



## A case study on visitor engagement of cultural heritage community museums in the Busoga Sub-Region of Uganda

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### Abstract

Community museums in the Busoga sub-region preserve and promote cultural heritage and their visitor engagements remain traditional, insufficient, and poorly frequented, affecting their visibility. The study sought to investigate visitor engagement strategies of cultural heritage community museums and gain insights into enhancing their practice. The study's objectives were to establish the kind of visitors engaged by cultural heritage community museums in the Busoga sub-region, and to examine the engagement methods that cultural heritage community museums utilize. Group discussions, interviews and observations were used in data collection, and data was analysed using the inductive content analysis procedure. However, the findings revealed that these community museums engage schools, indigenous people, museum professionals and foreign visitors in board games, hands-on musical instruments, tours, storytelling, traditional dance entertainment, and art and craft. Therefore, community museums must create a continuous relationship between on-site visitors and pre and post-visitors, which makes cognitive relevance.

**Keywords:** Visitor engagement, cultural heritage community museums, the Busoga sub-region of Uganda

### Introduction

Community museums in Uganda are primarily educative and aesthetic cultural collection repositories that visitors would not mind appreciating because the engagement involves an intrinsic procedure that directs an individual's focused attention to an experience that may provoke emotions and behavioural change and create a memory. However, museums are different, and their operators have varying interests<sup>[22]</sup>, which, to an extent, may cause visitors not to realise their value for money from the museum engagements, although visitors may value physical, hedonic, aesthetic, emotional, and relational, among other cognitive experiences. Besides, "interdisciplinary museums represent actual societal values"<sup>[12]</sup>, driving a radical change where probable political and economic pressures has forced museums to shift their attention from collections and exclusiveness to attracting larger audiences in varying ways to attain sustainability through long-term visitor relationships. Similarly, as museum programmes continuously switch and develop to reflect the operators' and public expectations, museum managers are increasingly mandated to obtain the necessary visitor facilities as<sup>[13]</sup> asserts that "the Louvre Museum in Paris received over ten million visitors in the year 2018", which results from a probable acquisition of several visitor facilities, a wealth of content immaculately displayed and thoroughly explained to keep visitors interested in going back repeatedly. In this case, the goal is not only to view exhibitions but also build meaningful contact and communication with the public using various operational techniques.

Also, utilizing "marketing channels like social media motivates visitor participation"<sup>[16]</sup> in various ways, which "methods do not replace but complement observations and experiments"<sup>[27]</sup>. Therefore, technology is crucial in this contemporary environment to enhance museum marketing

by making culture accessible to a broad audience and making museums sustainable when they are essential, responsive and relevant to their communities and beyond while adopting visitor-centred practices, which encourage change and empowerment<sup>[10]</sup> – for example, permitting the public to share their stories about particular artefacts and their functionality than perceiving museum-imposed information. Ultimately, what is at stake here is community museums not being more visible and continuously engaging to a broader audience. They cannot expect to operate sustainably with insufficient visitor facilities and remain financially afloat without marketing themselves beyond their immediate community in an unpredictable economic and contemporary era.

### 1. Problem statement

Community museums in the Busoga sub-region are among the crucial tourism products that indirectly contribute to Uganda's economy. Although several Ugandans still perceive community museums as essentially representing an irrelevant past, poorly frequented, and tour operators give much attention to animal tourism, ignoring the human dimension manifested in community museums<sup>[24]</sup>, the failure to enhance museum significance is partly blamed on the museum operators. The criticism partially reveals that museum operators have not done well enough to improve museum significance in a digital and contemporary era. Although the government of Uganda lured nationals to pursue domestic tourism<sup>[4]</sup>, how are these museums sustainably engaging the public? Furthermore, there is a lack of collective heritage ownership, cultural sector resources and political will, which creates difficulty in recognising community museums<sup>[25]</sup> and their programmes that would entice visitations and support. Therefore, community museums must continually rethink their

operational methods, contemplating what could exist around the core through different pre-, onsite and post-visit engagements with the public. From the above scenario, it was necessary to investigate how community museums in the Busoga sub-region engage their visitors.

**2. Objectives**

To establish the kind of visitors engaged by cultural heritage community museums in the Busoga sub-region

To examine the engagement methods that cultural heritage community museums utilise

**Literature review**

Among museums, the priority is ensuring an increase in visitors over time and several community museums in Uganda have done little to explore the potential of cultural tourism [28]. Yet museums worldwide are implementing creative visitor nurturing approaches that create inclusion of all relevant stakeholders, including groups, individuals, or organisations [19]. The perspective of engagement in an informal learning museum context forms the procedures of visitor interaction with various museum collections [7], which engagement could appear as affective, cognitive and behavioural and when combined, influence museum visitor learning [3]. Also, museums seek dynamism, fairness, community relations, and visitor development in audience diversity [29], which enhances visibility and engagement, uncovering the museum’s potential, justification and community or public role where it exists.

Besides, some museums have taken visitor engagement to new heights, which can signify a continuous relationship beyond a single visit [17] to the extent of developing a multi-generational visitor base [6]. However, developing interaction does not need visitor subscriptions, but museums can engage their visitors’ expertise beyond contributory projects and deepen involvement in the museum program or activities. Because, museums willing to embrace social inclusion become open space institutions where the audience participates [23], post-visit museum relationships can also be a root of funding, donations, and inspiring other visitors, which enhances the museum’s visibility. Furthermore, the engagement triggers tolerance of the different visitor perspectives, especially when it comes to questions of whose culture is transmitted by whom and who belongs to the desired public [2], which may result in the low

impact of shared knowledge from the public if not practised because interaction with the public influences reliable information that the museum could have forgotten to document and preserve for future generations.

Several studies have covered online and onsite museum engagements independently. In contrast, this study perceives a combination of onsite, pre- and post-visits to enhance continuous relationship building with the public because museum engagement could mean developing passionate advocacy and social action from mere attendance enhancement and membership [17]. Therefore, museums in the sub-region are lax in the willingness to build sustainable, engaging relationships with potential visitors during the pre-visit, on-site, and post-visit through direct, continuous and formal interaction created between the museum and visitors. These community museums are potential tourism sites that have to creatively deal with the dynamics of engagement towards providing a successful visitor experience in a tourist hub like the Busoga sub-region.

**Methodology**

The research design followed a multi-case approach where its characteristics have significant connections to the constructivism paradigm and qualitative approaches. The sampling method was homogenous and purposive, alongside acquiring verbal consent and building rapport with the operators who expressed interest in the study. In this case, the researcher was an ‘observer as participant’ known and recognised by the Museum operators. The study considered ten available participants of Busoga Cultural Museum (BCM) and Kigulu Cultural Museum (KCM) who are both board and staff members with in-depth knowledge of the issue under investigation. Besides, data collection necessitated semi-structured interviews, focused group discussions, and observations. However, the discussions were crucial necessitating respondents to provide examples to ensure credibility, whereas validity required multiple evidence sources and reliability needed to maintain evidence. Also, observations provided profound comprehension of engagement, which respondents were unaware of or unwilling to discuss necessitating integrity reporting. As a result, the unit of analysis considered the museums’ routine engagement context to gain insights from their overall performance.

**Results**

**1. To establish the kind of visitors engaged by cultural heritage community museums in the Busoga sub-region**

**Table 1:** Site (A) Busoga Cultural Museum

Theme	Sub-Theme	Categories	The Participants’ Verbatim
Visitors	On-site	Primary schools	P6 says the Museum has received children from New Recovery Nursery and Primary School.
		The indigenous community	P8 says the local people have accessed the Museum to know about our past and identify the types of collections exhibited.
		Museum professionals	P9 says we have also welcomed some colleagues from Cultural Research Center Museum that have visited and engaged with us regarding our collections.

Source: field data, 2022

**Table 2:** Site (B) Kigulu Cultural Museum

Theme	Sub-Theme	Categories	The Participants’ Verbatim
Visitors	On-site	School pupils	P1 says we collaborate with schools like Kigulu Coll., Nakigo S.S., Trust H.S., Top Care S.S., Sula H.S., Nakalama S.S., and King of Kings S.S., who annually tour the Museum.
		The indigenous community	P5 says some natives come to be reminded of what our ancestors used in terms of tools, food, herbal medicines, Musical instruments, among others.
		Foreigners	P3 says we have engaged some few Europeans or Whites that have visited our Museum.

Source: field data, 2022

## Discussion

### Schools (primary & secondary)

“Museums offer school-directed activities that motivate students and serve as academic support” [18]. In other words, young people can gain similar benefits by visiting passionately established community museums like the National Museum. The collaboration between schools and museums has increased awareness of how the exhibited collections enrich curriculum learning, and it has motivated dialogue between the teachers and museum operators to improve engagement and continuous return visits. However, sustaining relationships between museums and schools necessitates funding. Some community museums have linked with civil society organizations for support; others have relied on profits from museum visitors and other on-site engagement activities.

Besides, in Uganda’s education system, “heritage education is currently almost non-existent in secondary schools where the values of young people are enthusiastically developed” [5]. To curtail this vice, some community museums have developed heritage educational programs with varying secondary schools in the sub-regions in which Cross-Cultural Foundation Uganda (CCFU) and other civil society organizations financially support and share the opinion of strengthening national identity and sustainable development through culture. The activities that Kigulu Cultural Museum engages with secondary schools are writing, dance and singing competitions, arts and crafts, among other workshops. In contrast, Busoga Cultural Museum relies on visitors and a few patrons to fund some of their outreach activities with primary schools. Therefore, one can presume that they are not yet collaborating with any civil society funding organization, probably due to the delayed renewal of their subscription with the Uganda Community Museum Association (UCOMA).

Furthermore, the supervised art and craft activities of students by KCM can broaden collaboration linkage with Art faculties at Universities, promoting contemporary and cultural art exhibitions, which can encourage interaction between the Museum and the artists in higher institutions of learning. In this case, heritage educational programs sponsored by CCFU could be inclusive to universities, enhancing heritage club continuity and creating new joint courses that build on and exploit the research value of collections and staff expertise. Therefore, BCM and KCM, among other community museums, would need to collaborate with universities and create awareness to a broader academic audience through organizing termly lecture series where experts from within or outside the Museum interactively engage the students. As a result, the young generation can learn a lot in museums regarding their interests by observing authentic artefacts, acquiring hands-on where possible, and enjoying other museum events that can inspire participation in environmental causes, future engineers, artists, and scientists, among others, over years.

### The indigenous people

“Cultural survival reflects the struggles of the indigenous individuals” [11], which museums worldwide publicize. However, there is an extent of collections that museums consider to exhibit that illuminate areas of interest. In other words, museums do not display all the good and bad about the indigenous people. Some indigenous communities may also feel discriminated against by museums regarding

getting a sense of their past. Therefore, museum proprietors may not be the sole voice of their community, but there is a shared responsibility for museums and the indigenous people to gain from publicizing cultural heritage. For example, BCM and KCM receive local visitors inspired to learn about their existence through the collection comparison over the years exhibited in the museum.

Similarly, they could be visiting to learn about the cultural history displayed in the museum, which enhances the museum collection’s authenticity. Besides, BCM and KCM exhibit herbal collections, among the significant items that interest and attract the indigenous people. However, at KCM, the visitors also tour the herbal garden with the curator, viewing and sharing knowledge about medicinal plants that their ancestors used to cure malaria and cough, among other illnesses. Therefore, to attract more indigenous people, BCM and KCM can formulate herbal workshops, which are hands-on events that empower visitors to become creators. In such a case, to make the event more eye-catching, the museums would need to collaborate with renowned herbalists invited as guest speakers and identify and hire speakers who are good at applying engagement techniques, which can attract gatherings of interested visitors. Such workshops can incite emotions and create a story that a Museum visitor can share with those who did not attend. As a result, since collections can vary in time, subject matter, and place, community museums are a place for family members to enjoy.

### Museum professionals

According to [20], “museum professional career motivation influences one’s desire to work in the museum industry.” In other words, museums provide opportunity programs such as fellowships, internships, professional development and networking, among other events, to ensure a passionate museum field future. For example, some museum professionals have visited BCM with the probable intention of gathering ideas, collaborating, or reflecting on enhancing management, among others, because visitor needs constantly evolve, and community museums seek novel ways of meeting these needs. Similarly, an interview with a participant of KCM, also the chairperson of UCOMA, revealed that in 2018, members of UCOMA toured community museums in southern Uganda to celebrate international museum day with their partners jointly.

### Foreigners

Cultural tourism aims to “travel, explore and learn about other cultures” [26]. In other words, by marketing and advertising, community museums tend to target specific audiences like foreign tourists besides their immediate community when they tell stories about the indigenous people of the community or region. In this case, the foreign tourists’ perception varies from the indigenous community, where these foreign visitors perceive the museums as serving to educate them and raise historical interest in the visited area as KCM acquired some European tourists because of its existence in a tourist region. The region includes tourist sites like caves, forests, Kigulu and Nenda hills. On the other hand, the indigenous individuals will perceive the museums as reminders of their history and reflecting their cultural identity. Besides, the relationships between the indigenous and foreign tourists help develop

Cross-cultural understanding and new positions and acknowledge historical struggles and a way forward to healing. Therefore, foreign tourists visiting community

museums, among other tourist sites, support the perception of various perspectives, appreciate the human experience diversity and develop peace and well-being.

**To examine the engagement methods that cultural heritage community museums utilise**

**Table 3:** Site (A) Busoga Cultural Museum

Theme	Sub-Theme	Categories	The Participant’s Verbatim
Museum engagement	Participatory	Artwork	P6 says the art activities we have are intended for the youth to create crafts, drawings, paintings for sale...
		Games	P10 says we also engage some visitors with the ‘omweeso’ traditional board game.
		Hands-on musical instruments	P7 says we have also experienced some visitors who want hands-on experience on these traditional instruments.
		Exhibition tour	P9 says we guide our visitors through the collections on display
		Storytelling	P8 says we narrate how our ancestors used certain objects and also allow our visitors give their views about what they know.

Source: field data, 2022

**Table 4:** Site (B) Kigulu Cultural Museum

Theme	Sub-Theme	Categories	The Participants’ Verbatim
Museum engagement	Participatory	Craft making	P1 says we have encouraged school heritage clubs, Kigulu Women’s Group, among others to make craft work for sale.
		Hands-on musical instruments	P2 says we also allow visitors to have practical experience on the musical instruments on request.
		Entertainment	P4 After booking, a traditional dance troupe of children is organized to perform the Kisoga dances while dressed in traditional attire.
		Interior and exterior tours	P3 says when the visitors arrive we engage them in a tour of the exhibited collections and also take them to the cultural sites like the Nnenda hill, Kabuli cave and burial ground of Kintu a legendary settler in Uganda.

Source: field data, 2022

**Discussion**

**Art and Craft**

“Artisans, the public and communities perceive a Museum’s relevance through their support of craft business” [21]. Art among the museum activities can engage visitors of varying age groups because the visitor’s knowledge builds during participation, similar to constructionism where created knowledge is individual or social. Although several craft businesses are struggling to remain afloat in an increasingly competitive environment of mass-produced goods, art and craft activities at museums can attract and engage visitors in a way that builds relationships like face-to-face interactions and may cause the visitors to feel valued to further rave about the event enhancing visibility to prospective visitors. KCM has a small craft shop, which usually remains closed because it has no full-time attendant until visitors arrive for a tour and visit the craft shop with various students’ craftwork on sale. However, the craft shop items on sale have no price tags. The products must be eye-catching and enhanced to a sellable standard, as in relationship marketing theory, satisfaction is among the components of customer relationship management where it exists as the purchasing guideline for the Museum and visitor. If the finishing applied to the craftwork is not satisfactory, they are more likely not to spend their money on that souvenir and also not recommend the craftwork to others or purchase it from elsewhere.

Besides, concerning the engagement of unemployed youth at BCM, one can assume that engaging youth in Art and Craft is just an invention because there is no collection of artworks at the Museum produced by the community’s youth ready for sale to visitors. One can either presume that the youth do their artwork from their homes and deliver it at the Museum when it is ready. Alternatively, they are

entirely not engaged in any form of artistic work, probably because art materials are expensive for them. Therefore, the artworks available are only those of the proprietor who is an artist by profession. There are three incomplete oil paintings on canvas. Furthermore, the proprietor’s paintings, according to one respondent who said are sold to visitors. On the one hand, it is plausible that communities surrounding these community museums are unaware that they possess crafts on sale, probably because there is no physical sign or shop they see with art and crafts. On the other hand, the communities may perceive these museums as places that only preserve and conserve special collections, not for sale, which may have catalysed several independent craft shops spread along streets of significant towns, national parks, and several leisure centres. It hinders art and craft buyers from reaching community museums. Also, due to increased independent physical art and craft shop competition, BCM and KCM need to embrace online art and craft sale services besides just advertising their museums, which would necessitate networking online and offline as a strategy in relationship marketing to expand their potential customer base.

**Games**

“Physical or digital interaction with games at a Museum enhances visitor retention” [14]. Gamification experiences necessitate consideration in museums, whether they appear as live-action, or analogue, among other games, because they reduce the visitor’s boredom since several visitors may have a short attention span and desire immediate engagement or entertainment that enhances the fun. Gamification can fall into a category as among the Museum’s special events that enhance brand building in the sense of visitors gravitating towards a memorable game or

interactive experience, a strategy that enhances relationship marketing. In addition, these games partly intensify face-to-face and communication strategies of relationship marketing between the Museum operators and the visitors who receive free information about future Museum activities. However, BCM displayed a traditional board game known as 'omweeso,' which is traditionally fun if it is in line with a visitor's experience. Therefore, from a visitor perspective, community museums should be spaces of cultural interest and entertainment besides displaying various traditional collections or relics to enhance return visits.

### **Hands-on Musical Instruments**

"Visitors' participatory learning opportunities are diversified hands-on engagement activities" <sup>[15]</sup>. In other words, museum visitors may have a more active experience with various hands-on engagement choices in line with their expertise. A hands-on experience necessitates creating interest at varying levels to avoid sit-backs and observe tendencies where families play together so that everyone acquires the most out of the experience. Besides, the experience of hands-on musical instruments is not a special event but a collaborative approach that enhances the customer market in relationship marketing, emphasizing the understanding of visitor expectations and the Museum operators delivering to the expectations. At BCM, presumably, visitors may only experiment with the thumb piano since there are two types where one is hanging up with a string, and the other is on the shelf. They may also play the xylophone and the traditional bow-like one stringed harp instrument. Because the other traditional instruments like the Adungu, Ndongo bowl lyre, long drum, thumb piano are displayed hanging from the roof while tied up on strings and binding wire, which may seem not to be easily removed and taken back after playing them.

On the contrary, if all instruments were accessible to experiment freely, several visitors would not have enjoyed a hands-on experience because of their low maintenance. That is, the instruments are too dusty, and there is no facility to wash hands. Also, the absence of rules like not touching artefacts, among others, provides visitors with the freedom to touch the artefacts although they are too dusty, it may hinder the enjoyment of the hands-on experience if there is no water to wash hands after. Furthermore, KCM has visitor guidelines at the entrance stating the need to follow the interior movement plan with a guide, considering that touching and lifting artefacts is prohibited. The Museum exhibits several traditional instrument collections similar to those found at BCM. There is no ultimate freedom to freely feel the artefacts at will, probably due to fear of poor handling, which may result in damage. Therefore, KCM's guidelines depict an essential marketing technique, the first level in relationship marketing, where visitors experience passive guidance through the displays, which may not enhance visitor retention and presume the touring engagement to be boring. In contrast, a persistent visitor interested in touching these instruments can seek permission.

### **Touring**

"Visitors quickly become disinterested and restless while touring collections as passive viewers in an unstructured Museum space" <sup>[9]</sup>. In this case, visiting community museums relies on various reasons that may not be limited

to a memorable experience or enjoyment. At BCM and KCM, touring an exhibition is perceived as a participatory way of engaging a visitor. Engaging visitors in a tour of the displayed collections is traditionally composed of passive looking, some brief reading, and walking around the displays are referred to as basic marketing, which is the first stage of relationship marketing. It may require skill, which can vary depending on the Museum operator who may not be a professional curator guiding and interacting with the visitors. This activity may be dull or exciting, resulting in not having a specific Museum guide. However, relationship marketing suggests that the relationship strength depicted while delivering value to the visitor will improve and increase visitor retention, which relationship results measure as the Museum's success. Although one participant interviewed at BCM believes in capacity building and nurturing every Museum member to be a guide, to avoid reluctance, limiting their capabilities, and leaving all the responsibility to one person, especially in case of the absence of the 'senior' guide, another Museum member can cover up and interact with the visitors. Therefore, mentoring all Museum members as guides would require sharing responsibility by working in pairs compared to individual guiding.

As touring is ongoing, the practice at KCM of "touching artefacts is prohibited" unless granted permission by the guide, which may limit the visitor's excitement and presume the exhibition to be boring and may not visit again because collections not sealed in a glass case are tempting to be touched even without permission from the guide knowingly or unknowingly. However, the experience of touching, lifting, and feeling the artefact's textural effect creates enjoyment and fulfilment, especially with passionate and curious visitors. Besides the interior Museum exhibition tours, KCM takes visitors to their herbal garden and sites like the Kabuli cave, Nenda Hill, and the burial ground of Kintu, a legendary settler in Uganda, on request. From a visitor perspective, one can assume that many visitors could make the experience a little different and exciting from that of a solo visitor, mainly when the excitement is expressed by traveling to other sites under the Museum operator's guidance. If the visitors are not content with the interior exhibition tour, retaining them over time or recommending others for an experience at the Museum would be challenging and would not enhance relationship marketing. These exterior tours intend to improve visitors' satisfaction, which is the visitor's perception of service quality because satisfaction is a component of customer relationship management.

### **Storytelling**

There is a vast untold sphere of museum stories, and "museums decide which stories to tell" <sup>[8]</sup>. However, all museums implementing role-playing alongside storytelling as significant museum values can bring a visitor's experience to life. Traditionally, digital or verbal storytelling has been a passive visitor engagement style. However, it should draw the visitor's attention and imagination, appeal to emotions, and reflect, resulting in a two-way engagement. Storytelling is emphasized explicitly at BCM, which connects with reactive marketing that necessitates visitor feedback, the second stage embedded in the relationship marketing process. Also, the interaction calls for Museum operators to listen to their visitors, who,

when given attention, will feel valued. However, visitor interest at BCM would require creativity beyond conversational storytelling interaction with the visitor. The Museum guide, if not innovative, may make an experience boring if they are not sensitive to the visitors because from a visitor's perspective, they would desire restorative, aesthetic, spiritual, transformative, relational, and introspective experiences.

### Entertainment

Museums as previously perceived devoting to educational and cultural presentations "have gradually transformed into spaces that entertain their visitors" <sup>[1]</sup>. Museum visits worldwide are transforming from being fascinating and traditional into memorable experiences, and entertainment is among the activities that have created a new wave of engaging visitors enhancing relationship marketing that creates a tendency to generate visitor retention over time due to the entertaining experiences at the Museum. However, in carrying out this study, KCM, did not have dance troupe performance entertainment. It would be outsourced when a visitor has booked prior to the visit or outsourced for important occasions like a Museum launch, among others, which events may happen once in a while. Therefore, KCM developing a visual activity guide showing weekly or monthly activities would be appropriate to convince and make interested visitors plan for those activities, which spice up the Museum's exhibition that could be boring if nothing more is there to captivate the visitor's experience. As a result, entertaining and informative events spice up an experience and interest visitors, such as live cultural dance performances, concerts, film screening, and festivals, among other entertaining events. They would preferably be regular at the Museum throughout the year, to captivate people in the community and enhance visibility.

### Conclusion

Although BCM and KCM may lack sufficient facilities, engagement comes with embracing inclusiveness looking beyond collections on display and innovatively creating activities that physically engage their visitors, whether with prior or abrupt knowledge of the visit, to enhance satisfaction embedded in relationship marketing than the visitors being observers and not feeling the enjoyment of the space. Besides, engagement may not only be onsite but necessitate also engaging pre and post visitors to know their needs and wants because they could be potential funders of the needed museum facilities, which implies a need to creating a balance by considering the different categories of visitor interests in their annual activity planning.

### Recommendations

BCM and KCM can explore marketing relationship building with professionals, individuals, corporate companies, and associations like the Rotary Club, among other potential institutions that could, for instance, donate facilities for people with physical disabilities among other discriminated communities so that they become inclusive in the museum's programs. The hindrance of several people from attending museum activities is the probable insufficient facilities that museum operators could provide for this contemporary era. Besides, these community museums can develop strategic plans that include the public voice as stakeholders and

ensure that operators collect public views while making their strategic plans, which can result in reliance on facts and data regarding performance, competitive landscape, and audience, among other factors. The engagement can set verifiable goals and specific objectives while building on accountability. It can support understanding the public's views and how to acquire solutions through the museum's goals and mission. As a result, monthly or quarterly events may enhance awareness to attract new and previous visitors to the museum.

Creating online communication with pre- and post-visitors is crucial to enhancing interactive engagement and possible connections to potential donors or funding organizations. For example, there is usually no communication or consultations with post-visitors after an on-site exhibition at BCM and KCM, yet visitors leave their contacts in the museum's visitor registry books. Therefore, these community museums could provide updates about upcoming events and make consultations with post-visitors to enhance the museum's inclusiveness, performance, support and visibility.

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