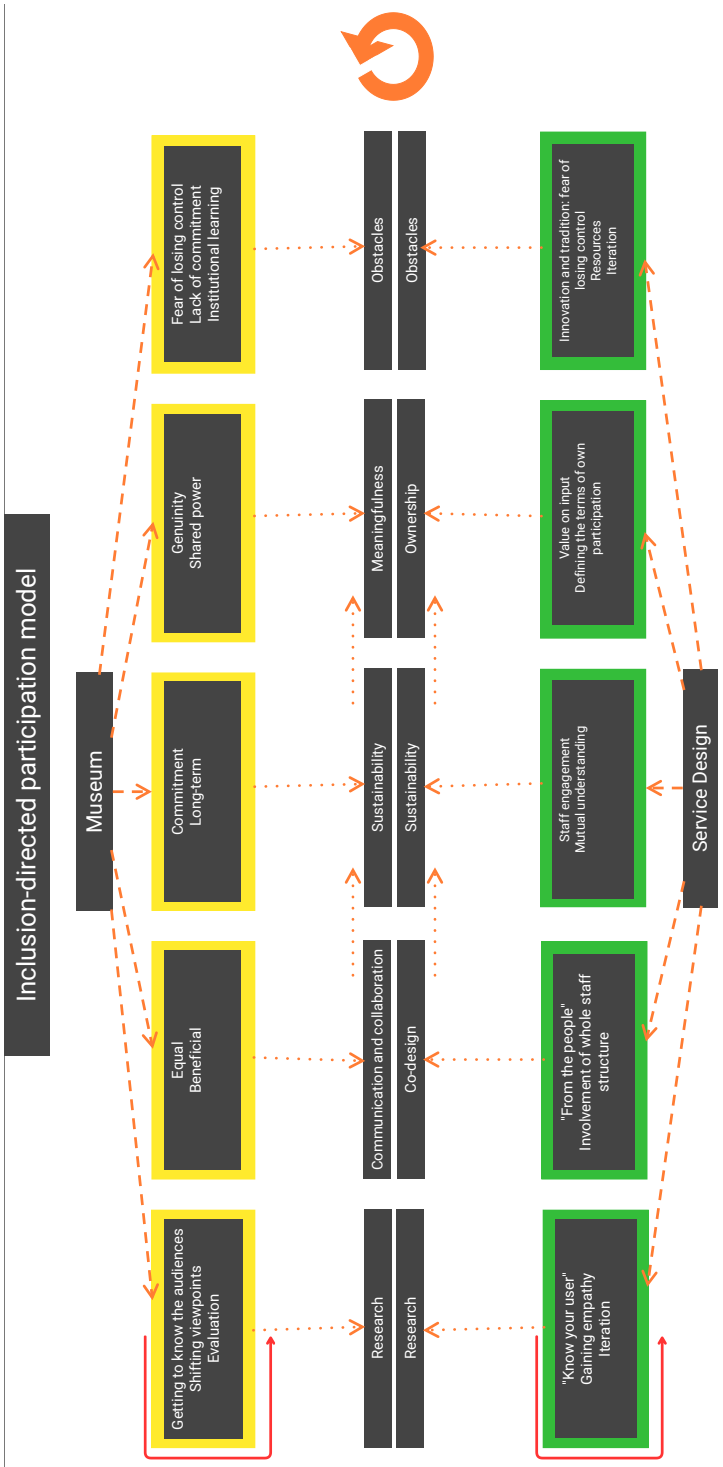


Figure 26: Inclusion-directed participation model: Counterparts from museum field and Service Design.

The counterparts are the museum field and the Service Design field. Starting from the left, the model begins with *Research*. The museum field discusses the importance of knowing the audiences, shifting viewpoints from curatorial practices into a more complex understanding of the museum's tasks and the diversity of audiences. Likewise, the Service Design mantra demands that designers get to know their users and gain empathy through a more thorough understanding. Research is also the last thing that should be done. This proposes evaluation: interviews, questionnaires, and whatever seems fitting to report the project's success or failures and gain insight into the needed changes and institutional learning. The Service Design literature indicates iteration, meaning a re-evaluation of the processes, making necessary changes, or re-prototyping. The concept of project work would then experience a reform of a sort and develop into an open-ended and self-improving continuum.

The longed-for *collaboration and communication* in the museum field would lead to equal and beneficial relationships with the collaborating groups. Service Design proposes *co-design*, ensuring that the services or products come from the influence of the end-users. Moreover, it is also essential to include the whole staff structure, from directors to frontline staff. This step is closely linked to *sustainability* because when stakeholders inside and outside the institution or organization acknowledge and understand their mutual aims, it promotes commitment in the longer term. Therefore, one-off projects merely conducted by the frontline staff cannot be considered as making further changes or promoting more profound commitment by the participants if their only purpose is to check the boxes.

From there, one can transition to *meaningfulness* and *ownership*. The museum literature discusses at length that participants' input should have real value and an actual purpose. Having responsibility also promotes ownership. Service Design, being an empathy-based approach, has acknowledged its importance. Therefore, participants should have some of the power in their hands to make fundamental changes so that their participation would matter, as well as create their own terms of participation.

No process would make any legitimate changes in structures or individuals if there were no *obstacles*. Because of all the shared power, both fields express the fear of losing control, leading to a lack of commitment and redirection of resources toward other initiatives. It is, however, part of this pattern because these moments are when the changes take place: learning, redesigning, discussion, and arguing.

## 9.4 Future Testing

The model presented in the previous section suggests the structure and activity for inclusion aimed at participatory work. It may seem too complicated, too vague, and too broad, but it can be scaled up and down, provided that a museum has the

initial motivation to test it. However, the financial and time resources do not allow extremely long-term and excessive community engagement. The main elements of this proposal are utilized research, shared power, and staff commitment.

Clearly, no hands-on testing was conducted within this research due to the pandemic situation and lack of time resources; therefore, this model serves as a hypothesis. According to this hypothesis, I have created a proposal for a small-scale concept that promotes active participation for testing purposes. It would allow one-off nature, be cost-effective, and not require too long a period, but still introduce it in project work conducted in a museum for consideration.

The concept consists of the parts presented in this study: 1) research; 2) communication and collaboration; 3) sustainability; 4) meaningfulness; and 5) obstacles. It would be meaningful to test this concept in one museum in Finland and one in Germany to maintain the reflection between both countries. Before beginning the project, I would consult non-visitor studies conducted in both countries to figure out examples and reach possible participants for this project. Perhaps the museums have pre-existing ideas of who their non-visitors might be. The future participants possibly have a pre-interest in visiting museums, although ideally falling into the non-visitor group.

During approximately seven weeks of this trial, a rapport among the participants, project manager, and museum staff will be established, data will be collected and analyzed, and prototypes will be created and tested. In the end, the iteration phase proposes the curiosity to maintain an attitude toward renewing the services according to shifting needs and purposes. Additionally, processes involving people have “many moving parts”; things may change throughout the process. These changes provide the obstacles and the chances to learn information that could be used for projects in the future.

## 10 Discussion and Conclusions

The research questions, *what* Audience Development is and *how* it works toward audiences in museum practices, aimed to discover the pain points preventing more diverse visitorship (i.e., causing non-visitorship) and examine the understanding and acknowledgment of the concepts of participation and inclusion in this field. The research journey was a time of wonder and discovery that sharpened the focus of the research from discussing non-visitorship and human rights to culture to the issue of participation, a crucial part of inclusion.

Early on, it became clear that although they comprise an essential part of strategies, these concepts lacked a certain practical and mutual understanding of their contents, as in how they should achieve real inclusion through the methods commonly used and, eventually, what “participating” or “being included” even means. Museums invest significant resources in promoting participation among audiences and target groups. Nonetheless, this part of museum work is mainly operated on the output level of the core museum work: preserving and exhibiting, proposing an add-on position for education, and other audience-directed actions.

### 10.1 Shifting Concepts

Audience Development evolved into an umbrella term for everything that has to do with audiences or communities, visitors or target groups, and, eventually, non-visitors. It proved challenging trying to define the meaning of inclusion, as the multiple nuances define it from access or barrier-free to social inclusion. It is a concept that discusses not only the cultural field and museums but the whole society. Museums are expected to function as a part of society, promoting inclusion and well-being, thus making these concepts overwhelming. Therefore, no one simple definition in the literature or collected data could be found, but it was possible to discover that there is space and, perhaps, even the need for one that would describe what the usage of these words in strategies would require on a practical level.

The same applies to the concept of participation. It was speculated what constitutes as participation—or “real” participation. It was also stated that the decision not to use the offerings or not visit museums might not be ruled out simply due to personal preferences. However, it was aimed to widen the view closer to the museum’s practices, ergo, the way of distributing the chances of participation and if these contributions have any real value or meaning to the stakeholders. The



imbalance in power relations, values, and terms of participation can be viewed as invisible barriers, along with the accustomed museum culture as part of the museum image.

## 10.2 Dismantling Invisible Barriers

By examining the most typical methods of Audience Development in museums, it is clear that a significant amount of resources are invested in projects that would accommodate target groups with less fortunate backgrounds. The concepts discussed in this research are significant for museums, and museums intend to fulfill these expectations. The reason there is still a need to discuss the topic of inclusion—or social inclusion—is that certain missing parts in the structures still prevent it from profoundly belonging to the very core structures of the museum, and in many cases, it is something conducted by the frontline staff, which also consists of out-of-house freelancers.

Specific museum behavior culture and the assumed requirements of particular levels of intelligence and ability to understand and adapt information heighten the barriers even more. Therefore, while promoting inclusion, it is essential to ensure all participants' and stakeholders' chances to establish their terms of participation and mutual understanding of the aims and expectations of these processes.

Moreover, if a participant ends up “getting included,” it cannot be defined by the museum but by the participant. Until the participating or surrounding communities begin to define a museum as participative or inclusive, that is, until audience and visitor research—on certain parts of the demographics, of course—start giving conclusions of a non-elitist and more positive museum image, the museum cannot define itself as inclusive. Through these concepts directing the focus toward audiences and increasing the relevancy of museums and participation, the field can discover the building blocks of an effective inclusive strategy.

Even though these concepts are considered significant in museums, they remain unembedded on some level, and, in some cases, even fundamental access remains to be achieved. Moreover, if the museum remains primarily attractive as a leisure and learning facility for the more educated and fortunate parts of society, the longer there are reasons to discuss the barriers the museum and its most common visitors maintain. Being or getting excluded is highly based on social fears, unfit structures, and dominant narratives in society and its different units. Therefore, part of museums' critical examination could identify hidden rules or curricula that can work as barriers, hindering individuals from taking chances on learning opportunities in museums.

### **10.3 Structure of Participation and Participants**

Conclusively, participation is discussed as a significant step toward inclusion, provided it is the “real” kind. Combining the elements of research, communication and collaboration, sustainability, meaningfulness, and obstacles would give rise to the chance to provide guidelines for participatory work that could establish its role more closely in the fundamental structures of museums. The most significant parts of this are those that promote the application of new tasks, such as employing the whole staff structure in audience-directed initiatives, allowing constant evaluation of these processes, and maintaining created relationships.

These elements are built on the existing structures of project work in museums. However, this time evaluation (i.e., research) that happens after projects will be established as an essential part of this structure. Its purpose is to change the close-ended process into an open one, thereby allowing iteration. It would also shift the focus from visiting numbers toward more qualitative outcomes, such as the participant’s fulfilled aims and ownership, alongside institutional growth and richness of content through learning from and with the participants about themselves. This shift is also an ethical issue since it indicates a value structure of appreciating participants as peers instead of utilizing their input solely for institutional gain.

Access, participation, or inclusion are not only issues to be addressed concerning the community of the disabled but the more comprehensive, more complex society with differing levels of disabilities, skills, backgrounds, and needs. By viewing the role of the disabled community, however, it is possible to conclude that these issues go deeper than simply considering the ease of access or acquiring information. Notably, a museum visitor needs to experience the ease of independence.

### **10.4 Suggestions**

This research defines the issue of participation and inclusion concerning the museum-audience relationship. Based on this concept, this research focuses on visitor and non-visitor studies and, eventually, on barrier research. It would be meaningful for each institution to examine what the concepts of participation or inclusion mean to them at the practical level and which motivations underpin these initiatives. In addition, more thorough experimentation of methods to dismantle barriers could be helpful.

Simply accepting that only a particular type of people visit museums and the rest have no interest in doing so fosters the elitist image that some museums still carry. Therefore, it could be interesting to examine museum-specific reasons for non-attendance. Certain hierarchies in museums maintain the unembeddedness of these concepts in museums. As long as their tasks are solely directed to the end

part of the design—education and guide service departments—these concepts will most certainly remain add-ons to the tasks that are considered more critical. It could also be appropriate to examine the status and value of education in museums so that the education department could give a statement regarding their experiences.

Therefore, creating a more contemporary staff structure by establishing new posts between curators and educators, involving doers who are more accustomed to a two-level structure, could be beneficial. I am not claiming such posts would have not already been established in some museums, but they are not yet the customary posts at the core of the museum concept. These posts could promote communication among the staff and function as contact persons with the new and previous target groups. In this way, it could be ensured that the needs and motivations of stakeholders would be taken into account when decisions and designs are made. These persons would also be the ones who will process the research data for iteration purposes and communicate the findings and suggestions to the stakeholders. Employing this new staff could also ensure that decisions based on assumptions and unsustainable fast solutions could be avoided. Moreover, the structure of the project work would develop into a more open-ended direction.

Ultimately, as this research has speculated, if inclusion actually happens through the measures taken to promote it in the field, it would be meaningful to research former participants to reveal their experienced ownership of the projects they have participated in. Did they end up outreached or included? Did their participation matter?

Moreover, I believe the proposed concept of participation could be utilized to direct participatory initiatives in museums. In the long run, it could lead to more sustained relationships with previous participants from target groups, confident decisions based on firm knowledge, and, of course, real participation and a more diverse museum community. As more participants would feel ownership of their contribution to the museum, the museum would establish itself as a place for people with lower barriers.

With all its segues, the discussion about participation and inclusion led this research to Service Design. Service Design as a human-centered, empathy-based, and research-directed approach can theoretically assist in the journey to a more open, participatory, and inclusive world of museums. If Service Design were studied and its philosophy utilized more consciously in the museum field, there could be fewer questions and doubts about the processes of promoting participatory and inclusive strategies because there would be existing standard guidelines.

## 10.5 Limitations of Suggestions and the Alternative Future

Naturally, these suggestions require resources that are claimed to be nonexistent in the field. Therefore, educating the existing staff and employing volunteers, such as friends of museums, could also be considered. This, however, is not a long-lasting solution. First, adding to the existing tasks of the current staff structures without any other structural changes proposes such aims yet again as an easy add-on. Second, if individual volunteers do not receive any actual power within the museum, they end up working as mouthpieces of the decision-makers. It would, once again, also reflect the value laid on such tasks for not deserving financial support. Sustainability is crucial because it comprehends maintained relationships, iterative work attitude, staff engagement, and participant ownership.

As already stated, the suggested concept of participation has not been tested; therefore, it is fair to relate to it with some reservations. However, as suggested throughout the research, no process will ideally ever be finished since circumstances change, people change, and needs change. Therefore, this model is also open for constructive critique drawn from testing and analyzed data. Nevertheless, the field of Service Design is filled with models, tools, and ideas on how to truly understand the participants and harness this understanding for mutual gain and employ the different levels of the staff structure.

Additionally, museum professionals need to tolerate uncertainty because moving from working for to working with and from collaboration to co-design causes the project outcomes from clear goals into open-ended, stakeholder-dependent results. Moreover, sharing some institutional power may cause uneasiness among museum professionals. The appreciation required for participant contribution also needs to be genuine, and part of the shared power comes in the form of space and visibility allocated to participants of different skills and backgrounds. These endeavors also require time, ergo, patience, and resources. Therefore, it might not be worth beginning when the motivations to proceed in this task are not engaged, committed or genuine.

This dissertation is significant, especially during the time of pandemic and war. Cultural services are a significant part of the well-being structures in society, and museums are already invested in taking responsibility for general well-being during current crises because they acknowledge their societal responsibility. The field also constantly demonstrates its willingness to develop toward relevancy and establish itself as a meaningful place of belonging for its communities. Therefore, directing resources toward developing better access, practical usability of offerings, and inclusion through meaningful participation, directly promotes processes that have to do with homing, integration, and general well-being. Decisions concerning cultural-political budgets and development should then become investment targets rather than being first in line to be cut.

Conclusively, promoting inclusion-directed participatory agenda in museums to fulfill New Museology's original aims is, in essence, an empathy and research-based approach, as is Service Design. Therefore, in the form of this particular dissertation, I am suggesting that the philosophy and methods provided by the discipline of Service Design, as described in this dissertation, have tremendous potential in directing museums with this mission. Service Design should be acknowledged in the museum field as a guideline or a support system when the motivation of participation and inclusive initiatives are end-user- or human-centered, and the aim is to promote the museum's relevancy and its role as a dismantler of inequality in society.

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# Appendix

## Appendix 1

### General guideline questions for interviews

#### Question plans #1

On what kind of principles the audience work in your institution is based on?

Is there some way you could describe the “audience development work” in German museums and/or cultural institutions in general?

What kind of “target groups” you can name within the audience work of your institution?

What kind of special projects you have participated in your institution? What are the aims and results of these projects?

What kind are the people who come to the exhibitions in their own terms?

Who is a non-visitor, in your idea?

What is done to reach the non-visitor?

In which way the terms inclusion and exclusion are showing in your area of work?

How museum education and audience work differ from each other?

How do you think, the community sees your institution?

What kind is the staff structure in audience work? (who plans, who executes and in which order these happen?)

Is there a dialogue between the institution and the audience? If so, how does it show and work?

## Appendix 2

### General guideline questions for interviews

#### Question plans #2

On what kind of ideas the audience development work in your institution is based on?

Please tell me your idea, what “audience development work” in German cultural institutions mean. What means outreach?

How would you describe the people that comes to cultural institutions?

Can you tell specific visitor groups?

What kind of person is he/she who comes alone?

How these groups has found the institution?

What kind of thoughts the terms non-visitor and potential visitor brings up?

In which way the terms inclusion and exclusion are showing in your area of work?

Have you had any special projects in your institution? What are they for?

What kind of benefits these projects have brought along?

Do you see the educational system affecting to the person’s visit to cultural institutions?

If so, why do you think it is?

How do you think, the community sees the institution?

Is there any difference between museum education and audience work?

What kind is the staff structure in the planning phase (i.e. workshops)?

Who plans, when and what are the tools?

What kind of dialogue the institution has with the audience?

## Appendix 3

### Questions for e-mail interview

Questions about audience development work on the point of view of a guide/educator

Research: Comparative Research of Finnish and German Museum Audience Work – Museums Potential and Developing Role as Socially Inclusive Spaces  
Heidi Hämäläinen 28.02.2017

Museums are quite large in their staff structure in Germany – At least compared to Finland, where the head of education of a museum does guided tours and workshops themselves. Since the use of freelancers like yourself is quite minimum – usually in project based action – in Finland, I am interested about, what it is like to be in this position: you work for a museum, yet you are not part of the staff in a way. Or are you? You are either way the person the audience actually contacts with, so you are the presenter of the museum.

Please, if you need clarifying to some of the questions, don't hesitate to ask. And feel free to answer according to how you see and feel things. So:

How do you see your position in the museums structure?

What are your tasks exactly?

Is there anything you would like to change in your work/the ways things are done now?

How are you trained for your tasks?

What audience development work means to you?

What do you think it means to the museum?

How is the co-operation among guides/educators? Sharing thoughts/deciding yourself/something else?

How is the co-operation with the museum? How does it work/who does what etc.?

What is the most important part of your work?

Is there anything else, you would like to add?



## Appendix 4

### Specific questions after reviewing provided materials

#### Questions that rose during and after exploring published material of Museum of European Cultures

The main aim is to understand how audience work and inclusion work in the museum and what do they mean in the museum's context.

#### Projects

I have developed the idea, that the main target groups are minority groups, such as immigrants and their offspring. Is there other groups to mention as the main target groups?

Museum for "intercultural contacts"? Does it work like this and how?

Is there still cooperation with the Neighborhood Museum Association? If so, what kind?

Berlin Project Fund for Cultural Education: Who funds now? How often?

In some projects, art is used as medium for participants to express themselves. Is art always there as a significant part or is it more like exceptional?

If there wouldn't be immigrant projects or Cultural Days, who would be the target group?

Who plans the projects, how cooperation is developed? How responsibility is divided in execution?

#### Museum education

What is the concept of museum pedagogy in Germany like? How is it understood here?

Who plans / participates in the museum pedagogical planning? Is it seen important? To whom is it for?

To whom workshops are for?

Along with the exhibitions is published high quality catalogues in two languages. To whom these catalogues are written for? Who reads them?

All the projects must be very educational for the participants, but in the publications there is not mentioned museum learning or museum education. That makes me wonder, what is its position?

## **Outreach**

For wider outreach are used projects, advertisement, themed happenings and thoughtful exhibition work. Is there something else specific to mention here?

What are the main issues and challenges in the participatory or outreach thinking or action?

How would you describe the cooperation with the source communities? What it consists from? What it is like?

“Ethnic groups that have not yet been integrated into the museums platform for open communication...” – What does this mean? What means platform and open communication?

Is the museum functioning as a field of open conversation in the community? Are people participating? Do you know if the audience sees the museum as a platform? Who uses it? Then where the need to use this platform comes from: on the behalf of the museum or the audience, or a group?

## **Audience work**

I couldn't spot the words audience work or museum education from the texts. Is there differences between these two? What do they mean in the museum's context?

I see the significance of source groups in the collection work and outreach project, but what kind is plain audience work?

As I am interested about the non-visitor, I need to find out, how much this non-visitor is thought in museum practices? How does it show?

Do the original Germans visit museums?

How audience work, museum education and research are divided in the museum?

Is there significant differences shown in the museum work after the two other museums moved away? Does the distance from the center matter to planning/cooperation/other work?

Can the visitors still affect the way their culture is presented, after the objects are already displayed?

## **Different museums**

There are obvious differences between art museums and historical museum. What are the main issues here? Are history and art museums any way comparable, when we are thinking about the audience work? What is your vision about the audience work between these two types of museums?

What is the current status of German museums in general? Could or should things be different?

If we imagine a situation, where museum belongs to the community, to which community this museum belongs to?

## Appendix 5: First page of online-inquiry

**En käy museossa**

1. Arvoisa vastaanottaja

Tämän kyselyn tarkoitus on kerätä osa-aineisto museoyleisötutkimustani varten. Tahdon tietää, miksi et käy museossa ja millainen museo Sinun mielestäsi on, sekä millainen se voisi olla. Kysymykset ovat avoimia, joihin saat vastata omin sanoin vapaasti kertoen tai ranskalaisin viivoin. Keskenäisiä lomakkeita ei voida käsitellä.

Yksityisyytesi on turvassa. En kerää tietoja vastaajien nimistä tai paikkakunnista. Käsitelen vastaukset luottamuksellisesti ja henkilökohtaisesti. Sisällönanalyysin mukaisesti ammennan vastauksista kokonaisuuden, joka vastaa kysymyksiini yleisistä museomielikuvista ja museon imagosta. Lopputuloksesta ei voi erottaa yksittäisiä vastaajia.

Kyselyn rakenne (4 vastaussivua):


- Taustatiedot vastaajasta (ei nimiä eikä paikkakuntia)
- Museossa käyminen: miksi ja miksi ei
- Museomielikuvia: mitä museossa on ja kuka siellä käy
- Avoin museo: mitä toivoisit museoissa olevan

Kyselyssä ei ole mukana muita osapuolia tai organisaatioita.

Lisäkysymysten tai kommenttien varalta voit ottaa yhteyttä sähköpostitse: [museotutkimus.heidi@gmail.com](mailto:museotutkimus.heidi@gmail.com)

Mikäli olet halukas vastaamaan mahdollisiin jatkokysymyksiin, voit niin ikään jättää ilmoituksen suostumuksestasi haastateltavaksi samaan sähköpostiosoitteeseen. Tässäkin tapauksessa antamasi tiedot käsitellään luottamuksellisesti, eikä henkilöllisyyttä voi jäljittää valmiista tutkimuksesta.

Etukäteen kiittäen, Heidi Hämäläinen / Lapin yliopisto

1/5  20%

## Appendix 6: Second page of online-inquiry

**En käy museossa**

2. Taustatiedot

Vastausten järjetelemisen helpottamiseksi kysyn muutamia taustatietoja. Yksityisyytesi säilyy, sillä vastauksista ei ilmene esimerkiksi vastaajien nimiä tai paikkakuntia.

1. Sukupuoli


Nainen

Mies

Muu

2. Ikä

3. Toimiala TAI koulutus TAI ammatti

2/5  40%

## Appendix 7: Third page of online-inquiry

**En käy museossa**

3. Museossa käyminen

Vaikka henkilö ei kävisi museoissa yleensä, on hän kuitenkin joskus saattanut käydä museoissa. Millaisia museokokemuksia on henkilöllä, joka ei käy museoissa?

Kyselyjärjestelmä edellyttää vastausta kaikkiin kysymyksiin, mutta vastaa vain Kyllä- tai Ei-vastaustasi täydentävään kysymykseen ja ohita toinen täydennyskysymys kirjoittamalla kenttään esimerkiksi ---.

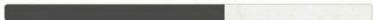
4. Oletko koskaan käynyt museoissa?

Kyllä

Ei

5. Kerro vapaamuotoisesti muutamia sanoja tai lauseita, miksi museoissa käydään.

6. Kerro vapaamuotoisesti muutamia sanoja tai lauseita, miksi museoissa Ei käydä.

3 / 5  60%

## Appendix 8: Fourth page of online-inquiry

**En käy museossa**

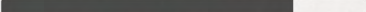
4. Museomielikuvia

Museot rakennuksina ja esineiden esittämisen paikkoina näyttävät merkityksiltään ja tarkoituksiltaan erilaisilta eri ihmisille. Millaisia museot Sinun mielestäsi ovat?

7. Millaiset ihmiset käyvät museoissa?  
[vastaathan useammalla sanalla, tai lauseella]

8. Mitä museoissa tapahtuu?  
[vastaathan useammalla sanalla, tai lauseella]

9. Millainen paikka museo sinun mielestäsi on?  
[vastaathan useammalla sanalla, tai lauseella]

4 / 5  80%

## Appendix 9: Fifth page of online-inquiry

**En käy museossa**

5. Avoin museo

Museot ovat kiinnostuneet kaikenlaisista mahdollisista museokävijöistä, myös heistä jotka eivät siellä ole käyneet. Kaikkia on kuitenkin vaikea tavoittaa. Mitä museolta toivotaan?

10. Mitä, millaisia asioita tai palveluja museo voisi tarjota tai kuinka museo voisi esiintyä, jotta Sinä kävisit museossa?

5 / 5 100%