Museums as places of lifelong learning

Germany, Hungary, Italy and the Netherlands
Context

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Foreword

This publication is the result of a comparing survey done in cooperation with a group of adult education colleagues from Germany, Hungary, Italy and the Netherlands in order to exchange knowledge and experiences by best practice examples from different museums within the different countries. The main goal of this cooperation was to discuss and create ideas for innovative learning-projects in museums, thus contributing to the DILLMULI project’s toolkit.

Each participant was asked to introduce a few examples of learning-projects developed by museums in her/his own country and to write a short report which again was discussed and compared within the group. In the end, a bundle of criteria for successful learning in museums was found.

The purpose of this publication is that it could serve as a starting point for other (future) participants and other museum professionals to exchange experiences, knowledge and expertise from different countries to create and produce appropriate education programmes.
The idea that education takes place everywhere is widely accepted today. Museums provide a stimulating environment and an excellent information channel for communication and learning. They can be made to adapt to individual needs and preferences and their stimulating environments can provide a communicative and proactive learning space for individuals and groups. Learning in this context is at the same time intimate and collective, private and public. Educational programmes in museums in general promote a communicative, learning-centred, experiential self-directed and empowering approach. Museum education is not an ‘added-on’, it is increasingly becoming the core-function integral to all aspects of life.

David Anderson’s report ‘A common Wealth’ (1997) reviewed the current activities of museums in the UK as centres for learning and considered how these might be developed.

‘It is not acceptable for museums to justify their existence to a significant degree in terms of their educational value in society, and yet to be unable to specify what that value is in concrete and practical terms and unable to say whether what they do meets generally accepted definitions of quality. Most museum directors, if asked to demonstrate that the museum benefits society, would be unable to do so.”

Cultural institutions and in particular museums are important agencies for modern citizenship because they

- Animate stimulating learning environments
- Help people construct their multiple identities
- Support to change the cultural inequalities
- Enlarge the notion of productivity to cultural creativity
- Bring the local diversities in an European dialogue
- Provide learning experiences for all people.

Placing learning closer to the centre of the work of museums will have implications for their structures, their training and their allocation of resources. It will impact on the delineation of areas of responsibility, on the notion of museums’ professionalism itself and on its definition as a central role within society.

Making art accessible in the gallery and museums context does not mean to reduce it to a medium or forum for educational programmes. Acquisition without perception of the visitor’s perspective makes no sense. Cultural access also implies that themes explored in museum activities and education gain social significance. These of course must be constantly adapted to the priorities and demands of a rapidly changing society. Museologists now have a new mandate. After a long emphasis on discursive and peremptory analysis we are now witnessing a new professional orientation highlighting the importance of teamwork amongst professionals as well as in a dialogue with the public. In this process the museum redefines itself as an agent of cultural dissemination and as an interface between public and individual learning.

Museums have to improve the educational paradigm. We have witnessed a tendency from formal towards informal learning, from instruction by teachers through lectures towards self-directed learning „within learning stimulating environments” (Dohmen 2001). This change now demands a new structure for places of learning, from instruction towards arrangement and animation, information and counselling (Giesecke). Traditionally museums have already developed adequate approaches by arranging „objects of interest”. Now they have to meet more intensely and adequately the actual requirements. Having been discovered as new
„place(s) for life long learning“ with a crucial role in the „Knowledge Society“, museums have to become places for „stimulation interests“. The traditional „place(s) for learning“ (family, neighbourhood, school system etc.) can no longer guarantee the necessary transfer of essential knowledge important for the survival of societies. A new and broader structure for „stimulation of interests“ through lifelong learning including all generations has become essential. The „Megatrends Asia“ (Naisbitt 1996) together with the danger of a „Clash of Civilizations“ (Huntington 1996) and a growing economic global competition force us to develop a new lifelong learning initiative of which museums should become strong promoters.

Making knowledge accessible for experts as well as laymen is the fundamental mission of every museum: the existence and study of collections is only a tool, their conservation only a condition, education, however, its most crucial and fundamental task. The development throughout the last few years and the results of the above mentioned projects have proven that museum education is not only an ‘added-on’, indeed it becomes increasingly a core function integral to all museum activities.

Summary

The first part of the publication focuses on communicating / mediating knowledge for different target groups by special projects and exhibitions organised by museums examples are given of programmes, exhibitions and workshops in Hungary, Germany and Italy.

A survey conducted through focusing on the following three target groups: Children, Senior Visitors and Handicapped people various museums and institutions have been examined via Internet and collected folders. Conclusion is that within the different countries there are a lot of activities and programmes for children that range from simple guided tours over “join in” programmes to children birthday parties in the museums. The emphasis in Hungary is special programmes for the handicapped people. In Germany there are also different programmes for handicapped people especially for blind and deaf people but there are not so many activities for elderly people. This is a target group that still needs some consideration.

Within the topic of Lifelong learning the EU countries acknowledge the importance of having access to education for different ages; from young to the old.

The conclusion on the topic of cultural diversity is that the emphasis for the last few years within the Netherlands, Germany, Italy was on exclusion and clandestine migration. Within these different countries a framework for immigration and integration was not firmly established and still lurches from left to right, from integration to expulsion.
Chapter I: Communicating / mediating.

Communicating / mediating knowledge for different target groups museums and by special projects and exhibitions organised by museums examples of Hungary, Germany and Italy. A survey conducted through focusing on the following three target groups: Children, Senior Visitors and Handicapped people various museums and institutions have been examined via Internet and collected folders: There are a lot of activities and programmes for children that range from simple guided tours over “join in” programmes to children birthday parties in the museums. There can also be found many offers for handicapped people especially for blind and deaf people but there are not so many activities for elderly people. This is obviously a target group that still needs some consideration.

Communicating / mediating knowledge in Germany

To examine the situation regarding Communicating / mediating knowledge towards the three target groups: Children, Senior visitors and Handicapped people in Germany. Two surveys have been conducted. The first by examining 75 folders of different types of museums: (above all museums in Bavaria). And the second survey by examining the internet. The first survey will be described first.

The result of the first survey was that; among the 75 folders, 35 folders are without any special offers for these target groups and 30 folders have special offers for these target groups.

The different target groups

1. Children

Dachau Bezirksmuseum und Gemäldegalerie: Birthday party: Fest der Farben und Museumsdetektive: Schatzsuche
www.dachauer-galerien-museen.de

Fürstenfeldbruck Stadtmuseum: Kinderaktionstag
www.stadtmuseumffb.de

Neu-Ulm Edwin Scharff Museum: Open Museums Workshop (only with reservation!)
www.edwinscharffmuseum.de

Ruhpolding: Holzknechtsmuseum: On a marked path, children are able to “examine” the museum on their own and they can solve a riddle.
www.holzknechtsmuseum.com

2. Senior Visitors

Münchner Volkshochschule: Seminar for preparation of your own guided tours at museums, exhibitions and city walks.
www.mvhs.de
3. Disabled people

Project organised by the Kunst- und Kulturpädagogisches Zentrum (KPZ), Nürnberg

- “Dive into colours”
  A project for mental handicapped people at Germanisches Nationalmuseum.

- “Please Touch”
  A project for blind and handicapped eyesight children and young people at Germanisches Nationalmuseum.

- “Communication? I understand!”
  A project for deaf and hard of hearing children and young people at the Museum für Kommunikation.

www.kpz-nuernberg.de

Similar projects for handicapped people in Germany

Volkshochschule München:
www.mvhs.de

Bayerische Landesausstellung, Neuburg an der Donau
Guided Tours for seniors.
www.pfalzneuburg.hdbg.de

Other examples for different target groups

Pinakotheken, München
The project named “PINK”, is a project, which is targeted at young people. Namely people with a difficult social background. The project is also aimed for blind and people with handicapped eyesight and for groups from senior institutions, women houses and other help institutions.
www.alte-pinakothek.de

New Pinakothek, München
The New Pinakothek provides Audio Guides in German, English, Italian and French
www.neue-pinakothek.de
www.pinakothek-der-moderne.de

Examples of museums with Special Audio Guides

Toy Museum, Nürnberg
“Kids on Top”, this special kids area under the roof, where the little visitors may play with an attractive range of toys, while their parents can enjoy the collections.

City Museum, Nürnberg
Fembohaus: “Noricama”: a multivisions show about Nuremberg, Audio-plays in English.
www.museen.nuernberg.de

Museum Moderner Kunst Stiftung Wörlen, Passau
Individual Guided Tours and Workshops for children, students, adults;
www.mmk-passau.de
Internet survey of examples of Communicating / mediating knowledge in Germany

From the second survey by examining the internet for examples of Communicating / mediating knowledge for different target groups, it became clear that in Germany there are a lot of activities and programmes for children that range from simple guided tours over “join in” programmes to children birthday parties in the museums.

There can also be found many offers for handicapped people especially for blind and deaf people but there are not many activities for elderly people. This is obviously a target group that still needs some consideration.

1. Communicating / mediating knowledge in Germany

The different target groups

1. Children

Jüdisches Museum (Jewish Museum), Berlin

The guides present in their special tours for children some selected areas in the exhibition (children 5 – 10 years) by activating the children. Considering the children's the age the themes differ: the smaller ones may help a merchant woman who lived 300 years ago pack her packages, the elder ones may talk about work, bread and festivities while sitting at the Schabbat-table. There are always things to touch and examine.

http://www.juedisches-museum-berlin.de/site/DE/int/02-Veranstaltungen/02-Fuehrungen/04 Fuehrungen-fuer Kinder/kinderfuehrungen.php

Puppentheater-Museum (Puppet theatre Museum), Berlin

Guided tour with pocket flashligt: a tour for adults an children leading through light and shadow, fairy tales, theatre and fantasy. The focused light of the pocket flashlight provides a very intense experience.

http://www.puppentheater-museum.de/inhalt/start/gesamt.html

Naturpark Altmühltal, Eichstätt

„Natur erleben für Jung und Alt“: programme with lots of activity-tours for children, adults and elder people led by specially trained guides with focus on nature and environment.

www.naturpark-altmuehltal.de

Museum Zitadelle, Jülich

Guided tours and activities for school groups, children and young people.

http://www.juelich.de/museum/kinder/

Wallraff-Richartz-Museum: Köln

Creative workshops for children.

Practical workshops open children the way to get involved with art, culture and history. They also help to develop children’s own creativity. After learning the main issues in the exhibition the children may “translate” what they saw into their own work.

http://www.museenkoeln.de/museumsdienst/default.asp?ver_00_04.asp~inhalt
Schloß Moritzburg, Moritzburg
Offers guided tours for children with different subjects „Wo Moritz jagte und August feierte“: a journey to the past for children from 4 to 10 years. „Dem Steinmetz über die Schulter geschaut“: a diverting children’s tour about sandstone for children from 10 to 16 years.

2. Senior Visitors

Tuchmachermuseum, Bramsche
Guided visits for children, elderly and handicapped people without specifying the subjects.
http://www.bramsche.de/pics/medien/1_1113898182/tmb_fuehrungen.pdf

Naturpark Altmühltal, Eichstätt
Activity programmes titled: “Natur erleben für Jung und Alt“ (Nature to be explored by young and old people). Part of this programme which is aimed at elder people includes a coffee break and a comfortable measure of “input”.
www.naturpark-altmuehltal.de

Wallraff-Richartz-Museum, Köln
A special programme for seniors: „Seniorentreff“: (get to together for senior citizens)
http://www.museenkoeln.de/museumsdienst/default.asp?ver_00_04.asp~inhalt

Deutsches Museum, München
The guided tours for seniors are an initiative of the „Freundes- und Förderkreises des Deutschen Museums“ and are conducted together with the „Deutsche Museum“ and the „Seniorenbeirat“ of Munich. The special offer is that it is all free and after the tour the participants are asked to gather in the museumscafe for a nice chat.
http://www.deutsches-museum.de/akt/pres2002/p0902_1.htm

Landesmuseum Natur und Mensch, Oldenburg
Guided tours with special subjects especially conducted for elder people. There are enough possibilities to sit down during the tour and afterwards there will be a talk round in the café with a trained person of the museum to co-ordinate and mediate the discussion.

3. Disabled people

Taubenschlag:
A special portal for deaf people. This service provides internet sites of museums and cities, which offer guided tours for deaf people.
http://www.taubenschlag.de/kultur/museum/

Roman museum, Haltern
Offers some activities for handicapped people as well as for children, for example spending an afternoon in the roman museum for children’s birthday-party.
For blind people: “roman age touchable”: programmes that show normal roman life in the fortresses and villages, with use of objects (replicas) that can be touched and used by the blind visitors.
Roemer- und Pelizaeus-Museum, Hildesheim  
**Programme for deaf people**  
Are conducted in German language by avoiding special term’s foreign words to help the deaf visitor to read the lips of the guide. Co-Guides that translate the spoken tour into sign language are available.

**Programme for blind people**  
Blind visitors may touch selected objects and models while participating in the guided tour. The guide is capable to describe the objects in the most descriptive way so that the blind visitor can imagine their modelling.

**Programme for mentally ill people**  
Handicapped people will be shown to objects that are most simple and easy to understand. The focus is laid on objects that show animals.

Stollwerk-Chocolade-Museum, Köln  
Offers guided visits for blind people that focuses on the haptic and normal life factor so that it’s a tour for all the senses: touch – smell – hear – taste. They also offer tours for handicapped people focusing on the taste and smell of chocolate.

Stiftung saarländischer Kulturbesitz, Saarbrücken  
Tours for blind people „Touch-Tours“ with selected sculptures  
Tours for deaf people that are supported by a „communicating system“ an interpreter for sign language. There are also pedagogical offers for handicapped people and it is possible to experience practical artwork in an atelier after the tour.

2. Communicating / mediating knowledge in Hungary

Within this chapter an Internet-based survey is given of a range of Hungarian exhibitions which are specially designed for different target groups such as children, handicapped people and the elderly. To be able to establish an overview a definition will be given on the notion of a “individual visitor”.  
The perspective is that individual visitors are those who enjoy and profit from an exhibition individually, without any special help consequently, without being a member of a group of visitors or a guided tour.

Therefore the focus is on exhibition design and installation specially aimed for the three different target groups and not on group activities and museum educational programs. The basis of the survey is the www.museum.hu/index_en.asp homepage, which provides information on Hungarian museums to all potential visitors, involving the handicapped as well www.museum.hu/handycap. A version of the webpage specially designed for the visually impaired www.museum.hu/blind informs them about programs in Hungarian museums, and also gives useful information on the affairs of different exhibitions. It is a pity though; that for the blind the web sites does not provide an audio version.

The different target groups

1. Children

A lot of exhibitions in Hungary are designed for children, example of these museums, which can be found on the internet are:  
2. Senior Visitors

No exhibitions focusing on senior individuals were found on the internet.

3. Disabled people

Talking about disabled visitors, some sub-groups must be defined since handicapped visitors are different according to their abilities of accessing and conceiving exhibitions.

- blind and visually impaired visitors,
- physically disabled
- the mentally handicapped

**Blind and visually impaired visitors**

For this group of people what is offered mostly are touchable exhibitions – or rather parts of exhibitions –, occasionally complemented by the use of other senses.

An example of such an exhibition, which uses the senses, was organised by the ‘Szorakatenusz Toy Museum’ and Workshop Kecskemet.

An ethnographical exhibition titled *“Instruments of peasants of the Hungarian Plain – in big and small”* was organised. This temporary exhibition displayed agricultural instruments and toy models. To be able for museum visitors to touch the objects, touchable replicas were installed throughout the exhibition. The use of music, sound effects and samples to smell supported the exhibition.


*“Touchable Archaeology”*

Throughout the past years the Museum of the Roman Town of Aquincum, Budapest, has provided opportunities for the disabled visitors to get acquainted with the museum's collection. The museum launched a series of programs primarily for the blind and visually impaired in 2004. As a part of this, they designed a temporary exhibition titled “Touchable Archaeology”.

[www.aquincum.hu/](http://www.aquincum.hu/)

The exhibition, accompanied by an exhibition guide written in Braille and educational programs for the target group was situated in a building in the ruin garden of Aquincum, thus visible from outside for “everyday visitors”, but accessible only for the blind.


- **The handicapped with limitation of motion**

This group of people can enjoy exhibitions in a way other visitors do; they do not need any special treatment other than unimpeded passage, visibility of objects and accessible interactive installation. A searchable database contains useful information for handicapped people, providing them with the names of such museums, which totally or at least partly guarantee that the conditions are appropriate to welcome handicapped people as well:


- **The mentally handicapped**

No specific special exhibition was found, unless they can be involved into the following one:

*“Our World”*:

A photo exhibition for disabled people organised by the Ability Park.
The exhibition provides a possibility for the handicapped to raise awareness by their art and documents of their everyday life.
http://www.abilitypark.hu

3. Communicating / mediating knowledge in Italy

In Italy it is difficult to find permanent or temporary exhibition in a museum focused on a particular target group with special characteristics, which is instead considered as individual visitors.

First of all, it is important to underline that in every museums or exhibitions it is generally in use to project, to plan every activity or installation/exhibit oriented on

- a specific target group
- individual visitor (generally standing adults)

The different target groups

1. Children

Children audience is often considered just as special target price, but more often this particular audience is included in the scholastic program. A diversity of activities and laboratories are being organised for schools, by museums in Italy. But in contrast to this there are only a few opportunities for individual visitors.

An example of a specific 'children's museum' is the 'Explora il Museo dei Bambini di Roma'.

Explora il Museo dei Bambini in Rome is a non-profit organisation. It is the first Italian children's museum, primarily designed for children, school and families. Explora is a child-sized play-town where everything can be observed touched and experimented with. Visitors come into contact with facts, phenomena and everyday events: environment, communication, economy and new technologies. Children are offered the opportunity to discover the mystery of how things function through observation, touch and experiments, with the help of facilitators.
http://www.mdbr.it/inglese/index.asp

Another kind of opportunity are science museums or science temporary exhibitions where the main objective is to involve visitors by interactivity (hand on but also mind on).

An interesting example is Museo Tridentino di Science Naturali in Trento: in particular referring to this temporary exhibition: In it is possible to attempt a visit by your own, in particular children, but also with a guide or a pilot.
http://www.mtsn.tn.it/

2. Senior Visitors

They are normally considered by museums for three particular motivations

- as special target price, generally free
- as volunteers in museum care
- as target group for guided tour

On the other hand, this kind of audience prefers mainly to access to a museum not as an individual visitor but in a group (as a part of an association, for example), and it prefers to visit museum or temporary exhibition with the assistant of a tour guide (who can help in keeping in touch with a new space and also to read small, too small texts).
There are a lot of museums that offer this service, it is interesting this particular project by a local administration (Parma Municipality), in which one of the objectives is to bring into museums and parks senior citizens (transportation and ticket are completely free for them): [www.sociale.parma.it](http://www.sociale.parma.it)

3. Handicapped people

As often happens also for the elderly people, it is possible to find information addressed to handicapped audience in museum just referring to access and fruition museum spaces, in particular on architectural barriers. It is very difficult to find exhibition design or installation and communication appropriated project for.

An interesting example of an exhibition organised for handicapped people is the project by Cortona Municipality [http://www.cortonaweb.net/archeologia/english/index.htm](http://www.cortonaweb.net/archeologia/english/index.htm).

Chapter II:

Education activities addressed to adults and mixed groups

The experiences of education addressed to adults and mixed groups in museums are different in Italy, Hungary, Germany according to different national cultural policy. The last ten years were very important for exchanging experiences and discussing the topic among museum professionals in Europe. Now there can be found many studies on adult education in the museum and many examples were shared. The same attention now is addressed to mixed groups - families, the elderly and children, volunteers. All we know that museums have to reach out to the public, in a renewed cultural and social mission, opening up to a collaboration with the public. We shortly focused on some topics that we considered very important for the museum educational policy, present and future, because they connected it to the own context, territory, and stakeholders through the public.

1. Which is the role of the civic organizations and voluntary services around the museums?
2. Examples of initiatives on the topic of the educational activities for adults and groups in the own country
3. The importance of the local press for the educational activities for adults in the museums (there is an Hungarian example; in Italy and in Germany the same seems not possible)
4. Exhibitions: exhibitions addressed to a general audience and not only to specialists (it happens in the world of the art)
5. Going out of the museum with objects, exhibitions and the museum professionals to carry out activities for adults and mixed groups

**Italy**

1. Which is the role of the civic organizations and voluntary services around the museums?

In the last fifty years a number of Volunteers Associations grew in Italy. They gathered volunteers to take care of families, the elderly and socially disadvantaged people. The National and County Councils gave to many of them an acknowledgement, for their social function. In the field of the culture there are many Volunteers Associations, some of them very old and with international reputation like “Italia Nostra” and “Archeoclub”, for example. But often around a national or a local museum small volunteers associations grew out of the
museum public. Volunteers try to collaborate with museum professional in different ways and with different projects.

In 2002 the Ministry of Heritage and Culture had an agreement with some of them: AUSER (a senior citizen and retired people’s association) ARCI (a cultural-recreation association), PRO-Loco (taking care local traditions).

In some cases the members of these Associations can have free entrance in all national Museums and some initiatives are organized for them in special days. The last two associations take part in cultural and tourists tours, walking tours, including a visit to local museums.

The first association loans volunteers for public services, helping regular guards in the warding and security service. Many county museums can be open to the public and can extend opening times with the help of this association. The volunteers are trained by curators and educators. They can provide a service that even a well organized national or county museum could not otherwise offer. The volunteers’ help is totally free and without any fee for the museum. These people can help the museum in its educational projects for senior citizens and local families because they know their needs very well. They are older people, they are grandparents, they are part of a family and generally live in the town where the museum is. They can be visitors advocates and very good ambassadors for the outreach. So Volunteers play a very important role towards the Museum, helping to enhance the visitors’ enjoyment and understanding of the collections and also supporting individual departments within the Museum.

Some examples: Volunteers in museum, Italy.

1. **National Archaeological Museum – Parma Afternoon Lectures with Archeoclub local Association**

During a semester, once in a month, late in the afternoon (5 p.m.) in collaboration with the museum’s Head, the Archeoclubs’s volunteers organized free lectures for the Association’s members, but also open to regular public. They invited Archaeologists specialized in different Eras to present exhibitions that volunteers could visit later in a cultural tour in other towns, or to present the more recent archaeological findings from the digs.

This is an example of a good collaborations with volunteers: the initiative opened museum to the need of the volunteers, improved the opening hours and, in consequent, the museum’s public; it linked new visitors to the museum; for the first-time visitors these lectures ware an informal way to know the museum and the archaeologists’ job. And finally in that afternoons the museum was really a place of long life learning and it transformed itself in a cultural meeting place, where people can meet together on special days.

2. **National Archaeological Museum – Parma Archaeological survey with Quingento’s Archaeological volunteers group and helping in exhibition**

This is a mix aged group composed by students in archaeology, retired people or active people interested in the archaeological field. They meet once a week out of the museum, trained by an Archaeologist, the museum’s Head. In an elementary school they displayed a little permanent exhibition with objects that they founded in archeo-survey in the fields around the county. In their meeting they studied and restored objects to exhibit in the little museum. This is also an example of museum’s going out to the public, where the official Institution’s project with volunteers brings about new and informal ways to communicate objects to the public. (connected also with point n. 5). During the construction of the exhibition on Fashion in Ancient times, an exhibition addressed to the regular public, not to specialists, realized in 2004 in the National Archaeological Museum, these volunteers made a working model of a bronze age’s loom. They did a real good job, and now the model is a part of the permanent museum exhibition, in the prehistory section.

3. **The state Tactile Museum Omero in Ancona (ITALY) and Italian Institute for the Blind**
It is committed to promote barrier-free access to art for everyone through projects built around solid scientific and social frameworks. It is internationally recognized as a leader in the fields of aesthetic education for the non-sighted. 

Art - Historians, archaeologists and teachers work together with the Italian Institute for the Blind to realize projects and to create in all Italian museums a trail for the blind inspired by the Omero museum. The Omero Museum’s staff can collaborate with museum professionals in Italy and in Europe (they are working with the Louvre to teach art to blind adults and children) They have different collections: Architectural models, Human facial expression, Egyptian, Geek, Etruscan, Roman, Romanesque, gothic, neoclassic sculpture (models and copies), Archaeological section (original artefacts).

The museum has a teaching section with staff specialized in arts and special pedagogy. They provide services not only for blind people. They also teach arts using a hands on approach to non blind adults and children in workshop and they train teachers.

2. Examples of educational activities for adults and groups in the own country

1. **Parma, March 10th 2005 “Museums as places of lifelong learning” Project Socrates Grundtvig. Lectures for regular public and European museum professional.** The man and the agrarian resources. The past, the present and the questions on the future Meeting with Antonio Saltini, historian of science, agrarian journalist. The topic comes from the archaeological collection but is focused on agriculture, ethnography and economics. For this lecture the museum is a place to learn not only about archaeology and cultural heritage, but also about agriculture, biology, natural science. It’s unusual to propose a not-strictly archaeological topic to the museum’s public. Visitors came, It was interesting to see new people, young students in biology and natural science.

2. **Educational Activities in the National Archaeological Museum of Parma Department of Archaeology – Bologna University**

The project of the educational services in the National Archaeological Museum of Parma started in March of 2004, as a consequence of an agreement between the Department of Archaeology of Bologna University, the Soprintendenza per i Beni Archeologici dell’Emilia-Romagna and the National Archaeological Museum of Parma. According to this agreement, the educational tasks have been assigned to young archaeologists. Greatly skilled people, all with degree, specialization or Ph.D. in archaeological subjects, make up the staff of the archaeological guides, in order to offer the most appropriate answer to various demands of a wide range of public, from the pupils of the primary school, to the citizens of Parma, interested in getting into their archaeological and historical background. The educational activity, always characterized by a multidisciplinary approach, is organized through various paths:

- **a tour in the rich archaeological collections of the Museum**, illustrating the main steps of human evolution and the development of historical civilizations. In particular, the Prehistoric and Proto-historic sections of the Museum give the possibility of a guided journey into the earlier period of life in the Parmese territory, and the Roman section allows, through the comparison of two important Roman cities, Parma and Veleia, to understand the dynamics of the Romanization process in the western Emilian region;

- **a large number of educational projects**, developed in the Museum halls and in the classrooms, with the help of audio-visual devices, in order to help students of all the ages and school-typologies to approach various aspects of archaeology. Those projects concern a wide range of subjects: for example, introductory lessons to the guided visits in the Museum, deeper analyses of archaeological themes dealt inside or
outside the Museum, or insights into the profession of archaeologists and in the
application, in archaeological research, of tools and technologies peculiar to other
scientific fields;
- **outside excursions**, aimed at approaching students and cultural associations to the
remains of the Roman age in the city of Parma, or to the archaeological site of Veleia;
- **thematic tours, specifically addressed to cultural groups, associations, citizens**
of Parma, and to all the people who want to know more about the archaeological and
cultural past of the city and its territory.

Particular emphasis is given to three thematic paths:

- "**Archaeological collections in the age of Maria Luigia**", is focused on the historical
figure of the Duchess of Parma, involved in the improvement and evaluation of the
collections in the Museum, and in the conservation of the archaeological remains found in
the excavations occurred during her reign;
- "**Prehistory, Proto-history and the 'phaenomenon' of the 'terramare' in the Parmese
territory**", is a guided excursion from the earlier ages of human existence to the
extraordinary civilization of the "terramare", one of the most characteristic dwelling
typologies of Emilia-Romagna;
- **Parma and Veleia: comparing two Roman cities**, aims at explaining the public the
ways in which the Romans founded cities and organized the territory conquered after the
wars against the Celts. The guided tour helps in understanding the main methodologies
exploited by the Romans in order to build, organize and protect their landscape.

- **Educational activities for mixed groups**
  **Hunting animals in the National Archaeological Museum in Parma**
  During the annual Cultural Week, on Saturday afternoon, it was organized a game for
children, parents, grandparents get to know - through informal educational activities -
the animals in ancient ages, in artefacts, in paintings. The game was designed and
conceived by the Museum’s Education office and Educational services, Students from
University – Bologna; partners in the project were Senior citizens’ associations
(volunteers), the
  objectives were: to include new stakeholders (seniors citizens' associations), to
propose learning in mixed groups, sharing different levels of knowledge.

The educational services developed by the Department of Archaeology and the museum staff
may be a significant mean to promote the knowledge and the valorisation of the archaeological
and historical heritage of Parma and its region, through a constant and profitable dialogue with
the didactic staff of the Museum, the teachers and the public.

References and web sites:

- Chadwick, a. Stannett, *Museums and adult learning, perspectives from Europe*, niace,
- Judi Caton, *Museums as places for lifelong learning. Glossary of terms on education
  and access in museums*, Bologna 2004
- Museo in pubblico, *atti del convegno, Modena*,2002
- Margherita Sani a cura di, *Musei e lifelong learning. Esperienze educative rivolte agli
  adulti nei musei europei*, Bologna, 2003
- Margherita Sani e Alba Trombini a cura di, *La qualità nella pratica educativa al museo,
  Bologna*, 2003
DONATO CRETI'S 'BLUES' Between painting and writing
Musei Civici d'Arte Antica. Bologna

This interdisciplinary workshop for schools; family groups; adults is given in the Municipal Art Collections, City Hall 'Palazzo Comunale', Bologna. The workshop is free for schools and children; half price from 14 to 18 years; full price for adults. And it starts telling stories in the museum in front of paintings, and observing colours. Looking at the famous episodes of Achilles's life (1714-1721) by Donato Creti: through plays in perception, we will discover their dominant colours, varieties of ultramarine, and we will feel their expressive values. You will use various methods similar to ancient painting technique ('abbozzo', 'velatura'), to sketch by oil pastels your own picture, recreating the landscapes 'blues' you have observed. Finally you will write down your thoughts and feelings, or perhaps give a title to your sketch for a painting. This workshop (run since 2000) is very flexible, and it can be adapted for different audiences: the output will be various, as well as the materials and ways of communicating (for example rhymes for children, literary sources for adults). From comparison of paintings with ancient literature, I have found and proposed new iconographic sources (Stazius' Achilleides, besides Homer). This educational experience is a work in progress. From 'blues' (colours, writing), it may be extended on three sessions about primary and secondary colours: 'the yellows and reds' you find in coats, 'the greens and browns' of trees and animals (colours, writing, sounds of figures); and on four sessions (colours, writing, sounds, gestures and readings).

References and web sites:

C. Bernardini, Collezioni Comunali d'Arte, Ferrara 2002.
For workshop:

www.comune.bologna.it/iperbole/MuseiCivici/

4. Exhibitions: exhibitions addressed to a general audience and not only to specialists (it happens in the world of art).

Short exhibitions are very useful to spread culture, for learning and increasing audience: they must be scientific, popular in methods and productions. I want present two examples of them (1, 2) developed at Municipal Art Collections, Municipal Museums of Ancient Art, City Hall 'Palazzo Comunale', in Bologna:

1) La forza pacifica del pensiero- Pacific stregnth of thought
(24 / 03 - 10/ 04) 2001
It was an exhibition linking two museums of the city: the Archeological Museum (Bologna) and the Municipal Art Collections. The core subject was Athena’s iconography and iconology derived from Fidia: the prevalent armed figure with headpiece, lance and shield; the pacific figure without arms, the Athena Lemnia, symbol of the pacific strength of thought, created by Fidia on Athens’s Acropolis (when the Athenians were conquerors of Mediterranean).

The exhibition focused on comparison between sculptures, two marble’s heads: a roman Athena Lemnia from Fidia of Palagi Collection (now the Archeological Museum’s ‘logo’), and Athena Lemnia by Vincenzo Gemito (1912) of Municipal Art Collections, inspired by the roman example. There were showing also some other neoclassic examples present in museum.

It was an exhibition with panels and cards for children and their families; and for adults. The activities of the exhibition were:
visits and readings; encounters with artist creator of didactic models on technique (marble, chalk, the cast); performances; workshop with children and their families.


2) *Invenzioni blù- Blue ideas* (31/05-10/06) 2002
It was an exhibition on Donato Creti’s productions of the workshops with schools (LLLSocrates Project’s colleagues have experimented it in Bologna, and here is the presentation for them of *Workshop on colours: Donato Creti’s ‘blues’*).

The core of the exhibition was on colours, writings, technique: texts and drawings of children have started in museum, and were continued at school, by children from four to fourteen years old.
During the exhibition twelve classes of schools of various levels, presented their works through games, performances, readings, encounters on technique with artist creator of specific didactic models.
It was an exhibition with panels and texts for schools; children and their families; other mixed public or of visiting adults.

The activities of the exhibition were:
games, performances, readings by children, encounters on technique with artist creator of specific didactic models; visits and readings with children and their families.

*Cristina Bussolati*

4. Going out of the museum with objects, exhibitions and the museum professionals for activities for adults and mixed groups

**CIPECH Project** Oct. 2004/ Sep. 05 Citizen Perspective on Cultural Heritage and Environment

**With the support of the Culture 2000 Programme of the European Union**

The CIPECH project has financed a travelling exhibition to promote the territory bound to the water. To this project have participated for Italy *Argenta Ecomuseo and Idro Ecomuseo of waters of Ridracoli*, for *Sweden Norrkoping City Museum*, for *Finland Museum Centre Vapriikki*, for *Latvian Riga Inspection for Heritage Protection*.

The exhibition is the product of a journey done with the citizens to create a favourable attitude towards the museum and the relation between man and water.

The travelling exhibition “Water engineering”: including; machineries, archeological industry and new engineering; architectural complex and sites, cultural sites, naturalistic environment. Representing the two areas promoted: Ridracoli Dam in Wood Casentinesi National Park; and wetland area of Argenta and its reclaimed land system in Po Delta park of Emilia – Romagna Region;

**Aims:**

18
promote the knowledge of two areas and ecomuseums: considering both the cultural aspect and tourism; and to promote among citizens and local authorities, economical actors, associations a feeling/sensitivity oriented to:

a) new choices about sustainable development for the future
b) planning territories – mapping included, and considering your experiences, connecting culture with economy urban and naturalistic areas – how the sensibility and willingness of citizens can have an impact on the public administration.
c) The spreading of technological, architectural, environmental and social values about the control of water and hydraulic defense in the Argenta and Ridracoli areas.
d) The raising of citizens awarenesses about the importance of water resources.

Actions
For the planning of the exhibition it was thought to involve the citizens and the school population in order to disclose the plan and to have suggestions for the exhibition. These categories in particular they have been involved in meetings and workshops: local people, cultural associations, local associations, scientific community, schools, museum institutes, representatives of the local economy.

Themes
The subjects arisen from the meetings and developed into the exhibition are:
- Management of the water resource
- Control of the water and hydraulic defense
- The responsible use of water in relation to sustainable development
- The cultural value of water in daily life
- How water can change a landscape

The exhibition was opened in June 2005, after having elaborated the suggestions of the population and the materials produced by the pupils. It travelled to the province of Forlì-Cesena, Rimini, Ravenna and Ferrara, with a remarkable success in terms of visitors. Currently it is displayed at the Marsh Museum of Argenta.

www.comune.argenta.fe.it
www.provincia.forli-cesena.it
www.atlantide.net
www.bonificarenana.it
www.romagnaacque.it

1. Lifelong learning in Germany

The German notion of lifelong learning or the French word “education permanente” is closely connected. Important complex questions are: the part of natural learning in life-connection, the link and border against other access of learning, the importance of self-guided learning, the development of the lifelong learning society, the influence on the standing educational system.

The society of Learning
The developed education system in Germany has noted higher, final educational leaving certificates and the end of the 80s and the beginning of the 90s century. These however effected the general education very one-sidedly. Leaving certificates only became an acquisition of legitimate authorisation. The “multiple learner becomes an “none-knowing-person”, whose view of the whole is obstructed by the accumulation of information. The democratic idea of the opening and access of the same chances to educational institutions rather has lead, in reality to a society of claim and authorisation than to a society of self-control in, life-long-learning.

In the discussion about the learning society, the two controversing meanings of wider expansion and access of the formal educational system clash. Both positions, however, do not do justice of the requirements of an extensive mobilisation of the self-guided LLL and wide development of the up to now, uncultivated human competence. Therefore, the LLL- society has the task to collect and spread locally information about possibilities of learning in different areas. Also people for development and support of learning processes in every day life should be mobilised and trained.

Too they should take care of new learning possibilities, programs, materials etc. organise evaluating, accompanying of life-long learning.

Innovation learning will be considered as process of informative preparation of new situations and challenges. If human strength and abilities, up to now enough for accomplishing this task, new once, potentials not used until today, must be found. After evaluating the competence potential of mankind has not been developed up to 50 % in our days, and can be made of use for intelligent solutions of problems.

But we need competence to master new problems and way of life. Here, new starts are necessary to developed incomplete competence development in classes, which are distant to education. Most of all, in connection with unemployment caused by rationalisation, the danger of a reduced use of competence and social threats are existing. Learning will not only become a personal system to master the environment, but it will also become a social mechanism.

It is of most importance for the Club of Rome to support the development of innovative learning. The aim of learning is a self-organised, further education in daily life and work. This point has to be stressed. In a pluralistic society it is not possible to demand fixed rules. In Germany, few experiences of the project of LLL-society exist. But we know the LLL-movement opens another quality of life, social acknowledgement and could also bring better life condition. As one, at the present time, existing central social tasks, is the demand of LLL is to accept the LLL and improve the image of learning to all classes of society. Therefore, the educational institutions like “DIE” (Deutsche Institut für Erwachsenenbildung); “VhS” (Volkshochschule) and some more have the task to stabilise the willingness for LLL in Germany.

2. Lifelong learning in Hungary

The protection of museological valuables is assigned to the government, the city council of Budapest and also the county councils. They are bound by law to provide regional public services within their jurisdiction. Therefore the city council of Budapest and the county councils are responsible for the cultivation, collection, researching, care taking and maintenance of the local museological values. The public museum-institutions are financed by the city council’s budget. As well as that there are some additional resources for financing professional work of the museums (For example: financial support by various funds, proposals, sponsors and other supporters)

The duties of the museums assigned by Law CXL/1997 are the continuous collection, registering, care-taking, researching, publication and presentation of the cultural goods for the general public through exhibitions and other events.
The law divides the museums into professional categories: the National Museum, specialised museums with various national collections, County Museums (its authority includes the whole territory of the county and the cities), Regional Museums, Collections and exhibitions of public interest and Thematic museums. Both corporations and individuals can found museum-institutions (with exceptions listed by the law) with permission from the Ministry. The supervising authority is the Directorate of Cultural Heritage.

Hungary has no official definition of LLL regarded as a process coming from the changing learning environment of the last two decades. In the first decade LLL was understood as an outcome of the aim and desire to create a learning society, but form the mid ’90s, according to the document of EU (The White Paper, Agenda 2000,), it has got a POLICY, a STRATEGY, in order to get together formal, informal and non-normal education to support:

- employability;
- active citizenship

In Hungary one of the key issues today is: a) to make people understand that learning is not only for jobs but also for life; b) being Europeans we must be aware we need to share experiences, to work mutually, according to the museums use of resources, both human and physical, in a co-operative way.

The role of local press to support adult education in museums in Hungary

The different national museum organisations have formed an association in Budapest and invite each month delegates of national Hungarian media (newspapers, broadcasts, and TV-companies) to inform them about their actual events, programs and exhibitions. This event is organised on different museum places according to the actualities.

An example of such collaboration between the Hungarian media and the museums is the example of the Janus Pannonius Museum in Pécs. This museum celebrates its centenary of its foundation this year. Along the different events and programs this museum organised a quiz in one of the local weekly papers (Pécsi Hét). The title of this series was “100 years – 100 questions”; 10-10 questions were put up from 10 independent exhibitions (e.g. archaeological-World Heritage Sites, ethnographical, city history and art exhibitions (Zsolnay Ceramic, Vasarely, and Csontváry, Modern Hungarian Gallery I-II.) and the Centenary exhibition).

Museum visitors who preferred to take part in this game could answer these questions after visiting the actual exhibition. The museums helped the participants in their work with assistance of another local magazine (Pécsi Panoráma).

In this magazine background information was given about all the concerned exhibitions. The participants could send their choices by post or by e-mail to the museum. On the European International Day of Museums the winners we selected by a draw; museum catalogues and publications were the prizes.

The role of volunteers and the civil societies

The role of this topic are larger and larger – in the future; because in Eastern-Central European countries this is the period of forming civil society again; so all the associations and foundations need to find their perfect position and role on the scale. The age of members are usually very divided: one part of them ‘work’ mainly senior citizens (on cultural, public health fields), while in other part students and young citizens (e.g. on protecting environment or animals). Those who have better financial conditions can be much more easily a volunteer than those who have financial problems. More educated people are do frequently voluntary work than less educated people.
In traditional museum organisations professional regulations and rules don’t allow voluntary work on too much fields.

**Temporary exhibitions as means to attract larger audiences Vs specialists exhibitions**

Exhibiting materials, which have no direct context with the original museum collection or have not based on an expected professional level, are problematic for the curators.

The Ethnographical Department of Janus Pannnius Museum organised temporary exhibitions, which can be exemplary in the future.

*’Ball-Wine-Champagne in Pécs’*

Cultural institutions and private companies took part in our coordination in this project. Local wine producers and the Champagne Company (in Swedish property) offered their products partly to exhibit partly to taste them. It was useful for both partners because our visitors usually don’t enter to the stores of them and on the other side we get visitors who were interested on wine and champagne and not in museum exhibitions. The National Theater of Pécs helped us with costumes in different styles, which were worn on balls. These were framed by the documents – old photographs, invitation card, fashion magazines – and objects (e.g. glasses and bottles; fans, labels).

*’From the nest to decorated Easter eggs’*

Coordinated by the archaeological, natural history and ethnographical departments of our museum we could exhibit our objects – decorated egg from an Avar grave; eggs of wild birds and decorated Easter eggs from the beginning of the 20th century. Beside these an artist of this topic showed the techniques, technologies and the materials which she usually used up. Our colleagues and the artist organised several activities for children, school-classes or families on the topic.

**Other temporary exhibitions**

In cooperation with the Institute of Adult Training and Human Resource Developing (University of Pécs) there were two exhibitions in the period of Xmas and Easter. The Xmas exhibition was based on the style of Biedermeier; beside the typical interior there was a decorated Xmas tree in German style. All the students could sit down in this mood, which could help them before their exams. Before Easter we could set up a local protestant (Calvinist) village room as an interior with decorated Easter eggs. There were interactive shows by the Easter egg decorator artist with the students using the different, international symbols of the Beginnings of Life (stylised birds, leaves, hand, stars, Sun).
Chapter III:
Cultural diversity and social integration

A short overview is given of the situation of each participating country on Cultural diversity and social integration. Next, a summary and short discussion of a few good museum practices in each country. And to conclude a conclusion including a points-of-focus list and a list of useful websites is developed on the basis of the discussions within the group.

General situation in Germany, Hungary, Italy and the Netherlands

In West Germany people, first from Italy and later also from other Mediterranean countries, were recruited from 1955 until 1973 because of the growing labour economy in West Germany. It was expected that these so-called ‘Gastarbeiter’ would return to their homecountries.

Many Gastarbeiter stayed longer or even for good in Germany. After the discontinue of recruiting Gastarbeiter in 1973, the first efforts of integration started. At that time it was recognised, that only the economic aspect, but not the human aspect had been seen so far.

After 1980, the number of persons seeking asylum increased. That produced a phase of defence mechanism (“Abwehrphase”), which mainly meant a fixed number of foreigners were allowed to seek asylum and live in Germany. Since the „Drittstaatenregelung“ (Third Country Regulation) in 1993 the number of persons seeking asylum has been decreased. Nowadays (since 2000) the policy concerning the foreigners can be described as a phase of acceptance, for example, there is now a liberal law of nationality, a greencard for IT-specialists, and at the moment a plan is discussed to give children and young people the right to stay in Germany with their parents, even if the parents would have to leave the country.

Some aspects of the German population are in the following table (in 2003):

<table>
<thead>
<tr>
<th></th>
<th>Population (total)</th>
<th>Foreign people</th>
</tr>
</thead>
<tbody>
<tr>
<td>Germany</td>
<td>82 531 671</td>
<td>7 341 820 (8,9%)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>25,6 of them are Turkish</td>
</tr>
<tr>
<td>Bavaria</td>
<td>12 423 386</td>
<td>1 182 383 (9,5%)</td>
</tr>
</tbody>
</table>
In short, it can be said, that for decades Germany was a country open to immigrants, but it refused to be one and now this fact is generally accepted.

In the future a high number of immigration is expected, which will help that the German population will not decrease so extremely as without immigration.
(Historical facts mainly taken from: Rainer Geißler, Lebenssituation ethnischer Minderheiten, http://www.bpb.de/publikationen/3REA04.6.0,Lebenssituation_ethnischer_Minderheiten.html#art6).

A successful integration allows the foreigners to take part in the social life. In today's view the integration takes place in several parts: structural integration (e.g. job market), cultural integration (e.g. learn the German language), identification integration (i.e. feelings of membership) and social integration.

A further part of the social integration is the personal contacts between Germans and foreigners. There is an increase of contacts in the neighbourhood, of friendships between foreigners and Germans and of marriages.

One of them is the educational chances and the chances of (job-) training. In Germany the part of foreign young people, who leave school with a certification is increasing significantly. For example the part of a school-leavers with the „Abitur“ increased from 5,6 % in 1985 up to 10% in 2000. In the Pisa-study considerable drawbacks relating to the encouragement of speech were found, in the comparison with other countries. In the group of the foreigners in the age from 20 to 29 in 2000 37,7 % didn't have a finished vocational training. In the group of Germans in the same age they were only 10, 3 %

http://www.bpb.de/

In public discussion, cultural diversity is mostly seen in Germany as enrichment with positive effects especially in the academic discussion. It is protected by the German constitution. There are a lot of multicultural initiatives and organisations that e.g. help refugees to live better in Germany or try to prevent deportations. Many projects like multicultural clubs, radio programs, local projects, language courses increase the integration and communication between Germans and foreigners.

On the other hand right wing orientated people struggle against the liberal thinking concerning foreigners. And many people in Germany are afraid of strangers so it can be difficult to make intercultural projects or politics. Problems for the social integration are seen in the hostile to strangers, which is partly violent and in the picture of „the criminal foreigner“, which is in the thinking of many people.

Other problems arise of the different religions. E.g. people try to prevent the building of a mosque in Munich. But also some of the Moslims want to stay in their own group without nearer contact to the people of their living-place. An other problem is, the most of the foreigners work in jobs without qualifications. For this reason the number of unemployed and persons who receive social security is above average. The social integration in Germany is a complex subject, which forces a lot of different efforts and offers many possibilities to deal with.

Munich 1 264 309 289 263 (22,9%)

More figures: (www.destatis.de, Statistisches Bundesamt [online],

)
The history of the ‘Gastarbeiter’ in the Netherlands resembles that of Germany. A term often used in the media and politics is ‘multiculturalism’. When used, the term suggests a melting pot of different cultures, or rather ethnicities. Ria Lavrijssen prefers to speak of the cultural diversity instead of multiculturalism, which is a ‘much broader concept, and therefore a much more interesting and inclusive concept. From the perspective of cultural diversity, one can include sex, age, ethnicity, social and economic differences, lifestyles, levels of education and so on, all at the same time’.

The debate on the subject is growing steadily, but in general the politic and public opinions are rather pessimistic, due to certain events that where heavily discussed in the media.

1. Cultural diversity and social integration in Germany

There are, indeed, a lot of activities by small clubs and big institutions of all kind to improve the process of integration. Almost every town or region has partners somewhere in Europe and there are exchange programs for sports clubs or choirs and musicbands. In larger cities there are institutions which produce excellent cultural programs and spectacular multicultural events e.g. Radio Multikulti/Funkhaus Europa, Köln www.wdr5.de/funkhauseuropa or Haus der Kulturen der Welt, Berlin (www.hkw.de). Even the so called “Stadtteilarbeit” still exists! (e.g. www.zakkcouch.kulturserver-nrw.de “Stadtteilarbeit” means: cultural clubs and activities in special districts of a city where people from different countries and underprivileged live closely together. These activities originally spread in the 70ties.)

Surprisingly guided tours in foreign languages offered in big cities e.g. on occasion of the “Deutsche Gästeführertag” (Day of the German Guide) attract a great many number of immigrants who want to get to know “their” city. Sometimes guided tours or visits to cultural sites are integrated in courses “German as a foreign language”. Although the numbers of participants of these programs are quite low in comparison with the programs mentioned above these activities play an important role for integration of immigrants. Cultural awareness is necessary on “both” sides!

Actually sports and music seem to be the most popular and most attractive subjects. They therefore appear to be very suitable for developing multicultural awareness and integration.

Cultural and Educational Programs in Museums in rural areas

To come to the most important point first, real cultural or educational programs are hardly to be found in rural areas or in small towns. Even important and international wellknown museums (such as Museum Schloss Moyland or Kurhaus Kleve) do not offer a regular programme, which is suitable for integration (e.g. Deutschrussen or Turkish people who live there). In rural areas programs are offered only occasionally when there is a special need e.g. the visit of a group from a twin town. Open-air museums seem to be more aware of “cultural variety” (of their own region and history) and consequently also for “cultural diversity” than the usual museums of history and art. It is these open-air museums where lies an enormous potential which could be used better.

Cultural and Educational Programmes in Museums in large cities

First of all museums of ethnology provide educational programmes about multicultural topics, of course. They sometimes even put it as a sort of philosophy or motto on top of their homepage. (e.g. in Stuttgart: www.lindenmuseum.de) A broad variety of courses for adults, children and young people, workshops, birthday activities, lectures, school programmes, teachers’ training etc. are offered about many subjects in the usual exhibition and in every special exposition. (e.g. in Bremen: www uebersee museum de or Museum Europäischer Kulturen, Berlin, www isoplan de/aid/2003-4/antidiskriminierung.htm). As for the two steps
mentioned above, the same statement probably has to be made: These programmes reach people who already are interested. Only pupils who have to come with their classes can be considered as the very important visitor. It is for children and young people, these museums have to provide an excellent program to make them curious about other cultures, to make them a part of a rich cultural diversity - and convince them of the advantages of a multicultural society.

Museums for local or political history or places of memorials offer multicultural programs, too, dependent on their exhibition (e.g. Historisches Museum Frankfurt, Ausstellung “Von Fremden zu Frankfurtern” 2004: [www.historisches-museum.frankfurt.de/highlights2.php?id=M2004-05-14-2019](http://www.historisches-museum.frankfurt.de/highlights2.php?id=M2004-05-14-2019) or Erich Maria Remarque-Friedenszentrum Osnabrück: [www.remarque.uos.de](http://www.remarque.uos.de)).

Last but not least, museums of art sometimes offer programmes about cultural diversity. This mostly happens on the occasion of a special event e.g. “The Open Night of the Museum” or a special exposition. By networking with other institutions they succeed in delivering a real multicultural program.

Another very good example for networking without a big event is a one-year-project, which connects 8 museums, schools and associations, such as Deutscher Museumsbund e.V., BDK – Fachverband für Kunstpädagogik e.V. and Bundesverband Museumspädagogik e.V. Children and young people from 10 different countries explore in a very active way foreign cultures. They work in museums to collect information, they draw or take photos, they interview people, prepare radio programmes, produce films and publish their results on the website: [www.schule-museum.de](http://www.schule-museum.de). One of the projects is for example “Young Indians in America” where 10 to 12-year-old kids are busy in Museum der Weltkulturen, Frankfurt. Others in Munic, Karlsruhe and Speyer are occupied with Jewish or Moslem cultures and a group in Brandenburg investigates the fate of a Polish women who was forced to live in a camp and work for the Nazis. They learn about historic conditions for compulsory labour and as Polish and German pupils take part they learn about the different attitudes in the past, aversions and prejudices – and about common present and future.

**Museums networking with other institutions**

Actually networking is the best way to reach a big number and variety of visitors. A good example is a splendid program which took place in Berlin three years ago where the Haus der Kulturen der Welt, several museums and other cultural organisations, e.g. Goetheinstitut or Brotfabrik, offered a wide range of activities about “Mexico” [www.mexartes-berlin.de](http://www.mexartes-berlin.de)

The advantages of a really big and professionally organised event are:

1. All activities are advertised in a perfect way and thereby made public and popular.
2. A wide range of different target groups is approached - no matter of which age, level of education, interest, lifestyle, and money. – and they are met at the same time!
3. A lot of different partners are available for future activities.
4. By using synergies (mutual energies) and sharing costs money can be saved.

**2. Cultural diversity and social integration in Hungary**

In Hungary, the situation is somewhat different. The modern ethnic and linguistic composition of the country was basically established following the decimation and the movement of the population during the Ottoman occupation, with mass spontaneous migration or the organised resettlement of people in the 17-18th centuries. With the exception of the Slovene population on the western border, it was during these centuries that the minorities living in Hungary moved into the territory of today’s country. Towards the end of the 19th century, non-Hungarian nationalities living within the borders of the country constituted more than 50 per cent of the total population. Following the revision of the borders after World War I this
proportion changed significantly. Some 33 per cent of Hungarians living in the Carpathian Basin (3.3 million people) found themselves outside the country's borders, while the number of minorities living within the borders declined. Today, the minorities make up some 10 percent of the population.

A common feature of the majority of Hungary's national and ethnic minorities is that, having lived within the framework of the Hungarian state for centuries, they profess a dual identity: their consciousness of being Hungarian is as strong as their nationality ties. Most left their original homeland and communities before the formation of a structured literary language, and as a consequence the languages and dialects they use to this day are in general archaic linguistic variations. This lengthy historical coexistence is an important criteria in the definition formulated in the Minority Act . This act defines the Bulgarian, Roma, Greek, Croatian, Polish, German, Armenian, Romanian, Ruthenian, Serb, Slovak, Slovene and Ukrainian ethnic groups as national or ethnic minorities native to Hungary. A characteristic feature of the situation in Hungary is that the minorities live scattered geographically throughout the country in some 1,500 settlements (if we compare this number with the total number of the Hungarian settlements – approximately 3200 - this rate is relatively big), and generally they also constitute a minority within these settlements.

According to official census figures, the number of persons belonging to various national minorities in Hungary is relatively low. Organisations of national minorities quote higher figures than the census results; taking into consideration ancestry may be part of the explanation. According to such estimates, 200,000-220,000 ethnic Germans (37,511), 100,000-110,000 Slovaks (12,745), 80,000-90,000 Croats (17,577), 25,000 Romanians (8730), 5000 Serbs (2953) and 5000 Slovenes (2627) live in Hungary. The Polish minority numbers 10,000 persons, there are 3000 Greeks, 1500 Armenians, approximately 3000 Bulgarians, 6000 Russians and 2000 Ukrainians in our country. According to estimates the Gypsy population without a native language has 400,000-600,000 members (142,683).

Somewhat similar as in the Netherlands and Germany, debate in Italy in the last years focussed heavily on exclusion and clandestine migration. The legislative framework for immigration and integration was not firmly established and still lurches from left to right, from integration to expulsion. The Martelli bill in 1990 gave amnesty to clandestine immigrants who had entered Italy before December 1989, yet despite the comprehensive character of the legislation, in 1995 the Right introduced the Nespoli law which made illegal entry a criminal offence, with detention and expulsion of undocumented immigrants. In 1998 with the advent of the Centre Left government, the Napolitano-Turco law put immigration on a legal footing, establishing entitlements to health care, education, social housing, protection against discrimination, the right to sponsor the immigration of a relative and to participate in local elections.

However the advent of the second Berlusconi government has brought forward the Bossi-Fini law which goes a long way to closing the borders to asylum seekers and criminalising immigrants by requiring they be fingerprinted, lengthening the required stay from five to six years before a non-EU immigrant can qualify for legal residence, making re-entry of foreigners who have been expelled within the last 12 years a criminal offence, punishable with imprisonment. Already in 2001, the government reported that 42,100 migrants had been expelled. (World Refugee Survey 2003) It prevents family reunion of disabled relatives, except children.

Naturalisation which immigrants become eligible for after ten years but can be delayed way beyond. However, as in Spain and particularly Portugal, the political autonomy of local and regional government has enabled strong city and voluntary initiatives, stemming from the Catholic Church, particularly in small cities in North-Central Italy, such as Modena, Reggio Emilia, Ravenna and Arezzo which have provided immigrant reception and settlement, language training, job placement, integrated schooling and cultural programmes, including festivals. (Hellman, 1997, 39)
Museum programmes in cultural education

The Holocaust Memorial Centre serves as a museum and as a memorial place for the Holocaust's Jewish and non-Jewish victims. The mission of the Holocaust Memorial Centre in the field of education can be summed up by the famous sentence from German sociologist, Theodor W. Adorno: "The primary demand from education is to never allow the repeat of Auschwitz." Guided by this creed, the aim is to facilitate visits from all Hungarian high school students to the centre. Through the museo-pedagogical approach of the Centre, they enable visiting students to expand their knowledge and understanding of the Holocaust beyond the dry and impersonal historical accounts in textbooks. The Holocaust Memorial Centre's belief that freedom and democracy can only be built, maintained and protected by individuals who are not susceptible to extremist ideologies and who are able to approach their fellow humans with empathy and understanding.

In order to gain comprehensive understanding of the Holocaust and the plethora of dilemmas it raises, young generations must be provided with an authentic picture of the era, complete with its socio-historical and socio-cultural constellations. In the long term, the centre’s most important task is incorporating the Holocaust's topic, in all its complexity, into Hungarian school curricula, including the establishment of a Holocaust Studies department at a Hungarian university. To further its educational mission, the centre organises teachers' seminars, produces and distributes alternative educational tools, and establishes domestic and international partner programs.

Since its inauguration in April, over 1500 students, mostly high-scholars, visited the Holocaust Memorial Centre to participate in special history classes. Apart from complementing the inadequate Hungarian high school curriculum regarding the Holocaust, these special history classes also incorporate the centre’s exhibits, allowing students to leave the usual classroom setting and providing an emotionally engaging setting for addressing the Holocaust and its lessons.

3. Cultural diversity and social integration in Italy

The region of Tuscany and the city of Turin stand out for their intercultural initiatives, through the “Porto Franco Intercultura” project and the Intercultural Centre in Turin. These have begun to integrate the diverse migration and minority presence in the region into regional history and disseminate interculturalism through library-learning centres, exhibitions, teaching, joint cultural production and festivals, as referred by Jude Bloomfield and Franco Bianchini in: Planning for the Cosmopolitan City in 21st, London, 2004.

Rome City Council has invested money to help poor immigrants regularise by paying their taxes, establishing an official register of care assistants and paying for the inexperienced young women to qualify. As example of good practice it’s to be recalled a significant experience in Rome which deals with museums and cultural heritage. Promoted by the association PIERRECI, in collaboration with the City Council of Rome, the project called “The culture of welcoming, the welcoming of culture” stands out as an excellent example of best practice. The project aims at involving minorities groups and their leaders in several visits to the cultural heritage of Rome both in terms of guided tours and workshops. During the meetings the migrants are invited to have an intercultural exchange with their Italians interlocutors speaking of their cultural and social background.

4. Cultural diversity and social integration in the Netherlands

Part of the educational legacy of the policy of the former State Secretary for Culture, Rick van der Ploeg, is the development and realisation of the 'National Museum Project, Dutch as a second language'. In collaboration with national educational organisations, such as ROC and
a number of cultural heritage museums, Intercultural Programmes (which is a part of the Dutch Museum Association) developed this learning project in 2000.

The main goal of this pilot project is to enable immigrants/newcomers, who study the Dutch language as part of the integration course, to familiarise themselves with their Dutch environment as well as practising their written and spoken skills in Dutch. Within the project, museums are seen as the most appropriate places to provide newcomers of historical information of their new surroundings to create a better understanding. To put it short: the ability to gain knowledge of other cultures means understanding and involves into mutual respect towards this culture. Concerning this project, it does not mean the newcomer should exclude one’s own culture and traditions. Instead, the project strongly encourages treasuring and developing your own sense of identity and culture as well as developing knowledge of your new country at the same time.

To achieve the above, a museum lesson was developed which consist of the following elements:

- A lesson at the educational institution that introduces the participants on museums as a cultural heritage institute and prepared them for their visit to the museum.
- A visit to the museum, during which the participants are involved in group work and discuss the differences and similarities between their own culture and the Dutch culture/history.
- An evaluation of the visit and group work back at the education institution.

A map with material and a route through the museum exhibition was developed to serve as a manual for the teachers who would guide their pupils to the museum. As well as videotape of the museum that could be used during the first lesson by means of introduction.

The advantages of this national project is that it provided an example and highly usable standard as well as serving as a starting point for other cultural and educational institutions to collaborate and develop similar projects. In fact, most of the museums participating on the pilot project continue to offer the museum lesson NT2 (‘Nederlands als Tweede Taal’, Dutch as a second language for short) as part of their education programme. However, it is still difficult to get NT2 students and their teachers inside a museum, due to the fact that the preparation for a museum visit, the visit itself and the evaluation costs precious time. And the general belief is that there is little time to learn Dutch, let alone visit a museum. Museums, along with educational organisations, have the resources and responsibility to change this view.

**Government policy on Cultural Diversity in the Netherlands**

The museums that are part of the state, the so-called, state-subsidised museums in the Netherlands have to participate to cultural diversity within their institutions, through; selection of the collection, acquisitions, the mobility of their collections, upgrading, exhibition organisation and digitalisation.

Cultural diversity within the museum community in the Netherlands is of great importance to the Dutch government and is acknowledged and promoted through extra funding. Various state-subsidised museums have set an example by organising major exhibitions attracting visitors from round the world. Yet a large proportion of museum collections are never on view to the public. These are not only items whose only interest is to complete collections and/or illustrate the history of collection policies. Many of the objects concerned are capable of appealing to a broader/wider public and may attract another kind of museum visitor. Therefore museums should attract a diversity of people towards their museums.

In order to make the arts and culture available in the Netherlands to as many people as possible, the government introduced a five-point Cultural Outreach Action Plan.

*Improved programming*
Spread throughout the Netherlands, there are many different kinds of cultural venues: theatres, concert halls, museums, libraries, art galleries. The opinion of the Dutch government is that a better use could generally be made of them to increase the social penetration of culture.

These are the venues where the liveliest confrontations can take place between culture and the public, especially in inner-city areas, working-class districts and other places where cultural facilities are currently in short supply. They are the engines of cultural change.

*Make way for cultural diversity*

The opinion of the Dutch government is to open attitude to different cultures. To break down the barriers between different disciplines. Promising initiatives and individual talent must be guided towards appropriate facilities and schemes. Cultural diversity must not only be tolerated, but must be actively sought out, organised and coached.

The point is to bring about confrontation between the different cultures in the Netherlands. The aim is neither a situation in which every section of the population practices its own culture in isolation nor one in which every form of cultural expression of every section of the population is judged in terms of its contribution to cultural integration. Room for difference encounters between different cultures and access to institutions must all be fought for. The government wants to promote this, through:

- Greater cultural diversity within existing institutions
- A special development budget for cultural diversity
- Improved access for cultural minorities

*Investment in the young*

The arts can stimulate the imagination and rouse the curiosity of young people. Such experiences help counter the increasing domination of society by economic, business and commercial interests.

Cultural institutions must reach out to schoolchildren and other young people. For that reason, it is important that cultural education should be an integral part of school life, so those children know what the cultural world has to offer. The arts and culture can offer a rich source of inspiration for every subject on the school curriculum.

How people experience the arts and culture depends to a great extent on their existing cultural baggage. This is something they acquire as children in the home, on the streets and at school.
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E-RESOURCES

Communicating / mediating knowledge
Children’s exhibition in Italy

http://www.cittadellascienza.it/
www.immaginarioscientifico.it/

Special Audio Guides in Germany

www.museen.nuernberg.de
www.mmk-passau.de
www.ski-online.de

Cultural diversity and social integration

Data on German population and on minorities

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Lifelong Learning

Legislation and European information

www.unesco.org/
www.oecd.org/
www.europa.eu.int/

Other E-resources

www.collectandshare.eu.com