



The Audience Impact Model (AIM) at Te Papa

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Museum of New Zealand Te Papa Tongarewa

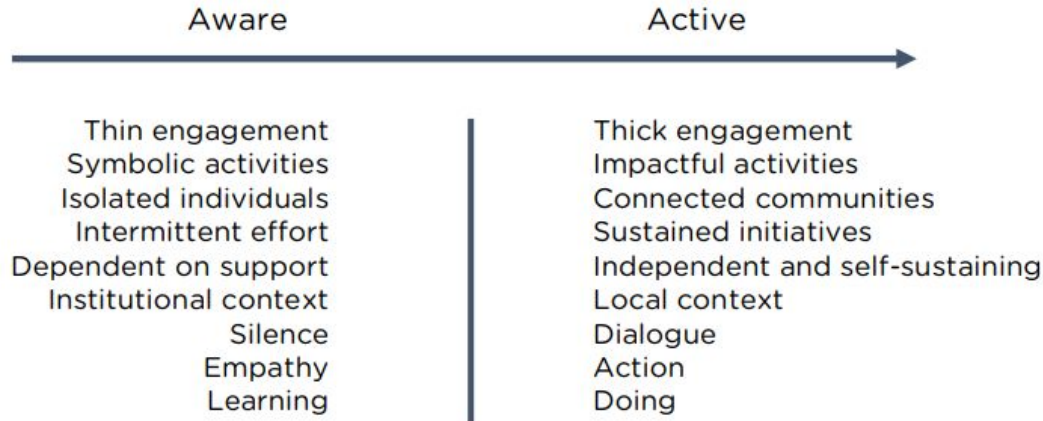


Kirkpatrick learning/training model	Reaction		Learning	Behaviour	Results
MHM Engagement spectrum	Deliver	Inform	Involve	Co-create	Empower
AARRR	Acquisition	Activation	Retention	Referral	Revenue
Google HEART	Happiness	Engagement	Adoption	Retention	Task Success
MK Haley (Disney)	Make me aware		Make me care		Give me an action

UN Live strategy - activation (2018)

ACTIVATION GOALS

Activation goals represent different points of the spectrum between relatively passive forms of engagement and interaction to more active ones. These are generalizations, as even the most “active” visitor will at some times choose to play more passive roles and not every person on every visit will (or will need to) move across the spectrum in order for them to gain from the experience.



Attention ➡ Reaction ➡ Connection ➡ Insight ➡ Action

Attention ➔ Reaction ➔ Connection ➔ Insight ➔ Action

1. Attention caught

2. Immediate reaction

3. Personal Connection

4. Simple learning

7. Personal Action

5. Applied Personal learning

8. Group/Community Impact

6. Empathic learning

9. National Impact

Attention, Reaction, Connection

1. Attention caught

The simple number to count. Website pages views, visits to exhibition, number of uses of an interactive, attendees to a

2. Immediate reaction

The emotion or feeling the visitor experiences, could be anything that is part of the intended design: awe, sadness, humour, intrigue. (For exhibitions the Audience Insights team use Jan Packer's DoVE)

3. Personal Connection

The audience connection to the taonga, story, image, conversation, experience. "I remember when...", "This is like that thing...", "I think this is an important question because", "I keep my cat inside because", "My parents talked about that"

Insight

4. Simple learning

The visitor learns some basic facts or concepts, and retains them. “I didn’t realise the Treaty means different things in the two languages”, “I knew Lake Taupo was related to a volcano, but I didn’t know what a caldera was”, “I didn’t know bees needed this particular plant so much”

5. Applied Personal learning

The visitor retains the knowledge and continues to consider it. “I’ll keep an in out for bees around my garden to see what plants they like”, I read this news story about the treaty and I understand the other side more now”, “This has informed my research/homework”

6. Empathic learning

The visitor learnt something about *others* and continues to consider it. “I might ask my workmate about that tattoo on their leg”, “I saw that news story and I don’t think it’s as simple as they said”, “I’ll pay more attention when buying canned tuna now”

Action

7. Personal Action

The visitor undertakes a new or newly informed action as a result of the experience. The actions are considered and deliberate. Like following levels, they are post-“visit”, possibly some time after. “I planted a few of those plants to see if it helps the bees”, “I’m going to put a submission in on that proposed government act”, “after that talk on gender equality I’m going to ask for a raise”, “I’m going to change my career”, “I’m not going to get that “tribal” tattoo”

8. Group/ Community Impact

The visitor undertakes a new or newly informed action that has impact on a group or community, as a result of the experience. “I’m going to start a stream restoration project in my neighbourhood”, “I’m going to create an art tour for my class”, “I’m creating a learning resource for my class”, “I lead a tramping (hiking) club and going to include this in our guide”

9. National Impact


Obviously much harder, can take years. Could be: affecting government policy, influencing a national economic outcome. Te Papa has two examples: Te Maori, and Matariki

Barriers for engagement and impact

We know there is friction and barriers for any visitor with any experience, on-floor or online

Time (during and after visit), attention, dependants (up and down), physical space, interactive space, screen space, literacy levels, museum fatigue, accessibility issues, subject knowledge, digital literacy, language, sensory overload, age, height, wayfinding, money, distance, transport, and on, and on

	1	2	3	4	5	6	7	8	9
	Attention	Reaction	Connection	Simple learning	Applied learning	Applied empathic learning	Personal impact	Group or community	National
<i>Indicative example %</i>	70%	50%	35%	25%	15%	8%	5%	1%	0.01%
<i>If 10000 visitors see a product</i>	7000	5000	4500	2500	1500	800	500	100	1



At programme level, different goals for different products

	1 Attention	2 Reaction	3 Connection	4 Simple learning	5 Applied learning	6 Applied empathic learning	7 Personal impact	8 Group or community	9 National
Art Wall	Dark Gray	Medium Gray	Light Gray	Very Light Gray					
Portrait wall	Dark Gray	Medium Gray	Light Gray	Very Light Gray	Very Light Gray				
Gallipoli	Dark Gray	Dark Gray	Medium Gray	Light Gray	Light Gray	Light Gray	Light Gray		
Collections Online	Black	Dark Gray	Dark Gray	Medium Gray	Medium Gray	Light Gray	Light Gray	Very Light Gray	Very Light Gray
Blog	Medium Gray	Medium Gray	Light Gray	Very Light Gray	Very Light Gray				
Te Au The Current	Dark Gray	Dark Gray	Light Gray	Very Light Gray	Very Light Gray	Light Gray	Light Gray		
Product A	Dark Gray	Medium Gray	Light Gray	Very Light Gray	Very Light Gray				
Product B	Dark Gray	Medium Gray	Light Gray	Very Light Gray					
Product C	Light Gray	Light Gray	Light Gray	Very Light Gray	Very Light Gray	Light Gray	Light Gray		

Example: Collection Wall

PĀTŪ
TOI

ART
WALL

Your art,
your choice

reminds me of waiting for my stall
outside the pub I imagined it would
have looked something like this
painting

Ali from Tuhihi chose this
painting

Garth Tapper
Southdown boy 1966-70



© Garth Tapper 1966-70



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Attention	Reaction	Connection	Simple learning	Applied learning	Applied empathic learning	Personal impact	Group or community	National

500 user sessions per week

Average session length greater than 3m 30s

3 or more artworks viewed at full size per session

58% of sessions result in an artwork being successfully sent to Art Wall

50% of submissions include a comments

20% comments indicate emotional response (joy,, surprise, warmth)

20% show a simple visual appreciation (e.g., enjoyed the colour, texture)

20% of comments indicate personal connection to a selected artwork (e.g. reminds me of the barn on the farm I grew up on)

5% of comments indicate a new appreciation of Te Papa's collection

5% of comments indicate new art "confidence"

5% of comments demonstrate personal interpretation of artwork

Example: Gallipoli | Scale of our War



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50,000 visitors through the exhibition per month

Equivalent 15% of NZ population seen exhibition before it closes

1000 school groups through before exhibition closes

85% of (sampled) visitors report some kind of emotional response e.g.:

“Moving”
 “Overwhelming”
 “Awesome”
 “Scary”
 “Depressing”
 “Amazing detail”

25% of (sampled) visitors are observed reacting emotionally e.g:
 - Sitting carefully observing the giants
 - Talking to group/ other visitors about sadness, scariness

300 poppies left per day

40% of (sampled) visitors report a personal connection, e.g: “My Grandfather was in the war, I wonder if his gun was like that?”

“I hope I never have to go to war, I wouldn’t handle it”

35% of (sampled) visitors report learning something new, e.g.: “I didn’t realise the trenches were so close together”

30% of (sampled) visitors report learning they can apply to their lives, e.g.:

“At home I have a photograph of my grandmother on the Hospital ship, now I can see what the rest of the ship was like”

“Imagine if that happened now if we allowed that many people to be killed, that’s 3 x the population of my home town”

20% of (sampled) visitors report sharing stories or opinions with others, or considering other people’s perspectives

“Had a talk at family dinner about war”

“I consider the Turkish side of the story now when at the Dawn Ceremony”

2% or surveyed visitors report personal action influenced by the exhibition e.g.:

“Decided to join the Army”

“Decided not to join the Army”

“Found my Grandfather’s medals, undertaken research, and contributed to Cenotaph”


“Adjusted my Europe holiday to allow a trip to Gallipoli”

Example: Collections Online


Search the collection

With images With downloadable images


Collection highlights




OBJECT
Moa bones
Burton Brothers
circa 1882
C.014976




OBJECT
Mangaweka
Dame Robin White
1973
1994-0013-1




OBJECT
Notornis / Takahe, Dunedin 1895
Sir Robert Falla
1949




OBJECT
'Original artwork Auckland 2000
Bernard Roundhill
1956




OBJECT
Premises of Mr G Carter
Unknown
circa 1930
C.003150



SPECIMEN
viperfish, Chauiodus sloani Bloch & Schneider,
FV Petersen
15 Feb 1995
P.031883



OBJECT
Buildings
Milan Mrkusich
1955
1979-0035-11



OBJECT
Big Ted
Unknown
1968
GH014511

Search the collection

With images With downloadable images

Spleenwort, *Asplenium* (Genus)

TAXON | TAXONOMIC OVERVIEW AND RELATED INFORMATION

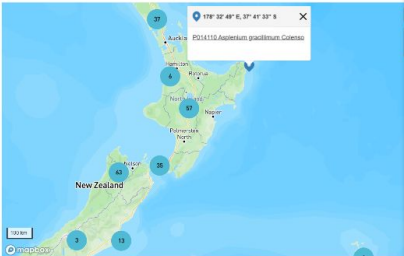
Aspleniaceae
Spleenwort, *Asplenium*

Asplenium nesioticum Maxon
Asplenium gracillimum
Cotozso x A. lyallii (Hook.f.) T.Moore
Asplenium chathamense
Brownsey x A. lyallii (Hook.f.) T.Moore
Asplenium lamprophyllum Carst.
Asplenium laserptilifolium Lam.
More...

Taxon details

Name Spleenwort, *Asplenium*
Common/Māori names Spleenwort
Higher Classification Plantae | Embryophyta | Ferns | Polypodiopsida | Polypodiales | Aspleniaceae
Asplenium

Location specimens collected



Note: Only the first 500 specimens for this taxon are shown. Not all specimens have location data; some coordinates are historical and might not be accurate.

Collection Objects (6457)

Lyall's spleenwort, *Asplenium lyallii*
Charles Winkelmann
no date

Poor Knights spleenwort, *Asplenium*
Peter Jackson
04 Nov 2003

Poor Knights spleenwort, *Asplenium*
Peter Jackson
04 Nov 2003







butterfly fern, *Asplenium flabellifolium*
Eric Craig
01 Nov 2003

Search the collection

With images With downloadable images

O le Tusi FAALUPEGA o Samoa

OBJECT | PART OF PACIFIC CULTURES COLLECTION



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Read the document

FE012543, O le Tusi FAALUPEGA o Samoa; 1981; Samoa; Malua Printing Press

[DOWNLOAD \(21.22 MB, PDF\)](#)

Item details

Name O le Tusi FAALUPEGA o Samoa
Production Malua Printing Press; publisher; 1981; Apia
T Faletose; author
Classification books
Materials printing paper
Dimensions Overall: 109mm (width), 145mm (length), 13mm (depth)
Registration Number FE012543
Credit line Gift of Safua Akeli, 2010

Overview

Fa'alupega or the naming of chiefly titles is a fundamental part of Samoan culture and custom, as it connects individuals and families to land and origins of their past. This book *O le tusi fa'alupega o Samoa* was adapted from the work of Misi Kirifi Le Mamea, Te'o Tuvala, T. E. Faletose, F. F. A. and Kirisimo, F. L. with the first edition published in 1915. It includes key titles from Upolu, Savai'i, Apolima and Manono. This knowledge is usually acquired over time by matai (chief) and are recalled and acknowledged in speeches during special ceremonies and events.

London Missionary Society

The London Missionary Society established the Malua Theological College in Samoa in 1844, and along with the school, the Malua Printing Press which published the bible and other written works like this book. In the introduction, Harry Strong Giffin who was the supervisor of the press at the time, highlights the text as a

1	2	3	4	5	6	7	8	9
Attention	Reaction	Connection	Simple learning	Applied learning	Applied empathic learning	Personal impact	Group or community	National

Creatives Subject enthusiasts	Comments to includes examples such as:	Comments indicate personal connection, e.g.	"Research into the background of winter scenes by the Impressionists.	"To learn more about how to cut flax correctly and know the ritual."	"It allowed to further my understanding of my uncle's studies."	"For correcting and completing my file on the international tours of apartheid South Africa."	"I'm a teacher, using it for a lesson."	The reconstruction of a lost site (eg. Pink and White Terraces)
Professional researchers	"I saw a wonderful collection of photos from New Zealand. Thank you!"	"I have a collection of Mt. Taranaki images hanging in a gallery wall. This is beautiful."	"Look up what happened in 1981 springboks tour in Dunedin."	"Looking for a landscaping moss to use in my garden to create a Japanese zen area. Didn't know if this moss lives in NZ. Google led me here.'	"To better understand and appreciate the historical and current significance of tapa within the Polynesian community."	"Looking for anti-nuclear badges to buy and distribute in Australia"	"I have been commissioned by Te Ātiawa to carry out historical research in support of their application for customary marine title under the foreshore and seabed act."	Govt policy informed
Casual researchers	"Good info!" "I love that all the information is readily available, and the pictures are detail-oriented." Visitor satisfaction greater than 8/10 of sample	"Nice picture for my phone wallpaper" "To search an item, I may buy."	"To learn more about the Pre-Raphaelites." "I was reading my copy of Titi Heritage.I was interested to see what the mutton bird scrub looked like."	"For the @pariscollageco llective 's week challenge."		"To look at Xena's outfit for research. I'm working on a Xena doll."	"To find information for and English-as-a-sec ond-language lesson I am going to teach this week."	

Collections Online evaluation 2024/25

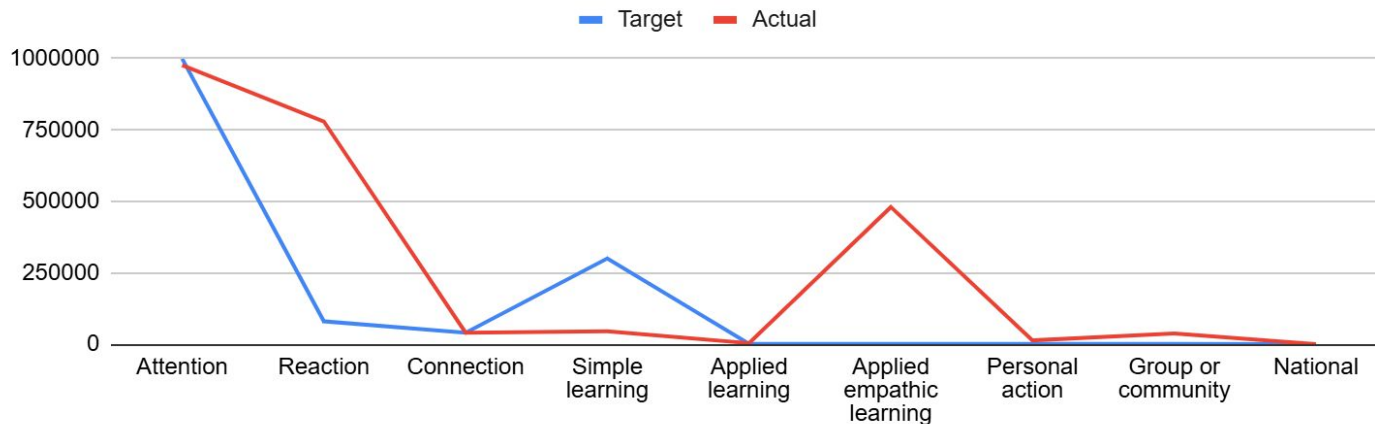
Final analysis

- Evaluation undertaken by Pawel Banas, Audience Insights Advisor
- Data sources used in the evaluation: Google Analytics, Download survey, HotJar pop-up survey
- 2165 responses evaluated by AIMAI (cost: ~USD20, time: ~4h)
- 99 random records reviewed by team member
- 25 instances in which AIMAI underscored discovered
- 8 instances in which AIMAI overscored discovered
- The results of AIMAI analysis were extrapolated to the full number of visits to Collections Online site and used as a basis for evaluation against AIM goals

	Attention	Reaction	Connection	Simple learning	Applied learning	Applied empathic learning	Personal action	Group or community	National
	Green	Green	Green	Red	Green	Green	Green	Green	Red

Collections Online evaluation 2024/25

	Attention	Reaction	Connection	Simple learning	Applied learning	Applied empathic learning	Personal action	Group or community	National
Target	1,000,000	80000	40,000	300000	1000	1000	1000	1000	1
Actual	977139	780000	40396	45000	4000	480000	13600	38000	0
Measurement type	Count	Projection	Count	Sample	Sample	Sample	Sample	Sample	No data



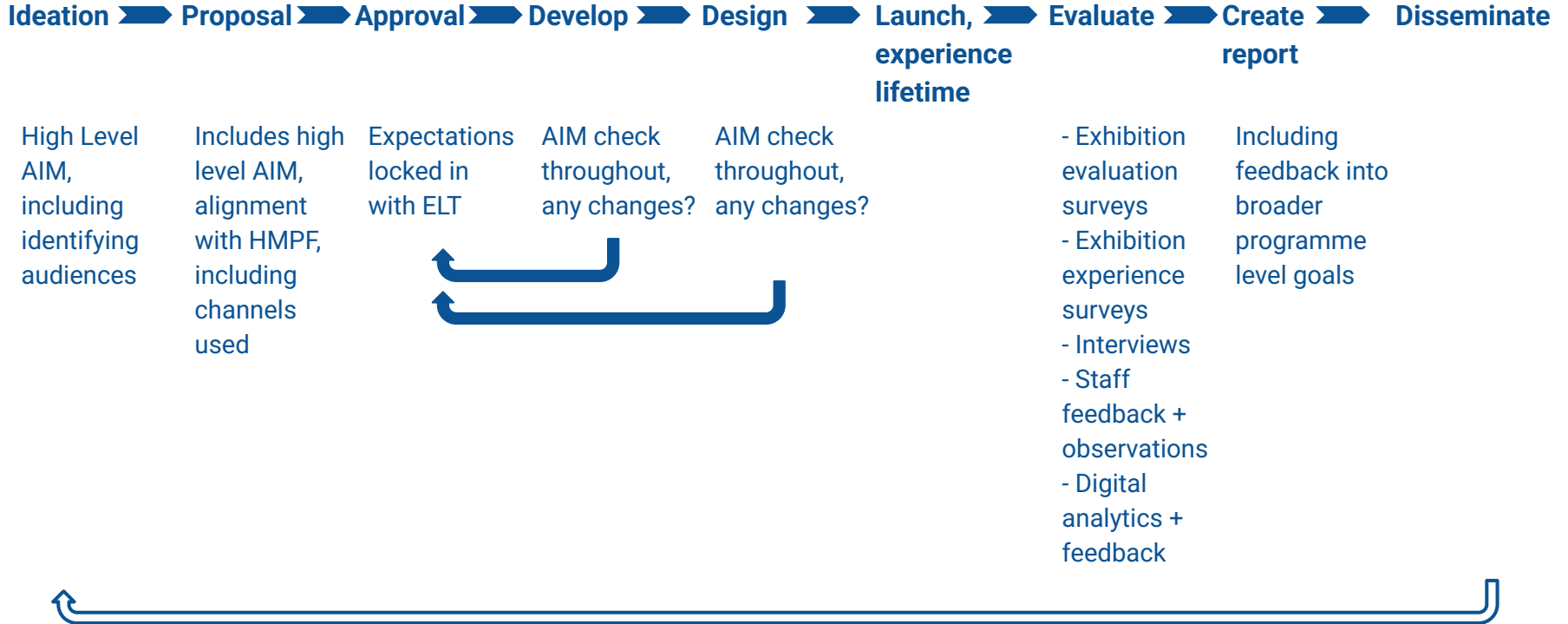
How do we evaluate

Depends on the experience

- Museum exit surveys
- Exhibition exit surveys
- Observation
- Product testing
- Follow up surveys
- Website popup surveys (Hotjar)
- Comments gathered as part of user contribution
- Collection Image download surveys
- Email and website feedback
- Partner and network feedback (eg Teachers)
- Long term anecdotal

The screenshot displays the Museum of New Zealand Te Papa Tongarewa website. At the top left is the museum's logo, a stylized fingerprint, with the text "MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA". The main navigation menu includes: "VISIT" (Toro mai), "DISCOVER THE COLLECTIONS" (Tūhuratia ngā kohinga), "LEARN" (Ako), "ABOUT" (Mō Te Papa), "SHOP" (Wharehoko), and "SUPPORT & JOIN" (Tautokotia, kuhu mai). A search bar is located in the top right. Below the navigation are social media icons for Facebook, LinkedIn, Instagram, YouTube, and TikTok. A "DONATE" button is also present. On the right side, there is information about museum hours: "Open every day 10am-6pm (except Christmas Day)", the address "55 Cable Street, Wellington", and a note: "Free museum entry for New Zealanders and people living in New Zealand". A prominent orange button for "INTERNATIONAL VISITOR TICKETS" is visible. The main content area features a large image of a group of people, including a staff member in a green polo shirt, gathered around a large, intricately carved wooden archway. A white popup box is overlaid on the bottom right of the image, containing the text: "To help Te Papa better understand our audiences and communities, we'd like to ask a few questions. It will only take a minute." and a "Next" button. A text overlay at the bottom of the image reads "Book a guided tour of Te Papa".

AIM in experience development



How it is used at Te Papa

- Originally only designed for digital experiences
- Quickly discovered it could be used for all audience facing experiences
- Some internal resistance
- Support from ELT
- Now a core part of programming and an SPE measure (a performance measure agreed with government)
- One tool in a suite to better plan and evaluate our programming
- Used as a training tool for sector development, even if AIM isn't eventually used
- Successfully used for grant funding applications



30 Museum of New Zealand Te Papa Tongarewa

Tūrangawaewae

Our strategic priority Tūrangawaewae is about belonging. Te Papa is a place that reflects the ethnic and cultural diversity of the people of Aotearoa New Zealand, as set out in our legislation, and respects manaakitanga to all people. Our performance measures in this priority area track our relevance to audiences by monitoring participation through

attendance and engagement, whether in person or online, for learning purposes or as part of our sector engagement and support work. In addition to monitoring numbers, we assess the satisfaction of our visitors and sector colleagues with the services we deliver and gather information to understand the impact of our programmes on audiences.

Performance measures supporting Tūrangawaewae

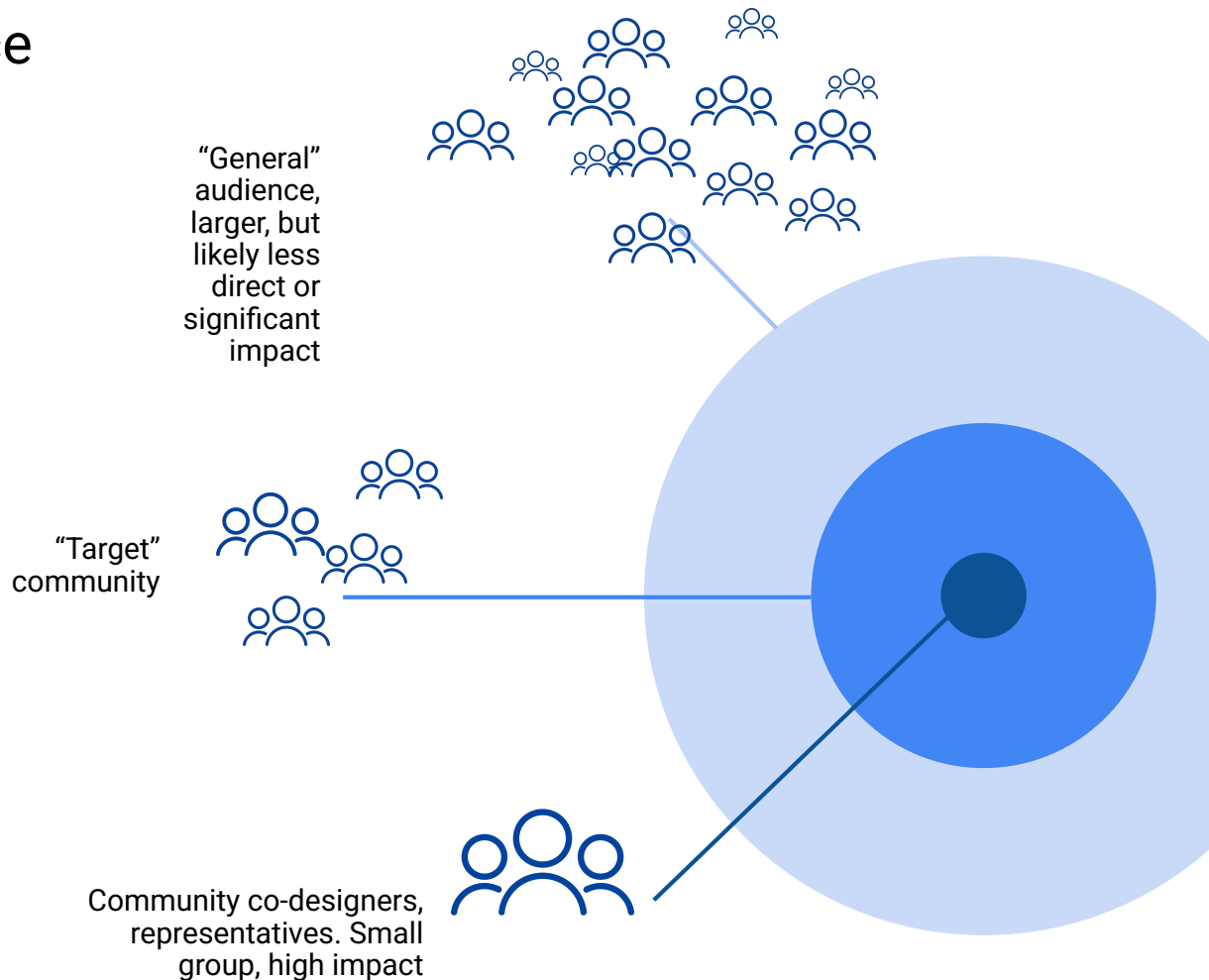
Performance measures	Reporting year		Previous year	
	Target 2023/24	Actual 2023/24	Actual 2022/23	Comparison to previous year
The number of visits to Te Papa ¹	1,055,000	1,225,350	✓ 1,307,768	↑
The number of visits to Te Papa's websites	3,300,000	4,143,652	✓ 3,501,759	↓
Total learning hours delivered	45,000	33,002	✗ 43,740	↓
The number of images downloaded from Collections Online	35,000	46,250	✓ 32,937	↑
The percentage of adult visitors surveyed reporting a satisfaction rating of "satisfied" to "extremely satisfied" for overall museum experience during their visit	90%	97.6%	✓ 97.5%	↓
The number of programmes that meet or exceed their impact objectives based on Te Papa's Audience Impact Model	6	6	✓ 6	No change
The number of engagements supporting museums, galleries and cultural organisations	700	1,311	✓ New measure	n/a
The number of engagements supporting iwi organisations	30	85	✓ New measure	n/a
The number of regions where museums, iwi, hapū and cultural organisations have received support from National Services Te Paringi	10	16	✓ New measure	n/a
The percentage of museums, galleries and iwi that recommend engagement with Te Papa to others	90%	94.2%	✓ 95.6%	↓

¹ Visitor count adjustment factors for 2023/24 were from 1 July 2023 and 31 March 2024. Rainwater cover (under count of 1.5%) and online viewing and streaming (over count of 4%) and from 1 April 2024 to 30 June 2024. Rainwater cover (under count of 1.5%) and online viewing and streaming (over count of ~1%). A standard over count adjustment of 1.5% for walk (over) and Te Papa staff was applied to both periods. Refer to page 20 for the detailed methodology.

The circles of audience proximity vs impact

When working with communities, using the Audience Impact Model, we can (co)-set and measure different impacts for different groups of people or communities, focusing on the most important, but understanding incidental impact as well.

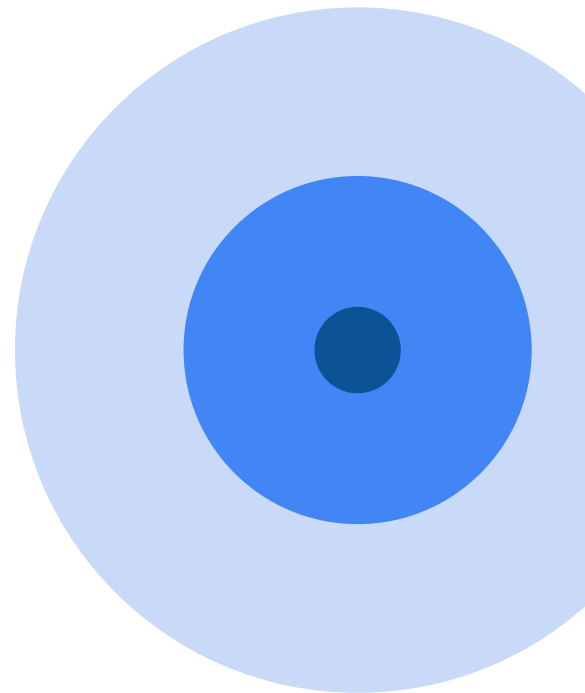
An example of Mana Taonga principle



Examples: Deaf audiences for public programmes


Research into New Zealand Sign Language public programming needs

- Inner circle: The NZSL consultants (2) and community organisations (2) we worked directly with
- Middle circle: The consultation group members (23)
- Third circle: The Deaf audience who attended (~30, 5 families plus others)
- Plus: The wider “general” audience
- (We also had goals for Te Papa staff as well, eg learning some NZSL, better skills working with the Access community)



Audience Impact Model (AIM)

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Attention	Reaction	Connection	Simple learning	Applied learning	Applied empathic learning	Personal impact	Group or community	National



Thank you

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