

roots

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Putting the Audience First
staying relevant in the race
to the future

- Good connections - making audience research a collaborative process
- Public places and private spaces - measuring the influence of botanic gardens on domestic gardeners
- Adapting to survive - cultivating new audiences in times of crisis

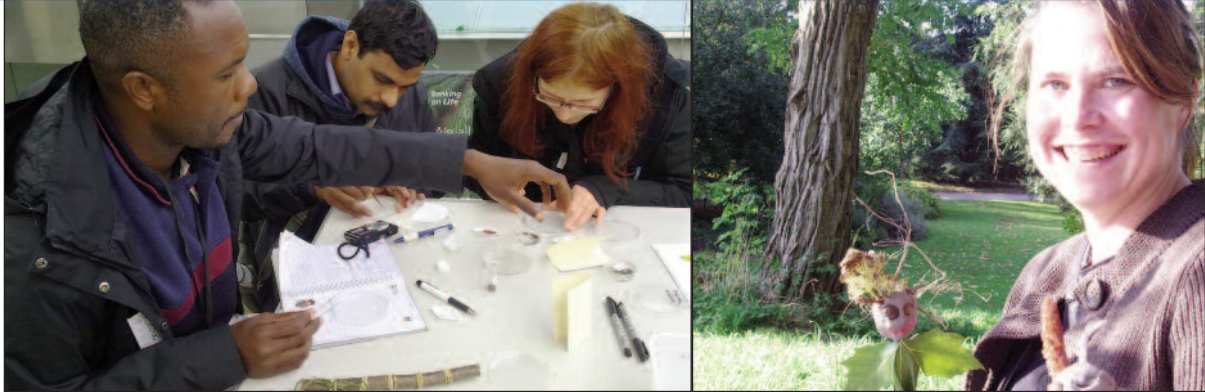


BGCI

Plants for the Planet

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New course dates announced



Have you just started working for education in a botanic garden or are you an experienced educator looking for opportunities for professional development? Then why not join the next International Diploma in Botanic Garden Education?

Organised by BGCI and the Royal Botanic Gardens, Kew, this five week course aims to equip participants with the skills and strategies needed to communicate effectively with their varied audiences. By the end of the course, participants will have an understanding of all the aspects required to establish and develop further a learning programme for their site.

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Course dates: 12 May and 13 June 2014

For more information and to enroll on the course visit:
www.bgci.org/education/diplomacourseoutline/

- There are a limited number of scholarships available for delegates.
 - To download an application form please visit BGCI's website.
- Priority for scholarships will be given to participants coming from Commonwealth countries.

Participants from the 2012 International Diploma Course in Botanic Gardens Education said....

"The course was a great opportunity to get connected to people in other botanic gardens and BGCI. I cherish having had time to think about the 'big picture' and not just struggle with everyday problem solving."

"Networking was a great benefit from attending the course. I was able to discuss the daily challenges of education and organisational issues with other professionals and gained an inside view in other institutions."

"I value the most, the opportunity to have some time away to reflect on my work and refocus with some new ideas and insights which I put now in my practice!"

"Before I attended this course I introduced myself as an educator responsible for just students. I now feel that I am responsible for everybody and I should make them appreciate the world of plant and global issues."



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First word

Our audience keeps us real and relevant

ENGLISH

Society is changing faster than ever, a technologically-driven acceleration that, together with population growth and increasing urbanisation, is profoundly and perhaps permanently altering humankind's relationship with nature and the environment. And as the world around them changes, so botanic gardens are facing some hard questions about their relevance in the modern age – questions they have to answer or risk being left behind in the race to the future.



Teaching children about the importance of plants to the environment and health is a key to the mission of Cleveland Botanical Garden, USA (Cleveland Botanical Garden)

FRANÇAIS

La société change plus vite que jamais, une accélération liée à la technologie qui, en plus de l'accroissement de la population et d'une urbanisation en pleine expansion, transforme profondément et peut-être de manière permanente la relation entre l'humanité et la nature et l'environnement. Tandis que le monde qui les entoure traverse ces changements, les jardins botaniques sont confrontés à des questions difficiles concernant leur pertinence dans l'ère moderne, des questions auxquelles ils doivent répondre au risque d'être dépassés dans la course vers l'avenir.

Dans le domaine de l'éducation toutefois, les jardins botaniques sont déjà en phase d'adopter ces changements, car ils conçoivent l'éducation comme étant dynamique, pertinente sur le plan social et affranchie des idées traditionnelles sur l'utilisation des jardins. Par conséquent, pour de nombreux jardins, l'éducation est devenue une activité centrale et le BGCI a soutenu de manière convaincante que les jardins devraient collaborer avec de plus grands nombres ainsi qu'avec des groupes de personnes plus diversifiés dans le cadre de leur offre pédagogique. Le développement du public est au cœur de ce processus. Par conséquent, pour de nombreux jardins, l'éducation est devenue une activité centrale et le BGCI a soutenu les jardins, de manière convaincante, afin qu'ils collaborent avec le plus grand nombre ainsi qu'avec des groupes de personnes plus diversifiés dans le cadre de leur offre pédagogique. Le développement du public est au cœur de ce processus.

Dans ce numéro de Roots, nous parcourons l'éventail de ce que représente le développement du public,

ESPAÑOL

La sociedad actual está cambiando con una rapidez nunca antes vista. La velocidad de los cambios tecnológicos, aunado al crecimiento poblacional y la creciente urbanización están alterando de manera profunda y tal vez permanente las relaciones humanas con la naturaleza y con el ambiente. Y mientras el mundo que los rodea va cambiando, los jardines botánicos enfrentan cuestionamientos serios en torno a su pertinencia en la era moderna, cuestionamientos que tienen que resolver para evitar el riesgo de quedar fuera en esta carrera hacia el futuro.

No obstante en el campo de la educación, los jardines botánicos han aprovechado estos cambios ya que los primeros ven la educación como algo dinámico, socialmente pertinente y sin restricciones, contrario al pensamiento tradicional del uso de los jardines botánicos. De esta forma, para muchos jardines la educación se ha convertido en una actividad central y BGCI consistentemente ha persuadido a los jardines para que se involucren con un mayor número pero también con una mayor diversidad de grupos de personas en su oferta educativa. El desarrollo de audiencias está en el centro de este proceso.

En esta ocasión en Roots ofrecemos una mirada a este espectro del desarrollo de audiencias, desde la teoría hasta la práctica cotidiana, comenzando con Theano Moussour del University College, en Londres, quien argumenta que la investigación de audiencias tiene que involucrar a toda la institución. A través de estudios de caso ella

In the field of education however, botanic gardens have already been embracing change – because they see education as dynamic, socially relevant and unfettered by traditional thinking on garden use. Thus for many gardens, education has become a core activity and BGCI has argued cogently for gardens to engage with greater numbers and more diverse groups of people in their educational offering. Audience development is at the heart of this process.

In Roots this time we look across the spectrum of audience development, from theory to on-the-ground practice, starting with Theano Moussoir from University College, London, who argues for audience research to be embraced by the whole organisation. Using case studies, she demonstrates how this approach can nurture organisational learning, help evaluate complex interventions and allow scope for innovation.

The Audience Research department at the Science Museum in London has 20 years experience of collecting and using visitors information and feedback to create more opportunities for learning and engagement. The museum's Kayte McSweeney and Jen Kavanagh show how audience research can remove barriers to visitor comprehension and ensure relevancy. They also highlight the importance of engaging the public in co-creation projects – acknowledging that visitors are not passive recipients of information but instead bring a wealth of knowledge and ideas to benefit projects.

Relevance is a theme highlighted by several of our authors. Sema Çevik from Nezahat Gokyigit Botanic Garden reveals how she used audience research to develop her garden's five-year interpretative master plan. Through critiquing why the garden is presenting information to visitors and what it wants them to do following their visit, she argues that the garden communicates its value and mission to visitors more effectively. Lidewij van Valkenhoef of the Naturalis Biodiversity Centre in Leiden, The Netherlands, explains how segmentation based on values and lifestyles has been valuable in identifying factors that encourage families to visit them and how qualitative research will provide the information they need for their new museum exhibits to be relevant.

de la théorie à la pratique sur le terrain, en commençant par Theano Moussoir de l'University College de Londres qui soutient que la recherche concernant le public doit être adoptée par l'ensemble de l'organisation. En s'appuyant sur des études de cas, elle montre la façon dont cette approche peut encourager l'apprentissage organisationnel, contribuer à évaluer des interventions complexes et laisser de la place à l'innovation.

Le département de recherche sur les publics du Musée des sciences de Londres compte 20 ans d'expérience de collectage et d'utilisation des informations et des remarques des visiteurs, en vue de créer davantage d'opportunités d'apprentissage et de collaboration. Kayte McSweeney et Jen Kavanagh, du musée, décrivent comment la recherche sur le public peut faire tomber des barrières par rapport à la compréhension des visiteurs et garantir une plus grande pertinence. Elles soulignent également l'importance de l'implication du public dans des projets de co-création, tout en reconnaissant que les visiteurs ne sont pas de passifs receveurs d'informations mais qu'ils apportent en fait une foule de connaissances et d'idées qui sont bénéfiques aux projets.

La pertinence est une thématique soulignée par un certain nombre de nos auteurs. Sema Çevik du Jardin botanique Nezahat Gokyigit révèle la façon dont elle a utilisé la recherche sur le public pour élaborer son plan directeur d'interprétation du jardin sur 5 ans. Par l'analyse des raisons pour lesquelles le jardin présente des informations aux visiteurs et de ce qu'il souhaite que ceux-ci fassent à l'issue de leur visite, elle soutient que le jardin communique plus efficacement ses valeurs et ses missions aux visiteurs. Lidewij van Valkenhoef du Naturalis Biodiversity Centre de Leyde (Pays-Bas) explique comment la segmentation des publics en fonction des valeurs et des modes de vie a été importante en vue d'identifier les facteurs qui encouragent les familles à le visiter. Elle décrit également comment les recherches qualitatives fournissent les informations dont ils ont besoin pour que les nouvelles expositions de leur musée soient pertinentes.

muestra cómo este enfoque puede alimentar el aprendizaje a nivel institucional, contribuye a evaluar situaciones complejas permitiendo alcanzar la innovación.

La Investigación de audiencias en el Museo de Ciencias de Londres cuenta con 20 años de experiencia recolectando y utilizando la información de los visitantes para retroalimentación creando así mayores oportunidades de aprendizaje y compromiso. Kayte McSweeney y Jen Kavanagh de dicho Museo, muestran cómo la investigación de audiencias puede eliminar barreras para el entendimiento del visitante asegurando así su pertinencia. Asimismo, destacan la importancia de involucrar al público en la co-creación de proyectos reconociendo que los visitantes no son entes pasivos receptores de información sino que también son una fuente de conocimiento e ideas que pueden beneficiar dichos proyectos.

Pertinencia es un tema señalado por varios de los autores. Sema Çevik del Jardín Botánico de Nezahat Gokyigit revela como utilizó la investigación de la audiencia para desarrollar su plan maestro de interpretación para cinco años. A través de la crítica del por qué el jardín presenta una información a los visitantes y qué quisiera que ellos hicieran al término de su visita, ella enfatiza que el jardín comunica a los visitantes el valor y la misión del jardín de una manera más efectiva. Lidewij van Valkenhoef del Centro Naturalis de Biodiversidad en Leiden, Holanda, explica cómo la segmentación basada en valores y estilos de vida ha sido valiosa para identificar los factores que motivan a las familias a visitar dicho Centro y cómo la investigación cualitativa puede aportar información necesaria para que las nuevas exhibiciones del museo sean pertinentes.

Focalizándose en audiencias particulares los Reales Jardines Botánicos de Cranbourne en Melbourne tienen como objetivo promover en los jardineros el uso de plantas nativas australianas para crear en las casas jardines biodiversos y sustentables. Dave Kendal y Sharon Willoughby explican cómo la investigación les ha ayudado a entender la influencia del

Focusing on particular audiences, the Royal Botanic Gardens Cranbourne in Melbourne aims to influence home gardeners to use Australian native plants to create sustainable biodiverse home gardens. Sharon Willoughby and Dave Kendal explain how research has helped them to understand the influence of the Australian Garden on gardeners and how to develop this further. Xishuangbanna Tropical Botanic Garden in China, is a priority location for bird watchers. But surveys revealed that the public lacked the skills and equipment to appreciate the avian display properly. So XTBG launched a range of new activities to highlight the links between birds, plants and humans.

Linking audience development to revenue generation has become more urgent in the current global economic crisis. A timely case study from Cleveland Botanical Garden, USA, shows how, with vision and energy, a botanic garden can survive the financial crisis and remain sustainable by increasing visitors numbers and, importantly, connecting with new audiences – including under-represented inner-city students.

The lessons are plain. Audience development is a necessity not a luxury in these straightened times. Only by really understanding our audiences and developing mutually beneficial programmes, can gardens play an effective role in tackling the challenges of the century ahead.

And finally ...

After twenty-four years, seven Education Congresses and 46 editions of *Roots*, I am leaving BGCI this autumn for a new role at RGB Kew. From its inaugural publication in 1990 until the present, *Roots* has tackled the most pressing issues in botanic garden education and become THE global voice of garden educators, an achievement that would not have been possible without the wholehearted commitment and generosity of colleagues around the world. From writing articles and supplying pictures to offering constructive feedback, your support of *Roots* epitomises your determination to keep education at the top of botanic garden agendas.

En ciblant des publics spécifiques, les Jardins botaniques royaux de Cranbourne à Melbourne cherchent à inciter les jardiniers amateurs à utiliser des espèces natives d'Australie pour créer des jardins biodiversifiés durables de particuliers. Dave Kendal et Sharon Willoughby expliquent comment la recherche leur a permis de comprendre l'influence du Jardin australien sur les jardiniers et comment développer davantage ce public. Le Jardin botanique tropical de Xishuangbanna en Chine est un lieu de prédilection pour les observateurs d'oiseaux. Toutefois, les enquêtes réalisées montrent un manque de matériel et de compétences de la part du public pour pouvoir apprécier correctement la présence aviaire. Le XTBG a donc proposé une sélection de nouvelles activités pour valoriser les liens entre les oiseaux, les plantes et les humains.

La mise en relation du développement des publics et de la création de revenus est devenue plus urgente dans le contexte de la crise économique mondiale actuelle. Une étude de cas opportune réalisée par le Jardin botanique de Cleveland (États-Unis) décrit comment, avec clairvoyance et énergie, un jardin botanique peut survivre à la crise financière tout en demeurant dans une démarche durable en augmentant le nombre de visiteurs et, surtout, en se rapprochant de nouveaux publics, notamment des étudiants du centre-ville sous-représentés.

Les leçons tirées sont claires. Le développement des publics est une nécessité et non un luxe en ces périodes de redressements. Ce n'est qu'en comprenant vraiment nos publics et en développant des programmes qui soient bénéfiques mutuellement que les jardins pourront jouer un rôle efficace en vue de s'atteler aux défis du siècle qui se profile.

Et finalement...

Après vingt-quatre années, sept Congrès sur l'éducation et 46 éditions de *Roots*, je quitte le BGCI cet automne pour un nouveau rôle aux JBR de Kew. Depuis sa publication inaugurale en 1990 jusqu'à ce jour, *Roots* s'est intéressée aux questions les plus urgentes en matière d'éducation dans les jardins botaniques et est devenue LA voix mondiale des éducateurs des jardins botaniques,



Families with young children is one of four main target groups at Cleveland Botanical Garden for increasing revenue and attendance. (Cleveland Botanical Garden)

Jardín Australiano en los jardineros y cómo promover dicha influencia. El Jardín Botánico Tropical Xishuangbanna en China, es un lugar prioritario para la observación de aves. Sin embargo las investigaciones muestran que el público carece de las herramientas y el equipo básico para apreciar dicha diversidad. Así, el Jardín Botánico desarrolló una serie de nuevas actividades que destacan la importancia de la relación entre las aves, las plantas y los seres humanos.

Relacionar la investigación de audiencias con la generación de ingresos ha cobrado urgencia frente a la actual crisis económica global. Un estudio de caso periódico en el Jardín Botánico de Cleveland, EUA, muestra que, con visión y energía un jardín botánico puede sobrevivir la crisis financiera y ser sustentable mediante el aumento del número de visitantes, pero más importante aun atrayendo nuevas audiencias, incluyendo grupos sub representados como estudiantes de la misma ciudad.

Las experiencias son muchas. En estos tiempos, la investigación de audiencias es una necesidad y no un lujo. Solo entendiendo realmente a nuestra audiencia y desarrollando programas mutuamente beneficios, los jardines botánicos podrán jugar un papel efectivo para hacer frente a los retos del presente siglo.

Y finalmente...

Después de 24 años, siete Congresos de Educación y 46 ediciones de la revista *Roots*, este otoño dejo BGCI para

It has been an extraordinary privilege to edit *Roots* from its launch until today, but it is the unsung heroes among my BGCI colleagues, past and present, who ensured that longevity. To Peter Wyse-Jackson, former Director General and now President of Missouri Botanic Garden, I owe a special debt of gratitude because it was Peter's support and encouragement that helped keep a novice editor on the straight and narrow in those early years.

Designer John Morgan has been my partner in crime from the outset, somehow shoe-horning text in three languages into clear and easy-to-read pages while putting up with my constant meddling. And without my French and Spanish colleagues, who answered every call for translation, *Roots* would swiftly have reverted to a resolutely monoglot publication.

And working alongside me in the editorial engine room, Jane Greene, Aileen Isaf, Lucy Sutherland and Sarah Kneebone brought qualities of insight and perspective that first highlighted and then compensated for my own deficiencies. All have long since moved on from BGCI, but they cast long shadows and are fondly remembered. Fortunately for *Roots*, my co-editor and successor, Asimina Vergou, continues that honourable tradition. To all of them and all of you, thank you for the journey.

Julia Willison

une réussite qui n'aurait pu être possible sans l'engagement et la générosité sans réserve de collègues à travers le monde. De la rédaction d'articles et l'apport de photos aux propositions de réactions constructives, votre soutien pour *Roots* illustre parfaitement votre détermination à maintenir l'éducation prioritaire dans le programme des jardins botaniques.

Ce fut un privilège extraordinaire d'être la rédactrice en chef de *Roots* depuis son lancement jusqu'à aujourd'hui, mais ce sont les héros méconnus parmi mes collègues du BGCI, anciens et actuels, qui ont assuré cette longévité. Envers Peter Wyse-Jackson, ancien directeur général et aujourd'hui président du Jardin botanique du Missouri, j'ai une dette spéciale de gratitude car c'était le soutien et les encouragements de Peter qui ont permis à une rédactrice en chef novice de rester dans le droit chemin durant ces premières années.

John Morgan, graphiste, a été mon complice dès le début, en calant d'une manière ou d'une autre des textes en trois langues sur des pages claires et faciles à lire tout en supportant mes remaniements incessants. Et sans mes collègues français et espagnols, qui ont répondu à chaque appel pour les traductions, *Roots* serait rapidement redevenue une publication résolument monolingue.

Et travaillant à mes côtés dans la salle des machines de la rédaction, Jane Greene, Aileen Isaf, Lucy Sutherland et Sarah Kneebone ont apporté des qualités de sagacité et de perspective qui ont d'abord souligné puis compensé mes propres faiblesses. Toutes ont poursuivi leur route depuis leur passage au BGCI, mais elles projettent de longues ombres et demeurent dans nos tendres souvenirs. Heureusement pour *Roots*, ma co-éditrice et successeure, Asimina Vergou, perpétue cette honorable tradition. À eux tous et à vous tous, merci pour ce voyage.

desempeñar una nueva función en los Reales Jardines Botánicos de Kew. Desde su publicación inaugural en 1990 hasta la fecha, *Roots* ha abordado los aspectos más apremiantes en materia de educación en jardines botánicos, y se ha convertido en LA voz de los educadores de los jardines botánicos, un logro que no hubiera sido posible sin el compromiso y generosidad que de todo corazón han aportado colegas del mundo entero. Desde escribir artículos hasta el envío de fotos para ofrecer una retroalimentación constructiva, su apoyo hacia *Roots* personifica su determinación para sostener la educación como un aspecto principal en la agenda de los jardines botánicos.

Para mí ha sido un extraordinario privilegio editar la revista *Roots* desde su inicio hasta el día de hoy, pero son los héroes anónimos de entre mis colegas de BGCI quienes, en el pasado y en el presente, han asegurado su continuidad. A Peter Wyse-Jackson, primer Director General de BGCI y actualmente Presidente del Jardín Botánico de Missouri con quien tengo una especial deuda de gratitud ya que fue el apoyo y aliento de Peter el que mantuvo a esta editora novata en la línea correcta en aquellos primeros años.

El diseñador John Morgan ha sido mi cómplice comenzando por matar un texto rebuscado en tres idiomas en unas páginas claras y fáciles de leer pero siempre con mi constante intromisión. Sin mis colegas franceses y de habla hispana quienes siempre respondían a mi llamado para la traducción, *Roots* se hubiese convertido en una publicación monolingüe.

Y a lo largo del tiempo trabajando conmigo en la casa de máquinas de la editorial, Jane Greene, Aileen Isaf, Lucy Sutherland y Sara Kneebone aportaron nuevas miradas y perspectivas compensando mis propias deficiencias. Todas ellas ya se han ido de BGCI pero todas han dejado una buena sombra y son afectuosamente recordadas. Afortunadamente para *Roots*, mi co editora y sucesora Asimina Vergou continuará esta honrosa tradición. A todos ellos y a todos ustedes gracias por compartir este camino.

Good connections

making audience research a collaborative process

Audience research in botanic gardens and other institutions has traditionally been confined to one department and, **Theano Moussouri** argues, has not influenced wider institutional goals and development as much as it should. Recognising the need to engage new audiences, with changing demographics and engagement pathways, comes the growing realisation that the institution as a whole must embrace this research.



Research data is used to develop 'personas' representing different groups of visitors. These 'personas' enable exhibition developers to discuss what types of engagement and interpretation are required

Over the last fifteen years, museums¹ have evolved from being largely object-centred, to people-centred institutions. That change has been traced by a shift in the way knowledge is constructed and shared (Roberts, 1997), which is at the core of what museums are about. More recently, new technologies have made it easier to carry out the development and sharing of audience-generated knowledge related to museum collections. The need for change has been driven both by external factors – developments in society, policy and information and communication technology, etc. – and by museum professionals themselves. Nowadays, education and social inclusion are seen as core functions for museums (Sandell, 2007; Hein, 1998; Hooper-Greenhill, 1999).

Defining an audience

Audience development – defined here as ‘the process of reaching new audiences and retaining repeat visitors’ (Waltl, 2006) – is a necessary step to developing socially inclusive institutions. It should not be seen as an isolated activity carried out by one department or area of the museum. Rather, it brings together all areas of an institution to develop engaging and worthwhile experiences for diverse audiences (Waltl, 2006). By the same token, the need to work with diverse audiences raises new questions about good practice. Museum professionals from curators to marketing and visitor services need to ask themselves how their organisation conceptualizes, defines and, therefore, segments their actual and potential (on- and off-line) audiences. Although this may sound like an issue of semantics, the term ‘audience’ or any equivalent used² is highly contested and needs to be considered carefully in the sociocultural context of the museum (Watson & Waterton, 2011). However, whatever approach is chosen will impact on museum practice across the organisation, as it directly affects the nature of interpretation and engagement afforded by the museum exhibitions and other activities and resources developed.

From defining and conceptualizing audiences, to exploring the frames of reference different audiences might be using to make sense of their visit, audience research is a powerful means



Pupils using mobile phones at the National Maritime Museum to create new interpretation

to various ends – such as thinking about how people want to be users and participants, making content easily and readily available to different types of people and for different types of purpose and, ultimately, for an organisation to learn from the results. Used together, audience development and research can help museums explore different ways to involve their public in the interpretation and knowledge construction process, allowing more audience-driven agendas to emerge.

Thinking evaluatively

Audience research in museums has traditionally been confined within a single department and focused on particular types of provision such as exhibitions, programmes, and websites. As a result, its benefits and impact have been rather limited and to some extent it could be argued that it has not had a major influence on wider institutional goals and development. With the engagement of new audiences becoming a core function of museums, and in response to changing demographics and engagement pathways, there is a growing realisation that the institution as a whole must embrace audience development and research to enable a real change of culture. As our concept of audiences and our understanding of how they engage with museum resources develops, we are constantly faced with new, more complex situations where top-down (theory-driven) and bottom-up (participatory) approaches coexist. Navigating these forces is not easy and often requires a shift in the way we think about our approach to audience development and research: it needs to take into account and accommodate this complexity and also allow for new, context-sensitive models to emerge.

This calls for an audience research practitioner to ask questions and facilitate evaluative thinking across the organisation. Audience research can therefore be viewed as a way of nurturing organisational learning and it can also help evaluate complex interventions (such as working with new audiences that the museum does not know much about) and allow scope for innovation.

The Museum of Modern Art (MoMA) in New York offers a good example of this approach. Starting in 2010, staff across various museum departments (Education, Marketing and Communications, Curatorial, Development, Visitor Services) worked together to develop research questions and studies with museum-wide relevance and to help move research findings up the chain. One of the most successful audience development and research projects, the Meet Me at MoMA³, involved working with people with dementia and their carers. Research carried out during and after it showed a significant shift in internal practice and perceptions, which was attributed to the cross-departmental collaboration. The authors of the study also note that the implementation of this type of programme



Developing programmes that target people with and without disabilities can change attitudes and organisational approaches to disability

¹ The generic term museum refers to an array of institutions that includes art, history, and natural history museums; science centers; historic homes; living history farms and forts; aquariums; zoos; arboretums; botanical gardens; and nature centers’ (Falk & Dierking, 2000, p.xi)

² Such as visitors, users, public, communities.

³ For more information and relevant resources see: <http://www.moma.org/meetme/resources/index#history>



Audience development and research can help museums explore different ways to involve their public in knowledge construction.

'appears to stimulate museum professionals to reflect sensitively and deeply on their practice, which, in turn, has influenced many of them to think differently about the overall museum experience for all types of audiences. In evaluations of other types of museum programs for families, teachers, students, and general adult audiences, we rarely, if ever, hear practitioners talk about the importance of humor, respect, and patience in the implementation of a public program. These are qualities that not only make for meaningful experiences for museum visitors, but bring deeper meaning to the individuals who implement these programs as well.' (Adams & Cotter, 2011: 31)

In addition, a wider shift in the way museums are perceived by their communities is reported: as a number of museums across the US and abroad have implemented similar programmes and have started conversations about creativity and ageing issues, such museums are seen as obvious partners by age-related organisations and advocacy groups (Adams & Cotter, 2011). An institution-wide approach to audience research has more recently been employed by the Whitney Museum of American Art; others include the Indianapolis Children's Museum, the Museum of American Indians and Western Art in Indianapolis, and Detroit Institute of Arts⁴.

The approach for botanic gardens Taking an institution-wide approach to audience development and research can shift the focus from collecting evidence about a single exhibit, programme or other type of provision to looking at the types of engagement afforded by botanic gardens and the kinds of experience these can generate. The evidence can then be compared across different types of provisions and/or across different audiences. One possible approach could be to think about when evidence is collected, instead of the type of provision it relates to. For example, research can focus on:

- Pre- and/or post-visit expectations and (imagined and actual) experiences. In this case, botanic gardens could compare and contrast expectations with reported short-, medium- and long-term visit outcomes.
- Real-time visit experiences, and in particular to gauge immediate reactions and interactions at the exhibit-face. For example, an interesting topic for botanic gardens to address would be the degree to which their exhibits, programmes and other kinds of provision can bring people closer to nature, or the restorative impact a visit to a botanic garden might have. New technology can be very useful here as one can

collect automated visitor data (Moussouri & Roussos, 2013) and it can also generate information on audience groupings, which is a way of addressing the issue of audience segmentation that was not possible in the past.

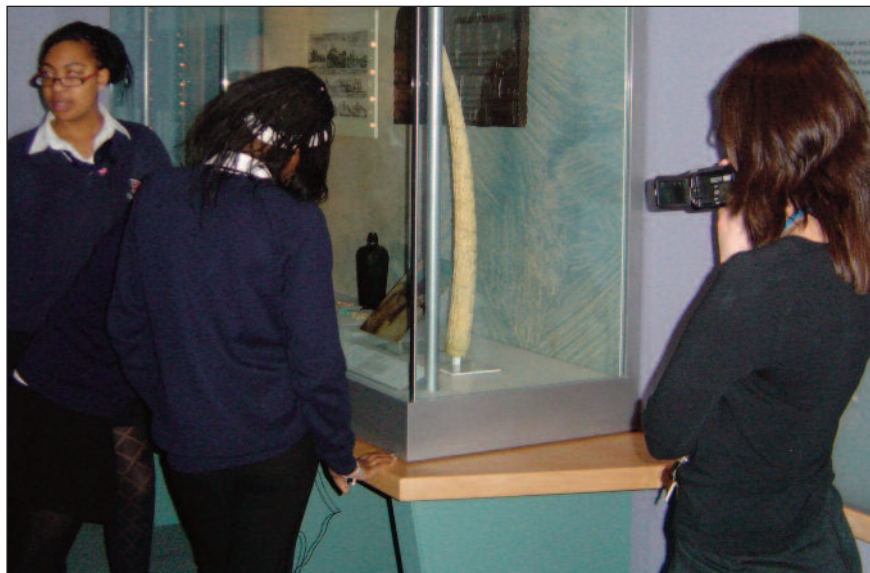
Knowing what type of engagement, for which type of audience, can help the institution to be more efficient in a number of ways. It allows the marketing department to develop a more targeted promotional approach, assists the education department to develop material and resources relevant to different audiences, the visitor services department to direct enquiries in a more audience-focused way, and the management team to make strategic decisions informed by actual evidence. It can also provide staff with insights into how it could widen its audience base and work with new audiences.

Achieving balance

There is a growing need for museums to redress the balance between, on the one hand, the care of and research concerning its collections and the ideas/concepts these embody and, on the other, developing and carrying out research with its audiences. In practice, this means having an evidence-based understanding of: 1) the types of engagement afforded by its virtual and physical environments and other on- and off-line resources; and 2) the frames of reference and meanings different audiences bring to the museum. Existing approaches to audience development and research tend to be confined within a single department and hence have had a limited influence on wider institutional goals and the process of change. I would argue that, for audience development and research to make an impact it has to be embraced by the organisation as a whole. The examples discussed above demonstrate that museums can develop the capacity to think evaluatively and be more effective with the following provisos:

1. Audience research becomes a central activity and is embraced by the organisation as a whole
2. The organisation invests in longitudinal and collaborative research programmes

⁴ This was the subject of a recent webinar organised by the American Alliance of Museums: <http://www.aam-us.org/resources/online-learning/past-program-archive/increase-the-impact>



Video footage is a good way to gather evidence about actual experiences at the exhibit-face

3. They actively encourage evidence-based decisions at all levels of the organisation.

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RÉSUMÉ

Les travaux de recherche concernant le public des musées ont toujours été confiés à un seul Ministère. En conséquence, leurs avantages et leur impact ont été plutôt restreints et, dans une certaine mesure, on peut affirmer que cela n'a pas eu d'influence majeure sur les objectifs et les changements institutionnels plus généraux. Gagner de nouveaux publics devient un objectif central des musées. En parallèle, des changements démographiques se produisent et de nouvelles méthodes pour gagner de nouveaux publics, dont beaucoup passent par la technologie, sont en développement. Ces facteurs incitent l'institution dans son ensemble à aborder conjointement le développement du public et la recherche sur le public afin de permettre un changement culturel.

En outre, les progrès récents dans les études sur le public sont basés sur des théories et des méthodologies permettant de proposer des interprétations plus

complexes par rapport à comment et pourquoi différents publics s'intéressent à différentes activités et ressources suivant des contextes culturels différents. Ces résultats permettront de résoudre certains problèmes et de mener à des changements d'ordre social. Cet article examine ces tendances actuelles en matière de développement et de recherche sur les publics, et explore leur impact sur les institutions, ainsi que le développement de publics existants et potentiels.

RESUMEN

La investigación de audiencia o público que asisten a los museos ha sido tradicionalmente restricta a un solo departamento. El resultado así es limitado, hasta cierto punto, y se puede decir que este no ha tenido una mayor influencia en los cambios a las metas institucionales. Hoy en día el involucrar a la audiencia [público], ha tornado una función central en los museos. Junto con ello los cambios demográficos que están ocurriendo y el involucramiento en vías de desarrollo, que en su mayoría son orientados por la tecnología actual. Todos estos factores nos están conduciendo al crecimiento y realización que la institución debe poner énfasis en esta investigación audiencia-museo para permitir este cambio cultural que está actualmente ocurriendo. Por otro lado los avances en esta investigación usan teorías y métodos que pueden ofrecer interpretaciones más complejas a como involucrar diferentes tipos de audiencia con diversas actividades y generar recursos aplicados a una variedad de modelos culturales, en vía de producir resultados que pueden usarse para resolver problemas y dirigir este cambio social. En este trabajo se presentan las tendencias existentes en la investigación del desarrollo de las audiencias, se explora el impacto que ellas tienen en las instituciones y el desarrollo potencial que existe en ellas mismas.

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Consult and collaborate

putting audiences at the heart of what you do

Audience research

The ambition of modern cultural institutions is to provide a meaningful and engaging visitor experience. Audience research supports this aim by helping to define just what such experiences are and highlighting how they are best achieved. Often it is a question of recognising and removing barriers to visitor understanding and motivation, but also of appreciating how visitors learn and what they might gain from a visit.

The Science Museum, London, is unusually lucky in having a dedicated in-house Audience Research and Audience Advocacy (ARAA) team which, while sitting firmly in the learning department, works across many of the Museum teams supporting the development of exhibitions, learning resources, audience engagement initiatives and websites. (Only a minority of museums have their own teams, most rely on consultants to conduct their research.) The ARAA team was set up in 1989 so has more than 20 years of experience and is in a rare and privileged position, with a wealth of audience knowledge and learning.

There are a number of arguments for undertaking audience research which include financial and ethical ones, but primarily it is carried out because it is useful and constitutes good practice. Quality research can explore the effectiveness and impact of the cultural programmes offered by an institution and help staff to learn from their public, challenge ways of thinking and develop insight into what visitors really value.

Kayte McSweeney and **Jen Kavanagh** of London's Science Museum explain how they have developed a range of audience research and participation stratagems, both collaborative and co-creative, to improve the experience of their visitors, attract new ones, and ensure the relevance and popularity of exhibitions.



An audience researcher testing concepts for a new exhibition with visitors (Science Museum)



Year 9 students collaborating with game makers ThoughtDen to create a game about pain (Science Museum)

Research can also be an effective tool both for reaching out to new audiences, perhaps to underrepresented communities, and for developing existing audiences in meaningful and appropriate ways. By investigating barriers to visitation, engagement and understanding, we can hope to overcome problem areas and start providing better tailored experiences and building firmer relationships with all these groups.

So, there are a variety of benefits in carrying out and implementing effective audience research. Some of the main ones are:

- Truly putting your audiences at the heart of what you do
 - Providing a greater understanding of the needs and expectations of your audience (both real and potential)
 - Allowing experimentation and innovation to be tested and risk to be taken
 - Empowering audiences, making them feel welcome at the site and considered in developments and new initiatives
 - Improved physical, intellectual and attitudinal access to your collection and what you offer
- Improving the visitor experience, gaining repeat visits, improving engagement with your communities, developing new audiences
 - Finding out if money has been well spent
 - Measuring impact and influence
 - Encouraging aid from funders and other supporters
 - Informing long-term strategic decision making.

Encouraging active participation

Many kinds of cultural organisations, from museums to historic houses, theatres to gardens, are now looking to invite their audiences to take a more active role in engaging with their sites and collections, rather than remaining traditional passive consumers of culture. The process of participation covers a spectrum of different types of engagement with audiences, and in the broadest terms can be broken down as consultation, collaboration and co-creation. Perhaps an organisation needs to find out what its audiences think of a new event idea, or wants to check that they will understand some of the content proposed for display. Consulting with focus groups, or through workshops or individual discussions can help to ensure suitability and relevance is maintained throughout development. When it comes to the creation of new content, developing interpretation and encouraging others to share their knowledge on a subject, collaborative projects come into play. The most in-depth kind of participation would take the form of co-creation, where audiences are invited to become an integral part of a project team, working alongside internal colleagues to develop content.

The outcomes of such participation can be as interesting and diverse as the people involved, and provide benefits to the organisation, the participants and ultimately the visitors who encounter them. Offering new perspectives on



A visitor engrossed in a film that was co-created by Deborah Padfield and Helen Omand about adults living with pain (Science Museum)



Project participants planning ideas with the interactive designers (Science Museum)

content these projects can attract new audiences and encourage internal teams to consider new ways of working.

Throughout the journey towards participation the Audience Research and Advocacy team have been involved in the development, planning, measuring and evaluation of the projects undertaken. This ensures that we are capturing not only the process of how things work, but also the influence of this way of working on our internal teams and the impact on our participants – the public we have invited to co-create with us. This vigorous research approach is also ensuring that the visitor, the final recipient and larger stakeholder of these projects, always remains the focus throughout this innovative way of working.

Two participation case studies

1: Pain Less

Pain Less: the Future of Relief is an exhibition currently featured in the Antenna: Science News gallery at the Science Museum, investigating the future of pain relief through personal stories, scientific discovery, objects, films and interactive games.

Pain Less involved two participatory groups during the development of the exhibition to inform both the messages and interpretation of the exhibit. One, a group of Year 9 students from the Langley Academy in Berkshire, represented part of the target audience for the gallery and were brought on board to help create a teen-appropriate resource – a ‘blast the pain away’ game called *Ouch*. Their involvement ensured that the content of the exhibition was engaging and relevant for their age group. The other group constituted adults with chronic pain who, with help from artists and film-makers, were able to creatively communicate their personal responses to living with pain every day through a mixed media artwork called *Fragmented lines: re-visualising pain*.

The participatory projects offered the Museum team a fresh perspective on the exhibition’s content and interpretation and helped increase its appeal to a wider range of the museum audience. The process wasn’t always plain sailing: the team were unprepared for the sheer amount of organisation required to coordinate these projects. Not enough forethought was given to the difficulties

of incorporating the outcomes from the two groups, or the challenges of working with vulnerable people.

Nevertheless, during the summative evaluation of the exhibition it was found that the co-produced game was very engaging for the target audience of young people and the artwork was extremely popular with a number of visitors, specifically those who had experienced pain, while also engaging those with a limited knowledge of science. One visitor remarked, ‘The art thing makes science more engaging. The tone – it doesn’t soften it so much, it just brings in other things.’

2: GPS and Information Age

In September 2014 the Science Museum is due to open a permanent gallery called Information Age. The new gallery will explore the history of information and communication technologies from the past 200 years, including a section about satellite communications. This more modern content will feature a story about the introduction of GPS technology and the impact it had on the ways in which soldiers navigated the desert during the Gulf War.

To inform the narrative of this part of the gallery, a co-creation project involving two participation groups took place in early 2013. The objective was to create an interactive game experience that would help visitors to the Information Age gallery consider what it is like to navigate difficult terrains, and the positive impact technology might have on it. As a result, one of the participation groups featured a number of veterans who experienced using GPS whilst in combat and who have also subsequently lost their sight. Partnered with these veterans were a group of blind and partially sighted young people who use contemporary navigation technologies. Independent adults are one of the gallery's target audiences and this project allowed the Museum to broaden its reach into this audience group.

This participation was enormously helpful in planning the gallery content and offered a unique insight into the personal experience of those who use GPS in a way that our audiences might not otherwise consider. Involving the interactive designers throughout the participatory process, the team ensured that first-hand accounts were influencing the format and content of the game.

Managing the expectations of those involved with the project was important. The Museum had to ensure that the game-play lived up to the participants' hopes, whilst at the same time providing an engaging and relevant experience for both blind and sighted museum visitors. The project is currently at the prototyping phase, and the Museum plans to involve the participants in testing and evaluating. It is hoped that by providing the participants with the skills to evaluate the prototypes, the Museum will continue to engage new audiences, particularly those with accessibility challenges.

RÉSUMÉ

Disposant de son propre département de recherche sur les publics depuis 20 ans, le Musée des sciences est dans une situation privilégiée. Il collecte et utilise des renseignements précieux au sujet des visiteurs. Son but est de nous fournir une meilleure compréhension des besoins des visiteurs actuels et potentiels. Il s'agit principalement d'identifier et de supprimer



Audience research is an effective tool for reaching out to new audiences, such as youth (Science Museum)

les obstacles à la compréhension et aux motivations des visiteurs, et également de comprendre les méthodes d'apprentissage des visiteurs et ce qu'ils retiennent d'une visite. Cela peut engendrer plus d'opportunités permettant aux visiteurs d'apprendre et de s'investir dans le Musée de par la pertinence assurée des expériences.

La participation du public ou la co-création avec lui sont juste un exemple des moyens pour inciter le visiteur à s'investir dans nos galeries et auprès de nos collections, tout en découvrant de nouvelles histoires, de nouvelles perspectives et de nouveaux contenus. Cette façon plus intime de travailler avec le public permet aux établissements d'être plus en lien et de mieux communiquer avec leurs publics, et de se rendre plus accessibles, universels et attirants dans tous leurs secteurs d'activités.

RESUMEN

El Museo de Ciencia tiene el privilegio de contar por los últimos 20 años con un departamento propio de Investigación de audiencia, en el se ha estado compilando y usando la inteligencia invaluable de los visitantes; la meta es proveer un mayor entendimiento de las necesidades de público actual y potencial. Frecuentemente se trata de

reconocer y mover las barreras para el entendimiento y motivar a los visitantes. Esta investigación ayuda a crear en el museo más oportunidades para el aprendizaje, sus compromisos y asegura su experiencia y relevancia. La participación o co-creación junto con el público es sólo una manera de motivarlo con nuestras galerías y colecciones, al mismo tiempo que se descubren nuevas historias, perspectivas y su contenido. Esta es una manera más profunda de trabajar con la audiencia permitiendo a los organizadores un mejor enlace y comunicación con los visitantes, les permite ser incluirlos de una manera más accesible y atractiva en todas las áreas.

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Interpretation is the key

a master plan to connect people and plants

Creating effective and efficient interpretation requires the removal of barriers between visitor and garden, writes **Sema Çevik**. It's essential that you know who you are talking to and their needs and motivations, as well as reflecting on why you want to inform them and what you want to say. Turkey's Nezahat Gökyiğit Botanic Garden has devised a five-year interpretative master plan to address this challenge.

The Nezahat Gökyiğit Botanic Garden (NGBG) is funded by the Ali Nihat Gökyiğit Foundation (ANG Foundation) to preserve plant diversity and promote education, particularly through exhibitions that show the crucial importance of plant diversity. In addition to its role as a research, training and education centre, the Garden offers a significant green oasis to people living in this area of Istanbul.

As a scientific institution, NGBG places great importance on undertaking research projects on the living systems of plants, botany, agriculture, ecology, environment, landscaping and horticulture; establishing and exhibiting live plant collections mainly from Turkey but also from other parts of the world; and protecting the threatened endemic, wild or cultivated plants of Turkey. In addition, we try to give equal or even greater weight to education, to increase the knowledge, interest and awareness of the public about plant diversity and environment.

Striving to reach the widest possible public, NGBG became aware that we needed a strategic approach to prioritise our target audiences and to fully meet their needs. Therefore, we designed a project that prepares the way for a new



New interpretative signs, such as this one about silk worms, help connect visitors to the garden (Nezahat Gökyiğit Botanic Garden)

interpretative system to help us carry out an educational master plan for the future.

What is interpretation?

'Interpretation is an educational activity which aims to reveal meanings and relationships through the use of original objects, by firsthand experience, and by illustrative media, rather than simply to communicate factual information.' (Tilden, 1957)

Visitors to botanic gardens are not obliged to learn in a specific way, they choose for themselves what they want to know about, and where and when to participate. However, every garden wants to communicate their mission and their message to the large numbers of people who visit in their leisure time. By means of good interpretive materials, we can connect our garden with our visitors, helping them to understand, appreciate, value, and care for plants and making

them feel a relevant part of the experience – there should be no barriers between visitors and the garden. The right tools encourage people to explore and learn about nature; not all the stories in botanic gardens are obvious and help is needed to make them accessible. In fact, you could say that interpretation is the magic wand that turns a park into a botanic garden.

Interpretative tools include labels, panels, audio guides, actors, storytellers, trails, guided tours, leaflets, handling tables, treasure hunts, manual interactive displays, computer interactive programmes, scent spots, sculpture, downloadable MP3 trails, walkabout sheets and much more. Botanic gardens can attract more audiences by using a variety of such media. But first, we must be clear who we are talking to, their motivations and needs, why we are telling them this stuff, why they should care and what we want them to do after their visit. When planning for interpretive media, we should not only know who we are talking to but also who we are not reaching, which obliges us to think about how future plans could meet their needs.

All these things should be put into the mix when considering the choice of interpretative media. This is a big question and the project NGBG has conducted is helping to work this out.

The master plan

An interpretative master plan has helped us organise the way in which our botanic garden presents information and communicates its value to visitors, the community, and even to others on a regional and national scale. The process NGBG followed included some essential elements for consideration:

- Managerial realities
- The interpreter
- Objectives and outcomes
- Resource inventory and the themes
- Visitor and market analysis
- Site media and services selection
- Implementation
- Evaluation

Managerial realities are the challenges we faced over issues such as budget, available staffing, political support, timescale, existing policies or directives,

missions etc. We found a SWOT analysis to be an effective way of identifying the pros and cons of the impact on the organisation and of examining the opportunities and threats our organisation may face as a result of implementing the new arrangements.

The interpreter. All aspects of the interpretative master plan are composed and applied by ‘the interpreter’ team. Collaboration is one of the most important things for the development of the Garden and this is the reason the team included members from all departments.

Objectives and outcomes. It was important to clearly identify the specific objectives we needed the interpretation to achieve, in order to provide a full botanical garden experience for visitors. These included objectives of learning (what the visitor will come to know/understand), behaviour (what visitors will do) and emotion (what visitors will feel) and encompassed the aims of our education department. In order to identify clear objectives, we used the ‘SMART’ model – that is, specific, measurable, appropriate, realistic and timetabled.

Resource inventory and themes.

This involved conducting a complete inventory of all the sites and resources that we wanted to interpret for our audience. To this end, we allocated a code to each category as a way of grouping interpretive resources. For instance, we gave the code letter P to certain parts of the garden. This enabled us to apply the same structured interpretative tool to each member of the same category.

From this we are able to develop a main interpretative theme, sub-theme, and storyline to present to visitors. (A theme is the message you want to communicate and will be related to your mission and the general objectives of interpretation.) Themes were developed for each interpretative tool in the application phase.

Visitor and market analysis. Who are our visitors? What do they hope to find out, learn, or experience with us today? These are key questions. They enabled us to identify our audiences – their general visit profile, demographic

profiles, motivations/interests, needs, visitation patterns and so on. On the other hand, we also got an idea of who was not visiting the garden and what their reasons are. We may focus on planning ways to attract these missing audiences. Clearly, we can say visitor analysis helped us to prioritise our target audiences and work towards their needs. The following section details what took place during the summer of 2012.

Research time

NGBG conducted a visitor survey focusing on the following:

- Demographic profile of visitors including age, education level, visiting frequency
- Demographic profile of non-visitors and their comments on botanic gardens
- Visiting motivation, and how the visitors described themselves – as explorers, facilitators, professionals, experience seekers, spiritual pilgrims
- Visitor needs: both the ‘Hierarchy of Needs’ as described by Abraham Maslow (1943) and themes they want to learn about
- Visitor profile, using the visitor experience model
- Existing facilities and their functions; existing interpretations and their effects

In this study the survey consisted of 20 questions and data were collected by a variety of methods including individual interviews, focus group interviews, observation, and following group progress on site. There was a total of 202 participants.

The information obtained helped us assess the value of the botanic garden and its resources, as well as contributing to a greater awareness of how visitors behave and their expectations of the Garden. The next step was to prioritise the target audiences. Did we want to concentrate on retaining our existing visitor base or was the priority to attract missing audiences? Making that decision helped to define the kind of interpretation media to be developed.

Site media and services selection.

Up to this point, we had looked at all the sites within the inventory, and considered the objectives we wanted to accomplish Garden-wide – now we needed to match up the objectives with the locations. We dealt with the four questions below and completed the interpretive planning form for each site. The data collected in visitor analysis were used to choose the best sites, concepts and media.

- Interpretative significance of the site or feature
- Interpretative concept we wanted to use this site to illustrate
- Interpretative objectives
- The recommended media

Making improvements

Implementation. Below are some examples of our new interpretation tools after completing the blueprint for our master plan.

1. The Discovery Garden is one of the most popular sites in the Garden. The visitor analysis allowed us to improve its interpretation.



Introduction of new silkworm interpretation in the Discovery Garden (Nezahat Gökyiğit Botanic Garden)



Redesigned directional signs at NGBG (Nezahat Gökyiğit Botanic Garden)

2. People had reported problems with the Garden's old direction signs so we prepared new ones that are more nature- and child-friendly.
3. Visitors said they didn't like our new car park. Just by assigning each parking area a distinctive flower name, with a picture of the flower, we succeeded in making the whole car park more sympathetic.



The appealing 'flower' car parking signs (Nezahat Gökyiğit Botanic Garden)

Evaluation. Evaluating techniques allow us to check if we are on track with management goals and project objectives, to ensure the message is clear and easily understood, that best practice standards are met, and to learn about what is working and what isn't. As regards to evaluating our range of interpretation tools, we follow the strategy below.

- Formative evaluation: during the preparation phase we carry out a trial interpretation presentation with an audience before finalising it. In this way we can assess reactions, find out if the theme is clear and our message understood. This pilot study also enables us to check that text and graphics can be read or audio-heard clearly.
- Summative evaluation: once the interpretation is completed, we carry out observation and interviews to help us find out if it is doing what we intended.

Future direction

In botanic gardens, interpretation is the connection between visitors and the garden. With careful planning, the interpretive plan will bring organisation to the garden sites, trails, experiences and stories in a way that helps to protect the resource while engaging and inspiring visitors. Starting with questions of what to interpret to whom and why, we selected appropriate interpretive methods and discussed measures by which each method's success could be judged. The plan that resulted is comprehensive but still flexible. In the case of NGBG, the consensus that emerged from the planning process has given us a direction and momentum that continues to this day.

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RÉSUMÉ

L'interprétation dans un jardin botanique crée un lien entre les visiteurs et les plantes. Elle aide les visiteurs à comprendre et à apprécier les plantes tout en leur donnant de la valeur et de l'attention. Elle offre une information pertinente aux visiteurs, qui leur permet de se sentir partie intégrante de l'expérience. La clé pour réaliser une interprétation réussie et efficace est de faire tomber les barrières entre les visiteurs et le jardin. Cela nécessite une réflexion critique avant de décider de tout moyen d'interprétation, quel qu'il soit. Nous devons d'abord identifier les personnes à qui nous nous adressons, leurs motivations et leurs besoins. Nous devons aussi nous interroger sur les raisons pour lesquelles le jardin délivre des informations aux visiteurs, pourquoi ceux-ci devraient s'y intéresser et ce que nous souhaiterions qu'ils fassent à l'issue de la visite. Par rapport à ces différents points, cet article traite de la mise en place d'un plan directeur d'interprétation sur 5 ans qui nous aide à réorganiser la façon dont notre jardin botanique présente les informations et comment il communique ses valeurs et ses missions aux visiteurs. Grâce à un processus rigoureux, notre plan directeur d'interprétation permet à nos messages de vraiment faire le lien avec nos visiteurs et d'être compris par notre public de la façon la plus efficace possible.

RESUMEN

Los medios de interpretación en jardines botánicos crean vínculos entre los visitantes y las plantas. Esto ayuda a los asistentes a entender, apreciar, evaluar y cuidar las plantas; los provee con la relevancia en hacerlos sentirse parte del mismo jardín. La clave para que las materias de interpretación sea efectivas



Real frozen samples show the different stages of silkworm (Nezahat Gökyiğit Botanic Garden)

es el derribar las barreras entre los visitantes y el jardín. Esto requiere de un planeamiento cuidadoso antes de decidir cuál será el medio de interpretación a usar. Nosotros requerimos identificar a quién se está dirigiendo el mensaje, la motivación y necesidades de los mismos. También necesitamos examinar el por qué el jardín está dando esta información; el por qué los visitantes tienen que entender la misma; y que es lo que nosotros queremos que los visitantes hagan después de su visita. En este artículo estos temas son expuestos y se discute el programa desarrollado durante cinco años para el plan maestro de interpretación que nos está ayudando a reorganizar la manera en que nuestro jardín botánico da a conocer la información, como comunica su valor y misión a los visitantes.

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Audience participation

using visitor surveys to drive innovation

The success of any museum depends on understanding what it is that visitors really want. Naturalis's story is all about the abundance of nature; its stated aim is to be the most attractive and innovative family museum in Europe. **Lidewij van Valkenhoef** describes how a specialist audience survey has given them the insight to make a planned makeover really work.



Naturalis has welcomed family visitors for years and is aiming to become the most attractive and innovative family museum in Europe (Mylene Siegers, 2010)

'What people say, what people do, and what they say they do, are entirely different things.'

Margaret Mead

Naturalis is primarily a family museum: we are focused on grandparents or parents with their children and other groups of children and adults. We tell the story of the

abundance of nature and our subjects are accessible and recognisable – visitors can step effortlessly into the world of natural history. Increasingly, most museums are focusing on family

groups but Naturalis is ahead of the game, having welcomed family visitors for years. By concentrating on this target group, we aim to further strengthen our image and to become the most attractive and innovative family museum in Europe. So what exactly is a 'family museum'? What is really attractive and innovative?

Time for a change

The Naturalis museum is about to undergo a renovation. The current exhibitions date from 1998 and most museums reckon that permanent exhibitions have a lifespan of 10 to 15 years, after which it becomes essential to change them for a number of reasons:

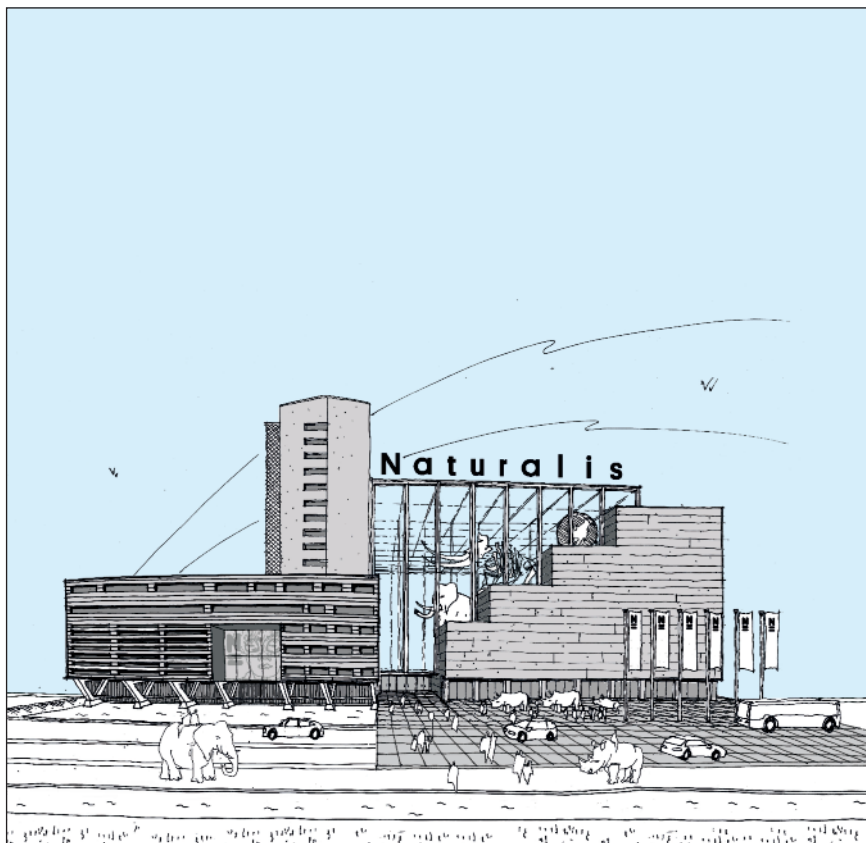
- Many exhibits will have reached the end of their technical lifespans
- The museum's ability to attract visitors wanes, resulting in falling visitor numbers
- There are so many new content-related developments that the information may become obsolete.

Naturalis has a further reason to update. In 2012, it merged with the Amsterdam Zoological Museum, and the National Herbarium Nederland. This led to a tripling of the collection and consequently the need for more storage and exhibition space.

The survey

To become a good family museum, we needed to know exactly what families expect from their visit, and for the last ten years audience surveys have been carried out at Naturalis. This is quantitative research focused on gathering social demographic information from our visitors. We also conduct qualitative surveys during projects such as large events and temporary exhibitions. This research gives us insight into the composition and motivation of our audience but not the detail needed to help us completely renovate our exhibitions. For this, we called in a specialist international research network, MotivAction Research and Strategy (MRS).

Naturalis asked MRS to undertake a survey of the target groups with the following aim: To gain insight into the target groups with a current or potential



Artist's impression of the exterior of the new Naturalis which recently merged with the Amsterdam Zoological Museum and the National Herbarium Nederland. (Naturalis)

interest in visiting Naturalis and, on the basis of this input, to optimise the exhibition and determine measurable goals.

The survey consisted of two parts and the following research questions were formulated:

Part 1:

- Which current and potential target groups can be determined?
- What are the needs of current and potential target groups and how do they differ or converge?

Part 2:

- What are the conditions as regards content, form and design, which the new exhibition must satisfy in order to be attractive to the target groups?
- What improvements do the target groups suggest after seeing the concrete ideas for the new exhibition ?

Research method

We chose MRS because they developed the 'Mentality' research model, which groups people according to their attitudes towards life – by investigating people's perceptions, insight is gained into what motivates the target groups,

how trends come about, and the broader context in which they operate. This method has been found to be a more sophisticated tool for explaining the behaviour of citizens and consumers than traditional categories based on age, gender, education and income.

The Mentality model classifies groups on the basis of values and lifestyle. People from the same social milieu share values with regard to work, leisure and politics. They demonstrate similar ambitions and aspirations. Each milieu has its own style and consumption patterns, which are expressed in actual behaviour. Thus, on the basis of research results and customer behaviour data, a number of personas are created. Personas are custom-made visitor profiles (or characters) that bring statistics and data about target groups to life. They give a name and face to the visitor, identifying their hobbies, motives, desires, and life goals and ensuring that the 'customer' concept becomes real and recognisable.

To conduct the research the following approach is used:

- Determine current and potential target groups
- Define wishes and needs of these groups



Naturalis will retain many of its features that have proved to be popular, such as large objects on display which offer opportunities for photographs (Naturalis)

- Test new ideas for the exhibition by means of focus groups
- Adjust the concepts on the basis of the outcome

The following data are analysed in order to identify the current and potential target groups and define their needs:

Culture:

- Attitude towards culture and history in general
- Visits to cultural organisations and activities (more specific to natural history museums)
- Motivation for these visits

Nature:

- Interest in nature
- Member of conservation organisations
- Motives for general leisure time activities
- Phase of life: e.g. children living at home (in age groups), senior citizen etc.

The two main areas, culture and nature, are then amalgamated.

On the basis of the outcome the most promising target groups for Naturalis were thus identified and defined into the personas of two couples: John & Annabel, and Frank & Diana, with their children.

The first couple, John & Annabel, are culture and nature lovers. They often visit museums and above all enjoy history and traditional art. They visit a museum in order to broaden their knowledge on the subject. If they visit a museum with their children or grandchildren, for them it is above all an educational outing. John & Annabel have enjoyed higher education and earn above average income. The second couple, Frank & Diana, are not particularly nature or culture lovers. Generally speaking, they consider museums boring places. They do like to organise days out with their children in their leisure time, but generally opt for a fun park rather than a museum. If they do visit a museum it is because it offers something amusing or new and they will only go if it is suitable for the children. Frank & Diana have received an average education and earn an average income.

The concept of the renewal programme was then presented to our (potential) visitors in focus groups with the following research questions:

- How attractive, understandable and complete do you rate the concepts?
- What makes the exhibition special? What is the impact of the presentation?
- How does the intention of the exhibition (informing, entertaining, provoking curiosity to know more) come across?

For this survey we chose to use the 'e-safari' method. A preselected group of respondents was presented with online instructions. Each participant had their own webpage and was offered the possibility to interact if they so wished. Through a dashboard, the researchers and the client could follow in real time what answers were given, which movies and photos were uploaded by the participants.

Outcome for Naturalis

Naturalis's new presentation is to consist of nine different stories shown in nine galleries, that cumulatively reveal to the visitor the overall abundance of the natural world. The results of the survey showed that all target groups responded with enthusiasm for the concepts presented to them. Both John & Annabel and Frank & Diana are interested in a day out with the family and the shared experience of the visit. The most important difference between the two couples lies in the fact that Frank & Diana are looking for action: innovative interactive resources are essential for their satisfaction. John and Annabel are keen to have more in-depth information.

For Frank & Diana, the main reason to visit Naturalis is to have an enjoyable outing. Above all, it must be fun for the children. Their visit to the galleries will be more superficial and less structured than John & Annabel's. They are mainly interested in participation: all interactive options will be explored, whereas in-depth information has no added value for them. Frank & Diana also prefer guidance: the floorplan and walking route must be clear so they can find their way through the galleries.

If John & Annabel come to Naturalis, the most important aspect is the educational one. Therefore their visit of the galleries will take longer and be more focused. Sharing the visit and experience of the exhibitions is important to them. They like to have additional information which they can pass on to their (grand)children, to expand their own and the children's understanding. John & Annabel tend to feel restricted by a fixed routing through the galleries.

The survey also indicates that both groups like there to be a clear relation between the exhibition concepts and that they both find the experience and impact of the exhibition enhanced by being able to recognise themes.

With these results Naturalis has been able to adjust the concepts in order to meet the wishes and needs of the target groups as well as possible. The subjects on offer will be accessible, recognisable, welcoming. We will offer different levels of information, in a cross-media approach, both physical and digital, aimed at the head (knowledge), the heart (perception)

and the feeling (hands-on experience) to meet the need of John & Annabel for in-depth information and the need of Frank & Diana to participate actively. We will aim for a balance of experiencing and learning in the galleries. We will maintain the good things we have: the relaxed atmosphere, numerous real objects on display, objects to touch and photo opportunities with large objects such as the rhinoceros (both of these last two are highly popular). And we will improve what can be improved, including giving more information at a variety of levels, more context, and a clear routing through the building.

The new presentation will combine the best of a museum, a science centre and an experience. We will offer our visitors an intense experience, hoping it will make a deep and lasting mark.

RÉSUMÉ

En 2016, le musée Naturalis aura achevé la rénovation de ses expositions et rouvert ses portes au public. Nos enquêtes quantitatives sur les visiteurs montrent que le musée attire surtout les familles avec de jeunes enfants. Par conséquent, nous avons décidé d'axer la rénovation des expositions sur ce groupe cible. Nous voulons répondre à la fois à la demande des enfants et de leurs parents ou de leurs grands-parents qui constituent nos visiteurs habituels, ainsi qu'à celle de nouveaux visiteurs potentiels. Pour identifier les groupes cibles existants et potentiels, nous avons mené des enquêtes sur les visiteurs. Pour comprendre pleinement les désirs et les besoins de ces groupes, nous avons utilisé une nouvelle méthode de recherche. Les visiteurs ont été classés en fonction du modèle mental. Les segmentations habituelles des publics par rapport à l'âge, revenus et à l'éducation fournissent des prédictions insuffisantes pour alimenter la recherche sur les visites de musées. Le modèle mental classe les groupes en fonction des valeurs et du style de vie, qui sont de meilleurs indicateurs sur qui visitera un musée. En plus des recherches quantitatives, nous avons également mené des recherches qualitatives sur la manière dont les visiteurs habituels et potentiels perçoivent Naturalis sous sa forme actuelle. Après avoir développé les concepts pour la réalisation des nouvelles expositions, nous avons testé nos idées

par rapport aux attentes des groupes cibles en utilisant « E-safaris ». Nous savons maintenant ce que nos groupes cibles aiment et n'aiment pas de Naturalis en l'état actuel, et ce qu'ils attendent du futur musée.

RESUMEN

En 2016 el Museo Naturalis completará la remodelación de su exposición y abrirá sus puertas al público. Nuestra encuesta regular (cuantitativa) de visitantes muestra que el museo atrae principalmente familias y sus pequeños jóvenes. Entonces decidimos enfocar la renovación de la exposición a este grupo. Con ello intentamos satisfacer a pequeños, sus padres y abuelos quienes representan nuestros visitantes tanto actuales como los futuros. Para identificar el potencial existente de nuestros grupos objetivos hicimos encuestas a nuestros visitantes. Entendiendo los deseos y necesidades de estos grupos por medio de un método nuevo de investigación. De tal manera que nuestros visitantes fueron clasificados de acuerdo a un modelo de mentalidad. El marcar clases de audiencia de acuerdo a edades, salarios y educación nos ofrece proyecciones insuficientes en cuanto a la investigación de visitantes. Por su parte, el modelo de mentalidad los clasifica de acuerdo a sus valores de estilo de vida, que es mejor indicador de quien visitara el museo. En adición al análisis cuantitativo, también llevamos a cabo uno cualitativo de cuáles y quiénes son los visitantes actuales y los potenciales en Naturalis tal y como se encuentra ahora. Después de desarrollar los conceptos para las nuevas exposiciones, hemos hecho pruebas de nuestras ideas con estos grupos usando E-safaris (safaris electrónicos). Entonces ya conocemos que es lo que les gusta y que es lo que no de la situación actual de Naturalis, y también que es lo se espera del nuevo museo.

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Public places and private spaces

measuring the influence of botanic gardens on domestic gardeners

How do botanic gardens measure and enhance their influence on the way people manage their domestic gardens? The Royal Botanic Gardens Cranbourne's 363-hectare site includes both remnant bushland and landscaped Australian Garden and its core aim is encouraging home gardeners to use native plants to create sustainable, biodiverse gardens. **Sharon Willoughby, Dave Kendal and Alison Farrar** report.



The Australian Garden is a highly landscaped, contemporary horticultural display of native Australian plants (Jorge de Araujo)

The Royal Botanic Gardens Cranbourne (RBGC), a division of the older and more widely known Royal Botanic Gardens Melbourne, was created in 1970, opening its gates to the public for the first time in 1989. Early visitor experiences of the RBGC were dominated by the 363 hectares of remnant vegetation, mostly uncleared by European settlement of Victoria apart

from a few contained areas that had been scalped by sand mining in the mid-twentieth century. Visitor activities at this time focused on leisure activities, family barbecues, walking and hiking, bird watching and plant identification, but there was very little informal interpretation or formal education available until 1995 when a Public Programs Team was recruited. Since

then the opening of the Australian Garden at Cranbourne in 2006 and the completion of its second and final stage in 2012 has dramatically altered the kinds of visitor experience and engagement that can be carried out on site.

The Australian Garden, in contrast to the wilder bushland, is a highly landscaped, contemporary horticultural display of



The Lily Pad Bridge over the Ian Potter Lake in the Australian Garden offers visitors a different perspective (Jorge de Araujo)

native Australian plants. The RBGC now also has a visitor centre, shop, café, people mover and a large Public Programs team covering education, interpretation, customer service staff and volunteers (Russell et al., 2012). Formal interpretation and education programmes have been run in the garden since 2006 with the core aim of influencing people to use Australian native plants in their own home gardens. While there is some anecdotal evidence that the RBGC is having an influence on private garden design, we know little about who is affected and whether this is significantly changing domestic gardens. Working out whether our public programmes are having an impact on our local community is really important for future planning.

With help from our Friends

In order to look at the effects of our programmes the Royal Botanic Garden established a social science project with the support of the Friends of the Royal Botanic Gardens Melbourne Helen

McLellan Research Grant. This funding from our Friends enabled us to conduct interviews and questionnaires to explore and evaluate the influence the Australian Garden is having on home gardeners.



Signs directing you to ten different walks you can take in the Australian Garden (Jorge de Araujo)

We have found that the Australian Garden influences people in two ways. Firstly, through the choices they make about plants. People who are more involved with the Australian Garden (e.g. Friends, volunteers, etc.) are more likely to choose native, drought tolerant and wildlife attracting plants, and to avoid weedy plants. Secondly, involvement at the RBGC is influencing garden design and choice of materials. There are strong psychological pathways that lead to this effect through the ways people value residential gardens, their attitudes to native plants, the way they value the RBGC, and their connectedness to nature.

In contrast to these influences we found two significant disconnects. Firstly, there exist important personal values for residential gardens (say, as a place of escape for citydwellers) and general leisure values of public gardens (say, a place to relax or exercise) that do not increase with greater involvement with the RBGC. Addressing these situations may provide opportunities for the RBGC and the Friends to engage with broader audiences of gardeners and open space users who are not necessarily focused on native plants. This coming (Australian) spring we are experimenting with a programme of 'Yoga in the Australian Garden' in partnership with our local YMCA to see if this type of leisure-based activity will attract a new audience to the Garden or help us to engage more closely with those we are already attracting.



The Australian Garden is influencing people's choices about plants and garden design (Jorge de Araujo)

Secondly, the way that people value the Australian Garden as a well-designed Australian Landscape is not connected to the RBGC's influence on people's plant selection. While one of the purposes of the highly landscaped Australian Garden was to inspire home gardeners to use native plants, our research suggests this may not be happening to any great extent. Obviously this finding encourages the RBGC to look at ways in which the Australian Garden design could begin to influence plant selection. It also points to the need for more research. The final stage of the project will involve flora surveys of home gardens to more fully understand how the RBGC influence on home gardeners we have observed is translating to the plants that are grown in their gardens.

A pressing need

What is the connection between public botanic gardens and the private home garden? Do botanic gardens influence those who design and work in these private green spaces? These are important questions to consider as botanic gardens around the world grapple with their social role and set increasingly ambitious agendas for public education – recognising the pressing need to conserve biodiversity and mitigate the impacts of climate

change. Emma Marris in her recent book *Rambunctious Garden* stresses that botanic gardens are at the forefront of understanding that influencing home gardeners is the key to conserving biodiversity in urban environments (Marris, 2011). We need to look beyond our traditional surveys of visitor

satisfaction and service quality and focus on how we are to influence our audiences in more subtle and complex ways – in this way we can learn to create programmes that really will have an impact on the choices our visitors make (Moskwa & Crilley, 2012).

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RÉSUMÉ

Les Jardins botaniques royaux de Cranbourne (RBGC) gèrent un site de 363 hectares, comprenant un espace avec des vestiges importants de bush et un jardin paysager australien, situé dans la frange sud-est de Melbourne en Australie, qui est en rapide



Garden Ambassador Information Station at the Australian Garden: volunteer Garden Ambassadors provide visitors with information about the Australian Garden and advice on native plants and home gardening (Jorge de Araujo)



The Australian Garden has dramatically altered the kinds of visitor experience and engagement that can be carried out on site (Jorge de Araujo)

développement. Les programmes éducatifs, les aménagements paysagers et les pratiques horticoles sont les composantes fondamentales de la stratégie que le RBGC développe pour gérer la biodiversité sur place. L'éducation au RBGC a pour but d'inciter les jardiniers amateurs à utiliser des espèces natives d'Australie pour créer des jardins biodiversifiés durables de particuliers en dehors de notre jardin. La question fondamentale est la suivante : arrivons-nous à changer la manière dont nos visiteurs jardinent ?

Pour tenter de répondre à cette question, un projet de recherche sociale intitulé « Jardinage au-delà de nos murs » a été créé. Ce projet s'est appuyé sur des entretiens, des questionnaires et des enquêtes pour examiner l'influence du jardin australien sur les jardiniers. En étudiant les différentes façons dont les gens attachent de la valeur au RBGC et à leur propre jardin, cela nous a permis d'obtenir des indications sur la façon dont le jardin australien influence les jardiniers et des pistes importantes pour développer ce public.

RESUMEN

Los jardines botánicos de Cranbourne (RBGC) comprenden 363 hectáreas en la que existe una porción importante de restos de matorral y paisajismo de Jardín Australiano (AG) localizados en una franja en alto desarrollo en el sureste de Melbourne, Australia. Programas educativos en manejo de la tierra y prácticas de horticultura son los componentes claves de la estrategia que el RBGC ha desarrollado para conservar la biodiversidad del sitio. La educación en el RBGC tiene como meta promover jardines de casa que usen plantas nativas australianas y así crear una biodiversidad sustentable más allá de nuestras fronteras. La pregunta clave - ¿estamos cambiando el camino de de nuestros visitantes al jardín? Para contestar a ella se estableció un proyecto de investigación 'Jardinería más allá de nuestra frontera'. En este se hacen entrevistas, cuestionarios y encuestas a jardines explorando la influencia tienen en el jardín australiano. Investigando las diferentes maneras que la gente asocia valor a los RBGC y el

que su propio jardín en casa nos ha dado la percepción de como el Jardín Australiano ha influenciado a los jardineros y las pautas importantes para los usuarios y desarrollo de su audiencia.

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Binocular vision

puts new audiences in the frame

Attracting over 600,000 visitors a year, China's Xishuangbanna Tropical Botanical Garden faces the challenge of making plant conservation relevant to audiences old and new. Here **Ximin Wang** and **He He** describe new educational programmes introduced by the garden that are bringing an awareness of biodiversity and the relationships between plants, animals and the environment, to a wider public.



Students learning about the structure of the fig fruit during an education session (Xishuangbanna Tropical Botanical Garden)

As the largest botanical garden in China focusing on tropical plant displays, research and conservation, Xishuangbanna Tropical Botanical Garden (XTBG) is visited by well over half a million people annually. Targeting and communicating our plant conservation mission to so many people – an ever-growing audience – is both an opportunity and a challenge. Currently, XTBG's educational programmes, each with a different audience and purpose, divide into two classifications: one focusing on promoting rain forest biodiversity and ethnic culture experience for the public, the other focusing on encouraging students to carry out inquiry-based research and biodiversity conservation.

Very different from botanical gardens in nearby big cities, XTBG is located in a remote part of the country. Most visitors travel from other places in China as tourists, in groups. They come for just one visit and only spend 2–3 hours in the Garden so having a good system in place to make information accessible is very important. Besides interpretation boards and information materials, we have a well-trained team of guides made up of 50 to 60 young men and women from local communities.

On special days, such as national public holidays, national science promotion day, or during national science and technology week, we organise special events for the public. For example, there



Over half a million people annually visit XTBG (Xishuangbanna Tropical Botanical Garden)

are a lot of fireflies in the garden in summer and they are sadly quite rare in China now, so we hold a popular Firefly Festival in May and June. The visitors can join our night walking tours to see fireflies and other nocturnal wildlife.

An introduction to birdwatching

Nearly 200 bird species are to be found in our Garden and winter is the best time for birdwatching. In 2011, the first Birding Fair was held with the purpose of helping the public to become aware of the relationship between birds and plants.

Since birdwatching is not a popular activity in mainland China, we carried out a questionnaire survey during the two-day Fair, to explore people's thoughts about birdwatching and assess their response to the Fair. A total of 294 questionnaires were collected and analysed.

The results confirmed that respondents tended to know nothing or very little about birdwatching and only a few birds were known to them, most of which were exotic or linked to Chinese culture, such as the humming bird, peacock and crane. We also found that knowledge about birds did matter a lot to the public (37 per cent) and the lack of it was one of the factors that discouraged people from birdwatching (37 per cent). The paths to birdwatching are limited and almost 60 per cent found out about it by watching TV or through attending our Birding Fair. It is encouraging to find that the birds themselves are often the main attraction (40 per cent) for people to begin birdwatching. As for the feedback on the Birding Fair, about 50 per cent of respondents thought that promotion of it was important, and 55 per cent had learned about the Fair only after visiting XTBG. A few respondents expressed their interest in the bird-related activities such as painting, mask making and bird naming. In summary, the first Birding Fair in 2011 was deemed a success, providing the public with a valuable opportunity to learn about birds and birdwatching.



Deputy Director of XTBG leading an engaging guided tour (Xishuangbanna Tropical Botanical Garden)



Children creating a collage out of natural materials during the Birding Fair (Xishuangbanna Tropical Botanical Garden)

Based on the respondents' feedback, for the next two Birding Fairs in 2012 and 2013 we promoted the Fair in other ways including using posters, and a microblog. Several innovative games about birds were also introduced to the Fair and attracted many visitors to XTBG. Nowadays, the Garden is a paradise not only for birds but also for birders from all round the world. From October to March, hundreds of birders come to visit, and more bird species are spotted every year.

Thanks to this ideal habitat, XTBG is a perfect place to introduce people to birdwatching and to carry out environmental education programmes.

Inquiry-based research

Students are another important audience. Usually, we run different programmes for city students and those from local communities. For students from big cities, such as Beijing and

Kunming, we have inquiry-based research programmes, lasting for 3–5 days depending on how long they are able to stay. The programmes normally run during the summer and winter holiday periods. The students are divided into groups, each with an instructor who is usually a graduate student and member of staff in the Garden. During the programme, with the instruction of the teacher, each group has to design a project related to XTBG's current research, such as relationships between flowers and insects, plant diversity in the rain forest, and the relationship of rubber trees' to the climate. The students have to test or prove their questions using scientific methods. At the end, each group gives a talk to the whole team about their research and results. A PhD student at the Garden is evaluating the inquiry-based research programme to see whether it affects students' attitude to scientific research and their own interest in becoming a scientist.

Local conservation

For young people from local communities we have a different educational strategy focusing on conservation education. Talks and



The Birding Fair aims to raise awareness of the relationship between birds and plants Xishuangbanna (Tropical Botanical Garden)



Children enjoying a sensory experience during their visit to XTBG (Xishuangbanna Tropical Botanical Garden)

exhibitions on biodiversity conservation are part of the usual approach. Recently, we have been carrying out a project connecting the reintroduction of native plants and education. One study site is a small remnant of tropical seasonal forest near a village in Xishuangbanna. It was part of a larger forest area until the 1950s and although the remnant is considered to be a 'holy hill' by the local Dai people, it has been gradually reduced in area until only around 10 hectares survives today. The first ecological station for the study of tropical rainforest was established here by the Chinese Academy of Sciences in 1958 and several surveys were carried out in 1959–60, 1997 and 2008, making it the longest-studied rainforest fragment in Xishuangbanna. Despite the loss of forest area, the overall species diversity has remained similar, but only because pioneer plants and a number of aliens have replaced many shade-tolerant primary forest species that disappeared. The fragment is now almost surrounded by rubber monocultures, but respect for its holy status and its historical scientific importance has ensured that a core area remains nearly intact. With support from local communities, we are going to help

them to reintroduce native plant species to this precious fragment. Several nearby schools will be involved in the programme and XTBG plans to monitor and evaluate attitudes and behaviour changes – hopefully positive ones – in the students who take part in this project.

RÉSUMÉ

Les jardins botaniques, avec leurs végétaux et leurs habitats diversifiés, fournissent un refuge pour beaucoup d'oiseaux. Cela en fait un endroit idéal pour encourager l'observation des oiseaux. Avec plus de 200 espèces différentes d'oiseaux répertoriés, le Jardin botanique tropical de Xishuangbanna (XTBG) est devenu un lieu incontournable pour les observateurs d'oiseaux en Chine. En 2011, la première fête de l'observation des oiseaux s'est tenue au XTBG et a attiré plus de 5 000 personnes. Une enquête par questionnaire a été réalisée durant la fête pour comprendre les attentes du public au sujet de l'observation d'oiseaux. Malgré une fréquentation importante à la manifestation, les résultats ont démontré

que le public savait peu de choses sur l'observation des oiseaux et indiquaient que le manque de compétences relatives et de matériel constituait un obstacle en vue d'une plus forte participation à ce type d'activité récréative. Pour aborder ces obstacles, les animateurs du XTBG ont essayé d'intégrer l'observation d'oiseaux dans leurs programmes éducatifs et, en conséquence, de nouvelles activités ont été créées qui mettent en lumière les liens entre les oiseaux, les plantes et les humains.

RESUMEN

Los jardines botánicos con su diverso rango de plantas, especies y habitats proveen un refugio a numerosas aves, esto los hace un lugar ideal para observarlas. Con más de 200 especies localizadas en el jardín botánico de Xishuangbanna (XTBG), este se ha convertido en el lugar casi obligatorio a pajareros en China. En el 2011, se llevo a cabo la primera feria de pajareros en XTBG, la cual atrajo mas de 5000 gentes. Durante el evento se hizo una encuesta con la finalidad de entender las opiniones del público en lo referente a la observacion de aves. A pesar de la grande asistencia a la feria, los resultados mostraron que el público conocia muy poco de aves, sin habilidad para identificarlas y sin equipo adecuado, lo que no motivo a los asistentes a continuar con esta actividad. Para solucionar estas barreras los educadores del XTBG han tratado de integrar la observación de aves en sus programas educativos. Los resultados son nuevas actividades en las que sobresalen los enlaces entre aves, plantas y el hombre.

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Adapting to survive

cultivating new audiences in times of crisis

The global financial crisis of 2007-2009 was bad news for gardens everywhere and Cleveland Botanical Garden in the US was no exception, facing flat or declining attendance and membership numbers. Yet today the garden enjoys record visitor numbers and over 8,000 households in northeast Ohio have Garden memberships. Cleveland's President **Natalie Ronayne** explains how CBG continually reinvents itself to keep pace with the modern world and grow its audience.

Being a place of beauty and a treasure trove of stunning plants served Cleveland Botanical Garden well for the better part of a century. To continue to thrive in today's increasingly competitive landscape of attractions, however, Cleveland's public garden needed to transform itself into something more than simply a museum for plants. We recognised the need and have made a series of adaptations to how we think and what we do.

We're cultivating new audiences, ranging from mums and dads with toddlers to inner-city teens and sophisticated young professional people. We're improving the visitor experience to be a much more immersive, interactive one and we're reaching beyond our main campus more than ever, seeking to enrich people's lives through gardening programmes at urban farms, schools and community gardens. The changes are part of a new business plan called The Vision for Our Vibrant Future, which aims to increase earned revenue and visitor numbers, ultimately ensuring the garden remains a vital destination for generations to come. One year in, the new approach seems to be working well.



Sparkling a passion for plants – a young boy enjoys a hands-on activity at the Garden (Cleveland Botanical Garden)

Cleveland Botanical Garden now enjoys record attendance levels and its largest membership ever with more than 8,000 households, representing a 15 per cent increase over the previous year. Such spikes in attendance and membership would have been hard to imagine a few years ago, after the financial crisis of 2009 had left the Garden with flat or declining numbers in both areas.

'People have seemingly endless options for how to spend their time and money, and Cleveland Botanical Garden needed to differentiate itself by offering memorable and enriching experiences to more audiences,' says Jeffrey M. Biggar, past board chairman of Cleveland Botanical Garden and a driving force behind the development of the new business plan. 'To remain successful,

we needed to connect with a much broader range of people and find innovative ways to keep them part of the garden's family for a long time.'

Building on heritage

While Cleveland BC reaches out to new audiences and expands its offerings, its primary mission of sparking a passion for plants remains at the heart of all new initiatives. Founded in 1930 as the Garden Center of Greater Cleveland, the organisation has evolved from a small library for botanical books into a beloved community treasure committed to providing more than 150,000 people each year with educational and inspiring experiences. Our aim is for all our guests to leave the garden with a better understanding of and enduring connection to the vital relationship plants have with people and the environment.

At today's Cleveland Botanical Garden that goal is accomplished in more and different ways than it was even just a few years ago. Gone are our days of sprawling – and expensive – flower shows where the public could only passively enjoy the beauty of impressive floral arrangements. Instead, we now showcase exotic, exquisite and other-worldly plant life as part of immersive, hands-on experiences and special events that appeal to more people over a broader range of audiences.

The addition of seasonal celebrations to the Garden's line-up of annual events proved in its first year to be a successful tactic in offering more experiential opportunities for people to make new memories and connect with plants in the magnificent setting of the garden. The 'Glow at the Garden' holiday celebration offered lots of interactive options on top of thousands of holiday plantings, dozens of decorated evergreens and more than a hundred splendidly bedecked gingerbread houses. A new train ride, a kid-sized shop and a bakery where kids can build their own gingerbread houses make the Garden a place where families can create lasting memories together. Likewise, during the 'Big Spring' celebration, new blooms are the star of the show along with a hedge maze, a crawl-through insect exhibit and a stage where kids can dress up as bugs and butterflies.

More than 1,000 memberships were renewed or sold for the first time during Glow, and during both the 6-week seasonal celebrations Cleveland BG enjoyed record attendance.

Connecting with new audiences

For most of its existence, Cleveland Botanical Garden could rely on women with a passion for gardening and a love of beautiful plants to sustain it through their visits and donations.



Teaching children the importance of plants to our environment is key to the garden's mission (Cleveland Botanical Garden)

As our staff worked with consultants in 2011 and 2012 to develop a broader audience strategy, this group stayed atop the list. They're referred to as 'Core Garden Lovers' – women of 45 and over who share an appreciation for gardens and the sustenance they provide for mind, body and soul. We've found that these women are likely to visit the garden again and again over the years and positively spread their experiences through word-of-mouth.

To increase revenue and attendance, however, we needed to widen our horizons. Our new audience strategy adds four main target groups: families with young children; sophisticated 'millennials'; schoolchildren from kindergarten through to high school students; and brides-to-be, mothers of the bride and wedding planners who may well find Cleveland Botanical Garden to be the dream-come-true setting for their special day.

Mums and dads with kids aged nine and under make up our first new audience and we've had great success connecting with them. Progressive parents looking for enriching and fun activities for their kids find a rewarding haven in the garden, and are likely to make return trips and buy memberships. Cleveland BG sees considerable activity on its Facebook page with social-media-minded mums, including an increase in followers from 7,000 to 10,000 in just the past year.



Women are a core visitor group of the garden and are excellent at spreading positive messages through word-of-mouth (Cleveland Botanical Garden)



Teenagers participating in the garden's flagship urban-farming programme (Cleveland Botanical Garden)

Sophisticated millennials are tech-savvy young professionals, typically aged 18 to 34, who align themselves with causes and organisations that share their personal values and aspirations. The garden's commitment to making its community healthier and greener by restoring land and promoting the local-food movement makes it appealing to this large set of young adults. Engaging them while they are still single makes it easier to maintain their interest and membership after they get married, have children or otherwise expand their families. This fall, Cleveland BG launched its first focused attempt to reach millennials with its series of 'Hoppy Hours', showcasing hops and horticulture on Wednesday nights with garden staff and local brewmasters. The September RIPE! Festival also seeks to attract millennials with live bands performing in the garden setting, with food and drink by some of Cleveland's trendier eateries.

The fourth new audience consists of brides-to-be, wedding planners and other event planners who would see the garden as a one-of-a-kind locale for their

big day. Whether planning a wedding, corporate meeting, family reunion or business retreat, anyone would see the garden as a gem with the unique surroundings to set their event a world apart from the rest.

In addition to these four, we have a growing audience of students of all ages. For decades, Cleveland Botanical Garden has offered field trips and in-class visits to local students and continues to do so to the tune of 30,000 children per year. Also, since 1997 the garden has engaged teenagers through its urban-farming programme, Green Corps, in which high school students earn as they learn in their own neighbourhoods. The programme, which has provided more than 1,000 teens with invaluable life lessons and marketable skills, is expanding this year and will bring in considerably more students by creating schoolyard gardens in public and private schools. Teens in the Green Corps learning-farm programme will work with younger students to plant and tend to the new school gardens, which will serve as living classrooms for studies in everything from science and health to history and literature.

'Teaching people, especially children and teenagers, the importance of plants to our environment and our health always has been and always will be key to our mission,' says Victoria U. Broer, board

chairman of Cleveland Botanical Garden. 'Our new audience strategy allows the garden to reach many more students than ever before, so the impact will be greater and greater.'

Ever-changing yet constant

Just like any garden, Cleveland BG always has been and always will be a work in progress, undergoing continual change. However, its commitment to connecting people with plants and making the community healthier and greener, remains constant.

As with many not-for-profit organisations, the Garden has had to face a new financial reality in the years since the global economic collapse and is working hard to find innovative ways to keep reaching more people, increasing earned revenue and securing more donations. The new audience strategy and interactive events we've launched since 2011 are just a few of the tactics our business plan calls us to execute. We've also launched a rich website, new publications and a fresh brand image to strengthen the Garden's message, its delivery and its role as a beautiful place where people can celebrate life and its special moments. And lastly we've developed a capital-enhancement plan that will update existing exhibits and collections and build new features such as an indoor children's garden.



Cleveland Botanical Garden aims to connect with a broad range of people and find innovative ways to keep them as part of the garden's family (Cleveland Botanical Garden)



Above and below: Engaging with new audiences is critical for ensuring the garden remains a vital destination for generations to come (Cleveland Botanical Garden)

Cleveland Botanical Garden has stood the test of time thanks to its ability to adapt. We are determined it will continue to reinvent itself to thrive for a second century and many generations to come.

RÉSUMÉ

Actuellement dans sa 83^{ème} année de fonctionnement, le jardin botanique de Cleveland a le plaisir d'enregistrer une fréquentation record et un taux d'adhésion de ses membres le plus élevé depuis ses débuts. Il y a quelques années, un tel succès aurait été difficile à imaginer.

La crise financière américaine de 2009 a eu des répercussions négatives sur la fréquentation et les dotations, mais les dirigeants du jardin de Cleveland ont réaffirmé leur engagement envers la communauté et ont créé, en 2012, « Notre avenir florissant » qui est un plan financier et une stratégie ciblée sur le public en vue d'augmenter le nombre de visiteurs au jardin et les rentrées financières. Les premiers résultats montrent que cette approche fonctionne et que le jardin est en lien avec de nouveaux publics, allant des élèves de lycée aux mères de famille avec leurs très jeunes enfants.



Outre les femmes de plus de 55 ans qui aiment le jardinage, son public cible traditionnel, le jardin touche à présent les jeunes familles, les futures mariées et la génération Y dans le vent, en leur proposant des événements saisonniers créatifs et d'autres activités intéressantes. Le jardin est également utilisé par les étudiants du centre-ville grâce à des initiatives de sensibilisation communautaire comme « Green Corps », un programme d'agriculture urbaine destiné aux adolescents de Cleveland, qui leur permet d'apprendre et de gagner de l'argent tout en acquérant des compétences de la vie courante d'une valeur inestimable. Espérons que ces jeunes jardiniers deviennent la prochaine génération de membres et de donateurs du jardin botanique de Cleveland.

RESUMEN

En sus 83 años de estar funcionando, el Jardín Botánico de Cleveland se enorgullece en tener ahora el registro de la mayoría membresía de todos sus tiempos. Éxito que hace algunos años hubiera sido difícil de imaginar. La crisis financiera del 2009 en los Estados Unidos afectó la participación del público y donativos, sin embargo los líderes del Jardín público de Cleveland reafirmaron el compromiso con su comunidad y en 2012 establecieron 'La visión de nuestro futuro Vibrante' – un plan de negocios y estrategia que

tiene como meta incrementar el número de visitantes y así ganar ingresos públicos. Los resultados iniciales mostraron que el acercamiento sí funcionaba, y el jardín se estaba formando vínculos con nuevas audiencias que eran desde estudiantes de escuelas superiores hasta madres con sus pequeños. En adición al núcleo de jardineras mayores de 55 años, el jardín también llega a familias jóvenes, futuras esposas y sofisticados milenarios, ofreciendo a todos ellos celebraciones especiales y otro tipo de actividades. El jardín también da servicio a estudiantes inter-ciudades por medio comunidades a distancia como lo son los programas Cuerpos [Núcleos] Verdes y Granjas urbanas orientados a adolescentes en Cleveland, quienes aprenden y ganan mientras se capacitan en habilidades invaluable. Estos jardineros jóvenes que serán la siguiente generación de miembros y donadores en el Jardín Botánico de Cleveland.

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Resources

RESOURCES

Books

The Engaging Museum: Developing Museums for Visitor Involvement

As both botanic gardens and museums have a strong responsibility to society (especially since many of them are in some way public-funded), they must ensure that they evolve and develop with rather than for their audiences. This

book focuses on the need for contemporary museums to respond to audiences as “partners in a joint enterprise”, but the topics and methods discussed are equally applicable to botanic gardens. Black argues that museums should strive to be audience-centred rather than

product-led and this demands fostering approaches which consider the personal context of the visitor and view the museum visit itself as a more holistic process.

Graham Black, 2005, Routledge Abington, UK and New York, US
www.routledgeentalhealth.com/books/
ISBN-10: 041564478X
ISBN-13: 978-0415644785

Garden Tourism

Garden visitation has been a tourism motivator for many years and can now be enjoyed in many different forms. A useful tool for garden managers, this book examines the management and marketing of gardens for tourism

RESSOURCES

Livres

Le musée qui engage: développer les musées pour impliquer les visiteurs

Les jardins botaniques et musées ayant une importante responsabilité vis-à-vis de la société (en particulier parce qu'ils sont très souvent financés par des fonds publics d'une manière ou d'une autre), ils doivent s'assurer qu'ils se développent et changent avec plutôt que pour leur public. Ce livre traite principalement de la nécessité, pour les musées modernes, de réagir à leur public comme « des partenaires dans une entreprise commune » (p.3), mais les sujets et méthodes abordés sont également d'intérêt pour les jardins botaniques. Black soutient que les musées devraient tenter de se recentrer sur leur public plutôt sur leurs produits, et ceci demande des approches d'accueil qui prennent en compte le contexte personnel des visiteurs, et considèrent la visite du musée elle-même comme un processus plus complet.

Graham Black, 2005, Routledge Abington, UK and New York, US
www.routledgeentalhealth.com/books/
ISBN-10: 041564478X
ISBN-13: 978-0415644785

Le tourisme des jardins

La visite de jardins est une motivation touristique depuis de nombreuses années, et peut maintenant être appréciée sous différentes formes. Outil précieux pour les directeurs de jardins, ce livre examine la gestion et la promotion des jardins pour le tourisme,

RECURSOS

Libros

El Museo Participativo: Desarrollando Museos para la Participación de los Visitantes

Los jardines botánicos y los museos tienen una gran responsabilidad con la sociedad (sobre todo porque muchos de ellos son financiados con fondos públicos en mayor o menor medida). Ambos deben asegurar que evolucionan y se desarrollan con algo más para sus audiencias. Este libro se centra en la necesidad de que los museos contemporáneos sean capaces de responder y ver a sus audiencias como “socios en una empresa conjunta” (p. 3), aunque los tópicos y métodos descritos son igualmente aplicables a los jardines botánicos. Black argumenta que los museos deben esforzarse por llegar a ser “basados en la audiencia” vez de estar “basados en el producto”. Esto exige fomentar enfoques que tengan en cuenta el contexto personal del visitante y ver la visita al museo como un proceso más integral.

Graham Black, 2005, Routledge Abington, Reino Unido y Nueva York, EE.UU.
www.routledgeentalhealth.com/books/
ISBN- 10: 041564478X
ISBN- 13: 978-0415644785

Turismo en Jardines

Visitar jardines ha sido un motivador más del turismo desde hace muchos años y hoy en día ser disfrutado de diferentes y variadas formas. Este libro es una herramienta útil para los gerentes y administradores de jardines, pues libro

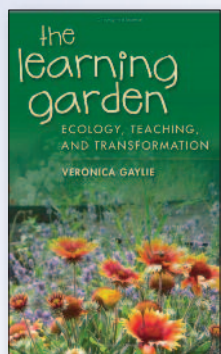


purposes, before concluding with a detailed look at the form and role of gardens in the future. It traces the history of garden visitation right through from Egyptian and Babylonian times to today, observing the various motivations of tourists to visit gardens and including an in-depth look at flower shows and festivals.

Richard W. Benfield, 2013, CABI Publishing, Wallingford, UK
<http://bookshop.cabi.org/>
 ISBN -10: 1780641958
 ISBN-13: 978 1 78064 195 9

The learning garden: ecology, teaching and transformation

A primary focus of botanic gardens is to communicate sustainability, conservation and environmental awareness. This groundbreaking text provides a bridge between the theory and practice of how educators can incorporate the environment and principles of sustainability into their lessons. It tells the story of building a campus Learning Garden over a generation of cohorts of student teachers and environmental education students. The garden began with high ideals, no funding, and a strong desire to do something about the environment. The result was a transformation in attitude towards nature, community and towards the learning process itself. Described through three metaphors

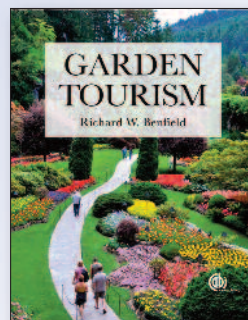


(garden as environment, garden as community, garden as transformation) this book provides a bridge of theory and practice for ecology-centred teaching and learning, and

guides the reader into the ways that teaching in the natural world changes how people learn, and, how they teach.

Veronica Gaylie, 2009, Peter Lang Publishing, New York, US
www.peterlang.com
 ISBN-10: 1433104709
 ISBN-13: 978-1433104701

avant de conclure avec une étude détaillée de la forme et du rôle des jardins à l'avenir. Il retrace l'histoire des visites de jardins, depuis le temps des égyptiens et des babyloniens jusqu'à aujourd'hui, étudiant les diverses motivations des touristes pour visiter des jardins, et comprend une étude approfondie des foires aux fleurs, floralies et autres marchés aux plantes.



Richard W. Benfield, 2013, CABI Publishing, Wallingford, UK
<http://bookshop.cabi.org/>
 ISBN -10: 1780641958
 ISBN-13: 978 1 78064 195 9

Le jardin école: écologie, enseignement et transformation

L'un des objectifs principaux des jardins botaniques est de communiquer sur le développement durable, la conservation et de sensibiliser à l'environnement. Ce texte éducatif établit un lien entre la théorie et la pratique sur comment les éducateurs peuvent introduire l'environnement et les principes du développement durable dans leurs leçons. Il relate la construction d'un jardin pédagogique sur un campus, à travers plusieurs générations d'étudiants en enseignement et en éducation à l'environnement. Le jardin a commencé avec de grands idéaux, aucun financement et un désir fort de faire quelque chose pour l'environnement. Le résultat a été une transformation des attitudes envers la nature, la communauté et le processus d'apprentissage lui-même. Décrit à travers trois métaphores (le jardin comme environnement, le jardin comme communauté, le jardin comme transformation), ce livre lie théorie et pratique sur l'éducation et l'apprentissage centrés sur l'écologie, et guide le lecteur sur comment l'enseignement dans la nature change la façon dont les gens apprennent, et comment ils enseignent.

Veronica Gaylie, 2009, Peter Lang Publishing, New York, US
www.peterlang.com
 ISBN-10: 1433104709
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examina la el manejo, gestión y marketing en los jardines con fines turísticos, para concluir con un examen detallado de la forma y la función de los jardines en el futuro. Examina la historia de las visitas a los jardines, desde las épocas de Egipto y Babilonia, hasta la actualidad, poniendo atención en las diferentes motivaciones que tienen los turistas para visitar los jardines, incluyendo una visión profunda de festivales y exposiciones de los turistas a visitar los jardines y que incluye un vistazo profundo a las exposiciones florales y otros festivales.

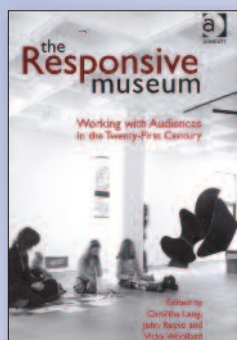
Richard W. Benfield, 2013, CABI Publishing, Wallingford, Reino Unido
<http://bookshop.cabi.org/>
 ISBN -10: 1780641958
 ISBN-13: 978 1 78064 195 9

El jardín que educa: ecología, enseñanza y transformación

Uno de los enfoques principales en los jardines botánicos es comunicar la sostenibilidad, la conservación y la conciencia ambiental. Este innovador texto proporciona un puente entre la teoría y la práctica de cómo los educadores pueden incorporar el medio ambiente y los principios de la sostenibilidad en sus clases. Cuenta la historia de la construcción de un campus jardín que educa sobre una serie de cohortes de estudiantes de pedagogía y de educación ambiental. El jardín se inició con altos ideales, sin financiamiento y con un fuerte deseo de hacer algo por el medio ambiente. El resultado fue una transformación en la actitud hacia la naturaleza, la comunidad y hacia el propio proceso de aprendizaje. Descrito mediante tres metáforas (el jardín como ambiente, el jardín como comunidad y el jardín como transformación), este libro proporciona un puente entre la teoría y la práctica de la enseñanza y el aprendizaje basados en la ecología y guía al lector en las formas en que la enseñanza en el mundo natural cambia la manera en que las personas aprenden y enseñan.

Veronica Gaylie, 2009, Peter Lang Publishing, New York, US
www.peterlang.com
 ISBN-10: 1433104709
 ISBN-13: 978-1433104701

The Responsive Museum: Working With Audiences in the Twenty-first Century



The audiences of botanic gardens (as well as museums and galleries) are ever changing, and the complex relationship gardens have with their publics brings many new challenges and debates over their future development. In this book, a highly experienced team of

writers, including museum educators and directors, share their different experiences and views, and review recent research and examples of best practice. They analyse the implications of audience development and broadening public access, particularly in relation to special groups, minority communities and disabled people, and for individual self-development and different learning styles; they explore issues of public accountability and funding; discuss the merits of different evaluation tools and methodologies for measuring audience impact and needs; and assess the role of architects, designers and artists in shaping the visitor experience. It also reviews practical management and staffing issues, and training and skills needs for the future.

Caroline Lang, John Reeve and Vicky Woollard (Eds.), 2006, Ashgate Publishing Ltd., Aldershot, UK
<http://www.ashgate.com/isbn/9780754645603>
ISBN-10: 0754645606
ISBN-13: 978-0754645603

Science of the People: Understanding and using science in everyday contexts

A big challenge for gardens is how to engage visitors in the science behind their collections, as well as their importance and conservation. In order to appeal to a broad audience, gardens must therefore consider: how do people understand science? How do they feel about science, how do they relate to it, what do they hope from it and what do they fear about it? *Science of the People: Understanding and using science in everyday contexts* helps

Le musée interactif: travailler avec les publics du 21ème siècle

Les publics des jardins botaniques (ainsi que ceux des musées et galeries) changent en permanence, et les relations très complexes des jardins avec leurs publics amènent de nouveaux défis et des débats sur leur évolution à l'avenir. Dans ce livre, une équipe très expérimentée d'écrivains, y compris des animateurs et directeurs de musées, partagent leurs expériences et points de vue, et passent en revue les études récentes et exemples de bonne pratique. Ils analysent les implications d'un élargissement du public et d'une amélioration de l'accès, en particulier pour des groupes avec des besoins particuliers, des communautés minoritaires, des handicapés, ainsi que pour le développement personnel et différents modèles d'apprentissage. Ils explorent les questions de financement et de responsabilité publique, discutent des mérites de différents outils et méthodes pour mesurer l'impact sur le public et ses besoins, et évaluent comment les architectes, concepteurs et artistes façonnent l'expérience des visiteurs. Ils passent en revue les questions de gestion pratique et de personnel, et les besoins en formations et compétences pour l'avenir.

Caroline Lang, John Reeve and Vicky Woollard (Eds.), 2006, Ashgate Publishing Ltd., Aldershot, UK
<http://www.ashgate.com/isbn/9780754645603>
ISBN-10: 0754645606
ISBN-13: 978-0754645603

Science of the people : comprendre et utiliser les sciences au quotidien

Un grand défi pour les jardins est de permettre aux visiteurs de s'approprier les fondements scientifiques des collections, ainsi que leur importance et conservation. Afin d'attirer un large public, les jardins doivent étudier la question de comment les gens comprennent les sciences. Que pensent-ils des sciences, est-ce qu'ils se sentent concernés, qu'est-ce qu'ils en espèrent, et qu'est-ce qu'ils en craignent ? *Science du peuple: comprendre et utiliser les sciences tous les jours* répond en partie à ces questions grâce aux entretiens minutieux réalisés par

El Museo Sensible : Trabajando con las audiencias en el Siglo XXI

Las audiencias de los jardines botánicos (así como las de los museos y galerías) están en constante cambio. Las complejas relaciones que los jardines tienen con sus públicos traen nuevos retos y debates sobre su futuro desarrollo. En este libro, un equipo altamente experimentado de escritores, entre ellos educadores y directores de museos, comparten sus diferentes experiencias y puntos de vista, y revisan las más recientes investigaciones y ejemplos de buenas prácticas. Analizan las implicaciones del desarrollo de las audiencias y la ampliación de la accesibilidad del público, en particular en relación con los grupos especiales, las minorías y personas con capacidades diferentes, y con los distintos estilos de aprendizaje y auto-desarrollo individual. Exploran tópicos como el financiamiento y responsabilidad públicas; discuten los méritos de diferentes herramientas de evaluación y de metodologías para medir el impacto y las necesidades de la audiencia. Evalúan el papel de los arquitectos, diseñadores y artistas en la formación de la experiencia del visitante. También se examinan temas de administración y gestión de personal, capacitación y habilidades que serán necesarias en el futuro.

Caroline Lang, John Reeve and Vicky Woollard (Eds.), 2006, Ashgate Publishing Ltd., Aldershot, UK
<http://www.ashgate.com/isbn/9780754645603>
ISBN-10: 0754645606
ISBN-13: 978-0754645603

La Ciencia de la Gente: Usando y entendiendo la ciencia en contextos cotidianos

Un gran reto para los jardines es cómo involucrar a los visitantes en la ciencia que yace detrás de sus colecciones, así como su importancia y su conservación. Con el fin de atraer a un público más amplio, jardines deben tener siempre en cuenta, por lo tanto, cómo las personas entienden la ciencia, cómo se sienten en relación con la ciencia, cómo se relacionan con ella, qué es lo que esperan de la ciencia y qué es lo que temen al respecto. *La Ciencia de la Gente: Usando y entendiendo la ciencia en*

answer these questions as the result of painstaking interviewing by Professor Joan Solomon of all and sundry in a fairly typical small town. The result is a unique overview of how a very wide range of adults, united only by local geography, relate to science. Many of the findings run contrary to what is widely believed about how science is learnt and about how people view it. Chapters include:

- An Approach to Awareness
- Publics for Science?
- Ethics and Action
- Interpretation and Change

Joan Solomon , 2012, Routledge, Abingdon, UK
www.routledge.com/books/
 ISBN-10: 041564478X
 ISBN-13: 978-0415644785

Gunter's Fables – The smart mushroom, the strongest tree and other stories

Engaging children with nature is an important part of a garden's educational role. Not only does it help build bridges back to nature for the next generation, but it also fosters a sense of environmental stewardship and appreciation for the natural world. This series of fables, developed by the ZERI Learning Initiative, is inspired by a scientists engaged in innovative work that contributes to sustainable development. The fables introduce key concepts that anyone can use to make the leap from raw science to implementation. At the end of each fable students are thus increasingly capable of making the same connections that the scientist did. The students can then apply those connections to think creatively about

implementing their own projects. Furthermore, profiling these scientists will help to give children a vision of their potential. It makes them aware of the opportunities that there are in the world, and the fact that if they put their minds to it, they can do anything that they want.



Gunter Pauli, 2006, Zeri
www.zerilearning.org/english/fables_collection.php
 ISBN: 9586927717

Professeur Joan Solomon de tous les habitants d'une petite ville typique. Le résultat est un aperçu unique de comment des adultes très différents, ayant pour tout lien un même lieu géographique, considèrent les sciences. Beaucoup des résultats sont en contradiction avec les conceptions courantes sur comment l'on apprend les sciences et comment les gens les considèrent. Les chapitres comprennent entre autres :

- Une approche de la sensibilisation
- Des publics pour les sciences ?
- Éthique et action
- Interpretation et changements

Joan Solomon , 2012, Routledge, Abingdon, UK
www.routledge.com/books/
 ISBN-10: 041564478X
 ISBN-13: 978-0415644785

Les fables de Gunter: le champignon malin, l'arbre le plus fort et autres histoires

Sensibiliser les enfants à la nature est une partie importante du rôle éducatif d'un jardin. Cela contribue non seulement à rétablir des liens avec la nature pour les prochaines générations, mais également à développer un sens des responsabilités vis-à-vis de l'environnement, et une appréciation du monde naturel. Cette série de fables, développées par l'Initiative pédagogique ZERI, est inspirée de scientifiques qui contribuent au développement durable à travers des travaux innovants. Ces fables traitent de concepts clés, que tous peuvent utiliser pour passer des sciences pures aux applications. A la fin de chaque fable, les étudiants arrivent aux mêmes conclusions que les scientifiques. Ils peuvent ensuite appliquer ces conclusions pour penser de manière créative et développer leurs propres projets. De plus, l'exemple de ces scientifiques permet de montrer aux enfants leur potentiel. Ils se rendent compte des possibilités qui existent dans le monde, et du fait que s'ils se décident, ils peuvent faire tout ce qu'ils veulent.

Gunter Pauli, 2006, Zeri
www.zerilearning.org/english/fables_collection.php
 ISBN: 9586927717

contextos cotidianos, ayuda a responder a estas preguntas como resultado de minuciosas entrevistas llevadas a cabo por el profesor Joan Solomon, a todos y cada uno de los habitantes de un pequeño pueblo típico. El resultado es una visión única de cómo un amplio rango de adultos, unidos sólo por la geografía local, se relacionan con la ciencia. Muchos de los resultados van en contra de lo que se cree ampliamente sobre cómo se aprende ciencia y cómo la gente la ve. Los capítulos incluyen:

- Un acercamiento a la conciencia
- ¿Públicos para la Ciencia?
- Ética y Acción
- Interpretación y Cambio

Joan Solomon , 2012, Routledge, Abingdon, UK
www.routledge.com/books/
 ISBN-10: 041564478X
 ISBN-13: 978-0415644785

Las fábulas de Gunter - El hongo inteligente, El árbol más fuerte y otros cuentos

Involucrar a los niños con la naturaleza es una parte importante de la función educativa de un jardín. No sólo ayudan a construir puentes de contacto con la naturaleza para la próxima generación, sino que también fomenta un sentido de cuidado del ambiente y el aprecio por el mundo natural. Esta serie de fábulas, elaboradas por la Iniciativa de Aprendizaje ZERI, se inspira en un grupo de científicos involucrados en un trabajo innovador que contribuye al desarrollo sostenible. Las fábulas introducen conceptos clave que cualquiera puede utilizar para dar el salto de la ciencia fundamental a sus aplicaciones. Al final de cada fábula, los estudiantes son cada vez más capaces de hacer las mismas relaciones que los científicos. Los estudiantes pueden entonces aplicar esas relaciones para pensar creativamente cómo implementar sus propios proyectos. Además, perfilar a estos científicos, ayudará a los niños a tener una visión de su potencial. Esto los hace conscientes de las oportunidades que hay en el mundo, y del hecho de que, si se deciden a ello, pueden hacer cualquier cosa que quieran.

Gunter Pauli, 2006, Zeri
www.zerilearning.org/english/fables_collection.php
 ISBN: 9586927717

Web links/Websites

Museums for visitors: Audience development - A crucial role for successful museum management strategies

intercom.museum/documents/1-4Wattl.pdf

The key role for museums and gardens alike is always to serve their visitors. To do this effectively and efficiently we have to understand the motivation and needs of different audience segments and create an atmosphere that offers a range of experiences. It is all about pulling down barriers and allowing visitor involvement and engagement, and at the same time conserving and securing the collection for future generations. Audience development requires the cooperation of several departments: marketing, education, curatorial and visitor services, to offer varied experiences and an environment for learning as well as enjoyment. This article shows that audience development is not the responsibility of only a few, but of all staff working in museums.

Taking part in the arts

www.takingpartinthearts.com/

The New Audiences programme of the Arts Council England supported a large number of audience development action research projects to overcome barriers to attendance, and these are documented and provide a useful resource on the Taking Part in the arts website <http://www.takingpartinthearts.com>. Of particular interest is the Morton Smyth Ltd (2006) research 'How to reach a broader audience' on cultural organisations that have changed their overall positioning and have achieved broader audiences as a result (See <http://www.takingpartinthearts.com/content.php?content=943>). Although the



Liens internet/ Sites

Des musées pour les visiteurs : le développement de l'accueil – un rôle crucial pour des stratégies de gestion des musées réussies.

intercom.museum/documents/1-4Wattl.pdf

Le rôle principal des musées, comme des jardins, est d'être au service de leurs visiteurs. Pour y parvenir de manière efficace et rationnelle, nous devons comprendre la motivation et les besoins des différents publics et créer une ambiance qui offre un éventail d'expériences. Il s'agit de lever les obstacles et de permettre l'implication et la participation du visiteur, tout en conservant et sécurisant dans le même temps les collections pour les générations futures. Le développement de l'accueil du public nécessite la coopération entre plusieurs départements : marketing, éducation, conservation et les services aux visiteurs, afin d'offrir des expériences variées et un environnement propice, aussi bien pour l'apprentissage que pour le plaisir. Cet article montre que le développement de l'accueil du public n'est pas seulement la responsabilité de quelques personnes, mais celle de toutes les équipes travaillant dans les musées.

Participer à l'art

www.takingpartinthearts.com/

Le programme New Audiences du Arts Council England a soutenu un grand nombre de projets d'action-recherche pour l'amélioration de l'accueil du public pour surmonter les obstacles à la fréquentation. Ceux-ci sont documentés et constituent une ressource utile sur le site « Taking part in the arts » <http://www.takingpartinthearts.com>. La recherche de Morton Smyth Ltd (2006) 'Comment toucher un plus large public' sur les organismes culturels qui ont modifié leur positionnement général et qui ont ainsi atteint un plus large public, est particulièrement intéressante (voir <http://www.takingpartinthearts.com/content.php?content=943>). Bien que les ressources concernent des exemples du domaine des arts et de la culture au Royaume-Uni, ils peuvent être applicables aux jardins botaniques car ils donnent un guide sur les changements à apporter pour un organisme qui souhaite être accessible à un plus large public.

Sitios Web / Enlaces Web

Museos para visitantes: desarrollo de audiencias - Un papel fundamental para las estrategias exitosas de gestión de museos.

intercom.museum/documents/1-4Wattl.pdf

La función clave de los museos y jardines por igual es siempre servir a sus visitantes. Para hacerlo de manera eficaz y eficiente, tenemos que entender las motivaciones y necesidades de los diferentes segmentos del público y crear un ambiente que ofrezca una amplia gama de experiencias. Se trata de derribar barreras y permitir la participación e involucramiento de los visitantes, y al mismo tiempo conservar y asegurar la colección para las generaciones futuras. El desarrollo de las audiencias requiere la cooperación de varios departamentos: marketing, educación, manejo curatorial y servicios a los visitantes, para ofrecer experiencias variadas y un entorno para el aprendizaje y disfrute. Este artículo muestra que el desarrollo de la audiencia no es responsabilidad de unos pocos, sino de todo el personal que trabaja en los museos.

Tomando parte en las artes

www.takingpartinthearts.com/

El programa de Nuevas Audiencias del Arts Council England apoya a un gran número de proyectos de investigación acción orientados al desarrollo de audiencias para superar las barreras que enfrenta la asistencia. Estos son documentados y proporcionan un recurso útil alojado en el sitio web de Tomando parte en las artes (<http://www.takingpartinthearts.com>). De particular interés es la investigación de Morton Smyth Ltd (2006) "Cómo llegar a un público más amplio" llevada a cabo en organizaciones culturales que han cambiado su posicionamiento global y como resultado han alcanzado a un público más amplio (Ver <http://www.takingpartinthearts.com/content.php?content=943>). Aunque los recursos incluyen ejemplos del sector de las artes y cultural del Reino Unido, tales ejemplos pueden ser aplicables a los jardines botánicos, ya que dan una guía sobre los tipos de cambios que una organización tiene que llevar a cabo para convertirse en accesible a un público más amplio.

resources include examples from the Art/cultural sector in the UK they can be applicable to botanic gardens as they give a guide on what sort of change an organisation needs to undergo in order to become accessible to wider audiences.

Children, Youth and Environments University of Colorado Denver

www.ucdenver.edu/academics/colleges/ArchitecturePlanning/discover/centers/CYE/Pages/index.aspx



Botanic gardens play a pivotal role in reconnecting people with nature, and are ideally placed to combat the rising detachment of children from the natural world. The Children, Youth and Environments Center for Research and Design at the University of Colorado undertakes interdisciplinary activities in research, teaching and community outreach that connect the worlds of research, policy and practice to improve young people's environments. Their publications section features a wealth of resources on these topics, including factsheets with research-based information on the benefits of both nature and gardening for children, child friendly lawns and gardens, and what students can gain from place-based education – a key selling-point of any garden's educational programme.

Museum management: Emotional value and community engagement

intercom.museum/documents/3-1Suchy.pdf

Community engagement is a vital aspect of audience development, especially in reaching out to those who may view the gardens as “not for them”. Drawing on *Leading with Passion*, the case studies describe how museums approached

L'Université des enfants, de la jeunesse et des environnements de Denver Colorado

www.ucdenver.edu/academics/colleges/ArchitecturePlanning/discover/centers/CYE/Pages/index.aspx

Les jardins botaniques jouent un rôle crucial pour reconnecter les gens avec la nature et occupent une place essentielle pour lutter contre le détachement croissant des enfants avec le monde naturel. Le Centre des enfants, de la jeunesse et des environnements pour la recherche et le design de l'Université du Colorado entreprend des travaux pluridisciplinaires dans la recherche, l'enseignement et la sensibilisation des communautés, qui relie le monde de la recherche, de la politique et des pratiques pour améliorer l'environnement des jeunes. Leur rubrique concernant les publications dispose d'une mine de ressources sur ces sujets, notamment des fiches techniques avec des informations issues de la recherche sur les bienfaits de la nature et du jardinage sur les enfants, sur les pelouses et jardins accueillants pour les enfants, et sur ce que les élèves peuvent tirer de l'éducation par le lieu – un atout clé du programme pédagogique de tout jardin.

Gestion de musée : la valeur émotionnelle et l'engagement communautaire

intercom.museum/documents/3-1Suchy.pdf

L'implication de la communauté est un aspect essentiel du développement de la fréquentation, particulièrement pour toucher les personnes qui pensent que les jardins « ne sont pas pour eux ». S'appuyant sur *Leading with Passion*, ces études de cas décrivent comment les musées ont abordé la question de l'amélioration de l'accueil du public, en utilisant la valeur émotionnelle pour obtenir la culture des visiteurs sur l'écran radar social. La perception de la valeur émotionnelle influe sur la façon dont les familles décident d'investir du temps, de l'énergie, de l'argent, de l'adhésion et des donations dans les musées. L'industrie hôtelière utilise la valeur émotionnelle depuis longtemps, constituant une solide clientèle qui assure une viabilité économique à long-terme. La recherche donne à penser que le renforcement des relations de confiance avec les principaux

Niños, Jóvenes y Ambientes de la Universidad de Colorado en Denver

www.ucdenver.edu/academics/colleges/ArchitecturePlanning/discover/centers/CYE/Pages/index.aspx

Los jardines botánicos juegan un papel fundamental en reconectar a la gente con la naturaleza, y están en una posición ideal para combatir el creciente distanciamiento de los niños del mundo natural. El Centro de Niños, Jóvenes y Ambientes para la Investigación y el Diseño de la Universidad de Colorado en Denver realiza actividades interdisciplinarias de investigación, docencia y extensión a la comunidad que conectan los mundos de la investigación, la política y la práctica de mejorar las condiciones ambientales de los jóvenes. Su sección de publicaciones cuenta con una gran cantidad de recursos sobre estos temas, incluyendo hojas informativas con información basada en la investigación sobre los beneficios de la naturaleza y la jardinería para niños, jardines y áreas verdes amigables para los niños, y lo que los estudiantes pueden obtener de la educación in situ- Un punto de venta clave para los programas educativos de cualquier jardín.

Manejo de Museos: valor emocional y participación de la comunidad

intercom.museum/documents/3-1Suchy.pdf

La participación comunitaria es un aspecto vital del desarrollo de las audiencias, sobre todo para llegar a aquellos que pueden ver los jardines como "no para ellos". Basándose en *Liderando con Pasión*, los estudios de casos describen cómo los museos se acercaron al desarrollo de audiencias usando valores emocionales para ubicarse en el radar social del consumo cultural. La percepción del valor emocional influye en la forma en que las familias deciden invertir tiempo, energía, dinero, membresía y donaciones a los museos. La industria del turismo ha usado el valor emocional por algún tiempo, creando fuertes lazos de clientes en beneficio del su sostenibilidad económica a largo plazo. La investigación sugiere que el establecimiento de relaciones de confianza con los principales

audience development using emotional value to get on the cultural consumer's social radar screen. The perception of emotional value influences the way families decide to invest time, energy, money, membership, and donations into the museums. The hospitality industry has used emotional value for some time, creating strong customer bonds for long-term economic sustainability. Research suggests that nurturing trust relationships with key stakeholders does create emotional value so museums maintain and sustain a position in the heart of a community.

Twitter for Museums: Measuring, Analyzing, Reporting

<http://danamus.es/2010/04/01/twitter-for-museums/>

In recent years social media has fast become one of the most effective methods of online audience development and engagement. This article explains, in six simple steps, how you can maintain a constantly improving presence on twitter for your garden by: Listening, Benchmarking, Thinking about goals, Measuring, Analysing, and Actionable Reporting. Whilst focusing mainly on evaluating twitter usage, the suggestions made can also be adapted to Facebook and other social media to improve and diversify online interaction with existing and potential audiences.

intervenants doit créer de la valeur émotionnelle pour que les musées maintiennent et soutiennent leur position au cœur de la communauté.

Twitter pour les musées : mesurer, analyser et dresser le bilan

<http://danamus.es/2010/04/01/twitter-for-museums/>

Au cours des dernières années, les medias sociaux sont rapidement devenus l'une des méthodes les plus efficaces de participation et de développement du public sur internet. Cet article explique, en six étapes simples, comment vous pouvez maintenir une présence en constante progression sur Twitter pour votre jardin, à travers : l'écoute, l'analyse comparative, la réflexion sur les objectifs, la mesure, et le bilan concret. Tout en se concentrant principalement sur l'évaluation de l'utilisation de Twitter, les améliorations proposées peuvent aussi être adaptées à Facebook et aux autres médias sociaux pour améliorer et diversifier les interactions en ligne avec le public existant et potentiel.

interesados crea valores emocionales que ayudan a los museos a mantener y sostener una posición en el seno de una comunidad

Twitter para museos : Medir, analizar, reportar

<http://danamus.es/2010/04/01/twitter-for-museums/>



En los últimos años los medios de comunicación social se han convertido rápidamente en uno de los métodos en línea más eficaces para el desarrollo y captación de audiencias. En este artículo se explica, en seis sencillos pasos, cómo su jardín puede mantener una presencia en twitter en constante mejora escuchando, realizando benchmarking, pensando en las metas, midiendo, analizando y creando informes procesables. Aunque se centra principalmente en la evaluación del uso de twitter, las sugerencias también se pueden adaptar a Facebook y a otras redes sociales para mejorar y diversificar la interacción en línea con las audiencias reales y potenciales.

Communities in Nature: Growing the Social Role of Botanic Gardens

Are you working in a botanic garden and keen to engage with your local community more effectively?

A Communities in Nature: A Manual for Gardens is a new BGCI publication that provides a step-by-step guide.

It walks you through how to get started, how to negotiate access to your communities and create partnerships and, crucially, how to embed the social role in your organisation's culture and practices in order to achieve long-term sustainability.



Visit BGCI's Communities in Nature portal

www.bgci.org/education/communities_in_nature

to download the how-to manual and register your interest in joining BGCI's initiative.

For inspiration, take a look at our animation produced by Cognitive Media or watch the four films showcasing how botanic gardens have engaged with their local communities.



BGCI

Plants for the Planet

**Botanic Gardens
Conservation International**

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