

OUTREACH EUROPE

**SURVEY REPORT:
ACCESSIBILITY AND SOCIAL COMMITMENT
IN EUROPEAN CULTURAL INSTITUTIONS**



CONTENTS

The Outreach Europe Project	3
The purpose of museums and galleries and their relationship to outreach David Powell, Head of Elderberry AB	4
Survey Report: Examples of outreach programmes in European museums, galleries and cultural organisations	6
Survey Report: Accessibility and outreach from the perspective of the museum user	40

Annex 1: Outreach programme survey	45
Annex 2: Museum visitor survey	46
Annex 2: Examples of Community Outreach found by the participants in Museums and Galleries in Europe	48

The Journeys of Appreciation Programme (JOAP)
- Case study for the Outreach Europe Project
Helen Shearn, Head of Arts Strategy,
South London & Maudsley NHS Foundation Trust

www.outreach-europe.eu/?page_id=49

Outreach Europe Conference - presentations

www.outreach-europe.eu/?page_id=49



South London and Maudsley 
NHS Foundation Trust



This project was funded with support from the European Commission. The content reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.



Culture

THE OUTREACH EUROPE PROJECT

Outreach Europe is funded by the European Union's Culture Programme (2007-2013) and implemented by 3 partners, Elderberry AB in Sweden, South London & Maudsley NHS Foundation Trust (SLaM) in the UK and the GAIA Museum in Denmark. Through an extensive survey the project partners have researched how museums, galleries and cultural institutions engage with an audience beyond the traditional means of outreach. This audience includes people with learning disabilities, people with mental health issues, elderly people with health problems and dementia, ethnic minorities – non-native speakers and homeless people.

Much evidence suggests that cultural participation helps communities' engagement; it enables better well-being and broadens social and cultural diversity. If outreach is embedded in the core of organisations, rather than provided by project funding with a limited life, it will create sustainable power. Instead of relegated participation at the margin of the strategic development, this is an opportunity to mainstream the work and refocus on longer-term impact and solutions.

The project's research was conducted in four stages;

1. A survey of institutions who through their website or other means offered outreach programmes. We asked the institutions to describe: target groups, specific programmes, outcome and impact on the target group. 47 practical examples have been collected - a variety of museums, galleries and other cultural institutions throughout Europe.
2. A survey by the "users" of museums was undertaken by teachers who had attended a one week training course on museology run by the partner Elderberry AB in several European locations and a museum practitioner in the UK, organised by the SLaM partner. Participants completed the survey in their home country and in the location of the course. 95 surveys were completed in 27 EU countries.
3. A detailed case study, highlighting an outreach programme at the South London & Maudsley NHS Foundation Trust; The Journeys of Appreciation Programme (JOAP) - developed by the SLaM partner
4. An international conference of experts held in April 2015 in London to discuss the results of the project.

THE PURPOSE OF MUSEUMS AND GALLERIES AND THEIR RELATIONSHIP TO OUTREACH

David Powell, Head of Elderberry AB

The study of the Outreach Europe project began with a collective brainstorming on the roles of museums and galleries with reference to Education, Public Engagement, Accessibility and Outreach. We asked ourselves what is the role of museums or galleries in the context of Outreach?

According to ICOM - International Council of Museums "A museum is a permanent institution in the service of society and of its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment, for the purposes of education, study and enjoyment." From this statement we derived the concept that a museum should engage with society and its development. However as this was a Europe wide study, we were aware that the state, meaning and development of society would differ throughout Europe and this would influence the state of Outreach in Museums.

The English word "museum" comes from the Latin word, and is pluralised as "museums". It is originally from the Greek "Mouseion" which denotes a place or temple dedicated to the Muses (the patron divinities in Greek mythology, the guardians of the arts). So museums can be seen as the guardian angels of the objects that a society decides to preserve for future posterity. However some institutions may instead become security guards, removed from parts of society and many of its citizens. Hence the need for educational and outreach programmes for those at risk of exclusion.

The first museum/library is often considered to be the one of Plato in Athens. Many of Europe's nobility collected curiosity cabinets to house objects for the education of their sons, such as the Ausburg cabinet now held at Uppsala Museum in Sweden. The first "modern" museum is often considered to be the British Museum established in 1753, somewhat later opened to the public. From the mid 1800's onwards museums reflected the development of the Nation State. Large "national" museums became important in cities and capitals of Europe throughout the unification periods of Europe for example Germany and Italy, as a way of unifying the identity of the young nation. The European colonial powers built museums to house the artefacts from and glorify their empires. From the 1890's onward museums were increasingly coupled with the education of the working classes, whom with increasing industrialisation moved to the cities and had free time on their hands. It became fashionable amongst the upper classes to idealise the "lost" heritage of the countryside and thereafter house it in museums. From the mid 20th century onwards some museums began to work with social and political issues and in some cases began leading change for the future rather than solely reflecting the past. They became more engaged with education, society and museum education. The last great development in European museums came with mass tourism from the early 1970s.

The purpose of a contemporary museum is to enable people to explore collections for inspiration, learning and enjoyment. They are institutions that collect, safeguard and make accessible artefacts and specimens, which they hold in trust for society. The purpose depends upon the context of the visitor: A family looking for a fun and enlightening way to spend the day. A city leader, who want to show the economic power and health of the community. Museum purposes vary from institution to institution. Some favour education over conservation, some exhibitions over education etc.

In the context of the history and development of museums and galleries "Outreach" is somewhat of a latecomer. The level of outreach will therefore depend upon where on this process of development the museum or gallery finds itself and more importantly which type of society or community the museum represents.

Museums are meeting places between the expert and the public. Museums are collections from which curators select material for display and we have to ask ourselves what influences these constructions? In curating an exhibition or programme museums and galleries construct certain narratives (stories).

The visitor on the other hand reads the display or participates in the programme and in so doing makes meaning (knowledge) using certain reference points. Such meetings can often be exclusive, reaching only a part of the public who for various reasons visit or participate in museum activities.

Research shows that this has traditionally been restricted to only parts of society, which excludes many people in the community. Museums and galleries in Europe are part of a democratic society and therefore should reflect the nature of that society. Museums are institutions of citizenship in action. Museums are constructed texts that need to be read critically – but can we all read them? Such reading is an act of informed citizenship.

Outreach is linked closely to accessibility, public engagement and education in museums. Outreach may start with a reviewing of the displays and collections of the museums to find out what exactly has been collected and exhibited and for whom. It may start with supplying texts written in a suitable level (only 10% of museum texts are ever read according to ICOM research).

Reading Museums and Galleries can be like any other type of media be read as texts. Such texts are complex and multi-layered and include; artefacts, images, sounds, words. The narratives may be logical, linear, ordered or random and spontaneous. In order to begin to understand the concept of Outreach we should ask:

- Who 'wrote' the museum?
- Who did they 'write' it for?
- Why did they 'write' it?
- Who 'reads' it now?

When having read the museum as a text you could then ask:

- Did I find myself represented?

This belies the final question: What if you don't ever visit a museum, gallery or use cultural institutions? As society differs in the countries of Europe we should also note that concepts of Outreach may differ throughout Europe. However outreach may have a common goal - Museums can help us understand the place where we live and take responsibility for its development. For a museum or gallery in a small provincial village, run mainly by volunteers, Outreach may simply mean trying to open the museum through better texts or a small educational programme for schools. For a large state museum in a major city, Outreach may mean a specially designed programme or exhibition reaching out to groups who may for various reasons be excluded from the museum. This study aims to identify examples throughout the scale from each country in Europe and we therefore decided to include different forms of Outreach;

- Accessibility – making the physical museum accessible for specific groups – disability access, braille panels etc.
- The Museum takes its traditional programmes, exhibits and workshops to the community– i.e. Fado Museum with walking musical tours of Lissabon, city tours, community workshops, The Vasa museum sends a sea-man's chest on a train, travelling exhibitions from national museums etc.
- A museum with a focus on specific "minority" groups – GAIA Museum in Denmark, Bethlem Gallery in the UK
- The museum makes specific programmes or workshops for specific groups within the community; who are disabled, have mental health problems, are elderly, unemployed, disengaged etc.



SURVEY REPORT: EXAMPLES OF OUTREACH PROGRAMMES IN EUROPEAN MUSEUMS, GALLERIES AND CULTURAL ORGANISATIONS

This report is the result of a survey that was sent out to museums, cultural organisations, cultural ministries and national museum associations across Europe. 47 institutions have shared their activities, experiences and commitment to social inclusion in the arts and cultural sector.

The report documents the answers of the involved organisations and the activities are presented in their own words. In this way, it shall not be considered as an exclusive best practice directory but rather as a tool to get an insight into the broadness of outreach programmes and community engagement initiatives in Europe. The report can be regarded as an unprejudiced work in progress displaying the current situation of an area that is constantly developing and attaining new members.

Whether you use the review as an inspirational tool for your own practice, a guide to new partnerships or a source for further research, may it lead the way to longer-term impact on cultural outreach in Europe.

GOOD PRACTICES

1. Atelier 5, DE
2. Bethlem Gallery, UK
3. Chester Beatty Library, UK
4. City Museum of Natural History and Archeology, IT
5. City of Tampere Museum Services, Cultural Education Unit TAITE, FI
6. Debajo Del Sombrero, ES
7. Den Gamle By (The Old Town), DK
8. Diversity Challenges, IE
9. Dr. Guislain Museum, BE
10. Edinburgh Museums & Galleries (City of Edinburgh Council), UK
11. Éigse Laoghaire, IE
12. Estonian National Museum, EE
13. Forssa Museum, FI
14. Gastronomy Museum Prague, CZ
15. Horniman Museum and Gardens, UK
16. Hunger auf Kunst und Kultur, AT
17. Jamtli, SE
18. K.H.Renlund's Museum - Provincial Museum of Central Ostrobothnia, FI
19. Kunsthaus Kannen - Museum for Outsider Art and Art Brut, DE
20. Kvindemuseet (The Womens' Museum), DK
21. Latvian National Museum of Art (LNMA), LV
22. Lewis Glucksman Gallery, IE
23. Meltingpro. Laboratorio per la cultura, IT
24. Mid AnTrim Museum's Service, IE
25. Museo CajaGRANADA, ES
26. Museo del Prado, ES
27. Museum of Byzantine Culture, GR
28. Museum of Copenhagen, DK
29. Muzeum Slaskie (Silesian Museum), PL
30. National Board of Antiquities,
31. National Gallery of Ireland, IE
32. National Museum of Finland, FI
33. National Museums Liverpool, UK
34. Outside In, UK
35. Riihimäki City Museum, FI
36. Royal Albert Memorial Museum & Art Gallery (RAMM), UK
37. Sinebrychoff Art Museum (Finnish National Gallery), FI
38. South London Gallery: The Creative Families Art program, UK
39. Stichting Moluks Historisch Museum, NL
40. Szépművészeti Múzeum (Museum of Fine Arts Budapest), HU
41. Tate Modern, UK
42. The Cinema Museum, UK
43. The Herbert Art Gallery and Museum, UK
44. The Holburne Museum, UK
45. Viialan Museo, FI
46. British Museum, UK
47. Peckham Plaform, UK

1.

Atelier 5

Gammertingen-Mariaberg, Germany

Website: <http://atelier5.mariaberg.de/>

Target groups

Health and disability (physical and learning disability, mental health issues, addiction, wellbeing)

Programme

Participating artists work independently and it is left to them to decide what material they want to use, at what pace they want to work and with what purpose and objective. The work produced is original and individual. It evidences an intuitive approach to artistic creation and a sophisticated engagement between the artist and their work. Assistance is provided only when an artist asks for it.

Partnership

The studio is part of an institution which is home to 500 people with intellectual and mental disabilities.

For 5 years the “Sommerkunstwoche Mariaberg” has been located around the monastery with about 15 inclusive workshops in woodcarving, clay work, painting, animation films, drawing and more. Around 130 people with and without disabilities take part.

Facebook site; <http://facebook.com/atelier5.mariaberg>

2.

Bethlem Gallery

Beckenham, Kent, UK

Website; www.bethlemgallery.com

Target groups

Health and disability (physical and learning disability, mental health issues, addiction, wellbeing)

Programme

The Bethlem Gallery is a professional platform for artists with mental health difficulties so our whole programme supports marginalised groups.

Outcome

To support the professional development of artists who have lived experience of mental health difficulties.

Impact on target group

We support their recovery whilst in hospital and their on-going wellbeing development beyond the hospital setting.

Tips and recommendations

The most important thing to remember is to put the individual at the centre of what you do. Consult with the people you want to work with before you commence and on an on-going basis to tailor what you do to the needs of the people you serve. Leave lots of room for ideas and creativity, don't be too prescriptive. Make sure that you have a variety of levels of involvement and opportunities for people to engage in a way that feels right for them. Make sure that all levels of engagement are of high quality. Document the development of your process and output, regularly reflect on this and share with others.

Partnerships

Yes. Partnerships and collaborations are key for our artists as opportunities outside of the hospital environment to exhibit and gain further professional experience is a key step for their professional development and leads to further opportunities for them.

3.

Chester Beatty Library

Dublin, Ireland

Website: www.cbl.ie

Target groups

Elderly people, Ethnic minorities, Immigrants, Refugees

Programme

Intercultural Learning programme for the general public which includes: Silk Worm Club art workshops for children aged 6-11 years, Chester Beatty's Creative Lab for Teens, art workshops for adults, festival celebrating art for older people in May, Chinese New Year celebrations, celebration of Thai culture in June, Experience Japan Festival, Community Ambassador Tours in Arabic, Mandarin, Japanese and Gaelic, films, lunchtime talks, family activities etc.

Outcome

We are a national cultural institution with an Islamic, East Asian and European collection of rare books, religious materials, prints and decorative art objects. As part of our remit we engage with the communities as represented in the collections. The programme is 14 years old (we re-located from our former site and opened in February 2000). Our programme is timely with the migration of new communities to Ireland during the Celtic Tiger (economic boom 1997-2007) and we recognise the need to engage communities through intercultural dialogue and learning.

The programme engages communities through art and culture as a means to explore and learn about each other.

Tips and recommendations

To consult communities and ask for advice as well as input to programming.

Partnership

Dublin Chinese New Year Festival – the Library is a key partner and participates in this annual festival as well as contributes to the annual festival.

Experience Japan Festival – the Library showcases Japanese printmaking each year and co-hosts events for this annual festival.

Intercultural Cities – Council of Europe – Dublin Intercultural Cities – the Library was invited to participate in a conference, February 2013 to showcase intercultural dialogue in Irish museums.

Anna Lindh Irish Network 2013 – the Library project-led a 1-day seminar Understanding Islam in Irish Education with 4 partners.

4.

City Museum of Natural History and Archeology

Montebelluna, Italy

Website: www.museomontebelluna.it

Target groups

Ethnic minorities, Immigrants, Refugees

Programme

IN SOMEONE ELSE'S SHOES;

Target groups:

- a class of adult learners from the middle evening school C.T.P. (Centre for Adult Education and Training)
- a group of migrant women living in Montebelluna
- a class of young students from the "Carlo Scarpa" Professional Technical Institute

Working phases:

"A journey in time when we were migrants" workshop: aimed at promoting the interaction between the Museum of Natural History and Archaeology, the local C.T.P., the Professional Technical Institute, and the group of migrant women. It involved reading or listening to the stories of Italian migrants (letters, audio interviews, folk music performed by the artist Francesca Gallo) between the late nineteenth century and the second world war. School and CTP teachers actively took part in the preparation of materials and in the re-elaboration of personal and cultural resonances triggered by the museum workshop, through group discussions and the production of written texts at school

Group-specific guided visits to the Museum of Boots and Sports Shoes. By promoting the knowledge of the local heritage, the visits were meant to put youths, adult learners and women in contact with the traditional craftsmanship at the roots of the economic development of Montebelluna's region as a world-renowned Sport-system District. The workshop on migration at the Museum of Natural History and Archaeology and the visits to the Museum of Boots and Sport Shoes provided documentary evidence of the material culture underpinning local identity. The investigation of this material, mediated by institutional partners in small groups, also triggered a reflection on the theme of separation from the place of origin and resettlement in a new context, by promoting personal storytelling through the production of autobiographical texts and videos.

Storytelling workshop: participants were guided by the educators of partner organisations in a "third journey" through storytelling sessions on their own shoes, whether actually used or an object of desire; the collage technique was employed to initiate narration and the sharing of personal stories

Presentation of the project outcomes: new life is breathed into every journey when it is shared through words, images or music. "In someone else's shoes" encouraged this process at different levels: within individual groups, between different groups and with the local community at large, on the occasion of the International Museum Day at the Museum of Natural History and Archaeology.

Website:

<http://patrimonioeinterculturala.ismu.org/index.php?page=esperienze-show.php&id=109>

A short video with the interviews of participants telling the story of their own shoes: <https://www.youtube.com/watch?v=ms7SGiYIkmo#t=35>

Outcome

The goals of this projects were:

- to guide participants in the discovery of the local material culture underpinning the socio-economic reality in which they live through the knowledge of the Museum of Natural History and Archaeology and the Museum of Boots and Sport Shoes
- to foster the interaction between partner organisations with a view to promoting cultural growth, historical recollection and the social integration of citizens (namely youths, adult learners and women) with diverse cultural backgrounds.
- to promote the use and accessibility of museum collections as a vehicle to encourage cultural participation, mutual respect and a sense of belonging.
- to bring personal stories to the surface through the relationship between participants and objects – their own shoes.
- to reinforce group allegiance by sharing project participants' stories, whether written or filmed.

Impact on target group

The project managed to:

- foster self-confidence in participants, by highlighting their personal input, experiences and skills
- promote the accessibility of an important local cultural institution, normally perceived as "exclusive"
- initiate exchange and an attitude for listening at different levels: between members of the project team, between the working group and participants, and between participants themselves
- recognise and highlight the diverse knowledge systems and interpretations of individual participants
- involve project participants' families and friends in subsequent museum activities.

Tips and recommendations

- To involve partners belonging to the same territory of the museum's location
- To involve all the partners since the very beginning in the organisation of the project (share with them aims, target groups, educational strategies)
- To make sure you have the support of museum managers and school directors and keep the whole organisation well informed about the progress of the project
- To have a plan and a schedule, not to let important deadlines slip
- To relate evaluation closely to the aims and needs of the project
- To make sure you have adequate resources to support the work

Partnerships

City Museum of Natural History and Archaeology, Montebelluna (TV) (leading partner)

Museum of Boots and Sport Shoes, Montebelluna (TV)

C.T.P. (Centre for Adult Education and Training) Montebelluna 2 , Montebelluna (TV)

Social Cooperative Una Casa per l'Uomo

Social Cooperative Kirikù

"Carlo Scarpa" Professional Technical Institutes

"Fotosocial" collective photographers

In organisational terms, the project's main strengths may be outlined as follows:

- the willingness of the working group to devote extra time to the project through inter-institutional meetings, e-mail exchanges and discussions
- the inclusion of the project in the C.T.P.'s school programme
- the involvement of cultural mediators with a migrant background previously trained by the Museum of Natural History and Archaeology itself (see for example the training course "Museum: a carpet between worlds") in the guided visits to the Museum of Boots and Sport Shoes
- the outreach activities carried out at school and the CTP venue by the Museum staff ("the museum beyond its walls").

5.

City of Tampere Museum Services, Cultural Education Unit TAITE

Tampere, Finland

Website: www.tampere.fi/taite

Target groups

Elderly people

Programme

Colour Workshops for Babies™ in Koukkuniemi Home for the Elderly.

The Colour Workshop for Babies™ experience provides artistic activities for families with babies. At the workshops, the baby and an adult companion can explore colours through the senses of taste, smell, touch, and sight. Colour workshops encourage families to get the most from every moment. The action is based on thinking that visual self-expression is meaningful to humans and produces pleasure.

The Experiential Colour Workshop for Babies is intended to support the diverse interplay between baby and adult. It's not about the achievement or effectivity, it's about the collective experience focusing on baby. The workshop contains several educational, motoric and therapeutic elements. Primarily it's about visual and multi-sensual enjoyment. The safe materials are used in a safe environment in the workshop.

The first workshops were started in 2003 by Pori Centre for Children's Culture and Pori Art Museum. The Experiential Colour Workshop for Babies is based on the method developed by Päivi Setälä, the director of Pori Centre for Children's Culture, together with the workshop mentors.

From 2013 service has been produced by Cultural Education Unit TAITE in co-operation with Koukkuniemi Home for the Elderly. The residents of Koukkuniemi take part to the workshops with families and babies.

A lot of attention is paid to make the workshop suitable for both babies and elderly people. Elderly people are extremely happy to watch and communicate with babies, who they seldom see as they live in homes for the elderly.

More information about Cultural Education Unit TAITE under the title Colour Workshops for Babies™ Events: <http://www.tampere.fi/english/cultureandmuseums/museums/taite.html>

Moving images - video art to nursing homes and hospitals

Moving images - video art to nursing homes and hospitals is a service produced by Tampere art museum in co-operation with Cultural Education Unit TAITE, Koukkuniemi Home for the Elderly and Kauppi Hospital, in city of Tampere in Finland. An artist working as curator seeks art video installations that might interest older people, raise feelings and give an impact for discussions. When choosing the art piece, the curator asks opinions and feedback from the elderly people living in the nursing homes and also from the personal. This is possible because the activity has run already 5 years. The feedback from the mental health and recreation aspect has been very positive by personal and people living there. The art installation will be changed app. 3 times per year.

The activity is a structural component of all four co-operation partners. This year the Cultural Education Unit has started co-ordinating art education training for leisure and activity guides in Koukkuniemi Home for the Elderly and Kauppi Hospital. Art education methods will be taught for the staff to be able to use them when watching video art with elderly people.

The activity contributes especially museums' value to society outside the cultural arena. The museum has broken the traditional role of giving services only inside the museum building. Also the theme "video art" would not be accessible for the elderly people without this activity. Most of the elderly people are due to their physical condition not able to visit museums anymore. In general it is brave and innovative to decide to present modern art for elderly people. Often elderly people want to see traditional art but this activity has changed this view. The activity gives the possibility for elderly people to see, learn and understand modern video art.

More information about Cultural Education Unit TAITE under the title Evergreen - Museum Services for Elderly (in English): <http://www.tampere.fi/english/cultureandmuseums/museums/taite.html>

Impact on target group

Joy, happiness, breaking routines, giving them something to help remembering etc.

Tips and recommendations

You must know the needs of your target group well. Keep yourself updated with the new knowledge in the field. Focus on listening to what people need.

6.

Debajo Del Sombrero

Madrid, Spain

Website: www.debajodelsombrero.org

Target groups

Health and disability (physical and learning disability, mental health issues, addiction, wellbeing)

Programme

AL MATADERO SIN MIEDO
EL SOMBRERO EN LA CASA
EL SOMBRERO EN BELLAS ARTES 1
EL SOMBRERO EN BELLAS ARTES 2
LOS ARTISTAS DEL SOMBRERO

For more information on the specific programmes, go to the website.

Outcome

Developing creative processes of people with special needs and making their artwork visible, letting the public know that they exist and they are artists.

Tips and recommendations

To have a lot of patience, it takes time, and you need to build it step by step taking your time – This is essential.

7.

Den Gamle By

Aarhus, Danmark

Website: www.dengamleby.dk

Target groups

Elderly people

Programme

Sessions for people with dementia. A group of old people together with the staff from the nursing home visits our reminiscence flat for coffee and cakes for about 2 hours, where they can help the “housewife” making coffee and serving cake and biscuits, they look into all the drawings and into the kitchen and the pantry. They open the wardrobe closet and try the hats, if they want to and so on. Another session takes place in the historic gardens, and of course only in the summertime. We have a session at the museum of the 2nd World War, too. Here the guest can see and touch a lot of items from the daily life during the war while they have coffee and cakes together with staff from the museum and of course staff from the nursing home. For further information, please look at our website Learning programmes for staff, (social and Health care) working with people with dementia, Learning programmes for volunteers working with people with dementia.

Outcome

We want to offer a special visit to our guests that cannot benefit from the ordinary exhibitions and guided tours. We want to reach out to guests that are not able to benefit from the museum. And we want to work together with the municipality to create new programmes for people with dementia, and their relatives and the staff and the volunteers

Impact on target group

We emphasize the need for cultural events for people with dementia, we prove, that history matters even for people with dementia. We encourage and teach the staff different ways of working with history and historic settings to help the guest find their identity and personal memories.

Tips and recommendations

We recommend that they find the right partners to ensure the cooperation between the museum and the municipality, or private organizations or companies who in the end are going to decide if they want to buy the sessions and use the programmes. Another advice would be to visit other museums and learn from them and their experiences.

Partnerships

We work together with the municipality, and with the social and health care schools, the private organisations.

8.

Diversity Challenges

Armagh, Ireland

Website: www.diversity-challenges.com

Target groups

Elderly people

Programme

Storytelling

Outcome

To enable those affected by the conflict in and about Northern Ireland to tell their stories and hear those of others

Impact on target group

Skilled them in storytelling helped them interact with those from differing backgrounds

Tips and recommendations

The time to develop trust with the participants. Using ethical principles of story telling

Partnerships

Other storytelling projects and with participant groups

9.

Dr. Guislain Museum

Ghent, Belgium

Website: www.museumdrguislain.be

Target groups

Health and disability (physical and learning disability, mental health issues, addiction, wellbeing)
Elderly people, Ethnic minorities, immigrants, refugees, Homeless people/unemployed,
Offenders, prisoners, Others (including gender, sexuality and religion)

Programme

Social Employment: The Dr. Guislain Museum has incorporated social employment in its workings from the start of the museum in 1986, starting with employment of psychiatric patients from the psychiatric hospital Dr. Guislain. Today it offers social employment to groups of people who do not easily find a job in the usual economic environment, thus providing social integration and technical capacity building that can be used for eventual new employment outside the museum.

Educational programmes: The Dr. Guislain Museum organises adapted guided tours for minority groups, for instance for blind people, deaf people, ethnic minorities etc. Furthermore the museum offers educational packages for free, so everybody can use them and nobody is obliged to pay for a guide. Finally the museum staff has regular meetings with several organizations specialised in working with a specific target group.

Outcome

The keyword in the museum team is 'diversity'. Some staff members have a different cultural background; others have psychiatric or neurological problems or have a physical disability. The museum strives to offer technical capacity building and job opportunities to a socially vulnerable group, but also to volunteers who cannot find a job in the regular job circuit. The possibility to work as a volunteer in the museum contributes to the rebuilding of the self-image of the social employee. The museum also wishes to stimulate social integration through the social employment programme: creating the context to work in stable work surroundings and to take part in social life. Through social employment the Dr. Guislain Museum also wishes to contribute to the development of the neighbourhood by increasing the job opportunities in a disadvantaged area with a high degree of unemployment.

The special guided tours allow us to reach the target group's expectations far better. A regular tour is never successful for people with autism or for blind people for instance. Every specific minority group has its specific character and needs and has to be approached in a very different way. If this aspect is ignored, then it's impossible to really offer the group a qualitative museum experience.

Because of our regular contacts with the organisations, working professionally with specific target groups, we keep on learning how to better understand the target group and how to improve the guided tours.

Tips and recommendations

Social employment has a lot of advantages, but also requires a lot of energy and work. The advantages are: For the museum it is a perfect way to find good personnel. Moreover the social employees can really contribute to the museum workings. The possibility to work as a volunteer in the museum also contributes to the rebuilding of the self-image of the social employee. Since most of the social employees live close to the museum, social employment can help to improve the economic situation of the local area.

A disadvantage for the museum is that these people need a lot of guidance, which means a lot of work for the person who is responsible. Another disadvantage is that you cannot always rely on them for 100%. Often they don't come to work, are ill, etc.

Sometimes social employment can obstruct further development. In the museum café where only social employees are at work, the museum can only serve simple dishes like pancakes or toasted ham and cheese sandwiches. It is not possible for them to prepare more complicated dishes. Consequently it will never be possible to develop the museum café into a café-restaurant like most of the museums have done. But overall social employment can be a successful formula in the cultural sector when investing the necessary guidance. When guided properly they can really contribute to the museum workings.

Educational programmes: You need to be aware that specialised guided tours take far more time to prepare. There is no ready-to-use package that really works, so you need a basic structure for each exhibition which you then adapt depending on the target group. It's also very important to discuss the visit first with the 'supervisors' of the group, preferably when the reservation is made. Who is the group? What are their expectations? Why have they chosen for this specific exhibition? Are there certain sensitivities that you need to keep in mind as their guide? Etcetera.

Partnership

For the implementation of the social employment the museum works together with different organisations: the VDAB, the Leerwerkbedrijf from the city of Ghent, the OCMW, The Ministry of Justice, the day clinic of the PC Dr. Guislain and organisations who guide social employment.

For the preparation and implementation of the special educational programmes the museum collaborates with psychiatric hospitals, organisations as Autisme Centraal (knowledge and support centre for autism), schools in the disadvantaged neighbourhood etc.

10.

Edinburgh Museums & Galleries

Edinburgh, Scotland

Website: www.edinburghmuseums.org.uk

Target groups

Health and disability (physical and learning disability, mental health issues, addiction, wellbeing), Elderly people, Ethnic minorities, immigrants, refugees, Homeless people/unemployed, Offenders, prisoners, Others (including gender, sexuality and religion)

Programme

The outreach service takes the museum out into the community. We can book loan boxes for schools and reminiscence boxes for older people. We also offer talks, activities and projects for community groups.

The aim of the Outreach Programme is to work with residents of the City of Edinburgh Council area to enable participation in museum activities. In particular to work with those who, for whatever reason, do not already access our resources. Various groups have been targeted by different programmes.

Partnership

We work with various community organisations across the city.

11.

Éigse Laoghaire

Dún Laoghaire, Ireland

Target groups

Ethnic minorities, immigrants, refugees

Programme

Celebrating the talents of the many new arrivals with performances, exhibitions and publications.

Outcome

Using the group activities to fundraise for local charities, thus, the native communities realise that the newcomers are of great benefit to their cultural life, their quality of life and the local economy.

Impact on target group

Nipped any racism in the bud. Engendering respect and even admiration for the new-comers amongst the native communities.

Tips and recommendations

Prepare an informal environment so that the people taking part are not intimidated. Encourage people to express themselves in their own culture, a kind of "Open Mike" for song, dance, poetry, literature, storytelling and the showing of images from around the world.

Partnerships

In the main the programme is delivered voluntarily. Twice since 1999 has our local Council granted a small fund for the publication of our booklets

12.

Estonian National Museum

Tartu, Estonia

Website: www.erm.ee

Target groups

Homeless people/unemployed people/disengaged young people

Programme

For unemployed people programme; "Back to work through handicraft".

Outcome

To help unemployed people to find skills and knowledge in how to develop their handicraft business, the programme included lectures with the use of museum collections, how to find inspiration to start their own product marketing, how to develop skills, how to produce handicrafts.

Impact on target group

Half of the participants were founding smaller companies and started to offer different handicraft

13.

Forssa Museum

Forssa, Finland

Website: www.forssanmuseo.fi

Target groups

Homeless people/unemployed people/disengaged young people

Programme

“Let’s put collections in order with community” is a project that will create methods to involve unemployed and elderly people in collection work. The project starts with full force in August 2015 and means that we shall provide 5-8 people regular, guided activity in the museum and collections.

Outcome

To give unemployed or active elderly people meaningful activities in their daily life, a better their social life and to support their work skills. To educate them in cultural heritage.

Impact on target group

The unemployed young people get some structure to their days and learn about the museum. The demented ladies are maybe a bit more cheerful.

Partnerships

The local department for employment care and the elderly people service centre.

14.

Gastronomy Museum Prague

Prague, Czech Republic

Website: www.muzeumgastronomie.cz

Target groups

Health and disability (physical and learning disability, mental health issues, addiction, wellbeing)

Programme

Gastronomy Museum Prague is cooperating with schools in educating visually impaired and/or students with learning disabilities including children with autism. Gastronomy Museum Prague is depicting an entire history of cooking and food preparation from the early days of humanity, through stone age, medieval smoke kitchen, the renaissance and baroque palace kitchens, origin of different foods and forms of beer brewing, story of distillates and list of famous chefs in the history of Culinary Arts. All together it is the great tribute to human ingenuity, respect to the environment and to other people. We recommend checking with TripAdvisor.com.

Outcome

Avoiding feeling of social exclusion by broadening their abilities to handle daily issues like shopping, cooking and knowing terms related to gastronomy in general.

Impact on target group

The museum has a unique opportunity for students to interact with the public in a variety of settings. By customising our guided tours per particular group, we have managed to pay special attention to individual members.

Tips and recommendations

In the case of the museum, the most important is to make the majority of artifacts accessible, present them in the form of workshops, not only touch and feel but maximize the possibility of practical use. We are avoiding glass vitrines as much as possible and it works with general visitors as well.

Partnerships

For Museum staff this is an ongoing initiative and we are constantly broadening cooperation with these special schools in the form of mutual feedback.

15.

Horniman Museum and Gardens

London, UK

Website: www.horniman.ac.uk

Target groups

Health and disability (physical and learning disability, mental health issues, addiction, wellbeing), Elderly people, Ethnic minorities, Immigrants, Refugees, Homeless people/unemployed people/disengaged young people, Others (including gender, sexuality and religion)

Programme

Targeted engagement work and in-depth projects – for example a 10 week animation project in a Forensic Mental Health Unit.

Ongoing partnership work with a variety of health, social care and community voluntary sector organisations such as a monthly objects and communication group with the Stroke Association, a monthly reading and object handling group with a mental health day centre.

Training for community workers in using museum objects to engage with their participants and service users.

Regular consultations with local community on a theme which opens the doors to new partnerships and new contacts – for example our yearly 'Community Symposium'.

One off projects which build a Horniman Community and link with our collections such as the Community Fieldworkers Project: <http://www.horniman.ac.uk/collections/stories/community-fieldworkers-project/story-chapter/about-the-project>

Our programmes are overseen and guided by a number of advisory groups in order to challenge our practice and make our service increasingly inclusive – this includes an Engagement Advisory Group, an Access Advisory Group and the Horniman Youth Panel.

Outcome

Respect for the World's diverse cultures, environments and resources

Valuing difference by working toward a diverse workforce and audience

Enrichment through learning and understanding

Enjoyment for our visitors

Evaluation shows increase in skills, knowledge and understanding

Specific evaluation shows increased motivation and improved health and wellbeing

Progression opportunities for participants – including volunteer roles, advisory roles, employability

Increased social capital

Access to culture

Tips and recommendations

Think clearly about how people can get involved in different ways – how can you inform, consult, involve, collaborate and empower within your programme.

Form an advisory group or group of 'critical friends' with a clear Terms of Reference to steer and challenge your work and keep you aware of the existing community assets, strengths, projects and priorities.

Be very honest in your intentions, your delivery and in what you report as your success.

Hunger auf Kunst und Kultur

Vienna, Austria

Website: www.hungeraufkunstundkultur.at

Target groups

Ethnic minorities, immigrants, refugees

Our target groups are also Health and disability (physical and learning disability, mental health issues, addiction, wellbeing), homeless people, unemployed people, disengaged young people, offenders, prisoners

Programme

PROJECT „KULTUR-TRANSFAIR“

In 2009 the project "Cultural TransFair" was first carried out in cooperation with Kulturkontakt Austria and with the financial support of Wien Kultur (department of culture of the city of Vienna), the Ministry of Art & Culture and Kulturkontakt Austria (European competence and resource centre for the core areas of education, culture and the arts, focusing geographically on Austria and Eastern and South Eastern Europe)

Since 2011, Erste Bank has financed this project under the framework of the multi-value sponsorship programme.

The project "Kultur-Transfair" is supporting partnerships between respectively one cultural institution and one social organisation. Together they develop a customised cultural mediation programme. These customised cultural mediation projects aim to reduce, particularly for marginalised social groups, barriers and hurdles that need to be overcome. Because as our chairman of the Board said: "Having access does not mean to be welcome. Having access, does not mean to take advantage of. Access also means guidance, assistance and participation".

The initiative "Hunger for Art and Culture" has created a network that gives disadvantaged people the opportunity to receive free visits to cultural events, however not all use the services equally. Experience shows that there are many inhibitions, fears and barriers - language, origin, isolation, mental illness, physical disabilities – which are why people in marginalised social groups do not participate in the cultural life. To diminish these barriers and to overcome these hurdles is the basic intention of the project "Cultural TransFair"

Since 2009, Hunger for Art and Culture (Hunger auf Kunst und Kultur) has initiated and supported 29 projects.

Museum Jamtli

Östersund, Sweden

Website: www.jamtli.com

Target groups

Health and disability (physical and learning disability, mental health issues, addiction, wellbeing), Elderly people, Ethnic minorities, Immigrants, refugees, Homeless people/unemployed people/disengaged young people

Programmes

Reminiscence

In cooperation with local care homes, we receive people with early stages of dementia. Our staff has a special programme for them in a cottage from the time of their youth, where they can listen to music, eat food, bake cakes, drink coffee, have a fire in the stove and look at objects and pictures from that time period. They have different themes each time (such as life as a forester, going to a dance, gardening etc.).

Swedish for immigrants

We cooperate with different schools which teach Swedish for immigrants. They come to the museum with groups, and we arrange sessions around different themes and look at the exhibitions. We try to find things which make them feel a connection between their culture and traditions and ours. We have had nomads who appreciate learning about the sami people in our region (also nomads). We also bake bread in a traditional bread oven, which always make them discuss how they make their bread etc. Recognising similarities and differences make many of them want to tell, get them engaged, which is a good way of learning the language.

Refugees

We work indirectly with refugees. We have a programme for 15-year-olds that all the children in the municipality attend. It is a role-play where the children are given the role of a refugee (based on interviews we have made), and we have several staff playing many other roles. They are then taken by smugglers through the open air museum (which then is the scene of several countries and obstacles they have to face – such as running across borders with someone shooting at you, hiding in a basement, almost being forced to become a prostitute in order to pay your fees to the smuggler). Eventually they arrive in their new country, everyone speaks a language you do not understand, the interpreter does not translate what you are saying properly and you have to wait and wait until your application for asylum is denied (for most of them) or granted (for some of them). This programme gives the children a very strong feeling of what it might be like to be a refugee, all the horrible things you have to go through and the strangeness of a new country.

Unemployed people

The government has different programmes for people who have been unemployed for a long time. We cooperate with them and accept people on different work placements or internships, many times this will give the unemployed person confidence back and increase that person's self-esteem. We try to provide an appreciative environment, being supportive.

Disabilities

In cooperation with other authorities we provide employment for people with mental and physical disabilities, who are not able to carry out ordinary work. We try to find and adapt tasks which are suitable for them. Often the municipality or the health care sector provides a supervisor or assistant for a group of people with disabilities so that they get the support they need.

Outcome

We feel that the museum is an important part of society and that we want to create a better society. We want the museum to be for everyone, and we cannot truly be for everyone unless we reach out and try to engage people who might think that museums are not for them. We believe that social cohesion is important in a society – we know that such societies have higher wellbeing and less crime – so of course we want to contribute to that!

18.

K.H.Renlund's Museum - Provincial Museum of Central Ostrobothnia

Kokkola, Finland

Website: www.kokkola.fi/museot

Target groups

Health and disability (physical and learning disability, mental health issues, addiction, wellbeing)

Programme

We have applied twice a grant for financing workshops for disabled people. The first one took part in 2012-13 and for the second programme started last year (2014). The aim of the projects is to establish the activity as part of the local folk high school. The grants are administered by the Ministry of Culture and Education in Finland.

Outcome

To provide the workshop artists to consider themselves as artists

Impact on target group

It has given a possibility for disabled people to find visual creativity inside themselves and has shown that it is important. So far their works have been presented only locally, but there is possibility to take their works to be shown nationally.

Tips and recommendations

To be creative to have partners and to seek for finance, and trust one's task. It is important to engage the right people.

19.

Kunsthaus Kannen, Museum for Outsider Art and Art Brut

Münster, Germany

Website: www.kunsthaus-kannen.de

Target groups

Health and disability (physical and learning disability, mental health issues, addiction, well-being), Others (including gender, sexuality and religion)

Programme

Outsider-Art exhibitions and meetings with specialists.

Partnership

We are an institution which is part of the Alexianer Hospital.

20.

Kvindemuseet (The Women's Museum)

Aarhus, Denmark

Website: www.kvindemuseet.dk

Target groups

Ethnic minorities, immigrants, refugees, Others (including gender, sexuality and religion)

Programme

The Women's Museum is a national museum specialised in researching and communicating the lives and work of women in Danish history. Since it was founded as a part of the women's movement in 1984 the museum has been situated in a 19th century building in the centre of Aarhus. It has brought together an impressive collection of historical objects that describe the traditional and modern lives of Danish women. Besides the permanent collection, the museum is offering a great variety of special exhibitions on historical and topical themes and art exhibitions with female artists.

Over the years the Women's Museum has carried out different research and study programmes for women within vocational education and training to learn about the culture-historical development and current conditions of women in Denmark. One of these programmes is the so-called 'Cultural Meetings of the Women's Museum' which is an established mentor network for women with refugee and immigrant backgrounds and female mentees with a sound footing in the Danish society. Within the framework of the museum the non-ethnic Danish women are paired with mentors in one-to-one relationships in order to strengthen their opportunities to enter the labour market. The museum provides a training resource for the mentors as well as the mentees on how to make contact and offer their support in getting familiar with the Danish culture and mentality, the 'unwritten' rules of the labour market, the ways to approach the Danish authorities, etc. By doing so, the museum provides a shared platform where learning goes both ways; the immigrants and the mentors meet, discuss and get familiar with their different cultural backgrounds and learn to understand each others ways of thinking and living. These one-to-one relationships have turned out to be a great success in the integration of women with immigrant background in the Danish communities. The Cultural Meetings of the Women's Museum's network now has more than 800 members.

21.

Latvian National Museum of Art

Riga, Latvia

Website: www.lnmm.lv

Target groups

Health and disability (physical and learning disability, mental health issues, addiction, wellbeing)
Elderly people

Programmes

Guided Tours for visitors who are blind or have movement disabilities.

Visitors who are blind or partially sighted are offered a tour, during which special story by guide and tactile contact with objects in permanent displays. In addition, it is possible to learn more about the museum building – the former Stock Exchange building – the history of art and sculpture collection.

Visitors with movement disabilities will feel comfortable and safe: the rooms are adapted for disabled people: they are spacious, with sloping ramps. There is also a lift that provides easy access to all exhibitions.

Volunteers at the museum.

At present there are 35 volunteers, who donate their free time to the museum, who are highly motivated to help the museum with their language skills, skills in graphic design and photography. The volunteers are also happy to give a helping hand in practical work and act as “museum ambassadors” i.e. spread information about the various activities in the Museum.

The programme gives to its participants an exceptional opportunity to learn more about the museum “from inside” – to belong to the museum. The volunteers have an opportunity to widen their knowledge about art, meet interesting people and at the same time they do very useful work and promote a dialogue between the museum and general public.

22.

Lewis Glucksman Gallery

Cork, Ireland

Website: www.glucksman.org

Target groups

Health and disability (physical and learning disability, mental health issues, addiction, wellbeing)

Programme

Certificate for Contemporary Living: Expressive Arts Module

The students who have intellectual and physical disabilities were introduced to the visual arts at the Glucksman over a 5-week period. Each week students studied artists of the 20th and 21st century who overcame adversity to pursue a life of creativity. Inspired by these artists, students created their own artworks that were presented in a public exhibition at the end of the module.

The Certificate in Contemporary Living (CCL) is a two year education programme for people with intellectual disabilities designed for delivery in a third level education setting. It focuses on helping students develop strategic skills to promote self-reliance and independence and increased participation in contemporary society.

Outcome

To introduce students to creative expression and active participation in a museum environment.

Impact on target group

Greater confidence in public space of museum
Ability to express and address their disability in positive way
Contextualise their own experience through examples from art history

Tips and recommendations

Discuss needs of group with their careers in detail
Be flexible in order to respond to needs of group
A number of short sessions better than longer workshops

Partnerships

Cooperating with Applied Social Studies department at University College Cork

23.

Meltingpro. Laboratorio per la cultura

Roma, Italia

Website: www.meltingpro.org

Target groups

Others (including gender, sexuality and religion)

Programme

We work in collaboration with other organisations - museums, adult education centres, delivering digital storytelling workshops and projects targeting people that for many reasons are unable to access culture or to participate in cultural activities.

Outcome

Use digital storytelling to involve adults in disadvantaged conditions in museum activities and to evaluate the social impact.

Impact on target group

Mainly they changed the perception of the museum from a place that they were not entitled to access to a welcoming place. A publication is available.

Tips and recommendations

To be trained in Digital Storytelling and adapted to their organisation and target group needs.

Partnerships

Museums and adult education

24.

Mid AnTrim Museums Service

Ballymena, Northern Ireland

Website: www.thebraid.com/museum.aspx

Target groups

Homeless people/unemployed people/disengaged young people

Programmes**Ways of seeing, A Sense of Place**

The importance of built heritage, history and their connected stories is significant in regional identity. The way we see these sites and landmarks can instil a sense of place in a community or individual locality and promote civic stewardship.

Ways of Seeing, A Sense of Place is a community engagement initiative designed to encourage awareness of the significance of built heritage through local histories and stories stimulated by art collections held within the museums service.

Mid Antrim Museums Service community engagement has reached a wide range of age groups including a target audience of rural youth groups aged 18-25 to participants aged 65+. The Ways of Seeing, a Sense of Place project has given the community groups involved the opportunity to view often inaccessible artworks, inspired groups to open historic houses to others, write a local history booklet, create audio recordings, make creative responses, gain new knowledge, complete an accredited course, visit built heritage within their local and surrounding area. Groups have had the opportunity to contribute to two touring exhibitions one on local built heritage and another exhibition on the overall community engagement and artworks project

Outcome

Support MAMS engagement with communities and their built environment

Up-skill community groups to encourage positive engagement with public realm regeneration/ master plans for local town and villages within MAMS areas

Enhanced appreciation of the value of the built heritage

Provided sign-posting for communities to sources of funding to improve their local built environment where applicable

Provide enhanced physical and intellectual access to art collections held within MAMS museums

Impact on target group

The outcomes of the project are that participants have an enhanced appreciation of built heritage, a deepened sense of place, a new knowledge and understanding of their local and surrounding area. Groups have participated in positive engagement with their built environment as well as gaining signposting for grant aid and highlighting public realm issues such as regeneration. Groups and individuals had the opportunity to contribute to exhibition content including creative outputs.

Community groups have gained new skills, a new or renewed interest in their locality or developed knowledge about where they live. This includes exploring the heritage and history that their local and surrounding areas hold.

Participants have viewed museum art works and engaged with the collections. Feedback has shown they have found a new appreciation for what is on their 'own doorstep' and developed a sense of place in those locations through the delivery of this project.

Each session has been evaluated by participants through written feedback and a formal feedback and consultation event provided further findings on the responses of the groups including what they have enjoyed and gained from the experience.

Feedback has shown that groups have enjoyed taking part in the project, have developed new skills, gained new knowledge, and the project has helped influence a sense of place. Ways of Seeing has inspired groups and individuals to take more interest in their local area, built heritage, museums and art collections.

Tips and recommendations

I would personally recommend consultation with public/groups to define what their interests and needs are.

Researching the area you are working within and gaining feedback around the subject area.

Having a close relationship with the group participants or leader so they feel part of the project.

Using a mix of outreach and museum visits to give the group participants a full and rewarding experience.

Partnerships

The Ways of Seeing, A Sense of Place project has worked together with Northern Ireland Libraries, NGage 360 youth drop in, North Eastern Education and Library board and Community Change to resource and deliver community engagement. The project has drawn on the skills and resources available within the 4 council areas that the project is based in, linking with other council departments on delivery.

25.

Museo CajaGRANADA

Granada, Spain

Website: www.cajagranadafundacion.es

Target groups

Offenders, prisoners

Programme

Museum CajaGRANADA offers activities for many groups. The museum has an intensive activity for all types of public and it is focused specially on marginalised communities. The museum won the Special Commendation of EMYA (European Museum Year Award 2011) for its work.

Outcome

For the Programme "Expanded from Prison Reflections", the project arising from the collaboration between a correctional institution (Albolote Penitentiary), a university (Faculty of Fine Arts of the University of Granada) and a museum (Museo CajaGRANADA). The three organisations joined in this project with a social objective that has allowed women inmates in prison to reflect on their own experiences and express themselves through artistic creation.

Impact on target group

Women inmates in prison could reflect on their own experiences and express themselves through artistic creation.

Tips and recommendations

It was very important to work and design the project with all the agents implicated.

Partnerships

The project arising from the collaboration between a correctional institution (Albolote Penitentiary), a university (Faculty of Fine Arts of the University of Granada) and a museum (Museo CajaGRANADA).

26.

Museo del Prado (The Prado Museum)

Madrid, Spain

Website: www.museodelprado.es

Programme

The Prado Museum in Madrid has one of the finest collections of the great masterpieces in Europe together with an influential programme of temporary exhibitions. As regards to training and education, the museum is well-known for its outreach-programme and its devotion to provide access for all social groups to visit and use the resources of the museum. In order to state the universal rights to culture, it has been important for The Prado Museum to include the social, emotional and expressive competencies of special needs groups in their educational programme development and public communication scheme. Since 2006 the museum has developed particular programmes for people with conditions as an intellectual disability, autism spectrum disorders, alzheimer disease or mental health issues.

Through communication, training, artistic creation and cognitive stimulation the museum has not only become the perfect instrument and essential motivation factor for these groups to learn about and experience arts and culture, it has also supported their integration in the cultural environment of Madrid.

One of the effective methods used in the development of teaching resources at The Prado Museum, has been to set up collaborations with various specialist organisations, educational and vocational centres, occupational centres and special needs associations. Educators and supporters from the different organisations bring a group of users into the museum where they together with the museum staff make up a multidisciplinary team that carries out different activities and develops teaching resources. As an example, in 2010 the museum started to work in a very close collaboration with an organisation for people with autism spectrum, Psicopedagogía del Autismo y Trastornos Asociados, PAUTA, on designing and creating a comic book as a teaching resource for special needs users, educators and museum staff. The people with autism were included in the project from the beginning as active part of the preparation phase. They had to define how they experienced the visit; entering the museum, meeting the guard, visiting the restoration workshop, observing and studying the museum objects, etc. Their experiences and reflexions will form the content of a comic book with their own drawings supported by pictograms. This book will be used as a teaching resource, 'a guide to visit The Prado Museum', not only for people with special needs, but also for specialist educators as a training tool to visit museums and for the museum staff and society in general to learn and understand how people with autism spectrum experience the cultural environment of the museum.

27.

Museum of Byzantine Culture

Thessaloniki, Greece

Website: www.mbp.gr

Target groups

Health and disability (physical and learning disability, mental health issues, addiction, well-being), Ethnic minorities, immigrants, refugees

Outcome

We aim to open the Museum to as many different groups of people as possible. Considering also the problems in visiting the Museum by minorities or people with disabilities, our goal is to provide access, education and pleasure in the Museum. People became familiar with the Museum, and realised that Museums are for all and not only for a selected minority. Also, they acquired knowledge through playing and entertainment.

Tips and recommendations

Define the target group.

Meet with someone from the target group in order to advise you on the particular specifications of the target group.

Put few and specific goals.

After completion, disseminate the programme both with participants and colleagues.

28.

Museum of Copenhagen

Copenhagen, Denmark

Website www.copenhagen.dk

Target groups

Ethnic minorities, immigrants, refugees

Programme

We have or have had programmes/activities for both young people, school groups, homeless people, migrants, refugees, expats and elderly as well as people with social/mental issues. We have also done an exhibition on “other sexualities” in the city in 2008 along with a programme attracting visitors from this target group.

Outcome

We attempt to be an open and relevant museum for the citizens in Copenhagen and try to pursue a strategy of becoming a truly democratic institution which also entails opening up the institution for citizens who normally aren't feeling welcomed in museums. This is accomplished through a number of changing exhibitions and connected activities that address different contemporary issues and attract a changing audience.

Impact on target group

We are currently in the process of researching this through a PhD project that looks into the effects of for example young people who have participated in outreach projects and open archaeological digs in latter years. There are indications that some visitors miss the more traditional city museum, but most appreciate the change and the dialogues that it stimulates.

Tips and recommendations

Don't focus on a single minority, but work more strategically with changing and developing the institution and its audience

Partnerships

Most often we work in partnerships. Either by getting funding and contacts through the municipality which the museum belongs to and/or through partnerships with other museums and organizations.

29.

Museum Slaskie (The Silesian Museum)

Katowice, Poland

Website: <http://www.muzeumslaskie.pl/en/>

Target groups

Health and disability (physical and learning disability, mental health issues, addiction, wellbeing)

Programmes

Activities for students with mild to moderate intellectual disabilities, in cooperation with special schools.

Interactive activities, combined with visiting the exhibitions, tailored to the needs of young people with autism.

“What is painting?” Workshops presenting the world of visual arts for blind and visually impaired children.

Touch tour for the blind entitled: “Art by touch”. Such presentation of collections – making the collection of paintings available to visually impaired individual visitors – allows one to explore the visual arts (especially painting) by means of touch and carefully prepared descriptions, as well as the museum itself. Selected paintings have been reproduced in the form of free-standing reliefs made from high quality plastic. Each visitor has the opportunity to use the audio guide and the headset.

Outcome

Most of those people visited the museum for the first time, it was a new experience for them. It was an occasion for them to learn something new.

Tips and recommendations

Institutions should consult their programmes with experts and representatives of communities for whom they want to work.

Partnership

Special schools, teachers, Association of the Blind.

30.

National Board of Antiquities

Helsinki, Finland

Website: www.finna.fi

Target groups

Health and disability (physical and learning disability, mental health issues, addiction, wellbeing)

Programme

Finna.fi, the national portal for Finnish museums, has been developed with visually impaired users in mind.

Outcome

To provide as good usability as possible for users with visual impairments

Impact on target group

The programme has made it possible for users with visual impairments to use finna.fi.

Tips and recommendations

Do usability testing with the target audience of the programme.

31.

National Gallery of Ireland

Dublin, Ireland

Website: www.nationalgallery.ie

Target group

Elderly people

Health and disability (physical and learning disability, mental health issues, addiction, wellbeing)

Programmes

We offer a programme called Creative Art for 55+, which runs September-June twice a month. The first session can take the form of an interactive tour, talk or creative writing workshop, and the second session is a life drawing session with an artist. These events are free, and no booking is required. They are aimed at older people, but we have struggled to find a term that will attract them, hence the addition of "55+" into the title of the programme.

We offer a programme of individually tailored projects and tours, both onsite and off, for a variety of audiences.

The NGI offers programmes for people with physical and learning and mobility impairments-disabilities. It also provides services for people with certain levels of mental health issues. The NGI has a long established programme for elderly people-people in later life called 'Creative Art 55+'. It offers irregular talks for immigrant-multicultural audiences 'Art from diverse cultures' - and this sector can avail of all the year round 7 days a week events.

The NGI offers concessions to the unemployed on its programmes and courses. Others have access to all of the public programme for all ages.

Outcome

- To ensure that older people can engage with the NGI collection in a meaningful way. To allow them to interact with one another. To help them to become comfortable with the Gallery and all it offers in the public programming and visitor engagement.

- To encourage participation of members of the public who might not normally access our collection, or who might need specific forms of interpretation in order to experience it better. We also aim to bring the collection beyond the Gallery's walls and into the community.

- To create access to and interest in the visual arts, the National Gallery of Ireland and its collections for those who are not in a position to visit the Gallery

Impact on target group

We have some repeat participants, who try to come to many of our events. We have noticed that they have developed relationships with other participants, and they may make arrangements to attend another event elsewhere together. They will often tell each other about events that happen for older people elsewhere or in the NGI. We have also noticed these visitors return to use our Creative Writing and Drawing Kits on a visit to the gallery.

Groups that participate in our projects most often come away with a greater sense of confidence in their own knowledge of art, but also with an awareness of the National Gallery as a resource that is available and welcoming to them.

Our programmes are ongoing and in a constant process of review and improvement. The aim is to consult and check to ensure that in fact the programmes are helping.

Tips and recommendations

The fact that we offer both participative workshops and more passive talks and tours is appealing to this group. Some of them want to create art, others prefer to learn about it. This dual approach is very effective.

“I’d recommend good planning around levels of training of staff, sensitivity to the sorts of issues that might arise etc. I would also advise, as much as is possible, to have a stable funding basis in place at the beginning. This allows the institution to commit to working with a group for a substantial amount of time and the ability to build up a fruitful working relationship and not just a temporal, soon to be forgotten, engagement.”

Research the area, particularly in your city, see what other people are doing. Look at the resources available to you so that your aims are achievable. Source good people who are skilled in this area to work with your teams. Start with simple programmes and progress and develop only when the original programmes are achieving their aims.

Partnerships

The structure of each project within the programme varies and it is dependent upon the requirements and resources of the specific group we are working with.

32.

National Museum of Finland

Helsinki, Finland

Website: www.kansallismuseo.fi

Target groups

Homeless people/unemployed people/disengaged young people

Programme

Project Home of Dreams was targeted to homeless people, unemployed people and disengaged young people

33.

National Museums Liverpool

Liverpool, UK

Website: www.liverpoolmuseums.org.uk/houseofmemories

Target groups

Health and disability (physical and learning disability, mental health issues, addiction, wellbeing), Elderly people

Programme

House of Memories is an award winning museum dementia awareness programme created by National Museums Liverpool (NML). This innovative project aims to create unique partnerships by connecting professional care providers with museums, harnessing the power of artefacts for reminiscence. The aim is to ensure greater dementia awareness as well as practical skills and resources to support people to live well with dementia. It hopes to promote the value of compassion, respect and dignity to achieve better health and well-being. The House of Memories project has been running since 2012 and to date has delivered training to more than 6000 health, social care and housing workers.

The training uses objects, archives and stories held at the Museum of Liverpool. Participants are provided with resources to take back into their settings including; a Memory Suitcase loan service and a Memory Toolkit – ‘how to’ guide for developing memory activity.

My House of Memories is a unique and innovative digital memory resource for iPads and other tablets; the first of its kind anywhere in the world, co-created by National Museums Liverpool and people living with dementia. The My House of Memories app is a powerful conversational tool that uses objects from our social history collection in Liverpool to connect people, enabling families and the care sector to continue building relationships with the people they love and care for. The app was launched in June 2014 and has had more than 2500 downloads.

Outcome

At National Museums Liverpool, we recognise that to acknowledge and understand an individual’s personal history and memory is of great value and significance – especially for people living with dementia. Our experience of working with active and vulnerable older people is extensive. Through this, we have grown to understand how participation in our museum projects has a meaningful impact on people who are most vulnerable in our communities. ‘House of Memories’ proves that museums can make a real contribution to dementia care by enhancing the learning and skills of the workforce. This collaborative approach prompted new and exciting ways to innovate and develop partnerships, to help improve the health and wellbeing of local communities.

The ‘House of Memories’ project is considered highly successful. There was a demonstrable shift in participants’ understanding of dementia and the training helped participants to ‘see’ those living with the condition differently.

Tips and recommendations

We would recommend working in partnership and looking for cross-sector opportunities that may not be obvious. Our dementia awareness training focuses on reminiscence which is common place in the museum sector, but it also meets a need within the health sector, hence investment from health and housing organisations. Our programme is constantly evolving and expanding – the most recent development is a new free app for people living with dementia, which has been developed with people that have the condition and their careers.

Partnership

House of Memories was developed in consultation with health, social care, and community partners (Department of Health, More Independent, Skills for Care, PSS and Alzheimer’s Society).

34.

Outside In

Pallant House Gallery
Chichester, UK

Website: www.outsidein.org.uk

Target groups

Health and disability (physical and learning disability, mental health issues), Homeless people/ unemployed people/disengaged young people, Offenders, prisoners

Programme

The goal of Outside In is to create a level playing field for all who create. At the heart of the project is an avoidance of labelling of artists or their works.

“Making things and painting things is what a lot of people just do like breathing and eating; but what you guys at Outside In do is very, very special. It energizes, empowers and encourages people to do more of it.” Outside In artist, 2013.

Outcome

Outside In provides a platform for artists, who find it difficult to access the art world and enables them to develop opportunities in ways that are tailored to their individual needs. Being part of Outside In provides opportunities to: join a community of like-minded artists; create an online gallery; take part in national art competitions and exhibitions; sell art work; and train as a workshop leader or curator.

Outside In participants used the words ‘respectful’, ‘generous’ and ‘patient’ when discussing the project. In addition, participants talk about the supportive and motivating nature of taking part, suggesting that the project had provided ‘purpose’ and ‘inspiration’ for the artists. The opportunity to receive the responses of a wider general public via an individual online gallery, to meet audience members at exhibitions, to discuss and sell their work, was seen to increase participant artists’ sense of validation and inclusion.

Tips and recommendations

Have a unique idea, which people will buy in to
Funding is essential and needs to be sought
Be open minded

Partnership

Outside In was set up in 2006 by Pallant House Gallery in Chichester, which remains its home. It works with over 60 partner organisations across the UK ranging from larger galleries like the Royal Academy of Arts, to smaller community groups like Barrington Farm that works with artists with learning disabilities in Norfolk.

35.

Riihimäki City Museum

Riihimäki, Finland

Website: www.riihimaki.fi/Riihimaki/Kaupunginmuseo

Target groups

Health and disability (physical and learning disability, mental health issues, addiction, wellbeing)

Programme

Riihimäki City Museum was part of pilot project which offered workshops for children with disabilities. Four children and their parents participated in five different workshops. They were held in Riihimäki in five different museums (Town museum of Riihimäki, Riihimäki Art Museum, The Finnish Glass museum, The Hunting Museum of Finland and Labor Hall Museum). We focused on children with Autism or Asperger’s syndrome and children with hypersensitivity. Workshops included a variety of methods which used different senses. A pilot project was held in autumn-spring 2014-2015. The report of this pilot project (in Finnish) is going to be ready soon and it’s free to use

Outcome

Our goal was to offer families with special needs children a safe environment to explore the possibilities to visit public places. We also aimed to gain a lot of information from the pilot for example what museums can offer to children with special needs and how.

Impact on target group

We hope that they got more confidence to visit different public places. The results are going to help other museums offer more activities to kids with special needs.

Tips and recommendations

We felt it was really important to meet the parents before we started planning the workshops. That conversation helped us to understand their children a lot better than just asking parents to fill up a questionnaire.

Partnerships

Riihimäki Art Museum, The Finnish Glass museum, The Hunting Museum of Finland and Labor Hall Museum

36.

Royal Albert Memorial Museum & Art Gallery (RAMM)

Exeter, UK

Website: <http://www.rammuseum.org.uk>

Target groups

Health and disability (physical and learning disability, mental health issues, addiction, wellbeing)

Programme

Once a Warrior – <http://www.rammuseum.org.uk/about-ramm/participation/once-a-warrior>

Current and former servicemen and women – some with histories of post-traumatic stress disorder (PTSD) – found parallels between their own military experiences and Native American warrior societies. The group responded in words and art to “Warriors of the Plains”, a British Museum exhibition about honour and ritual in 19th-century North America.

Outcome

All in the group said that they found the project valuable and said that they would recommend it to someone else. Participants tried out new creative outlets, learned new facts, and were proud of their work. They reflected on their own identities, and felt better connected to each other, to civilian society, and to other people across time, cultures and continents as a result of Once a Warrior. The public found Once a Warrior moving and thought-provoking, and it raised awareness of PTSD and the complexities of military life.

Tips and recommendations

It was important that the project did not focus on post-traumatic stress disorder, even though most people taking part had experienced mental health problems. Some chose to speak about it, some didn't. What united, defined and validated the group was their common experience of military life, and their insight into warrior cultures, even in a very different time and place.

The link with a trusted, local partner organisation was invaluable in finding participants and gaining their confidence. There were some massive cultural differences between the museum and the military and ex-military – both people and organisations – but with perseverance and open-mindedness on both sides it is possible to co-create something meaningful.

Partnership

Aftermath PTSD is an Exeter-based organisation that uses art to raise awareness and help relieve suffering from combat-related stress.

<http://aftermathptsd.co.uk/>

37.

Sinebrychoff Art Museum

Helsinki, Finland

Website: www.sinebrychoffintaidemuseo.fi

Target groups

Workshops for senior citizens (music, art history, architecture, kitchen)

Workshops for disabled learners

Workshops for all ages since 4 years old.

Why?

Leena Hannula, Head of Education: "I'm an art educator, art historian and a singer. I find it very important that people have quality of life and they can use their skills as much as possible".

Outcome

The senior group has been going on for ten years, schools and day care children come regularly.

Tips and recommendations

I have a wonderful programme for elderly people and I could try to translate it and put on the website! Anyway, the program must be natural for the institution and the level should be high enough. We take on challenges every time and make it fun and surprising for all of us!

Partnership

Next project will be in cooperation with the music school. Seniors go to take a music lesson in a proper school. They are planning to start music school for seniors.

38.

The Creative Families Art programme; South London Gallery (SLG) & Parental Mental Health Team (SLAM)

London, UK

Website: www.southlondongallery.org

Target groups

Health and disability (physical and learning disability, mental health issues, addiction, wellbeing)

Programme

The Creative Families Art programme is a 10 week therapeutic programme for parents experiencing mental distress with children aged under the age of 5. The programme is a series of interlinked art workshops facilitated by an SLG commissioned artist with an adult mental health practitioner and a member of the SLG education department. The first five weeks are held in a local children's centre with the children in a crèche and the parents participating in the artist led workshop and the 2nd five weeks are held in SLG with parents and children undertaking an art/creative activity together. The programme aims to engage vulnerable families in Southwark to promote their mental well-being, reduce social isolation and strengthen their relationship with their child.

Partnerships

The Creative Families programme was a 2 year service evaluation funded by Guys and St Thomas Charity and run in partnership with the Parental mental health team (PMHT), South London Gallery (SLG) and local children centres. The programme was formally evaluated by The Centre for Parent and Child Support. Michael Rutter Centre (SLAM) and by The Centre for Urban and Community Research, Goldsmiths, University of London. The Parental mental health team Southwark is a nurse led early intervention service commissioned by Southwark Children services but managed under SLAM.

Tips and recommendations

- In multi- agency working it is helpful to have a clear understanding of each other's role in context of issues such as confidentiality and safeguarding. For example this can have implications for forms of social media and taking photos of the participants in the group.

- Lunch provision for families on low income, asylum seekers and encouraging those participants who have loss of appetite to eat and is nurturing aspect of the group.
- Participants were seen at home by the PMHT to establish families difficulties and to build rapport to establish trust and encourage engagement in group.
- Text reminders and follow up calls to group members each week and additional support outside of the group was offered to participants by PMHT if experiencing a worsening of difficulties.
- Time of group is important to cater for families responsibilities such as school pick up and collection.

39.

Stichting Moluks Historisch Museum

Houten, The Netherlands

Website: www.museum-maluku.nl

Target groups

Ethnic minorities, Immigrants, Refugees

Outcome

We're making websites, developing courses (education), organizing activities, sending out newsletters to stimulate knowledge and understanding, and also to bring people in contact with each other for a better society. This is especially done in order to empower young Moluccans, so that they can participate in the western society and thereby help the Moluccans to emancipate themselves.

Tips and recommendations

Search for partnerships and loyalty.

Partnership

We have partnerships with other museums and institutes who are engaged in culture, heritage, history, welfare and education

40.

Szépművészeti Múzeum (Museum of Fine Arts Budapest)

Budapest, Hungary

Website: www.szepmuveszeti.hu/main

Target groups

Health and disability (physical and learning disability, mental health issues, addiction, wellbeing), Elderly people, Ethnic minorities, immigrants, refugees, Homeless people/unemployed

Outcome

We are completely aware of our responsibility, as a public cultural institution. It is in our mission to facilitate social integration as well as interaction and communication between sighted and visually impaired visitors. There are more and more people at risk of social exclusion taking part in our programmes and there is a growing number of volunteers who facilitate communication between sighted and visually impaired visitors.

Tips and recommendations

Social networking with people at risk of social exclusion

Building a good relationship with institutions specialising in people with physical and learning disabilities

Cooperating with schools, pupils and teachers

Providing the participants with platforms for feedback and evaluation

Partnership

Collaboration with schools and institutions specialising in people with physical and learning disabilities.

41.

Tate Modern

London, UK

Website: www.tate.org.uk

Target groups

Health and disability (physical and learning disability, mental health issues, addiction, wellbeing), Elderly people, Ethnic minorities, Immigrants, Refugees, Homeless people/unemployed people/disengaged young people, Offenders, Prisoners, Others (including gender, sexuality and religion)

Programmes

'Art into Life' Weekly free gallery workshops at Tate Modern and Tate Britain for adult community groups.

Public workshops and seminars exploring interdisciplinary approaches to social justice and cultural rights.

Peer led gallery programme for older adults, 50 years +

Annual London Arts and Health lecture in conjunction with London wide- Creativity and Wellbeing Week

Annual public event celebrating World Mental Health Day

Tips and recommendations

Get to know your local, national and international neighbours! Invite yourself to festivals, libraries, hospitals etc. where different, or not, art forms take place. Listen, ask questions and share practice internationally. Think about why your institution is involved in this work, do you use the social model of disability? Does your director know what this is?

Be generous in sharing and asking for experience and opinions.

Partnership

Local, national and international partnerships and collaborative working are core to our practice and include;

- National Health Service (NHS) Hospital Trusts
- Universities including City University, University College London,
- National charities including MIND (mental health) Connect (Aphasia)
- Arts organisations including Corali Dance Company, Clod Ensemble (UK), Studio Acaia (Brazil)

42.

The Cinema Museum

London, UK

Website: www.cinemamuseum.org.uk

Target groups

Others (including gender, sexuality and religion)

Programme

We run 28 different types of programmes for the target groups outlined above ranging from object handling, educational events, tours, screenings, social parties, awareness raising events, consultation sessions, patient and carer sessions, relaxed screenings for families and for those with challenging behaviour and 'mother tongue' screenings for ethnic minorities. Some of these are run by the Museum alone - others are in partnership with the local authority, local hospitals, local doctors surgeries, local housing associations and other agencies.

Outcome

Each of our programme have different objectives depending on the needs of the user group. The overriding objectives of all our programmes is to use the museum and the collection for the wellbeing of people and the benefit of society. This involves increased knowledge about health issues, the promotion of the '5 ways of wellbeing', the increase in confidence of the marginalised, the increase in awareness of the types of support available to vulnerable groups.

Impact on target group

Increased knowledge about general wellbeing, increased knowledge about their condition, increased social and personal confidence, increased employability, developed skills, improved social connectivity, increased social support systems, increased access to memory for the aged and those with memory loss conditions, increased the skills of healthcare professionals in relating to their patients and provided a safe haven for some marginalised groups that feel threatened in our society for example our trans community.

Tips and recommendations

1. Consult with those who already do it so that you can learn from our errors and successes
2. Be clear about your own organisational aims BEFORE you try to set up programmes that help others - there must be a significant link between the strategic aims of your organisation and the programmes you run or they will be a distraction to your organisation, rather than a values programme.
3. Do not start off working with lots of partners - find your natural partners who share your values and are likely to work with you for the longer term - this makes the best use of resources and it ensures that your programme are likely to be developed and built on - not just expire when the funding runs out.
4. Create a basis Memorandum of Understanding so that each party knows what is expected of them.
5. ALWAYS run a 'pilot' to make sure that you are running a programme in a way that works for you, partners, beneficiaries and funders - before you start using large amounts of precious resource.

Partnerships

We work with: local, regional, national and international universities; we work with local schools, we work with local hospital and regional trusts, we work with local housing associations, we work with other museums, we work with local GP surgeries and we work with the local Clinical Commissioning Group and local authorities. We are pioneers of the Happy Museum Project and we are their ambassadors.

43.

The Herbert Art Gallery and Museum

Coventry, UK

Website: www.theherbert.org

Programme

Uniquely within the UK, The Herbert Art Gallery & Museum in Coventry is fortunate to have an in-house specialist digital media team, Herbert Media, working with commercial clients, not for profits, schools, groups and the Herbert itself. It is a resource for vocational training, workshops, community engagement project delivery, commissioned productions and advice that caters for the beginner through to the specialist.

Herbert Media has been pioneering an accredited vocational learning programme for disengaged young people called "Getting Involved", which in a fun and dynamic way encourages them to turn their lives around and engage with work or further training, and make decisions to better themselves. Each ten day programme touches upon wider key skills contextualised through Creative Media applications such as film making, music and audio, web development, digital design and digital photography. Learners are encouraged to explore the rich heritage and culture of Coventry through the process of Creative Media and through engaging with The Herbert's galleries and collections to stimulate a pride and better understanding of their environment and ownership of their city centre and surrounding areas.

By using The Herbert's temporary exhibitions and the permanent collection as a stimulus, this programme supports the development of skills of problem solving, self-motivated learning and team working. Whilst the media working not only supports the development of technical skills essential for future career development but also cuts across communication abilities, learning styles and engages students alienated from statutory formal education delivery.

Outcome

Learners from "Getting Involved" have progressed back into traditional education or other vocational training programmes, are returning to The Herbert as visitors and participants in other activities and have published a book of urban photography entitled "Soundtrack of Our Lives" inspired by local Turner Prize nominee George Shaw.

44.

The Holburne Museum

Bath, UK

Website: www.holburne.org

Target groups

The museum works with the homeless and people with mental/physical disabilities in cooperation with local organisations that provide support for homeless people and people with mental health issues.

Programme

Gardener's Lodge Art Group – a weekly group for people who have been affected by homelessness and associated issues such as mental health and social isolation.

The Holburne Museum believes that art changes lives. We want to make our collection relevant to people who wouldn't normally visit the museum. Evaluations have shown that our art group provides participants with the following benefits:

- A vehicle through which to express themselves
- An activity that they engage in that defines them as more than just a homeless person
- Participation in a range of activities where there is no right or wrong
- Being allowed to participate on an equal basis as those delivering the activity
- Being given a voice that is heard and valued
- Being given a level of control over how the project is run and its content
- Developing relationships with people so, that participants engage with each other and staff members in more positive, less passive ways

Recommendations for good practice:

Work in partnership with the relevant organisations in your community so, that you have their professional support

- Provide food to share
- Have procedures in place to ensure the safety of staff, volunteers and participants.

45.

Viialan museo

Akaa, Finland

Website: www.aka.fi

Target groups

Elderly people

Programmes

Memory survey in an old glass factory (stopped in 1938),
Collecting memories from ex-workers in the leather factory (1920-1996).

Outcome

Encourage elderly people to remember their working life.

Get a relevant information for a local museum by interviewing people who cannot see or hear very well anymore.

Impact on target group

They feel better at the nursing home when they like to visit the Viialan museum with their nurses. The oldest lady that visited museum in 2014 was 100,5 years old. People love when a younger researcher is interested in their life span.

Tips and recommendations

It is good to have a professional researcher with a salary to do the work.

It is useful to bring people and unidentified samples together and give a possibility to touch and remember the object in a peaceful place not a busy or disturbing environment.

46.

British Museum
London, UK

3.

British Museum
London, UK

Website: www.britishmuseum.org

Target groups

Others (including gender, sexuality and religion)

Programme

Run training and networking for museums and social care professionals who are working with or who would like to work with older people.

Outcome

To increase numbers of museums engaging with a diverse range of older people across the UK

Impact on target groups

Providing access to a network of museum and heritage professionals and health and social care professionals, running training and workshops.

Tips and recommendations

We provide a Manifesto:Welcome

Is your museum age friendly? Does it encourage engagement and participation from all ages?

Keep it simple

Simple often works best, costs less and is more sustainable.

Access

How easily can older people access your museum and its collections, on and offsite?

Be creative

How can your work encourage new experiences, learning and creative thought?

Be positive

How might your work celebrate ageing and/or challenge negative perceptions of ageing?

Value

How do you draw upon older people's wide range of knowledge, skills and experience in your work? How does your museum find out about older people's needs?

Collaborate

There is real value in working with partners outside the museum sector – who might your museum work with locally?

Develop

What skills does your museum need and how can these be developed?

47.

Peckham Platform
London, UK

Website: www.peckhamplatform.com

Target groups

Health and disability (physical and learning disability, mental health issues, addiction, wellbeing)

Programmes

Peckham Platform commissions artists to work with a variety of community groups to co-produce new exhibitions at its gallery on Peckham Square. As part of this work we have established partnership with mental health and addictions provision with whom we will be launching our forthcoming exhibition Twelve by Melanie Manchot.

Outcome

The objectives of the programmes are to engage new users to the gallery and with the production of cultural activity.

Impact on target groups

The programmes that we have delivered in the past have been of benefit to these user group sin that they have provided a public platform to raise issues that are of concern to them.

Tips and recommendations

To forge good partnerships and to listen to what issues users want to address and find an artist that can accommodate them in the right way.

SURVEY REPORT:

ACCESSIBILITY AND OUTREACH FROM THE PERSPECTIVE OF THE MUSEUM USER

This survey was conducted by teachers who had attended a one-week's training course on museology run by the partner Elderberry AB in several European locations and a museum practitioner in the UK. Participants completed the survey in their home country and in the location of the course. 95 surveys were completed in 27 EU countries.

The questions (see Annex 1) revolved around the participants analysing museums and galleries from several perspectives:

- Physical Access
- Intellectual access (understanding the displays)
- Inclusion and Representation
- Outreach programmes on offer
- Community Engagement
- Examples of Outreach

RESULTS

Physical Access:

The results showed that a large proportion of the institutions were adapted for physical access in such areas as wheelchair access, on the other hand they seemed to prefer non-disabled visitors to stand, rather than to sit. Adequate lighting and clear texts seems to be standard - although we did not ask them to interpret the difficulty of the texts.

Intellectual Access:

70 % of institutions surveyed had texts in different languages to their home language, although only 48% offered help in understanding the display through a guide or interpreter. Electronic or digital help through audio guides and digital displays was available in only 20% respective 40% of institutions. To decide upon your own route was possible in 80% and to leave feedback/make your own interpretation was possible in 55%.

Inclusion and Representation:

The institutions surveyed displayed in their exhibitions issues of social class, gender, varied educational level, ethnicity and religion to a level between 50% and 70%. Topics of sexuality scored 24% and disability 22%.

Outreach and Learning:

Most museums (90%) offered programmes for schools and most offered programmes for pre-school and colleges. We could conclude that programmes in museums and galleries for mainstream school education, now seem to be firmly established across Europe.

Activities for young people (families) in their free time was a relatively high 49% and at the other end of the age range museums offering programmes for pensioners was over 30%.

However when it came to more marginal groups such as people with learning disabilities, with physical disabilities, are hard of hearing, with mental health problems, are unemployed, homeless, pensioners, ex-offenders: the figures for programmes were under 30%.

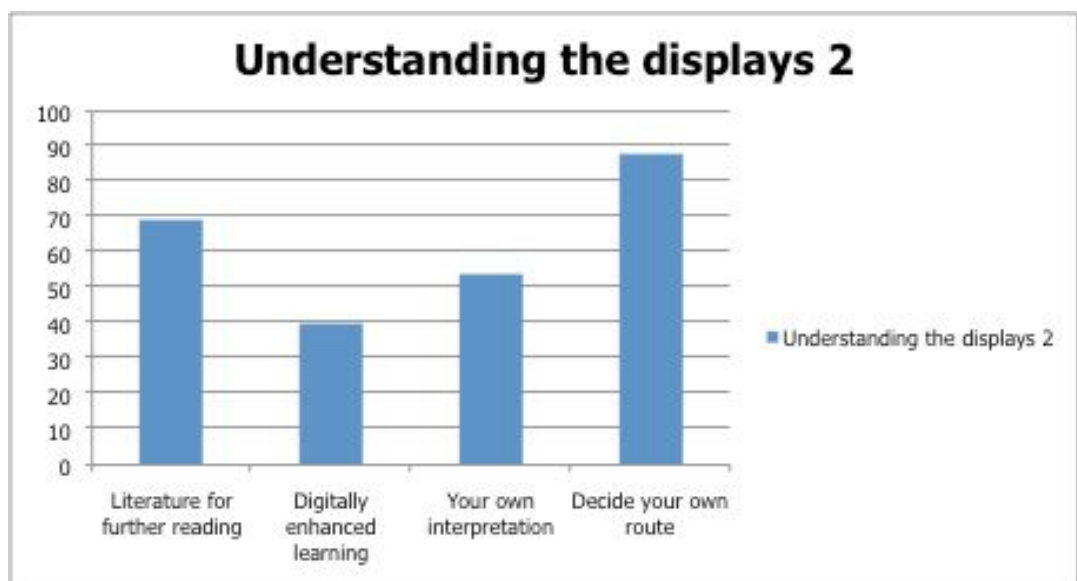
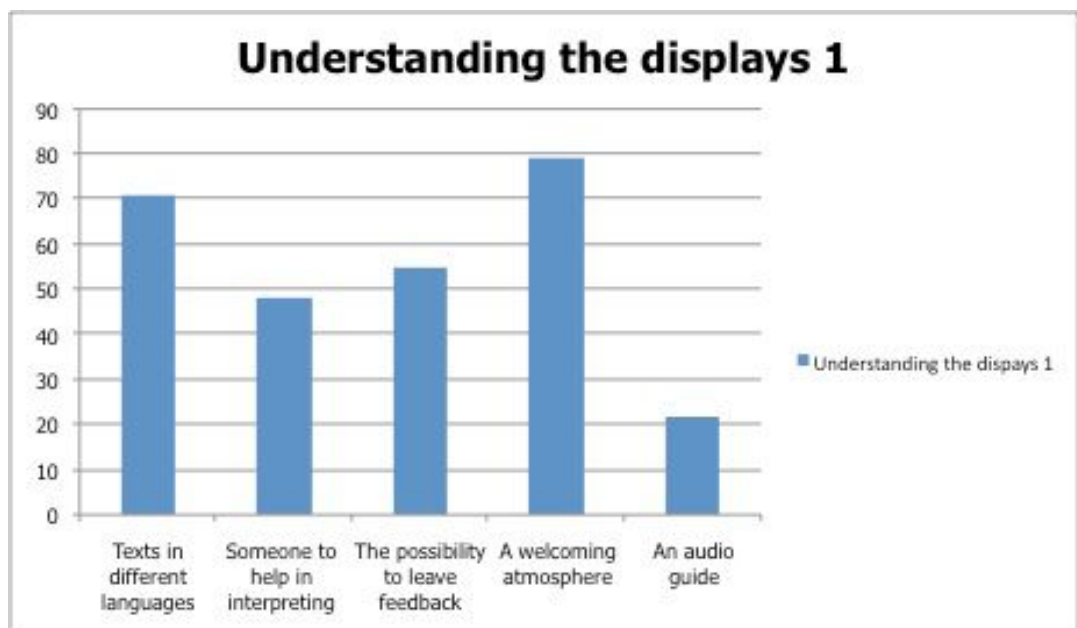
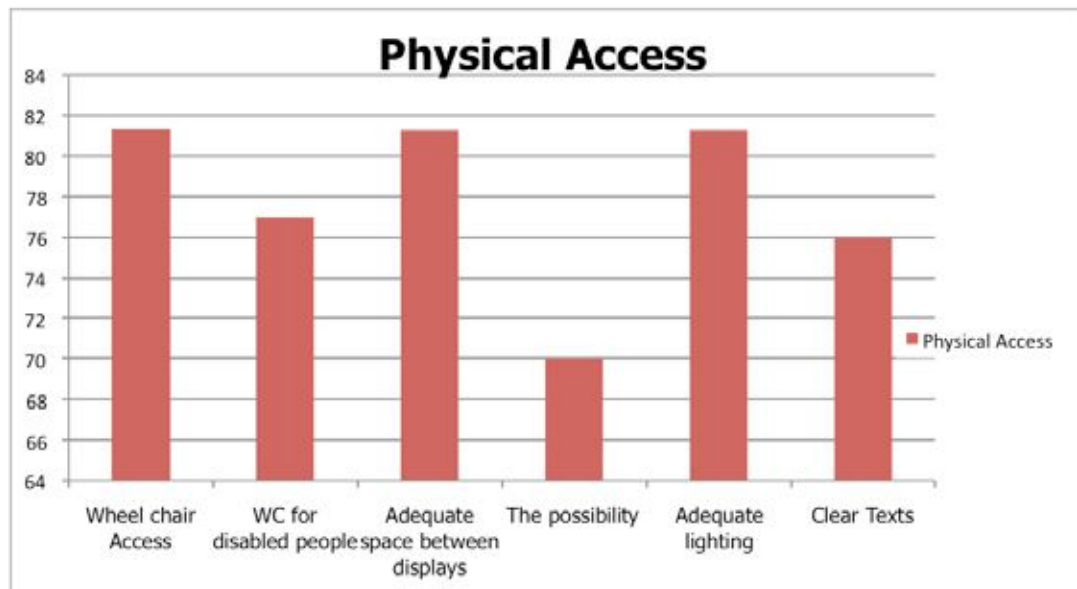
Specifically museums offering programmes for ethnic minorities and non-native speakers was 22 and 26% respectively.

It must also be added that these figures were specifically dedicated to the high number of Scandinavian and UK museums in the survey where the concept of Outreach is more developed and anchored in society.

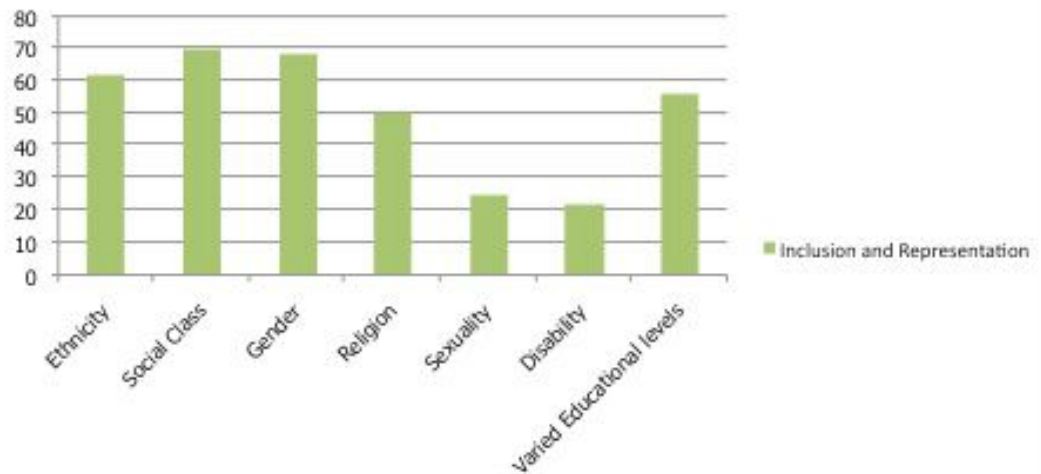
A look at the final question on examples of Outreach (Annex 2) found in the museums and galleries shows a marked difference in various parts of Europe and a difference in terminology. In Scandinavia and the UK, the phrase “Outreach” was reserved for disadvantaged or excluded groups within society, whereas in other parts of Europe it was a more general term meaning all types of programmes extending the work of the museum.

RESPONSES PER COUNTRY

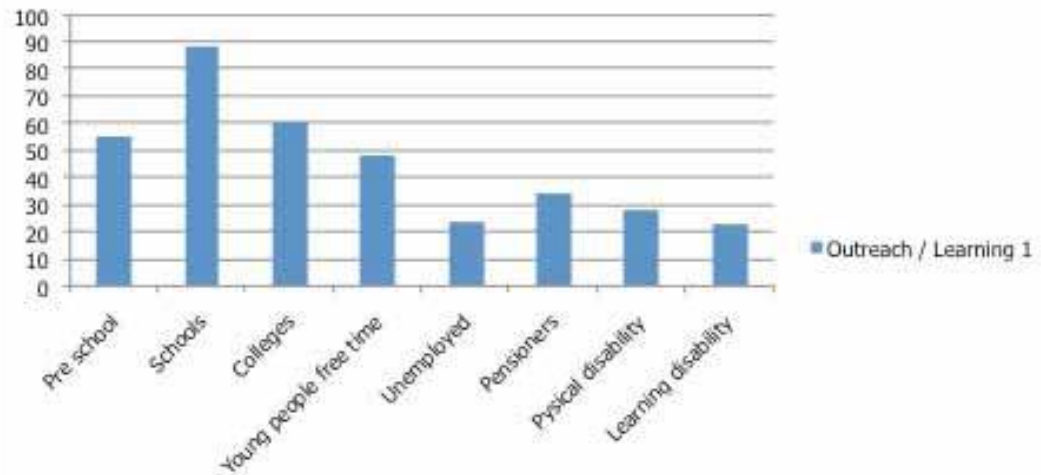
Denmark	15	Italy	3	Belgium	1
Portugal	9	Estonia	3	Czech Republic	1
UK	8	Spain	2	Slovakia	1
Turkey	6	Ireland	2	Lithuania	1
Greece	8	Romania	2	Latvia	2
Croatia	7	Finland	2	France	1
Sweden	5	Poland	1	Netherlands	1
Cyprus	5	Germany	2	Malta	1
Hungary	1	Austria	1	Slovenia	1



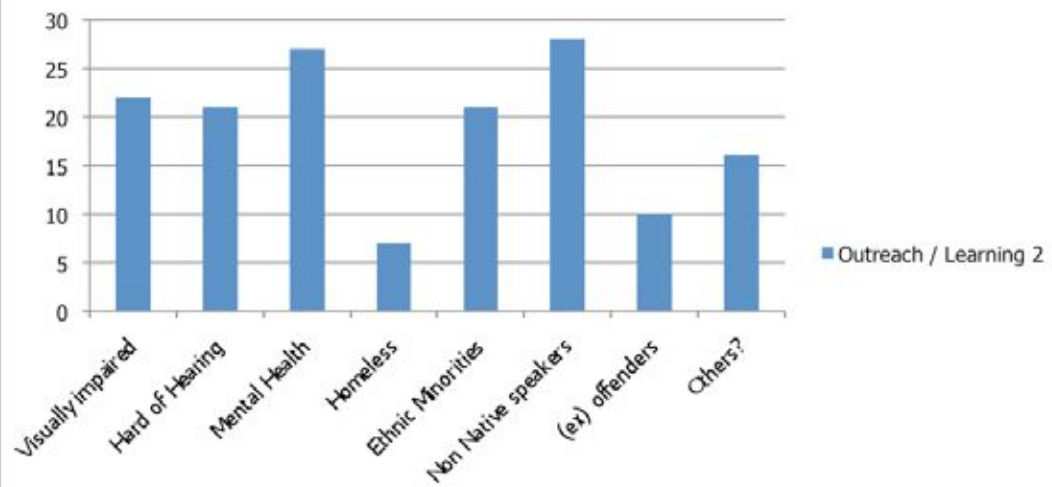
Inclusion and Representation

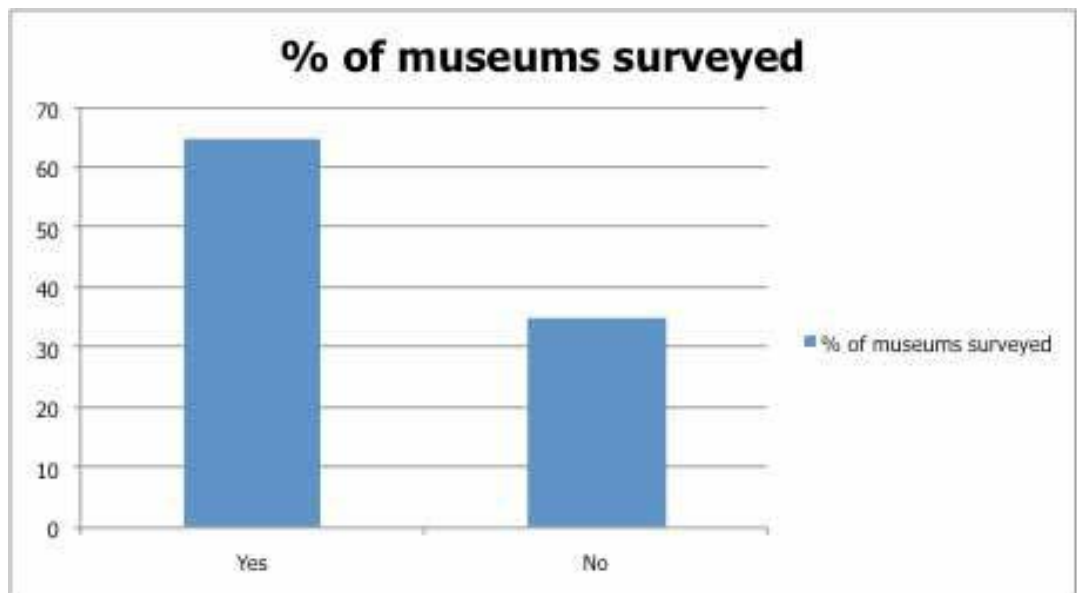


Outreach / Learning 1



Outreach / Learning 2





ANNEX 1

OUTREACH EUROPE - Museum Survey

<https://www.surveymonkey.com/r/Q6BMHR9>

1. Contact information

Name of institution

Address

City/Town

Country

Website

Contact person

E-mail

What is your role?

2. Do you offer specific programmes or activities for any of the target groups below?

- Health and disability (physical and learning disability, mental health issues, addiction, wellbeing)
- Elderly people
- Ethnic minorities, immigrants, refugees
- Homeless people/unemployed people/disengaged young people
- Offenders, prisoners
- Others (including gender, sexuality and religion)

3. Please describe the programme(s)

4. What are the objectives of the programme(s)?

5. How has the programme(s) helped the target group?

6. What tips and recommendations would you give to an institution starting a similar programme?

7. Does the institution work in partnership to deliver the programme(s)? If yes, please describe

8. Can OUTREACH EUROPE make further contact?

Yes

No

ANNEX 2

OUTREACH EUROPE - MUSEUM VISITOR SURVEY

<https://www.surveymonkey.com/s/P6GH6MR>

1. Please fill in the following details

Name of Cultural Institution

Country

City

URL

2. What does the physical access to the institution look like?

For example does it have:

- Wheel chair access
- Easily readable orientation texts
- WCs for Disabled people
- Adequate space between displays for access
- The possibility to sit and rest
- Adequate lighting

3. Understanding the displays

Do the exhibitions and displays have:

- Texts in different language
- Anyone to help in understanding the displays
- The possibility to leave feedback
- An atmosphere where visitors feel welcome
- The possibility to participate in a free/ paid tour
- An audio guide
- Access to literature for further reading
- Access to digitally enhanced learning
- The possibility to make your own interpretation?
- The possibility to decide your own route through the displays

4. Inclusion and representation

Look at the displays. If applicable to the type of museum/institution.

Are any of the following groupings represented in the displays?

- Ethnicity
- Social Class
- Gender
- Religion
- Sexuality
- Disability
- Varied Educational Levels

5. OUTREACH / LEARNING

Does the museum / institution have programmes / projects for any of the following people?

- Pre- school
- Schools
- Colleges
- Young people free time
- Unemployed
- Pensioners
- Physically disabled
- Learning disabled
- Blind / visually impaired
- Deaf / hard of hearing
- Mental health problems
- Homeless
- Ethnic minorities
- Non native speakers
- (ex) offenders
- Others?

6. Community Engagement

Does the museum / institution work/ engage outside in the community?

Yes / No

7. If the institution / museum works in the community, please give a short explanation of the programme.

8. Digital Access

Does the institution / museum have any digital resources available?

information touch screen displays

mobile apps

- access to digital archives
- on-line learning resources
- digital exhibitions online
- digital exhibitions on site
- basic access information on the website

9. Is there any area of the survey you would like to expand and tell us more about?

ANNEX 3

Examples of Community Outreach found by the participants in Museums and Galleries through Europe:

The Centre provides a) educational programs approved by the Ministry of Education and Culture, b) thematic guided tours in the city and other cities and c) open events

The museum is trying to get a local school to co-operate.

It holds periodical exhibitions, organises conferences and events promoting scholarly discourse.

Science fair, the night of museums, workshops

Different kinds of markets: Medieval market with tournament shows, Christmas market etc.

The Institution offers Exhibitions in Cafés and in the old monastery. As well there are different programmes like summer academy, workshops and other cultural happenings.

Since 2009 the Museum of Slavonia has a project called Museum for all. Detailed explanation of the programme on http://www.academia.edu/5586939/Muzej_Slavonije_za_sve

There are activities and workshops with people who are blind, amblyopic, and deaf and people with mental difficulties, educational programmes with pupils and their mentors, teachers. Museum of Slavonia co-operates with schools, kindergartens and other institutions and associations on regular basis. Also, Museum arranged educational activities within International museum day (may 18.). Night of the museum (last Friday in January) is also popular event with free entrance for all
<http://www.museothyssen.org/en/thyssen/comunidad>

Working extensively with disengaged young people

Neighbourhood projects and social employment

Outreach work (object handling and facilitated discussion group) with a local hospital for people with dementia

On International Museum Day the Museum has various activities and remains open until late. However this is just one day...

Exhibition of Rovinj's hospital (1888-1947)

Architectonical city tours, cultural events, excursions for natural heritage

The museum organises courses about Art and Culture and workshops for teachers

Arts in Health Programme, painting, drawing and music for patients whilst they are undergoing chemotherapy. Art workshops on the children's ward. We support the artwork for the whole hospital and the new mental health build and have programmes where patients create the artwork for the hospital. We also have an outreach programme where we work with specifically targeted children and teenagers on various housing estates. We offer public workshops and create public art and we are developing a baby art club project.

The museum operates online-catalogue of library funds and the visitor can study these materials inside the museum or make a copy of them. The museum makes lectures, excursions and gives consulting services, makes expertise. It publishes books, catalogues, etc.

Art gallery and artist groups, workshops, concerts, weddings, thematical tours, tourist information, and town council

Royal Alcazar of Seville has different programs that it involved our community. Cultural Programme where you can find activities like music concerts, expositions, book presentation, speeches and publication. Other programme is maintenance and restoration. Lastly a research programme.

It organises seminars and workshops specializing in conservation of archaeological materials.

Making of batana boat, renovating old boats, fisherman dinner with singing fisherman's sons "bitinada", cookbooks, knitting nests...

Volunteering - the opportunity to participate in the restoration process, guiding tours, expeditions ride, visit the museum free of charge. Meetings and negotiations for rail modellists and enthusiasts.

Theatre performances, concerts and so on...

Curriculum for pre school children, collaboration with school doctors in Helsinki, senior citizen activities.

If popularisation of science through different programmes is suitable, then yes.

KUMU organises different activities for different target groups in the community.

Everything is linked to the collection, using it to provide greater cultural access, and to enhance wellbeing.

To Create Programmes the support local community in all its entirety to engage with museum and collections, esp. people who may face any barriers to visiting

Promoting the Museum, trying to raise visibility of the museum, it's activities and programmes

Wide ranging community programmes integral to the work of whole museum & all departments

Building relationships and partnerships in local community, often working offsite in an outward facing role. Offering the institution as a resource for the community responding to local needs often in conjunction with local councils and around planning.

Institution participates in many arrangements in the community. E.g. the annual Aalborg Regatta and "Aalborg i rødt". In cooperation with "Vikingegruppen" (The Viking Group) the institution arranges special events during holidays throughout the year for k

Institution gives presentation at nursing homes in the community.

Institution participates in arrangements in the community for special occasions. e.g. the annual "Aalborg i rødt".

Exhibitions funded by Piraeus bank.

The museum has volunteer work for disabled, engaging them to work at the museum and the workshops around it. There is also a café downtown with volunteers.

Kunsthal Aarhus tries to comment/start a discussion on the world situation - how we, the humans, have left our imprint on the world, and a further reflection on what this mean and how we cope in this situation.

Museum has programmes with local schools and colleges.

Library open to public.

Fado - playing in the street.

Concert, speeches (lectures)

It has a lot of programmes with pupils that help them in the reconstruction of the most important moments of Portugal's history.

Marketing in the community (airpost)