Museums as places for intercultural dialogue: selected practices from Europe

Edited by Simona Bodo, Kirsten Gibbs, Margherita Sani

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MAP for ID
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Table of Contents

Foreword Christina Kreps 04
Introduction Simona Bodo, Kirsten Gibbs, Margherita Sani 06
Museums as spaces of negotiation Elena Delgado 08
Some intercultural issues for museum educators in Europe Jagdish S. Gundara 10
Intercultural dialogue and the British Museum: "a museum for the world" Jo-Anne Sunderland Bowe 14
Thoughtful and respectful engagement: intercultural dialogue and the Chester Beatty Library Jenny Siung 18
The challenge of creating "third spaces": guidelines for MAP for ID pilot projects Simona Bodo 22
Introduction to pilot projects Simona Bodo 26

Turin's museums as places for intercultural dialogue Vincenzo Simone 32
City Telling - Turin 34
Tongue to Tongue - a collaborative exhibition 36
Map for Turin 38
The Royal Palace of Venaria: life in motion 40
Whispering Shells: echoes of peoples, cultures, art 42
Culture mixture 44
There's a garden in every story 46

Introduction to pilot projects in Emilia-Romagna Antonella Salvi 48
City Telling - Bologna 50
Plural Stories. The Guatelli Museum, objects and life histories 52
Mothers 54
Interculture as the portrait of a city 56
Choose the Piece: the city museum as a place for intercultural dialogue 58
Animals in Heaven and Earth: discovering African myths and legends 60
Interculturart: a project of intercultural meditation between museum, school and territory 62

Intercultural dialogue in the Netherlands: Image, Identity and Culture Evelyn Raat 64
Intercultural Fashion 66
Intercultural Monologues 68
Bijlmer Euro 70
Personal Geographies 72

The newcomers' view: intercultural dialogue and Hungarian museums Anikó Korenchy-Misz 74
Underground of Angyalföld. Graffiti: why and why not? 76
Contact Zone – Intercultural dialogue and co-operation 78
SMILE – the shortest way to a visitor-friendly museum 80
Munkácsy's audiences and communities 82
Collection of Collections 84
More than life stories - Fates 86

MAP for ID and the Museo de América Elena Delgado 88
Thinking of Fray Ramón Pané: a portrait of modern subjectivity 90
Knowing about their cultures; knowing about our culture 92
Snack Dialogues 94
Dialogues, between nature and culture 96
Intineraries in the Museo de América 98
Museums and Libraries: spaces for intercultural dialogue 100

Good practice from MAP for ID: guidelines and discussion points Kirsten Gibbs, Jenny Siung, Jo-Anne Sunderland Bowe 104
Notes on contributors 106
Partner organisations 108

Foreword
Christina Kreps

I was first introduced to the European project *Museums as Places for Intercultural Dialogue* (MAP for ID) in October 2008 while teaching a course at the University of Bologna on museums and cultural representation. I was drawn to the initiative for a number of reasons. As an anthropologist, I have been long concerned with the role museums, especially those housing ethnographic collections, can play in promoting cross-cultural understanding and respect for human diversity. Hence, the concept of using museums as a vehicle for intercultural dialogue was immediately captivating. I was particularly intrigued by how ethnographic collections were being used to engage with immigrant communities. For many years now, scholars, museologists, and members of source communities have been debating the contemporary relevancy of ethnographic collections and their appropriate use given their nineteenth century origins and association with Western colonialism. In the thirty pilot projects carried out in the framework of MAP for ID I saw the many innovative and unconventional ways participants are breathing new life into these and other types of collections and museums.

MAP for ID's focus on working with immigrant and minority communities to facilitate more harmonious and just integration addresses a question of great social concern not only within European societies but also in the United States. That is: How do we go beyond being multicultural societies to being 'intercultural societies where a plurality of cultures cooperates in dialogue and in shared responsibility.'[1] This is a noble if not idealistic goal. Indeed, as participants in the pilot project *Intercultural Monologues* contend, 'multiculturality is a fact of life, but interculturality is still Utopia.' The thirty projects presented in this book show us that achieving interculturality is a step by step process that may help, with every project and every action, to not only transform our societies but also our museums and the nature of public culture.

MAP for ID exemplifies the ongoing trend within the international museum community to democratise museums and make them more accessible to wider audiences, socially relevant, and responsive to their publics' changing needs and interests. The initiative underscores the International Council of Museums' definition of a museum as an institution 'in the service of society and its development.' It is one thing, however, to accept this axiom and quite another to put it into actual practice. The MAP for ID projects provide us with concrete models of how to utilise the many resources of museums, artistic and cultural organisations to serve contemporary social needs and interests.

For example, many projects are devoted to helping immigrant communities better integrate into and become familiar with the history and culture of their new home, engendering a sense of belonging and shared cultural heritage. Reciprocally, they offer examples of how immigrants and other minorities can use these same resources to teach their host communities something about their own culture of origin. Through this work projects are cultivating new audiences in addition to finding new ways to re-interpret collections, which in turn, create new purposes and meanings of the museum. Of critical importance though is how these new audiences are not just seen as "visitors" or cultural consumers. They are also cultural producers, participants in the process, decision makers, and protagonists in the creation and dissemination of a new museum discourse and practice.

Education and lifelong learning are at the heart of the MAP for ID initiative, and education is one of the most valuable services museums and cultural institutions provide society. While many museums in Europe have long placed education at the centre of their mission, working to continually improve their outreach and public programming as well as "visitor services," others have only taken up this charge relatively recently. Whereas in some countries the collection and preservation of objects historically has been the primary focus of museums, in others, emphasis has shifted to people and the stories behind objects and collections. The different orientations of museums and paces of change in different countries highlights how museums are always the product of their own unique historical backgrounds, cultural contexts, and social milieus. As social institutions and part of public culture museums do not exist as isolated entities, but embody and reflect the values, attitudes, priorities, and ideologies of the societies in which they exist. If they are dynamic institutions, museums also evolve in response to changes taking place outside their walls. But MAP for ID projects clearly illustrate how museums and other cultural organisations do not just mirror societal changes. They can also help shape them as agents of change themselves.

MAP for ID is in itself an instructive case study in intercultural dialogue and international cooperation, comprised of participants from six countries representing a wide range of cultural, artistic, scientific, and educational organisations. The pilot projects demonstrate what can be achieved through collective action devoted to a common cause on relatively small budgets. They should be an inspiration to anyone interested in developing participatory approaches to making museums, cultural organisations, events, artistic performances, and cultural work in general more inclusive and multi-vocal.
I have been honored to be invited to participate in this exciting and profoundly important initiative. From an anthropological perspective, MAP for ID is a fascinating case study on the relationship between museums and the social and cultural changes taking place in European societies. But as both a museum theorist and practitioner, MAP for ID is of more than academic interest to me. I am also concerned with exploring how MAP for ID approaches to intercultural dialogue, especially with immigrant communities, can be applied to museums in my hometown of Denver, Colorado. Although Denver and European cities have very different historical experiences related to immigration and integration, we are all currently sharing similar challenges. It is my hope that I can carry the philosophy and spirit of MAP for ID across the Atlantic and continue broadening its scope of international cooperation and exchange.

[1] From European Commissioner Ján Figel's address during the launch of the European Year of Intercultural Dialogue 2008 in Slovenia.

Introduction

Simona Bodo, Kirsten Gibbs, Margherita Sani

Intercultural dialogue is a process that comprises an open and respectful exchange or interaction between individuals, groups and organisations with different cultural backgrounds or world views. Among its aims are: to develop a deeper understanding of diverse perspectives and practices; to increase participation and the freedom and ability to make choices; to foster equality; and to enhance creative processes.

(ERICarts, Sharing Diversity. National approaches to intercultural dialogue in Europe, a study for the European Commission, December 2007)

This publication grew out of the European project *Museums as Places for Intercultural Dialogue* (MAP for ID), which took place from December 2007 to November 2009, and was funded by the European Commission as part of the Grundtvig Lifelong Learning Programme.

MAP for ID had the main goal of developing the potential of museums as places of intercultural dialogue and promoting a more active engagement with the communities they serve. It addressed this by carrying out the following activities:

- Research on how museums approach intercultural dialogue and identification of model case studies;
- Development of guidelines for good practice;
- Support to thirty pilot projects in the partner countries (Italy, Hungary, the Netherlands and Spain);
- Dissemination of outcomes through conferences, videos, published materials and the web.

This publication includes insights, reflections and learning points arising from the process as a whole, as well as a brief description of the thirty pilot projects carried out in Italian, Dutch, Spanish and Hungarian museums. With their richness and diversity, these were at the heart of MAP for ID, generating numerous initiatives, contacts and relationships which, regrettably, cannot be fully represented in these pages. In fact, MAP for ID had an unexpected multiplying effect: additional activities were carried out alongside those originally planned, and the 24 pilot projects initially foreseen rose to 30, giving birth to further sub-projects. This inevitably meant that major cuts needed to be made to the materials (both written and visual) published in this book, and the bibliography limited to the references provided by contributors in their respective papers. For further reading and a more comprehensive range of materials produced within MAP for ID's framework, please refer to the project's website, www.mapforid.it.

It is very difficult to convey in words the human component of MAP for ID. Intercultural dialogue is ultimately a conversation between individuals engaging in a relationship with each other, and, through the pilot projects, MAP for ID fostered several hundreds of these. Dialogue was developed at different levels: first, the dialogue between project partners, coming from a highly diverse range of cultural backgrounds and institutions in terms of typology, goals, dimensions and cultural contexts; second, the dialogue between the museums involved in the experimental process of the pilot projects and the communities they serve – a dialogue which, in many cases, had never before been so articulated, and required background research and other preliminary activities to identify potential target groups, thereby opening museums to new audiences and little known surrounding realities; finally, the dialogue in which individual participants were actively involved, by taking part for weeks or months in meetings and workshops, producing theatre performances, videos and short films, outlining geo-emotional maps, developing "narrative routes" and collaborative displays, but above all by accepting the necessity of questioning themselves and their points of view, and bringing to the surface intimate and sometimes problematic aspects of their own personal story.

The common thread connecting all the activities originated by MAP for ID has been a desire to rethink the role of the contemporary museum. The project partners viewed this as an institution which is capable not only of speaking, but also of listening to its audiences. Its starting point is the present, from which it explores the past and imagines the future, guided by the needs and expectations of its actual and potential visitors, staff, broader community and stakeholders. It is, ultimately, a museum which values as "heritage" not only objects or collections, but first and foremost individuals and the richness they embody: stories, ideas, emotions, desires, fears and hopes.

We are aware that museums and other cultural institutions play only a small part in the complex process of promoting integration and the respectful coexistence of different communities and cultural practices; but we also believe that this contribution has an extraordinary potential to challenge prejudice and stereotypes as well as to create shared spaces and a sense of belonging. MAP for ID was determined to demonstrate this potential, and this publication provides clear evidence of it.

We hope this book will be used as a tool to continue challenging the museum community's understanding of intercultural dialogue, while also contributing to sharing good practice with national and international colleagues.

Museums as Spaces of Negotiation

Elena Delgado

Museums have long been considered emblematic spaces for consolidating the values and identity of the society by which they were created,[1] transmitting monologues which, until recently, could not be questioned.

In today's complex world, where cultural references can become blurred between virtuality and nomadism, museums must be capable of repositioning themselves and show a willingness to question the objectivity of the dominant cultural context, making way for the references and perspectives of new social actors.

The significance of a museum lies not only in its collections, but also in the reflections and insights it is able to trigger around the objects, the knowledge it provides and the multiple visions and interpretations it offers on the heritage in its care. It is necessary to acknowledge that the original meaning of an object is lost the moment it enters the museum's walls. The ability of a museum to unfold narratives and suggest inferences allows it to act as a platform for reflection on knowledge systems, beliefs, values and attitudes. The museum site, its architecture, exhibition spaces and the surrounding urban or natural environment are resources to be exploited with a view to developing new strategies for social dialogue.

Museums must respond to new patterns of knowledge production and transmission, as well as to the new social configurations within local contexts, where tensions and frictions produced within and across national borders may be evident.
As metaphorical "free zones", museums must strive to 'take their place at the intersections, in those spaces where individuals and distinct cultural identities can act and interact, transform and be transformed.'[2] By taking on this new function, museums can become neutral spaces where differences and mutual difficulties of understanding, habitually experienced as limits and sources of conflict, become something valuable: 'new opportunities for active citizenship.'[3]

The European project MAP for ID recognises and promotes the social dimension of the museum and its ability to bolster mutual knowledge, and therefore the ability of people to live together. To think of museums as places of intercultural dialogue requires us to question the social segmentation resulting from multicultural policies, in which the recognition of cultural diversity and distinct identities often ends up reinforcing discrimination and segregation.

According to Néstor García Canclini, 'the concept of interculturality reminds us of interaction and encounter, i.e. what happens when a relationship of exchange is established between groups. Whereas multiculturality entails the acceptance of difference, interculturality implies that negotiation, conflict and mutual exchange exist between different groups.'[4]

The ability of the museum to trigger reflections, to suggest alternative ways of looking at the cultural heritage it preserves evokes what Homi Bhaha calls 'the Third Space of enunciations': 'the "inter" – the cutting edge of translation and negotiation, the *in between* space – that carries the burden of the meaning of culture... By exploring this Third Space, we may elude the politics of polarity and emerge as the others of ourselves.'[5] In so doing we recognise the relativity of truths in order to have "multiple versions" rather than "objective truths," and do the same with identities, which are manifold rather than defined once and for all.

Museums, like other cultural institutions, should strive not only to be capable of representing otherness, but also to acknowledge the limits of interpretation and translation; they should not assume that the study and documentation of collections are enough to make the object 'transparent.'[6] We cannot pretend, not even as scholars or specialists, to know all the codes underlying any object.

In playing their role as interpreter-mediators, museums can recognise cultural difference through a range of activities (including workshops, conferences, concerts and events), by sharing imageries, by promoting the 'rhizomic identity'[7] mentioned by Eduard Glissant, respecting the 'opacity' of the other as well as of his / her forms of expression, and acknowledging that cultural cross-fertilisation is inherent in all societies.

In order to become a space for negotiation, museums must disown those homogenising and discriminating values which are still very closely connected to their role in legitimising historic identity. Only then will people of different origin, background and attitude have access to the knowledge embodied in objects and artefacts, to their past, present and future narratives, and, eventually, to a collective meaning-making process.
As Martin Barbero points out, one task for cultural and educational institutions should be the development of strategies to help citizens learn to live with conflict, with the other and with difference, by promoting attitudes which lead to the intersection of cultures and of knowledge.[8]

Museums must reflect on new strategies for meaning-making, as well as on museological solutions best suited to safeguarding democratic rights in the framework of contemporary social and cultural tensions produced by globalisation, by staking on what Seyla Benhabib defines as the task of democratic equality: 'to create impartial institutions in the public sphere and civil society where the struggle for the recognition of cultural differences and contestation for cultural narratives can take place without domination.'[9]

[1] C. Duncan, Civilising rituals inside public art museums, Routledge, London and New York, 1995.
[2] N. García Canclini, Diferentes, desiguales y desconectados. Mapas de la interculturalidad, Barcelona, Gedisa, 2006, p. 166.
[3] Ibid., p. 166.
[4] Ibid., p. 15.
[5] H. Bhabha, The location of culture, Routledge, London and New York, 1994, p. 56.
[6] E. Glissant, Introduction à une poétique du divers, Gallimard, Paris, 1996. 'I don't need to "understand" the other, in the sense of simplifying him or her on the basis of my own experience, in order to live with this other or to create something with him or her. Today the right to opacity should consist in the assertion of the concept of non-barbarity.'
[7] Ibid..
[8] J. Martin-Barbero, Oficio de cartógrafo, Fondo Cultura Económica, Santiago de Chile, 2002.
[9] S. Benhabib, The Claims of Culture. Equality and Diversity in the Global Era, Princeton University Press, Princeton and Oxford, 2002.

Some intercultural issues for museum educators in Europe

Jagdish S. Gundara

This paper attempts to demonstrate that the arts represent a dynamic process which effects change in culture and identity at personal, group and national levels. These in turn have implications for art galleries and museums, and for the viewers, learners and their education.

There are obviously a large number of issues in attempting to understand intercultural arts and antiquities. Educators may feel that they would not like to misrepresent any of the artistic traditions. At the broadest level, trepidation on the part of educators may derive from the way in which a Eurocentric aesthetic and way of seeing the arts are pervasive at universal levels. Hence, the so-called non-European arts remain in the eyes of many in the world of the arts to be largely as frozen in time and on the margins of modernity as the arts of "the other."

The public museums in Europe are largely funded publicly and therefore have public responsibilities. Since formal education institutions do not always do a good job in imparting education about the arts, the public museums as adjunct institutions have an important educative role in broadening understanding about the arts in general. The educators and the viewing publics can therefore develop shared understandings about the arts which they view and study with each other. The professionalism of the educators is not necessarily negated but enhanced through this process, and it enables the public to be involved in the process of developing repertoires of knowledge and intellectual skills, and enhancing their cultural capital.

In terms of the intercultural arts one of the questions is: what are the appropriate aesthetics for arts at the universal level? Is it possible to have a "neutral" (value free) aesthetic which has a rational or a scientific basis? However, since the arts are part of the creative and imaginative domains of the human experience, this might not be a possible way forward. The second is to adopt a critical approach to one's own aesthetic (Western or Eastern) and to question the ideas and the "centric" notions of arts and culture. This necessitates critical thinking and viewing skills in order to understand the diversity of artistic and cultural productions. Hence, Rabindranath Tagore's idea of knowing "the other" as being an absolute necessity in finding out about oneself fully can perhaps be a useful way forward, and there are useful lessons to be learnt from Shanti Neketan, the university which he set up in a rural context of Bengal in the early part of the twentieth century.

Many art educators in galleries and museums wish to treat their students and viewers as individuals. But they can only do so if they accept that individuality is not a simple concept: it demands a complex recognition of the student's and viewer's own social reality. This may include the levels of cultural capital they are able to bring with them. Educators may also like students and viewers to get inspiration from the visual arts being studied or on display. The students and viewers will approach these with the knowledge and values they bring to this shared enterprise. There may sometimes be differences between students and viewers getting inspiration and approaching the arts with their own knowledge and values. The arts establishment and the viewers cannot expect to make sense of the complex inner and outer realities of the arts they view if both of them are themselves locked in a "cultural prison." This is also an issue for institutions teaching the arts because they are the multipliers of artistic histories and knowledge.

With increasingly large numbers of diverse populations, young and older learners and viewers from many communities also live in artistic and other "cultural prisons." This may also be true of educators who are locked into their specialisms and hold only prescribed views as "professionals." One of the problems has been the way in which the Classical arts from Europe are perceived to be determinants of a universal aesthetic. The Classical Canon (from the Greek "Kanon:" measure, rule) largely forms the universal aesthetic for judging the arts. Other Classical aesthetics from other cultures are not accorded the same status or gravitas. Therefore, the Greek Classical Canon creates immense problems for understanding or appreciating the traditional arts of other cultures and civilisations. This also applies to the various artistic movements and productions which are rooted in specific contexts or syncretise various specific artistic traditions.

In general historical terms Toynbee states: 'An intelligible field of historical study is not to be found within a national framework; we must expand our historical horizon to think of an entire civilisation. But this wider framework is still too narrow for civilisations, like nations, are plural, not singular.' It may be helpful for educators in museums to reflect on the implications of such a perspective, and critically and analytically examine how to educate the viewers.

This background paper suggests some connections between various artistic traditions, and points towards the multiple bases of the development of human arts and culture. It is for specialist art historians located within different artistic cultures or traditions to examine outside influences within their own specialism or artistic cultures. When art history originated as a discipline in the eighteenth century it had an intercultural outlook which needs to be reinstated today by mainstream historians. Johann Winklemann (1717-1768) effected a complete reappraisal of the arts of antiquity and the need for regeneration from the point of view of "a man of sensibility" and of the Enlightenment. Indeed art historians (after Winklemann) would be reclaiming a territory which, as has been indicated, became ethnocentric only in the nineteenth and twentieth centuries.

Edward Said explains: 'The whole effort to deconsecrate Euro-centrism cannot be interpreted, least of all by those who participate in the enterprise, as an effort to supplant Euro-centrism with, for instance, Afro-centric or Islam-centric approaches. On its own, ethnic particularity does not provide for intellectual process – quite the contrary.'

Said refers to the need to develop a 'many-windowed house of human culture as a whole.' Euro-centrism is simply a source of prejudices and errors that heighten xenophobia and chauvinism. Samir Amin points out that since 1492 there has been a continual Europeanisation of the globe, leading to a de-universalisation of knowledge. Art historians therefore need to displace the dominant European knowledge which has succeeded in suppressing knowledge which is an integral part of universal or human history.

In the British context, however, the term "ethnic arts" is only applied to what is created by those of non-European origin. The term also suggests that what they are creating is not "art," to rate with the art of Europe, but "arts," a humbler activity that deserves less serious notice, if indeed it deserves any notice at all. When the Arts Council, the Gulbenkian Foundation and the Community Relations Commission sponsored a report entitled *The Arts Britain Ignores*, Rasheed Araeen commented that it is not that Britain ignores these arts, but that it refuses to accept them.

Kwesi Owusu commented that in seeking a solution to what is defined as the problem of ethnic arts, the report dealt with the huge historical question of cultural domination and appropriation by proposing communication. But "communication" is not enough: there must be recognition. And it must be recognition that these arts are innovative and dynamic. They must not be marginalised 'by relegating them to past histories, as if they were some contemporary form of "primitive art".'

What we have to consider is how (to use Edward Said's definition), 'the production of knowledge best serves communal as opposed to sectarian ends; how knowledge that is non-dominative and non-coercive can be produced in a setting that is deeply inscribed with the politics, the considerations, the positions and the strategies of power.' The oppressed peoples of the world have continued to contribute to art. Modern art in Latin America, Asia and Africa is vibrant and dynamic. Their cultural systems are not frozen, nor do they have a fixed status. Educators and art historians need therefore to challenge the muteness imposed upon the artistic images of oppressed civilisations. Without working in a particularistic manner, specialist fields or discrete disciplines, educators should try to establish more progressive ways of interpreting other cultures and other arts. The first process they may have to consider is to 'unlearn,' as Raymond Williams says, 'the inherent dominative mode,' avoiding the portrayal or the containment of those outside the dominative framework, be they blacks, women or "Orientals," and letting "the other" speak for itself. This is not, however, an issue of "political correctness" or of relativism of English speaking "multicultural policies," but of redressing substantive historical exclusions within world art.

Thus, by developing 'an oppositional critical consciousness,' art historians and curators can not only assist in dismantling the mythical notions of the mysterious Orient, the uncivilised African, or the curious Amerindian, but can also be asking fundamental questions about artistic endeavour at the human level as a whole, without being locked into the discourse of a single discipline. They can interrogate and challenge what is normally taken for granted. And so, in learning from the artistic history of humanity as a holistic community, we may be able to avoid the 'seductive degradation of knowledge.'

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Intercultural dialogue and the British Museum: a "museum for the world"

Jo-Anne Sunderland Bowe

Current museology identifies the shift in emphasis from the museum as a place for the care and storage of objects, where the dialogue between the visitor and collection is one-way, to that of a more learning-oriented experience where the public engages with cultural history through participative dialogue. It recognises that, in the twenty-first century, museums have had to re-think themselves and re-examine their relationship with the public. Museums have had to reposition themselves in relation to modern thinking about culture and society, and respond to changes in government policy provision for pre-school and school-age children, young adults and adult learners, as well as to play a part in the wider issues of addressing social inclusion. Some museums now function as places where people can explore issues around identity and culture, endeavour to make sense of the world around them and provide a context for an understanding of humanity. As Eileen Hooper-Greenhill writes, 'museums are active in shaping knowledge: using their collections, they put together visual cultural narratives which produce views of the past and thus of the present.'[1]

This paper aims to illustrate how the founding principles behind the British Museum still resonate in the twenty-first century. While our understanding of objects in museums and the values we place on them may have evolved from the origins of the museum-as-collection in the eighteenth century, the personal connections we make with objects, and the ways in which we use them to create meaning for ourselves, are as important as ever.

For "studious and curious persons"

The British Museum holds an encyclopaedic collection of art and antiquities from ancient and living cultures. From the beginning, the Museum 'was based on the practical principle that the collection should be put to public use and be freely accessible.'[2] The British Museum is a legacy of the ideological and philosophical thinking of the Enlightenment and its collection 'a means to knowledge, a path to a better understanding of the world.'[3] One of the principles behind its foundation was that via dialogue with the objects in the collection 'humans can, despite their differences, understand one another through mutual engagement.'[4] The founding principle that engagement with the collection should stimulate an open discourse about humanity remains at the core of the British Museum's audience strategy today.

The British Museum holds over seven million objects and is one of the 'few and perhaps the only single collection where the history of mankind can be told through material culture over a span of two million years; where the nature of objects may be investigated and understood from many different perspectives; and where connections with the past may illuminate the present and show the potential future.'[5] The British Museum distinguishes itself as an institution which 'relishes its role as a forum for discussion'[6] and as an environment for the development and encouragement of intercultural dialogue.

While the diverse and encyclopaedic nature of the collection is a distinct advantage when developing multiple approaches to intercultural dialogue, it can however be problematic in terms of ensuring that audiences feel both fully engaged with the objects on display, and also empowered through their relationship with the Museum. There is a complex relationship between the visitor, the objects, the curator, exhibitions, interpretation and learning: 'Through the activities of display, interpretation, using objects, paintings, photographs, models and texts, museums construct a view, present a story and produce resources for learning. These interpretative processes, which involve the attribution of meaning... [raise] issues of which interpretations are being made, by whom and to what end.'[7]

Greater access for diverse audiences

As part of the commitment to enhance access to the collection by different visitor groups, the British Museum has an increased focus on Black, Minority and Ethnic audiences (BME). They will be offered 'new and focused learning programmes'[8] which will be delivered by teams within the Museum working in partnership with external organisations.

The idea of "learning" as a core function and purpose of the modern museum has become integral to defining the ways in which museums engage with their many audiences and communities. The role of learning within museums, and the etymology and use of the word itself, will not be discussed here as there have been a large number of papers, research documents and books on the subject.[9] However for the purpose of this chapter the author will use the definition presented by the Museums, Libraries and Archives Council (MLA) within its *Inspiring Learning for All framework*.[10]

Within the British Museum, the Learning Programmes and Community Partnerships teams are tasked with developing a wide range of activities to engage the many different visitor groups. The areas of focus include:

School visits. More than 200,000 schoolchildren visit the British Museum each year, exploring all aspects of the collections. As well as delivering educational sessions and workshops and providing resources supporting the National Curriculum, the Schools and Young Audiences Team has developed projects that focus on particular aspects of the collection, trying to make them relevant to the lives of young people. Projects have included work with artists and performers around special exhibitions and an Arab Artists-in-Schools programme. The Museum also recently secured additional funding to work with the same schools over three years on a project looking at the meeting of different empires, cultures and societies over time.

Adult Programmes. The Museum's adult events programmes include study days, lectures, performances, workshops, gallery talks and evening events (known as "Lates"), and aim to engage adult visitors with the collections and encourage visitors and participants to explore new or little-known cultures, both past and present. Programming often takes place around special exhibitions, allowing involvement of specialists from the United Kingdom and overseas, and opening up in the dialogue between visitor, museum and the objects.

Partnerships with academic institutions such as the Open University and Birkbeck College, University of London provide opportunities for adult learners to explore the collections through courses on cross-cultural themes. Regular collaborations such as the London International Documentary Festival and PocketVisions film season[11] encourage visitors to the Museum to engage in debate about some of the social and anthropological contexts of its collections.

The Museum also runs debates with The Guardian, Spectator and the London Review of Books, amongst others. The aim of these events is to promote the British Museum as a true civic space where 'ideas can be freely exchanged and politics and culture discussed by the public.'[12]

New and diverse audiences. Drawing on the Museum's collections, the Community Partnerships Team works with new and diverse audiences for mutual learning. The programme aims to enable dialogue with visitors and to explore with them the relevance of the collections in London today. The Community Partnerships Team builds relationships with diverse partners in London who can support the Museum to learn more about communities, reach out to target groups, and develop tailored programming that fits particular needs. The programmes and projects developed by the Team provide audiences who are underrepresented in the Museum's visitor profile, or who might be thought of as excluded from cultural opportunities, with "stepping stones" to the permanent collection and public programme. The Team aims to raise the profile of the Museum's core collection through sustainable programming rather than concentrating on short-term projects for individual (and often culturally-centred) community groups linked to temporary exhibitions. Instead, community previews and projects for temporary exhibitions are used to attract new audiences and community groups who at other times would be less inclined to visit, and used as a springboard to develop longer term partnerships.

Examples of particular activities within these areas include:

ESOL (English for Speakers of Other Languages) Programme. The British Museum runs a programme for ESOL students. These students are typically migrants, refugees or asylum seekers studying on UK Government-funded English Language and Literacy courses. The workshops and tours aim to reflect themes and ideas which will be familiar to the students, encouraging them to make connections to their own experiences, to share these ideas with their classmates and to increase their confidence in learning English, using vocabulary that they may know and introducing new words and ways of expressing themselves.

Talking Objects. This is an innovative learning programme in which young people from diverse backgrounds delve into the history of British Museum objects: talking to curators, handling real objects and debating relevant issues, using drama, dance and other creative processes to expand ideas. The aim of the programme is to generate a conversation between the young people using the collection, creating a dialogue that is not only a conversation between different people, but also a dialogue with the Museum itself.

The Hanging Gardens Exhibition at Swiss Cottage Gallery. In 2009 the author worked with five groups from the London Borough of Camden to create an exhibition for display at the Swiss Cottage Gallery. Participating groups included an ESOL class, an art class for adults with learning difficulties, a gardening and photography group from a local community association, an elders' art group, and family visitors to a local library. The aim of the project was to create an exhibition based on a re-imagining of the Hanging Gardens of Babylon, to coincide with the Babylon exhibition at the British Museum. Each group worked on their own interpretation of the Hanging Gardens and the core collection through a variety of mediums.

Volunteer-led programmes. The Museum has a team of nearly 500 volunteers, many of whom provide valuable support to Learning and Audiences. In addition, volunteer-led programmes such as the eyeOpener tours and hands-on object handling sessions attract over 15,000 visitors each month. The purpose of these programmes is to enable visitors to have a direct and personal experience of the Museum through touch and talking about objects.

Practical considerations

The British Museum is funded by a combination of grant-in aid allocated by Department for Culture, Media and Sport (DCMS) and income secured through a range of fund-raising, sponsorship and activities for which a charge is made.[13] Developing sustainable programmes is vital to maintaining the critical balance between innovation and quality, and demands for increased audience access to the collection. As with any institution, large or small, budgets provided for public engagement have to be spent wisely. As far as possible, all pilot projects should be conceived with a sustainable component.

It is easy to underestimate the amount of work involved in delivering programmes such as those described above. We have found that it is possible to achieve this with a relatively small learning team, provided that they are supported by a range of other people, including curators, volunteers, internships, casual staff, freelance educators, artists, performers, and musicians. The importance of close working with partners in this context cannot be stressed enough.

Much of the Department of Learning and Audiences' work is achieved through developing strong local, regional, and national partnerships. Successful and strong partnerships are built on trust. Partnerships should be mutually beneficial and, where successful, can add additional resources, capacity, and knowledge to any museum. Museums have become more proficient at partnership working, encouraged by the *Inspiring Learning for All framework* and key supporting documents such as the *Learning Revolution* (2009), the *Learning Power of Museums* (2000), and *Understanding the Future: Museums and the 21st Century* (2005).[14] One of the most important aspects of partnership working is the identification of suitable partners. Meeting with local community organisations, further education colleges, support groups and charities can prove a fruitful source of potential partners. Local government teams and initiatives can also provide useful networking opportunities.

The next step for the British Museum is to build on the successes to date, and to continue to place its role as a "museum of the world" at the heart of its thinking and operations. Providing an environment where intercultural dialogue can take place, where visitors can uncover the rich tapestry of human history through the collection, is a realistic and sustainable goal.

[1] E. Hooper-Greenhill, Museums and Education: Purpose, Pedagogy, Performance, Routledge, London and New York, 2007, p. 2.
[2] British Museum website (www.britishmuseum.org).
[3] N. MacGregor, "To Shape the Citizens of 'That Great City, the World'", in J. Cuno, Whose Culture?: The promise of museums and the debate over antiquities, Princeton University Press, Princeton and Oxford, 2009, p. 39.
[4] British Museum website.
[5] The British Museum Strategy to 2012, 2008, p. 5 (www.britishmuseum.org/pdf/Strategy%20to%202012%20web%20version.pdf).
[6] N. FitzGerald KBE, "Chairman's Foreword", in British Museum Review 2007/2008, p. 4 (www.britishmuseum.org/pdf/annualreview0708.pdf).
[7] E. Hooper-Greenhill, Museums and Education: Purpose, Pedagogy, Performance, Routledge, London and New York, 2007, p. 12.
[8] The British Museum Strategy to 2012, 2008, p. 10.
[9] See for example E. Hooper-Greenhill, Museums and Education: Purpose, Pedagogy, Performance, Routledge, London and New York, 2007.
[10] See www.inspiringlearningforall.gov.uk for a definition on learning.
[11] PocketVisions is an independent film unit set up by anthropologists from UCL (University College London).
[12] British Museum Review 2008/2009, p. 60.
[13] The British Museum Reports and Accounts for the year ended 31 March 2008.
[14] See DIUS, The Learning Revolution White Paper, 2009; DCSF/DCMS, The Learning Power of Museums: A Vision for Museum Education, 2000; DCMS, Understanding the Future: Museums and 21st Century Life, 2005. For a good summary on partnership working, read chapter 6 of G. Fincham and J. Ward, Inspiring Adults. Literacy, language and numeracy in the museums, libraries and archives sector, NIACE, Leicester, 2006, alongside the DCMS publications mentioned above.

Thoughtful and Respectful Engagement
Intercultural Dialogue and the Chester Beatty Library, Ireland

Jenny Siung

The Chester Beatty Library is a unique art museum and library in the centre of Dublin. Its uniqueness derives from the collection, which in the Irish context is one-of-a-kind. It houses the great collection of manuscripts, miniature paintings, prints, drawings, rare books and decorative arts assembled by Sir Alfred Chester Beatty (1875-1968), an American mining engineer partly of Irish descent. On his death the collection was left in the care of a board of trustees to look after with the financial support of the Irish Government. For many years it remained a low-key museum, perhaps because it did not sit comfortably with Irish national identity. Located in the suburbs of Dublin, few locals visited, yet its reputation attracted numerous scholars from overseas.

The ambition of sharing this collection with a wider audience was realised with the re-housing of the Library in the city centre in February 2000. Today, the Library's rich collection from across Asia, the Middle East, North Africa and Europe offers visitors a visual feast: Egyptian papyrus texts, illuminated copies of the Qur'an and the Bible, European medieval and renaissance manuscripts, Turkish and Persian miniatures, Buddhist paintings, Chinese dragon robes and Japanese woodblock prints are all on display.[1] Its exhibition programme opens a window on the artistic treasures of many world cultures and religions.

The Library and Ireland

As an island Ireland's population was subject to change as influences from overseas and immigrant groups enriched the various existing insular groups. Its colonial history from medieval times was very complex yet in modern times it has traditionally been a monocultural, rural society.

Independence was gained from Britain and the Irish State established in 1922. Until recently, the Roman Catholic Church played a key role in Irish society. The education and healthcare systems were largely run by the Church, which also had a great influence on cultural policy decision-making in the creation of the Irish Free State.

Historically emigration, not immigration, was an Irish phenomenon. Large numbers migrated to the United States, Britain, Australia and Canada in the nineteenth and twentieth centuries. The "Celtic Tiger" economic boom from the mid-1990s meant economic success, and a high return of Irish emigrants as well as new European and international workers. These new waves of migration mean that for the first time the government has had to address issues such as racism, multi-faith, multi-culturalism, interculturalism, integration, language issues, migrant workers' rights, residency rights and nationality. It is unlikely that the current demographic will return to pre-1990s levels and multi-culturalism is a permanent feature in Ireland.

The 2006 census recorded 167,663 non-Irish migrants living in Dublin out of 1,162,831 residents – over ten per cent of the capital's population.[2] (This appears to have changed dramatically in 2008 with the economic recession; however the effect has not yet been recorded.) There are, however, discrepancies between official and unofficial figures: government estimates state there are over 10,000 Chinese people residing in Dublin yet anecdotally evidence suggests there are 150,000.

The government has been slow to respond to this change in the traditional Irish profile. A Minister for Integration was established in 2007 through the Department of Community, Rural and Gaeltacht Affairs.[3] The Department of Education and Science is beginning to address intercultural dialogue in schools with a call for advisory and project submissions in 2008.[4] Sadly the potential use of cultural, traditional and historic arts in this policy is being overlooked. The National Consultative Committee on Racism and Interculturalism (NCCRI), a sub-section of the Department of Justice, was set up in 1998 to address intercultural issues and racism and to provide anti-racism training, research and policy making advice. They were given responsibility to disseminate information on these and other related issues, but closed in December 2008, due to the economic situation.[5]

Cultural issues are now beginning to be addressed by the Department of Justice with a specially set up sub-section of its National Action Plan against Racism[6] which commissioned the Arts Council, the cultural agency funded by the government, to compile research on diversity in the arts in mid-2009.[7] The aim is to develop a policy and action plan through which the Arts Council will support culturally diverse practice into the future, including supporting minority ethnic and cultural groups to participate in and contribute more fully to cultural life. Museums have been included in the research.

The Library and Intercultural Dialogue

Since 2000 the Chester Beatty Library has been a key initiator in developing exploratory cultural projects with existing and new communities. Taking the cue from the Council of Europe and the European Union's recent definitions of intercultural dialogue, the Library describes it as 'a means of encouraging thoughtful and respectful engagement between one or more persons from different groups through a variety of activities allowing for a deeper and better understanding of each other and their cultures.'[8]

The Library has initiated intercultural dialogue through storytelling, using the collection as a starting point. It has also held family days, music and dance performances and workshops, art classes, lectures, demonstrations and conferences addressing aspects of the Islamic, Asian, East Asian and European collections.

The Library's education programme was established in 2000. Working with such a diverse collection is exciting but also a great challenge. Creating a programme to enhance as well as engage offers visitors the opportunity to explore the cultures represented in the collections, and, in turn, to consider their own culture. This is a first in contemporary Ireland as national institutions tend to reflect Irish national identity; to date no other Irish museum has explored other cultures in any significant way.

Part of the Library's remit, is to 'engage with the communities as represented in the collections.' The Library has created a number of exploratory initiatives addressing this by working with groups from the Islamic, Asian, East Asian, European and local indigenous communities including adults, families, children and teenagers in schools. Each of these projects has received one-off funding from UK, EU or Irish organisations. During this time of experimentation and development an understanding and sensitivity to the cultures is key to the success of the programmes, as is creating a space for dialogue between the community and museum.

Case study: Stories from the Silk Road (2000-2006)
Storytelling is a powerful medium and has common cultural features found across the globe. These linked with the Silk Road: the historical route which stretched between Europe, North Africa, the Middle East and East Asia. Travellers exchanged goods, stories, religion, politics and music; they explored countries and histories and met peoples of different faiths and cultures. As the Library holds primarily manuscripts and books, storytelling encouraged children from multi-faith, Muslim and Christian schools to explore some of the themes that spring from the history of the Silk Road and to create their own stories. Children entered into dialogue with each other by exchanging their stories, cultures and ideas.

Case study: Exploring Different Faiths (2007)
Based on a European partnership project, *Museums Tell Many Stories* (2005-2007), young people from diverse backgrounds in Dublin were invited to become "young community curators." Participants were encouraged to engage with, explore and interpret the religious material on display for their peers. Interpretation occurred in many forms and the young curators responded in various ways including mixed media, drawing, painting and recorded stories. By using the objects in the Library as their starting point the project gave the young people an opportunity to explore the influences in their lives including tradition and ethnicity.

Case study: Tell Your Story (2008)
During the EU Year of Intercultural Dialogue the Library teamed up with Draíocht Arts Centre in Blanchardstown, a large suburb of Dublin. *Tell Your Story* was based on the Manchester Museum's project, *Collective Conversations*, a community storytelling project utilising the museum collection and documenting personal stories. The goal of *Tell Your Story* was to provide positive arts experiences around storytelling in order to build language skills, confidence, arts awareness and multicultural understanding through highlighting commonality and celebrating difference.
Tell Your Story provided a forum for 148 children representing 20 nationalities and 6 primary schools to explore storytelling, creative writing, and visual arts, while engaging with the collections of Chester Beatty Library and the artistic programme of Draíocht. The young people visited the Library and then returned to the classroom where they worked with storytellers and artists. Inspired by the Library's founder, Chester Beatty, the children created their own collection boxes, filled them with personal objects and created stories around them.

Conclusion
Intercultural dialogue in Ireland is still in its formative years and a greater understanding of key issues particular to the Irish experience is paramount to its development. Museums and heritage organisations can play an important role addressing intercultural dialogue in Ireland. A wider world view is encouraged by the diversity of collections and offer opportunities to engage with diverse communities. Maximising the learning from existing initiatives, such as those within the Chester Beatty Library, as well as sharing knowledge within social, political, cultural and arts policy-making organisations will disseminate successful practice in this area.

[1] www.cbl.ie
[2] www.cso.ie/census/Census2006Results.htm
[3] The Gaeltacht are areas where Gaelic speaking communities reside. Support is given to the preservation and protection of the language and culture.
[4] www.education.ie
[5] www.nccri.ie
[6] www.justice.ie/en/JELR/Pages/Planning_for_Diversity
[7] www.artscouncil.ie/en/news/news.aspx?article=1bcc9dfb-c9c8-4893-9dff-4798e445c794
[8] www.culturalpolicies.net/web/intercultural-dialogue.php

The challenge of creating "third spaces" Guidelines for MAP for ID pilot projects

Simona Bodo

Intercultural dialogue as an end or as a process? Policy approaches in museums across Europe

In 2007, ERICarts Institute carried out a study on intercultural dialogue for the European Commission – DG Education and Culture. As a research team expert, my brief was to investigate the different understandings of intercultural dialogue and the resulting policy approaches to its promotion in museums across Europe, focusing on whether and how interaction has (or has not) been promoted between different groups.[1]

From this overview[2] three main policy models clearly emerged, which may be very roughly summed up as follows:

- Showcasing difference: a "knowledge-oriented" multiculturalism intended as an educational strategy to inform the autochthonous public about "other" cultures which have traditionally been misrepresented or made invisible in our museums;
- Integrating "new citizens" within mainstream culture, by helping them to learn more about a country's history, language, values and traditions;
- Promoting cultural self-awareness in migrant communities (especially refugees and asylum seekers) through "culturally specific" programming.

While it is not at all surprising to see how differently museums have responded to such an unusual challenge – far from being developed for the sake of cultural diversity or in order to enhance intercultural competence, most of them were historically created to represent and validate national or local identities – it is quite interesting to observe that, as different as they may be, these approaches to the promotion of intercultural dialogue often have some key features in common:

- They still tend to have a static, essentialist notion of "heritage," which is primarily seen as a "received patrimony" to safeguard and transmit;
- They target communities exclusively in relation to their own cultures and collections, while cross-cultural interaction across all audiences is generally avoided;
- By keeping "majority" and "minority" cultures or communities apart, and by generally treating the latter as 'unified, traditional, unchanging and thereby exotic,'[3] they sometimes end up reinforcing stereotypes;
- They are inclined to embrace the rhetoric of "diversity as a richness," rather than identifying tensions and frictions which may be dealt with in order to change attitudes and behaviours;
- They conceive intercultural dialogue as a goal or pre-determined outcome, rather than as an interactive process.

By highlighting these common features, I do not wish to imply that the policy approaches outlined above are not correct or worth pursuing; in fact all are essential, in their own distinctive way, to promote the richness of diversity, create the conditions for the encounter and exchange of culturally different practices, and help immigrants retain awareness of their cultural background. It could actually be argued that the promotion of museums as places for intercultural dialogue is a gradual process which could be disrupted without first having taken these important, preliminary steps.

What I rather wish to emphasise is that alongside the more established cultural policy responses to the growing diversity of European societies, and ideally as their culmination, there is also a strong need for strategies and programmes aimed at creating 'third spaces, unfamiliar to both [sides], in which different groups can share a similar experience of discovery,'[4] which comes very close to understanding intercultural dialogue as a process rather than as a goal.

Guidelines established for the MAP for ID pilot projects

From these reflections, a number of guidelines emerged which were adopted by MAP for ID partners in order to inform their work and to inspire the museums involved in the experimentation of new planning and operational paradigms.

Needless to say, because each one of these museums was at a different stage of the gradual process I just referred to – some were indeed at their first experience of "intercultural" work – the guidelines that follow were to be contextualised in order to capitalise on previous initiatives, reflect the museum's current situation, and possibly take it one step further.

They include a number of key underlying assumptions, conceptual clarifications and methodological criteria:

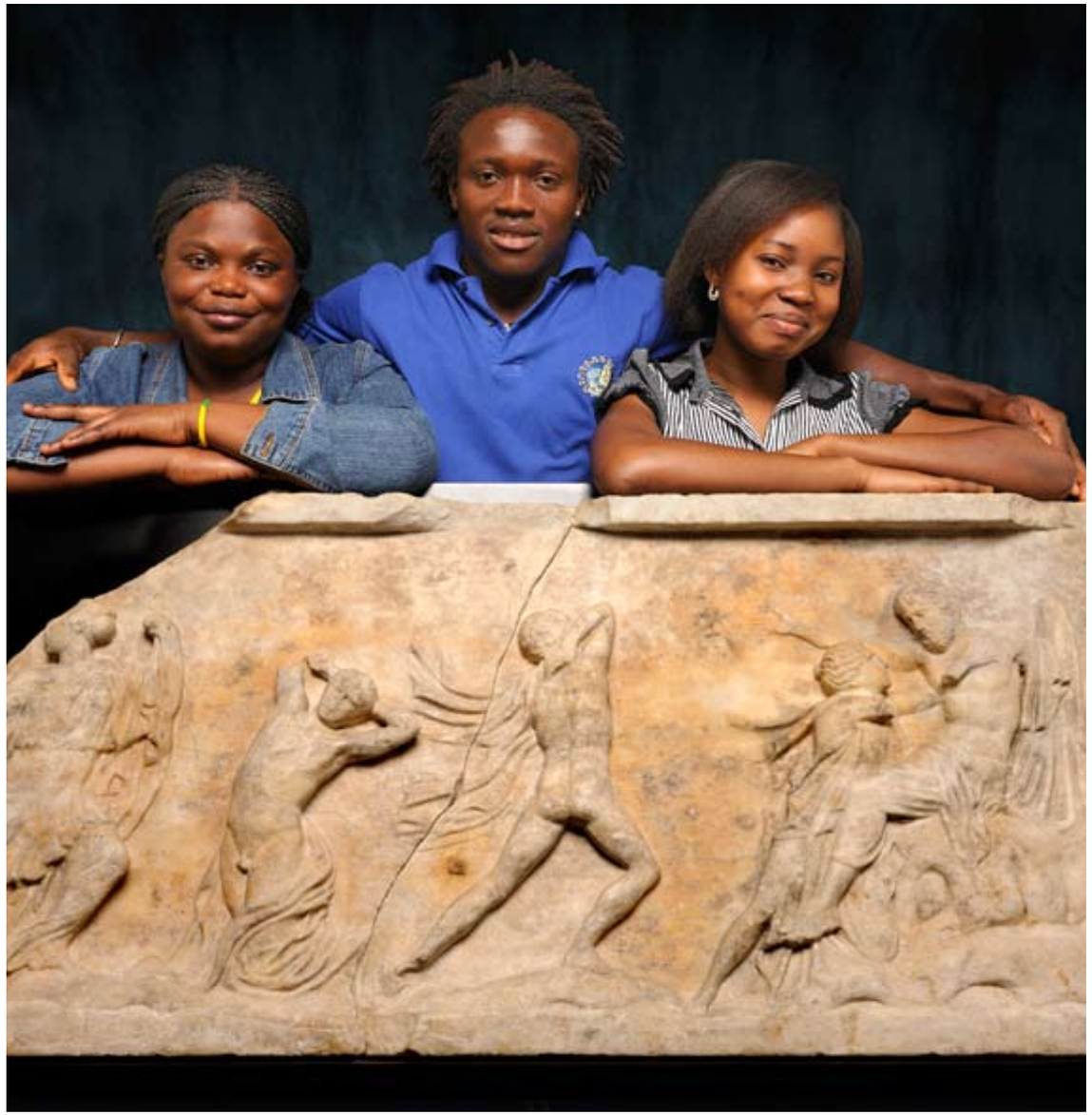
- Understanding intercultural dialogue as a bi-directional process actively engaging both autochthonous individuals and those with an immigrant background, which is 'dialogical and transformative on both sides,'[5] and in which all are equal participants;
- Embracing a dynamic, dialogical notion of "heritage," where meanings can be renegotiated, re-constructed and made available for all to share in a social space of interaction;
- Starting from the assumption that "the past is a foreign country," therefore all segments of the population – not only migrants and refugees – suffer from a lack of cultural or historical knowledge;
- Conceiving intercultural education as the "integrating background" against which any education is possible in a world of increasing contact and interaction between culturally different practices, rather than as a compensatory activity exclusively addressed to migrant individuals;

- Acknowledging that “intercultural” projects in museums should not be exclusively centred on the acquisition of competencies related to a specific discipline, but first and foremost on the development of relational skills and dialogic identities – including cognitive mobility, the ability to question one’s own points of view, the awareness of one’s own multiple identities, an openness to individuals and groups with different cultural, ethnic, religious backgrounds;
- Encouraging cross-cultural discussions, debate and understanding between mixed groups (by age, ethnicity and social background);
- Promoting the active involvement and emotional engagement of participants not so much as a one-off chance for self-representation, but as an opportunity to start a reflection on the role of the museum and to lay down foundations for continued dialogue and cooperation;
- Focusing on methodology rather than content, for example by encouraging re-negotiated interpretations, active engagement with objects, mutually supportive learning, promoting emotional and sensory access, providing opportunities for self-representation, challenging stereotypes, using a plurality of sources, communication styles, techniques or community engagement skills, including non-European cultural perspectives. In so doing, recognising that the intercultural potential of a given topic does not in itself guarantee the success of a project, if, for example, this topic is developed and dealt with through a traditional “transmission” model;
- Recognising the need for long-term work and commitment rather than an occasional encounter with audiences and stakeholders, for example by identifying and articulating the needs, expectations and interests of diverse communities, setting up a community advisory panel or regularly carrying out consultation work with groups;
- Responding to the growing diversity of the museum’s audiences by working with all types of collections – not simply those with immediate or superficial relevance to specific communities or individuals –, for example by adopting a thematic approach to exploit museum collections from an intercultural viewpoint, explore a wider range of cultural and other issues, or create a resonance with the personal and emotional life of individuals;
- Including community voices in interpretation, documentation and display, by ensuring that the outcome of “intercultural” projects is clearly visible and easily retrievable in the collections’ documentation system, permanent displays or temporary exhibitions;
- Promoting interdepartmental co-operation, for example by providing training in intercultural issues to museum staff other than education service, access or outreach departments;
- Developing cross-sectoral partnerships to maximise the broader social impact of projects, and to make sure that a range of different competencies and skills are tapped and applied.

For many of the museums involved in MAP for ID, this probably amounted to nothing less than a Copernican revolution, which required, among other things, a willingness to share with communities some of the responsibility for the collections and their interpretation.

This leads us to a final consideration on the issue of reciprocity. When we talk about promoting intercultural dialogue in museums, we are referring to a reciprocal exchange not only between individuals and groups with different cultural backgrounds, but also between the museum and its diverse audiences. If we were to translate this observation into yet another guideline for future work, we could say that the intercultural competence developed through the commitment of the education, outreach or access departments should be built right into the museum’s institutional fabric, rather than perceived as a “foreign body.” Only on this condition will the museum be able not only to benefit from the inclusion of new voices and narratives, by developing new insights into the many ways in which collections may be interpreted, but also to ensure legacy, progression and institutional change.

[1] S. Bodo, “From ‘heritage education with intercultural goals’ to ‘intercultural heritage education’: conceptual framework and policy approaches in museums across Europe,” in ERICarts, Sharing Diversity. National approaches to intercultural dialogue in Europe, final report of a study carried out for the European Commission, DG Education and Culture, 2008 (www.interculturaldialogue.eu).
[2] A growing body of evidence is available on so-called “good practices” of intercultural dialogue in heritage institutions across Europe and beyond, thanks to a number of recent surveys: see for example K. Gibbs, M. Sani, J. Thompson (eds.), Lifelong learning in museums. A European handbook, Edisai, Ferrara, 2007 (http://www.ibc.regione.emilia-romagna.it/wcm/ibc/menu/attivita/07formaz/formdidat1/didamus/par1/materiali/par1/llml_en.pdf); CLMG - Campaign for Learning through Museums and Galleries, Culture Shock: tolerance, respect, understanding… and museums, Home Office, London, 2006 (www.clmg.org.uk/PDFs/CS-Main.pdf). As for on-line resources, see the section on intercultural dialogue of the “Compendium of Cultural Policies and Trends in Europe” (www.culturalpolicies.net/web/intercultural-dialogue.php); the special issue on museums, intercultural dialogue and lifelong learning published by Nemo – Network of European Museum Organisations on its website(www.ne-mo.org, “Topics” section); in Italy, the website “Patrimonio e Intercultura” (www.ismu.org/patrimonioeintercultura; English version available).
[3] F. Bianchini and J. Bloomfield, Planning for the Intercultural City, Comedia, Stroud, 2004.
[4] D. Edgar quoted in N. Khan, The Road to Interculturalism: tracking the arts in a changing world, Comedia, London, 2006.
[5] R. Isar, “Una ‘deontologia interculturale’: utopia o realismo utopico?”, in S. Bodo, M. R. Cifarelli (eds.), Quando la cultura fa la differenza. Patrimonio, arti e media nella società multiculturale, Meltemi, Rome, 2006. The extended English version of the paper, “Tropes of the ‘intercultural’: multiple perspectives”, is available to download from www.economiadellacultura.it/eng/genoaconference_en.htm



Introduction to pilot projects

Simona Bodo

In the previous chapter we outlined an overview of museums and intercultural dialogue in Europe so as to provide a frame of reference for MAP for ID; we also described the guidelines identified as ideal parameters for the planning and implementation of pilot projects. As already observed, the purpose of these guidelines was not so much to prescribe, as to inspire a process of institutional change – however limited – within the museums involved, many of which had never engaged before in heritage education projects from an intercultural perspective. In fact, the variety emerging from a first glance at pilot projects in terms of institutional maturity, degree of complexity, goals and objectives pursued, strategies and instruments employed and results attained is such that any attempt to identify common indicators would sound somewhat artificial. In the following paragraphs, it is therefore my intention to outline only some of the key issues brought up by the analysis of these projects, while a synthesis of the outputs, outcomes and impacts achieved is provided in Table 1 at the end of the chapter.

The difficulties I just mentioned regarding the comparability of such a diverse range of case studies is particularly evident when we reflect on the notions of "intercultural dialogue" underlying the individual projects.

To start with, dialogue *between whom*? Confirming a tendency already detected at a European level to confuse dialogue with the integration of new citizens in the dominant culture, or with restitution for past misrepresentations (in some case, even the institutional forgetting) of their original cultures in exhibition spaces, some of the museums involved in MAP for ID identified migrant communities and individuals as their exclusive target group. On the other hand, it is worth noting that in many cases this trend reflects an emerging or growing social commitment on the part of museums, aware of the need to 'promote accessibility and develop visitor services;' to 'adjust the museum's educational mission to contemporary social changes;' to 'increase the opportunities for cultural participation of young immigrants and their families;' to 'develop the museum's competencies and skills in relation to a different audience;' to 'strongly connote the museum as a public service, so that new citizens may develop a sense of ownership and perceive this institution as the shared heritage of a multi-ethnic community;' to 'promote a new openness to the local context and surrounding communities.'[1]

Other museums have tried to go one step further and promote the interaction between mixed audiences (by origin, social and cultural background, age, gender, education or profession). Once again, the goals pursued in these pilot projects often reveal a clear social purpose, but with a different focus in that they strive to promote a new or stronger cohesion between different groups: to 'further the interaction between individuals with different cultural backgrounds, thereby encouraging new and shared experiences;' to 'breed in young participants an openness to exchange and a cooperative attitude, and to promote group work through the acceptance of difference;' to 'get to know other cultures with an open and critical approach, and to overcome prejudice and stereotype.'

It would however be hasty and over-simplistic to conclude that similar goals are within the easy reach of a museum, no matter how seriously committed to making a contribution towards the integration process – which reminds us of the tendency 'to embrace the rhetoric of "diversity as a richness," rather than identifying tensions and frictions which may be dealt with in order to change attitudes and behaviours,'[2] mentioned in the previous chapter. Rather than merely focusing on what project partners describe as "success stories" (which in any case would require longitudinal research, so as to monitor attitudes and behaviours of participants beyond the projects' lifespan), it is particularly revealing to look at the setbacks and difficulties met by some museums in the active engagement of participants and / or in the implementation of their projects. Indeed, the self-evaluation form devised by MAP for ID partners asked coordinators to reflect on aspects of their pilot projects which could have been done differently or which didn't go to plan.

One case study particularly enlightening in this respect is the pilot *Map for Turin* by the National Museum of Cinema, where 'from a creative point of view, the most challenging stories emerged from the most problematic contexts (due to organisational reasons or to conflicts and tensions inside the individual groups). […] In spite of the tensions triggered in some classes by the discussion on the themes set for the project,[3] the reinterpretation of given objects of the collection from an intercultural perspective was in some cases particularly useful to deal with critical situations and, at least in part, to solve them.' As integration and cultural inclusion are far from being contradiction or conflict-free processes, it is important that tensions and frictions are experienced – where they occur – as an opportunity for individual and institutional growth, rather than shunned or concealed.

In other cases, the emphasis has been placed on a dialogue not so much between different groups, as between project participants and the museum itself. In these pilot projects, goals include to 'conceive the museum not only as a cultural space for interaction, but also as an institution encouraging participatory and cooperative planning;' to facilitate new citizens 'to become chief protagonists in the reinterpretation of museum collections;' to 'promote a dialogue between the museum staff and individuals with an immigrant background: how are their cultures of origin represented in the museum? do migrants recognise themselves in that image?;' to 'increase migrant communities' participation, by creating consultation groups and opportunities for exchange between museum operators, representatives of migrant associations, cultural mediators and individual visitors;' to 'develop new perspectives on the local cultural heritage and collections.'

Among the issues brought up by these case studies, project ownership emerges with particular strength: to what degree were participants actually consulted and engaged in the planning and implementation processes? Did the museum truly share its authority to explore new approaches to the interpretation and mediation of collections, and welcome multiple visions and perspectives? As Cajsa Lagerkvist

observes, 'empowerment for a disempowered community means demanding power in the arena where you are invited to act.'[4]

This leads us to consider another crucial issue, regarding no longer the actors, but the *modalities of dialogue*.

First of all, how were participants identified and selected, and how were their needs and expectations surveyed? Some museums seized MAP for ID as an important opportunity to 'become more familiar with the surrounding communities;' to 'develop a more thorough knowledge of the local situation in terms of intercultural dynamics and immigration or integration policies;' to 'acquire a greater awareness and mastery of the intercultural potential of collections, opening opportunities for future projects;' to 'develop the skills needed to respond more fully and effectively to cultural access needs and to promote youth creativity;' to 'initiate partnerships with new actors, which will inform future projects.'

To achieve these goals, museums carried out background research and / or other activities in preparation for their projects, for example interviews with museum colleagues, visitors and cultural mediators of immigrant background to investigate cultural consumption patterns of migrant communities; desk research on local migration patterns; contacts with local authorities, associations and adult education agencies; and development of strategies and tools to identify the needs of target groups, initiate debate and exchange, and lay down the foundations to attain the competencies and skills needed for the implementation of the projects (e.g. questionnaires, training courses conceived as an opportunity for cultural empowerment, screening of purposely selected and edited film sequences, research on the immigration issues dealt with by established artists and writers with an immigrant background, selection of iconographic sources and local cultural resources around which to build itineraries and workshops).

On the other hand, it must be noted that some of the museums involved still opted for a "top-down" approach, in which objectives and strategies were not corroborated by an in-depth reflection on the participants' perceptions, expectations or life experiences. This mirrors a persisting tendency in at least part of the museum and heritage community to underestimate the importance of pre-planning and workforce development in order to build projects which are rooted in communities' needs, rather than driven by curatorial or institutional interests, or transitory political agendas.

In fact, looking at their projects retrospectively, some museums regretted not having had a sounder knowledge of the cultural context and target groups from the outset, and not having created additional opportunities for partner institutions, educators and participants to meet on a regular basis, so that they could get to know each other better, develop a common language and vision, and build mutual trust. For others, the initial difficulty of adjusting their educational methodologies to the ones employed e.g. within youth groups also 'had positive consequences, as it required a constant monitoring of the project, continually adapted to the needs of participants and their timetables.'

From the preliminary phases of a project, let us now turn to the heart of the planning process: which strategies did museums adopt in order to effectively engage participants?[5] The point here is not so much to draw up a *list* of the chosen methodologies and tools, which, as highlighted in the opening paragraphs of this chapter, were extremely diverse – e.g. the use of generative themes, aimed at exploiting the knowledge, competencies, experiences and critical skills of participants and at exploring the intercultural potential of collections; storytelling, 'conceived as a mediation tool not so much from a linguistic point of view, as in order to share both individual and institutional knowledge and perspectives, create and / or consolidate the "social value" of the museum for its audiences, and promote the cultural citizenship of migrant communities;' the interaction with artists to develop new perspectives on the notions of heritage or identity, and to experiment with unconventional communication and relational methodologies, mediated through contemporary art languages; and the use of theatre techniques to overcome linguistic barriers and facilitate or provoke interaction between participants.[6]

What we are rather concerned with is to reflect on the *reasons* for these choices. Three significant examples:

- Is the use of a thematic approach to collections intended as an alternative way of transmitting content or specialist knowledge, or is it aimed at 'helping participants develop a critical understanding of the reality surrounding them, and increase their ability to analyse and communicate their own experience of the world'?
- Is autobiographical storytelling encouraged as a one-off chance for self-expression, or is it intended as 'an opportunity to start a reflection on the role of the museum and to lay down foundations for continued dialogue and cooperation'?
- Is the evocative and emotional power of objects emphasised to strengthen group allegiances or to disengage objects and audiences from the prevailing rationale of "cultural representation"?

Taking the cue from the title (as well as the planning and operational paradigms) of one of the Italian pilot projects,[7] how can museums learn to speak another language, in addition to telling another story?

Underlying all the issues brought up so far, there is a fundamental question: by which policy models are pilot projects inspired? The relationship (or dialogue) a museum is willing to establish *with* and *between* its audiences is in fact not only a strategic and methodological choice, but first and foremost a political one. In fact, one of the most interesting results emerging from the overview of MAP for ID pilot projects is the difficulty still met by many museums to go beyond the traditional model of *access development*.[8] In this model, the museum "opens its doors" to new audiences, so that they may also benefit from

a given heritage which, until that moment, they were precluded from sharing or understanding.

This process, by and large a one-way, linear trajectory, clearly emerges from objectives set for the pilot projects such as: to 'hand over the baton of local history;' to 'help new citizens see themselves reflected in the evidence of the local past;' to 'rethink our model of knowledge transmission to an adult audience which is new to these issues.'

However, if we accept the definition of intercultural dialogue put forward in the previous chapter – a process (not a goal) actively engaging both autochthonous individuals and those with an immigrant background, which is transformative on both sides, and in which all are equal participants; fostering reciprocity between the museum and its diverse audiences, by bringing into dialogue their different perspectives, experiences and knowledge bases – it becomes clear that there is yet another, demanding political choice museums have to make: the choice of *cultural inclusion*.[9] In this model, the emphasis is placed on the genuine engagement of individuals not only as audiences, 'but also as creators, producers, distributors, commentators and decision-makers'[10] taking an active part in the choices of the institution as well as in the negotiation and creation of meaning.

This can only be achieved if the museum is able to evolve into an institution which is less self-referential, more rooted in the life of the surrounding community, and more open to exploring collaborative modes of operation, sharing strategies and objectives, including new voices, skills and narratives. Many of the projects described in the following pages have taken the first steps in that direction.

[1] Unless otherwise credited, all quotations in this chapter are from pilot project self-evaluation forms.
[2] See S. Bodo, "The challenge of creating 'third spaces': Guidelines for MAP for ID pilot projects."
[3] Migration, integration, interculturality, dynamic identity, second generations.
[4] C. Lagerkvist, "Empowerment and anger. Learning how to share ownership of the museum," in Museum & Society, July 2006, 4(2), pp. 52-68 (www.le.ac.uk/museumstudies/m&s/issue%2011/lagerkvist.pdf).
[5] The involvement of "new" and "traditional" audiences in a genuine process of consultation and participatory planning is a principle only relatively recently acknowledged and endorsed in official documents like the Code of Ethics of the International Council of Museums, which reads: 'Museums work in close collaboration with the communities from which their collections originate as well as those they serve.' See ICOM Code of Ethics for Museums, 2006 (http://icom.museum/ethics.html#section6).
[6] Dutch pilot projects in particular, clearly distinguishing themselves from other MAP projects by their emphasis on the visualisation of intercultural dynamics through contemporary art languages, rather than on collections of objects, provide useful insights on the importance of focusing not only on the historical heritage, but also on 'the future of multicultural heritage' (see Evelyn Raat's introduction).
[7] *Tongue to tongue. A collaborative exhibition* (Centre for African Studies and Museum of Anthropology and Ethnography of the University of Turin)– i.e. the institutional, scientific, didactic language of the museum vs. the autobiographical, evocative, emotional language of mediators.
[8] The model of access development, widely adopted throughout Europe in the post-war period, is rooted in the idea of the "democratisation of culture." Its goal is to improve access to a dominant culture which is held as universally valuable, by identifying barriers and underrepresented groups, and developing programmes and activities aimed at promoting their participation.
[9] The model of cultural inclusion is closely connected with the notion of "cultural democracy," officially endorsed in the concluding recommendations of the Intergovernmental Conference of the European Ministers of Culture promoted by Unesco in Helsinki, 1972.
[10] F. Matarasso, Amid the affluent traffic: the importance of cultural inclusion, 2006 (www.nesf.ie/dynamic/pdfs/i.%20Matarasso.pdf).

Table 1 – Outputs, outcomes, impact of the pilot projects

Activities

- themed guided or selfguided tours
- arts, storytelling or reminiscence workshops
- exhibitions: virtual, collaborative and travelling
- autobiographical presentations, installations or displays
- filmed conversations
- "narrative routes"
- "geo-emotional" maps
- commission of artworks, of theatre monologues
- theatre performances
- videos, short films
- blogs, web content
- multimedia platforms
- launch of an intercultural clothing line
- training courses
- conferences, seminars, study days …

Outputs

Individual

- creativity, self-expression and self-representation
- exploration of new ideas, values, aspirations
- interest in the arts/heritage
- cultural participation
- development of art-related skills
- development of relational, social, organisational competencies
- development of linguistic, professional skills
- use of pre-existing competencies and skills, often left unexpressed in "day-to-day survival"
- starting point for further learning/ training
- self-confidence, motivation, personal pride
- sense of belonging
- recovering and sharing past stories, emotions, experiences
- curiosity, openness towards other cultural expressions
- challenging stereotypes
- reduced social isolation, trust in others, team work …

Outcomes

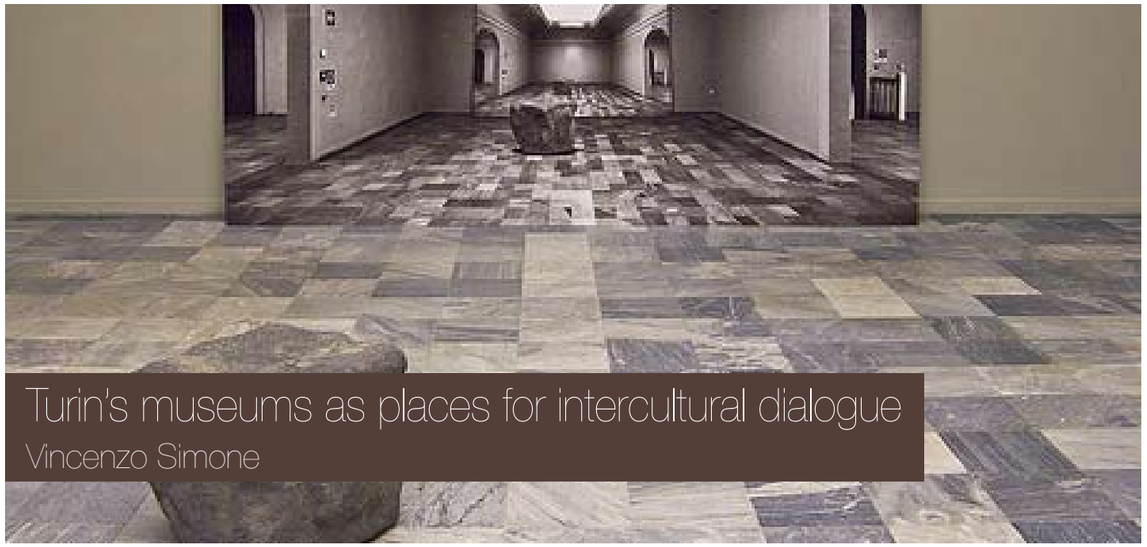
Social impact (community)

- self-determination
- empowerment
- participation in decision-making
- development of community networks
- tolerance, conflict resolution
- intergenerational / intercultural exchange
- collective identity / sense of belonging
- active safeguarding of local heritage
- social cohesion …

Institutional impact

- growing attention to the needs and expectations of "new citizens"
- new competencies of staff
- new communication / mediation strategies
- inclusion of new voices in documentation, interpretation, display
- diversified programming and workforce
- new partnerships, overcoming a self-referential attitude
- awareness of the social role of the museum
- commitment to future projects / development of action plans
- new perspectives on collections
- greater knowledge of local migration patterns and immigration / integration policies
- development of collections and museum documentation system (artworks, videos, short films, oral history recordings, multimedia platforms) …

Impact



Turin's museums as places for intercultural dialogue

Vincenzo Simone

The cultural and social inclusion projects developed in Turin's museums are to be considered within the wider framework of the city's museum policies of the past twenty years. While the country as a whole was witnessing a growing attention to the experience and needs of museum audiences, the communication and management strategies of Turin's museums underwent a deep transformation, giving birth to a metropolitan system which today stands out at the national level for its quality, vitality and innovation.

While in the 1990s the main effort on the part of the city's administration was to promote museum attendance and to increase cultural and physical access through audience research and qualitative surveys, since 2000 this commitment has shifted to a more active engagement of citizens themselves, no longer treated as the "targets" of policies, but as key "actors" (albeit in varying degrees) in the preservation and enhancement of local heritage.

Turin is undergoing a radical change. Around 80,000 foreign citizens live here from over 100 countries, with differences in levels of social integration, lifestyle, ways of perceiving the city and using its public services. This phenomenon, however, is far from new, and indeed reached its peak in 1950s and 1960s: internal migration has had a profound impact on the city in terms of identity fragmentation, so much so that nowadays many different "Torinos" coexist in the same urban space.

Through the work of the Department of Cultural Heritage Education, the city administration is committed to promoting the accessibility of cultural institutions for all citizens. In the past few years, the Department launched several projects aimed at developing cultural citizenship rights. Among the most significant, it is worth mentioning the three-year programme *A Heritage for All*[1] and the European learning partnership *Museums Tell Many Stories*.

Participation in MAP for ID was therefore the natural continuation of this work. Once again, a subsidiarity rationale was adopted, with the Department putting its resources and know-how at the disposal of local museums, so that they could plan their own pilot projects in autonomy. Seven projects were selected through a public call for proposals, offering significant impact in increasing the number of museums involved in the local networks dealing with cultural and social inclusion, the diversity of participant institutions (including the museum of anthropology, contemporary art museums, Savoy royal palaces, the museum of natural history), the numbers of people involved (hundreds of citizens) and the projects' outputs and materials.
MAP for ID pilot projects were presented to the city in the framework of Turin's International Book Fair (28th edition). The conference, entitled "Me and the Other in Turin's Museums," revolved around a dialogue between museum directors and city officials and those "new citizens" who are bringing to the museum new expectations, interpretations and perspectives.

[1] See www.comune.torino.it/museiscuola, and www.ismu.org/patrimonioeintercultura/index.php?page=esperienze-show.php&id=29

City Telling

The Sandretto Re Rebaudengo Foundation (FSRR) was established in Turin in 1995. Its mission is to promote contemporary culture in different domains (visual arts, music, theatre, cinema, dance, literature, fashion). FSRR supports young artists by providing funding and exhibition space for their work. Its two exhibition venues, located in Guarene d'Alba and Turin, respectively opened in 1997 and 2002.

City Telling was conceived by the Education Department as the ideal continuation of a previous project, *A Vision of My Own*, which explored through audiovisual language the themes of identity (portrait and self-portrait), journey, the experience of distance and proximity, the reflection on collective and individual past and present. The underlying goal of these two projects was and is to increase the opportunities for cultural participation of young immigrants and their families, by providing participants (CTP students) with new tools to get to know the place where they have settled and at the same time build a common ground, a "third space" of cultural, linguistic and aesthetic interaction.

Objectives

- To help participants develop a critical understanding of the reality surrounding them; increase their ability to analyse and communicate their own experience of the world; acquire the necessary skills to carry out personal inquiry and re-discover the urban territory where they live;
- To promote language learning;
- To develop transversal skills in close connection with the school curriculum.

Phases

City Telling started with the setting up of a project team composed by the FSRR education staff, teachers from CTP "Drovetti" (CTPs are Centres for Adult Education and Training), the artist-director Gianluca De Serio and photographer Anna Largaiolli, who exchanged views and expertise with respect to:

- the chosen theme for the project (the city);
- the knowledge of the territory to explore during the project: research of iconographic sources, selection of videos and photographs, choice of local cultural resources around which to build the itineraries and workshops (museums, temporary exhibitions, squares, public installations, parks…);
- the methodological approach (pluralistic and interdisciplinary approach; story-telling, a methodology well known to the education staff of Foundation thanks to the previous experience of *A Vision of My Own*), also in cooperation with MAMbo – Museum of Modern Art Bologna (for the development of a common education project) and the National Museum of Cinema (for the creation of a joint interactive platform to make the project results visible).

From November 2008 to May 2009, the group of young students has been actively involved in the exploration of local urban space. The starting point consisted in sharing the "geo-cultural" origins of individual participants through storytelling and the use of objects, photographs, postcards and web technologies.

In the following phase of the project, De Serio and Largaiolli, in close cooperation with the Education Department, guided the students in two parallel "itineraries" (15 meetings / workshops) respectively devoted to video and photographic storytelling. The two working groups developed a personal route across urban space, by identifying significant spots of the city (schools, museums, libraries, private homes, gardens, worship places, urban installations, services and meeting spaces) and collecting their manifold impressions in a journal made of photographs, "findings" and audiovisual creations. Participants also had a chance to work at leisure in the Foundation's exhibition spaces, where the artworks provided valuable insights for reflection, writing and the planning of project materials.

The final phase of the project consisted of the implementation of an interactive platform including pictures, videos, texts and sounds. Conceived as a flexible, in-progress tool which is transferable to other cultural and territorial contexts, the platform was designed by a group of arts school students, coordinated by the education staffs of FSRR and the National Museum of Cinema (see also *Map for Turin* project).

Outcomes

- At participant level: creation of a cohesive group, familiarity with contemporary arts venues and languages, development of arts skills, greater knowledge of / sense of belonging to the local territory, opportunity for self-expression, language learning;
- At partner level: opportunity for exchange of skills and expertise between operators with different institutional and professional backgrounds (although project coordinators pointed out that a clearer definition of roles and responsibilities will be necessary in future projects), development of intercultural competencies of the education staff, greater awareness of the whole staff of the Foundation (curators included);
- At institutional level: contact / relationship with a target group traditionally excluded from contemporary art spaces, commitment to developing an intercultural project on a yearly basis, greater acknowledgement of the Foundation's social role on the part of local communities.

Institution
Sandretto Re Rebaudengo Foundation
www.fondsrr.org

Project coordinators
Elena Stradiotto, Head of Education
Francesca Togni, Coordinator of Education Projects
dip.educativo@fondsrr.org

Target groups
Young students of immigrant background (aged between 14 and 20) attending a local Centre for Adult Education and Training

Tongue to Tongue
A Collaborative Exhibition

The history of the Museum of Anthropology and Ethnography of the University of Turin is closely connected with the homonymous university department, whose origins date back to 1923. Its collections are organised into Primatological, Paleethnologic and Ethnographic sections. Although the museum has been closed to the public since 1984, it pursues its scientific activity through temporary exhibitions, conferences, seminars and educational workshops.

The Centre for African Studies (CSA) was established in 1983 with a view to fostering cultural relations between Piedmont and Africa, and promoting the knowledge of African history, cultures, languages and arts. In 1996, it launched a project whose main goal is to enhance the African artistic and ethnographic heritage preserved in regional museums.

Process

Tongue to Tongue – a collaborative exhibition was entirely based on a participatory planning process. The "tongue" of the museum (institutional, scientific, didactic) engaged in a dialogue with the mediators' "tongue" (autobiographical, evocative, emotional), hence the title of the exhibition, from the original title of a song by the group Radiodervish.

At the heart of the project was a training course for Cultural Mediators of Intercultural Heritages, primarily conceived as a process of cultural empowerment. Trained mediators, recognised as "new interpreters" of the museum's heritage, were in fact involved in the planning and mounting of a multi-vocal exhibition, in close cooperation with the museum staff and an architect / exhibition planner.

Each mediator was free to choose from the ethnographic collections the objects with which they identified culturally and/or emotionally: objects not necessarily directly related to his/her own cultural background, but holding a particular significance as they revealed sometimes unexpected links with the mediator's personal history, or with his/her expertise and memories.

The selection of objects from the collection was followed by the planning of "narrative routes," in which the museum staff also took part. Finally, the objects were displayed in showcases alongside the "subjective heritage" of the mediators (including souvenirs, pictures, books and clothes), thereby creating an impressive range of autobiographical installations.

The exhibition was open to the public upon request from mid-November 2008 to the end of January 2009. The visit consisted of dialogical narrative routes, resulting from the interaction and exchange of knowledge and perspectives between a museum educator and a mediator. Preparatory activities were planned for secondary schools.

Outcomes

The key strengths of the project may be described as follows:

- Participatory planning resulted not only in the development of narrative routes (interpretation), but also in the inclusion of mediators' voices in display;
- Storytelling was conceived as a mediation tool 'not so much from a linguistic point of view, as in order to share both individual and institutional knowledge and perspectives, create and / or consolidate the "social value" of the museum for its audiences, and promote the cultural citizenship of migrant communities;'
- The autobiographical approach allowed mediators to incorporate their individual (and migratory) stories in the exhibition spaces and displayed objects;
- The architect took part in all the planning phases, thereby playing the threefold role of exhibition designer, facilitator and "translator" of the mediators' knowledge and expertise.

Some critical points also emerged:

- The actual opportunity for trained mediators to be involved in future heritage education projects in an intercultural perspective;
- The evaluation of the project's educational impact on participating schools after the visit was not envisaged.

Impact on the museum and future perspectives:

- Participation in the project strengthened the museum's expertise in education and intercultural research;
- The re-contextualisation of collections emphasised the evocative and emotional power of objects, thereby disengaging them from the prevailing rationale of "cultural representation;"
- The museum staff developed new skills through participatory planning – which allowed a bi-directional exchange of professional competecies and the reinterpretation of ethnographical collections from an intercultural perspective;
- On the other hand, the legacy of the project is significantly limited by the current location of the museum (open only upon request) and the lack of resources; one of the short to medium-term objectives is to further develop staff training initiatives, also through seminars and conferences.

Institutions

Museum of Anthropology and Ethnography of the University of Turin
www.museounito.it/antropologia/
Centre for African Studies
www.csapiemonte.it

Project coordinator

Anna Maria Pecci, museum anthropologist, Centre for African Studies
annamaria.pecci@alice.it

Project officer for the Museum of Anthropology and Ethnography

Gianluigi Mangiapane, museum educator, gianluigi.mangiapane@unito.it

Target groups

For the training course: a group of cultural mediators from Chad, Italy, Morocco, Congo, Romania and Senegal; education staff of the museum
For the exhibition: local students attending the last two years of secondary school, general public and non-visitors (e.g. youths, immigrant communities)

Map for Turin

Institution
The National Museum of Cinema
http://www.museocinema.it

Project Coordinators
Paola Traversi, Head of Education - traversi@museocinema.it /
Roberta Zendrini, Education Department - didattica2@museocinema.it

Target groups
The project involved participants from different educational contexts (immigrants attending local centres for adult education and training and students of technical colleges specialising in audiovisuals / multimedia), in order to collect, compare and share different points of view in a single product.

The National Museum of Cinema has been located inside the Mole Antonelliana since 2000. François Confino's spectacular setting has turned this historic building representing the city of Turin into a unique vertical museum, which hosts a rich heritage covering the archaeology of cinema, the history of photography, movie posters, cinema photographic records and stage sets. It is Turin's most visited museum, with over 500,000 visitors every year. The Education Department offers a wide range of services for schools and adults, and more recently has begun to address migrant communities through ad-hoc projects.

Map for Turin involved participants (native and immigrant students from local Centres for Adult Education and Training and secondary schools) in the production of four short films on the theme of intercultural dialogue, based on two key components: autobiographical storytelling and the intercultural interpretation of Museum collections.

Objectives
- To give voice to the participants' life experiences, through the production of short films drawing inspiration from significant spots of the city and the Museum collections;
- To use audiovisual workshops as a cohesive tool in classes marked by strong cultural differences;
- To develop participants' knowledge of the cinema world and skills in film-making, as well as linguistic skills;
- To encourage the active and constant involvement of participants throughout the different phases of the project: planning, implementation, dissemination;
- To make the National Museum of Cinema an accessible institution, open to the dialogue between cultures.

Phases
- Presentation of the project and of Museum collections to the classes involved;
- Selection of an object from the Museum collections, to be photographed by project participants and subsequently used in the film script as an integral part of the story;
- Group discussions around the themes of migration, integration, dynamic identities, intercultural conflicts, starting from the screening of purposely selected and edited film sequences;
- Personal drafting of a short story;
- Cooperative drafting of a script for a short film in each class;
- Casting and shooting;
- Editing.

Teachers played a fundamental role in the planning and implementation of *Map for Turin*, which posed the challenge of addressing very different learning contexts. Together with the Museum education staff, they defined the different phases of the project as well as the educational methodologies to be employed in order to meet the specific needs of each participant group.

Results and learning points
The use of film sequences in an intercultural key was a strength of the project: their direct language triggered strong emotional responses, which in turn provided a valuable starting point for discussion on intercultural issues as well as for autobiographical storytelling.

The audiovisual production process also turned out to be a useful device for the active involvement of highly heterogeneous groups. Working with movie images helped to overcome linguistic barriers (which often account for the "exclusion" of migrant communities from mainstream educational offer), elicit complex process of cultural re-negotiation, and tackle important and often controversial issues of contemporary society in a less conflicting manner.
Quite interestingly, the most challenging stories from a creative point of view emerged from the most problematic contexts (due to organisational reasons or to conflicts and tensions inside the individual groups).

The four short films produced in the framework of the project – *Gregorio's cut, Il muccale* (a play on two words untranslatable in English), *We are not alone* and *Guess who's coming to dinner* – represent a new valuable tool for the Museum to stimulate debate on intercultural issues. Starting from autumn 2009, they will be made available both on a multimedia platform – designed by one of the secondary schools which took part in the project (see also *City Telling* pilot projects in Turin and Bologna) – and in DVD format, so as to ensure as wide a circulation as possible in local schools, community centres and national and international conferences, in which project participants will be actively involved.

In parallel with the development of *Map for Turin*, the Museum started new partnerships with other institutions/realities working in the intercultural field (ISMU Foundation – Initiatives and Studies on Multiethnicity, Milan; *The Gate* project, Turin), and more in general is committed to pursuing its intercultural engagement in the coming years.

The Royal Palace of Venaria
Life in Motion

Built in mid-seventeenth century for Duke Carlo Emanuele II di Savoia, the Reggia of Venaria Reale was restored to its magnificence after two centuries of neglect and decay. Its outstanding baroque architecture, gardens and installations recreating life at court by Peter Greenaway all provide an ideal frame for the *Theatre of History and Magnificence*, a comprehensive exhibition about the Savoy family.

In the first year since it opened to the public (October 2007), Venaria Reale has welcomed approximately 950,000 visitors. By talking part in MAP for ID through the *Life in motion* pilot project, its aim was to increase access and experiment with new ways of engaging a diverse audience.

Objectives and phases

The main goal of the project was to involve participants in the planning of activities and services aimed at increasing migrant communities' participation, by creating consultation groups and opportunities for exchange between museum operators, representatives of migrant associations, cultural mediators and individual visitors. For this to happen, it was important for the project team to conceive Venaria Reale not only as a cultural space for interaction (hence the choice of an overarching "intercultural" theme to reach across different audiences), but also as an institution encouraging participatory and cooperative planning.

Life in motion was structured in two main phases. The first one comprised:

- Interviews with museum colleagues, visitors and cultural mediators of immigrant background to investigate cultural consumption patterns of migrant communities;
- Call for participation advertised in local job centres;
- Visits to the Reggia and its gardens, focusing on the several transformations the palace underwent throughout the centuries.

The theme of *transformation* was chosen as a transversal issue not only in order to help visitors explore the palace, but also to connect the experience of individuals of different ages, education, social and cultural background, and therefore to promote group cohesion.

The second phase of the project consisted in group meetings between participants, museum operators, cultural and linguistic mediators of immigrant background from the Association "Noi Multietnici" (which roughly translates as "We are multi-ethnic") and teachers from local Centres for Adult Education and Training, in order to promote an exchange of views on the significance of the visit. The most motivated visitors, a group of 10 women from different parts of the world, were then invited to take part in a further meeting to develop proposals aimed at increasing the participation of migrant communities.

Results

The outcome of these meetings was a draft action plan for 2010, whose feasibility is currently being evaluated by the museum director. This document – based on the conviction that the Royal Palace of Venaria should be perceived as the common heritage of mankind (as stated by UNESCO in 1997) rather than a place of specific interest for one cultural group only – outlines two main proposals for the coming year:

- To start a "special" cultural mediation service in Arabic and Romanian, located at the museum entrance and aimed at providing information on the visit, events and services; this option would build on the existing partnership with local associations, mediators, and CTP teachers;
- To train the museum staff in order for it to be able to interact with visitors of immigrant background – a public with specific needs, but also with expectations and requirements common to other audiences – at least as far as basic services are concerned (including welcome desk, ticket office and guided tours); this option would build on the competencies of the museum staff of non-Italian origin.

Institution

La Venaria Reale
www.lavenariareale.it

Project Coordinator

Silvia Varetto, coordinator Education Services
silvia.varetto@lavenariareale.it

Target groups

Adults of immigrant background. 142 people took part, 90% of them belonging to or connected with local associations. The final group involved in the drafting of an intercultural action plan for 2010 was formed by 10 women of different nationalities

'Our children learn about their new country at school; adults can understand its history and culture by visiting museums'
Roxana Tizu, Romania

Whispering Shells
Echoes of Peoples, Cultures, Art

Torino Musei Foundation (FTM) incorporates four city museums preserving a diverse heritage, ranging from ancient art from the Middle Ages to the nineteenth century (Palazzo Madama), to modern and contemporary art (GAM - Gallery of Modern and Contemporary Art), the medieval and renaissance world in Piedmont and the Aosta Valley as reconstructed on the occasion of the Universal Exposition of 1884 (Medieval Village), and Asian art (Museum of Oriental Art).

In 2007-2008 the Education Department of GAM and Palazzo Madama organised the training course "Intercultural dialogue and city collections of ancient and modern art," addressed to museum operators, teachers of primary and secondary school, and CTP educators. The key idea underlying the *Whispering Shells* project – to use city museum collections in order to experiment with intercultural trails and activities to involve migrant communities – originated from this experience and the encounter with a group of motivated teachers.

Objectives

- To adjust the educational mission of city museums to contemporary social changes;
- To promote the knowledge of the city and its cultural heritage to a new audience;
- To use heritage as a vehicle of interaction and exchange between individuals with different cultural backgrounds, and as an impulse for individual and collective creativity;
- To promote interpersonal dialogue and social inclusion through shared experiences and feelings.

Phases

The project drew inspiration from the shells represented throughout the city collections: from Palazzo Madama's Baroque decoration, to the still lives of Filippo De Pisis displayed at GAM, to the coat of arms placed on the façade of the Pilgrims' Hostel in the Medieval Village.

Around this theme, the project team developed ad-hoc guided tours of the museums, and started a reflection on the personal memories and points of view of participants. The exchange of personal biographies and narratives was developed through oral and written storytelling, participatory games, listening to music and creative workshops. The workshops focused on the direct relationship between people and art and included photographic compositions made up of objects of personal or sentimental value to the owner inspired by the still life genre, and the creation of polychrome paintings for a collective installation (see below). A particular emphasis was placed on the relational and interpersonal aspect of these activities.

The whole process (delivery of 43 meetings, 100 hours of activities overall), based on a multi-sensory stimulation and on the interaction between individuals and artworks, was documented through 1,500 pictures and 10 hours of video recordings. The individual experiences of participants were "channelled" into an impressive spiral installation, presented during the closing event of the project. A selection of images was carried out in order to create a photographic audiovisual which will be copied and used for dissemination purposes.

Results

The most significant benefits for project participants were the discovery of the local heritage, active participation and involvement, and opportunities for collective and individual self-expression and creative cooperation.
Whispering Shells also had an important impact for the museum educators involved, who, thanks to the interaction with a highly diverse audience (often with an extra-European background), had an opportunity to experiment with new strategies for cultural mediation. The plurality of participants' perspectives was encouraged with a view to renegotiating the meaning of city collections and giving them a new vitality.
Another strength of the project was the joint work carried out in partnership with secondary school and CTP teachers in terms of decision-making and process management.

As for the project's critical points, the initial intention to have adults and students from different groups working together was dropped due to the high number of participants, and the differences in national / cultural origin, literacy levels and social background. The project team opted instead for the well-tested patterns of school-museum partnerships, and postponed the interaction between different groups until the closing event.

Future perspectives

In the short term, FTM is planning to promote the project's results by touring the collective installation; the Director of Palazzo Madama is willing to display it in the Museum of Ancient Art and to cooperate in future similar initiatives.

In the medium term, the Foundation hopes to ensure the legacy of the project by developing new opportunities of exchange and training aimed at securing a greater involvement of the museum staff as a whole.

Institution
Torino Musei Foundation
www.fondazionetorinomusei.it

Project Coordinator
Flavia Barbaro, Head of Education, flavia.barbaro@fondazionetorinomusei.it

Target groups
Native and immigrant adult students of CTP "Drovetti" and "Braccini" (two local Centres for Adult Education and Training) and secondary school students. Overall, the project involved six heterogeneous groups, made up of 123 people from 20 countries.

Culture Mixture

The Albertina Academy of Fine Arts, comprising the school of fine arts and a picture gallery, was established in Turin in 1778. The museum collections are an integral part of the academic institution, as they were created as a "teaching aid" for the training of students.

The *Culture Mixture* project, which aimed at acknowledging and enhancing the growing presence of the Academy's foreign students, was meant from the start to reflect this institutional framework.

Objectives
- To promote intercultural dialogue through contemporary artistic expression;
- To give voice and visibility to the work of the Academy's foreign students.

Process
The project started with the selection of three young foreign artists specialising in different art techniques reflecting the Albertina Academy's training courses: Baci Dogan (Turkey, painting), Emanuel Rata (Romania, sculpture) and Moisi Guga (Albania, graphics). The selection was carried out through interviews open to all foreign students, in which candidates were required to submit a proposal for a final artwork and ideas on how to involve and cooperate with students from the "Passoni" Art Institute, a local vocational school specialising in art, design and fashion subjects.

The three artists ran a 15-hour workshop (five afternoons) in the Academy spaces. The workshop, which was addressed to the Arts Institute's youngest students, was introduced by a conference held by Lea Mattarella, art critic and teacher at the Academy of Contemporary History of Art, on the immigration issues dealt with by the established Albanian artist Adrian Paci. The purpose of this conference was to provide young artists and students with insights and suggestions for their creative work.

The cooperative activities carried out in the workshop's framework under the guidance of teachers and of the project team, led to the production of a range of materials on the theme of immigration. These included three artworks created by the Albertina Academy's young students, which, through different techniques (graphics, painting, performance art, sculpture), reflected and reinterpreted the dialogue they had held with project participants during the workshop. The rich, diverse sensibility emerging from these works confirmed the universal nature of artistic languages.

"Poetic Shadows", a great canvas by Baci Dogan whose shaded background represents the mixture of cultures, points to 'a hope without uncertainty, a chance for reconciliation,' in the words of art critic Lea Mattarella.

In his graphic work, Moisi Guga quoted verses by Albanian poet Naim Frashri, 'work night and day to see some light,' a sentence employed by the Communist regime and here reinterpreted from a perspective of hope.

In his performance sculpture entitled "I love my life," Emanuel Rata addressed the question arising from the acknowledgement of migrants' plight through the contrast between a spotless sofa and the boxes used by homeless people.

The project ended with the temporary exhibition *Culture Mixture*, open to the public from 12 to 19 of May 2009, in which video artists Roberto Bella and Carlo Riccobono also took part with two installations: one devoted to the experience of the Academy's three student artists, the other as an introduction to the exhibition, with the metaphor of a wall made of string to be destroyed in order to see beyond.

The artworks of the three students are now an integral part of the Albertina Academy's collections, as an evidence of the integration process of new citizens.

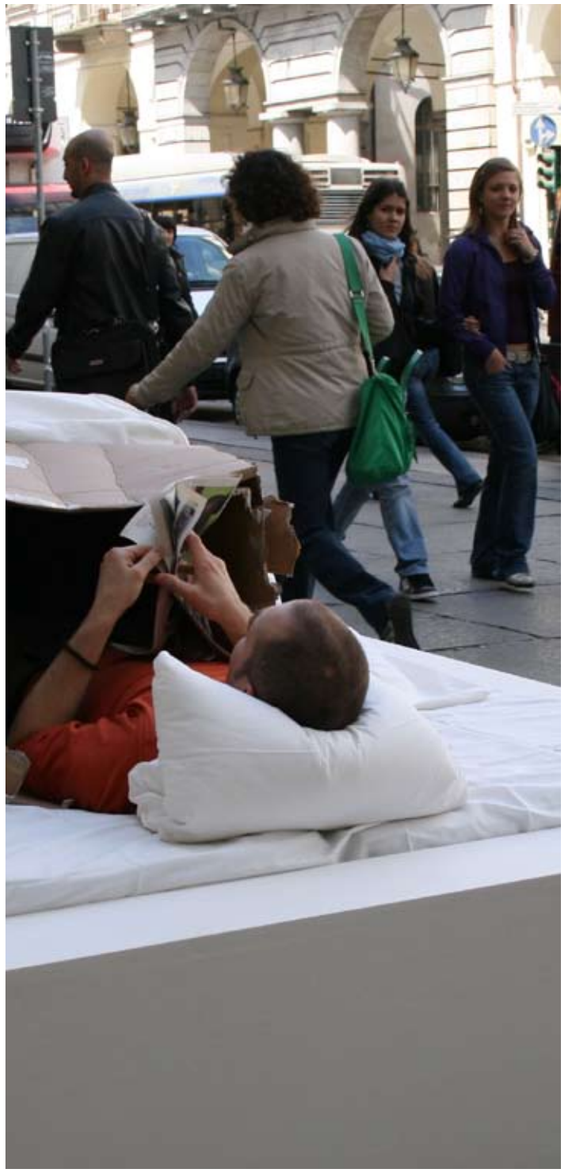
Outcomes
Culture Mixture was beneficial for participants in terms of:
- Personal growth (the result of a humane, collaborative experience);
- Knowledge of different cultural realities;
- Development of organisational skills;
- Visibility of the Academy's foreign students' work.

The project also enriched the contemporary collections of the Albertina Picture Gallery through the acquisition of the young artists' work.

Institution
Albertina Academy of Fine Arts
www.accademialbertina.torino.it

Project coordinators
Beatrice Zanelli, external consultant, beatrice.zanelli@hotmail.it
Marco Govoni, external consultant (volunteer), marco.govoni@live.it

Target groups
Young foreign artists attending the Albertina Academy and students of the "Passoni" Art Institute



There's a garden in every story

Institution
Botanical Garden of Turin

Project coordinators
For the Botanical Garden:
Rosanna Caramiello, Director, rosanna.caramiello@unito.it
For the working group *A Heritage for All*:
Sandra Aloia, researcher in cultural economics, sandraaloia@katamail.com
Patrizia Trebini, external consultant of local CTPs (former teacher), patriziatrebini@virgilio.it

Target groups
One class of immigrant students (youths and adults) from CTP "Parini;" one class of students from a local high school specialising in art subjects; native and migrant users of a community centre (ASAI – Association of Intercultural Animation) based in the neighbourhood of San Salvario, Turin's multiethnic heart.

The Botanical Garden, established in 1729, is a branch institute of the Department of Plant Biology of the University of Turin. It preserves and displays specimens from the local flora as well as exotic curiosities.

There's a garden in every story was not initiated by the Botanical Garden, but was launched as the continuation of *A Heritage for All* (2005-2007), a three-year programme of the City of Turin's Department of Cultural Heritage Education aimed at promoting the cultural participation of "new citizens" by experimenting with story-telling and other forms of active involvement of immigrant communities in structuring museum visits and interpreting collections, in which most of the project team (teachers of local CTPs - Centres for Adult Education and Training, cultural mediators and a researcher in cultural economics) took part.

The Botanical Garden joined the project and represented the ideal space for planning and implementing the activities; partnership with the Gardens of the Royal Palace of Venaria was also important.

Objectives
- To promote diversity as an opportunity for mutual self-enrichment (as highlighted in the history of the Botanical Garden and Venaria's Gardens: presence of exotic plants, hybrids);
- For autochthonous participants: to approach and appreciate different cultures starting from the surrounding reality, by discovering the distant origins of familiar parts of the city;
- For participants of immigrant background: to create a connection between their "new home" and their original culture.

Phases
The project was based on a study of target groups' needs carried out in the framework of the programme *A Heritage for All*, which, by making use of the quantitative and qualitative techniques of social research, had traced an initial overview of immigrant communities' participation patterns in the city's cultural life.

There's a garden in every story was organised in the following phases:

1. Presentation of the project, based on the metaphor of migrants who, like trees, adapt to a new environment by striking roots in new grounds far away from home.

2. Four meetings were held at the venues of the partners involved (high school, CTP "Parini" and ASAI - Association of Intercultural Animation), during which the following activities took place: readings of extracts from famous authors as well as autobiographical stories written by some members of the project team; tea ceremony; brainstorming and other activities on the theme of gardens. All these activities triggered reflections, debate, creative writing, pictures, graphic and audiovisual materials produced by participants.

3. Visits to the Botanical Garden and to the Gardens of the Royal Palace of Venaria, specifically targeted at immigrant participants, and centred around histories and anecdotes on plants; participants were provided with disposable cameras and asked to take pictures of what they found most fascinating.

4. Reading of extracts from Duccio Demetrio's (a renowned expert of the autobiographical method) text Which garden are you from? Autobiographical narratives; use of a range of techniques (video, drawings, short stories) to build on the initial themes of the project. After having worked, at school and *in situ*, on the narratives of others, participants finally discovered how to become the authors of their own life histories.

5. Final event at the Botanical Garden, with exchange of project materials between the different groups (pictures, videos, short stories). A small tree was planted in the "Grove" as a symbol and reminder of the experience.

Outcomes
The project had a positive impact on participants in terms of:
- Development of a new curiosity and interest towards "other" cultures;
- Positive interpersonal relations;
- Retrieving and sharing past emotions and experiences;
- Acknowledging that the values and meanings of cultural heritage are enriched by personal perspectives;
- A thorough knowledge of the Botanical Garden.

On the other hand, the fact that the project team was external to the museum and ran the activities in its spare time on a voluntary basis, meant that some of its members had time management difficulties.

Introduction to pilot projects in Emilia-Romagna

Antonella Salvi

In recent years, IBC has devoted a growing attention to intercultural issues by promoting special projects at regional as well as European level. These projects not only testify to the Institute's tangible commitment in this field, but also point to a line of action and a process in which different methods and approaches are explored in order to develop new relationships between collections, museum spaces and audiences.

In a regional context as extensive as Emilia-Romagna's – where migratory flows have significantly increased in the past decade, but so far have not been matched by the development of consistent policies aimed at the integration of new citizens – a constant "intercultural" action, supported by a regional institution and amplified at territorial level through the activities carried out in different museums, has played a relevant role both in mobilising individual and collective resources, and achieving surprising intercultural dialogue outcomes.

In 2004, IBC launched the *ETNO Project. Survey of the extra-European cultural heritage in Emilia-Romagna*, its first structured action promoted at regional level, which provided an overview of ethnographic collections preserved in local museums. The project not only gave visibility to an extraordinary heritage for the most part inaccessible, but also impulse to a number of initiatives aimed at investigating its cultural and intercultural potential. Completed in 2006, the survey helped in raising new attention to and interest in extra-European cultures and their diverse languages and expressions on the part of the general public and museum staff alike. The *ETNO Project* also represented a crucial opportunity to reflect on the role of museums as mirrors of the growing diversity in European societies, and as institutions in a privileged position to initiate intercultural understanding and exchange.

This reflection was further developed in the framework of another European project in which IBC was leading partner. *Museums Tell Many Stories* (MTMS), started in 2006, aimed at training museum education staff and increasing their intercultural competence, by helping them look at the "cultures" represented in museum collections and the "stories" they tell from different points of view and perspectives. Two years of intensive training and field visits were spent comparing different approaches of museum institutions across Europe, which allowed a group of museum participants (in Emilia-Romagna's case, selected from the institutions involved in the *ETNO Project*) to develop new competencies in interpretation and cultural mediation, and therefore make collections accessible to a diverse audience.

From this experience of "intercultural training," a number of innovative pilot projects and activities originated with a view to promoting different ways of looking at objects. MTMS' initial ethnographic focus turned out to be limited, since any kind of collection may provide significant intercultural insights, on the condition that communities are actively involved in the co-production of meanings.

A new step in this direction was taken with IBC's current European project, *Museums as Places for Intercultural Dialogue* (MAP for ID), started in 2008 to coincide with the European Year of Intercultural Dialogue. With this project, IBC shifted its attention from objects to people, and from the museum as a public space open to interaction and exchange between different cultures, to the museum as a place where meanings are co-produced starting from a shared heritage.

The recognition of good practice at European level and the development of guidelines was a complex challenge, but crucial to steering the group of museums involved in partner countries in developing pilot projects.

In Emilia-Romagna, the call for participation published on IBC's website reached as many as 400 museums and had an extraordinary response in terms of the number and quality of submitted proposals: a clear sign of changing perspectives and priorities in local museums.

The seven pilot projects selected and supported by IBC, highly diverse in terms both of typology of collections and of project goals, are the evidence of a growing network of institutions willing to experiment with different and original approaches to the promotion of intercultural dialogue. Most of them are the result of cross-sectoral partnerships involving museum operators, teachers and educators, mediators, community and migrant associations, individual citizens (both native and with an immigrant background).

Exhibitions, diaries, publications and other outputs are important, tangible evidence both of the projects' results, and the potential of the museums involved as places for interaction, exchange, and the development of a new sense of belonging.

We indeed hope that the experience of these museums engaging with new issues, new audiences and new citizens may become a stimulus and a model for the development of future policies and practices of cultural and social pluralism in our region and beyond.

City Telling

MAMbo - Museum of Modern Art Bologna's mission is to promote the encounter with contemporary art languages. Its collections span from the beginning of the twentieth century to present times. The Education Department promotes activities targeted at children, youths and adults, organises conferences and seminars, runs training courses and develops outreach projects.

City Telling was jointly developed by the Education Departments of MAMbo and the Sandretto Re Rebaudengo Foundation in Turin (see FSRR's pilot project). The main aim was to develop an intercultural project based on shared values, methodologies and practices, which, starting from the museum spaces, would support young participants in the exploration of urban space and the creation of "geo-emotional maps" investigating the relationship between individual and territory, private identity and public space.

Objectives

- To enhance the accessibility of cultural spaces;
- To promote the encounter with contemporary art and its creative languages, in order to facilitate participants' critical understanding of communication codes and the surrounding reality;
- To further the interaction between individuals with different cultural backgrounds, thereby encouraging new and shared experiences;
- To develop the museum's potential as a space for dialogue, strongly committed towards all citizens, by using the cultural heritage as a source of intercultural exchange.

Phases

The preliminary phase of the project involved several meetings with operators from social, youth and educational services in the San Donato neighbourhood, educators of the two youth groups involved (Katun and Katun Party), and potential participants.

Once the participants were identified, visits and workshops were held at the museum to promote a first approach to contemporary art languages. These were considered as initial pretexts for an educational experience whose key elements would be personal creativity and a renewed vision of the surrounding world. Walking tours of the neighbourhood were also organised, during which young participants identified places which held particular significance for them (including schools, sport facilities, parks, urban installations, meeting venues), and shared personal insights and stories. These were collected in a journal comprising photographs, videos and sounds.

The final phase of the project consisted of the implementation of an interactive platform in cooperation with the Sandretto Re Rebaudengo Foundation and the National Museum of Cinema in Turin (see pilot project *MAP for Turin*). The interface of this platform (using Google Earth) visualised the mapped city spaces, was accessible to all project participants and may be used both to present the project's results and to share good practice with other working groups and cultural institutions.

Results

Participants had a totally new experience (most had never been to a museum) and gained familiarity with contemporary art languages. The museum, initially perceived as "a place not for us," was reconsidered in a new light, so much so that participants decided to return to take part in the implementation of the map.

The museum made a first, important step towards the development of intercultural work both within its walls and in the locality, engaging with a target group traditionally difficult to reach because of age and social background.

The intercultural competencies of staff were enriched by the exchange of different perspectives, methodologies and priorities with social services and youth operators.

Critical points

- In the first phases of *City Telling* the museum, new to this kind of audience, found it difficult to adjust its educational methodologies to the ones employed within youth groups; on the other hand, this had positive consequences as it required a constant monitoring of the project, continually adapted to the needs of participants and their timetables;
- The participants were initially wary of being involved with the museum.

Lessons for future projects

- Projects like *City Telling* require a longer-term engagement on the part of the museum, in order to allow a better knowledge of the cultural context and of the specific audience it wants to address, and to foster group cohesion;
- It is strongly advisable to create opportunities for partner institutions, educators and participants to meet on a regular basis, so that they may know each other better, develop a common language and vision, and build mutual trust.

Institution

MAMbo – Museum of Modern Art Bologna
www.mambo-bologna.org

Project coordinators

Anna Caratini, project coordinator, anna.caratini@comune.bologna.it
Ilaria Del Gaudio, museum educator, mamboedu@comune.bologna.it
Cristina Francucci, scientific consultant
Daniele Campagnoli, video operator

Target groups

Young Italians and migrants (aged between 16 and 23) from the Katun and Katun Party youth groups, San Donato neighbourhood, Bologna

Plural Stories

The Guatelli Museum, objects and life histories

The history of the Guatelli Museum is closely connected with the personal story of its creator, Ettore Guatelli, a primary school teacher born in 1921. Interested in objects as evidence of the history of mankind, Ettore Guatelli was particularly fascinated by the narratives they embody and unfold. These stories were transcribed by Guatelli, and are still preserved in the archives of the Museum Foundation. The collection reflects the lives of peasant workers through the poetry of objects (utensils from rural culture and everyday objects such as boxes, toys, shoes and pottery), evocatively displayed on the museum walls.

The pilot project *Plural Stories* drew inspiration from the museum founder's vision, in that it aimed to collect histories and experiences of participants connected in some way with the collections, and develop them through the language of theatre. Clio '92, an association of teachers / researchers in history teaching, took part in the planning and monitoring of the project.

Objectives

- To initiate intercultural dynamics in a problematic area (the province of Parma) from the point of view of local policies promoting literacy in migrant communities, through the "opening" of the museum to an often excluded audience;
- To promote the heritage awareness of "new citizens" outside formal learning contexts, in order to help them recognise, interpret and conceptualise tangible and intangible elements acquiring a heritage value with respect to both their original culture and the culture of the place where they have settled;
- To help participants (native and migrant women) develop an awareness of their own and others' cultural identity in an inclusive light, and adopt a socially responsible behaviour towards fellow citizens and the local heritage;
- To train participants to act in their respective professional and life contexts as mediators of the museum heritage from an intercultural perspective.

Process

Project participants (ten women, two of whom are Italian), identified through contacts with local associations and with the support of two neighbouring local authorities (Collecchio and Fornovo), worked together for five months with weekly meetings of three hours each. Most of these meetings, held at the Guatelli Museum, were aimed at putting theatre workshop activities and intercultural issues into context, collecting expertise and knowledge related to domestic and professional life, and identifying the objects and stories which would then be at the heart of the theatre workshop run by FestinaLente Teatro, one of the museum's partners. This phase of the project was primarily aimed at recovering stories through the interaction between participants, who offered their personal interpretation of the museum collections through the exchange of narratives connected with their respective contexts of origin.

Theatre language enabled a strong interaction between the women involved, who shared gestures and life stories triggered by the museum displays. The past embodied in objects was conceived and explored as a "foreign country," which helped define a "third space" where participants could share the development of new knowledge, skills and experiences.

The project ended with a theatre performance, *Plural stories: from hand to hand*, in which women gave life to their stories through spoken and body language. The show, which encourages the active involvement of the audience, was highly successful, and is having a long run in other contexts.

Outcomes

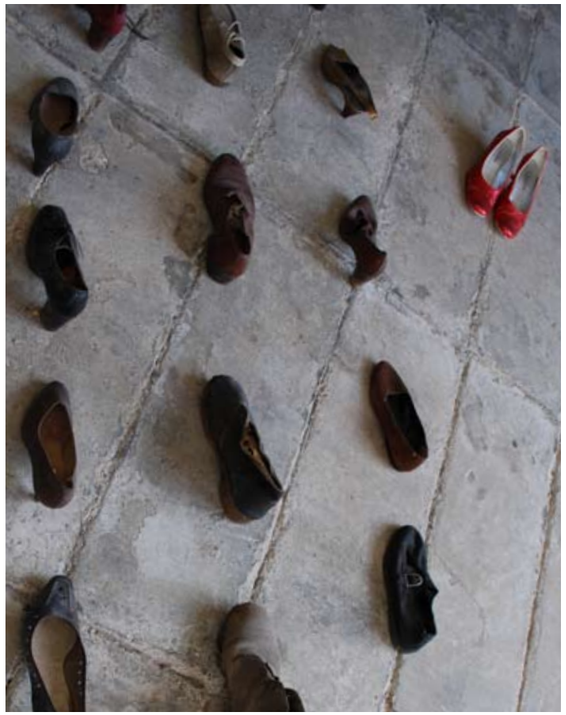
- The encounter and interaction between individuals from different backgrounds and realities helped not only the museum, but also migrant women, to develop a new openness towards their territorial context;
- Plural Stories was also an important opportunity for the museum to initiate partnerships with new actors (local authorities, Trade Union Headquarters, social and migrant associations, FestinaLente Theatre), which will inform future projects;
- The museum developed a new awareness of the local intercultural dynamics and immigration and integration policies;
- In the short to medium term, the museum is committed to giving continuity to the project, so that the women involved may become museum mediators and be actively involved in the planning of intercultural guided tours addressed to the local community (both migrant and native).

Institutions
Ettore Guatelli Museum Foundation
www.museoguatelli.it
Clio '92 Association
www.clio92.it

In collaboration with
City of Collecchio (Culture Department), City of Fornovo, City of Sala Baganza, Province of Parma, Monte di Parma Foundation, Solidarity Forum, Festina Lente Theatre, Le Giraffe Association, Vagamonde Association

Project Coordinators
- For the Ettore Guatelli Museum Foundation:
Mario Turci, Director, direttore@museoguatelli.it
Jessica Anelli, curator, info@museoguatelli.it
- For Clio '92 Association: Adriana Bortolotti, Mario Calidoni, Silvia Mascheroni and Ivo Mattozzi

Target groups
Native and migrant women (some of them teachers) aged between 18 and 60, selected outside formal learning contexts



Mothers

The City Museums of Reggio Emilia were established and developed from the late eighteenth century in order to preserve and document local prehistory, archaeology, natural history and art expressions. Today, they are the most important museum service at territorial level. Their institutional mission combines scientific research with public programmes aimed at a wide, diverse audience. More recently, a particular attention has been devoted to Reggio's "new citizens."

Objectives

- To strongly connote the city museums as a public service, so that new citizens may develop a sense of ownership and perceive these institutions as the shared heritage of a multiethnic community;
- To create a common identity platform, by helping migrant communities see their lives and experiences reflected in the material and immaterial evidence of the local past.

Process

To achieve these objectives, the theme of maternity – well represented throughout the museums' collections – was chosen for its "generative" potential and universal nature. In fact, the mother's body, a connecting link between nothingness and existence, has been personifying the mystery of birth and the principle of life since antiquity, so much so that it first aroused the sense of divinity in human beings, and became the object of worship.

In order to identify project participants (adult women of different nationalities), the museum worked in close partnership with a range of institutions and actors, including the City of Reggio Department for Security and Social Cohesion, the local health authority, and cultural mediators from the different migrant communities who have settled in Reggio and its province.

In the initial phase of the project, objects and artworks from the city museums' collections representing the theme of maternity from prehistory to present time were selected as the evidence of human talent, rather than the mere expression of a local culture. The chosen objects were presented to participants during a first visit to the museum.

From this and other visits, reflections and individual stories on the experience of being a mother emerged through interviews, storytelling, still and moving images. These were collected in a final video showing the resonance between the contemporary voices of women and museum objects, evidence and expression of universal feelings. The museum service promoted the active involvement of women by listening to their requests and welcoming their suggestions so as to adjust the project structure in a way that best responded to their needs, and by inviting them to speak in their mother tongue, in order to fully express their experience through the support of cultural mediators.

The video has been presented on the occasion of several public events, and shown in a temporary exhibition displaying the objects and artworks selected to initiate and inform group reflections on the theme of maternity.

Results

- Many migrant women became familiar with the museum, where they had never been before;
- The museum developed a more thorough knowledge of the city's migrant communities, and was able to consolidate a range of approaches to reach out to them;
- The project offered an opportunity for the museum to develop new and more engaging communication strategies;
- By focusing on interpersonal rather than professional relationships, the project promoted personal growth and self-fulfilment in all involved;
- The video produced with the contributions of project participants is now part of the permanent exhibits in the framework of a new display of collections;
- On the other hand, a critical point is represented by the unsuccessful attempt to have the project supported by the whole museum staff.

The project team hopes that through this new approach to heritage education a new public may arise in the future which reflects the multicultural reality of the city, and is fully represented by the museum.

Institution
City Museums of Reggio Emilia
www.musei.comune.re.it

Project coordinator
Roberto Macellari, Cultural networks and services officer
roberto.macellari@municipio.re.it

Target groups
Around 40 adult women (mothers, professionals, artists) of different nationalities contacted directly by the museum staff or through project partners

Interculture as the Portrait of a City

The City Museum of Mirandola collects and preserves the history of the city from its foundation to the end of the nineteenth century. Recently relocated in the Pico family castle, it is organised in sections devoted to specific disciplines and themes, from portrait painting to numismatics and archaeology. Particular attention has been devoted to the creation of a flexible space for educational activities, which, in line with the most advanced museological trends, allows younger audiences to approach the museum in a more dynamic and innovative way. The education department's activities started with the project *Interculture as the Portrait of a City*, targeted at local secondary school students and their teachers.

Objectives

- To recognise historical and spiritual roots belonging to all human beings through museum objects;
- To promote in young citizens a critical awareness of models, values and symbols related to their own culture;
- To help them develop an open and critical approach to other cultures;
- To overcome prejudice and stereotype, by resisting the emergence of xenophobic and racist attitudes in pre-adolescent groups;
- To promote group work 'through the acceptance of difference,' thereby breeding in young participants an openness to exchange and a cooperative attitude;
- To help participants "transfer" attitudes and behaviours developed throughout the project in contexts other than the museum.

Process

The project was organised in three main phases:

1. Visit to the museum building and collections. Students and their teachers were guided through exhibition spaces and invited to look at the museum as a mirror of the local community's life and evolution. Particular attention was devoted to the Pico family's picture gallery and portraits.

2 Debate on a variety of themes in the museum space devoted to educational activities. Taking their cue from the portraits seen in the picture gallery, students, teachers and museum staff discussed themes ranging from representation to identity, belonging, journeys as an opportunity for self-development, metamorphosis / change, the family and its evolution over time, stereotypes. The family theme in particular triggered several reflections, concerning for example:
   - the different typologies of family, all representative, in their own way, of contemporary society;
   - the different traditions, cultures, religions and festivities of these families;
   - the way they live together in the same territory;
   - the different ways in which a territory may be perceived and experienced from different perspectives.

3 Workshop activities aimed at the creation of individual and collective artworks connected with the chosen themes. Every student interpreted, individually and visually, the concept of union and collaboration. The collective artwork, on the other hand, concerned the representation of the city of Mirandola today and the way it is experienced and perceived by its inhabitants.

The final products of this activity were displayed in a temporary exhibition open to the general public.

Results

The main benefits for project participants were the following:

- Students developed a new ability to tell their own stories and to listen to others;
- They developed a greater understanding of diversity;
- They showed a greater openness to dialogue and exchange, as well as a willingness to question their own points of view;
- They approached and explored the local cultural heritage in a new light;
- Students of immigrant background developed a sounder knowledge of local history.

As for the museum, the project initiated a reflection on the social role of heritage and its rethinking from an intercultural perspective; the museum staff developed new skills in working in partnership with other institutions and actors dealing with immigration and integration.

Institution

City Museum of Mirandola
www.comune.mirandola.mo.it
www.museimodenesi.it

Project coordinators

Giampaolo Ziroldi, Head of Department for Sport, culture and leisure, City of Mirandola, giampaolo.ziroldi@comune.mirandola.mo.it
Gianna Pozzetti, museum officer, gianna.pozzetti@comune.mirandola.mo.it
Giulia Marchetti, external expert in museum education, giuliam78@libero.it

Target groups

Secondary school students and their teachers (5 classes, 131 students in total). Following a meeting with City Museum officials during which the project was presented, classes were selected by the teachers themselves on the grounds of each individual group's learning needs and objectives

Choose the Piece

The city museum as a place for intercultural dialogue

The Archaeological and Ethnological Museum of Modena, established in 1871, documents the historical development of the city and its territory from the Palaeolithic to the Middle Ages.

The motivations for the *Choose the Piece* project were:

- A commitment to redefine the museum's social role as a place for dialogue and exchange between individuals with different cultural backgrounds, based on the conviction that 'an openness towards a "new audience" cannot be limited to a plain transmission of contents, but implies an active involvement of all citizens, starting from a shared idea of heritage as a common patrimony that the community as a whole is called to preserve and enjoy;'
- The desire to promote a stronger engagement with "new citizens," so that the museum can support and develop cultural as well as physical access;
- A willingness to challenge existing practices and to develop the competencies of staff in relation to a diverse audience.

Objectives

- To develop the museum's potential as a place for intercultural dialogue;
- To awaken "new citizens" to Modena's cultural heritage;
- To urge the autochthonous community to become an active player in the integration process;
- To develop the intercultural competencies of museum staff;
- Through debate and exchange, to share the knowledge of 'a cultural heritage that is enriched by multiple visions and perspectives' (rather than simply transmitting historical-archaeological knowledge and skills).

Phases

The project started from the following preliminary actions:

- Contact with local institutions and organisations involved in the development of immigration or integration policies;
- Survey of the main migrant groups living in Modena's territory and of their representatives;
- Contact with the local CTP representatives and selection of cultural mediators and of the four classes involved in the project (this choice was determined both by the successful experience of a previous cooperation between the museum and the CTP, and by the awareness that the involvement of participants through other channels, for example migrant associations, would have taken much more time than allowed by the project schedule);
- Selection of 30 museum objects symbolising Modena's history from the Palaeolithic to the Middle Ages.

Following an overview of the city's key historical events each participant was invited to "adopt" one of the 30 objects. Their choice was guided by CTP teachers and the museum staff by playing on personal tastes, memories, specific interests and affinities with objects connected with the different countries of origin. Students were also asked to write down the reasons for their choice along with a short biography, which led to further analysis and activity under the guidance of the museum staff. In receiving a certificate finalising the symbolic adoption of an object, each participant committed him or herself to preserve it and to spread its knowledge.

Adoptions were visually documented through the pictures taken by a professional photographer, who portrayed each participant with his or her chosen piece. The images, accompanied by a text providing information on the object and a short biography of the participant, were published in a "multicultural diary" for 2010.

Results

Choose the Piece promoted in participants a greater knowledge of local history and heritage through active involvement and participation (the "adoption" of museum objects). This gave rise to a further, significant outcome: some participants went back to visit the museum outside of the project's framework, sometimes with their own families. A new image of migrant citizens, connected with the cultural life of the city, was promoted through the dissemination of the "multicultural diary."

Among the critical points, participants sometimes found it difficult to share their own life stories. In some cases this was because of an understandable desire to keep aspects of their lives private, in other cases it was because of linguistic barriers.

As for the impact at institutional level, the project helped the museum to:

- Develop a more thorough knowledge of migrant communities living in Modena;
- Widen its audience;
- Approach new strategies of access development and mediation of collections;
- Gain a greater familiarity with intercultural issues through a series of seminars jointly organised by IBC Regione Emilia-Romagna and ICOM Italy;
- Consolidate its partnership with the local CTP;
- Identify museum objects with a significant potential in terms of initiating intercultural work.

Institution

City of Modena Museum of Archaeology and Ethnology
www.comune.modena.it/museoarcheologico

Project coordinators

Ilaria Pulini, Director, ilaria.pulini@comune.modena.it
Cristiana Zanasi, Head of Education, cristiana.zanasi@comune.modena.it

Target groups

60 students of immigrant background (young people and adults) attending Modena's Centre for Adult Education and Training (CTP)

Animals in Heaven and Earth
Discovering African Myths and Legends

The Museum of Natural History of the University of Parma, established in 1766, comprises a rich collection of African animals from Eritrea and Congo. Alongside display and education, one of the key functions of the museum is to carry out research on environmental zoology, behavioural biology and naturalistic museology.

Googol, a cultural association founded in 1998, promotes the public understanding of science. Initially connected with the Department of Physics of the University of Parma, it now offers a diverse range of expertise, including biology, philosophy, food sciences, mathematics, astronomy, art and communication. Its activities include interactive exhibitions, conferences and seminars, training courses and projects in schools.

Objectives

- To facilitate Parma's citizens of African origin to become chief protagonists in the reinterpretation of museum collections and constellations, by actively involving them in a comparison between African and European cosmology;
- To explore new forms of interaction and dialogue with African communities through the discovery and recognition of their living heritage (in particular, oral traditions);
- To train African storytellers to have an awareness and understanding of the museum and Googol's programmes and activities;
- To explore themes connected with astronomy, ecology, biological evolution and animal behaviour in order to help all citizens, young people in particular, to know and respect nature and diversity.

Phases

The project began with a one-day conference presenting *Animals in heaven and earth* to the city. Two meetings targeted at schools, plus an evening event open to the whole city were held in the Great Hall of the University. Speakers included Thebe Medupe, an astronomer from South Africa, and the poet Cleophas Dioma, who lives in Parma and described through his poetry the immigrant's difficulties in becoming an integral part of society.

In the following months, the complex process of participants' involvement began. The original idea, based on formal contact with local African community associations, proved difficult to implement. Project partners, therefore, focused their efforts on establishing personal contacts through the mediation of external facilitators (among whom was Cleophas Dioma, creator of the local festival *African October*).

About ten people from Burkina Faso, Senegal, Côte d'Ivoire, Ethiopia and Cameroon actively took part in the project. Some had been teachers or artists in their respective countries, but now work in unskilled jobs in Parma. Working group meetings and several visits to the museum gave rise to memories which led to the collection and transcription of tales and legends in a booklet. This publication was distributed to schools and the general audience at the final events, together with an annotated bibliography edited by the City Libraries of Parma.

Four conclusive days were held at the museum, where Googol mobile Planetarium was mounted: the meetings, open to students and all citizens, were run by the African storytellers, who took on the role of museum guide and fascinated the audience by conveying the myths and traditions of their countries of origin.

Outcomes

Among the most significant outcomes of the project were:

- Exploration and validation of the knowledge and experience of African participants, with an extraordinary impact on the audience and development of new competencies in the museum staff;
- The motivation and training of a group of new citizens, who may now become interpreters and mediators of the museum;
- The opportunity for the museum to reach a wider audience and to make its collections come alive through new perspectives and interpretations;
- The chance for everybody to challenge their own assumptions through the observation of the stars from different parts of the world and the reflection on the similarities and differences of points of view.

The project team also met some difficulties: the focus on interpersonal relationships with the many people who took part in the project was very time-consuming in terms of planning, organisation of meetings and production of materials.

From the partners' point of view, the connection between people and institutions promoted in the project's framework 'enriched everyone, but should find a permanent space in order not to be wasted,' for example by creating new training opportunities for mediators.

Institutions

Museum of Natural History of the University of Parma
http://museodistorianaturale.unipr.it/
www.biol.unipr.it/index.rvt?func=sezioni&sez_id=6
Googol Cultural Association
www.googol.it

Project coordinators

Maria Grazia Mezzadri, Scientific Director, Museum of Natural History,
mariagrazia.mezzadri@unipr.it
Lara Albanese, Googol Association, laralbanese@googol.it

Target groups

Main target group: adult citizens from the local African communities.
In the final phase of the project: schools, families, migrant communities, general public

Interculturart

A Project of Intercultural Mediation between Museum, School and Territory

The Zaffiria Centre is a specialist organisation of Rimini's Province, a cultural agency of CET (Territorial Educational Centre of some of Rimini's neighbouring towns) and originator of a national database on mass media education. It runs media education workshops and training courses for teachers and parents. It is member of a European network called Media4me, comprising partners from 10 other countries.

Interculturart was initiated by Zaffiria Centre with a view to helping Emilia Romagna's museums – in this case the Museum of Impressions in Rimini, one of the MAP for ID project partners – become places of dialogue and integration, 'by suggesting a good practice model of audience development for reaching people who don't have enough expertise or opportunities to know and enjoy them, and by conceiving museum exhibits as "instrumental objects" capable of triggering interpersonal exchange.'

Objectives

- To make secondary school students aware of the existence of 'a cultural heritage which allows them to develop new visions on themselves and the surrounding world;'
- To promote the knowledge of local museums in young audiences, particularly those with an immigrant background;
- To encourage reflection and debate on immigration issues, starting from unusual places (the museum) and in an engaging manner;
- To promote a wider understanding and recognition of extra-European cultures;
- To offer young migrants new opportunities for visibility through artistic expression.

Phases

In the project's preliminary phase, the collections of the Museum of Impressions were thoroughly examined so as to identify the more challenging objects – masks – from the point of view of young participants' interests and life experiences (students from a school located in the historic centre of Rimini, with a growing population of immigrant background whose opportunities for cultural participation are severely limited).

The subsequent activities were targeted at each one of the three classes involved:

1 Workshops at the museum to discover and reinterpret the pre-selected masks. The project team opted for a visit as active and participatory as possible, by inviting each student to choose a mask which had particularly struck him or her, and through the identification of objects on display with informal games. Educational materials were also prepared, which are now available to other museum educators for future use.

2 Workshops on new technologies at the Zaffiria Centre, aimed at understanding how contemporary youths use masks for communication purposes, in the light of new and old communication media.

3 Art workshops aimed at questioning the role of masks in the past and present through contemporary art. Under the guidance of two artists (one Italian, one Argentinian), participants were challenged to rethink communication through art and to create a mask of their own by using materials of common use (for example, plastic bottles, yoghurt pots, corks and plastic glasses and cutlery). The choice of materials for assembling the masks was due to the small time available for workshops, their low cost and availability, but also for their adaptability to the shape of faces.

4 Temporary exhibition at the museum, with participants' artworks and the video materials produced throughout the project.

Results

Project outcomes for participants were significant in terms of:

- Recognition and empowerment from a creative point of view;
- An opportunity to experience the museum as "curators" of an exhibition open to the whole city, rather than plain visitors and consumers;
- Satisfaction with the quality of artworks and of the final exhibition.

At institutional level, the most important results were:

- A consolidated partnership between the Zaffiria Centre and the Museum of Impressions;
- The development of skills to respond more fully and effectively to cultural access needs and to promote youth creativity;
- A greater awareness and mastery of the intercultural potential of collections (the masks were conceived not only as something to look at in museum showcases, but first and foremost as objects to renegotiate, by exploring new and more relevant meanings), opening opportunities for future projects.

Critical points:

- The number of participants, higher than expected, required the project team to place group work before individual work;
- There were also some difficulties in involving participants' families.

Institutions

Zaffiria Centre
www.zaffiria.it
Museum of Impressions
www.museicomunalirimini.it/musei/museo_sguardi/

Project coordinators

Alessandra Falconi, Director, Zaffiria Centre, zaffiria@comune.bellaria-igea-marina.m.it
Maurizio Biordi, Director, Museum of Impressions, maurizio.biordi@comune.rimini.it

Target groups

Italian and immigrant students in three secondary school classes with a high percentage of foreign pupils (71 participants in total)

Intercultural dialogue in the Netherlands: Imagine, Identity and Culture

Evelyn Raat

Imagine, Identity and Culture (Imagine IC) is a foundation for the visualisation of contemporary culture and diversity located in Amsterdam Southeast. Also known as Bijlmer, this part of the city is a microcosm of today's global society, counting over a hundred different nationalities.

Imagine IC collects stories and exhibits visual presentations of contemporary migration and multiculturality, adding them to a public database. Over the years this database has developed into a virtual collection containing a range of projects focusing on historical and contemporary heritage. In the current European political climate it is important to emphasise the complexity of a multicultural society. Representation of the different dimensions of people's personal identities and perceptions is necessary. Imagine IC makes this possible by showing new perspectives on common emotions, experiences and shared interests.

MAP for ID: Dutch case studies

For the development of pilot projects, Imagine IC made a selection of artists and cultural organisations which worked with various methodologies and diverse groups of participants. Instead of taking a collection of objects as a starting point, Imagine IC emphasised the focus on the visualisation of diverse social topicality. In fact, the Dutch pilot results present a preview of the future of multicultural heritage.

The pilots involved 95 active participants, varying from spoken word artists and local entrepreneurs to upcoming fashion designers and globe trotters. The pilot results have been taken to stage, the catwalk, into the streets and onto the internet and will be brought together in an exhibition in January 2010, together with a selection of pilot results of MAP for ID partners. This exhibition will offer a basis for European comparison as well as a launch for the project *Out of the Cube*.

Exhibition, participation and reflection on development of practice

Imagine IC has taken the initiative of launching an interdisciplinary platform for cultural and social practice, presentation, discussion and further development of interculturality within and out of the museum. Both in the context of MAP for ID and with a view to shaping future policy, Imagine IC is interested in questions such as: 'How can a museum space inspire interculturality?' and 'How can a mission, methodology and/or collection fundamentally contribute to the realisation of truly intercultural dialogue?'

During *Out of the Cube*, Imagine IC will organise "Forward Looks," a series of four meetings where an interdisciplinary and diverse public of experts will reflect on the European pilot projects, on daily practice within cultural organisations and on international theory for the exploration of the urgencies of an intercultural future.

Intercultural Fashion

AKROS is a social foundation which offers services that contribute to the well-being of the population of Amsterdam and challenge them to discover, develop and use their talents. AKROS has developed products, services and activities that focus on activation, participation, children's day care, recreation, education, prevention, information and advice.

Project summary and outcomes

The AKROS Foundation selected 15 participants to design and produce an intercultural fashion line. Their mission was to trigger intercultural dialogue within and throughout their foundation, challenging all participants (mainly young Dutch women of Moroccan descent) to define and visualise common and uncommon grounds by using the universal tools of fashion and vanity.

Outcomes of the project:

- Participating in an international project made participants aware that borders can be broken and that opportunities to show their thoughts, designs and skills to larger audiences can be empowering;
- Discussions during the working process sharpened the minds of participants on the theme of interculturality. It was a subject they had barely thought about previously;
- After the initial selection, more people heard about *Intercultural Fashion* and wanted to join. AKROS added people to the project at a later stage, making the group more diverse and inspired. On the other hand, three participants left the group during the project; they were disappointed with the amount of publicity it received and had reservations concerning its overall quality;
- An Arab-inspired clothing line sold a large number of items, empowering the designers to proceed in their chosen business of fashion.

Process

AKROS initiated the project *Intercultural Fashion* based on their positive experiences cooperating with Imagine Identity and Culture for the fashion project *The Red Dress* in 2006. AKROS contributed to that project by organising a workshop for six women of Moroccan descent, who changed the design for a red cocktail dress into one that would be wearable according to their own culture and personal taste. AKROS described the working process as empowering and was happily surprised by the exchange of stories and experiences with people from other workshops (for women of African, Caribbean and Asian descent) during the presentation of the end results at the *Red Dress* fashion show.

Two years later, AKROS wanted to give new participants an equal experience and wrote a concept for cultural exchange through fashion to take place in MAP for ID's framework. In the application they noted that the local community and participants are used to experiencing the negativity of multiculturalism in the urban environment on a daily basis and rarely have the time or opportunity or, indeed, see the need to contact people from other cultures.

By challenging colleagues in the field of fashion to collaborate with people they would not initially interact with, AKROS hoped to achieve more understanding, dialogue and connection with the phenomenon interculturality.

Participants met at AKROS in January 2009. The goal of the first meeting was to get to know each other and their interpretations of interculturality and intercultural fashion. During subsequent meetings sketches were made, exchanged and discussed. Some participants wanted to mix their own culture with a culture they were specifically interested in, combining traditional fabrics and patterns. Others felt the urge to write testimonials – for example of the migration of their parents – onto the fabrics they used, making their designs not only fashionable and contemporary, but also hiding the diary of the designer on the inside. Others chose not to emphasise any particular culture, but to work on designs based on urban subcultures, which are rooted in a mix of influences from all over the world.

In April 2009 AKROS launched a line of Arab-inspired clothing for western businesswomen, which could be purchased by the audience directly after the fashion show. In June 2009 they presented this new line, *Intercultural Fashion*. The results, fifteen pieces in total, are awaiting their launch in December 2009, during a pilot exhibition at Imagine IC.

AKROS has taken positive and negative points into consideration. The project achieved intercultural dialogue through fashion within the foundation and therefore also in the local communities targeted. AKROS is aware that sometimes participants hoped for more high quality opportunities than AKROS was able to offer, since they are a social foundation providing participants with opportunities, not with guarantees, in the fashion industry. *Intercultural Fashion* is about process, a step towards cultural exchange and a good formula which can be implemented in any community.

Institution
Stichting AKROS (AKROS Foundation)
http://www.akros-amsterdam.nl/

Project coordinator
Yasmin Kaddour
info@akros-amsterdam.nl

Target groups
Young fashion designers, interns from the service for social development of the City of Amsterdam, interns from the Foundation's sewing department (mainly young Dutch women of Moroccan descent) and participants from local communities of West Amsterdam

Intercultural Monologues

Krater Theatre is one of the oldest art institutions in Amsterdam southeast. The foundation focuses on this diverse community, with a population of nearly 80,000 people from over 130 different countries, and closely cooperates with other cultural organisations both in and outside of Amsterdam southeast. Krater Theatre's mission is to be a stage for professional contemporary arts and international traditions. It is also an institute for cultural education to contribute to the development of talent amongst children and youth. Krater is inspired by cultural diversity, artistic quality and social commitment and focuses on art and culture which surprises, confronts and connects.

Project summary and objectives
Krater selected a group of spoken word poets from Amsterdam Southeast to write personal monologues on the theme of interculturality. The theatre wanted to make a statement on the subject, claiming that multiculturality is a fact of life, but interculturality is still Utopia. The title was chosen as a critical note: what does interculturality mean, when we only choose to talk through single cultural perspectives?

Krater Theatre used the monologues as a metaphor for the lack of cultural exchange between and within local communities, aiming to start a verbal exchange of ideas, beliefs and misconceptions around the perception of intercultural dialogue.

Process
Krater Theatre already had a wide experience with spoken word performances. In cooperation with Paradiso, a concert hall, club and temple of new culture in the city centre of Amsterdam (www.paradiso.nl/web/English-Agenda.htm), they have produced numerous spoken word evenings such as the *Black Magic Woman Festival*.

In March and April 2009, eight spoken word poets began to meet together weekly. Krater invited theatrical director Neske Beks to work with this group. Beks' approach to the theme and title were remarkable. She pushed the limits of the title and poets and challenged them into interaction by game-playing and associative techniques.
In the beginning the poets (some professional or semi-professional and some amateur) felt slightly awkward during these sessions. They expected working sessions on their texts and solo performances; instead, this approach for establishing interaction was both physical and primal. During the process four poets had to leave the project, which left the group with four female poets. This final group, which proceeded with acting sessions, game-play and the fine-tuning of their monologues, had a natural connection and showed great interest into each other's stories and beliefs.

During the staging of the monologues, Beks applied her working methods literally. She cut the monologues into shorter pieces, directing the women to interrupt each other's stories, reacting and interacting with each other. By direction and staging, interaction was forced upon the monologues and mono-visions. Beks looked for common and uncommon experiences in the monologues and built cross-cultural bridges from one performer to the other.

Outcomes and future developments
The finalised performance has been staged three times: during Wereld Boekenstad (World Book Capital), at Krater Theatre and at Paradiso. Following the second performance, a discussion session was held with the audience. Around 80 people from the local community participated and the session was video-recorded. The audience was overwhelmed by the honesty and pureness of the performers. One question was raised about the diversity of the group, since, although culturally diverse (two Surinamese, one Brazilian / American and one Aruban / Bosnian), all of the spoken word artists were female. Krater Theatre agreed that the lack of men was regrettable, but was convinced that cultural diversity was well established.

During the discussion the MAP for ID project was presented. The audience reacted positively and wanted to know if they could participate in a follow up to this pilot.

Krater Theatre intends to develop new work inspired by this project starting in the winter of 2009. New selections will be made, focusing on diversity in a broader sense. The *Intercultural Monologues* from the pilot MAP for ID will be brought to stage again during the *Black Magic Woman Festival* at Krater Theatre's new location, the Bijlmer Park Theatre, in November 2009, and at Imagine IC in December 2009 and January 2010. It is planned to add new monologues from the spin-off projects to the programme.

Institution
Krater Theatre
www.krater.nl

Project coordinator
Maureen Healy, BMW Festival Programmer
m.healy@krater.nl

Target groups
Spoken word poets from Amsterdam southeast

Bijlmer Euro

Bijlmer is a microcosm of today's global society. With over a hundred different nationalities, it is one of Amsterdam's most diverse communities. Although this part of the city has often been stigmatised as a problem area by popular discourse, Imagine IC experiences Bijlmer as a vibrant area with great resources and potential for the development of projects which address matters concerning the dynamics of contemporary diversity. In the current Dutch political climate, it is important to emphasise the complexity and different dimensions of people's personal identities in urban contexts.

Project summary and outcomes

The project was led by Christian Nold, a UK-based artist, designer and educator working to develop new participatory models for communal representation. With the support of Imagine IC and Waag Society, a Dutch foundation which researches, develops concepts, pilots and prototypes, and acts as an intermediate between the arts, science and the media, Nold invited residents of the Southeast area of Amsterdam with a highly diverse population to explore how a launch of a new trust system could benefit the local community by introducing an alternative monetary system, the "Bijlmer Euro."

Outcomes of this project included:

- Initiating widespread curiosity about the concept of "trust" among the local community and beyond;
- Discussions and insights among participants and organisers on the subject of ownership, defining the perception of "we" and "they" within local communities;
- Dissemination of the concept by participants at festivals and events in the Amsterdam Bijlmer area;
- A social map of Amsterdam Bijlmer, containing information about local shops, local activity and local experiences;
- Further planned cooperation between the Money Museum, Waag Society, Christian Nold and Imagine IC.

Process

Bijlmer Euro was inspired by local monetary systems which have been introduced to support the development of community cohesion, identities and economies in the United States and the United Kingdom (for example, the "Lewes Pound" in the UK). Although Bijlmer already had certain established trust systems, such as the Surinamese Kas Moni system and the social trust systems within churches, these had been set up within particular cultural groups and unintentionally excluded people with other cultural backgrounds, simply because there is little interaction between them. Working with the community, Christian Nold explored options for developing a trust system where cultural borders could be broken and which would provide the local community (both shop owners and consumers) with local benefits.

In spring 2009 Nold developed the concept "Bijlmer Euro." He was interested in working with individuals, groups, companies and institutions for the development of new hybrid forms of technology that are socially and economically sustainable. Facilitated by Imagine IC and Waag Society, Nold worked with the local community of Bijlmer to develop a new participatory model for communal trust systems. After initial field research, he started experimenting with "tagging" Euros, placing radio frequency identification tags (RFID) on to money being used in the local Bijlmer community. As an experimental mock up he built a programme that would scan and eventually trace the tagged Euros.

During workshops and brainstorms with local entrepreneurs, key figures from the community, young people and experts on monetary systems, Nold asked how they could imagine the local community might benefit by using this tagged Euro (to be called a "Bijlmer Euro") as a local currency. Feedback from these sessions provided the artist with tools to upscale the concept into a work in progress project. Imagine IC involved the Money Museum, Utrecht, as a new partner, and the exhibition *Bijlmer Euro* will launch in April 2010.

Nold received many positive reactions to the pilot but also experienced scepticism from local shop owners about how a local currency would actually benefit them as entrepreneurs. As a result, he downscaled the second stage of entrepreneurial involvement, aiming on two participating shop owners instead of ten.

Future developments

During Nold's first stage of research, it became clear that the pilot concept had the potential to lead to a much larger project. Imagine IC invited the Money Museum to become an active partner in the next stage. A steering committee started working on the further development in May 2009. Their initial aim is to organise a pre-launch at the *Picnic Festival* in Amsterdam in September 2009 and an official launch of the *Bijlmer Euro* in spring 2010.

Institutions

Imagine Identity and Culture
www.imagineic.nl
Waag Society
www.waag.org

Artist Coordinator

Christian Nold (Softhook), christian@softhook.com
www.softhook.com

Target groups

People from local Bijlmer communities and local shop owners

Personal Geographies

Project summary and outcomes
At Imagine IC's annual mixed media festival *Summerjam*, artist Monica de Miranda invited twenty young people from diverse cultural backgrounds to visualise their personal search for a perception of their cultural identity and roots by using new media.

During four weeks of workshops, De Miranda introduced a variety of media including performance, studio photography, video and audio-recording, and achieved positive interaction with parallel workshops at *Summerjam*. Combining her methods with the workshops in digital photography, guerrilla marketing and design and video-clip shooting, participants learned how to express and represent themselves by making use of mixed media and social interaction.

The project achieved:
- Participation of a large and very diverse group of young people;
- Symbiosis within the group and interaction between participants and young people from other festival workshops;
- Awareness of context for personal histories: 'how and under which circumstances do people migrate?'
- Creating awareness that representations of personal, subjective identities can become objects of future heritage;
- A travelling exhibition consisting of life-sized photo prints and audio files of participants, a series of 40 geographical hand maps, "Tuning" (an audiovisual representation that showed how youngsters in Amsterdam experience their environment), and a catalogue of the process and results of workshops in Lisbon, Amsterdam and London.

Process
Personal Geographies was a personal and subjective visualisation of identities by youngsters from Amsterdam. Participants produced personal maps on their own photos and hand scans and replaced geographical distance with emotional nearness.
One of the methodologies employed by De Miranda during her workshops was called "Tuning," in which participants drove through their living areas using audio and audiovisual recording devices. They commented on locations and sites of personal importance, and tuned their car radios onto local music stations which expressed particular trends and cultural influences distinguishing the given areas. De Miranda had used this method previously with participants in Sao Paolo, London, Dakar and Lisbon. The pilot results were finally placed into context with the results of these earlier global practices, which created participants' awareness on global common and uncommon grounds.

The project was divided in two stages:
- During the first two weeks participants collected material about their personal backgrounds. They scanned photos from family albums and made collages, audio tracks and storyboards that represented their often very mixed cultural backgrounds. They went on the internet, collecting maps of the countries or regions they, their parents or grandparents had descended from;
- During the second two weeks they put all of the material together, preparing it for Monica de Miranda's exhibition.

De Miranda had already been working with groups of young people in Europe, Africa and South America. With the addition of the personal geographies of the young Dutch migrant participants, De Miranda gave a large public insight in global migration history, through the perspective of urban youngsters.

Besides the achievements mentioned above, Imagine IC was fascinated that the media tools De Miranda used in the pilot not only provided participants with a direct and clear visualisation of their cultural backgrounds, but also established that this method-mapping gives insight into the personal and emotional value participants tended to add to certain aspects of their background and identity. They highlighted certain geographical locations and neglected others. Driven by experiences of nostalgia and melancholy (either their own of those of their parents and often grandparents), participants tended to manipulate their personal narratives. The stories behind these decisions were added to the results in audio or text format as an extra dimension to the exhibition.

Institution
Imagine IC
www.imagineic.nl

Artist and coordinator
Monica de Miranda
www.monicademiranda.com

Target groups
Twenty young people between the ages of 15 and 25, from diverse cultural backgrounds including Surinamese, Turkish, Angolan, Russian, Moroccan, Antillean, Ghanaian, Dutch and Portuguese

The newcomers' view: Intercultural dialogue and Hungarian museums

Anikó Korenchy-Misz

Hungary being a relatively new member of the EU and our Foundation being a newcomer to international projects, I felt delighted and honoured to be asked to participate in MAP for ID. The topic sounded extremely interesting and thought-provoking. Meaningful dialogues are rare in everyday life, even so in museum settings. When one seeks opportunities for dialogue, one longs for empathic and responsive listeners to share and hear new ideas which can be tools for improvement. As European citizens' mobility is increasing, the importance of intercultural dialogue also grows.

The Foundation for Museums and Visitors is a small, private, non-profit organisation founded in 2004. Its main aim is to support Hungarian museums in their work with their public through training, conferences, publications and projects. Intercultural dialogue is a high priority because one of our goals is to be visible internationally as well as helping museums to keep in touch with the European museum world, discussing emerging issues and sharing initiatives.

Since MAP for ID is a two-year long conversation in itself, we appreciated the chance to enter an international dialogue about intercultural encounters. We understood and explained "culture" in its widest meaning, including different connotations of this word such as dialogue between generations or professional groups at a museum.

We assumed that this topic would not be an easy one for Hungarian museums because of their highly academic nature and priorities arising from that. This assumption was proved by the low number of applications for pilot project grants. We wanted to select museums that were representative of a wide variety of collections all over Hungary. The principles for selection were:

- Participants should be involved in the planning and implementation of the project;
- An intention for real dialogue should be present;
- The project should have the widest possible cooperation;
- It should reach as many people as possible;
- It should be based on different meanings of culture.

In addition to the case studies described in this publication, we also initiated our own pilot project with the Hungarian Museum of Trade and Tourism (funded by the City Municipality), to present different minorities that have played an important role in the hospitality and trade of Budapest. These groups were introduced through public conversation with a key figure and through music, dance and tastes of their cuisine. These entertaining evenings provided a valuable learning opportunity for adult visitors to the Museum, but we have also experienced how difficult it can be to initiate discussion with new publics.

Monitoring the six pilot projects in the MAP for ID framework, we have found that it was hard to escape everyday routines and utilise innovative methods and participatory techniques. It was a good start, but we would like to carry on experimenting to face more burning and sensitive issues.

Underground of Angyalföld
Graffiti: why and why not?

The Collection of Regional History of Angyalföld (opened 1985) is the museum of the 13th district of Budapest, collecting local material culture and folklore from the 1970s to the present day. Each of its temporary exhibitions and occasional publications introduces one part of the rich past from the 13th district.

As with many European cities, graffiti is commonly found in the streets of Budapest. It has existed for years, yet nobody has known anything about it. Citizens and town management are full of prejudices about graffiti, yet no descriptive studies had been done on this subject in Hungary to-date.

Objectives

- To document the graffiti found in the 13th district (some of them will disappear with the renovation of Margaret Bridge);
- To begin a dialogue between the graffiti subculture and so-called "dominant" or "high culture" which would help the two different worlds become closer, accept and understand each other;
- To present a public exhibition which would also be part of the process of learning and understanding.

Process

Background research identified people who could signpost organisers to others familiar with the topic and help in compiling literature. The history of Hungarian graffiti was explored through periodical library research, and graffiti in the 13th district documented through pictures.

In finding interviewees from the graffiti subculture, only the snowball method was successful. The high culture group included people from the 13th district affected personally or professionally by graffiti: a representative of the district council, chief architect of the district, a linguist, the director of the local Art Gallery, a paint artist, a school headmaster, a shopkeeper whose trade-sign had been done by a graffiti writer, a famous musician and a TV reporter. In addition, the head of the Department of Intermedia at the University of Fine Arts, representatives of civil organisations and the police were asked their opinions.

The exhibition opened in January 2009 under the title *Underground of Angyalföld. Graffiti: Why and why not?* It emphasised dialogue between the graffiti subculture and so-called "high culture" without taking sides. The subculture was introduced from a different point of view, focusing on the social reflections of the drawings.

The texts of the exhibition boards (including a dictionary containing collected words from the language by the subculture, as well as a list with definitions on all styles of wall painting) were created in partnership with project participants. A graffiti writer designed the logo of the exhibition.

On the first floor of the museum's exhibition hall, photos of the documented graffiti were mounted on the walls, giving the atmosphere of a real "underpass." Moving to the second floor was as if walking to the surface world of "public life." On the second floor, visitors found themselves in interior designs of different styles, with high culture opinions in picture frames on the wall.

Leaving the exhibition visitors were asked questions encouraging them to express their thoughts in guest books made both in traditional book form, and as graffiti on cardboard fixed to the wall. This sent messages to other visitors and entered into further dialogue. Follow-up displays also added diversity to the subject.

Outcomes

Introducing the graffiti subculture through dialogue was particularly successful. This was an absolutely new and unique way of introduction; people from both cultures appreciated it and found it valuable.

Graffiti participants felt that the opportunity to express their views in a new space contributed to the dispersal of prejudice. Members of the high culture group became familiar with the graffiti subculture, and in many cases acknowledged their mistaken views about writers.

The museum gained new audiences and dramatically increased attendance, and was approached by other organisations for advice on organising similar projects.

Pluralistic approaches were found to be the best way to establish a cultural dialogue in the museum. This meant giving up previous practice by not making a retrospective exhibition, but reflecting on a current happening.

The project and exhibition have led to an attitude change in the museum that will have great impact in the future. They will not stick to the primary or superficial meaning of objects but will focus on their reflection on society.

'Working together with people from different backgrounds was absolutely edifying - broadened my approach by all means. Cooperation proved to be useful during the planning and the making of the exhibition. Meanwhile I managed to know the desires and expectations of different kinds of people in connection with the exhibition, according to which I could plan and modify the project'

Balázs Maczó, project coordinator

Institution
Local Historical Museum of Angyalföld
www.kult13.hu

Project coordinator
Balázs Maczó, museologist
balazsmaczo1981@yahoo.com

Target groups
Adults of the dominant culture with a positive or negative attitude towards graffiti; members of the graffiti subculture of all ages.
The exhibition attracted 800 visitors

ContactZone

Intercultural Dialogue and Co-operation

The Museum of Ethnography, Budapest, is one of the oldest museums in Europe. Its collections include ethnographic objects, writings, photos, drawings, video and sound recordings. Functions of the institute are the collection and preservation of these mediums, scientific research and publication, national coordination of contemporary social research and promotion of lifelong learning through exhibitions, museum education and events.

ContactZone, a project addressing not only migrants from different countries, but the museum staff itself, was initiated because the organisers saw the need to change current approaches to museums in Hungary, which are often seen as "sacred spaces" beyond question or challenge, where scientific opinions are preached one-sidedly and visitors enter in reverent silence. The organisers wanted to demonstrate that museums can be "contact zones" which enable different cultures and social groups to meet, represent themselves and engage in dialogue.

The project was an experiment to share the image and knowledge accumulated by the Museum of Ethnography relating to the participants' cultures, to give migrants the opportunity to confront this image and to give staff the opportunity to understand the migrants' views of their own contemporary culture. Within the project a long-term dialogue between the museum workers and the migrants in Budapest was to be established. *ContactZone* was also an opportunity to develop internal and external cooperation skills of museum staff.

Objectives

- Initiating dialogue and cooperation between museum staff and migrants in Budapest to discuss how the museum constructs images about migrant cultures (based on the collected objects and existing knowledge), and migrants' reflections on these images;
- Developing communication skills and a sense of community;
- Enhancing consciousness against prejudice through non-formal learning.

Process

- Preparation of the project, choosing a facilitator, recruiting participants;
- Revising the project's structure in consultation with the facilitator and project coordinators;
- Two community-building days, including icebreaker and empathy-building, involving participants into the planning of the following meetings, discussing methods and rules for developing a dialogue;
- Creating a blog (http://kontaktzona.blogspot.com) and mailing list;
- Three days for intercultural dialogue (separate workshops focusing on cultures of the Andes, Udmurtia and the Rusyns), including presentations of the given culture and conversations between museum workers and migrants; participants used not only collections, but also personal objects and other material (pictures, videos, music and books) brought by migrants;

- Closing activities including a picnic, a formal evaluation meeting with museum staff and informal evaluation;
- Editing the video presentation.

Outcomes

The project encouraged communication and enabled participants to share their views equally. The community-building process was successful, although the group had less time to work together than anticipated.

Participants gained new knowledge on and attitudes towards the discussed cultures, as well as renewed knowledge and personal competencies (such as openness, empathy, intercultural awareness and experiences for sharing the idea of cultural relativism).
They also gained experience in motivating different people and breaking traditions.
On the other hand, some participants dropped out after they had given their presentations. There was also some lack of empathy coming from extremely strong national identities.

The method and attitude of "project-thinking" was of real benefit to the museum. Collections were re-interpreted by representatives of the attendant cultures. Objects brought by the migrants were interpreted by the museum staff and inspired many questions among participants.

The project ended with a "multicultural" picnic in a popular park of Budapest, which secured additional media attention. The project leader had the opportunity to take part in a radio interview.

The organisers hope that they have sown the seeds of cooperation between their institution and different migrant groups living in Hungary, which can continue in real space and on the web. Participants are all open to meet each other again in the future to deepen the learning process and find common interests. It has been proposed to hold a regular club where thematic sessions can be discussed.

'The real deep discussions arrived too late, when we had run out of time. We always missed the "main course;" we had just eaten the appetiser'

Project organisers

Institution

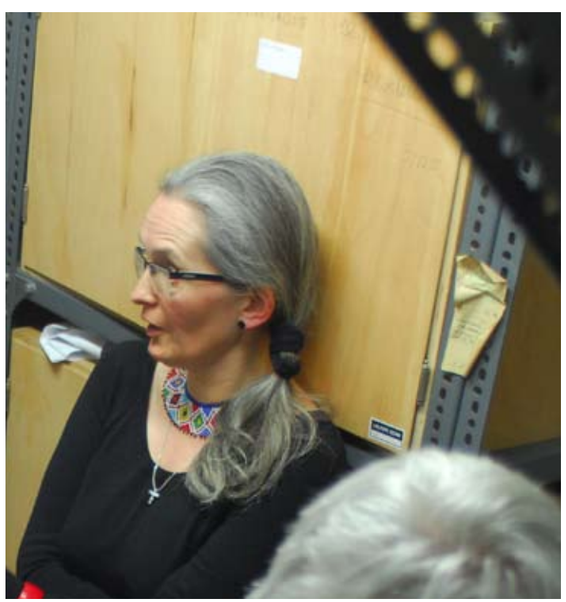
Museum of Ethnography, Budapest
www.neprajz.hu

Project coordinator

Gabriella Vörös, voros.gabi@neprajz.hu
Júlia Vörös, bolt@neprajz.hu
Márton Kemény, kemenym@neprajz.hu

Target groups

Migrants to Budapest with different cultural backgrounds (from the Andes, Udmurtia, Rusyns – an Eastern Slavic ethnic group – and Greece) and professions (including a journalist, a university student, a member of a minority government and an engineer); museum staff including a curator, museologists, a cultural manager and a secretary.



SMILE

The shortest way to a visitor-friendly museum

The Museum of Fine Arts, Budapest (MFAB), opened in 1906. As one of Hungary's most outstanding and dynamic institutions, it receives around half a million visitors every year.

Visitor services at MFAB have expanded widely since the 1990s, with the launch of docent and volunteer programmes and the expansion of children's activities and museum events. The role of room minders has also changed: besides making visitors aware of museum rules, they need to be able to tell them, often in English, much museum-related information; they also need to create a welcoming atmosphere, while still keeping an eye on the collection.

Objectives

The main purpose of the *SMILE* project was actually to develop communication between visitors and museum staff, in particular room minders. *SMILE* addressed language learning and the development of staff intercultural competencies and skills. No similar staff training had been offered in the region, so the project challenged both participants and organisers.

The objectives set for *SMILE* were to:

- Create a pilot training for general museum staff (room minders, cashiers, cloakroom minders and administrative colleagues);
- Develop and highlight communication channels and methods;
- Change the staff's attitude towards visitors;
- As a result, to provide visitors with a better experience during their visit.

Process

The project was planned following discussions with staff team leaders and other colleagues. To help identify areas on which to focus, staff were surveyed about visitor-related challenges and knowledge of English. At the same time, visitors were asked about their experiences in the museum, and the target group was involved in developing a curriculum which addressed the identified problems.

The museum worked with several external partners to develop and deliver the project: The International Business School provided the English classes, Inspi-Ráció Association provided training and the Komoly-Hang Bt. company assisted with project coordination.
All room minders were invited to participate, and days off were offered for completing the programme. 28 out of the 96 participants met the expectation of participation of 80% (and received four paid days off), while only 8 room minders did not attend any sessions.

The training consisted of three phases:

1. Walkabouts in the museum: learning about the collection and the museum rules;
2. English classes: concentrating on spoken English and museum-2. related words (if the course were to be repeated, both the duration and frequency of the classes would be increased);
3. Communication and conflict-handling training. The age, educational background and fear of failure all created a negative atmosphere among participants in the first two sessions, so the delivery method was changed to be more instructive. There was also misunderstanding of the museum rules which room minders are expected to communicate. This was resolved by inviting the head of room minders to participate, resulting in a satisfactory solution and positive feedback.

Outcomes

- Increased willingness among staff to participate in training and self-development activities;
- Greater understanding of their role;
- Greater awareness of consequences of room minders' reactions to visitors;
- Increased willingness to communicate creatively with foreigners.

The intercultural competencies of staff were improved through increased self-confidence, improved English knowledge, and by being better able to serve as "museum ambassadors" and help visitors to learn about the collection. Another benefit was an increased understanding of museum rules.

The project was successful in providing the room minders with the opportunity to speak up and enrich themselves, an area often forgotten by many museums. The attitude of the trainers meant that participants felt involved and open to new experiences.
On the other hand, those room minders who rejected the idea of participation were impossible to convince, even though the museum offered a generous incentive for taking part. The timing of the training sessions coincided with many events around Christmas, which negatively affected participation.

For the museum, this was a true pilot project. For the first time, issues related to this segment of museum staff were addressed and awareness raised of the importance of the room minders' skills, knowledge and attitudes. Although it is too early to say whether the project has created lasting change in the institution, the effect on the participants has clearly been positive. The project coordinator plans to make longer-term use of the project outcomes within staff recruitment and induction.

Institution

Szépművészeti Múzeum / Museum of Fine Arts, Budapest
www.szepmuveszeti.hu / www.mfab.hu

Project coordinator

Izabella Csordás, Coordinator & Founder of the Volunteer Programme and Coordinator of the Friends of the Museum of Fine Arts
Izabella.csordas@szepmuveszeti.hu

Target groups

Museum visitor services staff

Munkácsy's Audiences and Communities

The Déri Museum (Debrecen) is one of the most significant museums in Hungary. The richness and diversity of its collections make it a suitable place for intercultural events. One of its aspirations is to strengthen co-operation between all branches of museology and to benefit from having both local and universal historical collections.

Mihály Munkácsy (1844-1900) is considered by many to be Hungary's most important painter. Three of his finest works, the pieces of the *Christ trilogy* (*Christ before Pilate, Golgotha* and *Ecce Homo*) were exhibited in the Munkácsy Room of the Déri Museum side by side for several years. When *Christ before Pilate* had to be returned to its Canadian owner in December 2007, the leadership of the museum planned to install in the Munkácsy Room, next to the other two works, a montage of children's drawings and contemporary artists' works inspired by Munkácsy. This idea sparked off a heated debate. The leadership of the museum considered the trilogy to be a work that today's artists and audiences can react to and enter into dialogue with. However, most visitors consider the paintings as works beyond art that deserve unconditional respect and devotion. The pilot project was devised to try to bring the two views together.

Objectives

- To raise awareness of different viewpoints and to promote understanding;
- To develop intercultural attitudes and skills such as questioning one's own point of view, discovering the many-sidedness of identity and being open to different cultural groups or individuals.

Process

Organisers carried out background research by studying the visitors' books in the Munkácsy Room. The notes were usually "confessions" about their religious or nationalist sentiments. They also recorded visitors' attitudes during the farewell ceremony of *Christ before Pilate*.

A lecture series involving diverse viewpoints was organised to articulate the different interpretations and make clear that there is no single correct view. The lectures were followed by moderated discussions.

A competition was held for visitors to express their own ideas in creative form as well as look at the works and ask questions about them. Visitors were given a chance to plan a virtual exhibition called *My Munkácsy* by selecting ten to fifteen of his paintings they thought should be part of a representative exhibition.

The museum planned two other exhibitions: one devoted to Munkácsy relics, the other showing paintings by contemporary artists demonstrating the relationship between cult and interpretation. The closing event of the project was a conference where both experts and laypeople were given the opportunity to speak. Changes in participants' attitudes were measured before and after the project by means of the same questionnaire.

Organisers knew that the project would make people conscious of the relativity of their own points of view, and were aware that shaking the firmness of cultural identity could pose hardship for individuals. Therefore they emphasised the continuity and long duration of the project. They hoped that the diversity and frequency of the methods used would not discourage participants, but make them realise that different cultural identities can exist side-by-side, complementing rather than contradicting each other.

Outcomes

Participants gained an understanding that behind the homogeneous cultic image of Munkácsy there is a face reflecting contradictions and tensions that is open to various interpretations.

Audience activity increased from event to event: towards the end both sides accepted opinions expressed by the other and welcomed the opportunities arising from the project. At the same time, one of the more surprising observations was that people still tended to rely on an external authority rather than themselves. They preferred conforming to an apparently firm opinion than taking the risk of making a mistake. Another conclusion was that people would rather take part in a celebration, where they can experience belonging to a community, than in a debate, which did not give a reassuring sense of unity.

The success of the project is also shown in that the audience accepted both the idea of exhibiting Munkácsy relics and the announcement of a competition for contemporary artists to express their relationship to the artist. This change was encouraged by the acknowledgement on the part of organisers that they should not display the contemporary artists' work in the Munkácsy Room. In other words, the museum recognised that the sanctity and cultic nature of the room must be respected, as there was tremendous need for experiences provided by such spaces. Organisers and participants had to accept different viewpoints. That is how the project became a real dialogue.

Institution
Déri Múzeum
www.derimuz.hu

Project coordinator
Lajos Lakner, museologist
lalakner@enternet.hu

Target groups
The Society of the Déri Museum's Friends and the Public Foundation for the Munkácsy Trilogy

Collection of Collections

The Vas County Museums' Friends Association was founded in 1998 as a non-governmental, public benefit association to foster and preserve cultural heritage. Its activities include design and implementation of cultural projects and exhibitions, cultural events and publications, and maintaining a website. Connections to young people have an important role, and include summer camps and a museum beetle club. The membership of the Friends Association includes representatives of different generations, so storytelling gives them the opportunity to create discourse and to organise joint programmes with the possibility of cooperation.

The idea for this project was rooted in a 2006-2008 Hungarian and Austrian cross-border project which focused on children and material culture. It seemed a great opportunity to build on this earlier project by comparing everyday experiences of young collectors with stories of adult collectors. At the same time Savaria Museum of Szombathely had its 100th anniversary in 2008, which provided a real opportunity to focus on stories of collections and collectors in Vas County thus reinforcing the museum's mission and relevance. Savaria Museum provided the venue for the discussion forums.

The aim of *Collection of Collections* was to create non-formal and informal teaching and learning situations in museums and other out-of-school environments (such as flea-markets, antiques shops, or restoration workshops), where different private and institutional collections could be presented and interpreted by collectors or dealers and develop an intergenerational discourse. The target group was selected because new museum friends, supporters and external partners for the future can be found among these people.

Objectives

- To research and document the different forms and processes of collecting goods, artefacts and antiques;
- To increase the professional network of Savaria Museum and its friends and supporters;
- To involve private collectors in order to make Savaria Museum a place of cultural events and communal activities;
- To make participants aware of the possibilities of extending their activities with visits to museums, flea-markets, antiques shops and restoration workshops;
- To create a web page of the project.

Process

A competition was announced in the local media and on the Savaria Museum's website for biographical interviews of private collectors. These interviews could be written, photographed or audio/video-recorded. The prizes were given on the Day of European Cultural Heritage in 2009 at Savaria Museum, which was also hosting a meeting of private collectors.

A calendar of 14 cultural events was published in January 2009, all of which generated unexpectedly high interest. At Savaria Museum twelve private collectors and their biographies were discussed at eight open forums. Most of them were widely known in local society and had been selected as representatives of different types of collecting, from sporting to military artefacts.

Before the open forums each private collector was visited at home to record video-interviews in authentic surroundings. Gábor Göndör edited all the video documentation. The short portraits were shown in the open forums and published on the website.

Outcomes

The project attracted an unexpectedly high number of participants (338), many of whom returned several times. The museum felt that this meant that the participants were becoming a real community. The main benefit of the project for the organisation was that it involved many previously unknown private collectors into the network of the museum's friends and the museum. The local cultural role of the museum and the association was also strengthened by this project.

Institution
Vasi Múzeumbarát Egylet (Vas County Museums' Friends Association)
www.muzeumbarat.hu

Project coordinators
Kálmán Tóth, museum educator, titkar@muzeumbarat.hu
Péter Illés, cultural anthropologist, neprajz@savariamuseum.hu

Project website
http://gyujtemenyek.muzeumbarat.hu/

Target groups
Private collectors, young people and adults interested in antiquities, artefacts and other "collectables"

More than life stories - Fates

The Janus Pannonius Museum (Baranya County Museums, Pécs) embraces all domains of museology (natural history, archaeology, fine and applied art, ethnography, history) within the county. With approximately two million objects and fourteen permanent exhibitions it is one of the biggest museum organisations in Hungary. The Janus Pannonius Museum is also one of Hungary's most visited museums, having around 200,000 visitors annually. It has received the Excellent Museum Education Award from the Ministry of Education and Culture.

Background and objectives

Baranya County Museums often take part in intercultural projects. In 2006, the Year of Hungarian Culture in Germany, the museum co-organised a travelling exhibition based on joint research with museums from Ulm, Berlin and Hungary. The title of this exhibition was 'Germans in Hungary, Hungarians in Germany,' and was accompanied by a bilingual exhibition guide and website. The project described here is a follow-up to the 2006 project, as it broadened its dimensions with a new focus group and life stories.

The biggest ethnic minority in Hungary is the German. In 2001, 63,000 people declared themselves German, 35% of which live in Baranya. According to a survey in 1980, German population in this area is more than 90% in ten villages, and more than 50% in 27 villages.

The most obscure and hidden period of this group occurred after World War Two. The *Schwabians*, as ethnic Germans are called in Hungary, were put through relocations, confiscations, *malenkij robot* (a Russian term for compulsory labour service) and other humiliations due to their ethnic origins. Only a few witnesses and subjects of these events are still alive. It is one of the last opportunities to record their memories and to get an authentic picture of that era.

The project collected and revealed memories of and objects belonging to people of German origin who had been collectively punished after WW2. The project also involved a survey of knowledge of current youth on the topic. The final exhibition targeted all population of the country, since the collective punishment after WW2 constitutes a chapter in Hungary's national history that should always be remembered.

Process

The preparation of this new project involved identifying people who had suffered collective punishment. This was not at all easy as most of them had not dared to speak for a long time about what had happened to them.

Students from the German Language Department of the University of Pécs and two ethnic German schools, as well as participants of international conferences, filled in a bilingual questionnaire to reveal how much is known today about the collective punishment of the German minority in post-war Hungary. Two university students helped to prepare the questionnaire and three students cooperated in their evaluation. Andrea Pásztor, curator at the History Department of the museum, assisted in the preparation of the exhibition and the guide. The Lenau Association helped with PR and the local German Government of Baranya County had a role in the exhibition opening.

The project leader conducted interviews with ten survivors. It was initially planned to have the university students act as interviewers, however it became clear that the interviewees would not speak about their past unless they knew that their conversation partner or her relatives had been involved in the same experience. The project coordinator's family background helped to create the necessary connections for the interviews, although the long process of establishing trust reduced the number of interviews it was possible to conduct within the time available.

Outcomes

- Stories were collected and recorded of people who had been forced to do labour service in the USSR, had been relocated to Germany, or had their possessions confiscated after the WW2 because of their German origin;
- After fifty years of silence people started to talk about what they had been through; they made available their photos and objects for the exhibition, and donated some of them to the museum;
- Viewed by nearly 5,000 people so far and was invited to Ukraine and 10 more Hungarian towns;
- A printed exhibition guide accompanied the exhibition, which presents excerpts from interviews with photos shared by the interviewees;
- Other ethnic groups (e.g. Serbians, Hungarians) were involved, and their opinion incorporated in the project (exhibition and exhibition guide), which may provoke further discussions and rethinking;
- The recorded life stories will be available for further research within the museum collections.

Institution

Baranya County Museums
Janus Pannonius Museum
www.jpm.hu

Project coordinator

Judit Walterné Müller, Deputy County Museum Director
wmuller.judit@jpm.hu

Target groups

People of German origin who had been collectively punished after WW2; young people (through an awareness survey); general Hungarian publics (through the final exhibition)

MAP for ID and the Museo de América, Madrid

Elena Delgado

As spaces preserving memory, museums can arouse attention, generate knowledge and create interpretation codes. These are all necessary processes to promote dialogue as well as to challenge those stereotypes which hinder our ability to recognise the “other” as a partner for dialogue.

Museums can provoke the meeting of perspectives, inter-subjectivities, points of view through perceptions, knowledge systems and experiences which build bridges and incorporate what is common and what is different, thereby encouraging reinterpretation and the mutual enrichment of discourses.

The Museo de América in Madrid has been committed to promoting dialogue and challenging stereotypes since the opening of its current permanent display, by using the objects in its collection to make the public familiar not only with iconographic diversity, but also with the social, political and cultural processes which have shaped and are shaping the history of the American continent.

The Museo de América is an outstanding museum not so much because of its collections, as for the structure of its display. Many of the objects in its care can find an equivalent in the pre-Hispanic or ethnographic collections of other European or American museums; however, the criteria underlying the arrangement of colonial art collections is what makes it unique and helps to shed light on the peculiar character of the different contemporary American cultures and on the implications of their relationship with European culture.
The arrangement in thematic rather than historical sections helps the museum visitor not only to learn about the material culture of American peoples, but also to appreciate its symbolic, social, economic and religious aspects.

In the fifteen years since the opening of its new display, the Museum has strived to offer as rich a public programme as possible to promote the knowledge and recognition of American cultures, for example through conferences, training courses, concerts, theatre performances, celebrations, conversations and activities for children and young people.

The Museo de América has been MAP for ID’s national coordinator for Spain. This has provided an invaluable opportunity not only to reflect on the activities the Museum has been carrying out over the past few years, but also to develop new strategies with a view to promoting dialogue between the Museum and society.

Through MAP for ID, collaboration with the other Spanish museums and cultural institutions taking part in the project clearly showed the importance of sharing experiences which are beneficial not only for the actors directly involved, but for the museum community as a whole.

Thinking of Fray Ramón Pané:
A portrait of modern subjectivity

The Barbier-Mueller Museum of Pre-Columbian Art of Barcelona was formed in 1997 from the collections of Joseph Mueller and Jean Paul Barbier. The goals of the museum are to preserve the objects in its care, which by their high quality are considered to be masterpieces of Pre-Columbian art, to spread the collection through thematic exhibitions, to energise investigation and reflection around Amerindian cultures and their forms of representation, to activate cultural and education programmes within the city and to collaborate with other cultural institutions to promote the knowledge of pre-Columbian cultures.

Objectives

- To study in depth the historical figure and writings of Ramón Pané (in particular his *Relaciòn sobre las antiguedades de los indios*, 1494-1498) as a model for dialogue between cultures;
- To create an interdisciplinary space for knowledge production, in which all participants are actively consulted and involved;
- To give voice to different groups, starting from the acknowledgement of the museum as a space for the construction of intercultural dialogue.

Process

Within the framework of MAP for ID, the Barbier-Mueller Museum coordinated a pilot project highlighting the figure of Fray Ramón Pané, a hermit monk who accompanied Christopher Columbus on his second voyage to the Americas. Pané lived with the inhabitants of the island of Hispaniola (La Española) and was charged with describing the uniqueness of the Taíno culture.

Fray Ramón Pané is considered by some historians to be the first ethnographer of the New World, and to that extent his texts and personality can serve as a road map to reflect on how the image of the "other" is constructed and conveyed. In particular, his above-mentioned *Account of the Antiquities of the Indians* provided a model of approach and contact with the Amerindian cultures and peoples.

The pilot project revolved around the exhibition 'The pre-Columbian Caribbean - Fray Ramón Pané and the universe Taíno,' an important investigation on Taína culture and religious forms of symbolic representation co-produced by the Ministry of Culture, the Museo de América, the British Museum, the Caixa Galicia foundation and the Barbier-Mueller Museum.

Three workshops with a common structure were held in the exhibition venues (Museo Barbier-Mueller in Barcelona, Caixa Galicia in Santiago de Compostela, Museo de América in Madrid), comprising:

- An analysis of Pané's text;
- An investigation of the aesthetic and symbolic value of the objects displayed in the exhibition;
- A debate on the artefacts and imagery of the Taínos, and on the figure and work of Fray Ramón Pané.

One of the main objectives of the workshops was that people who attended should understand the experiences, values and fears that Fray Ramón Pané and the Taínos shared, as well as the ideas they hid from each other. The workshops also questioned whether their relationship was one of observation or dialogue.

Workshop participants (small groups of about 10-15 people for each event) were selected among groups from different backgrounds: specialists in the figure of Fray Ramón Pané, Taíno culture or the first contact between Spanish and Amerindian cultures; specialists in different areas of knowledge who could bring different approaches to the text; collaborators from the partner museums; students and public interested in the subject.

The participation of specialists in particular supported an interdisciplinary approach to the subject, with presentations including: 'Mythological narration and image,' 'The vision of the other in the dawn of the Modern Age' and 'Meeting of Civilizations: The cultural shock in the Antillean world.'

Outcomes

- *Thinking of Fray Ramón Pané* promoted a process of interdisciplinary knowledge construction, where there were no mediators between knowledge and project participants, but all were actively involved in a productive dialogue;
- The project also put in place a device that managed to create a small community of reflection on the ability to start an intercultural dialogue. Something intangible, but with a significant transformative potential in terms of approaching a text or a historical figure from a different perspective;
- Partner museums acknowledged the importance of establishing a different, more participatory relationship with target groups through the development of activities complementing their exhibitions;
- A joint document was developed from the final recommendations of the three workshops that can become an outline for approaching our relationship with otherness.

Institution
Museo Barbier-Mueller de Arte Precolombino
www.amigosprecolombino.es

Project coordinator
Raúl Mena Palacín, Head of Education Services
museubarbiereducació@bcn.cat

Target groups
Specialists in the project's theme; specialists in different areas of knowledge who could bring different approaches to Fray Ramón Pané's writings; collaborators from the partner museums; students and general public interested in the subject.

Knowing about their cultures; knowing about our culture

The Museum of Pre-Columbian Art Felipe Orlando, Benalmádena (Malaga), was founded in 1970 and re-opened in 2005 after major renovation. Its collections are organised in an Archaeological section (with local findings) and a Pre-Columbian section (with artefacts from Mexico, Nicaragua, Ecuador, Costa Rica and Peru).

In recent years Benalmádena experienced a significant growth, which has turned it into a city. While its historic centre continues to be a small nucleus, its physiognomy and people have gradually changed, partly to adapt to the arrival of new residents from different parts of the world. These may be differentiated by native language, on the one hand Spanish-speaking immigrants mostly coming from Latin American countries, on the other people from Europe or the US (whether buying a holiday home or moving permanently to Benalmádena).

While relationships are generally good between established families and newcomers, there are concerns that traditions from all groups may be lost. It is here that the Museum has intervened: one of its aims is to produce an exchange of knowledge presenting traditions of other places, as well as local ones, in order to help people from abroad learn about the customs of the municipality and vice versa.

Objectives

- To encourage the participation of the local community and of groups of foreigners in the activities of the Museum, and to support these new visitors to become regular museum-goers through presenting traditions of three world celebrations;
- To promote the relationship and the exchange of ideas between the native and foreign communities;
- To create an archive in the Museum with testimonies of the municipality's traditions, and to value the contribution of museum visitors to this archive.

Process

The Museum of Pre-Columbian Art carried out a series of activities around three principal Christian festivals celebrated in Benalmádena and around the world: The Day of the Dead, Christmas and the Holy Week. In order to explore each one of these traditions, the Museum created a programme including an exhibition, a reminiscence workshop and the tasting of traditional foods:

- The exhibitions consisted in the installation of a Mexican altar in the festivity of the dead (held during October – November 2008), a Mexican Bethlehem with a piñata to celebrate Christmas (December – January 2009), and exhibitions of films and sacred artefacts related to the celebration of the Holy Week within the municipality (March – April 2009);
- In addition to the exhibitions, local audiences and groups of foreigners were invited to attend informal evening gatherings where participants would offer recollections and experiences of these traditions according to their place of origin, in order to understand how the three festivities are celebrated in different parts of the world. The testimonials will form part of an archive within the Museum;
- Participants also shared in a snack with typical sweets, thus facilitating the collection of recipes from around the world on the occasion of these three celebrations, which will result in the publication of a book.

The key target groups for the project were elderly people from the local community and individuals with an immigrant background, inclined to talk about the three festivals from a personal perspective.

Outcomes

The evaluation of participants' experience of the activities was carried out through verbal feedback and interviews. The response was largely positive and participants have encouraged the Museum to repeat these activities in the future. Being part of the project helped people to feel valued, since their testimonies and experiences will now form part of a permanent heritage archive within the Museum.

On the other hand, one key weakness of the project has been the low level of participation on the part of foreigners. This was due in part to the little interest shown in the three festivities explored (in particular by residents from the US and the UK), and to the linguistic barriers hindering interaction with the local community. In this respect, the active participation of individuals of Latin American origin was facilitated by the use of a common language.

While there is always room for improvement, the Museum has found this relatively small-scale activity, which encourages citizen participation, to be an excellent asset. With minimum costs and a strong commitment by Museum staff, favourable results and a high user acceptance have been achieved. Remaining tasks are to continue the collaboration with groups of foreigners, consulates and immigrant associations, and also to find a way of encouraging the participation of younger people, who were under-represented in the pilot project.

Institution

Museo de Arte Precolombino Felipe Orlando de Benalmádena
http://www.benalmadena.com/museo/index.htm

Project coordinator

Victoria Sabino Mendiola, Curator,
museo@benalmadena.com

Target groups

General public of Benalmádena – both established residents and recent immigrants

Snack Dialogues

The Museo de América has a strong tradition of devising teaching and learning activities which support the development of intercultural skills in children. The Museum believes that on many occasions the attitudes and motivations of the children cause their parents to question their own beliefs.

Objectives

Based on this conviction, the objectives set for the *Snack Dialogues* were:

- To develop a dialogue between teachers, parents and students from local schools with a high percentage of foreign pupils, based on a shared project;
- To test the potential of the Museum as a space for negotiation, by favouring the active participation of parents in the development of the Museum's educational offer;
- To promote dialogue and debate through themed itineraries emphasising the life experiences of visitors;
- To foster the relationship between schools, families and the Museum;
- To learn about the opinions of a specific target group regarding the actual ability of the Museum to promote intercultural dialogue.

Process

Three local schools were involved (Isabel La Católica, Rufino Blanco, Nuestra Señora de la Paloma), all with a high percentage of children with parents born outside Spain.

After preliminary meetings with the schools, during which the objectives for the *Snack Dialogues* were set, the project was organised in three main phases.

The first one consisted in themed visits to the Museum for small groups of parents. A total of eight museum visits took place. The parents were provided with pencils and paper in order to write down their comments. They enjoyed the visit and were excited to share their thoughts and opinions with the rest of the group during the meeting that took place after the guided tour. They discussed the pieces they saw, and brainstormed about possible classroom activities the Museum could offer to their children. Parents were interested in a wide range of subjects related to the Museum's collections, including agriculture, basket-making, exploration and musical instruments.

In the subsequent phase, two proposals were selected and developed into fully-fledged educational workshops.

Finally, the two workshops were implemented in the three schools involved:

- Ecosystem workshop. Using natural resources, climate conditions and the environment as starting points of the workshop, the children built house models found in different areas of America such as rainforest, coastline or the Polar Regions. The importance of the environment in all the aspects of human life was emphasised, for example by creating characters with appropriate clothes and tools;
- Storytelling workshop. This workshop had music as its core, enriched with natural sounds of the rainforest. Younger children re-told an old tale or a myth.

In all of these activities the Museum cooperated closely with the school teachers, the Totumo Association (contact with schools, organisation and implementation of the guided visits for parents) and the URPI Association (development of the educational activities and their implementation in the classroom).

Outcomes

The Museo de América and its school partners worked in a completely new way in order to accomplish this project. Schools usually organise their own visits to get to know the Museum. On this occasion, however, the roles were reversed and it was the teachers who welcomed the Museum's proposals in their schools.

While the Museum's collections and display usually lend themselves to an exploration of distinct American cultures, the main focus of the *Snack Dialogues* project was on identifying themes which could be accessible to anyone, thereby promoting the active involvement of participants in interpretation processes, initiating dialogue between them and taking on board their personal perspectives and interests.

The *Snack Dialogues* were particularly successful in establishing bridges between parents, students, professors and the Museum.

On the other hand, a strategy to encourage families to go back to the Museum after the school activities took place was not devised, which makes it difficult to evaluate the actual impact of the project on all those involved.

Institutions

Museo de América, Madrid
http://museodeamerica.mcu.es/
Asociación cultural URPI
Asociación cultural Totumo

Coordinators

Betty Jiménez, educational trainer, Totumo Association, bettyjimenez@telefonica.net
Inmaculada Mairal, primary school teacher, inmaculadamairal@gmail.com

Target groups

Parents of children attending three local schools with a high percentage of foreign pupils

Dialogues, between Nature and Culture

This project was jointly developed by the Museo Nacional de Antropología (MNA) and the Museo Nacional de Ciencias Naturales (MNCN), Madrid. Both institutions have large ethnographic and natural collections from five continents. *Dialogues, between Nature and Culture* was set out as a meeting and conversation between two cultures around some of the objects belonging to these collections. The purpose was to provoke an exchange of views about the objects' use and symbolic interpretation, as well as the stories, contexts and experiences associated with them. The participants in the dialogues were museum professionals and immigrants from the Philippines, whose cultural objects were studied during the project.

Dialogues, between Nature and Culture aimed to move away from a general trend in ethnographic and natural science museums, and to do so in two different ways: by creating a space for conversation, with room both for the scientific information common to a European museum and for the information stemming from the direct experience of people around objects that are part of their lives; and, subsequently, by sharing this experience with the general public.

Usually, collections from both Museums are displayed with a single interpretative voice, meaning that the information visitors receive has been developed from a scientific point of view by the museums' curators and researchers. This project tried to establish a different type of relationship between the object and the public. It also aimed to generate a relationship between the participants, and feedback between the scientific discourse of the expert (anthropologist, naturalist) and the viewpoint of the people who were familiar with the objects in their own cultural environment.

Objectives

- To provide a space where citizens, researchers or curators were able to engage in a dialogue around the cultures represented in the Museums though their collections;
- To help society become closer to the Museums and thus help the latter to become an element of social development, through discourse and collections;
- To facilitate community participation, in particular that of the immigrant community;
- To help the museum to become a "living place," which allows not only the exhibition of objects, but makes possible an interaction with them;
- To reinterpret, contextualise and enrich the museological discourse of the selected objects.

Project stages

During the preliminary stage of the project contact was made with some of the main immigrant communities in Madrid. The Philippines were eventually chosen for the project because of the importance of the Philippine collections of both Museums, the historical relationship between Spain and the Philippines, and the presence of a huge immigrant Philippine community in Spain, about whom very little is known. Three museum professionals from the MNA and MNCN and three members of the Philippine community were invited to take part, respectively selected by project coordinators and by the Asociación de profesionales filipinos en España. The spaces for the dialogues were set up, objects chosen as subjects of the conversations and a script developed in close cooperation with the Philippine community.

In the second, developmental phase a meeting was held with all participants, first in the Museo Nacional de Antropología and then in the Museo Nacional de Ciencias Naturales. The dialogues around the selected objects took place and were recorded on digital video.

During the final phase the video was edited and produced, and the project evaluated. The video has been made available to a wider audience on the websites of the project partners, as well as in the libraries and exhibition spaces of both Museums.

Outcomes

- The creation of a discussion group where two cultural points of view – the scientific vision of museum curators and the "experiential" vision of the objects' source community – were able to meet, meld and create a richer discourse, as well as showing a wider outlook;
- The active involvement of the Philippine "source community" in the production of knowledge;
- A deepening of the Museums' knowledge of Philippine culture and natural environment;
- The interest of both Museums in giving continuity to the project by developing similar activities with other communities (from Latin America, Equatorial Guinea, Western Sahara and Morocco) widely "represented" in their collections.

Institutions

Museo Nacional de Antropología
http://mnantropologia.mcu.es/
Museo Nacional de Ciencias Naturales / Consejo Superior de Investigaciones Científicas
www.mncn.csic.es/home800.php

Project coordinators

Héctor del Barrio Alvarellos, Education Department, MNA, hector.delbarrio@mcu.es
Eusebio Bonilla Sánchez, Curator, Exhibition Department, MNCN/CSIC, eusebio.bonilla@mncn.csic.es

Target groups

Representatives of the local Philippine community (teachers, professionals), museum professionals (curators from different departments of both partner Museums), and a general public interested in learning about Philippine culture

Itineraries in the Museo De América

In this pilot project, the Museo de América focused on stimulating opinion-sharing, commentary and dialogue between visitors to promote intercultural, intergenerational and inter-professional dialogue. By creating an itinerary of a few pieces connected with an accessible theme, on which most people would have a personal opinion, the aim of the Museum was to build public loyalty and confidence in visiting the permanent display.

Objectives

- To generate opinion and therefore dialogue and debate through a themed itinerary emphasising the life experiences of visitors;
- To help audiences become more inclined to observe and reflect critically on the objects on display.

Process

The project team devised a monographic visit around the theme of the human body as represented in American cultures. Few, selected objects were chosen for the visitors to explore at their own pace, without following the traditional guided visit. A leaflet provided the cultural context for the artefacts, and emphasised the iconographic aspects that distinguish them. By encouraging visitors to observe the objects in detail and then to express opinions on what they had observed, the purpose of this leaflet was to draw out both universal and particular elements in the representation of the human body in different American cultures, and highlight similarities and differences.

It was hoped that the observation exercise would lead visitors to think more closely about the objects and to create alternative interpretations.

The project was addressed to two main target groups:

- families and groups of friends (to facilitate the exchange of opinions between visitors who already knew each other);
- blind and partially-sighted visitors.

For the latter group, a Braille version of the leaflet including raised drawings of the selected objects was produced in close cooperation with the educators of ONCE (the Spanish National Organisation for the Blind), which also helped arrange a joint museum visit for people with visual disability and sighted people.

In the process, the Museum had to address the following challenges:

- Creating a visit in which pieces can be visually described and discussed, but not touched;
- Taking into account the physical needs of blind and partially-sighted people, for example by avoiding difficult routes around the museum;
- Combining the information needs of blind, sighted and partially-sighted people, and devising brief, rigorous, accessible texts within the space allowed.

Outcomes

- The project promoted the active involvement of participants in the interpretation of collections;
- Communication was facilitated between visitors by creating interest around a generative theme (the representation of the human body) allowing them to familiarise with American cultures;
- The museum visit was seen as an opportunity to draw out the experiences and viewpoints of different audience groups;
- The Museum approached a new audience – blind and partially-sighted individuals – and had an opportunity to reflect on their learning strategies as well as on their skills in perceiving and interpreting form;
- The themed visit has become an integral part of the Museum's offer, and the possibility of creating new itineraries with a similar approach is currently being considered.

Institutions
Museo de América
http://museodeamerica.mcu.es/
ONCE (Organización Nacional de Ciegos Españoles)
www.once.es

Project coordinator
Sara Sánchez del Olmo
ssanchez@segovia.uned.es

Target Groups
Families and groups of friends; blind and partially-sighted visitors

Museums and Libraries
Spaces for Intercultural Dialogue

Within the framework of MAP for ID, three projects took place based on the joint activity of a museum and a library. The rationale behind them was that collaboration between libraries and museums can reinforce the aims of both institutions and support a more joined-up approach to reaching potential publics. Each project aimed at promoting different "readings" of museum pieces, supported by texts from the library.

Objectives

These varied among the participating institutions, but generally included:

- "Surprising" library users by offering something unusual and unexpected by locating museum objects in a space that is not traditionally theirs;
- Promoting different interpretations of the objects, from personal experiences to more formal readings, for example by creating connections between objects and contemporary literature, or by analysing the historical, aesthetic and formal aspects of the piece, with bibliographical support;
- Improving the reading and storytelling competencies of participants;
- Providing space to share and to know other cultures, thus promoting intercultural dialogue;
- Gathering opinions from all types of library users;
- Creating a project blog, in order to encourage the active participation and feedback of target groups (all three projects did this);
- Encouraging the participation of non-users by organising attractive activities for all kinds of audiences, including those less accustomed to visiting or using either museums or libraries.

Activities

Project 1: *A Sea of Cultures, a Sea of Readings: The Mediterranean in Classical Antiquity* (Library of Andalucía and Archaeological and Ethnographic Museum of Granada)

This project took the theme of cultures living together in the Mediterranean area during classical antiquity. It began by choosing the museum pieces which were most suitable to its aims. At the same time the coordinators started looking for the main work to be shown in the Library. This "masterpiece" needed to allow multiple readings and the study of the chosen theme both from a diachronic and a synchronic perspective.

A Sea of Cultures, a Sea of Readings was conceived to promote public participation. The coordinators wanted the audience to look at the project with a plural approach, and supported this by programming activities with a range of methodologies and formats (including a music and poetry recital, a film screening and workshops for the school community) appropriate to different publics which visit or could visit the Library.

The activities demonstrated that objects can tell many stories beyond their materiality:

- The Exhibition at the Library of a statue from the Museo Arqueológico y Etnográfico de Granada (MAEG): a reproduction of the Venus Paulenca from Guadix, dated between the second and the fourth century A.D., was exhibited along with a piece from the Library cartographic collection (*Carte de l'Empire romain depuis Constantin jusqu'à la fin du 4e. siècle*, printed in Paris in 1861);
- A music and poetry recital, *Venus in the Garden*, illustrated how authors from the past have treated the theme of Venus. Texts were read in their original languages (Latin, Greek, Italian and Spanish) to draw attention to the authentic sound of the words;
- Workshops for primary school children to present in a clear and didactic manner topics such as trade and navigation through the Mediterranean as way of relationship between cultures in past times;
- Workshops for secondary school students to present in a didactic manner topics including mythology, trade and navigation through the Mediterranean as way of relationship between cultures of the past, with an emphasis on the Iberian Peninsula;
- A screening of Joseph L. Mankiewicz' 1953 film, *Julius Caesar*: chosen in collaboration with the Andalusia Film Archive, the film, based on William Shakespeare's play, is illustrative of some of the different readings and interpretations of the Roman world throughout history. Projecting the film in its original English version emphasised the "other readings" approach.

Project 2: *Different Readings: between Libraries and Museums* (Central Library of Complutense University and Museo de América, Madrid)

The Philology Library and Geography and History Library are located within the university campus and form part of the Central Library of the Complutense University. The aim of this project was to offer common users of the libraries objects from the Museum collection which would encourage multiple readings and catch their interest as new audiences.

Both libraries exhibited a facsimile of the *Codex Trocortesiano*, a masterpiece of the Museo de América, alongside a ritual mask of the Guerrero State in Mexico that had not previously been exhibited in the Museum. The two pre-Hispanic pieces had a ritual component: the dance to which the mask belongs promotes fertility, and the codex is an astrological calendar. Both pieces respond to the universal human need to try to secure a propitious future. During the exhibition, two conferences focused on these objects and their historic and contemporary meanings:

- "Trocortesiano Codex of the Museo de América," by Alfonso Lacadena García-Gallo, a specialist in Mayan society and teacher in the American Anthropology Department at Complutense University;
- "The Dance of the Jaguar and other Ritual Mexican Dances,"

by Emma Sánchez Montañés, teacher in the American History Department, and Elena Delgado of the Museo de América.

One of the most significant achievements of this project was that it broke down the barriers between academic departments, facilitating communication between researchers and the sharing of knowledge beyond the people enrolled in the different specialities of the faculties. The project also demonstrated successful collaboration between the libraries and university departments.

Project 3: *Museums and Libraries: Spaces for Intercultural Dialogue* (Public Library of Zaragoza and the Archaeological and Ethnographic Museum of Zaragoza)

… *And there was light*, was the title of the exhibition co-produced by the Library of Zaragoza and the Museo Arqueológico y Etnográfico de Zaragoza. The exhibition showed some museum pieces within the public areas of the Library, with the aim of drawing parallels between the process of reading a book and looking at an object. Therefore, the objects were shown to be "read" from different cultural perspectives, from the past and the present, and using different methods. The exhibition displayed pieces from the Roman period, the Middle Ages and the rural background of the nineteenth and twentieth centuries, suggesting some parallels between vital necessities, artefacts and cultural practices.

Concha Martinez Latre (Museo de Zaragoza) selected and documented objects for the exhibition that showed illumination instruments used before electricity, such as oil lamps. Contemplation of these objects invited viewers to a world without light switches, plugs, or electric appliances.

During the International Day of Museums, on 18 May, the regular public of the Library was invited to participate in the conference "The fire and the funeral rituals," as part of the exhibition. Anthropologists Angel Gari (Aragón), Elizabeth Pachá (Ecuador), and the missionary of the Consolata, Gordon O'Koch (Kenya), also collaborated with the lecture programme of the exhibition.
The project was completed with the final activity by Moroccan storyteller Ali El Afizun, who recounted "The Perfumed Stories from the Zoco."

All three projects created their own blog, in order to encourage public participation and improve reading and storytelling competencies.

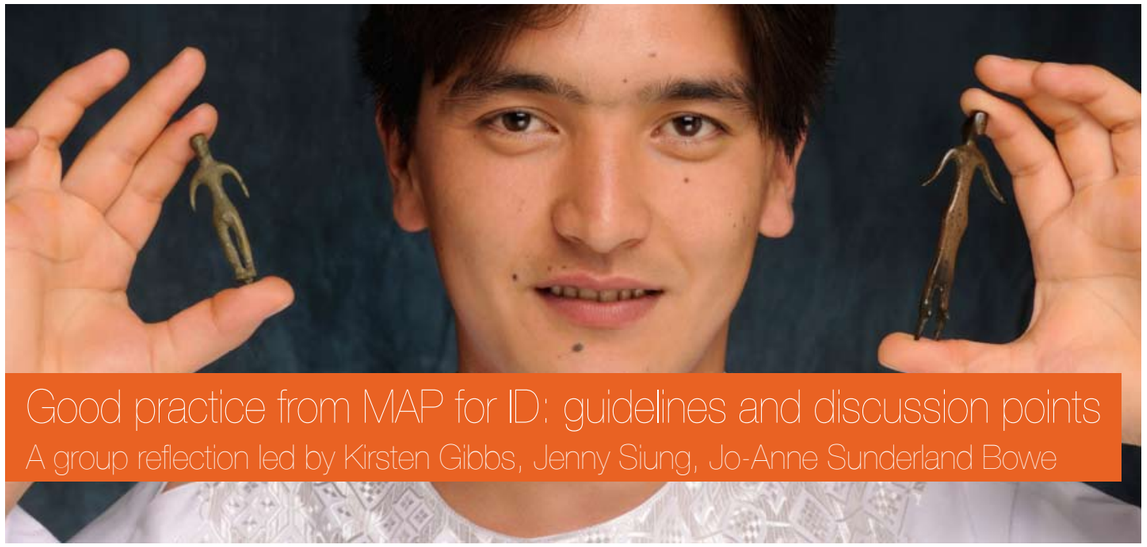
Outcomes of all three projects
- Mutual strengthening of libraries' and museums' goals;
- Diversified and expanded public programmes;
- Audience development;
- New and enhanced opportunities for different ways of looking at the objects, whether or not in relation to intercultural issues.

Institutions & Project coordinators
Biblioteca de Andalucía
www.juntadeandalucia.es/cultura/ba
Coordinator: María Angeles Chacón Guzmán, Departamento de Difusión,
mangeles.chacon@juntadeandalucia.es

Biblioteca de la Universidad Complutense, Madrid
http://www.ucm.es/BUCM
Coordinator: Isabel Gutiérrez, librarian, igutierrez@buc.ucm.es

Biblioteca Pública del Estado de Zaragoza
http://portal.aragon.es/portal/page/portal/libro/bibzaragoza
Coordinator: Javier Villar, jvillar@aragon.es

Target groups
The community at large (including library users and non-users, university students, local primary and secondary schools)



Good practice from MAP for ID: guidelines and discussion points

A group reflection led by Kirsten Gibbs, Jenny Siung, Jo-Anne Sunderland Bowe

Through developing, coordinating and supporting pilot projects, the MAP for ID partners have experienced initiatives undertaken by museums of different types and size and embracing different missions regarding public engagement. Conversations with pilot project protagonists and within the MAP for ID team have identified two main questions to address in order to offer other museums or cultural institutions support in developing intercultural activities:

1. How can museums contribute to the process of intercultural dialogue?

2. What broad guidelines can be followed, or adapted to individual situations, to foster intercultural dialogue within museums?

How can museums contribute to the process of intercultural dialogue?

- Museums across Europe are increasingly responding to social agenda at local, regional, national or international level. The impetus to contribute actively to the promotion of intercultural dialogue may come from external sources, for example government or funding agencies, from the communities which the museum serves, or from within the museum staff or leadership.
- Museums are places where different cultures are documented through the material evidence they produce over the centuries, where cultures are researched, where knowledge is made available in many different ways. Museums link past and present, distant and near. They are places where questions are raised and debate is facilitated. The knowledge they produce can help the understanding of cultures and cultural identities, fostering recognition and mutual respect. They can support individuals to understand their own identities and to exchange experiences with others.
- Museums can be experienced as 'contact zones,'[1] or be developed to become 'third spaces, unfamiliar to both [sides], in which different groups can share a similar experience of discovery.'[2] For museums, this means embracing both intercultural education and cultural literacy, that is, 'the capacity to understand, respect and interact with people from different cultural backgrounds…this capacity being essential for participating as citizens in pluralistic societies.'[3]
- Within the context of a museum, intercultural dialogue can also be seen as a fluid, three-way process involving the museum as institution, the visitor and the object (to include individual objects, exhibitions and collections, tangible and non-tangible). It embraces all areas of practice: collections, conservation, exhibition, research, public programmes, staff and governance, structures, policies, attitudes and values.

Good practice for fostering intercultural dialogue within a museum includes:

In the following paragraphs, the guidelines for good practice outlined by Simona Bodo in the first section of this publication[4] are further developed.

Embracing a dynamic, dialogical notion of heritage as a set of cultural objects, both material and immaterial, that should not only be preserved and transmitted, but also re-negotiated and re-constructed in their meanings:
- Adopting pluralistic approaches to display and interpretation;
- Recognising that collections can be bearers of diverse meanings;
- Recognising the power of object-based learning within intercultural dialogue and discussion.

Responding to the growing diversity of audiences by working with all types of collections:
- Not being dependent on the immediate or superficial relevance of objects or documents to specific cultures and communities;
- Not making assumptions that one cultural community will necessarily want to work with the objects of "their" culture;
- At the same time, being open to approaches from groups or individuals who would like to work with cultural-specific objects in traditional or non-traditional ways.

Devising projects and programmes which focus on process and methodology, rather than outcome, and which encourage cross-cultural discussion, debate and understanding:
- Actively seeking new audiences or participants by building partnerships within the community;
- Being open to approaches from new audiences;
- Involving the target audience in planning initiatives;
- Producing learning resources which embrace the needs and concerns of more diverse audiences;
- Promoting interdepartmental cooperation or cross-sector partnership to maximise the broader social impact of projects;
- Moving towards a long-term organisational approach to working with new audiences, for example through the inclusion of communities in planning, interpretation, documentation and display;
- Building the outcomes of intercultural activities into the institutional fabric of the museum, ensuring legacy, progression and institutional change.

Recognising that audiences / project participants have a considerable amount to contribute to knowledge, understanding and interpretation of an object:
- First-hand local or cultural knowledge;
- Cultural, personal or object-based stories;
- Adding to a collection from their own resources.

Supporting participants' learning and personal development through engagement with the museum and collection, which may lead to:
- Participation in further learning programmes, formal or informal, within or outside of the museum, or a return to learning;
- A greater sense of citizenship – whether in the museum or in the wider community;
- Personal development such as increased self-confidence or openness to new experiences;
- Further exploration of or contribution to the museum's resources.

Focusing on the development of intercultural attitudes and skills among staff, volunteers and visitors:
- Providing training for museum staff and volunteers to understand and value intercultural dialogue and diversity;
- Promoting intercultural attitudes and skills such as the ability to question one's own point of view, an awareness of one's own multiple identities, and an openness to individuals and groups with different cultural, ethnic or religious backgrounds;
- Supporting the development of transferrable competencies and skills such as facilitation, presentation, knowledge of the collection, communication and how to build and work in partnership with other organisations or diverse groups.

[1] J. Clifford, "Museums as contact zones," in D. Boswell and J. Evans (eds.), Representing the Nation: Histories, Heritage, and Museums, London, Routledge, 1999, pp. 435-437.
[2] D. Edgar quoted in N. Khan, The Road to Interculturalism: tracking the arts in a changing world, Comedia, London, 2006.
[3] D. Anderson, A Common Wealth: museums in the learning age, report to the Department for Culture, Media and Sport, DCMS, 1999 (www.ou.edu/cls/online/lstd5523/pdf/Common_Wealth2.pdf)
[4] See S. Bodo, "The challenge of creating 'third spaces': Guidelines for MAP for ID pilot projects."

Notes on contributors

Simona Bodo is an independent researcher with an interest in the social agency of museums and their role in the promotion of intercultural dialogue. On these issues she acts as an advisor to public and private institutions at a national and international level. She is co-creator and editor of the on-line resource "Heritage and Interculture" (www.ismu.org/patrimonioeintercultura).

Elena Delgado is a Curator and Head of Education and Communication Department in the Museo de América, Madrid. She is also a cultural producer with a wide experience in the design and organisation of exhibitions, music and theatre performances.

Kirsten Gibbs works in cultural education management. She is former deputy director of engage, the UK national association for gallery education, and has recently joined the Museums, Libraries and Archives Council as manager of Strategic Commissioning, a government-funded programme to improve the quality and quantity of museum education provision for schools.

Jagdish S. Gundara is Emeritus Professor of Education at the Institute of Education at the University of London. He holds the Unesco Chair in International Studies and Teacher Education at the School of Culture and Lifelong Learning. He is founding member and president of the International Association of Intercultural Education. His publications include Interculturalism, Education and Inclusion (2000).

Anikó Korenchy-Misz set up the Foundation for Museums and Visitors in 2004, with the aim to provide assistance to Hungarian museums through training, conferences, publications and projects. Since then the Foundation has won several bids, and is currently participating in two major EU museum projects.

Christina Kreps is Associate Professor of Anthropology, Director of Museum Studies and Director of the University of Denver Museum of Anthropology (USA). She serves on the board of the American Association of Museums Committee on Museum Professional Training. Her publications include Liberating Culture: Cross-Cultural Perspectives on Museums, Curation, and Heritage Preservation (2003).

Evelyn Raat, currently project manager at Imagine Identity and Culture, Amsterdam, has been running the educational department for six years. In cooperation with various artists, she developed exhibitions, debates and workshops which deal with the representation of migrants in The Netherlands.

Antonella Salvi works at the Istituto Beni Culturali of the Region Emilia-Romagna, Museums Service. She is scientific coordinator of the Muse Project, a regional network for the conservation of the local cultural heritage, and of the ETNO Project. Survey of the extra-European cultural heritage in Emilia-Romagna.

Margherita Sani works at the Istituto Beni Culturali of the Region Emilia-Romagna, where she is in charge of European museum projects, in particular on museum education, lifelong learning and intercultural dialogue. She is on the NEMO (Network of European Museum Organisations) executive board and a member of ICTOP (ICOM Committee Training Personnel).

Vincenzo Simone, Head of the Department of Cultural Heritage Education of the City of Turin, has long been actively involved in the promotion of access development projects, visitor surveys and museum education. Coordinator of Turin's Urban Eco-museum, he is creator and editor of "museiscuol@" (www.comune.torino.it/museiscuola), the first Italian portal devoted to cultural heritage education.

Jenny Siung is Head of Education at the Chester Beatty Library, Dublin. Since 2000 she has developed the first multi- and intercultural education programme in an Irish museum. In 2006 she participated in the ASEMUS Education Exchange programme with the Islamic Museum of Art, Malaysia. She is currently chair of the Education Community and Outreach Group of the Irish Council of National Cultural Institutions.

Jo-Anne Sunderland Bowe manages the ESOL programme (English for Speakers of Other Languages) at the British Museum. She has a background in Archaeology and History, a MA in Cultural Heritage Studies and vast experience in community partnership work and teaching adults with basic skills needs.

MAP for ID Partners

Project coordinator:
Istituto per i Beni Artistici Culturali e Naturali della Regione Emilia Romagna (IBACN) (IT)
www.ibc.regione.emilia-romagna.it/

Margherita SANI
MaSani@Regione.Emilia-Romagna.it
Antonella SALVI
ASalvi@Regione.Emilia-Romagna.it

Amitié srl (IT)
www.amitie.it

Pier Giacomo SOLA
pgsola@amitie.it
Sibylle MOEBIUS
smoebius@amitie.it

The British Museum (UK)
www.britishmuseum.org/

Susan RAIKES
sraikes@thebritishmuseum.ac.uk
Jo-Anne SUNDERLAND BOWE
jsunderland@thebritishmuseum.ac.uk

Chester Beatty Library (IE)
www.cbl.ie/

Jennifer SIUNG
jsiung@cbl.ie

Città di Torino - Settore Educazione al Patrimonio Culturale (IT)
www.comune.torino.it/museiscuola

Vincenzo SIMONE
vincenzo.simone@comune.torino.it
Cecilia MASERI
cecilia.maseri@comune.torino.it

Comune di Rimini - Museo degli Sguardi (IT)
www.museicomunalirimini.it/musei/museo_sguardi/

Maurizio BIORDI
maurizio.biordi@comune.rimini.it
Marcello DI BELLA
marcello.dibella@comune.rimini.it
Olga MATTIOLI
olgam@virgilio.it

Foundation for Museums and Visitors (HU)
www.mlalapitvany.hu/

Aniko KORENCHY-MISZ
mlalapitvany@externet.hu

Foundation Imagine Identity and Culture (NL)
www.imagineic.nl/

Bibi PANHUYSEN
info@imagineic.nl
Evelyn RAAT
evelyn@imagineic.nl

Museo de América (ES)
museodeamerica.mcu.es/

Elena DELGADO
elena.delgado@mcu.es

Project evaluator and editorial consultant
Simona BODO
simona.bodo@fastwebnet.it

Project adviser and editorial consultant
Kirsten GIBBS
kirsten.gibbs@virgin.net

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Page 10 - *Materials for Arabic calligraphy demonstration at the British Museum. Part of the Middle East Now season*. Photo: Benedict Johnson © The Trustees of the British Museum.
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Pages 7, 22, 25, 26, 29, 58, 59, 104 - Portraits of participants in the project *Choose the Piece*, Archaeological and Ethnological Museum of Modena. Photos: Paolo Terzi.
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Page 13 - *"Hanging Gardens" community exhibition at Swiss Cottage Gallery, London, inspired by the work of Mary Delany in the British Museum*. Photo: David Allsop © The Trustees of the British Museum.
Page 18 – *Tell Your Story*, Intercultural Dialogue Project. Chester Beatty Library and Draíocht Arts Centre, 2008.
Page 19 - *Thai Cultural Family Day*, Chester Beatty Library, 2009. Photo: Jenny Siung.
Page 21 - *Tell Your Story*, Intercultural Dialogue Project. Chester Beatty Library and Draíocht Arts Centre, 2009. Photo: Kevin McFeely.
Pages 23, 33, 40, 41 - Images from the project *The Royal Palace of Venaria: life in motion*, La Venaria Reale, Turin.
Pages 27, 46, 47 - Images from the project *There's a garden in every story*, Botanical Garden of Turin, Department of Plant Biology.
Pages 32, 34, 35 - Images from the project *City Telling*, Sandretto Re Rebaudengo Foundation, Turin.
Pages 36, 37 - Images from the project *Tongue to Tongue – a collaborative exhibition*, Museum of Anthropology and Ethnography of the University of Turin and Centre for African Studies. Photos: Courtesy of Centre for African Studies, 2009.
Pages 38, 39 - Images from the project *Map for Turin*, National Museum of Cinema, Turin.
Pages 44, 45 - Images from the project *Culture Mixture*, Albertina Academy of Fine Arts, Turin.
Pages 48, 60 - *Animals on earth: discovering Africa with Bottego*. *Animals in Heaven and Earth* project, Museum of Natural History of the University of Parma. Photos: Nicola Franchini.
Page 61 - *Animals in heaven: discovering Googol Planetarium. Animals in Heaven and Earth* project, Museum of Natural History of the University of Parma. Photo: Nicola Franchini.
Page 49 - *Detail of the staircase at the entrance*. Guatelli Museum, Ozzano Taro (Parma). Photo: Mauro Davoli.
Page 50 - *Workshop in the museum. City Telling* project, MAMbo – Museum of Modern Art Bologna, Education Department.
Page 51 - *Performances at Katun Party youth group's venue. City Telling* project, MAMbo, Education Department.
Page 52 – *First meeting of participants. Plural Stories* project, Guatelli Museum. Photo: Gabriella Valente, Giulio Nori, Salvatore Calmieri, "Le Giraffe" Association. Theatre workshop run by FestinaLente Teatro, director Andreina Garella.
Page 53 - *Shoe installation. Plural Stories* project, Guatelli Museum. Photo: Gabriella Valente, Giulio Nori, Salvatore Calmieri, "Le Giraffe" Association. Theatre workshop run by FestinaLente Teatro, director Andreina Garella.
Pages 54, 55 - Images from the project *Mothers*, City Museums of Reggio Emilia.
Pages 56, 57 - Images from the project *Interculture as the portrait of a city*, City Museum of Mirandola.
Pages 62, 63 - Images from the project *Interculturart*, Zaffiria Centre and Museum of Impressions, Rimini. Photos: Ernesto Tuliozi.
Pages 64, 65, 70, 71 - Images from the project *Bijlmer Euro*, Imagine IC and Waag Society, Amsterdam; artist Christian Nold. Photos: Christian Nold / Imagine IC, Amsterdam.
Pages 66, 67 - Images from the project *Intercultural Fashion*, AKROS Foundation, Amsterdam. Photos: Jeroen Lauwers / Imagine IC.
Page 68 - Image from the project *Intercultural Monologues*, Krater Theatre, Amsterdam. Photo: Jeroen Lauwers / Imagine IC.
Page 72, 73 - Images from the project *Personal Geographies*, Imagine IC, Amsterdam. Photos: Monica de Miranda.
Page 74 - *Impromptu music and dance session by Serb youngsters at the Museum of Trade and Hospitality after the official programme of our Ethnic Tea-house*, Foundation for Museums and Visitors, Budapest. Photo: Anikó Korenchy-Misz.
Page 81 – *English classes for room minders. SMILE* project, Museum of Fine Arts Budapest.
Page 80 - *Walkabout for room minders. SMILE* project, Museum of Fine Arts Budapest.
Page 75 - *The underpass exit at the "Underground of Angyalföld. Graffiti: Why and why not?" exhibition. Underground of Angyalföld* project, Local Historical Museum of Angyalföld, Budapest.
Page 76 - *Guests at the opening ceremony. Bojár, Iván András - the first man in the picture - made the opening speech. Underground of Angyalföld* project, Local Historical Museum of Angyalföld, Budapest. Photo: Balázs Maczó.
Page 77 - *Cheer after the official opening ceremony. Underground of Angyalföld* project, Local Historical Museum of Angyalföld, Budapest.
Page 78 – *Game for community development, using the participants' objects. ContactZone* project, Museum of Ethnography, Budapest. Photo: György Máté.
Page 79 – *Discussing Rusyn culture through artefacts in the museum store. ContactZone* project, Museum of Ethnography, Budapest. Photo: Gábor Wilhelm.
Page 82, 83 - *Images of the Munkácsy Room and the Déri Múzeum. Munkácsy's audiences and communities* project, Déri Múzeum, Debrecen.
Page 84 - *At a flea-market in Graz. Collection of Collections* project, Vas County Museums' Friends Association. Photo: Éva Foki.
Page 85 - *At the Museum of Esterházy Castle. Collection of Collections* project, Vas County Museums' Friends Association. Photo: Kálmán Tóth.
Page 86 - *Opening of the exhibition. More than Life Stories – Fates* project, Baranya County Museums and Janus Pannonius Museum, Pécs.
Page 87 - *Women from Baranya County, Hungary* (the photo was taken in the Urals, where they were sent for compulsory labour service, in 1946). *More than Life Stories – Fates* project, Baranya County Museums and Janus Pannonius Museum, Pécs.
Pages 88, 89, 90, 91 - Images from the project *Thinking of Fray Ramón Pané: a portrait of modern subjectivity*, Museo Barbier-Mueller de Arte Precolombino, Barcelona.
Pages 92, 93 - Images from the project *Knowing about their cultures; knowing about our culture*, Museo de Arte Precolombino Felipe Orlando, Benalmádena.
Pages 94, 95 - Images from the project *Snack Dialogues*, Museo de América, Asociación cultural URPI and Asociación cultural Totumo, Madrid.
Pages 98, 99 - Images from the project *Itineraries in the Museo De América*, Museo de América, Madrid, and ONCE - Organización Nacional de Ciegos Españoles.
Pages 100, 101, 103 - Images from the project *Museums and Libraries: Spaces for Intercultural Dialogue*, Biblioteca de Andalucía, Biblioteca de la Universidad Complutense, Madrid, Biblioteca Pública del Estado de Zaragoza.

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