November 9th and 10th, 2021

Audience Development Theory and Practice

2nd International Conference
of the Leibniz Centre of Excellence
for Museum Education

Programme & Profiles

WELCOME

Building on the first international conference "Interdisciplinary Research on Museums as Informal Learning Spaces – New Ways and Concepts" in 2019, and examining the results of visitor studies in the Leibniz Research Museums, we have identified two main topics for the second international conference: The first focuses on non-visitors to museums. Who does not come to the museums, and who from this target group can we nevertheless reach - and how? The second focus is on socially and educationally disadvantaged groups and the ways in which museums can better reach and support them.

The conference will emphasise the interplay between theory and practice in both topic areas. Therefore, the sessions are designed to provide theoretical input, e.g. through a keynote or short talks, and are followed by case studies from museum work presented in smaller breakout sessions. Both of these approaches will be brought to bear in the plenaries at the end of each day.

Conference Organisers

Chairs

Alexandra W. Busch, Römisch-Germanisches Zentralmuseum

Olaf Köller, Leibniz Institute for Science and Mathematics Education

Committee

Siëlle Gramser, Leibniz Centre of Excellence for Museum Education

Lorenz Kampschulte, Deutsches Museum

Alexandra Moormann, Museum für Naturkunde, Berlin

Inga Specht, The Zoological Research Museum Alexander Koenig

Gun-Brit Thoma, Leibniz Institute for Science and Mathematics Education

Katja Zelljadt, Leibniz Research Museums / International Outreach

Supported by

Leibniz Association (Aktionsplan Leibniz-Forschungsmuseen II)

Prinzmedia

Links

Register here.

Learn more about the Leibniz Centre of Excellence for Museum Education here.

Conference Platform

The entire conference will take place in Zoom. For best performance and functionality, please install the latest version of Zoom and familiarise yourself in advance with the software. Please also maximise the Zoom window during the conference in order to see all buttons. Note that, if you log in with Chromebooks / Chrome OS or Zoom Rooms you unfortunately cannot participate in the breakout rooms.

Netiquette

It goes without saying, but please treat everyone with respect. For Zoom performance reasons we ask you to turn off your camera as well as mute your microphone when attending the main talks. During breakouts, please show your video if you feel comfortable to do so. Depending on the number of attendees it might be a challenge to self-organise in breakout rooms. Therefore, please use Zoom tools such as hand-raising to facilitate communication. We will have crew members standing by to try and help.

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PROGRAMME

TUESDAY, November 9th, 2021:
Non-Visitors/Missing Visitors

15.00 - 15.15   **Welcome**
Alexandra W. Busch and Olaf Köller
Moderated by Siëlle Gramser

15.15 - 16.00   **Keynote**
Shaz Hussain
What can museums learn about non-visitors from luxury fashion?
Moderated by Siëlle Gramser

16.00 - 16.15   **Short Break**

16.15 - 17.00   **Explorations in Practice**
Simultaneous Break-Out-Sessions

Dan Vo
Attracting LGBTQ+ audiences
Moderated by Lorenz Kampschulte

Mona Al Ali
Understanding the reasons why some people visit museums and
why others do not in the Emirate of Sharjah, the United Arab Emirates
Moderated by Alexandra Moormann

Sheri Levinsky-Raskin
Designing experiences in museum exhibitions and
programmes that are accessible and inclusive
Moderated by Inga Specht

Inge Steinmetz
Museum Koenig mobil
Moderated by Gun-Brit Thoma

17.00 - 17.15 **Short Break**

17.15 - 18.00 **Explorations in Practice**
Simultaneous Break-Out-Sessions

Désirée Vaccarini
On a mission to create advocates for the planet:
engaging and involving the widest possible audience
Moderated by Inga Specht

Jawida Mansour and Aloyce Mwambwiga
Marketing the National Natural History Museum - Arusha, Tanzania
Moderated by Siëlle Gramser

Barbara Stauffer
What does audience engagement look like at a national museum?
Moderated by Lorenz Kampschulte

Jana Marks and Birte Stüve
Reconceptualization of the participatory format „DSM-Werft"
Moderated by Alexandra Moormann

18.00 - 18.30 **Long Break**

18.30 - 20.00 **Short Talks**
Moderated by Lorenz Kampschulte

Christina Lister
Covid-19 and small museums' audiences in the UK:
challenges and opportunities

Marie Hobson
Audiences inside and outside of the museum

Philipp Schrögel
Experiencing, enjoying, touching – approaching audiences
of science communication

20.00 - 20.30 **Review and Outlook**
Alexandra W. Busch and Olaf Köller

Wednesday, November 10th, 2021:
Underserved/Under-represented Communities

15.00 - 15.15   **Welcome**
Alexandra W. Busch and Olaf Köller

15.15 - 16.45   **Short Talks**
Moderated by Inga Specht

Emily Dawson
Is this museum for me?

Siëlle Gramser
Data collection as a starting point for drawing new audiences

Monique Scott
Why museum representations of Black Lives Matter

16.45 - 17.00   **Short Break**

17.00 - 17.45   **Explorations in Practice**
Simultaneous Break-Out-Sessions

Cristina Bucci
How museums can collaborate with community to develop greater engagement in cultural among people with Alzheimer's
Moderated by Gun-Brit Thoma

Adriana Mortara Almeida
So close and yet so far - attracting museums' neighbours
Moderated by Katja Zelljadt

Alexandra Moormann
Nature Explorers
Moderated by Inga Specht

17.45 - 18.15   **Long Break**

| 18.15 - 19.00 | **Explorations in Practice** |
| | Simultaneous Break-Out-Sessions |

Cristina Lleras
Museums, memory, armed conflict, transitional justice
Moderated by Lorenz Kampschulte

Ovie Oghenejobo
Bringing museums and classrooms together
Moderated by Katja Zelljadt

Suy Lan Hopmann
How can the museum be for all? A case study in data collection
Moderated by Siëlle Gramser

Julie Piesbergen and Patricia Rahemipour
Intangible cultural heritage, digital formats and audience development
Moderated by Alexandra Moormann

| 19.00 - 19.15 | **Short Break** |

| 19.15 - 20.00 | **Keynote** |
| | Birgit Mandel |

Audience development as a holistic marketing strategy, a reason for organisational transformation or a policy concept for cultural inclusion and community building
Moderated by Alexandra Moormann

| 20.00 - 20.30 | **Closing Remarks** |
| | Alexandra W. Busch and Olaf Köller |

LEIBNIZ CENTRE OF EXCELLENCE
FOR MUSEUM EDUCATION

The Leibniz Centre of Excellence for Museum Education brings together the eight Research Museums of the Leibniz Association with four educational research institutes in the Leibniz Education Research Network and the Technical University of Munich. The Centre aims to advance visitor research and empirical educational research on museums as informal learning spaces.

Close collaboration between empirical teaching and learning research and museum education is essential to better understand visitor decisions and learning processes, as well as to be able to develop tailor-made opportunities for visitors. The Centre's research focuses on the outcomes, impacts, as well as the prerequisites and conditions for successful educational activities in museums. Together, the eight museums and five educational research institutes tackle overarching questions and bring a transdisciplinary approach to visitor research.

The Leibniz Centre of Excellence for Museum Education aims to develop and establish collaborative research approaches and thus contribute to a higher standardisation and comparability of visitor research in Germany in the long term. The Centre also acts as a national contact point for museum research and specifically promotes exchange between various stakeholders.

The Leibniz Research Museums
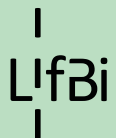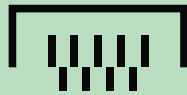
CONFERENCE ORGANISERS

CHAIRS

Olaf Köller is director of the Department of Educational Research and Educational Psychology at the Leibniz Institute for Science and Mathematics Education (IPN). He is also IPN's managing director of research, and full professor of educational research at the University of Kiel, Germany. He has held positions at the Max Planck Institute for Human Development, the University of Erlangen-Nuremberg, and Humboldt University, Berlin, where, as full professor of educational research, he was responsible for the national assessment of educational progress in Germany. His research focuses on science and mathematics learning in settings both in and out of schools.

Alexandra W. Busch studied Archaeology of the Roman Provinces, Ancient History and Prehistoric Archaeology at the University of Cologne and received her PhD in 2004. From 2006 to 2008, she was a resesarcher at the LVR-Archaeological Park and Museum Xanten. Thereafter, she worked at the German Archaeological Institute, Rome Department. In 2014, Busch joined the Römisch-Germanisches Zentralmuseum - Leibniz Research Institute for Archaeology (RGZM) in Mainz as Research Director and focuses on museum education. In 2018 she became Director General of the RGZM and Professor for Roman Archaeology at Johannes Gutenberg-University Mainz. She is founder of and spokesperson for the Leibniz Centre of Excellence for Museum Education.

COMMITTEE

Siëlle Gramser is project coordinator for the Leibniz Centre of Excellence for Museum Education. She also works as a research associate at the department of Formal and Informal Learning of the Technical University of Munich, where she is currently involved in the Erasmus+ project "Inclusion Training for Explainers in Museums and Science Centres". Her prior research at the TUM mainly focused on controversial science topics in museums and on visit motivation in educational leisure settings.

Lorenz Kampschulte is Head of Education at the Deutsches Museum in Munich, the largest science and technology museum in Germany. His current research focuses on evaluation and visitor research, digital tools and more general learning processes in informal educational settings. Before joining the Deutsches Museum in 2018, he conducted research at the IPN - Leibniz Institute for Science and Mathematics Education in Kiel, where he was coordinator of the Kiel Science Outreach Campus. Lorenz holds a PhD in nanoscience from Ludwig-Maximilians-Universität in Munich.

Alexandra Moormann holds a diploma in biology and taught biology and physics in elementary schools. During her studies, she also worked as an educator in a botanical garden. Alexandra completed her doctorate in biology education at the Humboldt-Universität Berlin on the topic of students' attitudes towards science subjects after the transition to secondary school. In parallel, she worked as a museum guide at the Museum für Naturkunde Berlin. Since 2015, she has been responsible for the area of educational research at the Museum.

Inga Specht leads the department of visitor and educational research at the Zoological Research Museum Alexander Koenig -Leibniz Institute for the Analysis of Biodiversity in Bonn. Previously, she was a research associate at the German Institute for Adult Education (Leibniz Institute for Adult Education). Her research focuses on docent-led guided tours in museums as well as visitor structures and motivations. The topic of her dissertation was conflicting information in (science) museums.

Gun-Brit Thoma studied pedagogy at Kiel University. She holds a PhD in education from the Leibniz Institute for Science and Mathematics Education (IPN) on the topic „Learning in museums". Currently, she is working as a post-doctoral researcher in the Department of Educational Research and Educational Psychology at the IPN. Her research foci are museum visitors, cognitive learning and attentional processes in formal and informal settings, as well as science communication.

Katja Zelljadt is International Outreach Officer for the Leibniz Research Museums. She received her PhD in history from Harvard University in 2005, and has since worked at the Getty Research Institute in Los Angeles, the Stanford Humanities Center, at the National Building Museum in Washington, DC, and at the National Endowment for the Humanities as Director of the Office of Challenge Grants. She immigrated to Germany four years ago and is working to diversify approaches and organisational structures within cultural, educational, and research institutions in her new home.

SPEAKERS AND TOPICS

Mona Al Ali is Manager of the Badiri Education and Development Academy. She received a Doctorate of Philosophy from University of Leicester, a Master's degree in Education from Auckland University and has completed international professional programmes in independent curatorship and museum studies. Previous to her role in Badiri, she was an assistant professor and programme manager at the University of Sharjah. Her publications and lectures concern UAE women as drivers of art in UAE, the history of museums in UAE, the impacts of social change in museum development, museums and identity, and strategies to attract visitors to museums.

Understanding the reasons why some people visit museums and why others do not in the Emirate of Sharjah, the United Arab Emirates

Taking off from the publication "Rethinking Visitors Studies for the United Arab Emirates: Sharjah Museums as Case Study", published in 2016, this session will examine Western theories about visitors and whether they are applicable to the cultural context of Sharjah or not. We will explore and discuss the psychological and external factors that influence a person's decision whether or not to visit a museum and consider ways to encourage repeat visitation.

Adriana Mortara Almeida is an ICOM Brazil board member and professor at the Federal University of Minas Gerais. Previously, she was the Director of the History Museum of Butantan Institute. She holds a PhD in Communication and Information Science (University of São Paulo) and she also attained a post-doctorate degree in Museology from the University of Campinas. As a museum educator in the 1990s, she became concerned about the quality of visitor experiences and coordinated several audience studies in Brazilian museums, contributing significantly to the development of the field. She has also been able to integrate theory and practice in the field of museum education.

So close and yet so far - attracting museums' neighbours

What do a large downtown art museum, an on-campus university museum, and a health institute museum have in common? All of them are in the city of São Paulo and are not visited by their neighbors. The art museum attracts people from all over the city and region, but not the workers and nearby residents; the university museum receives many school groups and tourists, but not the university community; similarly, the health institute museum is visited by school groups, but not by institute workers. How can these museums become attractive to local communities? How to create interest for these people to go in and see what's inside the museum's walls?

Cristina Bucci is an art historian and founding member of L'immaginario, a cultural association that designs and develops educational initiatives for Italian artistic heritage. In the last ten years she has been particularly committed to museum programmes aimed at making art accessible to people with dementia and their caregivers, people with

autism and social anxiety, individuals with sensory disabilities. She has also disseminated these museum programmes as a trainer. As Project Manager of Museums Art & Alzheimer's EU Erasmus+, she is currently part of the coordination team of the network Museums of Tuscany for Alzheimer's.

How museums can collaborate with community to develop greater engagement in cultural among people with Alzheimer's

Tuscan museums have been offering programmes dedicated to people living with Alzheimer's for years. In August 2020, 21 institutions representing more than 50 museums came together as the Museums of Tuscany for Alzheimer's Network to coordinate and intensify their action. The Network supports insights for museum directors and continuous learning for educators and coordinates communication initiatives to promote social change and a community response to the issue of dementia. In the last year we have defined the accreditation process for museums with the National Health Service, so museum programmes can be prescribed by practitioners. The network has also worked to keep in touch remotely, experimenting with innovative ways and promoting digital literacy for older people. The case of Tuscan museums encourages discussion on the social role of museums and their potential as catalysts for inclusion and social justice.

Emily Dawson's work focuses on how people encounter and engage with science, with an emphasis on equity and social justice. Her research and teaching explore how science engagement practices, from school classrooms, to museums, to watching TV at home, set certain kinds of people up to be successful when they encounter science, while others are set up to fail. In 2020 She won a Philip Leverhulme Awards for her work in sociology and social policy.

Is this museum for me?

As we take stock of the pandemic and what these past two years mean for museums and similar organisations, we have the perfect opportunity to change. Who are museums for? Who works in museums? Whose stories, objects, histories and knowledges can be found in museums? These are pertinent questions as many organisations grapple with their roles in contemporary societies. Drawing on years of fieldwork with people who felt museums were not designed for them, in this talk I will describe the impact of exclusive museum practices and argue that we must seize this moment to transform museum practice.

Siëlle Gramser is project coordinator for the Leibniz Centre of Excellence for Museum Education. She also works as a research associate at the department of Formal and Informal Learning of the Technical University of Munich, where she is currently involved in the Erasmus+ project "Inclusion Training for Explainers in Museums and Science Centres". Her prior research at the TUM mainly focused on controversial science topics in museums and on visit motivation in educational leisure settings.

Data collection as a starting point for drawing new audiences

Before exploring who isn't visiting our museums and why, we need a thorough understanding of who is visiting and why. In a unique joint data collection effort in 2018/2019, the eight Leibniz research museums in Germany gathered reliable, comparable data on their visitors' personal background and visit behaviour. Drawing on this data, this talk will highlight the question of who is visiting by looking at visitors' sociodemographic and socioeconomic background, and the question why are they visiting by focusing on their visit motivation. As visit motivation captures what moves people to visit a museum, it can indicate which expectations are (not) being met and can form a starting point for drawing new audiences.

Marie Hobson has over 10 years' experience of conducting and co-ordinating audience research and insight in museums, having worked at the Science Museum, Natural History Museum and now at the Victoria and Albert Museum in London, U.K. In these roles, she has been responsible for understanding visitors and non-visitors to inform audience development strategies. Marie is currently pursuing a professional doctorate at King's College, London. Her dissertation investigates museum practitioners' understanding of research and evaluation; professionalization of visitor studies; and how to apply organisational learning theory to museums to increase the impact of audience research on practice.

Audiences inside and outside of the museum

Finding out why some audiences are not coming to your museum is only one part of your job as an audience researcher; convincing internal stakeholders to act on the findings is the other, often more challenging, aspect. In this session, Hobson will share some of the potential barriers and opportunities for successful audience advocacy based on knowledge management literature and personal experience sharing non-visitor research at a Museum as part of her dissertation.

Suy Lan Hopmann studied Chinese Studies, Sociology and Gender Studies in Hamburg, Beijing and Bristol (UK) with a focus on gender, migration and intersectionality. She spent several research stays in Singapore as well as China and was a research fellow in the Collaborative Research Center 700 „Governance in Areas of Limited Statehood" and at the East Asia Seminar of Freie Universität Berlin from 2014 to 2018. As part of the German Federal Cultural Foundation's „360° - Fund for New City Cultures" programme, she has been Curator for Special Projects and Diversity at the Museum am Rothenbaum since 2018. She recently curated the exhibition „Hey Hamburg, do you know Duala Manga Bell?".

How can the museum be for all? A case study in data collection

German museums are public institutions, financed by society. However, they are used only by a rather small and privileged group of people, mostly with academic degrees, rather older than younger, rather wealthy - and white. "Open the museums!", "Broaden the

audience!" is what more and more people demand and more and more museums want. But how do we do this? Most German museums don't know much about their visitors, even less so about their non-visitors. The Museum am Rothenbaum and the Stiftung Historische Museen (SHMH) in Hamburg, therefore decided to conduct a two-year visitor research project. Starting in summer 2021, the museums have started to analyse existing audience structure, conduct qualitative surveys of target groups and experts, and examine the visitor experience with a special focus on equality data. This session will discuss the process, the development of the questionnaire and hopefully share some preliminary results.

Shaz Hussain is an Archive Collections Officer working in luxury fashion. She was previously an Assistant Curator at Science Museum and has held roles at the Royal Air Force Museum and the Design Museum in London. Shaz has also worked as a consultant, specialising in diversity and inclusion, for museums and galleries in the UK, Europe and the US.

What can museums learn about non-visitors from luxury fashion?
On the surface it may seem that museums couldn't be further apart from the world of luxury fashion. However, if we put aside our assumptions about both spaces there may be more in common than we originally thought. Having worked in both sectors I want to share my experience of working at a luxury fashion house archive and what ideas I would take back to museums. In this talk we'll be swapping our museum tote bags for Louis Vuitton purses and Chanel handbags to unpack the tools that fashion houses use to engage their clients and how this might tell us more about the museum non-visitor.

Sheri Levinsky-Raskin is the founder and president of SJLR Solutions LLC, a museum consulting company located in New York City. She has published on topics of accessibility, inclusion, out-of-school time programmes, and evaluation approaches and practices, and has presented nationally at more than 30 professional conferences and webinars. She has worked in museums for 25 years and now more broadly shares her talents, expertise, and energy with non-profits, schools, and cultural, science, and history organisations.

Designing experiences in museum exhibitions and programmes that are accessible and inclusive
The dialogue in this virtual conversation will be informed by case studies from experiences that directly reflect on the involvement of members of the disability community, advocates, and accessibility professionals in planning, training, and implementation. Session participants will reflect on the shared examples, share their own ideas, and leave with insights for what worked, lessons learned, new opportunities for their organisations, as well as practical applications, guidance, and resources.

Christina Lister is a UK-based audience development and marketing consultant, trainer

and facilitator with 20 years' experience in museums, heritage sites and cultural venues. She has worked with organisations including Jane Austen's House, the Science Museum Group, the Museum of London, American Library, Dundee Science Centre, the Association of Independent Museums (AIM), the Arts Marketing Association and Norwich Historic Churches Trust. Her work has won a range of awards and she is a regular contributor to sector media and events. Christina is passionate about championing audiences and broadening the appeal of, and access to, heritage and culture.

Covid-19 and small museums' audiences in the UK: challenges and opportunities

The pandemic has caused enormous disruption for small museums across the UK. But alongside the challenges for their audience engagement, there have also been opportunities. Many museums have been forced to, or chosen to, try new ways of thinking and working. They have worked hard to remain relevant to their existing audiences, whilst reaching out to new ones. But who are these museums still not engaging?

Christina will highlight key research on the impact of Covid-19 on the UK's small museums' audiences, and opportunities that have emerged. She will also share examples of museums' resourcefulness and creativity in their audience engagement work over the last 18 months. She will encourage museums to build on the experiences of this period, and end by suggesting some questions for museums to consider when planning their audience development over the coming months and years.

Cristina Lleras is currently the head curator of the Museo de Bogotá in Colombia. Previous to this post she worked as a curator in art, memory and history museum exhibitions that bring to the present silences and meanings about the forgotten past. Her academic research has focused on reflexive writing on her own practice, national museums, symbolic reparation and activism.

Museums, memory, armed conflict, transitional justice

The Museum of Memory of Colombia was created by the Law for Victims and Land Restitution in 2011. Since then, different directors and administrations have tried to answer the question of what a museum´s role should be in the context of the ongoing armed conflict in Colombia. From 2016 and 2018, Lleras had the privilege of working for the Museum of Memory, heading a team of people who put together an exhibition in two major Colombian cities. Such an event was the first iteration of the narrative created for the Museum as well as a means to conceive the project as the necessary result of thinking about the integrality of programming, commemoration, education, and exhibitions. Visitor research completed at these events showed that many Colombians were surprised to learn about the dynamics of armed conflict and that much work is needed to transform the cultural impact of living amongst systemic violence for decades. In this session Lleras will share some of her personal lessons on the relationship between museums, transitional justice, education and culture.

Birgit Mandel is Professor of Cultural Mediation and Cultural Management and Director of the Institute for Cultural Policy at the University of Hildesheim. She directs the master's programme in cultural mediation as well as the bachelor's programme in cultural studies and aesthetic practice. She has led various research projects at the intersection of cultural mediation, cultural education, audience development, cultural management and cultural policy, as well as visitor studies and population surveys and is the author of many publications in the field of cultural mediation and cultural management.

Audience Development as a holistic marketing strategy, a reason for organisational transformation or a policy concept for cultural inclusion and community building

This Keynote presentation will provide an overview of different concepts, objectives, strategies and effects of audience development and asks, based on international discourse, about limitations, challenges and new options within the field.

Jawida Mansour is an online adjunct instructor at the University of the People, California, USA. She is a heritage manager and researcher based in Palestine, holds an MA in heritage management from the University of Kent and Athens University of Economics and Business in 2017, MSc. in cultural anthropology and development studies from KU Leuven in 2019, and a BSc. in architectural engineering from Birzeit University. Her research interests include cultural heritage and development, human security, ecotourism, and craftivism. She currently works on a research project titled ‚Family livelihoods and wellbeing in the context of settler-colonialism: the case of tobacco production in Palestine.‘

and

Aloyce Mwambwiga is a PhD candidate at the Department of Anthropology and Archaeology at the University of Calgary, Canada. His research interest is on the application of Geographic Information System (GIS) in understanding and classifying lithics: focusing on plant residue plotting and analysis to aid in the identification of their probable functions dating about 1.8 million years ago from Oldupai Gorge, Tanzania. He holds a MA. Heritage Management from the University of Kent, in 2017, and BA in History and Archaeology from the University of Dar es Salaam, Tanzania. He also works as a curator of the National Natural History Museum of Tanzania.

Marketing the National Natural History Museum - Arusha, Tanzania

Museums play an important role in promoting the tourism industry through their heritage assets and exhibitions. To survive and prosper in the changing global environment, museums must market their collections and sustain their visitations. Museums in Tanzania (and generally in most African countries) are among the least visited museums in the world. By taking the National Natural History Museum in Arusha as a case study, our work examines the needs, desires, interests and preferences of both domestic and international visitors and non-visitors which may affect their decision to visit the forementioned museum. The findings from this study were used to develop a strategic marketing plan and series of marketing strategies applicable to the National Museums

of Tanzania to consequently increase visitation, profitability and improve the provided services.

Jana Marks is researcher in the field of visitor studies at the German Maritime Museum, Leibniz Institute of Maritime History, specialized in visitor survey and exhbit evaluation. In addition to exploring the behaviour and reception of visitors in exhibitions, she also asks why people might not come to museums.
and
Birte Stüve is Head of Education at the German Maritime Museum - Leibniz Institute of Maritime History, where she specialises in strategic planning and experiential learning. Audience-focused programmes and participation play a central role in how maritime issues can be experienced.

Reconceptualization of the participatory format „DSM-Werft"

The German Maritime Museum in Bremerhaven accompanies its exhibitions and programmes with multi-perspectival audience research. One of its tools is the "persona" method, which goes beyond the description of typical museum visitors and also focuses on non-, almost- and lost visitors. In this session, we will take a look at different personas and discuss how they can help museums develop a strategy for non-visitor research and target previously unreached groups of people.

Alexandra Moormann holds a diploma in biology and taught biology and physics in elementary schools. During her studies, she also worked as an educator in a botanical garden. Alexandra completed her doctorate in biology education at the Humboldt-Universität Berlin on the topic of students' attitudes towards science subjects after the transition to secondary school. In parallel, she worked as a museum guide at the Museum für Naturkunde Berlin. Since 2015, she has been responsible for the area of educational research at the Museum.

Nature Explorers

Currently many millions of people worldwide are fleeing from war, persecution, poverty or violence. In order to help recent refugee groups in Berlin, educators at the Museum für Naturkunde Berlin partnered with artists, teachers, science educators, and an Arabic-speaking students to develop an interdisciplinary programme for Welcome Classes – special classes for nonnative students. The programme focused on children, helping them to explore Berlin and its urban nature via excursions by canoe and on foot. This session presents and reflects the project from various points of view.

Ovie Oghenejobo has been a high school assistant principal in a suburb slightly outside of Kansas City for the last two years. His parents were born and raised in Nigeria and immigrated to the United States during the 80s. He holds a bachelor's degree in Social Studies Education and a minor in Sociology; and his Master's is in Secondary School Administration. Prior to his current administrative position, he taught World History,

Sociology, and IB Social and Cultural Anthropology for 7 years.

Bringing museums and classrooms together

The Heartland Learning Collaborative has taken steps to start to heal the divided Kansas City community and find a path to the future through intense engagement with history and culture. The Collaborative connects local cultural institutions to schools and districts with diverse student populations. Teachers are concerned that textbooks aren't up to date on significant political issues and that lessons are only meant to prepare students for a test. Local museums, however, can offer teachers and students resources that are relevant for their lives. The Collaborative has worked with the Nelson Atkins Museum of Art, the Negro Leagues Baseball Museum, and the American Jazz Museum, among others.

Julie Piesbergen studied clinical psychology at the International Psychoanalytic University Berlin (IPU). During her studies she gained first practical experience at the Tavistock Institute in London as a research assistant. She also completed a second master's degree in social and business communication at the Universität der Künste Berlin (UDK) with a focus on communication psychology. Since April 2021, she has been working as a research assistant in the field of media psychology of the museum4punkt0 sub-project „Materialization of the Immaterial?" at the Institute for Museum Research at the Staatliche Museen zu Berlin.

and

Patricia Rahemipour studied Prehistory/Early History, Classical Archaeology, Philosophy. She gained first experiences as head of the teaching collection at the Department of Prehistory at the University of Leipzig. Later, she worked as project manager and senior curator for the German Archaeological Institute and Excellence Cluster Topoi. After working for two years at the Roman-Germanic Commission and Jewish Museum Frankfurt, she changed to the Botanical Garden Berlin in 2014, where she became director of the Botanical Museum and the Knowledge Communication Department in 2016. Since 2019, she has been Director of the Institute for Museum Research at the Staatliche Museen zu Berlin.

Intangible cultural heritage, digital formats and audience development

In a new project titled "Materialising the Immaterial", the Institute for Museum Research in Berlin is exploring intangible cultural heritage and the role of the digital in communicating this heritage to audiences. What might new digital formats contribute to preserving and conveying intangible cultural heritage in museum contexts, and how can they further develop or creatively transform it? This session will highlight current work on how users perceive of digital formats, paying particular attention to the questions:

Does the role of intangible cultural heritage in society change through its digital expression? Can the format of the digital contribute to keeping intangible cultural heritage alive and developing it in society? What social and communicative dynamics can it generate? How does it relate, for example, to the affectivity and attractiveness of

such offerings? How can these aspects be investigated in terms of user and reception research?

Philipp Schrögel is a science communication researcher and practitioner. His focus in both areas lies on creative and participatory forms of science communication – ranging from science slams to science comics or science street art. A central question to him is, how public engagement with science can reach people beyond the traditional educated classes. In thinking about access and accessibility in science communication, he questions traditional methods and traditional aims of science communication. He currently works as research area coordinator and is responsible for science communication at the Käte Hamburger Centre for Apocalyptic and Post-Apocalyptic Studies (CAPAS) at Heidelberg University.

Experiencing, enjoying, touching – approaching audiences of science communication
While traditional understandings of science communication focus on public lectures, journalism and mass media audiences, the modern understanding considers communication in the context of a variety of aspects: from informal learning spaces, including museums, to edutainment approaches and Open Science or Citizen Science. Also, the modern understanding of the goals of science communication goes beyond educating the lay masses, particularly considering societal and political implications of science communication – similar to the debates on new definitions for the museum. However, two aspects often overlooked are the question who is reached by the activities and what other effects should be considered besides specific learning outcomes. This contribution provides an overview on approaches to widen the perspectives and audiences of science communication, including experiences from own research projects on edutainment through science slams, underserved audiences, the role of haptics in a museum of natural history and science communication in rural areas.

Monique Scott is an Associate Professor in the History of Art Department at Bryn Mawr College and is the Director of Museum Studies at the College. Her work specializes in anthropological representations of race in museums, particularly representations of Africa and people of African descent, the basis for her 2007 book Rethinking Evolution in the Museum: Envisioning African Origins. In addition to her scholarship on race science, race and representation and the histories of African collections in museums, she has curated exhibitions and developed public education programmes in the American Museum of Natural History (where she served as head of cultural education from 2005-2015), the Penn Museum of Archaeology and Anthropology, and the Penn Institute of Contemporary Art.

Why museum representations of Black Lives Matter
This talk reveals how prototypical human origins exhibitions, historically and today, speak to an ostensibly monolithic white Western audience, and that a primary function

of human origins narratives is to reassure that audience of their own cultural identity as an advancement beyond their African origins. The talk also delves into how 19th-century ideology of black evolutionary inferiority has persistent residues in pop culture and American politics in and beyond the Trump era. Museum representations of Africa and anthropological representations of Black bodies matter because black lives matter. As long as Blackness is devalued and naturalized – in museums, popular culture, on the streets of cities where Black people are brutalized – we must interrogate how museums and anthropology take part in the construction of racial hierarchies with Blackness on the bottom. Can museums and anthropology help to deconstruct those same hierarchies?

Barbara Stauffer is a historian and geographer by training and is Chief of Community Programmes in the Office of Education and Outreach at the Smithonian's National Museum of Natural History. She has also worked in exhibitions, public engagement strategy and adult, family, school, youth and community science programming for local area audiences. Particularly interested in seeking out partnerships, developing engagement platforms, she designs community events that creatively and effectively engage diverse audiences with the Museum's collections, exhibitions, research and overall mission.

What does audience engagement look like at a national museum?

Specifically, what does it mean to bring in new audiences when your museum is free and open to everyone? How do you reconcile breadth of attendance with depth of experience? This session will focus on community engagement at the National Museum of Natural History through the lens of two programmes: one for youth that are traditionally underrepresented in the sciences, and another designed to engage Latino/x families. How do we communicate with and recruit from populations that don't typically visit the museum? How do we justify programmes that require an investment of time and resources to reach just a few hundred participants at a museum that receives five million visitors a year? How do we assess impact? The session will use successes and challenges of these programmes to extrapolate lessons learned that are applicable to other museums.

Inge Steinmetz has worked in Berlin and Bonn, Germany, as a free-lance biologist in education programmes in primary schools, schools, universities and nature reserves since 2004. Focusing on sustainable development, she also developed excursion programmes and advanced trainings for teaching staff. A member of the education team at the Zoological Research Museum Alexander Koenig since 2020, she manages the "Museum Koenig mobil" programme.

Museum Koenig mobil

Museum Koenig mobil addresses people with and without disabilities from pre-school upwards who have never been to the museum. Starting in spring 2022, a mini bus will be on the road around Bonn, filled with exhibits as well as many materials to try out

and experiment with. The approach is learning through self-guided exploration, guided by tutors answering questions. Schools can also book the bus for special programmes. Hands-on work and discovery will be encouraged to find answers to questions such as: Which species live in the local surroundings? How can microscopic structures made be visible? What shows are on in the museum and how are exhibits prepared? What is the current scientific research going on at the museum? How easy is participation in "Citizen Science"?

Désirée Vaccarini is a Senior Audience Researcher at the Natural History Museum in London. Her interests and work span a wide range of topics, from optimising the visitor experience in public programmes, to supporting the museum in understanding its diverse audiences, to researching the most innovative approaches to engage visitors with the science and narratives of the museum. Désirée is also Co-Chair of the Visitor Studies Group, a membership organisation dedicated to championing audience research in cultural and heritage organisations.

On a mission to create advocates for the planet: engaging and involving the widest possible audience

The Natural History Museum (London) is at a pivotal moment in its history. With a new strategy responding to the planetary emergency, engaging and involving the widest possible audience is critical to its mission to "create advocates for the planet". However, we know that not everyone has access to or is connected to nature or the Museum. How can we ensure that we reach and include non-visitors and under-represented audiences, building long-lasting relationships with nature and the Museum? The talk will present an overview of the Museum is using audience research to tackle this question from the outset of its redevelopment work.

Dan Vo is project manager of the Queer Heritage and Collections Network, supported by Art Fund and National Heritage Lottery Fund. As a freelance museum professional, he specialises in LGBTQ+ history and audience engagement. Recent clients include the V&A, Tate Britain and National Museum Wales, among others. He is a trustee of Culture 24 and London International Festival of Theatre and sits on steering groups for Historic England, Pitt Rivers Museum, Imperial War Museum and Queer Britain.

Attracting LGBTQ+ audiences

Dan Vo will be sharing some of the early research conducted by the Queer Heritage and Collections Network in the UK, launched in 2020, and already boasts a membership across four nations and regions of 75 members, from independent and local authority collections to national museums. Dan will present some of the challenges that face organisations working on programming linked to LGBTQ+ history and key learnings collated from discussions with members.