



EDUCATIONAL

ECONOMIC

COLLECTION

SOCIAL

SWANSEA MUSEUMS A



Network of European
Museum Organisations

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VALUES 4 MUSEUMS
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INTRODUCTION

Museums are not a luxury: they play an essential role in European life. They preserve and disseminate core values on behalf of society as a whole, using their collections as a basis to achieve reflective and social outcomes. They understand the importance of their role in the creation of knowledge and lifelong learning. Finally, they make a substantial and sometimes underrated contribution to the economic sector.

The Network of European Museum Organisations (NEMO), which brings together museum organisations and museums throughout Europe, is committed to creating an environment in which museums can reach their full potential, both in terms of their collections and their social, educational and economic impact. NEMO is convinced that it is vital for museums in the future to position themselves and advance in these four strategic areas in order to remain relevant – and become even more significant – to society.

This publication gives you an overview of exemplary museum projects from all over Europe, many of which differ greatly in terms of geography, structure and theme. But whether in Greece or Finland, France or Russia, in museums of art, ethnography or natural sciences, in international networks, large institutions or smaller museums, the common thread that runs through all of these projects is how museums serve their visitors, in particular, and society in general.

One of the central concerns of European museums regarding collections is the accessibility of objects, whether through visits to physical collections or via digital resources. The benefits of accessing material collections seem to be perfectly compatible with the benefits of establishing globalised digital networks.

With regard to their social role, the museums in our selection are keen to help the many individuals who have limited access to museum collections, including, for example, prisoner populations and disabled people. In this endeavour, museums have not lost sight of the great demographic changes that are taking place in society, and are preparing to offer an appropriate service to our ageing population, while taking into account age-related health challenges.

The vital role museums play in the field of education is well established. In the examples published here, we highlight the process of learning through participation and experience, underlining how museums, through their informal learning offers, have a particular ability to reach people across communities and of every age.

Finally, in the field of economics, it will not escape your attention that most of the projects presented here are closely involved in promoting their region. As these examples demonstrate, museums can act as a base for economic innovation from the point of view of culture, tourism and creativity.

The examples we have shown here represent just a small sample of museum practice in these areas. They are not necessarily the most publicised, largest or best-supported projects. On this European tour, we hope to offer you a few sources of inspiration, give you an overview of the diversity and dynamism of museums in Europe, and demonstrate their commitment to defending the values that give meaning to our lives.

After leafing through this publication, you will certainly be in no doubt that museums can, as much as their means will allow and thanks to the confidence that people have shown in them, offer society a greater sense of understanding, support and reflection on the long-term underlying trends that typify our modern world: globalisation, individualisation, digitalisation, demographic changes, polarisation, just to name a few. Museums cannot do everything, but they are able to foster discussions, encounters and ideas. At a time when the European continent is facing significant challenges, these services, resources and rooms for reflection are more vital than ever.

David Vuillaume

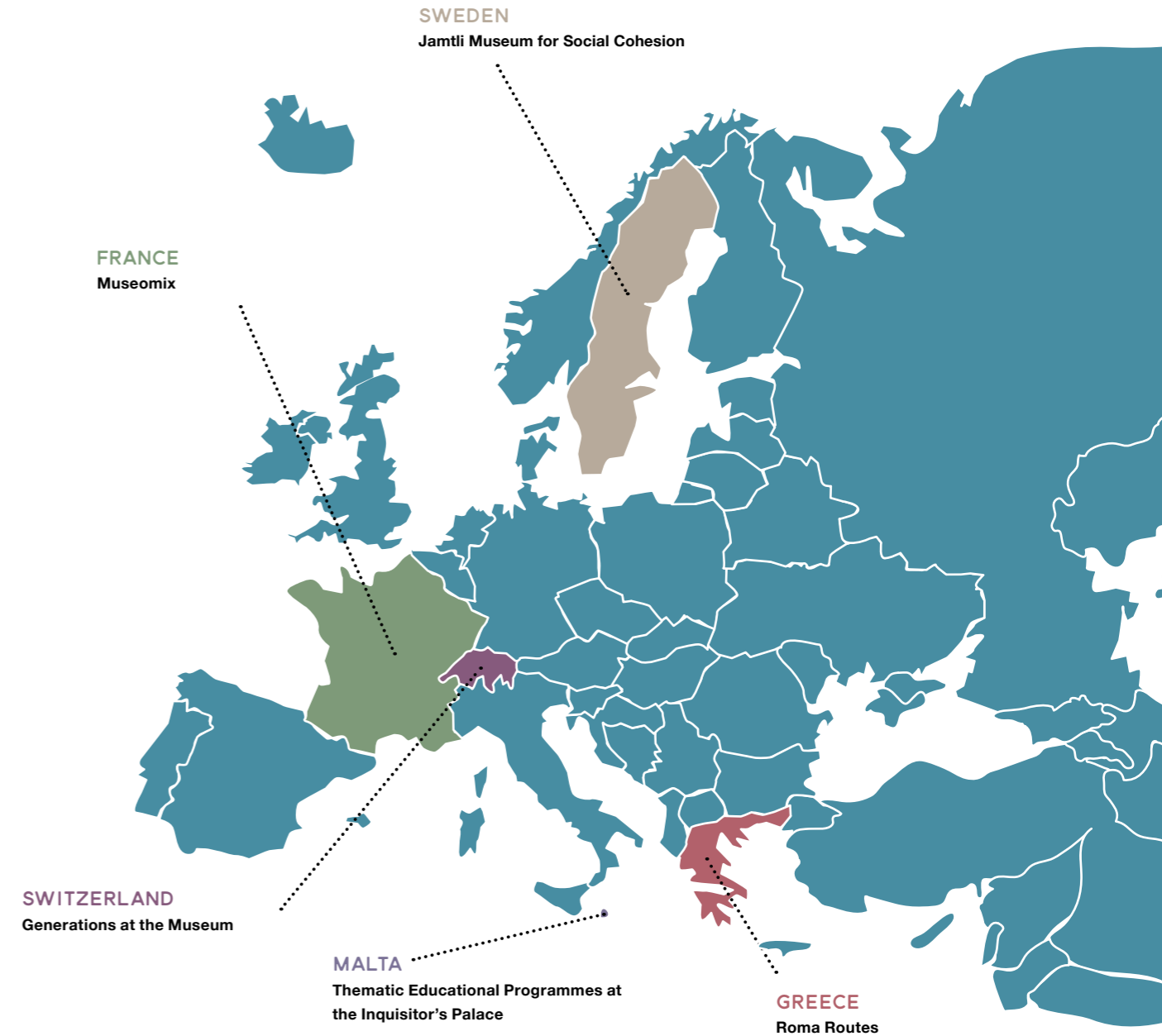
Chairman NEMO

„museums can change lives“

SOCIAL VALUE

OUR VISION

→ **NEMO** believes that museums can change lives. Museums are for and about people. For museums to be truly accountable to past, present and future generations, they must be able to work with and for all sections of the communities they serve. Museums have the potential to strengthen the social fabric of society and act as meeting and dialoguing places for different cultures.





FRANCE

MUSEOMIX GIVING SPACE TO THE COMMUNITY

Where? Various institutions in France and worldwide
Who is involved? The founders of Museomix: Samuel Bausson; Julien Dorra; nod-A, a team of engineers, designers and makers; Buzzeum, a digital strategy agency for museums; and the Centre Erasme, a digital innovation centre in Lyon
When? Ongoing since 2011

Museomix is the first international cultural makeathon that mixes the skills and insights of different people from various backgrounds in order to invent, design, prototype and test innovative museum installations with new technologies.

→ www.museomix.org/en

Museomix makeathons are hosted by participating museums and run over three days. Teams of six work together to invent a prototype in the field of mediation that offers the public a new approach to a selected subject.

These teams are made up of people interested in museums, among them mediators, designers, developers, graphic designers, communicators, artists, writers and scientists. The aim is to invite people who are usually visitors to invent new forms of mediation and build relationships with the institutions they visit, placing innovation at the core of the process. Facilitators and technical staff are available to help people explore and shape a negotiated, collective idea.

Bringing museums and the creative society together is the primary goal of Museomix. It acts as a cultural co-creative laboratory, promoting the idea of an open, participative museum that is part of a wider network. By collaborating with people from diverse backgrounds and enabling them to create and participate in museum life, institutions can open themselves up further to new audiences. Aside from connecting different communities, Museomix is also intended to facilitate collaborations between large and small institutions.

The Museomix project was first conceived in France and has since been exported to cultural institutions all over the world.

GREECE

ROMA ROUTES – BYZANTINE MUSEUM AT ATHENS MEETS ROMA

Where? The Byzantine and Christian Museum, Athens, Greece

Who was involved? The Byzantine and Christian Museum

When? From 2010 to 2012

The Byzantine and Christian Museum in Athens participated as a partner in the EU-funded project, Roma Routes, which aimed to reach out to the Roma community, and promote and contribute to social inclusion and equality.

→ www.byzantinemuseum.gr/en/museum/EU_projects

→ www.youtube.com/user/ByzantineMuseum

The project Roma Routes (Culture 2007-2013) was designed to celebrate Roma heritage and culture, raise its profile, encourage intercultural dialogue and help break down barriers between Roma and non-Roma people.

The partnership included heritage organisations and Roma representatives from Germany, Greece, Slovenia, Romania and the UK. In this context, the Byzantine Museum engaged in a series of events that attracted members of the Greek Roma community to the museum for the first time. These ranged from Roma artist performances, film screenings and exhibitions to conferences, educational activities, and included the pilot training of young Roma to act as informal “mediators” between their community and the museum.

This successful establishment of cooperation with the Roma community was consolidated and extended beyond Athens and Attica to cover further regions in Greece in the framework of a follow-up project.

Through the production of films in collaboration with the Greek Film Centre, museum talks, musical performances, publications and the involvement of Roma people in activities aimed at reaching out to the Roma community, the Byzantine Museum attempted to raise awareness about the history, culture and current living conditions of a population group which, despite its long presence in Greece, continues to be the subject of prejudice, negative stereotypes and social exclusion.

The Byzantine Museum’s staff designed and implemented both projects in accordance with the museum’s policy to reach out to communities at risk of social exclusion and support the social justice agenda by helping to combat discrimination.





MALTA

THEMATIC EDUCATIONAL PROGRAMMES AT THE INQUISITOR'S PALACE

Where? The Inquisitor's Palace – National Museum of Ethnography, Birgu, Malta
Who is involved? The Inquisitor's Palace
When? Ongoing

Cultural traditions are preserved, presented, and made accessible through a variety of events and workshops tailored to a broad audience at the Inquisitor's Palace in Malta.

→ www.heritagemalta.org/learning-2

In the past few years Malta's museums have taken a strategic approach towards increasing social awareness, with emphasis on educational museum programmes that engage with and promote specific cultural traditions that have been forgotten or changed over time.

One such long-term programme at the Inquisitor's Palace allows schools and special interest groups to delve into specific socio-cultural and religious events that have been completely transformed over time, or even lost entirely: the initiative takes a "back to the roots" approach to contemporary beliefs and events that have lost their intrinsic significance.

The museum hosts thematic educational events ranging from storytelling sessions that narrate traditional folktales to seasonal cooking and hands-on craft workshops, all of which illustrate a myriad of traditional insights into Carnival, Easter, summer and Christmas. Past programmes have explored the use of tools and equipment; traditional games in neighbouring streets; musical instruments and scores; and religious festivities and rituals.

The programme facilitates a wide range of social events targeting different audiences; from family-oriented weekends and holidays, to thematic suppers and sleep-overs for younger, more adventurous audiences, as well as conferences and lectures aimed at history enthusiasts, tertiary students and academics.

Aside from preserving and presenting cultural traditions, these thematic educational programmes contribute to Heritage Malta's goal of democratising heritage and culture in general. They foster accessibility not just in the physical sense, but also financially and intellectually through research and publications.

SWEDEN

COHESION: JAMTLI MUSEUM FOR SOCIAL COHESION

Where? Jamtli Museum, Östersund, Sweden

Who is involved? Jamtli Museum in collaboration with K2, a mental health rehabilitation unit at Östersund Hospital

When? Ongoing since 2009

A partnership between Jamtli Museum and the local hospital to facilitate a new working environment that strengthens self-confidence among people with mental health issues.

→ www.jamtli.com

Since 2009, Jamtli Museum has been working with K2, a unit for the rehabilitation of people with mental health issues at the local hospital. A group from K2 visits the museum one afternoon a week to participate in the work of the operational, 19th-century farm.

An important aspect of the work is that tasks are necessary to the running of the farm and not given merely to keep participants occupied. Duties include brushing cows and carrying hay. The group also travels by horse and carriage on the museum premises.

The Nordic Centre of Heritage Learning and Creativity recently carried out an evaluation of the project, which showed that participants improved their self-esteem, social skills and knowledge about the development of agriculture and animals, and learned how to use their body language to show confidence – a necessary skill when working with animals.

The cultural history setting is an important aspect of the programme; participants made reference to different ways of life in the past and today, with some explicitly stating that they liked to walk around the area and learn about history. Participants reported that the initiative improved their happiness, motivation, wellbeing and health. Some even said it saved their lives by giving them back the will to live and a sense of purpose.

Participants stated: “You feel happier when you leave than when you got there”; and “[visiting Jamtli] creates a longing to do things and to work.”

The programme of activities was designed by the people who carry out the day-to-day work on the farm, because it was found to be important to offer relevant things to do in a place that was welcoming. People are allowed to make mistakes, be themselves and do as much as they can cope with.



SWITZERLAND

GIM – GENERATIONS AT THE MUSEUM

Where? Various museums in Switzerland
Who is involved? Migros-Kulturprozent (Migros Culture Percentage) in collaboration with Swiss museums

When? Ongoing since 2014

GiM is a project that promotes intergenerational exchanges in Swiss museums. Ongoing demographic changes require a better dialogue between people of different generations, and as places that are open to all, museums can serve as a unique meeting point for these diverse groups.

→ www.generationen-im-museum.ch

The project focuses on the museum as a meeting place, encouraging active interaction between unrelated people of different generations. Cultural mediators act as disseminators, receiving support in the form of both networking and specific assistance.

GiM offers three platforms: an annual conference; GiM Live, a structured model for hosting a low-threshold mediation event in a museum; and a project workshop, which acts as a thinktank for pioneers wishing to develop other intergenerational projects.

In 2014, GiM Live was tested for the first time in 31 museums. More than 400 guests were invited to form intergenerational pairs, choose an object, invent a story related to the object, and then tell that story to other intergenerational pairs. This resulted in 150 stories and eye-to-eye encounters, documented in a publication of the same title.

In 2015, almost 50 museums are again participating and hosting events. In addition, eight more in-depth project ideas are being developed in the project workshop. Museums that commit themselves to this issue will become players in the field of social development.

GiM is an initiative of the Migros Culture Percentage, which is a voluntary commitment of the Migros business group to support the fields of culture, society, education, leisure and economy.



„collections are at the heart of museums“

COLLECTION VALUE OUR VISION

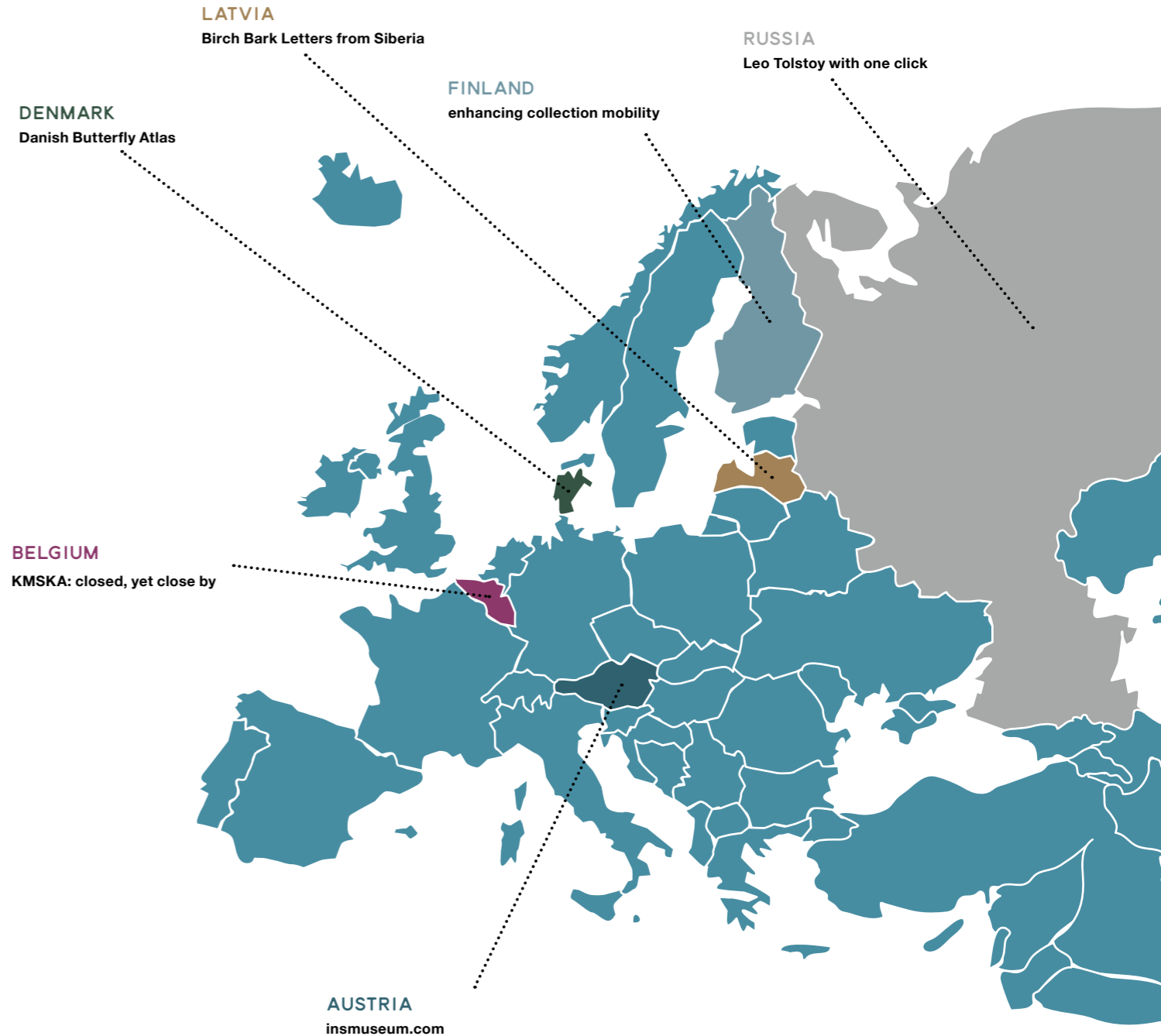
Collections

→ **NEMO** believes that collections are at the heart of museums; without them, there would be no museums. They help people determine their place in the world and define their identities. They reflect cultural diversity and are a cornerstone for the identity of people and nations. They provide a window to the world and represent our shared European heritage.

The digital shift

→ **NEMO** believes that the digital shift had a significant impact on society, and museums have a role to play in this process. Digitisation produces new challenges and opportunities and requires new skills and a changing awareness both on organisational as on individual level. Through digitisation, museums can engage with a wider and more diverse audience and play an increasingly interactive and educational role within society.

COLLECTION VALUE





AUSTRIA

INSMUSEUM.COM (COME INTO THE MUSEUM)

Where? Various museums in Austria

Who was involved? Every museum carrying the "Österreichisches Museumsgütesiegel" (Austrian seal of excellence)

When? 2012, with a follow-up project in 2015

A project launched by the Austrian Museums Association in 2012 to open up the collections of Austrian museums.

→ www.insmuseum.com (German)

→ www.dingwelten.at (German)

Every day for 100 days, the website insmuseum.com showcased one prominent object from the collection of a museum carrying the Austrian seal of excellence. Objects ranged from archaeological artefacts to works of art, and came from both larger, professionally-run state museums and smaller local museums. Each object was displayed with photographs and new information. Alongside the specially created website, a newsletter was sent out to several thousand subscribers, and the initiative garnered significant media attention.

In the end, the project was extended and 131 objects were made accessible to a wider audience over the course of 131 days. The final collection of objects is featured in a 320-page book published in 2012.

A follow-up project, Dingwelten.at - 1001 Objekte, die die Welt bedeuten (1001 objects that mean the world), was launched in 2015 to showcase objects rarely seen outside museum storerooms.

BELGIUM

KMSKA: CLOSED. YET CLOSE BY

Where? Koninklijk Museum voor Schone Kunsten Antwerpen (KMSKA – the Royal Museum of Fine Arts Antwerp) and various museums worldwide

Who is involved? KMSKA in partnership with other museums around the world

When? From 2009 until the end of 2018

KMSKA is closed for major renovation works until the end of 2018. Until it reopens, the museum is exhibiting important parts of its collection at various locations in and around Antwerp and abroad.

→ www.kmska.be

→ www.vlaamsekunstcollectie.be

→ www.onserfdeel.be

→ www.bit.ly/KMSKA_eng_reports

→ www.bit.ly/article_on_KMSKA

Collections mobility is very important to KMSKA. The museum sought to use the opportunity created by its redevelopment to have parts of its collection travel to different locations around the world. One such project organised by the museum is an exhibition, Reunion, in Antwerp's Cathedral of Our Lady, in which eight monumental altarpieces from KMSKA's collection have been returned to the setting for which they were originally painted.

Elsewhere, important parts of the museum's 19th and 20th century collections are on display at Queen Fabiola Hall in Antwerp and Felixart Museum in Drogenbos, near Brussels. In Rockox House, Antwerp – the former residence of burgomaster and arts patron Nicolaas Rockox (1560–1640), who was also a friend of Rubens – KMSKA is showing the most important pieces from its Old Masters collection. The setting has been reshaped as a luxurious arts cabinet from the Golden Century for the occasion.

For the last few years, a comprehensive part of KMSKA's Ensor Collection has been on a worldwide tour from Japan (Toyota, Matsuyama, Tokyo, Morioka and Okayama) via Denmark (Copenhagen's Ordrupgaard Museum) and Switzerland (Kunstmuseum Basel) to the USA (the J. Paul Getty Museum in Los Angeles and The Art Institute of Chicago). A selection of Baroque works has travelled to Holland, Hamburg, Oslo, Mexico City and Mumbai, while some of KMSKA's oldest artworks, by the Flemish Primitives, have been exhibited in Holland and Norway.

In 2014, no less than 531 pieces travelled to 45 different places, attracting more than 805,000 visitors. In this way, KMSKA has made its collections available to a new audience that might subsequently come to Antwerp.





DENMARK

DANISH BUTTERFLY ATLAS: ENGAGING THE PUBLIC

Where? Natural History Museum, Aarhus

Who is involved? Natural History Museum, Aarhus in collaboration with the privately owned website www.fugleognatur.dk and the public

When? Ongoing since 2014

A project to communicate the importance of scientific collections and motivate the public to learn about scientific collecting and the preservation of specimens.

→ www.sommerfugleatlas.dk (Danish)

The Danish Butterfly Atlas, www.sommerfugleatlas.dk, is a national online atlas aimed at mapping the distribution of butterfly species in Denmark. One function of the atlas is to distribute existing data based on the museum's collections, but the public is also encouraged to collect specimens of non-endangered insect species (not just butterflies) for the museum's collections.

Using an app for mobile devices (the NaturbasenApp), members of the public can upload precisely georeferenced observations of butterflies and other Danish insect species, which are then displayed on an interactive map. Uploads made to the www.fugleognatur.dk website are also linked to the atlas. Some species are even identified by the public in an online forum.

The museum focused on butterflies because they are an excellent general indicator of the state of nature. As soon as the great demands butterflies put on their habitat are altered, the species can become endangered and hence indicate a change in nature that can serve as a warning.

The project enables the development of the collection and its importance to society to be emphasised through engagement with the public.

FINLAND

FINNISH SÁMI MUSEUM ENHANCING COLLECTION MOBILITY

Where? The National Museum of the Finnish Sámi in Inari, Finland, and various museums worldwide

Who is involved? The National Museum of the Finnish Sámi in collaboration with other museums that hold indigenous objects in their collections

When? Ongoing since 2012

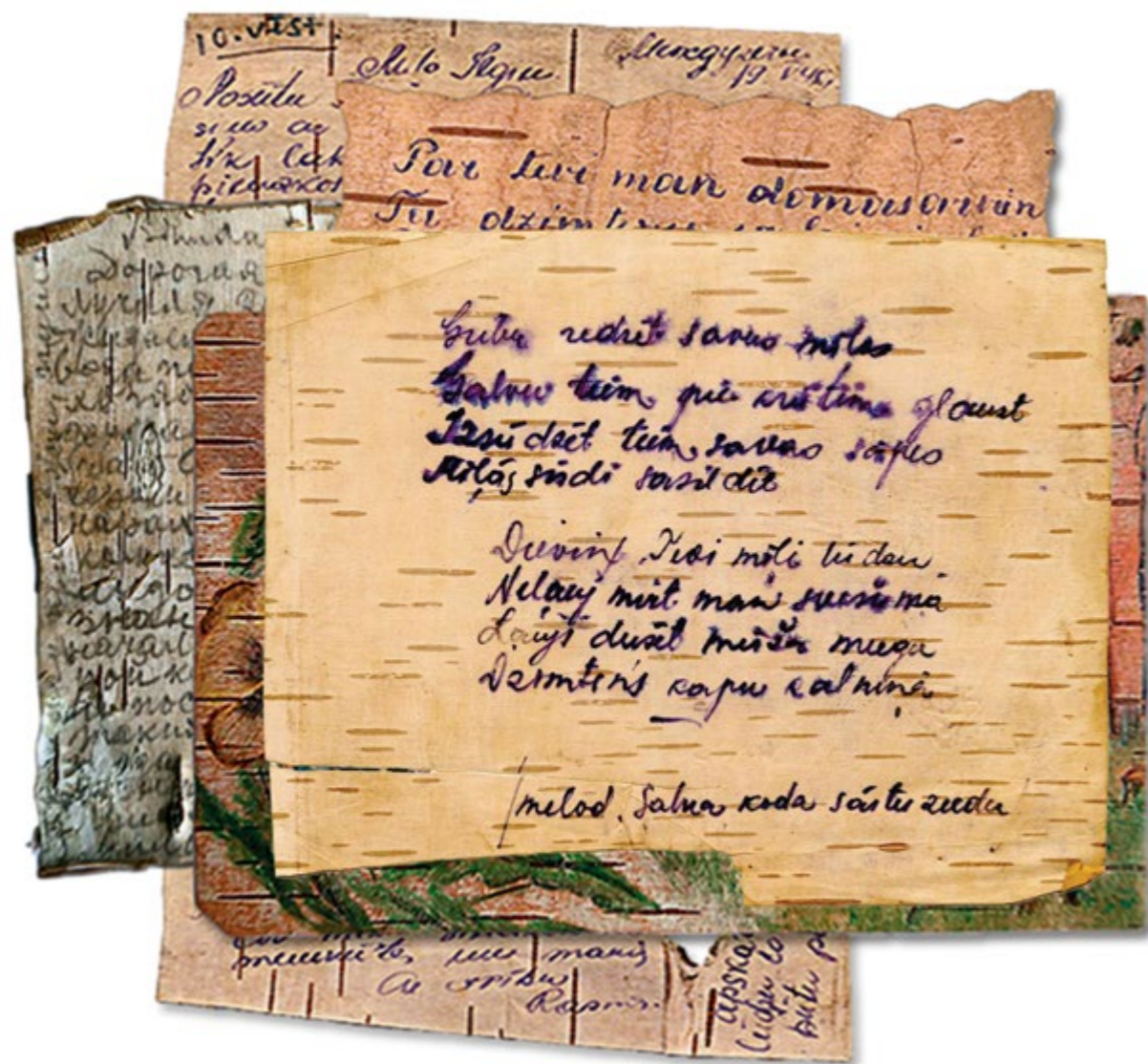
The National Museum of the Finnish Sámi is networking with other museums around the world that have collections on indigenous themes in order to enhance collections mobility.

- www.bit.ly/mapuche_exh
- *The Sami Handicraft exhibition at Nenets Regional Museum, Naryan Mar, Russia:*
www.bit.ly/naryan-mar_exh
- www.siida.fi

The National Museum of the Finnish Sámi has actively networked not only with various Arctic indigenous museums (Canada, Greenland, Alaska, Russia, Norway and Sweden), but also with other museums in Europe (Spain) and outside Europe (Japan and Chile), in order to foster collections mobility through exhibitions. One of the most recent examples was the Sámi Duodji (Sámi Handicraft) exhibition, which went on display at Nenets Regional Museum in Naryan-Mar, Russia, in 2013.

This co-operation has also resulted in other collaborative activities in the Sámi area, such as the exchange of films at film festivals. The idea behind the practice is to network within a sphere of shared collection themes in order to both enhance opportunities and provide a focus for collections mobility; in this case, collections representing indigenous peoples. The exhibitions are of high quality and give museum visitors a chance to learn more about the indigenous people of the EU, and to appreciate the diversity of society in Europe and elsewhere.





LATVIA

BIRCH BARK LETTERS FROM SIBERIA

Where? Eight museums in Latvia

Who is involved? The Tukums Museum, Latvia, in collaboration with other Latvian museums

When? Ongoing since 2009

A project undertaken by the Tukums Museum, along with several other museums in Latvia, to make their unique collections of letters written on birch bark more accessible and to foster research with the help of EU funding.

Virtual exhibition:

→ www.tukumamuzejs.lv/virtuala-ekspozicija

→ www.tukumamuzejs.lv/exhibitions

Latvian museums possess 43 letters written on birch bark by 12 people who were deported to Siberia in either June 1941 or March 1949 because of their civic position or opposition to the Soviet regime. Many survived and maintained a sense of belonging to their nation, as demonstrated in the letters preserved and donated to the museums.

The eight museums that hold birch bark letters are Tukums Museum, Museum of the Occupation of Latvia, Latvian National Museum of History, the Aizkraukle Museum of History and Art, Daugava Museum, Madona Museum of Local History and Art, Talsi Regional Museum and Latvian Museum of Literature and Music.

In 2009, the Tukums Museum joined with six other museums in Latvia to submit 19 birch bark letters to the UNESCO Memory of the World programme. The letters were listed on Latvia's register, digitised and are now available in the World Digital Library.

In 2013, this original submission was supplemented with another 24 letters, which present further nuances about the deportees, their intellectual lives and dreams, and their relationships with friends and loved ones.

The Tukums Museum also organised two projects funded by the EU's Europe for Citizens programme, one of which was the virtual exhibition "Letters to the Future".

In 2011, in partnership with a number of other museums, the Tukums Museum developed a travelling exhibition, Birch Bark Letters from Siberia, in Latvian, English, French and Russian. It was exhibited in more than 60 locations in Belgium, Latvia, Lithuania, Estonia, Finland, the Czech Republic, the United States, Canada and Russia.

RUSSIA

LEO TOLSTOY WITH ONE CLICK

Where? The State Museum of Tolstoy, Moscow, Russia

Who was involved? The State Museum of Tolstoy in collaboration with the Yasnaya Polyana Museum near Tula, the international software company, ABBYY, the writer's great granddaughter Fekla Tolstoy, and 3249 volunteers

When? From 2013 to 2015

A crowdsourcing project to create a sample digital version of the 90-volume edition of Leo Tolstoy's Complete Works, the so-called "jubilee edition" published in 1928 – 1958.

- www.tolstoy.ru
- www.bit.ly/article_tolstoy
- www.readingtolstoy.ru/ (Russian)

The project was led by Leo Tolstoy's great granddaughter Fekla Tolstoy and mainly organised by the Tolstoy Museum in Moscow and the Yasnaya Polyana Museum. The goal was to invite everybody to participate in the digitisation process – in the end, 3249 volunteers from 49 countries proofread the works after they had been scanned. The IT company ABBYY provided participants with a text-recognising programme and afterwards professionals and linguists revised the documents for a second time.

The resulting high-quality digital copies of Tolstoy's works were made available through a website, www.tolstoy.ru, which was jointly developed by the State Museum of Tolstoy and the Yasnaya Polyana Museum. The author's literary heritage can be downloaded "with one click" and can even be read on e-readers, tablets or smartphones.

The successful crowdsourcing-project was only possible due to the support and assistance given by volunteers worldwide. It offers access to the 90-volume edition to an even wider audience.

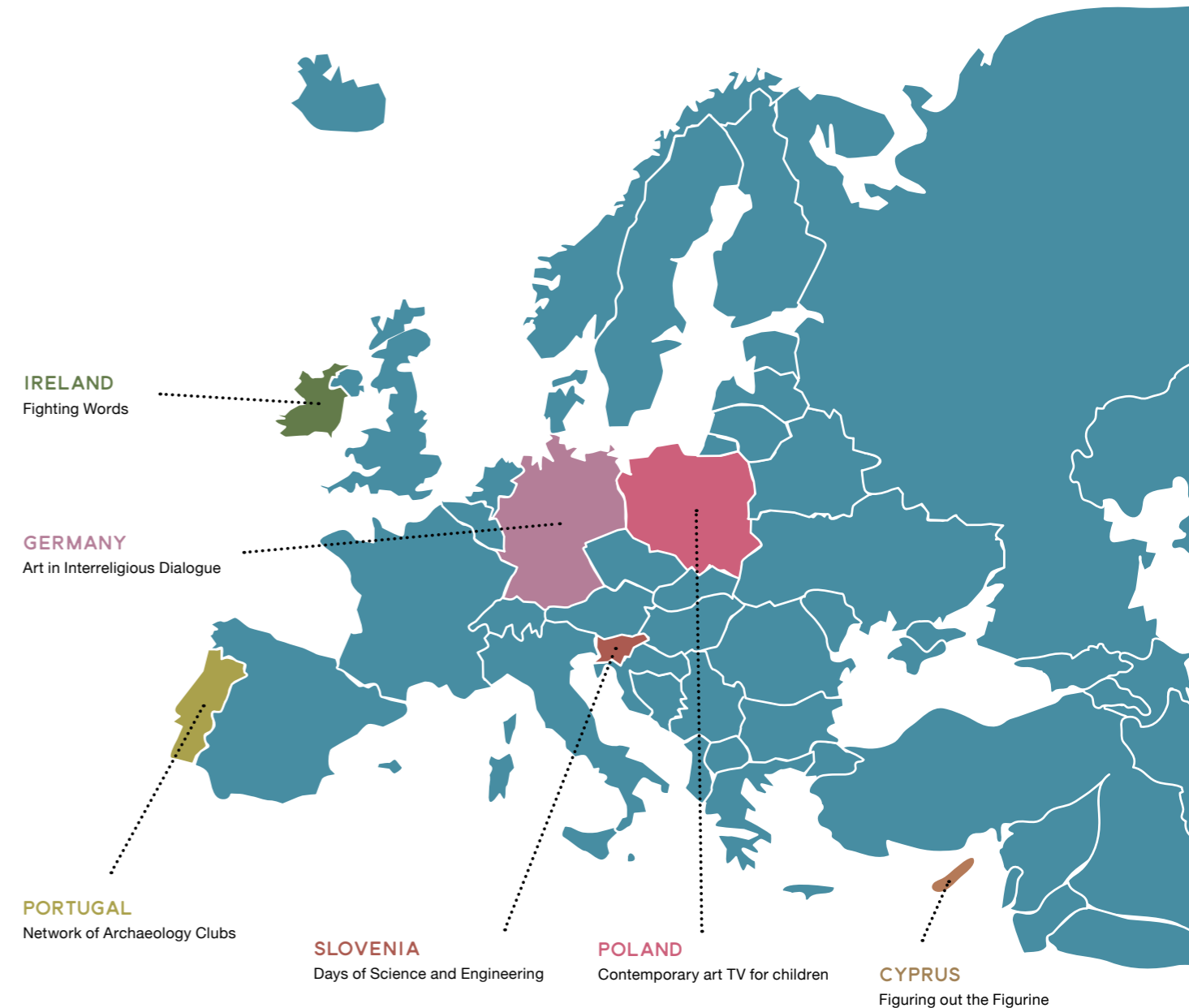


„Museums are learning institutions“

EDUCATIONAL VALUE

OUR VISION

→ **NEMO** believes that museums have an impact on people. Museums are learning institutions, offering formal and informal learning to people of all ages by inspiring and engaging them. Museums enable individuals to grow in confidence and creativity and help people understand the world and their place within it.





CYPRUS

FIGURING OUT THE FIGURINE

το είδωλο το Δόλιο (figuring out the figurine)

Where? Cyprus Museum, Lefkosia, Cyprus

Who is involved? Cyprus Museum

When? Ongoing

An educational programme for primary school children developed in and around the exhibitions of the Cyprus Museum.

→ www.bit.ly/cymus_exh

→ www.bit.ly/cymus_edpro

The programme is a close collaboration between Cyprus Museum's Department of Antiquities and the Museum Education Department of the Ministry of Education and Culture. It focuses on Cyprus Museum's rich collection of figurines and was designed for primary school children aged 10 to 11 years old (4th grade).

Through the programme, participants learn about stone and terracotta figurines dating from the Neolithic period up to Roman times and discover how to recognise the differences between figurines and sculptures. Children start by "travelling back in time" with a visit to the museum's storerooms, which act as a tunnel into the past. This experience gives them access to an otherwise inaccessible part of the museum.

The journey then unfolds in the museum's exhibition rooms, with children searching for clues and information through games, riddles and various challenges that require group activities, observation and comparison of objects. Their task is to figure out which figurine they are searching for among the museum's exhibits.

Participants are also invited to guess what the functions of the figurines were in antiquity, basing their suggestions on the exhibits themselves as well as various archaeological interpretations offered by the programme's educators. They then enact these various functions through role-playing, as well as discussing how the figurine evolved as a votive object up to the present day.

Finally, the programme touches upon issues concerning archaeological collections that have been divided and are now exhibited in more than one museum; for example, how the ancient sanctuary of Ayia Irini on Cyprus holds one half of its collection, with the other half held in the Medelhavsmuseet (Museum of Mediterranean and Near Eastern Antiquities) in Stockholm.

GERMANY

ART IN INTERRELIGIOUS DIALOGUE

Where? Hamburger Kunsthalle, Hamburg, Germany
Who is involved? Hamburger Kunsthalle (Hamburg Art Gallery) in collaboration with the Akademie der Weltreligionen Hamburg (Academy of World Religions, Hamburg) and the art historian and educator Marion Koch.
When? Ongoing since 2010

A series of events that aims to foster interreligious understanding and encounters through talks about art.

- www.marionkoch-kunstdialoge.de (German)
- www.bit.ly/interreg_project_on_museumbildet (German)
- www.bit.ly/uhh_kunstdialog (German)

Numerous works in the collection of the Hamburger Kunsthalle depict stories from the Bible, and many of these can be found in the Torah and Quran as well. These artworks inspired a series of events on inter-religious dialogue, initiated and hosted by Marion Koch.

At the events, which take place eight times a year, three speakers from different religious communities stand in front of a work of art from the collection to talk about the piece and discuss basic aspects of their faith. Visitors have the opportunity to find out more about the diverse religions present in their city and can participate in the talks.

The central goal of the events is to make the religious and cultural diversity of the collections come alive. Bringing Muslims, Jews, Hindus, Buddhists, and Christians together in a museum setting is unique, and the encounters allow participants to share crucial experiences. In talks about art, faith and general questions on life, visitors can discover the similarities and differences between religions. The idea is to reduce any sense of strangeness people feel about other faiths, and facilitate mutual understanding through sharing knowledge. In this way, a collection with a European-Christian focus can act as a starting point for insightful, active exchanges in a multi-religious society.

The publication “Auf Augenhöhe – Interreligiöse Gespräche über Kunst” (at eye-level - interreligious talks about art) gives an account of 12 such events. In June 2014 the project was awarded the Prize for Cultural Education 2014 by Monika Grütters, the Federal Government Commissioner for Culture and Media.

This successful model is currently being rolled out to school groups in a project entitled “Art in Interreligious Dialogue for Schools”.



IRELAND

FIGHTING WORDS

Where? The National Gallery of Ireland (NGI), Dublin, Ireland

Who was involved? The NGI in collaboration with the creative writing centre, Fighting Words, and schools in the Dublin area

When? Autumn 2013

An initiative to engage with young people, particularly those from educationally disadvantaged areas.

→ www.bit.ly/ngi_pastpro_fw

→ www.fightingwords.ie/

The NGI collaborated with Fighting Words and nearby schools on two creative projects. In the first, children from 10 primary schools received guided tours through the collections. Afterwards, they created drawings inspired by the paintings with the support of Fighting Words volunteers. The outcome was put together in the publication *Fighting Words – Stories inspired by visits to the National Gallery of Ireland*.

In the second scheme, Transition Year students from Scoil Chaitríona, an all Irish speaking secondary school in Dublin, visited the collections and were taken behind the scenes to explore the gallery's departments, where they met the director, curators, conservators, educators, and other staff. They were introduced to the art collections over four months, from September to December 2013. Under the guidance of NGI artist Andrew Brown and volunteers from Fighting Words, the students' experience was documented in the graphic novel "That's comical".

Both publications were presented to the public in May 2014, launched by children's writer Gordon Snell and fiction writer Sheila Flanagan, and are available to purchase from the gallery shop. The initiative opened up the collections to a new audience with little or no art background, and offered creative and innovative ways to explore the museum. It helped the students to express the visual impressions and develop their writing skills.





POLAND

CONTEMPORARY ART TV FOR CHILDREN

Where? Muzeum Sztuki (Museum of Contemporary Art), Lodz, Poland

Who is involved? Muzeum Sztuki in collaboration with TVP Kultura (the Polish national broadcasting channel), the National Audiovisual Institute, the National Culture Institute and Opus Film SA.

When? Ongoing since 2013

A TV project at the museum that helps to break down prejudices about contemporary art among children and young people through a new educational approach.

→ www.msl.org.pl/pl/strony/kulturanek (Polish)

Kulturanek is a TV series created to challenge the widely-held notion that contemporary art is boring and difficult to understand. Aimed at children and teenagers between the ages of seven and 15, it is filmed at Muzeum Sztuki and has resulted in 36 episodes over three seasons so far. In each 20-minute episode, directed by Artur Frątczak, a group of children, accompanied by artists and experts, deals with a specific field of art or technique, exemplified with the help of genuine objects from the museum's collection.

The programme emphasises the spontaneous participation of the young participants. Acting as co-hosts, they are encouraged to liberally share their own ways of experiencing both art and the world, and to build a connection between art and everyday experience.

The scriptwriters, Leszek Karczewski PhD, and Barbara Kaczorowska PhD, cover several topics. Among these are the origins of abstract art; avant-garde theories of painting, sculpture, and photography; self-portraits and nudes; particular art techniques, namely emballages, assemblages, environmental art, land art, intermedia, happening and performance art, body art and street art; and problems related to collecting art, art critique and the art market.

The programme offers tried-and-tested recipes for art workshops that demonstrate how basic elements of everyday life, such as flour, string or broomsticks, can be used in an artistic manner. These workshops align with general teaching methods for creativity and can be replicated at home or in kindergartens and schools. The experiments, which are conducted by two adult hosts, often artists themselves, end up with a multitude of responses, which act as an introduction to public debate and prove that art can be an exciting adventure.

PORTUGAL

NETWORK OF ARCHAEOLOGY CLUBS. LEARNING ABOUT OURSELVES THROUGH THE PAST

Where? Museu Nacional de Arqueologia (MNA – the National Museum of Archaeology), Lisbon, Portugal

Who is involved? MNA

When? Ongoing since 2012

The educational mission of the MNA is to develop innovative and inclusive programmes and experiences within the cultural and educational fields.

- www.clubesdearqueologia.org (Portuguese)
- www.museums-exhibiting-europe.de
- www.museunacionaldearqueologia-educativo.blogspot.pt (Portuguese)
- www.museuarqueologia.pt/?a=0&x=3 (Portuguese/English)

The Network of Archaeology Clubs is a project by the MNA to establish a partnership network with schools and other institutions in order to promote archaeology and heritage education.

The MNA developed these educational and cultural activities in close coordination with society in general and with various cultural, educational, and research institutions. They are targeted at different audiences thereby disseminating the MNA's collections and encouraging people to view the museum as an open space that serves the community and helps to foster citizenship.

The MNA acts as mediator for public participation and enjoyment. It promotes the development of individual knowledge and the participation of diverse audiences, motivating communities to feel a sense of ownership towards its collections.

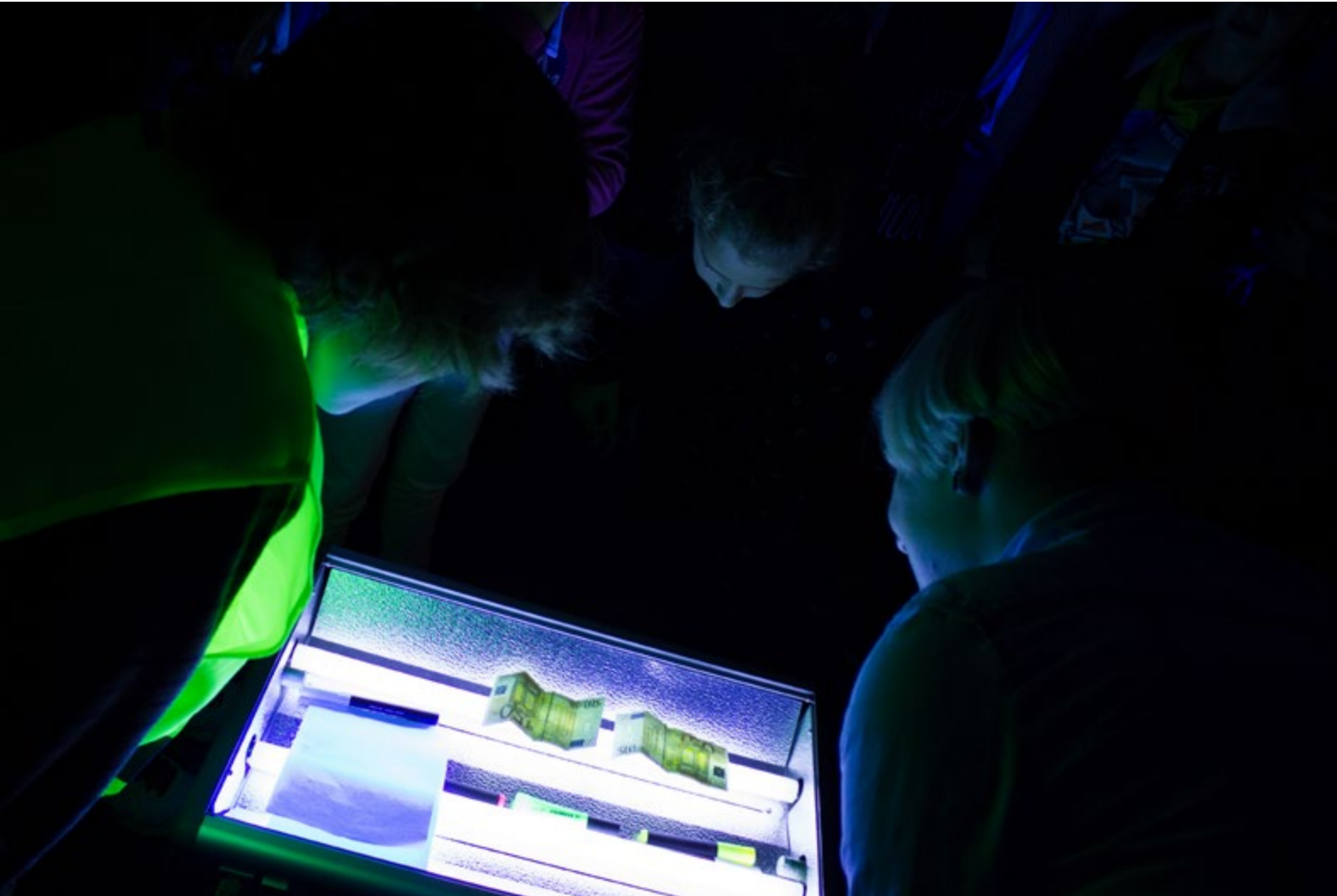
Because it represents numerous material cultures from the past, the museum can help to build bridges and support the active participation of different minority communities living in Portugal, who can see their cultures reflected in the diversity of the collections.

The Network of Archaeology Clubs connects the museum's collections with diverse communities through new technology.

The network is not only linked to the official school curriculum, thus creating pedagogical-didactic activities to cover its contents in a practical way, but it also promotes lifelong learning through activities designed for visitors of all age groups and educational levels.

In 2012, the project was awarded “Best Educational Practice in Museums” by the International Council of Museums' Committee for Education and Cultural Action.





SLOVENIA

DAYS OF SCIENCE AND ENGINEERING

Where? The Technical Museum of Slovenia (TMS) in Bistra and various institutions in Slovenia

Who is involved? The TMS in collaboration with the Faculty of Electrical Engineering at the University of Ljubljana

When? Ongoing since 2002

A multi-institutional project designed to arouse young people's interest in science and natural science, and to bring these subjects closer to the public through practical demonstrations.

→ www.tms.si/index.php

The TMS first presented the Days of Science & Engineering programme in 2002. Over time, the project was extended due to growing interest from visitors and participating partners (including faculties, associations, schools and businesses).

The TMS is responsible for the programme's organisation, promotion, coordination and a proportion of its running expenses, while other participating institutions provide demonstrations, help with staffing arrangements and participants, and cover most of the remaining expenses.

The annual demonstrations are themed according to the TMS' mission and programmes, and supplement the museum's day-to-day operations. The main objective is to popularise science and engineering, and encourage their study among young people, by demonstrating the many possible applications of those subjects and combining theoretical knowledge with practice. A number of demonstrations are designed by students mentored by their professors, which promotes the innovative use of knowledge and supports decision-making on future study and career choices.

Demonstrators try to deliver as much information as possible and present the often-abstract themes in a clear and comprehensible way. Visitors can usually participate in the experiments, while the museum's collections are also used to draw a link to past achievements.

The days dedicated to science and engineering attract record numbers of visitors and are attended by school groups from all over Slovenia, as well as interested individuals of all age groups.

„museums can offer significant opportunities for economic growth“

ECONOMIC VALUE

OUR VISION

Urban and Regional Planning

→ **NEMO** believes that museums can offer significant opportunities for economic growth.

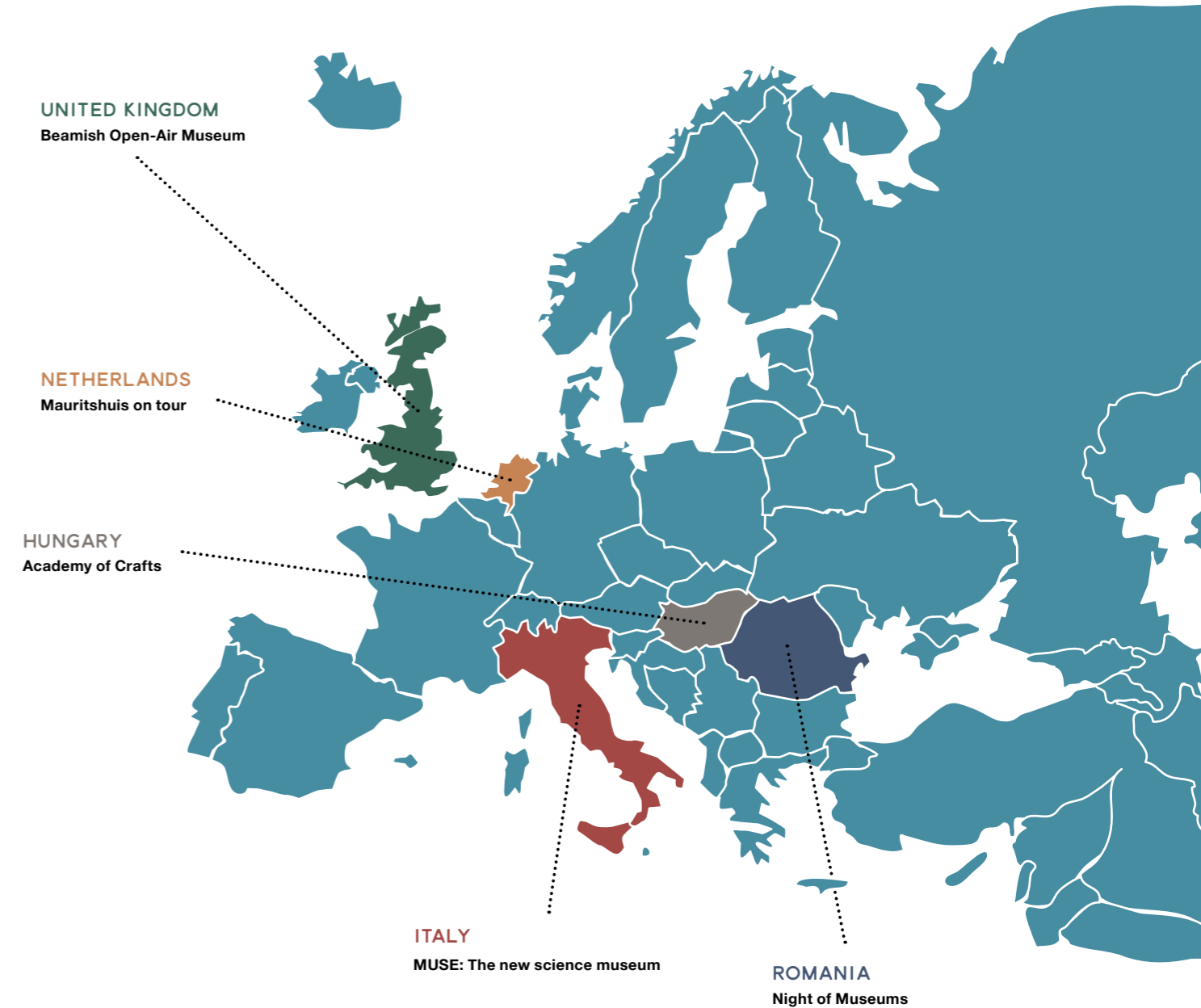
Museums are often at the heart of successful urban regeneration initiatives. They can help revive and diversify the local economy and the competitiveness of their environment. They help regions to assert their identities, bring back investment and consumers and enhance the quality of life.

Cultural Tourism

→ Museums attract tourists from across Europe and around the world. Cultural tourism is one of the most important contributions to local economies, and is becoming a growing industry in Europe at large.

Creativity and Innovation

→ **NEMO** believes that creativity and innovation are fundamental dimensions of human activity and essential to economic prosperity. Museums nurture creativity and innovation, they act as a space for reflection on the present and a source of inspiration for new creative and innovative concepts.



HUNGARY

ACADEMY OF CRAFT

Where? The Western-Hungarian Open-Air Folk Museum of Szombathely, Hungary, and other museums in Hungary and Slovenia

Who was involved? Various museums in Hungary and Slovenia under the Government Office of the Republic of Slovenia for the Development of European Cohesion Policy

When? From 2007 to 2013

A cross-border network and programme that aimed to preserve craft knowledge through public education.

- www.bit.ly/academyprojecteu
- www.bit.ly/projektbeszamolok (Hungarian)
- www.rokodelska-akademija.si/en

Museums in Slovenia and Hungary collaborated in two projects, Academy of Craft and Academy of Craft 2, initiated by the Government Office of the Republic of Slovenia for the Development of European Cohesion Policy to share knowledge of certain crafts that might otherwise be lost over time. In each project, 10 to 11 museums in Slovenia and Hungary participated, among them the Open-Air Folk Museum of Szombathely in Hungary.

The museum depicts how people have lived over the last two and a half centuries in the villages of Vas County, an administrative region of Hungary. Visitors can find out about the peasant world of the past and the multi-ethnic border region's colourful ethnographic and natural heritage, not just through the museum's permanent exhibitions, but also – thanks to the project – through live handicraft workshops and related museum lessons. The workshops demonstrate craft professions such as brush-maker, weaver, potter, wheel, blacksmith and rope-maker. The experience is further enhanced by seasonal fairs and folklore events that provide a more realistic setting.

Knowledge of these crafts was preserved not only through personal training but also by creating educational films, which could be used in schools or elsewhere. The museums also engaged with specific target groups and carried out fieldwork, which was documented in order to present and publish it more widely. International studies on the preservation of the craft traditions were written as part of the initiative.

Eleven museums participated in the second project. In Hungary, the Western Hungarian Open-Air Folk Museum of Szombathely and the Museum of Szentgotthárd became partners in a cross-border informative network. Additionally, the Martineum Roman Catholic Foundation of Szombathely developed educational materials, and the Zala County Association for Folk Art in Zalaegerszeg organised training programmes and travelling exhibits.





ITALY

MUSE: THE NEW SCIENCE MUSEUM IN TRENTO

Where? MUSE, Trento, Northern Italy

Who is involved? Trento's administrative authorities

When? Ongoing since 2013

MUSE was built in order to revitalise a former industrial site and attract more tourists to the region.

- www.muse.it (English/Italian)
The MUSE Science Museum by Federica Lusiardi:
- www.inexhibit.com/case-studies/muse-trento
- www.bit.ly/visittrento_muse

Replacing the city's traditional natural history museum, MUSE opened to the public in July 2013 as a state-of-the-art science museum in the immediate outskirts of town. It was relocated as part of an urban regeneration project at a former industrial site, which once held a Michelin factory that closed down in the 1980s.

The museum building was designed by architect Renzo Piano and based on a concept put forward by museum staff. The architecture is closely related to the location and the exhibits; inclined façades reflect the exhibitions and act as a metaphor for the region's mountain slopes.

Across five floors, visitors can find collections, multimedia, interactive exhibits and hands-on stations. These are intertwined with research and education labs, a "Fab-Lab" devoted to digital fabrication, a space for small children, and a living mountain rainforest in a greenhouse.

The museum aims to create a dialogue between the local alpine environment and global issues, connecting them through concepts of sustainability and global awareness as defined by the phrase "think globally, act locally". This is in line with the museum's mission statement to shape the consciousness of the future.

Alongside its commitment to the tourist economy, the museum's public programmes also serve the local community, with specific activities for citizens of all ages. The museum is a public organisation belonging to the Provincia Autonoma di Trento (the autonomous province of Trento), and 40% of its income is supported by ticketing.

The museum was an immediate success with the public. In 2014, visitor numbers reached 540,000. More than 70% of visitors are tourists from a three-hour catchment area. Evaluations of the local economy demonstrate that MUSE, as a permanent feature in the cultural landscape of Trento, continues to have a positive impact on the tourist economy of the city.

THE NETHERLANDS

MAURITSHUIS ON TOUR: KEEPING THE COLLECTIONS ACCESSIBLE

Where? The Mauritshuis, The Hague, Netherlands, and six venues in Italy, Japan and the US

Who was involved? The Mauritshuis in partnership with various venues worldwide

When? From 2012 to 2014

Home to a number of famous Dutch Golden Age paintings, the Mauritshuis chose not to store its collections in a warehouse while it underwent renovation but had the paintings come to the people instead.

→ www.mauritshuis.nl/en

The art museum's world-renowned collection houses masterpieces such as Vermeer's *Girl with a Pearl Earring*, *The Anatomy Lesson of Dr. Nicolaes Tulp* by Rembrandt, *The Goldfinch* by Fabritius and *The Bull* by Potter, which are usually on permanent display in the intimate rooms of its seventeenth-century building in the centre of The Hague.

When the Mauritshuis building was painstakingly renovated and expanded over the course of two years, the collections had to be stored elsewhere. But instead of moving the paintings to a warehouse where they would not be seen, the museum allowed its rich collection to go on a world tour – a unique undertaking, as the collections would never normally travel together in a group.

The idea of the exhibition was to not only display the paintings, but to inform visitors about the history of the Mauritshuis and its renovation. The exhibition travelled to Japan, the US and Italy, and was in essence a promotion of Holland abroad.

In Japan, almost 50 paintings were displayed at the Tokyo Metropolitan Art Museum and then at the Kobe City Museum, attracting more than 1.1 million visitors in total. The tour of the US began in early 2013, starting at the de Young Museum in San Francisco and continuing on to the High Museum of Art in Atlanta. A small number of paintings also went on display at the Frick Collection in New York.

The travelling exhibition concluded in Italy at the Palazzo Fava in Bologna, where 40 paintings were exhibited. The Mauritshuis world tour attracted over 2.2 million visitors, many of whom might not have otherwise been able to see the collections. Visitor numbers exceeded all expectations at every one of the six exhibition venues. In the end, the Mauritshuis was able to fund a significant part of its expansion with money it earned through the travelling exhibition.





ROMANIA

NIGHT OF MUSEUMS: UNUSUAL PROTEST AT THE ROMANIAN NIGHT OF MUSEUMS

Where? Various museums in Romania

Who is involved? The National Network of Romanian Museums

When? 2015

The National Network of Romanian Museums has found a unique way of raising awareness about the difficult situation faced by Romanian museums and emphasising their importance to society and the economy.

→ www.bit.ly/article_ro_nomprotest

→ www.noapteamuzeelor.ro/en

→ www.muze.org/romania

In various institutions participating in the Night of Museums 2015 festival, a valuable work of art will be covered as a sign of protest against the worsening situation for Romanian museums. The idea is that every museum covers a piece of art with a cloth to symbolise the possibility that the work might be gone the next time somebody wants to see it.

This act is intended as a criticism of the lack of support museums in Romania have received from state authorities in the past few years, especially in light of restitution claims and the loss of buildings, such as that experienced by the Art Museum of Galati a few years ago.

The National Network of Romanian Museums, which also organises the Night of Museums, hopes the protest will attract the attention of the public and gain the support of a large group of people, so that it can advocate for radical actions to improve the museums' situation. The Night of Museums attracted 190,000 visitors in Bucharest in 2014, and the network is hoping for even higher numbers this year.

The campaign has already garnered significant media attention and started a debate on museums' contributions to society, and to the creative and cultural economy. In a follow-up campaign, an exhibition will be developed to display objects from museums that have been forced to close because their buildings were reclaimed or bought by new owners.

UNITED KINGDOM

BEAMISH OPEN-AIR MUSEUM: A THRIVING UK OPEN-AIR MUSEUM

Where? Beamish, the Living Museum of the North, County Durham, North East of England

Who is involved? Beamish Museum and the North East region

When? Ongoing since 2013

As part of its 2013-2025 business development and engagement plan, Remaking the Living Museum of the North, Beamish is undergoing several major changes and working to enhance the economy of England's North East region by attracting large numbers of visitors.

→ www.beamish.org.uk

Beamish is an open-air museum that tells the story of everyday life in the North East of England from 1820 to 1940. Visitors can immerse themselves in various time periods, experiencing collections set in an authentic context and interpreted by costumed staff. It is now the largest visitor attraction in the North East, with over 650,000 visitors in 2014/15. More than half of its visitors come from outside the region, with 56% of those specifically coming to the North East to visit Beamish.

Beamish is also explicitly named in the North East Strategic Economic Plan as a key tourism asset, and is working on a more cohesive and coordinated cultural tourism offer, for example through partnerships with other heritage attractions in the region. The “Remaking” programme is seen as a significant opportunity to boost Beamish and the North East’s profile globally, extending the international reach of the region’s tourism and cultural assets.

In revenue terms, Beamish is self-sustaining, generating income from admissions, catering and retail operations. It was named “Not-for-Profit Organisation of the Year” in 2014 by the North East Business Awards. The museum employs 370 staff and works with 420 volunteers. It is a registered charity, run in partnership with regional local authorities. The museum’s popularity and resilience comes from the way it connects with communities right across the region.

A major programme of capital work, Remaking Beamish, has been developed to transform the site to include recent time periods and innovative ways of experiencing heritage. More than 20 new buildings are proposed within the £17m scheme. There will be a complete 1950s town and farm; a dedicated activity space in a block of Aged Miners’ Homes for people living with dementia; and a Georgian Coaching Inn. The museum has secured stage 1 support from the Heritage Lottery Fund for a £10.75m grant.



IMAGE CREDITS

Front Cover:

Deutscher Museumsbund e.V.
LUDWIGGALERIE Schloss Oberhausen (social)

SOCIAL VALUE

France: Assembly at Museomix 2012 1/2
panoramique plénière Museomix 2012 1/2
© Quentin Chevrier – Museomix, 2012 CC BY-SA
Museomix Sud (Museomix South) at the Arles museum of Antiquity in Arles, Bouches du Rhône, France in November 2014
© Xavier Delaporte, 2014 CC BY-NC
Greece: SAM ROMA Concert - Musical performance at the Byzantine Museum © Giorgos Chras – Byzantine Museum (Athens)
Malta: A boy paints a small figurine. © Heritage Malta
Sweden: Members of the group riding the carriage on the museum premises. © K2
Switzerland: Kunstmuseum Bern, Switzerland © Thomas Kern

COLLECTION VALUE

Austria: Erwin Wurm, Selbstporträt als Essiggurkerl, (Self-portrait as a pickle), 2008 © VBK, Wien, 2012
Belgium: Exhibition view Rockox House
© Jesse Willems, 2013
Denmark: detail of the website www.sommerfugleatlas.dk, Screenshot of the Website from March 2015, Public Domain
Finland: Visitors at the Sámi Duoddji-exhibition.
© Jukka Suvilehto, 2007
Latvia: Some of the birch barks letters from Siberia that were submitted. On top is a greeting card sent by Lithuanian teacher Gražina Gaidiene to her neighbour, Sofija Milda, on the occasion of the recipient's name's day. It was sent to the Novostroika Gulag camp in the Zavodovka forestry region. On the reverse of the card is a poem in Russian by the Lithuanian poet Maironis (né Jonas Mačilius), 15 May 1949. TMNM 21017

Russia: The original 90-volume "jubilee edition" of Leo Tolstoy's Complete Works, published from 1928-1958. © ABBYY, 2013
The works can also be downloaded for smartphones and tablets.
© ABBYY, 2013

EDUCATIONAL VALUE

Cyprus: The children figure out riddles to receive further information or find clues. © Ministry of Education and Culture
Germany: Hamburger Kunsthalle: speakers Friedrich Brandi-Hinnrichs, Özlem Nas, Michael Nüssen (left to right), host: Marion Koch
© Fred Dott, 2012
Ireland: Transition Year Students from Scoil Chaitríona in the Prints & Drawings Study Room at the National Gallery of Ireland.
© National Gallery of Ireland.
Poland: Picnic underneath a work of art during season 3
© M. Goner courtesy of Muzeum Sztuki Lodz
Portugal: Learning about archery on the museum premises.
© Miguel Feio, 2014
Slovenia: An installation for the Days of Graphics
© Veronika Štampfl

ECONOMIC VALUE

Hungary: The interior of a wheeler's workshop with the original tools of the trade in Szombathely. © Péter Illés
Italy: Visitors are arriving for the opening ceremony of MUSE.
© MUSE, 2013
The Netherlands: The sculpture of Johan Maurits is being prepared for transport © Mauritshuis
Romania: The regular logo of the Night of Museums 2015.
© The National Network of Romanian Museums, 2015
The altered logo for the protest shows the well-known silhouette covered with a cloth similar to the campaign.
© The National Network of Romanian Museums, 2015
United Kingdom: Family holiday 1950s style – celebrating the news of our HLF award © Beamish CC BY-NC-ND



Network of European
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