Exhibit your culture

Community learning in museums and cultural organizations

Exhibit
your value,
share
your culture. CETAID

Community Exhibitions as Tools for Adults' Individual Development

The CETAID project

WHAT IS THE CETAID PROJECT?
Community Exhibitions as Tools for Adults' Individual Development (CETAID) is a partnership of museums, heritage sites and cultural institutions from Hungary, Portugal, Italy and the UK pooling practical ideas and innovative approaches to engaging local communities.

WHY DEAL WITH THIS TOPIC?
Promoting the social value of museums and cultural organizations can attract new audiences, partners and funders. Involving people in participatory projects is a dynamic process where the personal and social impacts can have the power to transform lives. Cultural organisations engaging with local audiences are rewarded by insights and creative inspiration, resulting in more relevant, meaningful and powerful places to be for all our visitors, attractive to new audiences and richer partnerships. It is not always easy: there can be many barriers to participation; but we have worked together to explore possible solutions and to learn from the positive experiences of others to improve our own practice.

IN THIS BOOK we are sharing the examples we have seen and the results of the pilot projects we carried out in the framework of this two-year cooperation.

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Through other people's eyes: histories and contexts of participation

Helen Graham - Zoe Brown

We were happily crammed in the back of a car. Our driver was Maria Assis Macieira, Coordinator of Loures Museums and Galleries and all the passengers were there for a three-day workshop as part of CETforAID project. We drove from the edges of Lisbon to Loures through an area which has seen substantial development over the past thirty years, an effect, Maria and her colleague Joaquim Jorge had told us earlier that day, of the doubling of the population in Lisbon following both the 1974 revolution and the Portuguese withdrawal from their former Africa colonies. The previous day we had enjoyed the most amazing and generous lunch at the Local Association of ANALOR for those connected with Loriga, a small mountain village at Serra da Estrela who provided many workers for the local ceramics factory in Sacavém and are now key partners for the Museu de Cerâmica. And we were driving from the Museu de Cerâmica, Sacavém to a municipal and subsidized canteen for lunch in a Municipalite de Loures hybrid Toyota Prius pool car.

It was probably about then – somewhere on this drive – it became very clear that in our discussions of museums, adult learning and community exhibitions there simply could not be a generic European-wide understanding of 'museums' or 'participation' or 'community': the political and social histories and contexts of each of country mattered hugely.

This was, perhaps, the most powerful insight from the CETAID project that what 'participation' might mean in Hungary, Italy, the UK and Portugal were necessarily different and much could be learnt by re-approaching your own national context through others eyes.

Helen Graham, University of Leeds

Language is taken for granted when a group of professionals speak with the same native tongue. We assume certain terminology means the same to one individual as to another. Though very often this is not the case, the assumption of shared meaning means we create confusion and difficulties. In contrast any expectation of language being an issue in the CETAID programme I, in fact, have experienced the opposite. Being part of a group of professionals communicating in many languages enabled the freedom to 'hone in' on language from the start and address previously banded about terminology associated with community engagement work. We were able to explain what we understood by terms such as co-curation, community, co-design, participation, community engagement and define our collective meaning for use during our valuable conversations and sharing case studies of previous projects.

Increased understanding of...	Has led to	
Politics of museums		Closeness of museum professionals across partner countries due to shared similarities/ differences of experiences.
Politics of power/decision making		Realisation of the preciousness of democracy, shared decision making and the freedom for creativity it releases. Attuned to that is the uneasy notion of challenging ourselves to question whether we create opportunities for 'real shared decision making' or whether we mold communities into 'our way' of thinking?
Political history of partner country		Appreciation of the struggle and bravery of cultural and heritage professionals across partner countries to continue to deliver and advocate for community engagement work within cultural and heritage organisations.
Politics of Europe		Value of sharing experiences with colleagues across the EU, and the unity this promotes.

Subsequently every visit or 'mobility' to another partner country took on new meaning. We were able to explore professional practice, experiences, knowledge, freedom and restrictions in practice. We also gained a greater understanding of the cultural experiences of audiences from each country, who those audiences were, while debating Why engage people in culture and heritage? And what the purpose, benefits, drivers were behind implementing programmes to engage audiences.

Involvement in CETAID has influenced my understanding of culture and heritage professionals' working practice in other countries, so that it makes more sense why things are the way they are, it has promoted a deeper tolerance of other people's situations and the restrictions they are working with in. It has certainly embedded within me a great sense of respect for the valuable work being carried out in other countries that is a constant struggle for those professionals to undertake and is not necessarily given a voice in the cultural and heritage world that it deserves.

Zoe Brown, Outreach Officer, Tyne and Wear Archives and Museums

HUNGARY

Múzeumok és Látogatók Alapítvány (Foundation for Museums and Visitors) is an umbrella organization providing training for museum professionals in Hungary on topics such as working with local community, adult education, marketing, volunteer management, live interpretation and museum education. Currently, the Foundation also provides live interpretation and education services in the Hungarian Museum of Trade and Tourism. It also offers advice on various topics in order to foster museum professionals in establishing better visitor relations and creating more educational exhibits. It participates in various actions related to the life of museums such as overall visitor researches, conferences, international collaborations. One of the topics it is focusing on is audience development, and it assists museum professionals in learning the methodology of reaching out to new audience groups such as to people with disabilities or in marginalized groups, the elderly and families with very young children.

The Foundation fully acknowledges the role of museums in lifelong learning, and would like to encourage them to explore ways of building more connections with 'unexplored' groups of society, thus utilizing their capacity for passing on knowledge informally as well as becoming a more important factor in increasing employability. The Foundation has participated in several Grundtvig projects that were fostering intercultural dialogue, inclusion and working with audiences with low qualifications. All of these projects were tackling the ways of communities being involved into museum work to different extent.

So with this current project the Foundation hopes to challenge Hungarian museums to reflect on their practices regarding the involvement of their audiences into their work. It would also like to explore other European examples for inclusion of marginalized groups and designing community exhibitions either virtually or in reality. It is also interesting for the Foundation to explore how this involvement supports adults' informal learning as well as benefits the learning of the museum as an organization.
The Foundation takes the lead in this partnership.

We're shopping

teens

Case Study Title	We're shopping – Exhibition by secondary school students at the Hungarian Museum of Trade and Tourism
Author(s)	Aniko Korenchy-Misz
Category	Community exhibitions
Summary	The museum initiated a co-operation with the Alternative Economic Secondary School to prepare a temporary exhibition on shopping alongside the recently opened permanent exhibition of the museum. Three students worked together on the exhibition with some initial help from the museum staff but they have also involved their school mates with a stunning result.
Background	Even though the school and the museum are really close to each other there had been no connection between them before the project. The permanent exhibition of the museum on trade history was opened a few months before the project. This special private school also addresses the topic of economy and aims to teach practical skills to students who come from relatively rich and well-educated families. The project was part of the museum's programme for the Autumn Festival of Museums.
Challenge	The museum needs to widen its audience, especially in the area of young adults as they are almost totally missing from its audience, and the Autumn Festival encouraged projects for teenagers.

Approach	Through personal contacts we initiated this project with the school nearby and after a few appointments with the students involved, when we showed them the museum, and discussed the aims and their initial ideas about the intended exhibition, we let them create their exhibition on their own.
Intended outcomes	• Establishing new, long-lasting relations with this special school interested in economics • Attracting new audiences, esp. from the teenage group • Include fresh voice and creative attitudes into our exhibitions
Intended outputs	A temporary exhibition that fits in well with our permanent exhibition
Obstacles and issues	We had relatively little time (one and a half months) for organizing the project (part of which was summer vacation), because the exhibition hall was only free for that period of time between two exhibitions. Some of the students' ideas have been cut back by curators who wouldn't lend objects if they were not kept securely enough by their standards. So the students only used materials borrowed privately from their school mates or staff of the museum.
Actual outcomes	• Established new relations with this special school interested in economics • Attracted some new audiences, esp. from the teenage group • Had a temporary exhibition with fresh voice and creative attitude • The director became more open to "community exhibitions" • A boost of self-esteem for the three student organizers

Actual outputs A month-long, free temporary exhibition that fitted in well with our permanent exhibition, and which attracted some school groups from other secondary schools. The three girls organizing the project motivated their mates well as they contributed their artwork or their images for some of the photos. The students even prepared an English translation for the exhibition.

Lessons learned Not all museum staff believed that students are able to create something so thought-provoking and well-prepared in such a short time but the result convinced all doubters. Some of the design elements used by the students gave new ideas to museum staff. We've learnt how to initiate these kinds of projects but it's still a question how to keep them real co-perative all through the project.

Next steps We would like to keep the relationship with the school, which is not easy because both museum staff and students are overburdened with work.
But the museum director is now assured that involving students can bring positive results, so he and most of his staff are more open to similar co-operative efforts.

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Digital Storytelling Project

teens

Case Study Title	Digital storytelling project with students working in community service
Author(s)	Julianna Kulich
Category	Digital storytelling
Summary	In the autumn of 2014 the Hungarian Museum of Trade and Tourism aims to make an exhibition about the shopping malls and their role in our everyday life, particularly of young people. We would like people to appear in the exhibition and give their own opinion about the subject. So we designed a digital storytelling project with students working in community service at our museum. These young people told us in the videos their personal experiences related to shopping malls.
Background	In Hungary students in secondary schools are required to work 50 hours in community service in a public institution or foundation. Our museum takes part in this programme too as a host institution. We announced the opportunity of participation in the project only in one high school, from where we accepted 8 students. We started the work at the end of the school year, so we did not have enough time and space to accept more students.
Challenge	A big part of the exhibition deals with the influence exerted by shopping malls on young people and their free time spent in those buildings. To avoid stereotypes we wanted to give young people the possibility to tell their own stories through short videos.

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Approach When we planned the exhibition, we considered making simple interviews with young people. Later we changed our mind and decided to create films within the framework of a digital storytelling project. This method is not as direct as the interviews, more interesting and gives more freedom to the author as well.

Intended outcomes The aim of the project was not only to create videos with students but to make them think about certain social symptoms like the topic of the project and to involve them in the process of making exhibitions.

Intended outputs The intended products were the short films created by students.

Obstacles and issues Sad to say, that the project was not as successful as we expected. This project was the first digital storytelling project in the museum and the facilitators have not led a project like this before. Three facilitators – two of them have already participated in digital storytelling workshops – took part in the programme. Of course the lack of experience caused difficulties, but this fact is not the only source of our problems encountered during the process. The main problem was the absence of time. With only five weeks it meant that the students would have to come once a week for 3-4 hours through five weeks. This is too long and regular for a student at the end of the school year. At the meetings there was always somebody missing or late, so we could not get on with our work together and regularly. It would have been more ideal to do this project through a semester with more students and to give them more chance to finish the films on time.
We had problems with motivating them as well. If they did not understand the sense of the project or just were not open enough, we don't know, but we 'lost' a girl and a boy already after the first meeting. They held aloof from the topic (it is also an opinion, which could have appeared on the exhibit), maybe the ordinariness of the theme was its cause. Finally, only two students have finished their films out of the 8 students we started with.

Actual outcomes	I think we could not get closer to the bigger part of the group and they did not profit much from the project or just cannot evaluate. The two girls who have finished the video are a success. It seemed to me they were the least motivated in the group, but at the end they had a lot of thoughts to tell and they got closer to thinking about social symptoms as well.
Actual outputs	Two videos, that contain the opinion of two young girls related to the topic. These videos with other further videos will be part of the exhibition.
Lessons learned	• how to facilitate a digital storytelling project • what does motivating mean • how to settle conditions of a project like this (time of the year, timing, size of group)
Next steps	We would like to use these videos in the exhibition and to organise a similar project in the autumn under other and better conditions. We plan to keep in touch with the students and invite them to visit the exhibition; maybe after that they will open up for a discussion. We aim to design other digital storytelling projects connected to other themes. These films could be good examples for other participants.
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Those Forties...

Case Study Title	Those Forties...
Author(s)	Andrea Pásztor
Category	adults, community

Summary   The History Department of the Janus Pannonius Museum (Pécs, Hungary) opened an exhibition in May 2013 which was prepared and compiled with the help and participation of the local community. Programs were organised to call the attention to and raise the awareness of the history and social affairs of the 1940s.

Background   The decade was not a uniform era. Half of it was covered with the second world war, whereas in the second half of the decade the regime changed. It was a period of confusion, which fundamentally influenced the private life of many people.
The forming communist regime nationalized private properties. Homes, lands, factories, etc. were taken away from the owners. People were persecuted just because of their origins. Due to their ethnic identities people were cast into labour camps or relocated to other countries, forced to take on new nationalities. Ethnic Germans were declared collectively guilty because of their nationalities. Before the end of the war they were taken to labour camps in the Soviet Union for "a little work" – malenkij robot, as it was called in Russian. Most of them came back home three or four years later. Their estimated number was about 200 000 countrywide and were mainly women, since the men were still at war or prisoners of war. On their arrival back to Hungary most of them were relocated to Germany due to an agreement of the Potsdam Conference. Hungarians from territories that became part of Romania, Yugoslavia or Czechoslovakia were settled down in their properties and moved into their homes. In some cases they had to share the same house for a while, until the German minority was transported to Germany.

Challenge
History on a local level was to be discussed in the events of the project and was also represented in the exhibition.
This is more or less the earliest decade of which people or families still have their personal memories and objects can still be collected from them. The forties were full of trauma which still has its influence on personal lives and elements of which we still do not feel free to talk about.

Approach
Our main target groups were university students, and those who have their own or their parents' memories: mainly the elderly.
We designed a two-semester research course for students of history in which they investigated objects and documents in the museum and the local archives. As an end-product each of them handed in an essay, a sort of background material to the topics of the exhibition. They also made interviews with witnesses. Their papers are published in the website of the exhibition and also incorporated on a touchscreen in the exhibition. Months before the exhibition opening a conference was organized to give an academic background.
We asked adults to bring objects and share memories of the 1940s in our Local History Workshop. The success of the "It all remained in the family" programme was limited, since people were reluctant to share family histories in public. They rather addressed the curators later, in private.
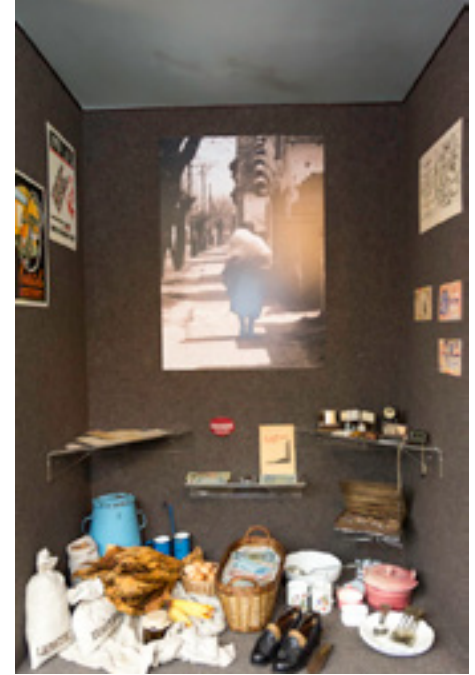
Intended outcomes	We expected people to be involved and feel that they or their families are represented in the exhibition. We aimed to shed light on the political and social causes as well as to discuss the different aspects of sensitive topics. We hoped to help process personal traumas and find relief by understanding different motivations. Our objective for the younger generation was to help recognize similar situations of our days.
Intended outputs	A website, a conference, a workshop, an exhibition and education programmes for children.
Obstacles and issues	Sensitive topics were not easy to discuss in public. People were also reluctant to upload personal memories to the project's website.
Actual outcomes	Less people got involved than expected.
Actual outputs	Intended outputs were delivered.

Lessons learned   The involvement of university students met our expectations, but interview-making needed more personal atmosphere in our special case.

Next steps   We would try to establish a closer relationship with a smaller community to investigate their not so remote history.

Further information   Exhibition photos and summary in Hungarian: http://pecsimuzeumok.hu/index.php?m=3&s=3&id=238
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ITALY

The **Luigi Sturzo Institute (ILS),** a moral entity since 1951, acts as a non-profit organisation and carries out research, dissemination, training and activities regarding the cultural heritage and the historical, political and sociological work of its founder. The Institute collaborates with national and international institutions in developing activities related to the cultural sector.

The ILS develops integrated training systems distinguished by territorial and sectorial approaches. The cultural and heritage fields are the primary areas of interest and the Institute is a leader in delivering training for employees of cultural organizations and courses to promote young people's employability.

The Training Department carries out training activities oriented at improving the cultural heritage accessibility and participation; it designs research projects detecting new professional skills needed in the cultural labour market; it outlines training programmes, working out all the process phases, from the analysis of users' needs to the outcomes dissemination. The Institute works in close relation with local authorities and the Institute for the Development of Vocational Training of Workers-ISFOL, in order to identify the professional profiles needed in the cultural sector.

ILS currently is managing:
• a multilateral Grundtvig Project "KVALUES – Key-competencies: Validating Adult Learners' eDucational ExperienceS" (www.kvalues.eu), a consortium composed of 7 partners from 6 European countries that proposes the use of Digital storytelling as method to show and recognize the competencies acquired in the non-formal and informal process of learning;
• a multilateral networks, "Enkdist-European Network for Knowledge diffusion of DIgital StoryTelling", that aims to design and promote innovative models of exchange of good practice to encourage the development of digital skills and other soft skills.
ILS invests in networking activities and collaborates in partnership with national and international organisations (institutes, universities, enterprises) at a local, European and intercontinental level.

More info:
www.sturzo.it
www.sturzoeuropa.eu

ActivArt - Artistic workshops

inter-generational teachers, students

Case Study Title   ActivArt - Artistic workshops to develop the creativity of European pupils

Author(s)   Silvia Petrosino

Category   Creativity, lifelong learning, improvement of the school education, linking arts and schools.

Summary   The project aimed to improve the provision and effectiveness of **school education** by employing the Bruno Munari® teaching method. This method encourages non formal learning where teachers and students are **active participants in the teaching process**, not restricted to the mere transfer of content. By **developing creativity**, ActivArt presented and disseminated a new way of relating to and getting to know the surrounding world through art and, in particular, through the creative use of various objects viewed differently. The purpose of the partnership was to experiment and test the method in two different contexts; to evaluate the experience from the various points of view.

Background	ActivArt started from a successful exhibition dedicated to **Bruno Munari**, at the **Ara Pacis museums** in Rome, specific workshop were planned in connection to the artist and his approach to creativity. Players: Local authorities, teachers (nursery and primary) and educational operators, pupils, families. The project took place mainly in schools in Rome (Italy) and S. Cristina D'Aro (Catalunia - Spain).
Challenge	The **improvement of educational policies** for children and the enhancement of the teacher's role as a mediator of knowledge.
Approach	By non formal learning experiences, improvement in the curriculum and in the effectiveness of school education by means of multi-sensorial workshop inspired by a method - Munari® - actively involving teachers and students, going further than the passive acquisition of knowledge and stereotypes. This also fostered the interaction among children and between adults and children. The partnership also involved families.
Intended outcomes	Specific objectives: 1. The introduction of an **innovative teaching method** following an agreed and correct approach; 2. Enhancement of the **role of the teachers**; 3. Encouraging the **networking capacities** of partnership members.
Intended outputs	Teachers' training modules; Teachers' training sessions Italy and Spain; Workshop with teachers; Workshop with pupils; Exchange visits; Surveys – evaluation report; Newsletters; Transnational meetings; Project web site; Facebook profile; Communication materials (posters, leaflets); Project logbook with videos.

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Obstacles and issues School calendar and resources (timing and scarcity of resources and spaces). "Resistance" of teachers to face the change, fear of being involved, fear of judgment. For some teachers: the usability of the method with pupils, due in part to the "work in progress" aspect of the training, and in part to the availability of adequate spaces, also with the aim of re-organising the spaces, particularly the "symbolic spaces" in the classes.

Actual outcomes 1.

1. **Changes in the schools' everyday activities and spaces** through the introduction of an innovative teaching method that follows an agreed and reasoned approach. Activities are targeted to encourage "creative constructive thinking", which could then foster a free and effective search for personal answers to the various problems.
2. **Enhancement of the teacher's role**: teachers put themselves directly to the test, both as learners in the training process followed in the project to acquire sufficient knowledge of the method and the ability to use it, and then as workshop leaders (under the guidance of experts).
3. Encouraging networking. To create **links between the various players** in order to verify not only the effectiveness of the methodology but also the possibility of repeating and spreading the pilot, also in other countries. The action aimed to expand the sample, including for the collection of data and materials to analyse the problems faced and the solutions found in the different contexts.

Actual outcomes 2. The project was an original experimentation because of its complexity and the number of actors involved (municipalities, managers of cultural and educational services, teachers and educators, children, families and artists); the activities developed the creativity of children and teachers, improved teaching methods and **created a virtuous flow between schools and museums**.

The activities promoted a better relationship with adults, by taking advantage of the opportunities of dialogue offered by the activities, a dialogue that is not reduced to the simple question-answer mechanism. Families too were involved in the experimentation with information about the experimentation and meetings at school.

The workshops inspired by Munari retain the atmosphere of lightness, spontaneity and play that has always characterised Munari's activities for children. They are special places where boys and girls of different ages explore and freely experiment new combinations, relations, variables, and expressive possibilities **overcoming stereotypes**, starting with the carefully chosen materials and stimuli contained in a workshop carefully set and carried out.

Actual outputs All products listed in the intended outputs were realised.
Some figures:

- More than **40 teachers** from Italy and Spain were directly involved in the activities; the teachers were trained on this creative method, during the two years of the project. The training method is improving the skills of teachers and the capacities also at an individual level, to the point that a municipality decided to include and financing it with own funds, in the basic and complementary training of teachers. **More than 400 teachers** were involved, indirectly, by the project within this complementary training.
- **More than 350 children** (from 3 to 10 years old) were involved as players in workshops. The method encourages the creativity and helps children to interact with the outside world, so this experimentation could be useful for others subjects and activities, inside and outside schools, overcoming linguistic and cultural difficulties.
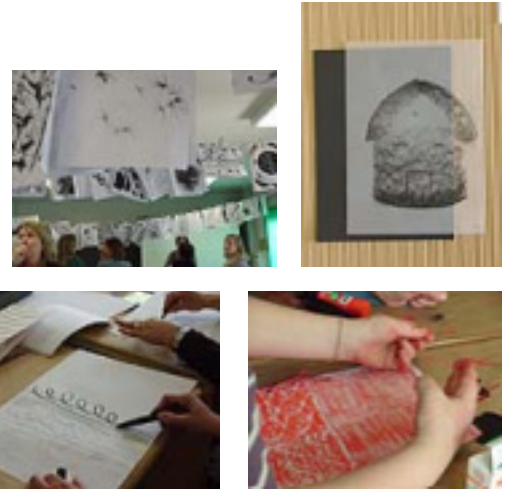
Lessons learned   Nothing is left to chance: from the organisation of the spaces, to the choice of materials, the way experiences are begun, and the strategies for reflection on what has been discovered and learnt. A careful direction allows the "stage" to be set, as a space where the children act, experiment and search, free from the weight of any judgment, in a dimension in which what is produced is less important than how it is produced.
The approach used clearly involved the participants in a direct way: it is the method itself that requires it. For this reason all participants were called to contribute by widening their ordinary point of view, in a participatory and creative way. This was very effective.

Next steps   The training continued after the end of the project in Italy and Spain: e.g. in Rome 6 pilot centres have been set up and equipped with spaces. For 2014, we are experiencing a path that leads teachers to explore the museums according to a free and creative approach, which has nothing to do with the traditional guided tours or workshops and it is related to spaces, structures and collections in addition to the 5 senses. The partnership intends to share this experience and build new pilot projects with other experiences worldwide.

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Associazione Bruno Munari website (in Italian):
http://www.brunomunari.it/index2.htm

The Memory of Beauty

adults health, wellbeing

Case Study Title	The Memory of Beauty
Author(s)	Martina De Luca, Susanne Meurer
Category	Adults health and wellbeing
Summary	A stable initiative by the Educational Department of the Galleria Nazionale d'arte Moderna in Rome, Italy dedicated to people with Alzheimer's disease and their caregivers.
Background	Alzheimer's disease is the most common form of senile dementia and the number of patients is expected to reach 65,7 million in 2030. Currently, no cure is available and patients can be treated only with symptomatic medicines that alleviate behavioural and cognitive symptoms.
	The programme was initiated by a seminar held by the staff of MoMA New York about their "Meet me at MoMA" Alzheimer project. The Educational Department of the Galleria nazionale d'arte moderna decided in 2011 to start its own programme, adapted and personalized to our needs and possibilities.
Challenge	The patients often suffer a sense of isolation whereas their caregiver, mostly family members, have to cope with the burden of emotional stress. On the other hand, we try to make the museum accessible to the largest number of visitors possible, including people with special needs.

Approach
The project consists of a cycle of three/four visits presenting thematic art modules. A small group of patients (6-8) with their caregivers is invited to establish a personal relationship with the artwork, recalling personal memories through the observation of the subjects represented and exchanging opinions with each other. Tours are given by especially trained museum operators. These tours are not about art history, and our intention is not to teach a lesson. We want to give the participants the opportunity of spending some "quality time" in the museum, in contact with beauty, being aware that even if memory might fail, emotional connections stay, and this is precisely the way we try to connect with the patients.

Intended outcomes
The aim of the programme is to offer Alzheimer's patients and their caregivers a quiet and stress-free setting where they could spend some time together with an activity that is pleasant and helpful at the same time. The visits at the museum and the contact with art and beauty give the patients the opportunity to express themselves, retrieve personal memories and be a component of a group.

Intended outputs
Dissemination of the project through seminars, website, handbook, scientific publications by the medical partners.

Obstacles and issues
The main difficulties we encountered are:
- **Difficulties in maintaining regular partnerships**: some of our medical partners had difficulties in continuing the tours in a regular way and so we were forced to establish new partnerships
- **Scantiness of financial resources**: fortunately, the project does not need a lot of money since it is carried on with the employees of the museum. We have received a one-time funding from the Ministry that has been used mainly for transportation and materials such as foldable chairs.
- **Scantiness of human resources**: since the programme is carried out by the museum staff, it is not always easy to find the time for regular meetings which are essential

Actual outcomes+
We have been awarded the ICOM-CECA *Best Practices Award* in 2012.
Other Italian museums have started similar initiatives: Palazzo Strozzi, Florence; Palazzo Grimani, Venice; Palazzo Reale, Naples

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Actual outputs   The medical partners have collected scientific data and have made publications of their evaluation. All these data sets are contributing to a serious consideration of the therapeutic aspects of our initiative, since non-pharmacological treatments for Alzheimer are deemed to be more and more important. The project has also aroused the interest of universities and has been the subject of various dissertations and scientific papers. The educational department has presented the project in seminars and International meetings thus contributing to its dissemination.

Lessons learned   We have learned that working with a public with special needs such as people affected by Alzheimer's is a "win-win" situation with benefits for both parties. The museum staff especially had the opportunity to overcome prejudices towards the impaired and to improve their professional skills. We have learned about aspects of the disease we didn't know and learned to organize a stable initiative under not always easy circumstances.

Next steps   The project has reached new partners (in 2014 we started a partnership with the daily care centres for Alzheimer's patients with the Town of Rome) and new audiences, adapting our tours to psychiatric patients from a residential care centre. Moreover, we started new projects involving artists in the meetings with Alzheimer's patients.

Further information   For further information, contact Martina De Luca (Head of Educational Department): martina.deluca@beniculturali.it or Susanne Meurer: susanne.meurer@beniculturali.it
Websites: http://www.gnam.beniculturali.it/index.php?it/168/la-memoria-del-bello-percorsi-museali-per-malati-di-alzheimer
www.moma.org/meetme/ -
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How to transform our life into a learning environment?

adults

Case Study Title	How to transform our life into a learning environment? The KVALUES Project and the use of the Digital Storytelling methodology for the self evaluation of key competencies
Author(s)	Antonia Liguori
Category	Learning experience, adult
Summary	Guidelines at European and national level on the importance of validation of competencies acquired in formal and non-formal settings exist, but the awareness on these themes is still missing among adult audiences. Do they really know that you can turn your life into a learning environment? In general terms, what kinds of learning do the adult/third sector offer? Not only the European project **KVALUES – Key competences: Validating Adult Learners' EdUcational ExperienceS** aims at contributing to this debate, but it wants to identify which competencies and skills can be validated by engaging different stakeholders.
Background	KVALUES Project involves 7 different institutions from 6 different Countries. The coordinator is Luigi Sturzo Institute, an Italian cultural institution, with an important historic archive and a library, leader in delivering training for employees of cultural organizations and courses to promote young people's employability.

Challenge	The overall aim of KVALUES was to raise awareness and deepen key competences throughout a person's life. This should be achieved by encouraging adults, young adults in disadvantaged conditions, unemployed people, and inactive people to turn their lives and working environments into learning environments by recognizing their most important skills and key competences.
Approach	KVALUES proposes the use of Digital storytelling as method to show and recognize the competences acquired in the non-formal and informal process of learning, putting the individuals (in particular people who work in cultural institutions) at the centre of this process.
Intended outcomes	The project, through the piloting activities, tried to help 80 adults and young adults in disadvantaged conditions, unemployed and inactive people to create their digital curricula story.
Intended outputs	In the project website there are collected methodologies, experiences and the digital curricular stories made by people involved in the piloting activity.

Obstacles and issues   During the preparation activity before each learning experience, the researchers and the trainers involved have started with an interesting reflection path that we can sum up with the questions below:

- when is the best moment to use a digital curricular story? During the recruitment process, before the interview...
- existing prejudgment looking at this kind of digital CV;
- problem for public bodies in using these digital CVs;
- urgency to find new way to select people in a more creative way;
- skills to give more value through the digital curricular story: good communication, problem solving, evidence of something that could be decisive and "unique".

Other problems to discuss are limitations and ethical questions: for example, we have to pay close attention before publishing the stories on the web and take into consideration also the Google search optimization where there is no chronological order.

Actual outcomes   KVALUES Project aims at:

- increasing the importance of recognizing non-formal and informal learning at the European level and, after that, underlining the social, economic and cultural benefits for all the community;
- identifying a map of skills and competencies to be validated in a non-formal and informal learning context;
- strengthening the role of cultural and third sector organizations delivering adult educational courses and giving more impact to the validation of key competencies;
  - developing an innovative tool for self-assessment and description of the skills and key competencies acquired in life and working contexts.
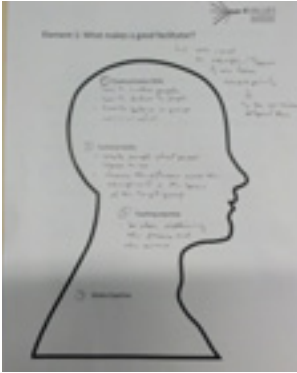
Actual outputs	After the first six months, at the end of the research phase, the partnership has shared the first draft of a report about the validation of competencies acquired through informal and non-formal learning at the European and national levels. The file is available for download on the project website: http://www.kvalues.eu/downloads/ During the training activities, all the people involved produced their personal digital curricular story. These stories (such as the others to be produced during the piloting phase) are the output of this educational process and the goal is to have raised awareness for adults, regarding the importance of turning their life and work experiences into learning opportunities.
Lessons learned	The lesson learned by applying the digital storytelling methodology in the validation of the key competencies is that sometimes the process is more important than the outputs, in particular when we are working using a co-operative approach. From an individual point of view, one of the most significant features of applying the digital storytelling model is to foster awareness on the part of the person involved on his own competences and skills, and to allow him/her to perceive his/her work and his/her life as a learning environment. This approach, in short, introduces the learning experience as an empowerment of the subject in its entirety, in his being a man/woman, as well as being a worker.
Next steps	After the project lifetime, the consortium will investigate the field for applying the digital storytelling methodology in an enterprise and in a school context. The partners will look into private or public funding to deliver this training, and if possible, deliver them for free. The process as well as the tool have been tested in the cultural and third sectors with different target groups, but is easily transferable to be used in other contexts or European Countries, ensuring a European-wise impact.
Further information	More information on the project website: http://www.kvalues.eu Contact person: Antonia Liguori - a.liguori@sturzo.it

PORTUGAL

„Associação Histórias para Pensar" or **„Stories for Thought Association"** it is a PT umbrella association, created in May 2009 by a group of museum professionals and university teachers aiming to developing Portuguese museums to network with each other nationally and find long lasting partnerships with other European museums and museum organizations.

Besides providing training and guidance for museums and their staff it also develops its activities in fostering a more profound liaison with the museums local communities and most direct neighbors which, in many cases, don't cooperate as easily or smoothly as one might think. In this field we are working between 2012 and 2014, on the project CETAID, Community Exhibitions as Tools for Adult Development, which involves Portugal and four more European partners, Hungary, Italy and two other United Kingdom institutions, aims to identify and promote good practices of inclusion/curation/local community involvement in exhibitions organized by museums in each region.

Their main responsibilities within this project are to present good practices and examples of ongoing projects nationwide; contribute to the theoretical research; facilitate the developing of online environments and ICT-based learning platforms; facilitate and organise workshops, seminars, training situations, study visits or conferences; facilitate and contribute to newsletters or other paper based or electronically based publications.
On the field of social inclusion, in December 2013 the application to Partis Program (http://www.gulbenkian.pt/inst/pt/Apoios/BolsasESubsidios?a=4449) from Fundação Calouste Gulbenkian with the Singing Hands Project (Mãos que Cantam) was approved. This program aims at social inclusion through artistic practices. This Singing Hands project started in 2010, and has created a choir of deaf students between the bachelor and master in Portuguese Sign Language of the Sciences Institute of the Catholic University who began performing together with the University Choir. This project aims to demonstrate, in the context of social responsibility, that the people who are less capable of hearing can also be part of a choir (until January 2016).
With the goal of learning more, the association intends to continue to invest in European projects in the field of training, social inclusion and artistic projects. By continuing relationships with other partners – museums, associations, companies – Histórias Para Pensar intends to keep at the forefront of mediation, education and social inclusion across the institutional boundaries of museums, schools and other social institutions."

Traditional Celebrations

local community

Case Study Title	"TRADITIONAL CELEBRATIONS" - Community participation in the process of an Exhibition
Author(s)	City Council, Porto
Category	community

Summary

TRADITIONAL CELEBRATIONS was a one-year continuous project developed with the community from nursing homes of our city of Porto, Portugal, which culminated in a community exhibition in a museum. Throughout several meetings in museums, libraries, archives and city spaces, the participants had the opportunity to put together their memories and past experiences about celebrations with the stories about these celebrations presented by artifacts from the collections. In the final exhibition those artifacts were displayed together with several personal objects belonging to the participants.

By showing together artifacts from municipal collections and personal objects a great opportunity was created to bring culture closer to the community.

Background

Before the involvement in this project, this community spent a lot of time within the same four walls of the institution. For many of them the participation in this project brought a new dynamic to their lives.

The municipal staff from museums, archives, libraries, heritage, education and social action were not used to work together. This project put them to work in a collaborative way.

Challenge

With this project we aimed to address three problems:
- The elderly population of our city had few interests and opportunities to go out;
- The municipal exhibitions were not appealing for this population;
- Municipal staff were not used to working together in community projects.

Approach

The challenge to create a multidisciplinary team to think of a project that would combat the isolation of the elderly population of the city.

The involvement of people from different areas was crucial to come up with new ideas and promote more creative solutions.

The project worked very well to encourage interest and curiosity amongst the elderly population and was effective to make municipal exhibitions become relevant for this population.

Intended outcomes
- Create opportunities for the elderly population to go out and gain interests
- Get experience in making exhibitions more relevant for elderly people
- Put people from different areas to work together

Intended outputs
- A community exhibition
- A book with stories about the objects collected
- A conference about intangible heritage

Obstacles and issues

The major obstacle was to put educational staff to work together with heritage, and social action staff. At the beginning they were not interested in working together because they had a lot to do, little time, and other priorities.

Another obstacle came up when we decided to put together in the same showcases objects from museum collections and personal objects brought by the participants.

"The object I brought to the exhibition is represented here. It is an atomizer used in vineyards and whose function is to prevent the vines from the pests' attack. I really like the harvest, it is a joyful time and celebration. The end of harvest was celebrated with songs, dances, food and drink, when I was young."

Actual outcomes

The three intended outcomes were reached. However, those intended outcomes were focused on changing the elderly people and we realized, after the project had finished, that it was us, the municipal staff involved in this project, that had changed more and had gained more. We changed because we began this trip looking down on people, feeling that we had a lot of knowledge about our collections, and we finished it by looking at different perspectives, feeling that we did not have as much knowledge as we thought about the artifacts. These people made us discover that the important about the artifacts is not only the historical and theoretical data, but the affections, the hidden stories, the experiences they carry with them.

Actual outputs

Besides the book, the exhibition and the conference, we made small videos of oral history. We filmed and photographed each participant with his or her object, telling stories about the object and about its relation to a chosen festivity. In the end, we constructed a video with oral history testimonies.

Lessons learned

- Lesson 1 – Working together with people with very different skills, experiences and backgrounds is hard, difficult and time consuming; but it always results in a creative work.
- Lesson 2 - Making the exhibitions become relevant for the communities implies making a connection between the exhibition and the interests, memories and experiences of the community.
- Lesson 3 – The value of an artifact or collection is never limited in its historical or artistic value, its value also lies in its ability to tell stories and to relate to people.

"One of the memories I carry with me, about Our Lady of Health Celebration is this pottery. Among the many objects that were purchased for domestic use in that Celebration were this Kind pottery that served to make the coffee and was also used as a belief, to heal the opened feet and wrists."
Testimony about a personal object

This pottery in exhibition in the final exhibition in a museum

Next steps　　　This project, with this same theme, was not continued but we adopted its methodology in all our projects with nursing homes. Our projects with nursing homes are:

- Thematic;
- Continuous, along one year – about 8 to 10 sessions;
- Continuous work between sessions, in the nursing home;
- Uses memories and experience of participants - Approach the experience and memory of the elderly people to the collections;
- Assume that the elderly are wealthy and wise people, because of their experience and memories;
- Outcomes constructed along the year are shown to the wider community in a final moment of celebration;
- The final product is knowledge constructed in a collaborative way by the municipal staff and the elderly people.

Further information　　For more information contact:
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Memories with soul

local community

Case Study Title	Memórias com Alma de Loriga a Sacavém Memories with soul from Loriga to Sacavém
Author(s)	Ceramics Museum of Sacavém
Category	community
Summary	A community of people that were born in Loriga (in the mountains in the centre of Portugal) and migrated to Sacavém (within Lisbon's industrial belt), leaving behind their households and loved ones between 1930 and 1950 up to nowadays. The exhibition tells the story of individuals and of a small community village from Loriga and how they adjusted to their new life in Sacavém. Allowing a perspective of their social and geographical origins, it also entailed their contribution to making Sacavém a powerful industrial city. It revealed part of their social life as a living migrant community in a new town.
Background	In Sacavém there are two major and vibrant migrant communities which established themselves around the 1930s: those from Loriga (high in the mountains, from the North of Portugal) and those from Mina de S. Domingos (from the plains of the South of Portugal). People had to leave behind their households and look for a better life in the big city: Lisbon and its industrial belt.
Challenge	How to tell their struggles, their conviviality, their rites. How to present Loriga and the social changes this migration caused. How to present these people´s social and geographical trajectory in a new place away from home. How these people preserved their ways of being and adjusted to the new reality.

Approach

This exhibition was a proposal made by the Confraria do Bolo Negro de Loriga and ANALOR to the Caramics Museum of Sacavém. These are two local migrant associations closely linked to Loriga and its mountain culture: the Brotherhood of the Black Cake of Loriga and the Association of the Friends and Natives of Loriga. These two associations brought to the museum their objects, their stories, their photos and other documents. Their initial masterplan was adapted to the museum room and complemented with part of the museum´s collections. There was a true collaboration and open dialogue with the members of the two migrant associations. During the four months of the exhibition, they also designed, implemented and animated a series of 3 conferences, local gastronomy events, music events and a traditional wedding ceremony, as well as a special programme just for local schools.

Intended outcomes

Participation and involvement of the migrant associations and their members in the activities held at the Ceramics Museum of Sacavém. Enabling these people to closely participate in the exhibition activities and allowing to demystify their relation to museums in general and the Ceramics Museum of Sacavém in particular. It allowed the promotion and visibility of Loriga culture and landscape.

Intended outputs

Flyers, conferences, special school events, re-enactment of a traditional wedding. It also made possible to visit Loriga as a tourist destination (a small village on the mountains) with a terrific landscape and nature. It enabled the reinforcement of the relation between both municipalities. The exhibition was also displayed in Loriga.

Actual outcomes   A significant increase in the number of visitors from the migrant communities, specially Loriga but also from Mina de S. Domingos. The number of people and organizations involved during the intense conference and events programme, specially prepared and implemented. A reminder that these were already part of the initial masterplan presented by the migrant community association.

Actual outputs   ANALOR and Confraria do Bolo Negro de Loriga participate more widely in the Ceramics Museum of Sacavém activities. After the project, we consider that the migrant community members feel more empowered to carry on new initiatives in close collaboration with the Ceramics Museum of Sacavém; these can be either inside or outside the museum facilities but nonetheless they perceive the museum staff as people with whom they can share their thoughts and ideas when preparing events to display their traditions and culture. It has become easier to work in collaboration or joint initiatives and programmes.

Lessons learned
- Sharing
- Learning together
- Heritage as an element of social cohesion

Next steps   To continue to work together, maybe planning more in advance and larger-scale initiatives. To widen the museums relationship with local migrant communities. To involve new local associations that have not yet worked with the Ceramics Museum of Sacavem.

Further information   Ceramics Museum of Sacavém is part of Loures Municipality
Department for Culture, Youth and Sports
Division of Culture
dc@cm-loures.pt

Photography, Memory and Identity

adults

Case Study Title	Costume Museum of São Bras de Alportel (Portugal) Project "Photography, Memory and Identity" (FMId)
Author(s)	Lorena Querol and Emanuel Sancho
Category	Adults education /Recognition and safeguarding of cultural diversity
Summary	The FMId project was born in 2009 and established itself as an exercise in archeological memory in the area around the village of São Brás de Alportel (Algarve-Portugal).
Background	The museum follows the Social Museology principles. The participants, starting from the age of 40, have rural roots linked to agriculture. In general, they are not usual museum goers and do not attend conventional cultural spaces.
Challenge	This project challenged the Museum to decode other segments of the local DNA heritage, among which are: traditional knowledge, history and local memory, balanced uses of local resources, new ways of alternative economy, of community organization, etc. At the same time, FMId aims to extend the spectrum of social uses of the Museum, helping society to recognize its own diversity and find new directions for local development.
Approach	Organizing weekly meetings with a small group of local citizens interested in cultural traduction of local photography. The goal is to work on the decoding of submerged memories through family images, dating back to various periods and social segments of the region. Besides giving voice to the working group, the Museum challenge consists of hearing, collecting, organizing and giving actual uses to these memories, due to the possibilties they offer to work on identity issues.

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Intended outcomes	To work on the visual memory of the territory, from photographical archives of local families which have long been forgotten, but are fundamental for the understanding/ construction of the present looking out into the future.
Intended outputs	A database containing today around 30.000 images, representing 400 local families of the municipality and surroundings.
Obstacles and issues	The elitist image that part of the population still attaches to museums and, consequently, the initial reluctance to participate in their initiatives. the challenge of forging onto the population the idea of the museum as an available facilitator for their purposes. the process of building group spirit, involving them in a long-term project, which nurtures enthusiasm and persistence.
Actual outcomes	The group assume the role of document gatherers or collectors together with the community, and actively participate in the technical work of inventory and documentation. The invitation to take part in the common good (citizenship) has always been one of the purposes of the project. The adopted methodology proved to be successfully. The central nucleus group, actually formed by approximately 20 people, reached a very stable level: responsible attitudes, availability, excellent group spirit, assiduity, involvement in the project and above all, "fan" of the Museum in a whole.

Actual outputs   The construction of a huge album of the community, capable of decoding cultural, social, rural and urban cartographies became the main objective, where each family has its own "current account of memory". In fact, the typology of the documentation has become more diverse, integrating also correspondence, legal documents, video and audio records, etc., in a very dynamic process.

Lessons learned   In this process, the Museum assumes the role of a mediator between the local population and its own heritage. To accept the low profile role and instigate the self-initiative can be one of the major contributions of museums for an empowered citizenship.
The challenge to deconstruct/dismount the traditional view of museums as elitist places and to build a socially committed Museology, turning museums into more useful places for the population.
In small communities, popular museums gain a special importance as a place where people can work for the common good, accept responsibilities, have a word to say in the management, work for the local culture or simply cultivate relationships.

Next steps   To enlarge the project at different scales: the sharing of memories revealed to be a perfect means for a museum to approach, integrate and "shake" its communities. It also helped the museum to increase its integration (or to be integrated) into the community.
To increase sustainability (social, cultural, ecologic and economic) and to nurture freedom of thought and action, through social and cultural relevance built together with the community.

Further information   More information at: www.museu-sbras.com/grupo-fotos.html

UNITED KINGDOM

Historic Royal Palaces is the independent charity that looks after the Tower of London, Hampton Court Palace, the Banqueting House Whitehall, Kensington Palace State Apartments, Kew Palace and, from April 2014, Hillsborough Castle, N. Ireland. Its mission is to help everyone explore the story of how monarchs and people together have shaped society, in some of the greatest palaces ever built.

A review of our Learning & Engagement strategy has been ongoing since the end of 2012. The new approach aims to transform the scale and impact of the programme at Historic Royal Palaces and our capacity to deliver it. This is a three year strategy, implemented from July 2013, which includes transitional stages leading to transformation. The new strategy aims to build on the excellent work of the former Outreach & Community Involvement team, incorporating and consolidating the best of what has gone before enhanced by improved delivery mechanisms and content. Outreach, defined as targeted work with local community groups, schools and organisations both on and off-site will continue. The new learning programme is designed to attract new audiences, deepen relationships with current and repeat users and broaden the diversity of our audiences overall.

Palace Explorers

Case Study Title	Palace Explorers
Author(s)	Nikki Lindsey, Audience Champion, Historic Royal Palaces
Category	Intergenerational - Adults and children
Summary	Targeted work with students and families from less privileged backgrounds, encouraging intergenerational learning, an enhanced sense of personal and cultural identity and an increased understanding of British history through engagement with heritage.
Background	Historic Royal Palaces (HRP) is the independent charity that looks after the Tower of London, Hampton Court Palace, the Banqueting House, Kensington Palace, and Kew Palace and, from 2014, Hillsborough Castle in Northern Ireland. The Palaces are owned by The Queen on behalf of the nation however we receive no funding from the Government or the Crown, so we depend on the support of our visitors, members, donors, volunteers and sponsors.
Challenge	Royal palaces can be viewed as privileged time capsules of the past; tourist attractions with little relevance to ordinary people's lives today. Barriers to access may be physical, cultural or financial resulting in local people having no connection with their local heritage and the opportunities it can provide. From the heritage site perspective, the diverse population on its doorstep is under-represented in its visiting audience.

Approach	The project ran at Kensington Palace and the Tower of London. Primary schools from less prosperous and primarily immigrant areas close to the palaces participated in a cross-media storytelling project that involved the use of i-pads, QR codes and social media. Schoolchildren watched a DVD from a 'bookkeeper' asking them to help him find the 'lost stories of the palace' and encouraged them to become explorers scouring the palace to recreate characters and develop storytelling skills. After-school workshops with children and parents drew parents into the learning environment, increased communication with the child's school and promoted shared learning in an informal setting.
Intended outcomes	Engage schoolchildren and families by reaching out to schools. Expand the diversity of adult visitors to the palaces. Increase scope and frequency of visits. Increase knowledge of specific palaces, and British history and culture in general. Encourage learning through intergenerational interaction.
Intended outputs	Storytelling training for schoolchildren and adults. Storytelling resources on the website. Digital stories produced by families. Blog to encourage communication among teachers from different schools. DVD capturing the process on the website.
Obstacles and issues	Initial enthusiasm to participate by a Head teacher was not always matched by the teachers responsible for actual delivery. Individual schools varied considerably in their commitment and ability to run after-schools activities for parents. The three HRP staff responsible for the different elements of the project (children's activities/parents' activities/digital learning coordinator) found it difficult to coordinate a suitable and cohesive offer that linked children's and parents' activities. Parental engagement was very difficult to predict: workshops were sometimes over-subscribed but occasionally had no attendees at all. Working with largely immigrant groups resulted in some language difficulties. The long-term success of Palace Explorers hinged on the ability to sustain and scale up across all the palaces but this very resource-heavy project attracted a lot of interest but only limited external funding. Without employing additional staff it became very difficult to sustain established relationships at the same time as making new ones at multiple sites across London.

Actual outcomes

Children and families were highly engaged with their local heritage. The storytelling aspect resulted in greater interest in reading, particularly for boys, and increased literacy skills for some parents. Schools' relationships with parents improved.

Parents from two schools began to meet regularly for social occasions at both schools and the palace.

 Three parents told their own Palace stories in local libraries following storytelling training.

Actual outputs

Participation: approximately 350 children and 250 adults came to the Palaces or attended community displays. Approximately 100 parents and children took part in family learning workshops creating bags, crowns, puppets, cushions. 38 people took part in 'Fabric of Cultures' creating six costumes for display in a fashion show at Kensington Palace and an exhibition of costumes in community venues integrating parents' cultures and storytelling. A family focus group produced data on better ways to engage with the local community and produced a Family Fun weekend attracting around 200 attendees from the local area. 3 parents became volunteers and social ambassadors.

At the Tower of London intergenerational groups worked with an artist to produce replica crown jewels for display. Eight families produced their own family portraits and digital stories. Storytelling resources on the website.

Lessons learned	• Have an evidence-based strategy: demographic research enables a programme specifically tailored to participants' needs; • Learning can happen anywhere: marginalised adults respond well to less formal learning activities and settings; • Form partnerships: Coordinate with local stakeholders to encourage community participation and sustain engagement; • Communicate constantly: and, if necessary, be flexible – be open to new ideas; • Evaluate: before, during and after the project.
Next steps	HRP is currently (May 2014) piloting a programme for both families and schoolchildren of all ages. At Hampton Court, children become Time Explorers exploring particular stories of the palace. Schools receive resources delivered online before their visit to support learning. On the day of their visit schoolchildren and/or families can choose to take on a 'mission', delivered on an iPad and can extend their learning at home or in school with further online resources. Following successful completion of this pilot, the offer will be developed for use at all sites and also as a complete online package to deliver learning to those people unable to visit the palaces. A further offer is being developed, initially at Kensington Palace, to support literacy for marginalised adults using similar strategies of storytelling activities supported by digital resources.
Further information	For more information on the Palace Explorers project: http://www.hrp.org.uk palaceexplorers or contact Kristina.kennedy@hrp.org.uk For details of current projects and programmes at Historic Royal Palaces: http://www.hrp.org.uk/Learning

People and Palaces

inter-generational, cross cultures

Case Study Title	People and Palaces
Author(s)	Nikki Lindsey, Audience Champion, Historic Royal Palaces
	Diana England, Director, Stitches in Time
Category	Intergenerational and cross cultures
Summary	This study outlines a series of project partnerships by HRP working with Stitches in Time over fourteen years.
Background	Historic Royal Palaces (HRP) is the independent charity that looks after the Tower of London, Hampton Court Palace, the Banqueting House, Kensington Palace, and Kew Palace and, from 2014, Hillsborough Castle in Northern Ireland. The Palaces are owned by the Queen on behalf of the nation however we receive no funding from the Government or the Crown, so we depend on the support of our visitors, members, donors, volunteers and sponsors.

Challenge   The community had no reference points to connect with their local historic site. Community outreach had no basis in forming policy and practice within the interpretation and exhibition programme. There needed to be a demonstration that the work produced by community groups can be of such high standard that they can both form part of mainstream, curated exhibitions and be a starting point for groups to engage with interpreting collections.

Approach   These projects took place at the Tower of London, Kew Palace, Kensington Palace and 14 community groups. Research visits with artists and curatorial staff explored archive material and handling collections resulting in designs interpreted as textiles produced as collaborative pieces.

Intended outcomes   Engagement of different and varied community groups who had little knowledge of the Palaces and their representation of a shared cultural heritage. Encouragement and support of a collaboration between community groups using design to product as a means of mutual endeavour and pride. A growing understanding of the value of this type of collaboration for Historic Royal Palaces.

Intended outputs   Items custom-made to fit an environment within a display or exhibition within the Palaces. Textile pieces shared and celebrated by all the groups involved.

Obstacles and issues   Encouraging pathways to access by local communities to sites that were primarily organised for the benefit of large numbers of international visitors. Making the case for displaying the outcome of community endeavour within mainstream exhibitions creating a sense of relevance to local people.

Actual outcomes   A developing proactive, partnership approach for engaging a diverse range of ages and ethnic groups in order to explore and discover mutual cultural interests and histories. Increased scope and frequency of visits by local people.
Ideas as a product of intergenerational sharing and devising. Shared ownership of the learning experience between Historic Royal Palaces and local communities. General visitors' positive reaction of community involvement projects.

Actual outputs   Textile hangings showing the history of the Tower of London created by 250 participants from seven community groups. Circular textile pieces for Kew Palace heritage programme devised by 60 people from four elders groups. Topiary mannequin at Kensington Palace created by 70 people from cross-generational adult groups. Knitted throne, crown jewels and storyteller's cloak as part of the Enchanted Palace exhibition at Kensington produced by 100 adults and 40 children from 9 groups. Curtains displayed in the 'Victoria Revealed' permanent exhibition at Kensington Palace, made by 7 adult and 1 children's group.

Lessons learned   Working in partnership to evolve a format of research, design and implementation is effective. Working with arts professionals over time enables an understanding of how to apply creative solutions to community needs and to set up an expectation of involvement. Use of practical expertise to demonstrate the artists' skills, draws out participants' abilities and involvement. Community-made textile works has been shown to sit very comfortably within a curatorial framework and alongside commissioned exhibition design, putting traditional skills into a contemporary setting.

Next steps   Carried forward is the understanding of successful community engagement for the future. This could translate into the community being involved in creating a visual contribution to future public festival events. Community-created items continue to be used within learning programmes.

Further information   For details of current projects and programmes at Historic Royal Palaces: http://www.hrp.org.uk/Learning
For delivery of education and community development arts programmes, public commissions and training courses in visual and textile arts: http://www.stitchesintime.org.uk. For bespoke production and design of textiles: http://www.fabricworkslondon.org

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Tyne & Wear Archives & Museums (TWAM) is a major regional museum in the North East of England and is responsible for nine museums, galleries and archaeological sites including two World Heritage sites.

TWAM is one of 9 UK museums participating in the Our Museums programme funded by Paul Hamlyn Foundation and is committed to encouraging the broadest possible access to its collections, exhibitions and programmes.

We engage with all sectors of the community and believe that archives, museums, galleries and heritage sites play an important role in helping to bring about social and economic regeneration. We are regarded as a model of best practice for social inclusion work in UK museums and have a national and international reputation in the quality of management, education, audience development, outreach, access and interpretation.

TWAM's audience engagment programme encompasses many strands, from family learning, volunteering opportunities, community outreach and adult learning as well as a formal learning programme. Approximately 300 - 400 volunteers are active at any one time depending on the time of year.

The outreach strand enables engagement with specific communities of people (usually regarded as non-traditional audiences for museums).

We partner with community organisations with specific health / well being agendas and other societal issues. For example the organisations we work with support.
• Adults with addiction issues including those within the justice system (on probation)
• Adults with mental health issues
• Older people (whether they are active elders or elders with a potentially isolating condition such as dementia)

Finally we work with communities of people within a specific geographical area supporting them on their culture and heritage interests.

Engagement processes we use and that TWAM museum professionals employ centre on community development models of working to make truly meaningful partnerships with communities that are not only positive for the individuals involved BUT to society as a whole.

Gateshead Clubhouse Moving Forward

adults health, wellbeing

Case Study Title	Exploring Local Culture with Gateshead Clubhouse Moving Forward
Author(s)	Suzanne Prak, Assistant Outreach Officer, Tyne & Wear Archives & Museums (using information from partnership work report written together with Derek Avery, Moving Forward Worker, Gateshead Clubhouse Moving Forward)
Category	Adults health and wellbeing
Summary	Since March 2013 TWAM Outreach has worked alongside members and staff of Gateshead Clubhouse Moving Forward on an 'Exploring Local Culture' programme – planning, going on- and evaluating visits to cultural venues in the Newcastle/Gateshead area (including museums/galleries).
Background	Gateshead Clubhouse Moving Forward aim to help people who have been affected by mental health needs to regain skills, confidence and self-belief on their journey of recovery. The service supports people to develop positive life changes they have identified for themselves, encouraging them to move forward and carry out activities and develop relationships that help to give their lives more meaning (http://www.movingforwardgateshead.co.uk/).

Challenge	Many members of Gateshead Clubhouse Moving Forward are socially isolated and find it difficult to participate in what others might perceive as 'everyday activities' (such as accessing local services including libraries, and using public transport).
Approach	'Exploring Local Culture' encourages members to take small steps outside their comfort zone (travel to cultural venues by metro or bus e.g.). Visits aim to promote accessibility and inclusivity in local cultural venues (including museums/galleries) to group members, and show them that visiting a cultural venue can be as 'everyday' as meeting a friend for a cup of coffee.
Intended outcomes	To create engaging, enjoyable project sessions with and for members of Gateshead Clubhouse Moving Forward: • aiming to support members to increase the stability and consistency in their lives • aiming to support members to feel more in touch with their local communities and be active citizens • aiming to encourage improvement of members' personal relationships and social networks
Intended outputs	A database of 'tried and tested' cultural venues that can be shared with other members of Gateshead Clubhouse Moving Forward.
Obstacles and issues	Group members initially participated in activities as VIP's (they took part in special guided tours, had behind the scenes access, e.g.), however it was felt that accessing cultural venues as any other visitor would encourage more independence and self esteem. Working with consistent members of staff can help to build trust within the group, but it was felt that it would be good to meet other staff and visitors of different cultural venues also to encourage more independence.

Actual outcomes
- Group members participated in sessions on a weekly basis (increased stability and consistency)
- Group members used public transport to travel to different cultural venues (with and later without support of TWAM and Gateshead Clubhouse staff) and have started contributing towards the cost of visits (where entry fees were previously paid for by TWAM/Gateshead Clubhouse) (more in touch with local communities and be active citizens)
- Group members got to know each other in different surroundings outside of Gateshead Clubhouse and met members of staff and other visitors of various local cultural venues (improved personal relationships and social networks)

Actual outputs

A series of glass pieces created by group members – a visit to the National Glass Centre in Sunderland looking at pieces of glass from the Shipley Art Gallery collections.

Lessons learned
- Put group members in charge
- Building long-term relationships between staff and members helps to increase trust within the group and to make sessions/activities more relevant
- Initially work within the comfort zone of members, but encourage them to gradually step outside this
- Be prepared for the learning to be two-way
- Use an experiential learning model of 'plan, do, review'

Next steps

The ultimate aim is for the group to become independent, and visit cultural venues without the support of TWAM or Gateshead Clubhouse Moving Forward staff.

Further information

Further information detailing Tyne & Wear Archives & Museums' community engagement model can be seen on their website at
http://www.twmuseums.org.uk/about-us/spotlight/a-new-vision-for-outreach.html
http://www.movingforwardgateshead.co.uk

New opportunities

adults health, wellbeing

Case Study Title	Tyne and Wear Archives and Museums and North East Council on Addictions (NECA)
Author(s)	Joanne Charlton
Category	Adults health and wellbeing
Summary	Tyne and Wear Archives and Museums wanted to work with clients from North East Council on Addictions (NECA) South Tyneside to help people attending this service by introducing them to what the museum service has to offer in the region.
Background	NECA's mission is 'To promote the prevention, recognition and treatment associated to use and misuse of substances including alcohol, drugs and gambling.' All of the participants are NECA clients who are at the stage of their treatment where they were able to come along to groups and communicate with others to build their confidence and social skills. Working with the museum was ideal for them to get out into the community and see what is out there for them to do with their time.
Challenge	NECA staff are trying to avoid 'The revolving door' scenario, where clients go through their system, only to return a few months later.
Approach	The museum project gave the participants confidence to attend sessions and gain new interests and skills.
Intended outcomes	• To develop new audiences to museum and gallery collections through direct engagement with under represented communities. • To engage individuals in the collections of Tyne & Wear Archives and Museums, fostering a sense of ownership. • To help NECA engage their clients with worthwhile community activities.

Intended outputs
- The projects deliver bespoke content which will be community led and inspired by collections and heritage themes.
- Providing participants with the opportunity to visit behind the scenes within a number of TWAM venues.
- Participants will be given a choice with themes and locations throughout the project.
- The group will engage in a worthwhile project resulting in regular visits to Tyne and Wear Archives and Museums venues.

Obstacles and issues Regular NECA client attendance – people have good and bad days.

Actual outcomes
- The participants are extremely proud of their work with TWAM.
- The group learned about their local area and visited places they had never been to.
- The group gained new skills.
- Members of the group gained a lot of confidence from being a group, taking part in a project and community outings.
- Participants returned to museum venues with their families.

Actual outputs	Working with TWAM NECA clients have said that the museum programme has helped them - Combat boredom Peers supporting each other Help Integrate into the community Fill time positively Reduced isolation Building skills Employability New opportunities Keeping mobile Find a new interest Build healthy relationships Lift self esteem Increased/maintaining mental wellbeing Moving forward Increased confidence
Lessons learned	The group were willing to take the lead a lot more when working with TWAM and are looking to do more work like this within the community.
Next steps	The NECA staff have more ideas for future projects with TWAM. We are currently working together on World War 1 projects.
Further information	Joanne.charlton@twmsuems.org.uk

The Therapeutic Museum

adults health, wellbeing

Case Study Title	The Therapeutic Museum: 'Museum objects as memory triggers for Older people and Older People with Dementia' (TWAM) working with Older People and Older People with Dementia Partners: Northumbria Healthcare National Health Service Foundation Trust (NNHS) and Linskill Park, Housing 21
Author(s)	Kathleen Boodhai, Assistant Outreach Officer (TWAM) & Sylvia Lowes, Occupational Therapist for Older People's Health & Well Being (NNHS) Kath Boodhai, Outreach Department, TWAM, Newcastle-upon-Tyne, UK kathleen.boodhai@twmuseums.org.uk Sylvia.Lowes@northumbria-healthcare.nhs.uk
Category	Adults health and wellbeing
Summary	A two-year programme of Creativity and Reminiscence projects using TWAM collections, archives and resources and Older people's personal objects. The programme incorporated the following projects:

- **A Victorian Xmas**: Objects inspired by an iconic era of change using Victorian collections
- **Fabulous 50s**: Objects inspired by the1950s Learning Loans Box and handling collection as a period within living memory
- **The People's Choice**: Relevant topics and themes chosen 'in consultation' with the participants and inspired by the local history of North Shields and the North East of England

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Background

There is a need to currently explore and further develop TWAM's programme, capacity and cultural 'offer' for Older people and Older people with Dementia. This has been enabled by working in partnership with health care specialists such as the Occupational Therapist, in association with social care providers & care homes such as Linskill Park, Housing 21, an organisation providing homes and services to enable people to enjoy a good quality older life and help increase their independence.

The programme is part of TWAM's aim to identify significant trends and societal changes in terms of Older people and Older people with Dementia to enable meaningful engagement with venues and collections.

More importantly, there is a need for TWAM to work with relevant partners to continue to have a deeper understanding of the needs of Older people and Older people with Dementia; and to contribute towards a 'social model' approach to Age Positivity and Dementia.

The wider context is that the UK has a steady and significant aging population. 'There are around 800,000 people with dementia in the UK, and the disease costs the economy £23 billion a year. By 2040, the number of people affected is expected to double - and the costs are likely to treble. *'The Department of Health Dementia Strategy' 2009 and policy on Improving the Care for People with Dementia 2013.*

Challenge

Dementia Challenge:
- Age UK's 'Agenda for Later Life' aims for:
  '(a) positive approach to aging
  ...a coherent and joined up vision of a society in which older people are able to fully participate, avoiding life limiting disability and isolation.' *Age UK Report 2013*
- The wider context is based on an increased population in the UK of Older people in society facing isolation and health inequality. *Age UK Report 2013*
- TWAM to contribute to and evaluate the role of museums and cultural heritage programmes as interventions in social care which 'add value' to improve quality of life, health and well-being.
- To provide an inclusive and accessible programme for Older people and people with Dementia incorporating different levels of physical abilities and memory.

Approach

- Staff training improves quality of workshops and communication in 'working with people with Dementia'
- Work closely with the Occupational Therapist to plan, review and evaluate workshops and activities.
- Encourage a focussed and informal environment in workshops.
- Incorporate themes, topics and objects from an iconic era of change e.g. Victorian Britain, 1950s, local history.
- A creative and interactive programme that is inclusive with achievable challenges to encourage cognition and thinking; informal, relaxed, fun and engaging workshop tailored to participants' needs, interests and abilities – accessible to all.
- Regular, consistent and concurrent workshops and sessions with a weekly theme. Small groups - maximum of 10 people. Need to encourage involvement and support by qualified health care staff, volunteers and/or family.
- A variety of museum collections and resources in different mediums to help encourage participation. Loans boxes for object handling, archive films; songs and music including musical instruments; discussions and quizzes and encourage the use of objects of personal significance from participants.
- Use kinaesthetic learning styles to encourage the use of the 5 senses: Tactile (touch); Aural (hearing); Olfactory (smell); Gustatory(taste); Visual (sight)

Intended outcome

- To contribute towards a cultural heritage intervention programme using reminiscence to support health and well-being;
- To stimulate, re-invigorate and broaden their interests, and engage emotional memory.

Intended outputs
- To provide a programme which creates opportunities for positive socialising and peer support, sharing and exchanging skills, sometimes making individual and collective decisions & a sense of contribution & achievement.
- Participants created a personal art and craft work to take home at the end of each workshop.
- An event to celebrate achievement and encourage socialising.

Obstacles and issues
- Need to be very adaptable. Participants had different levels of interests, abilities and types of Dementia so need to cater for varying participatory approaches and learning styles.
- The mood and motivation of participants, their physical and mental health from time to time can affect attendance and involvement.
- It can be a challenge to provide one-to-one support to participants so volunteer/carer/family support, where possible, needs to be encouraged.
- It can be a challenge to feel confident in having the knowledge, correct skills-set and awareness to understand the different types and symptoms of Dementia.

Actual outcomes   The participants have a sense of pride and achievement in the works they produced with TWAM.
They gained interest and confidence in trying new activities.
Improvement is social and communication skills
Participant able to make choices about their workshops and are now able to request what they want to do as an activity and the reminiscence topics that they are interested in.
Participants brought in their own objects, photographs and newspaper articles which 'added value' to the workshops.
The group dynamic has improved.
The group gained new skills and had an opportunity to try out skills they had learnt in the past.
Participants were involved in planning and setting up the People's Choice exhibition and celebration event. This was held at Linskill Park to showcase artworks and photographs from the project.

Actual outputs

The museum objects enhanced communication and relationship building. The focussed and informal environment of the workshops relaxed participants and encouraged conversation and sharing.

The objects and archives had a positive impact in reconnecting participants with their 'sense of self' and identity. The museum objects 'tapped into' participants' life stories and experiences, stimulating past memories and to 're-tell' narratives. Participants were actively engaged by listening, discussing and sharing memories and sometimes using their personal objects including family photographs and other items.

The use of objects helped to foster bonding between the Occupational Therapist and the participant. In some instances, the Occupational Therapist learnt more about the participant, contributing to improving support for their needs and care.

Objects triggered sensory stimuli which helped to re-focus and orientate participants' memories. Colours, sounds, smells, tastes and 'touch'/tactile objects can all create 'emotions' which in turn trigger similar or associated experiences from the past.

Engagement in creative and craft workshops and 'touching' museums objects inspired kinaesthetic skills, a 'learning by doing' approach. The supports the use motor skills and 'and muscle memory, equally important in stimulating cognitive memory.

Engagement in creative and craft workshops supports mindfulness; concentration and absorption ('occupational) flow'

A personal artwork was created by each participant at the end of each arts and craft session.

Lessons learned

- It is important to work with the Occupational Therapist and/or carers/families understand and support the needs of the participants.
- More carers/volunteers/families need to be involved at the start of the project to support programmes as some participants may require one-to-one support due to their varying complex needs.
- A greater diversity of the type of objects used to stimulate the 5 senses e.g. touch, sight, hearing, smell and taste.
- More encouragement for participants to bring their own objects to the reminiscence sessions.
- Participants used their personal and professional life skills
- Posters and leaflets of project displayed in care home to remind the participants and inform other residents of project.
- Need to connect to present day stories and events more; use a mix of historic and contemporary materials.

Next steps	TWAM will continue its work with Older people and Older people with Dementia with NNHS and Linskill Park. Currently exploring a Dance and Dementia project to use dance and movement with museum collections and archives to stimulate reminiscence.
Further information	Tyne & Wear Archives & Museums www.twmuseums.org.uk **N**orthumbria Healthcare National Health Service Foundation Trust (NNHS) https://www.northumbria.nhs.uk/dementia Blog on People's Choice Project http://www.twmuseums.org.uk/engage/blog/audrey-next-time-ill-come-i-want-you-to-remember-me-ok/ Challenges of an Aging population- Age UK Report 2013 http://www.ageuk.org.uk/latest-press/archive/vision-and-imagination-critical-to-meet-challenges-of-ageing-population/ 'There are around 800,000 people with dementia in the UK, and the disease costs the economy £23 billion a year. By 2040, the number of people affected is expected to double - and the costs are likely to treble.' 2013 The Department of Health Dementia Strategy 2009 and policy on Improving the Care for People with Dementia 2013 https://www.gov.uk/government/publications/living-well-with-dementia-a-national-dementia-strategy https://www.gov.uk/government/policies/improving-care-for-people-with-dementia Northumbria National Health Service https://www.northumbria.nhs.uk/dementia/what-dementia http://www.arts4dementia.org.uk/arts-therapies http://www.equalarts.org.uk/pages/our-work/current-projects/arts-and-dementia-network.php http://www.moma.org/meetme/ House of Memories http://www.liverpoolmuseums.org.uk/learning/documents/House-of-Memories-evaluation-report.pdf Linskill Park, Housing 21 http://www.housingandcare21.co.uk/housing Carla Laughton :Thesis University of Sheffield 2010: What is the extent and value of reminiscence work in public libraries, museums and the health care sectors? Flow: The Psychology of Optimal Experience by Mihaly Csikszentmihalyi

West End Stories

Case Study Title	West End Stories – Community Exhibitions in the West End of Newcastle
Author(s)	Michael McHugh, Outreach, Tyne & Wear Archives & Museums
Category	Adults health and wellbeing
Summary	West End Stories is a two year programme of community exhibitions and events co-produced by St James' Centre for Heritage & Culture in Benwell, Newcastle upon Tyne and Tyne & Wear Archives & Museums (TWAM). The programme uses objects and material from TWAM's collections as well as objects donated from local residents to tell stories about the heritage of the area.
Background	St James' Centre of Heritage & Culture is an independent volunteer run venue located in Benwell, Newcastle upon Tyne. It is based at St James' Church. TWAM began working with St James' in 2012. The Inner West neighbourhoods of Newcastle (West End) are within the 10% most deprived nationally. The decline of traditional industries, the arrival of new communities and successive regeneration initiatives mean the area is often viewed through the distorted prism of poverty and deprivation. The West End has a strong network of community groups. Groups seek to improve the quality of life in the area and in some cases this is done via heritage projects.

Challenge

Discovery Museum is located in the West of Newcastle city centre. We felt that the West End and its communities were under represented within TWAM particularly Discovery Museum.

We wanted TWAM to represent the West End and its communities better; create stronger, meaningful relationships with West End communities and advocate the museum service as a support resource.

There is often a lack of trust from community groups and individuals; large organisations are seen to come and go quickly and only offer short-term support without really understanding the needs of the area.

Approach

We decided that we would not make empty promises. We had a small budget and no specific projects in mind. We simply offered our services; the museums, the collections, our resources and skills.

We were honest and direct about our intentions: To make TWAM relevant to people of the West End and help raise the profile of the area, support projects and develop long term partnerships.

We approached community groups with the understanding that they were already doing good projects and that they had a greater understanding of the area than we did. We understood that building successful partnerships takes time.

A Discovery Museum exhibition would be the start of the project. Co-curated with St James' this would lead to a long-term programme of community events and exhibitions that explore the heritage of the West End. We also agreed that we would leave the content of such a programme open. A theme was agreed:

Newcastle's West End has more than one story. These stories are important when you think about what has shaped the world we live in today; the industrial revolution, war, political change, the migration and movement of people and globalisation.

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Intended outcomes
- Raise the profile of Inner West Newcastle as an exciting, diverse and vibrant place.
- Enable greater representation of the communities of the West End through TWAM collections and exhibitions.
- Establish TWAM, specifically Discovery Museum, as an integral part of the cultural life of the West End of Newcastle.
- Explore greater knowledge exchange between TWAM staff and local history/heritage groups through co-curated on & off site exhibitions, activities and events programmes.
- Encourage more people from the Inner West of Newcastle to engage with TWAM the collections and venues.
- Develop TWAM's approach to co-curated community exhibitions.

Intended outputs
- West End Stories Discovery Museum exhibition (Feb 2013 – June 2013)
- A series of low cost, short films that tell different stories about the West End. (May 2012- March 2015).
- A two year program of off-site community exhibitions and events; co-curated with community groups and using TWAM collections and donated objects from residents. (June 2013 - March 2015)
- Develop West End Stories online. (May 2014 - April 2015)

Obstacles and issues

- Who would decide what stories to tell and how would we present them? At the beginning of the project we did not know what the content would be. The programme had a small budget and resources to tell complex stories.
- A dedicated programme of community exhibitions using TWAM collections had never been undertaken before. Internal procedures for the loan and display of collections in external venues also created obstacles.
- The first exhibition was seen as part of a process that would evolve and change over time. This approach conflicted with current models of interpretation and exhibition delivery within TWAM.
- Sourcing objects from the collection, design, promotions and logistics were all obstacles created by the timescale of the project as well the capacity of staff.

Actual outcomes

- Strong links and partnerships with a number of West End community groups, not just St James' Centre for Heritage & Culture were formed.
- Increased the profile of TWAM and Discovery Museum's work in the Inner West of Newcastle.
- Helped raise the profile West End as an area with a rich and diverse heritage.
- Greater collaboration between TWAM staff and local history/heritage groups based in the West End
- Established new ways of working between TWAM and community groups in the production of co-curated projects, events and exhibitions.

Actual outputs

- A six month exhibition and events programme at Discovery Museum.
- Six short films about the West End produced with local residents, groups and TWAM staff.
- A two year programme of community exhibitions and events: West End Stories: in the community.

Other outcomes & outputs	• West End community groups, organistions and individuals have a greater understanding of how TWAM works; what support the museum service can provide and how it can benefit their projects.
	• The inclusion of independent community projects within our exhibitions both on and off-site.
	• More groups and individuals from the West End are now approaching the museum.
	• A partnership with Durham University's Imagine project – Connecting communites through research and the deveopement of West End Stories online.
Lessons learned	• The need for advocacy and a greater understanding of this approach internally, within TWAM and why community exhibitions and this type of community engagement are important for the museum service.
	• The need for improved support from other TWAM staff.
	• Internal procedures for the loan and insurance of objects for display within community settings need to be re-assessed.
Next steps	The next step will be to advocate the need for a dedicated TWAM community exhibition programme.
	Work in the West End needs to continue. The model and approach adopted with St James' and the community groups of Benwell, Scotswood and Elswick need to be used to establish greater links with the groups and individuals of the Fenham, West Road and Arthur's Hill areas of the West End.

Further information   Connections and links made between TWAM and community groups, organisations and associations based in West End.
http://stjameschurchnewcastle.wordpress.com/
http://www.thejournal.co.uk/news/local-news/heritage-west-newcastle-picture-history-6706648
http://www.pendowergnp.org.uk/index.php
https://www.facebook.com/PATCHWORK.PROJECT.Newcastle/info?viewas=0
http://www.searchproject.co.uk/
http://westendwomenandgirls.co.uk/
http://riversidechp.org/
http://archiveforchange.org/
http://sncg.org.uk/
Other Links
http://greeningwingrove.org.uk/
https://www.dur.ac.uk/beacon/socialjustice/imagine/
http://gtr.rcuk.ac.uk/project/D6BA6C4D-38F7-41EF-9A4D-DD7DF88B20C1
http://www.thebeaconnewcastle.co.uk/
http://www.spicefm.co.uk/
http://www.twmuseums.org.uk/
https://www.facebook.com/pages/Old-Pictures-Of-Newcastles-WEST-END-categorized/150729531607278
West End Stories films
Roman Benwell https://www.youtube.com/watch?v=dLwQxpIprDk
Fenham Allotments https://www.youtube.com/watch?v=UvSO5AGzU6E
Nazia Tahir https://www.youtube.com/watch?v=btZF4j5IPJc
Michael McHugh 2014 Tyne & Wear Archives & Museums

Museums and Communities:
Is this Relationship an Object of Desire?[1]

Ana Carvalho

Participation has become a trend issue in museology that has moved beyond museum experiences called under new museology and strictly related to ecomuseums, community-based museums, neighbourhood museums, among others. Participatory projects in museums are a challenge that can be potentially embraced by any kind of museum (cf. Simon 2010). The creation of participatory environments can take many forms and follow different models, from the consultive to the collaborative, the latter involving a more active contribution from communities and groups. In addition, participation is not limited to public visible areas such as exhibition and education; it also happens and is encouraged in activities traditionally removed from visitorship such as collecting practices and documentation (Mensch and Meijer-van Mensch 2011, 57). Finally, engagement extends to the Internet and social media, where museum collaborative initiatives are also developed.

But why should museums aspire to have a more social engaging role in society and invite people to participate? Clearly, museums still have a long way to go in order to bring more people to museum activities, diversify their audiences, and reach out to those that traditionally don't visit museums. There are many opportunities for museums to be working more closely with their constituencies and to become and stay relevant in society. Yet, in spite of embracing a more conscious role in society, many museums fail to be 'for' people and 'with' people. As museum director, David Fleming, points out, museum strategies committed to social relevancy are still considered radical thinking, and remain at the margins of mainstream museums (2012, 72).

The first part of this paper focuses on some of the tensions and limitations regarding a more engaging role between museums and their communities. In the second part, some practices and examples towards participatory museum culture will be presented, mainly from the National Museums Liverpool (UK) and the Museum of World Culture, in Gothenburg (Sweden).[2]

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2   This paper is informed by the research I am conducting in three case studies in the European landscape: The National Museum of Ethnology, in Lisbon, the World Museum Liverpool, and the Museum of World Culture, in Gothenburg.

Resistance towards a more participatory museology is one of the fractures within the universe of museums that can be understood through the lens of two discrete positions within the field: the classicists' museums and the inclusionists' museums, as defined by American museologist Elaine Gurian.

The classicists' museums tend to be represented by more contemplative museums. They are temple-museums, and while overwhelming and impressive, they can also promote an environment of exclusion, where only a few understand the messages the temple-museum conveys. The inclusionists' museums are committed to universal access in a more holistic sense (physical, cultural, social, etc.), and are more engaged with the current contested and controversial issues of our time; they are also more experimental, using multiple strategies and techniques in order to engage and create connections with people (Gurian 2010, xii–xiii).

Ideological changes

Rather than advocating for a linear and static polarization of the two positions – the classicists' and the inclusionists' – my point is that an effective collaboration between museums and communities requires considerable change and presents serious challenges for museums. And the first of these changes are ideological. Ideological because the inclusionists' museums do take the risk to redefine themselves. The following statement testifies this renewal:
The Museum of World Culture works actively to rejuvenate and modernize the form of museums. The museum is a blend of museum, cultural centre, art scene, debate arena and forum, with the focus on integrating diversity and hybridism into the programmes (Alin 2009, 10).

The Museum of World Culture, in Gothenburg, opened in 2004 and is representative of a new profile of museums that attempt to combine old collections (ethnographic and archaeological collections from the nineteen and twentieth century) with new collections, missions, themes and languages. In fact, this example demonstrates that museums tend to become more and more hybrid spaces, defying conventional boundaries towards fluidity, which can be seen in terms of their enlarged scope, services they offer (book stores, coffee shops, restaurants) and a growing multitude of agendas they carry out (Semedo 2006, 5), including social inclusion. Regarded as a trend, I am not arguing that all museums should abandon their "classic" stance. However, it should be acknowledged that emerging paradigms in the museums scene in the twenty-first century underline changes about visitors' role, foreseeing the shift: from consumers to producers or (co)creators (Kreps 2013, 90).

Clearly this is a change that encapsulate tensions for those who embrace a more "classic" role for museums, who envision a passive role for visitors and communities, mainly as consumers (Gurian 2010, xii). This may be problematic in terms of advocating for change and transformation, especially if this means a social engaging role for museums, because change is seen mainly as risk taking, feared by those that want to preserve a more traditional role. Some classicist museums experiment now and then with a participatory model, but they usually return "to basics", to their core activity, in order to remain within the "classic" domain.

Missions and relevancy

Mission statements tend to embody ideological views about what museums are for and how museum professionals envision the museums role in society. In this sense, many museum mission statements still have a strong remit to functions, where the focus is an end in itself: collecting, studying, and dissemination of knowledge about collections. While, on the other hand, a few, such as the museums under National Museums Liverpool[3], endorse a mission statement more strongly committed to purposes and social relevance, as stated: "To change lives by enabling millions of people, from all backgrounds, to engage with our world-class museums" (National Museums Liverpool 2014). Another example relevant to this discussion comes, again, from Museum of World Culture, which states that the museum "is to function as a platform for dialogues and reflections, where many different voices can be heard and controversial and contentious topics discussed - a place where people can feel at home and reach across borders" (Alin 2009, 10).

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3   National Museums Liverpool is the organization umbrella of seven museums in the Liverpool area: International Slavery Museum, Lady Lever Art Gallery, Merseyside Maritime Museum, Museum of Liverpool, Sudley House, Walker Art Gallery and World Museum. For further information, see http://www.liverpoolmuseums.org.uk/index.aspx.

Professional and ideological changes

Returning to the need for changes. Museums are traditionally about objects, and museum professionals drive their activity based on objects. Also, training in museums, in most cases, does not prepare us to deal with people. Instead it prepares us to deal with objects: how to do inventories, how to do preventive conservation, how to mount exhibitions, etc. However, from discussions with professionals of the case studies of my research, it was clear that different skills are needed in order to work with communities and groups. In a certain way, you have to specialize in mediation and psychology, because collaboration with communities may demand managing different expectations. It also means to have good social and communication skills (because, nevertheless, not all professionals have the skills to engage with groups), the ability to listen, adapt and respect different cultures or points of view, be patient, creative or use creativity as a tool to engage with groups, create welcoming places and flexible environments, and build networks with different interest groups. Additionally, managing and developing projects with communities towards the creation of new narratives around collections may also require getting expertise outside the museum in order to facilitate the process of participation through alternative methodologies such as storytelling, theatre techniques, performance, among other mediation techniques.

Therefore, beyond ideological changes, working with communities will also demand professional and methodological changes. In fact, recent years witnessed greater focus on professional guidelines incorporating skills in community museology, meaning the "ability to use extensive knowledge of the museums' communities to establish community relationships and meaningful museum collections, programs and activities" (ICTOP 2008, 9). Still, many museums struggle to put this into practice.

Strategic changes

Changes are also strategic. For many museums, experiences involving groups and communities that are not their usual visitors in specific activities is not entirely new. However, once the activity ends it is not certain that they will come back to the museum. They usually do not. The question remains: How to maintain long-term relationships? And, on the other hand, how to design public programmes that are relevant to specific groups and simultaneously appeal to regular visitors, transforming the museum into an object of desire for everyone? (Fleming 2002, 136–137).

The episodic nature and lack of continuity of participatory projects and activities, their remit to special programmes carried out isolated in specific museum departments instead of approaches that involve the museum as a whole, are indeed critical challenges. In this sense, museums need to move beyond a more operational and experimental practice to think strategically in a way that can cause effective institutional changes, which goes hand and hand with ideological thinking transformation. For an engaging role with communities to happen it is also necessary to acknowledge that it takes time to build relationships and to nurture them, besides additional investment to support the museum strategy.[4]

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4   See for example Watson (2007), among others.

Some examples from Liverpool and Gothenburg

In spite of the challenges outlined earlier, there are many examples of museums that have come forward to take on a more expansive role of working with their communities. I turn now to some practices that clarify some of the key-issues already described.

What seems to be distinctive in the case of World Museum Liverpool (and by extension in all museums under the network National Museums Liverpool) is that participation and involvement of communities is embedded in the strategic plan for years to come. They want to "become the international benchmark for social justice and social inclusion work in museums" (National Museums Liverpool 2009, 15), and notwithstanding recent budget cuts, social responsibility remains at the core of the museum strategy (cf. National Museums Liverpool 2013, 5; 7). This commitment is also reflected in a holistic approach towards diversity, comprising a diversity policy, a working group, but especially through the actions of the department of education and communities, whose vision underlines the engagement of "children and adults who are under-represented, marginalised and at risk of exclusion from society" (National Museums Liverpool 2010).

Clearly, working in network and strategically with other organizations in long-term projects has been one of the solutions to guarantee the involvement of communities.
In times of significant focus on public accountability, when social impact has become an important factor (along with cultural, economic, and environment factors) in evaluating institutions relevancy in society, how can museums show their value, and therefore worthy of support, if not by their networking capacity and connection to social, cultural and economic issues. Yet, paradoxically, recent budget cuts all over Europe are limiting museum intervention in society, and therefore challenging museums into a more competitive and adverse context among state funding dependent institutions.[5]

Another example from Liverpool with the aim to build relationships with local communities is the public program of community exhibitions that make spaces available in the museum for bottom-up initiatives from community, groups and individuals to exhibit their own projects. In order to give opportunity to auto-representation, through community-based exhibitions, museum professionals become facilitator's who put their skills and expertise at the service of community members, helping them to construct and disseminate their message and voices.

The Museum of World Culture also developed a similar initiative, but instead of exhibitions, the museum hosted events from different communities and groups from Gothenburg, that would "use the museum as an arena for their own events" (Lagerkvist 2008, 97). "Community nights" assumed the shape of a community-based event, that took place repeatedly in the museum space. The programme was initiated when the museum opened, in

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5   See for example DSP-GROEP (2011) and Bollo (2013).

2004, and the aim was to encourage the general public to get familiar with the new museum, and at the same time give the opportunity to communities present their own activities, freely, and with the support of museum professionals. In "Community nights" different types of organizations participated, for example, from arts, social, sport or cultural, including immigrant associations. Proposals were selected considering the respect for the law and the Declaration of Human Rights (Lagerkvist 2008, 97), and a variety of programs was presented. The programme eventually stopped in order to be rethought. Notwithstanding the success of the first years, the time investment from museum professionals to give support to non-professional organizations was huge, and the aim that those visitors would come also to see the museum programs was limited. A new programme has been considered with the aim of creating a network of ambassadors or outreach people that link museum programmes to local organizations and groups. What this example ("community nights") shows is the need to learn from experience and to reinvent museum programmes into strategic planning and sustainable networks, which clearly remind us of the importance of evaluation and critical thinking about the work we do.

Collaboration with communities is also demonstrated in the Museum of World Culture in a number of exhibitions, through multivocal approaches, in which curators, groups and individuals bring together multiple perspectives to the museum narrative.

The voices represented may come from a variety of viewpoints: from the researchers, from specialists, from individual stories and experiences, involving artistic perspectives from different areas (visual art, photography, poetry, among others). Just to mention one example. Destination X was an exhibition held in the museum between 2010 a 2012. It was "about being on the road, on the road or on the run - about tourists, immigrants, adventurers, pilgrims, explorers, refugees, travellers and nomads" (Museum of World Culture 2010, 2) and invited visitors to discover and reflect about travelling from diverse standpoints. Along with the museum and specialists voice, one of the exhibition areas was about individual voices. Objects and personal travel narratives, mixing new-collected objects and old objects from museum collections, were framed by the following questions: What does one bring home nowadays? What did one bring home a century ago? Through a public invitation in the media and Facebook named "Collecting day"[6], curators selected many objects and their associated stories to be presented in a large souvenir altar in the exhibition. A selection of these objects was presented along with their individual stories in a multimedia station close to the altar.

The examples discussed are by no means representative of museums in general, but illustrate how participatory praxis can provide a space where new practices can be explored to create connections with diverse communities and construct plural narratives.

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6   See the campaign "Come and lend us your souvenirs and travel memories" at: https://www.facebook.com/events/165743093978/ (accessed 2 June 2014).

To summarize, I would like to emphasize the importance of the twenty-first century museum, a museum that celebrates cultural diversity, promote accessibility, representation and participation of diverse audiences. That is to say a museum more connected to society. However, not all museums will want to follow this path. Some are not prepared, while others do not position themselves in order to do so, remaining in the classicists' museums stance. It was American director of the renowned Anacostia Neighbourhood Museum, John Kinard, who once said: Resistance to change is not only in ourselves, but also in our institutions (1971, 54). Yet, changes in the way museums operate may be inevitable if institutions want to be, and remain, relevant in contemporary life.

■ ■ ■

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The Hungarian Open Air Museum and its Communities

Mária Káldy – Zsuzsanna Nagyné Batári

Community
"**1. A group of people living in the same place or having a particular characteristic in common.**
- A group of people living together and practising common ownership.
- A particular area or place considered together with its inhabitants.
- A body of nations or states unified by common interests
- The people of a district or country considered collectively, especially in the context of social values and responsibilities; society
- Denoting a worker or resource designed to serve the people of a particular area

2. The condition of sharing or having certain attitudes and interests in common.
- A similarity or identity
- Joint ownership or liability."[1]

Introduction
As it is seen from the definition of the word community, it has several shades of meanings. The same is true in the Museum and its community's context.

The Hungarian Open Air Museum (Skanzen) in Szentendre is a special case considering the question of museums and their communities. It can be interpreted on several levels, and this case study tries to elaborate this issue. The Hungarian Open Air Museum is the central ethnographic open air collection of Hungary, which means that its planned 350 buildings mean several hundreds of settlements (from where the buildings are relocated), which are represented in a way in Szentendre. These are the institutions' primary communities. However, the Museum is for all, for visitors from Hungary and abroad, which is a very wide community. Apart from that the Museum is a complex cultural institution, having special departments (besides the scientific parts: studio, ethnographers, restorers etc.), as the Department for Intangible Heritage and the Museum Education Centre are also included in the Museum structure. The former has the task of dealing with communities with a special intangible heritage element, which strive to be included in the UNESCO national inventory. These communities also participate in Museum festivals, thus they are a different segment of the Skanzen's communities. The Museum Education Centre has trainings for teachers and museum professionals nationwide, addressing the community of museum staff all over the country. The Skanzen assists the work of the Association of In Situ preserved Monuments, providing professional help for the community of maintainers, curators etc, working for small local collections.

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[1]   http://www.oxforddictionaries.com/definition/english/community Downloaded: 2nd July, 2014

Students in the museum village school during a museum lesson. Photo: Péter Deim, 2010

Being a central open air collection, the Skanzen in Szentendre considers it important to cooperate with the regional open air museums of the country, being a separate community of open air museums. Analysing the connection of the Museum with Szentendre, the town where the institution is situated is a very unique aspect of the main question.

A few words about the Hungarian Open Air Museum
The Hungarian Open Air Museum was founded in 1967, as a department of the Museum of Ethnography in Budapest. It became independent after a few years of operation, in 1972. Its first exhibition unit was opened in 1974; the development of the Museum has been extremely intense since the 2000s: new regional units (2000, 2005, 2006, 2010), new office building, the Ethnographical Study Collection, new entrance building were opened and the Skanzen Railway was started then.

The main aim of the institution is to represent the late-19th-early-20th century folk architecture, interior furnishings of the different regions of Hungary to have an overall authentic picture of the historic past. Apart from presenting the material culture it is more and more important to evoke peasant life in its totality, complemented with different elements of folk traditions. These interesting topics appear in the interiors as an additional layer of information. To secure visitor understanding, devices of interpretation are applied in the houses, turning the visit more enjoyable for different age groups and target audiences. These are interactive in some of the cases, thus it is a positive development in open air museology to use presentation and interpretation techniques in the interiors, combining indoor and outdoor exhibition types.

The different regions of the country are represented by little museum villages, which evoke the characteristic settlement pattern of the area. The regional units are complemented with communal buildings too. In the yards outbuildings and dwellings construct an authentic economic unit.

To be able to realise the exhibitions, the curator and the architect work together on the basis of the institution's early

scientific concept, which designates the building types to be represented; then look for buildings in villages which match the plan. After meeting several requirements, a house is selected, dismantled, transported and rebuilt. In one regional unit, presenting a larger geographic area several micro regions/settlements appear. To be able to furnish the rebuilt buildings curators carry out ethnographic research in the settlement. Objects are collected, traditions are documented. Thus, it is the starting point in the process to build a bond with the community.

Level 1: The Skanzen and the communities of the settlements from where houses are relocated
Curators are the first to meet the community, and they are the face of the institution. They meet the priest, mayor and teacher and many others. In some of the cases the village intellectuals help by suggesting possible informants, sometimes curators build connections on their own. It was very useful in the case of the latest regional unit to contact elderly people's clubs in the villages and do research work with their help. People are interviewed and may also sell/donate objects to the Museum collection. Emotionally they are very proud of the fact that their settlement is selected and represented in a central institution. People may even activate their relatives living abroad or far away to help the Museum's work. Relationships are strengthened by the fact that curators return to the settlement several times. In the case of the families who possessed the selected museum houses the relation is much stronger. Curators spend lots of time with family members and research all areas of their life, thus informal connections may also be established.
The curators may even build friendships with the informants, the owners of the houses or objects; curators are often invited for weddings, christenings, funerals, or feasts after the pig killing or even to become godparents. These connections survive even after the opening ceremonies; moreover they can be traced in the next generations too.
Those settlements, from where we have relocated buildings are invited to a grand opening ceremony of the exhibition. These communities are provided with the possibility to present themselves and their unique traditions, in the confines of the ceremony. Several thousands of people arrive for such an occasion, mainly from those villages from where a dwelling has been relocated and several museum professionals besides that. In the case of the latest regional units, buildings (both dwellings and outbuildings) originated from as many as 27 settlements. It is always good to incorporate as many villages as possible, as the ethnographic picture of the exhibition becomes much more authentic this way. In the year of the opening ceremony, inhabitants of such settlements can visit the institution free. Apart from these occasions, settlements' communities play an important role later too. In some of the cases they revisit the Museum during bigger festivals and may even participate in the programmes, providing authentic craftsmen or performances of folk dance/song groups. In other cases, they regularly return to the Museum to see the building and its exhibition. Even special things can happen, e. g. there was a community, from Nemesborzova (we relocated a belfry from the village due to difficulties in maintenance and rebuilt the belfry in the first exhibition unit, which opened in 1974) who several years after the museum rebuilding asked for the plans and rebuilt the exact copy of the belfry in the village too. In another case, when the inhabitants of Hejce (a small village) came to the opening ceremony of the Upland Market Town regional unit and saw the reconstructed former state of the museum house which actually still exists in the settlement, they went home and took greater care in in situ monument protection. Thus a two-way connection has been built, in which the Museum and the community both gave something and gained something.

In the 1980s, the Museum revived some of the traditional activities (bread baking, butter churning, hemp-works) with the help of local participants for live museum programmes. Afterwards, these events served as models for the local communities, and mediated the message that it is worth collaborating and marketing the local knowledge in the confines of rural tourism. The most spectacular example for this is the revival of the St. Florian holiday (the holiday of the patron saint of firefighters is on the 4th May). The holiday, prohibited after World War II was revived and spread by the Museum on the whole territory of the country. The Museum organised the program for 10 years. The Museum also revived a tradition of Coprus Christi day in the Balaton-Uplands region. Curators of the institution carried out field work in connection with traditions of this day. They found out that the holiday was not celebrated anymore, since 1948. As a result of the research (which documented the old, pre-1948 traditions), the locals re-started the celebrations on their own volition a year after the museum staff recorded the memories of the holiday. Concerning the Western Transdanubian exhibition unit the Museum helped in strengthening local communities by organising a group of men, re-learning thrashing and presenting it during the opening cermony, as part of the programme. We also cooperated with a local teacher who contributed to the working out of a traditional lesson plan and then continued the programme of tradition reviving among his own students too, at home.

A very beautiful example of creating bonds with local communities is the case of the inhabitants of Jánossomorja, who attended their relocated chapel on Saint Anne's Day for years and commemorated Saint Anne with their priest in the confines of a mass in the Museum.

People from Upland Hungary, connected to the region and living in the neighbourhood of Nemesradnót contributed to the organisation of a day in the Skanzen in memory of the famous poet of their village, inhabitants taking part in all the preparation works and undertaking volunteer programs during the festival.

Level 2: The community of Hungary

As the Hungarian Open Air Museum is a central institution in the vicinity of the capital, its target audience is the whole population of the country. It is reinforced by the fact that the Museum has been founded for the representation of all important and great Hungarian ethnographic regions. Thus, although it is not yet ready, visitors from almost any part of the country can find connection points with the exhibited museum buildings and the material culture it represents. Of course, detailed surveys show that there are dominant visitor segments among the audience. Naturally, the Museum offers different kinds of programmes for different target groups which can also be considered different communities in themselves.

For those visitors, who regularly return, the institution offers a season ticket which entitles for several types of discount.

Level 3: Department for Intangible Cultural Heritage

The main task of this department is to implement and coordinate the obligations and tasks resulting from the accession to the UNESCO Convention concerning the protection of intangible cultural heritage. This department is an operative professional body, coordinating the activities and programmes connected to the intangible cultural heritage and its protection. Among its several tasks it takes care of the national inventory of intangible cultural

elements, constructs a professional network and organises educational programmes, conferences and trainings.[2]

"…the Minister of Education and Culture has called on bearer communities, groups and individuals in Hungary to nominate recognized elements of their own intangible cultural heritage for inscription on the National Inventory of Intangible Cultural Heritage in Hungary. The procedure and guidelines for nomination are similar to those of inscription on the UNESCO lists – a form is to be filled out detailing the element and how it meets the criteria for inscription, and prescribed documents and materials are to be attached. … Nomination materials are then submitted to the institution charged with implementing points of the convention nationally which in Hungary, this is the Department of Intangible Cultural Heritage at the Hungarian Open Air Museum of Szentendre. Here the nominations are then reviewed for form and content by two independent experts in the field. The Department of Intangible Cultural Heritage then prepares a summary report on the findings of the experts and determines the nomination's compliance with requirements for inscription on the National Inventory."[3]

One of the main tasks of the department is to promote the intangible cultural heritage of communities which have been included in the national inventory. "Experience shows that a comprehensive, complex presentation of heritage elements, accompanied by personal contact with the communities and the direct experience of the element, prove highly effective in awareness-raising and promotion of the objectives of the Convention."[4] For this, the communities have the possibility to present their traditions in the confines of the Whitsun Festivities in the Hungarian Open Air Museum. "The Whitsun Festivities weekend has long been part of the Hungarian Open Air Museum's annual festivals. In 2011, the scientific affairs council of the museum decided to dedicate the annual event to the mission of awareness-raising, increasing the visibility of and also safeguarding the intangible cultural heritage. Apart from celebrating those elements of intangible cultural heritage listed in the National Inventory in Hungary, elements included on UNESCO Representative List of Intangible Cultural Heritage of Humanity are also featured. Presentations, performances, workshops and táncház-es on Whit Sunday and Whit Monday serve to ensure the viability of all the elements, celebrating cultural diversity, presenting the communities and their heritage to museum visitors and the media."[5]

This heritage is all the more important as the communities can be connected to already realised exhibition units, thus the intangible heritage may become an additional element to be represented in the exhibition. Thus for the institution it is a very unique bond with these special communities of Hungary.

Level 4: Museum Education Centre

The Museum Education Centre has been part of the institution for several years, it was founded in 2006. Between 2008 and 2013 it realised its Museum for Everyone Program – the Strengthening of the Educational Role of Museums. According to its view there are lots of possibilities in the museums for the competence-based education than the schools actually use. Its mission is to position the museum as the second most important educational location besides

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2   http://szellemiorokseg.hu/index.php?menu=81&m=magunkrol Downloaded: 1st July, 2014

3   http://szellemiorokseg.hu/eng/index.php?menu=20&m=nemzeti Downloaded: 1st July, 2014

4   Veronika FILKÓ Raising awareness on intangible cultural heritage and promoting the bearer communities in Hungary 1.

5   Veronika FILKÓ Raising awareness on intangible cultural heritage and promoting the bearer communities in Hungary 1.

schools. Its main aim is to construct different trainings for museum professionals and school teachers (kindergarten nurses, teachers from primary, secondary, vocational schools etc.) all around the country and conduct surveys, maintain a network of coordinators and publish books on different museum related topics. Museum professionals have to be prepared to meet the requirements of the teachers and teachers have to learn the potentials of museums. In order to realise that the centre organises trainings, researches, it also improves methodology, it organises cultural programmes and festivals and disseminates its findings.[6] Thus it is a very significant body for motivating and educating the community of museum professionals.

The researches, trainings and conferences of the department generate a change in mentality concerning the 21st century mission of museums (between 2009 and 2013 almost 300 teachers and the same number of museum professionals participated in the trainings). One of the most important result of the trainings is the networking between participants. Another advantage of the events and activities organised by the department is the networking of 200 professionals as teachers in the trainings, connected to the Museum from different institutions: e.g. museums or universities; they work under continuous quality control. The most significant role of the coordinators is that collaboration has developed between museums and museums and museums and schools or teachers (in 5 years, 40 coordinators organised approximately 700 programs: e. g. information days etc.). Since 2006 the Museum Education Centre has been organising the Autumn Festival of Museums, one of the longest programme series of museums (with the participants of 180 institutions) and it also launched the Museum Education Award, making it possible to spread quality museum education.

The Museum a'la carte on the www.mokk.skanzen.hu website is an important tool for creating a community of museums – offering programs – and schools – participating in the programs. Apart from the almost 2000 programs of approximately 261 museums the contacts and programs of schools offering community service can also be found here.

Level 5: Association of In Situ Preserved Monuments

In Hungary, there are hundreds of in situ preserved monuments, which are not in an altogether easy situation. They have different maintainers, financial help and professional aid, so it was important to establish an association, which safeguards the interest of these collections or small museums and contributes to a high degree of cooperation. The Association organises conferences, excursions, workshops and also publishes methodological papers to help the operation of these collections. In the work of the Association the museum staff participates at a high degree, delivering lectures, writing papers and helping the management of the association professionally.

The participants of the programmes build up a community, whose members help each other outside the museum environment too.

Level 6: The community of volunteers in the Hungarian Open Air Museum

In the last few years, the number of volunteers working in the Hungarian Open Air Museum has increased. Some of them are pensioners who strive to lead an active life, participating in lifelong learning; while some of them are school

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6   See: http://www.mokk.skanzen.hu/about-us.html Downloaded: 1st July, 2014.

students who choose the Hungarian Open Air Museum as the place for their compulsory voluntary service, required for graduation. Besides organising their work, the institution also strives to form a community from these people and provide an event every two months of cooking together or making excursions together, visiting a museum or an exhibition or having a special museum program together. These are the Volunteer Family Days, as volunteers can bring their family members too. Each year there is a closing event when the future plans are also discussed.

A special segment of volunteers is that of company volunteers, who arrive at the institution for team building and undertake mainly maintenance work.

To be able organise a more effective community, the institution also uses social media and created a group for the Volunteers of Skanzen on Facebook. To be able to motivate volunteers, the Museum offers different presents/discounts after a given number of occasions, spent in the institution. In return of their work, students can get help in preparing for exams concerning ethnographic or historical topics or have a guide in foreign language helping the preparation for a language exam.

Level 7: Communal gardens and running

The Museum is situated in the territory of the Danube-Ipoly National Park and is the ideal surroundings for many activities. For a reasonable price, people from the neighbourhood have the possibility to own a runners' season ticket with which from the 1st April till the 31st October it is allowed to run, walk or cycle in the territory before opening or after closing time.

The Skanzen also launched its communal garden program in one of the exhibition units. Participants can visit their garden before and after closing time and on Mondays (when the Museum is closed). Besides gardeners, three more family members/friends get an entrance ticket, so that they can cultivate the garden even if the owner cannot attend the plants. Gardeners can grow what they want but they are also assisted by the professionals of the Hungarian Open Air Museum, who also put together a starting packet of seeds. Gardeners are required to pay a reasonable price for using water and storing devices. Annually four events are organised for them, when people gather together to meet and cook, and they also have the possibility to meet professional gardeners or bloggers and ask questions.

Level 8: The Skanzen and Szentendre

Due to its special situation the Museum itself is not rooted originally in the society of Szentendre. The town has great potentials, as there are lots of schools and pupils here having the best chance to participate in the Museum programmes.

The Museum has contract with almost all educational institutions of Szentendre. Part of the agreement (made between the Museum and schools) is read as follows: "The natural surrounding of the Museum, its open air stage, conference centre and the Klára Csilléry Educational Centre, opened in 2004 means an infrastructural background, which apart from interpreting the exhibitions makes it possible to have conferences, workshops, free time and sport programs.

For this, a stable and continually expanding relation is built with the educational institutions of the country. Professional cooperation is in its centre, realised in the interest of the local young persons, built on mutual advantages. In this process, the exemplary professional connection with the kindergartens and schools in and around Szentendre,

realised with the support of the Szentendre Government and civilian initiation is highly significant. This collaboration looks back on a history of several decades. The aim of this mutual collaboration is the environmental and historical education of the future generations of the town and neighbouring small settlements."[7]

According to one special agreement (the agreements with different institutions are built on the same principles) the Museum provides locale for different school programmes; helps in or participate in the organisation of special programmes, contributes to a school day, where craftsmen are invited. The Museum also undertakes to teach museum lessons which are connected to the curricula of the given school. The Museum also provides a territory for an eco-school garden; locale for school excursions, school staff meetings, makes it possible for the school's art group to participate in some of the museum programmes. In return, the school may contribute to some of the programmes by creating decorations, producing performances, cleaning some parts of the territory, taking care of animals, harvesting, making teachers participate in trainings of the Museum and propagates the Museum in all possible forums. Partners also undertake to hand in mutual applications. The Museum provides a discounted entrance to the institution.[8]

Besides schools and kindergartens the Museum strives to build connection with other segments of the Szentendre society and motivate other institutions, associations and foundations too. Since the mid-1980s local connections have been built between the museum staff and some of the local kindergartens and kindergartners. At the beginning the museum educators helped recognition, reinterpretation and interpretation of folk traditions related to the calendar or the most important turning points of human life. They also reflected upon the ethnographical relations of folk tales or legends too. Folk traditions and the Skanzen as an education locale have been inbuilt in the everyday life of kindergartens. As a result of the connection, in 2003 the meeting of kindergartners, who vitalize folk traditions was born; and the kindergartners from Hungary and abroad have met each year on Theresa-day ever since to exchange their experiences. The venue of this event has been the Hungarian Open Air Museum since the beginning.

Level 9: The community of museum professionals, national and foreign open air museums

The Hungarian Open Air Museum is member of the Association of European Open Air Museums. Besides this professional relation, the institution also has connections with different European open air museums, with which it participates in European Union-financed projects or has exchange relations. This enhances the exchange of experiences, knowledge and information, contributing to a conscious work on several levels of museum life.

Apart from foreign institutions, the Hungarian Open Air Museum is member of the community of national open air ethnographic collections. Meetings, workshops, conferences and joint programmes are organised for this special kind of institution, also providing help for the thorough planning and work required during a season.

Between 2000 and 2006, for the intitiation of director Miklós Cseri a cooking competition was launched for the museum professionals of national museums and regional institutions and even for museums outside the Hungarian border, in Hungarian lamguage territories. Apart from cooking a traditional local dish, there were also programs, such as performances by the participant groups or sport events. The prepared dish of the given museum participated in a

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7   Agreement with the AGY Tanoda. 2008. 1.

8   Agreement with the AGY Tanoda. 2008. 2-4.

competition and all the recipes were collected for a recipe book, given later to all museums. Besides the advantage of revitalizing local cuisine in a way, it was an exceptionally good possibility for the professionals of museums (from all departments) to meet and exchange ideas and experiences. It was significant as museum staffs from different parts of the country could meet in an informal environment. Its title was "Wooden Spoon".

Level 10: The Hungarian Open Air Museum and schools
It is important to list those schools with which the Museum has connections. They participate in museum education programmes, or may even spend a week annually in the institution, even undertaking maintenance and restoration work (in the case of e. g. a vocational school). The basic principles of cooperation agree with the abovementioned, listed in connection with the schools of Szentendre.
Besides primary and secondary school partners the Museum is also providing the possibility for university students to spend their compulsory summer practice in the institution. Some of the latter become volunteers too. Several members of the museum staff teaches in different departments of different universities, and students participate in field research too.
In 1993 with the support of teachers and professionals of the Institute of the Blind the curator of the Western Transdanubian regional unit (Friderika Bíró) and the museum educator of the institution (Mária Káldy) created a special chamber-exhibition for blind visitors in one of the dwellings of the museum village with the title: See with Your Hands! In the same regional unit, a special venue was created for deaf people in the rural school with the title Listen with Your Eyes! As a result of a collaboration with the Pető Institute lots of handicapped children have been brought to the Museum as well. Long relations have been built with all institutions.

Level 11: Additional museum staff
To be able to operate the huge number of programmes, ordered by visitors and different schools, the museum employs people who temporarily participate in museum programmes. They are craftsmen, attendants (employed only for the season), guides or museum educators who help when there is the need for a great number of programmes in a short period of time or when a special skill is required to absolve a task.
For these people, workshops and trainings are held and annually an excursion is organised for them, when they can visit those places, from where dwellings were relocated.

Level 12: Museum staff of the past
The instituion strives to remain in contact with those who became pensioners and left the insitutions, as they are part of the big family of Skanzen staff. It is also important that they are the most authentic and significant sources for the research of oral history, concerning the history of the institution: the research of personal recollections is highly significant. For the anniversaries of the museum, different festivals or programmes these people are kindly invited.

Level 12+1 The Hungarian Open Air Museum and the choir of the St. Stephen's Basilica
The institution has a 30-year old relation with the choir of the St. Stephen's Basilica. At the beginning of the 1980s, some members of the choir visited the Museum and participated in a programme, organised on the 20th August, on

the festival of the new bread, when bread was baked. The choir and their chorus-master offered to participate in the programme from that time. In return, the choir received a loaf of bread. From that time the 20th August (then the festival of new bread) was characterised by the presence of members from the choir. After the change of regime, from 1989, the tradition of the procession of the Holy Right has been revived at the St. Stephen's Basilica, on the 20th August, on the National Foundation Day. Due to this, the choir cannot attend the Skanzen programme anymore, as they participate in the mass and procession; nevertheless, the tradition of giving a loaf of bread has remained. It is a great honour for the Museum that on this special day in the St. Stephen's Basilica a loaf of bread baked in the Skanzen is put next to the altar, referring to the importance of the new bread. Members of the choir have been returning visitors of the Museum ever since.

Summary
On the basis of the abovementioned it is clear that the Museum has connections with lots of communities, whose interests vary very much. The Museum has to realise that there are great potentials in the collaboration with different communities and the institution has great responsibility in exploiting these options. Communities are what we present they are the ones we make the exhibitions for. Thus we have to know their demands to be able to meet the requirements. A flourishing relation results in more participation and a deeper situation inside the Hungarian society.

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1. Opening ceremony of the Northern Hungarian village regional unit in the Hungarian Open Air Museum. Photo: Péter Deim, 2010

2. Ethnographic field research in the elderly people's club in Karancskeszi. Photo: Zsuzsanna Batári, 2008

3. Ethnographic field research, making interviews in the village. Photo: Zsuzsanna Batári, 2008

4. Revitalised tradition in the Balaton-Upland: procession of Copus Christi Day. Photo: Mária Káldy

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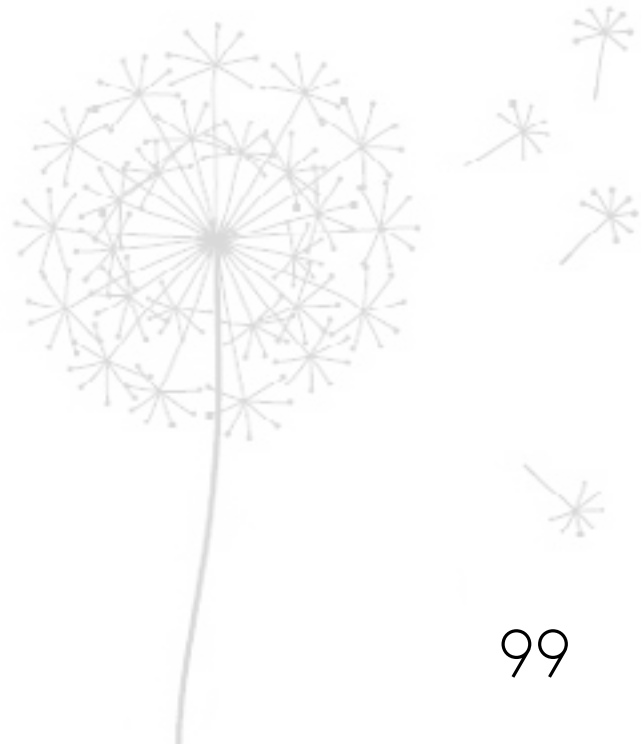
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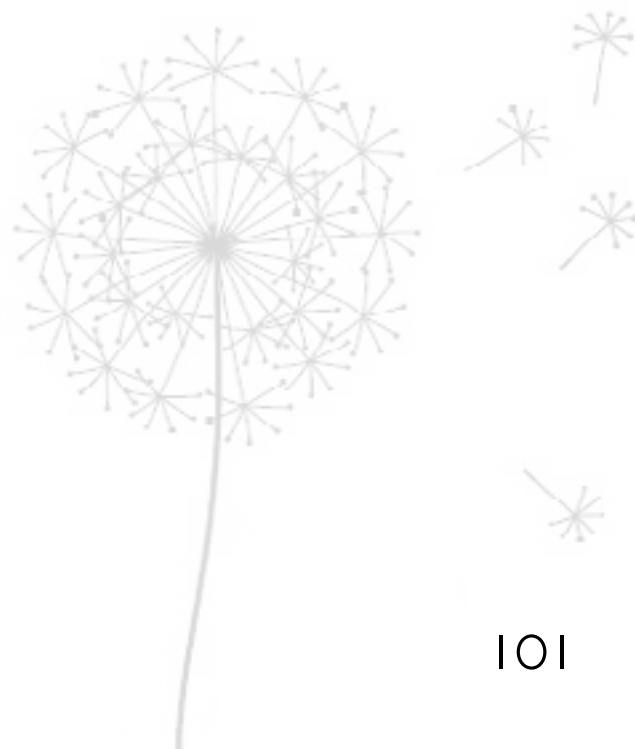
What have we learnt/gained?

Collaborative projects

- More confidence in applying for EU funding in the future
- European dimension to the programme – makes me as a British subject feel part of something bigger.
- Opened up new EU networks – the way to potential new projects involving new EU partners
- How to cooperate with different kinds of institutions
- Co-operation among people/ professionals from different countries is not as straight forward as one might think. It is a learning process.
- Possibilities for partnerships across Europe that may be beneficial for all parties
- Identified there is a need for further exchanges between other heritage professionals exploring community engagement- for example curators
- Partners´ need for more professional discussions.
- Something to learn both from big museums with enough means and from small museums with less means.
- Use of language is important – not just country's language BUT even when using one language – terminology means different things to different people.
- Common issues (both positive and negative) in museums in partner countries.
- How to try to convince my top managers to open their mind and compare their approach with others from abroad.

Policies
- Although funding is almost universally in tight supply, this does not always constrain projects – great ideas can come from necessity and small budgets.
- How to find new ways to confront to the crisis with long term impact.
- There are different mindsets and different conditions (political changes) in each country that would make it sometimes more difficult to initiate community projects.
- Much better understanding of the political history of the countries involved, and how that affects those societies now (of which culture and heritage are a part of).
- The fragility of heritage and cultural sector when practical fluctuations of 'ideas' are able to impact on the sector.

People/Communities

- New approaches for working with different groups with particular needs eg. people with dementia or mental health issues.
- How different communities react and can become engaged with their local cultural sites in different ways.
- The definition of 'exhibition' (meaning it broadly)
- The concept of "community" is something to be discussed.
- Community partners were learning relationship building in TWAM
- How very different each country is in terms of community engagement and community exhibitions.
- The method of digital storytelling and the difference between collecting oral history. And the different uses of these stories.
- Differentiation between museums/ projects that take in and the ones that give or consider the goals of their partners.
- That at some places in the UK (eg. TWAM) community work evolved from Outreach.
- How to improve our approach in working with different audiences.

Pesonal skills

- Personal skills (Speeking in English, networking, flexibility, coordination of internal staff, cooperating with people with different background).

Questions (remaining in us)

On policies

- How can we keep this on the European agenda?

On methodology

- How to evaluate community projects? To find out what they have learnt during preparing a community exhibition?
- How to convince curators to use digital stories in exhibitions?
- How to share what we have learnt with other people?
- How to sustain good relations with communities?
- Does it make sense to make certain communities stand out or should we work toward inclusion without specific references?
- How not to just commission an exhibition but have a real cooperation with communities?
- Is there a way we could involve our communities in this strategic thinking about possibilities for the future across Europe?
- Continuity of the projects: what can we do for this not to be a one-off thing?
- Has the debate changed from 2 years ago – have we progressed/ retracted or are just in a different place?
- How to go on now?
- How do we involve other heritage professionals? (To go through a process of learning / exploring+ reflection as we have)?
- How can we find out what happens in each country in terms of community engagement, not necessarily as a result of this project but in general?
- Next stage: what happens now that it has whet our appetite?

Recommendations for others starting a community project

Your institution is not "yours".

Involve people in a creative process.

Think about what you are trying to achieve, why are you wanting to work with communities – which communities?

The preparation

- Engage senior management from the very beginning – win hearts and minds!
- Think about funding, politics, learning styles, how you want people to engage with collections.
- Think about why you want to work in this way – with whom and what you hope the result will be.
- Understand the word "communities" broadly.
- Start with solid research on the group / community background you would like to work with.

The approach

- Do not approach a community group as if they can do anything unless you mean it. Go open minded, with an open agenda, transparent base for conversations and work from those.
- Come with ideas, don't impose ideas!
- Start with assets at home not deficit model of needs.
- Meet communities where they are. Get out of the museum.
- Explore how much the community group wants to stand out.
- First explore the communities: observe, listen, learn about their needs and problems.
- Understand the real needs of the community

The attitude

- Don't put people into silos – work inclusively to be representative o fan area or a community.
- Prepare to negotiate.
- Prepare for a relatonship among equals.
- Prepare to see your views challenged.
- Be open to change your original plan.
- Don't beat yourself up if something is not perfect but celebrate success and achievements.
- Engagement is not something sporadic.

The method

- Involve people in a creative process.
- Experiment: try out different methods.
- Evaluate at the start, in the middle (and change if necessary) and at the end.
- Learn the method of digital storytelling.
- Don't always go for the hardest option – start slowly and build on success.