

# ENGAGING THE VISTOR



## Researching Participatory Practices in Dutch Museums

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And (Dutch) museums are looking for valuable ways to include  
participatory practices in their organisations

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## STUDIO i - Platform for Inclusive Culture

STUDIO i is a project initiated by two modern art museums in the Netherlands, the Stedelijk Museum Amsterdam and the Van Abbemuseum in Eindhoven. We aim to generate and promote diversity and accessibility in the Dutch cultural sector.

Towards inclusion

Like many other cultural institutions in the Netherlands, the two project museums acknowledge that their audiences are quite exclusive:

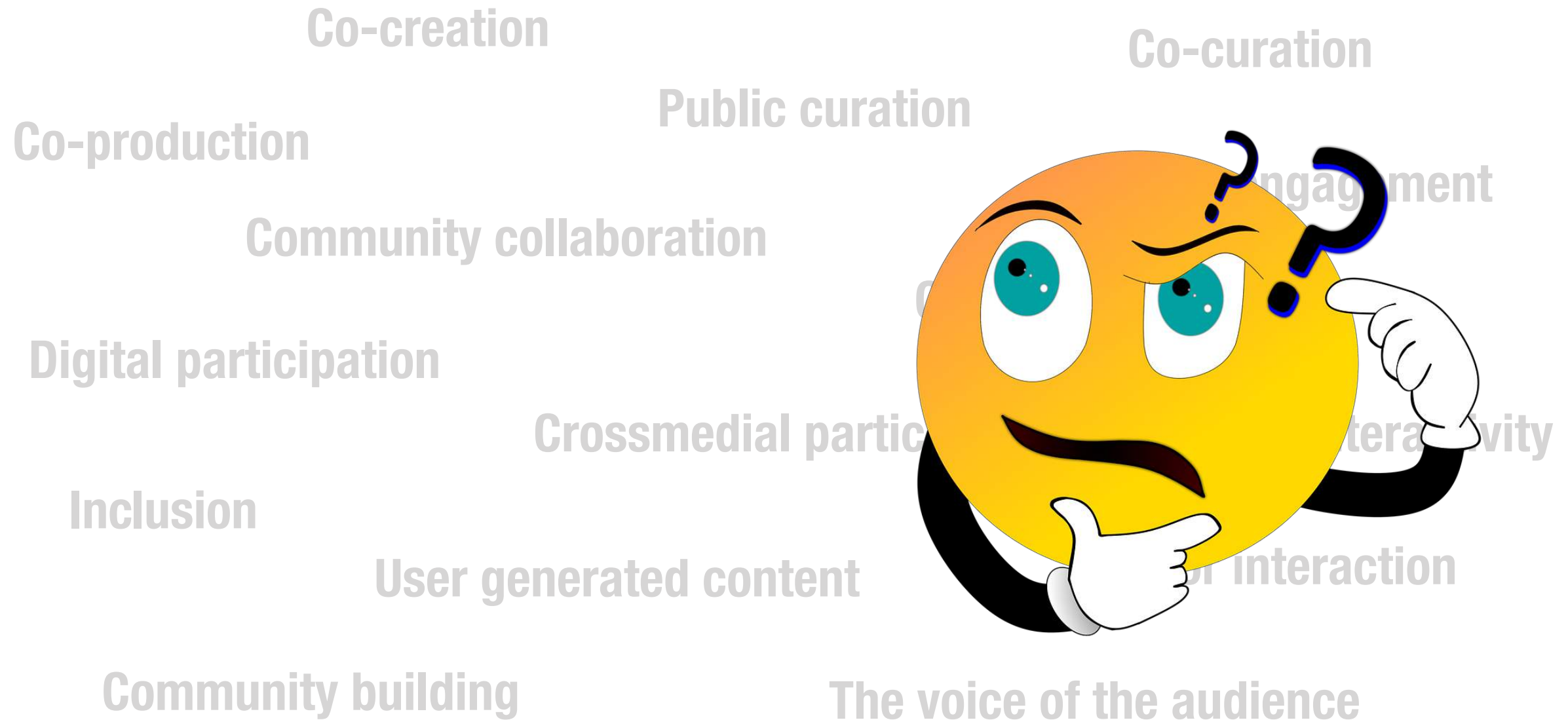
# Words used to refer to participatory practices

Co-creation  
Co-curation  
Co-production  
Public curation  
Active engagement  
Community collaboration  
Crowdsourcing  
Digital participation  
Crossmedial participation  
Interactivity  
Inclusion  
User generated content  
Visitor interaction  
Community building  
The voice of the audience



# Words used to refer to participatory practices

There's not one clear definition - for now (which makes sense)



**Words used to refer to**

# **Involvement in the process:**

**Based on time:**

**Before - during - after**

**Based on type of activity:**

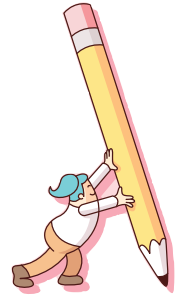
**Exhibiting - collections  
management - research -  
education - curation - marketing**

Community building

The voice of the audience

# But generally it is about:

Working **more closely together**, preferably by collaborating, with new and existing '**audiences**', giving them a **voice and/or stage** in the way you **collect, organise and/or present** cultural heritage in such a way that it becomes **relevant** for '**all**' parties. It is about **sharing** knowledge, power & resources and **listening** to one another.



# Based on two studies

## **Participatory practices in the Netherlands**

**Ruurd Mulder (AUAS)**

**Inventarisation of different  
types of participatory  
practices in museums**

**(May 2015-Sep 2016)**

## **Research into effects of design choices**

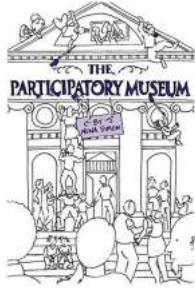
**Schrandt et al. (AUAS)**

**Explorative study concerning  
design choices  
(participation, digital media  
storytelling & atmospherics)  
and its effect on visitors**

**(Feb 2017-Feb 2019)**



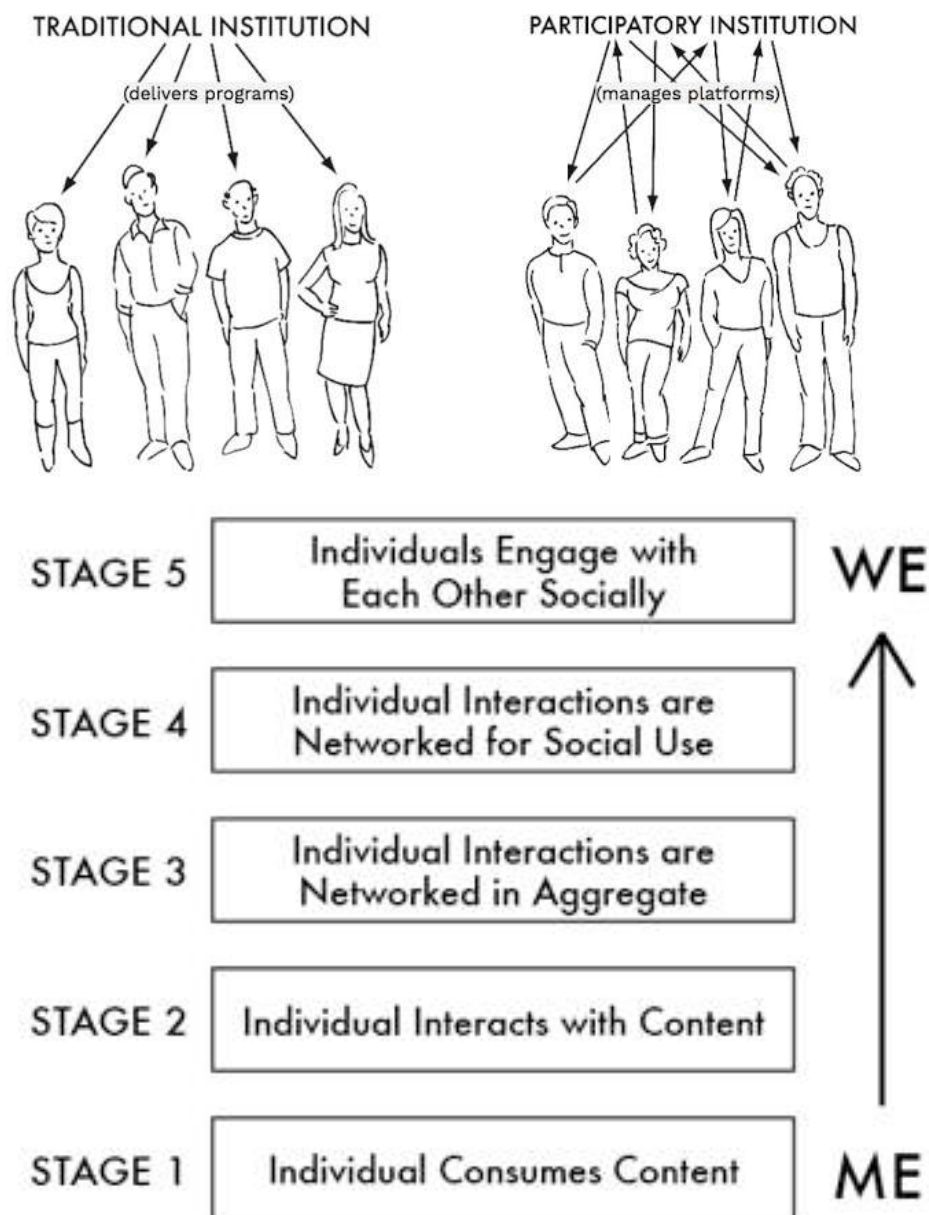
# Framework (for today)



**Nina Simon  
(2010)**



**Henry Jenkins  
(2006)**



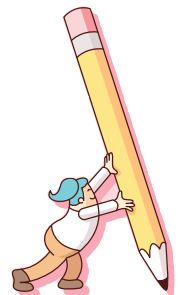
1. With strong support for creating and sharing one's creations with others
2. Where members believe that their contributions matter
3. Where members feel some degree of social connection with one another (at the least they care what other people think about what they have created)
4. With relatively low barriers to artistic expression and civic engagement
5. With some type of informal mentorship whereby what is known by the most experienced is passed along to novices

# Research #1: Ruurd Mulder

**Inventarisation of different types of participatory practices in Dutch museums & cultural organisations (52 case studies)**

**(May 2015-Sep 2016)**

<b><u>Contributory</u></b>	<b><u>Collaborative</u></b>	<b><u>Co-Creative</u></b>	<b><u>Hosted</u></b>
<b>34</b>	<b>16</b>	<b>2</b>	<b>0</b>



# In general, 2 viewpoints

**Interaction /  
contribution**

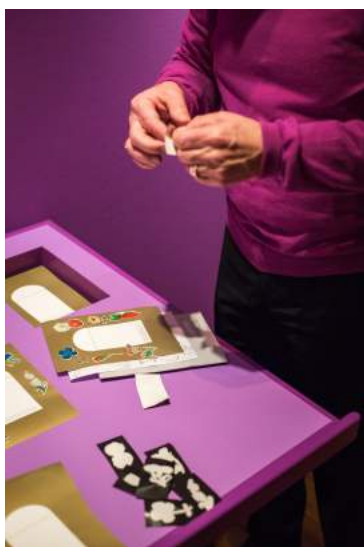
**Shared responsibility /  
community building**



Synergique - Bibi Veth



Rijksmuseum Boerhaave



Museum Catharijneconvent -  
Billie Jo Krul



Tropenmuseum



Post/Delete\*

\*Het perfecte plaatje.

16 maart t/m 16 juni 2019

Koop tickets

Jongeren laten op de sociale media vooral een perfect plaatje van zichzelf zien. Wat is het effect daarvan? En bestaat perfectie? Daarover gaat de tentoonstelling Post/Delete, het perfecte plaatje.

Stedelijk Museum Schiedam



Beeld en Geluid -  
Jorrit Lousberg

# Research #2: Schrandt et al.

- With what intentions do museum design participatory practices for exhibitions and how do visitors respond to this & what do visitors think of these participatory practices?
- Framework of Henry Jenkins / Nina Simon mainly
- 6 casestudies (Feb 2017 - Feb 2019) regarding this theme, of which 2 in depth

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- With what intentions do museum design participatory practices for exhibitions and how do visitors respond to this & what do visitors think of these participatory practices?
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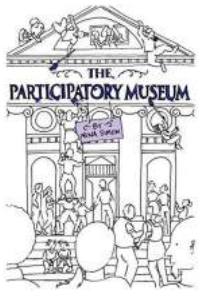
## Definition used in this research



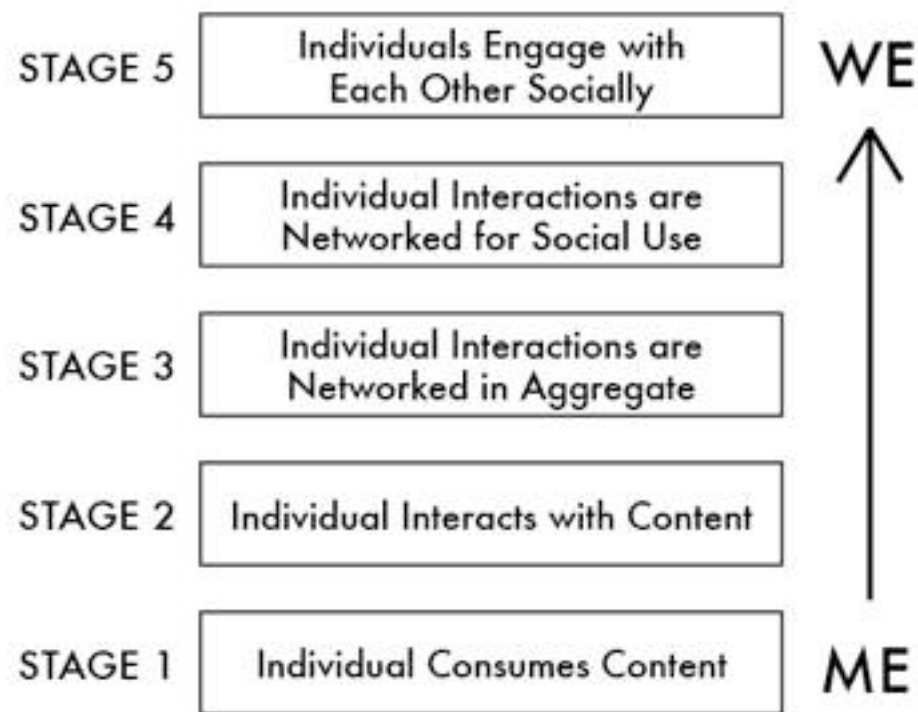
**Everything that has to do with stimulating the visitor to actively engage with the (content of) the exhibition**



# Reminder:



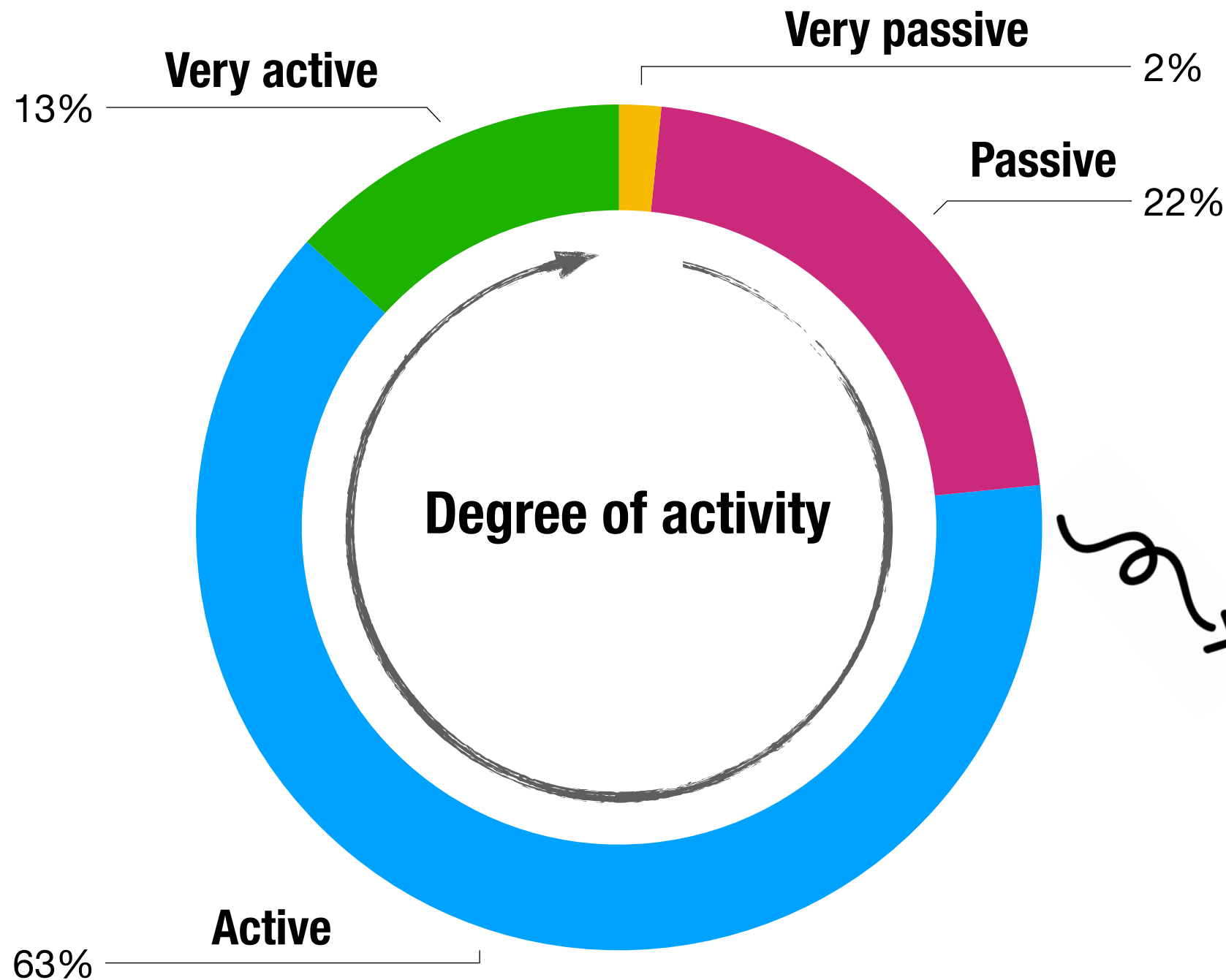
**Nina Simon  
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**Henry Jenkins  
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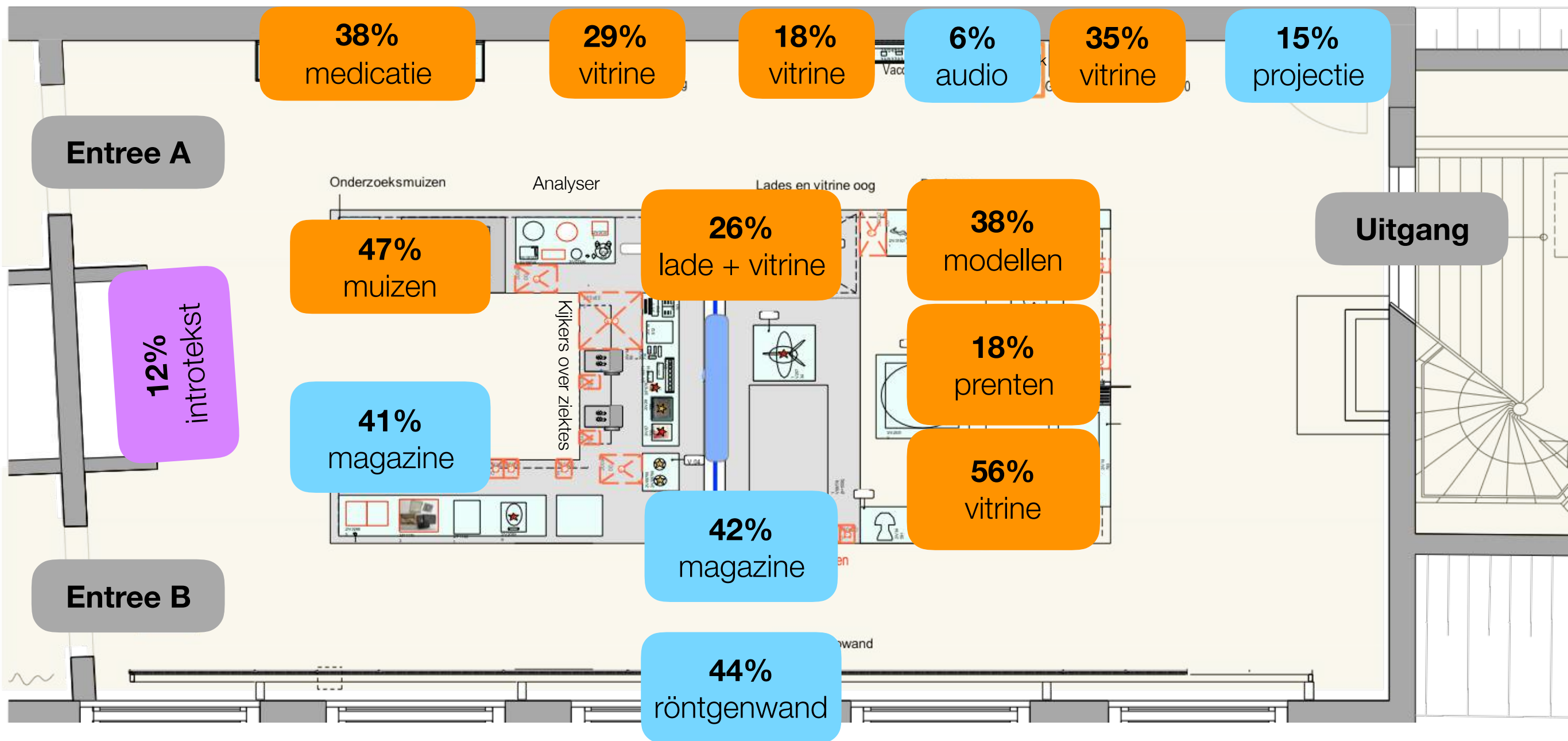
1. With strong support for creating and sharing one's creations with others
2. Where members believe that their contributions matter
3. Where members feel some degree of social connection with one another (at the least they care what other people think about what they have created)

# 76% thinks they are active



- ✓ Worth time and effort
- ✓ Inspired me
- ✓ Will talk positively to others
- ✓ Learned valuable information
- ✓ Emotionally touched

# What people SAY vs DO



Rijksmuseum Boerhaave, Ziekte & Gezondheid



**I would have liked to talk to other visitors during my visit or I have done so**

scale 1-5

6 casestudies, n = 1155

**I would have liked to talk to other visitors during my visit or I have done so**

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**9% (totally) agrees**

**I would have liked to talk to other visitors during my visit or I have done so**

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6 casestudies, n = 1155

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**I find it relevant that other visitors can see my contribution during my visit**

scale 1-5

2 casestudies, n = 118 / 158

Beeld en Geluid

Museum Catharijneconvent

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Beeld en Geluid

Museum Catharijneconvent

**10% / 4% (totally) agrees**

**I would have liked to talk to other visitors during my visit or I have done so**

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Beeld en Geluid

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**10% / 4% (totally) agrees**

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2 case studies, n = 114 / 161

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Beeld en Geluid

Museum Catharijneconvent

**19% / 7% (totally) agrees**

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Beeld en Geluid

Museum Catharijneconvent

**19% / 7% (totally) agrees**

**During my visit, I wanted to see the contribution of other visitors**

scale 1-5

1 case study, n = 183

Museum Catharijneconvent

**I would have liked to talk to other visitors during my visit or I have done so**

scale 1-5

6 casestudies, n = 1155

**9% (totally) agrees**

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2 casestudies, n = 118 / 158

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scale 1-5

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Beeld en Geluid

Museum Catharijneconvent

**19% / 7% (totally) agrees**

**During my visit, I wanted to see the contribution of other visitors**

scale 1-5

1 casestudie, n = 183

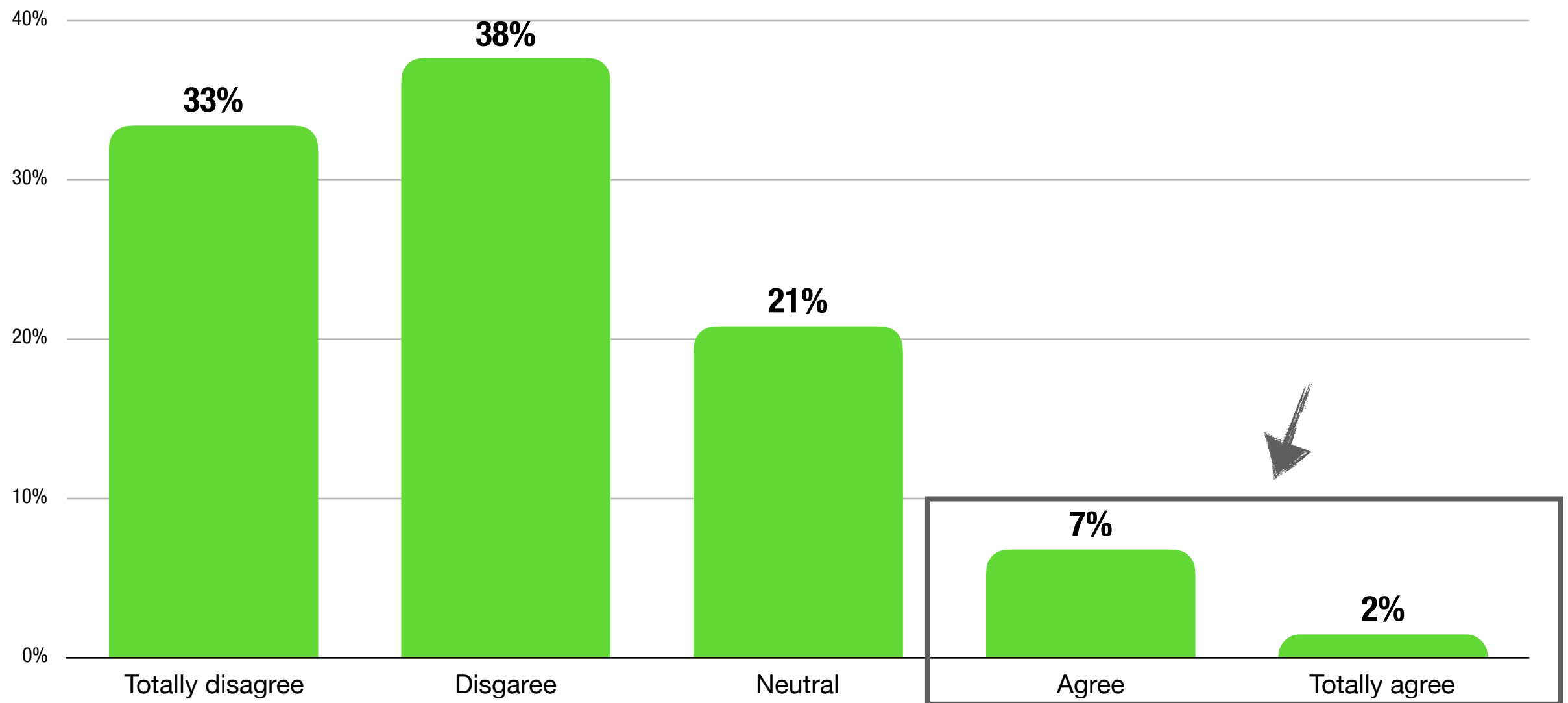
Museum Catharijneconvent

**16% (totally) agrees**



# 9% would've liked to converse

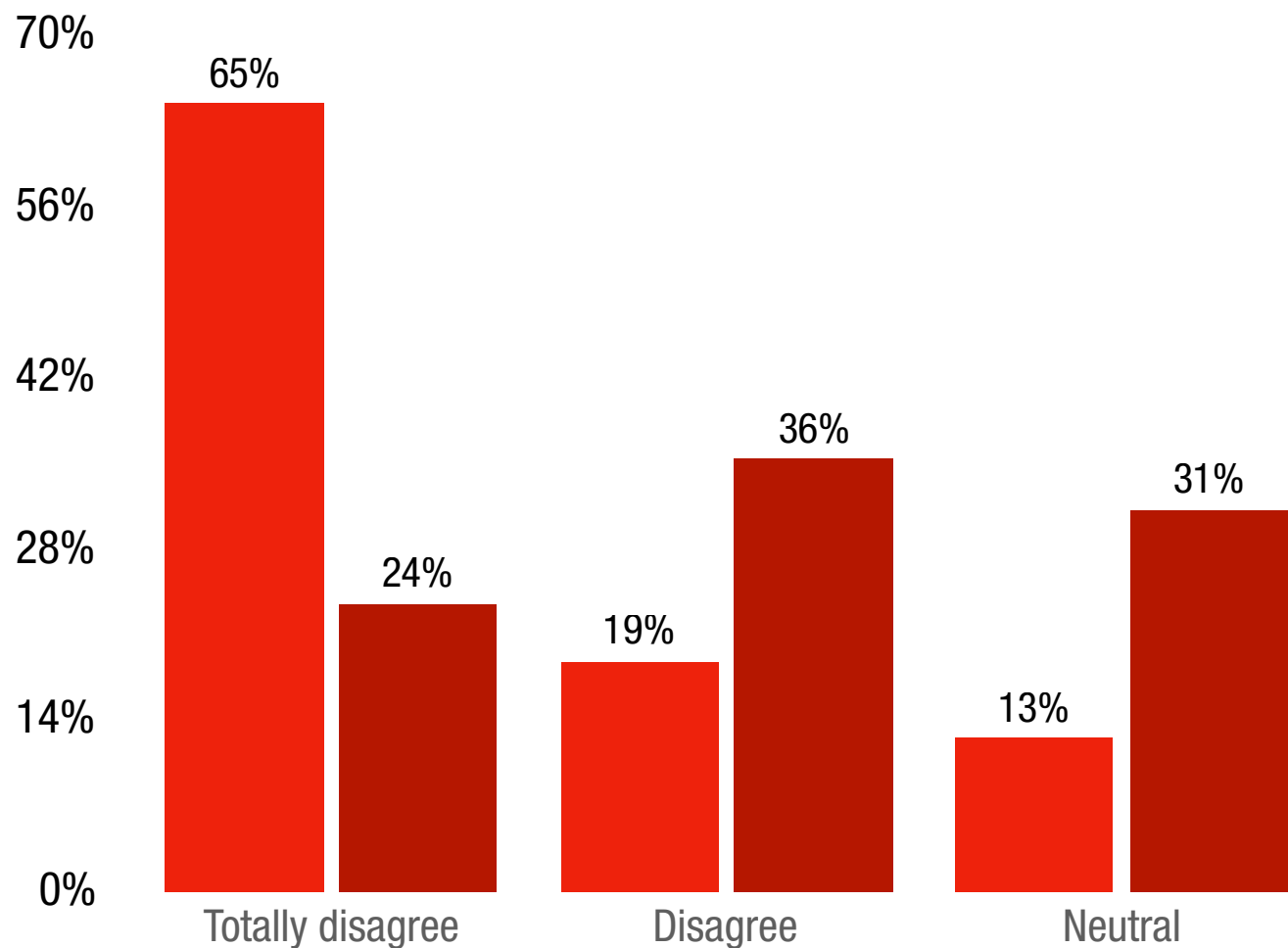
I would have liked to talk to other visitors during my visit or I have done so



# 16% curious about contribution of other visitors

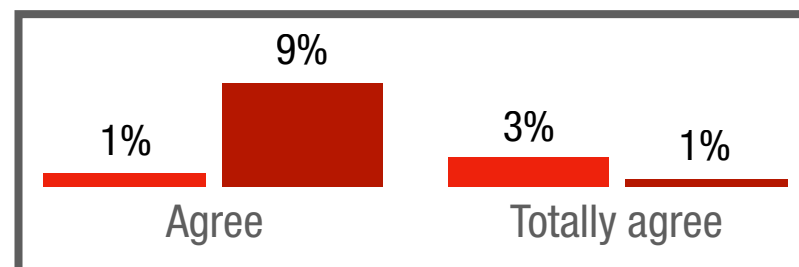
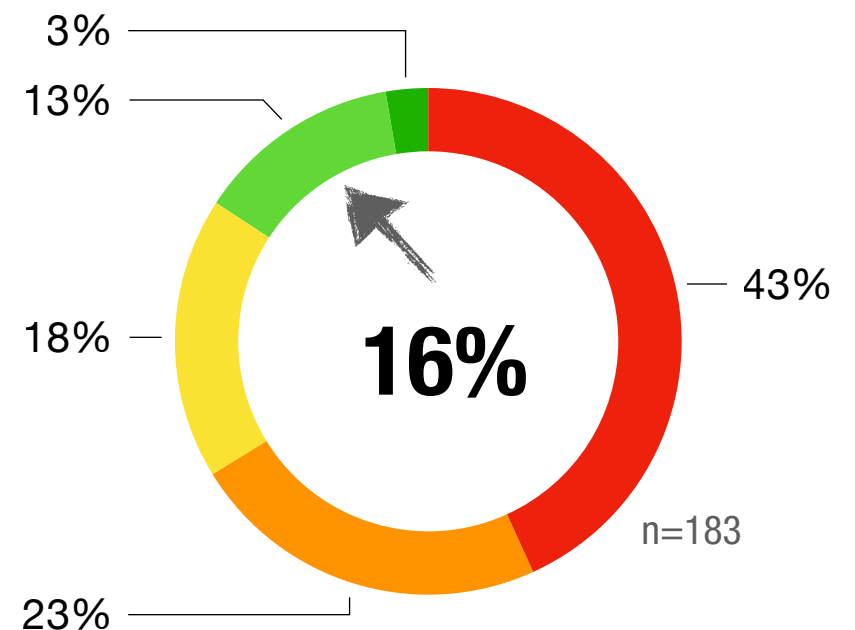
**I find it relevant that other visitors see my contribution during my visit**

■ Museum Catharijneconvent (n=158)  
■ Beeld en Geluid (n=118)



Museum Catharijneconvent

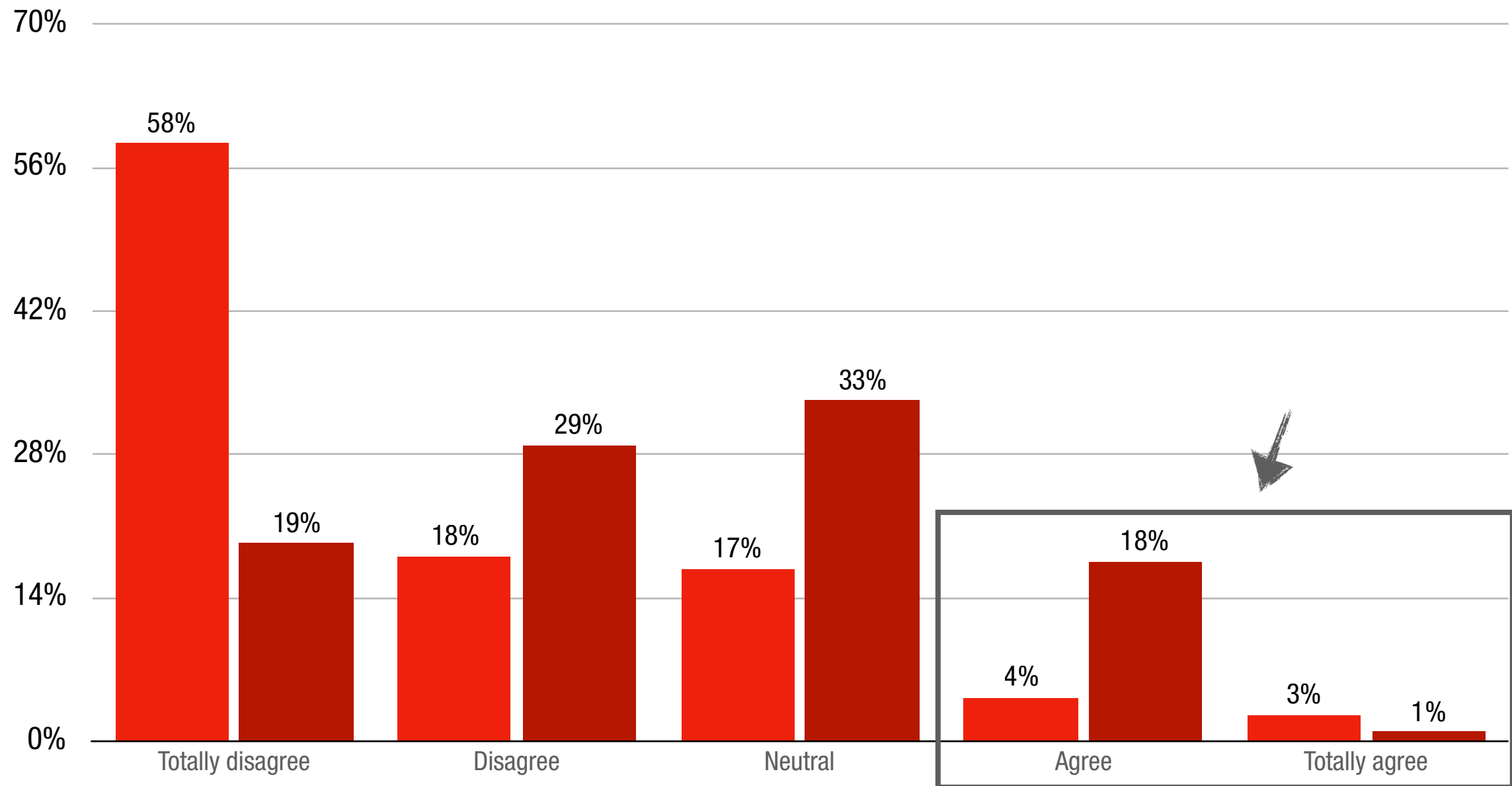
**During my visit, I wanted to see the contribution of other visitors**



# Curious what others think

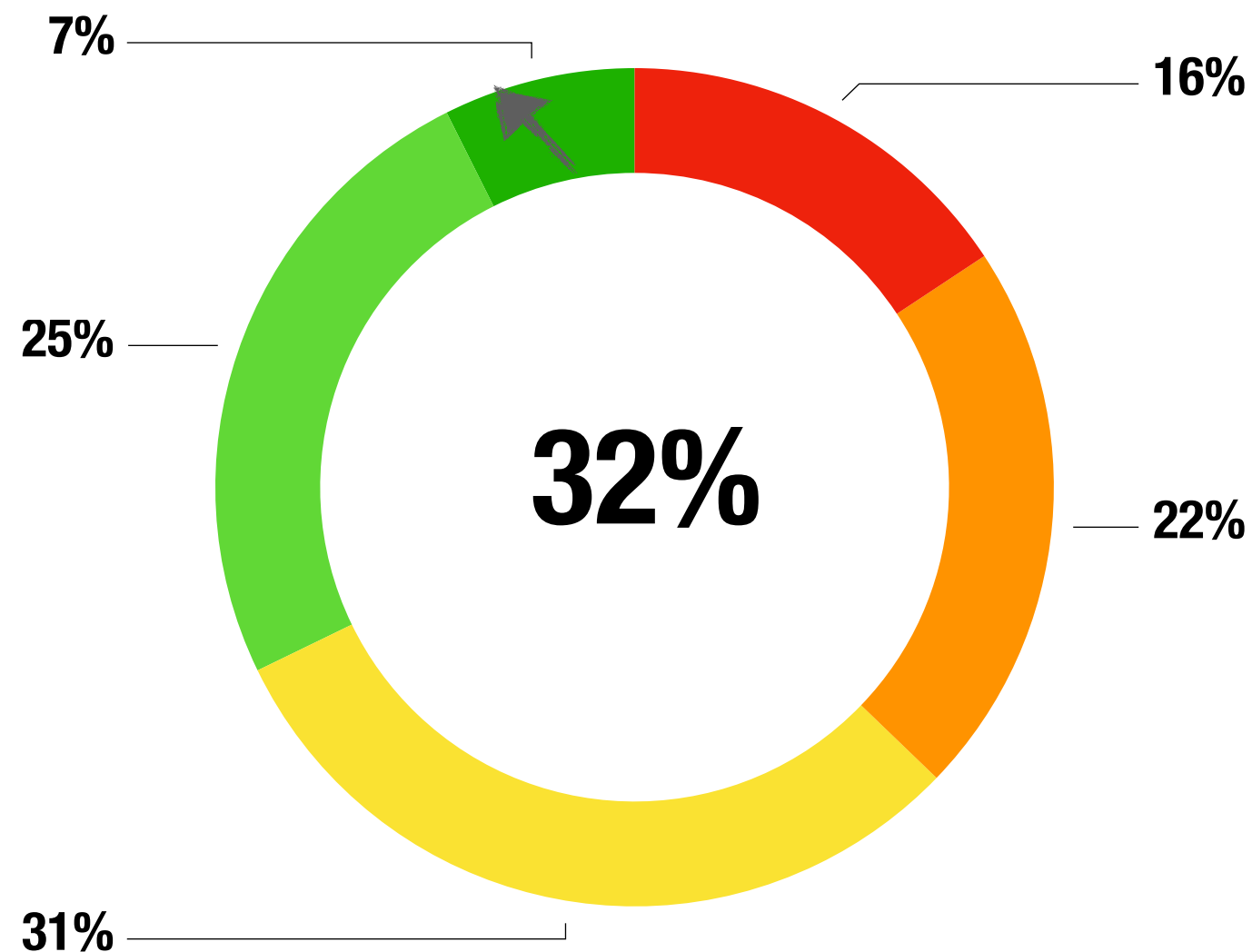
I was curious about the reactions of other visitors to my contribution

■ Museum Catharijneconvent (n=161)  
■ Beeld en Geluid (n=114)

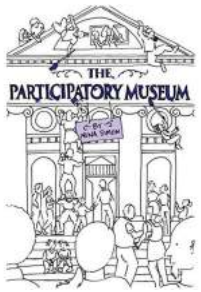


# 32% wants to know what the museum will do with their input

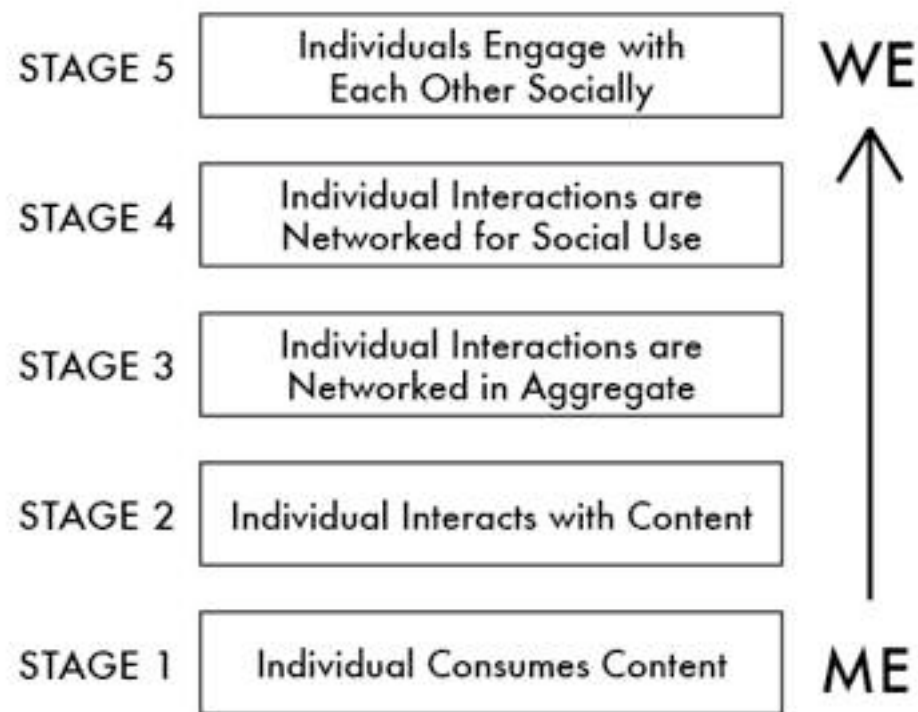
I think it is important to get feedback from the museum regarding what they have done with my input



# So:



## Nina Simon (2010)



## Henry Jenkins (2006)

1. With strong support for creating and sharing one's creations with others
2. Where members believe that their contributions matter
3. Where members feel some degree of social connection with one another (at the least they care what other people think about what they have created)

# So:

- 1. Physically active vs cognitively active.  
Focus is important.**
- 2. In these 2 case studies, only a small amount of visitors wanted to talk to other visitors or found it relevant that other visitors saw their contribution.**
- 3. However: habit or not interested? Visitors do want to know what the museum does with their input...**

# CONCLUSION

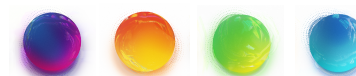
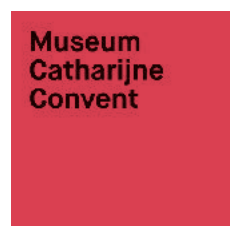
**Help your visitors to understand that their input is welcome and you want to connect with them**

**Experiment / explore what is **doable - acceptable - relevant** for your organisation and the community that you want to collaborate with**

# DE TENTOONSTELLINGSMAKER VAN DE 21<sup>STE</sup> EEUW

THANKS FOR YOUR ATTENTION!

TM21







# **DE TENTOONSTELLINGSMAKER VAN DE 21<sup>STE</sup> EEUW**

**BERNADETTE SCHRANDT - HARRY VAN VLIET - GUUSJE HALLEMA - ANNIKA KUIJPER - MARJOLIJN RUYG**

# Who feels more active?

## Frequency



**Visitors who visit museums more frequently, also consider themselves more often ‘(very) active’**

## Prior knowledge



**Visitors who claim to have more prior knowledge, more often state they are ‘(very) active’**

## Learning



**Visitors who have a preference for museum where they can learn something new, more consider themselves ‘(very) active’**