

MusLi

MUSEUMS LITERACY

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No qualifications needed:
museums and new audiences



No qualifications needed: Museums and New Audiences (2010)

Final document of the project
Museums Literacy – Museums and Audiences with a low schooling level
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Adult Engagement through: Early Years & Family Learning, Collective Conversations,
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Meeting at the Museum. Programmes of visits to museums for elderly people

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Museum Literacy in Prison. A Louvre Museum case study

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Teahouse of Nationalities, Pilot museum activities for elderly and visitors with special needs
Outdoor museum events (Museums' Fair, Museum at Night) and general visitor profiles in Hungary

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MusLi

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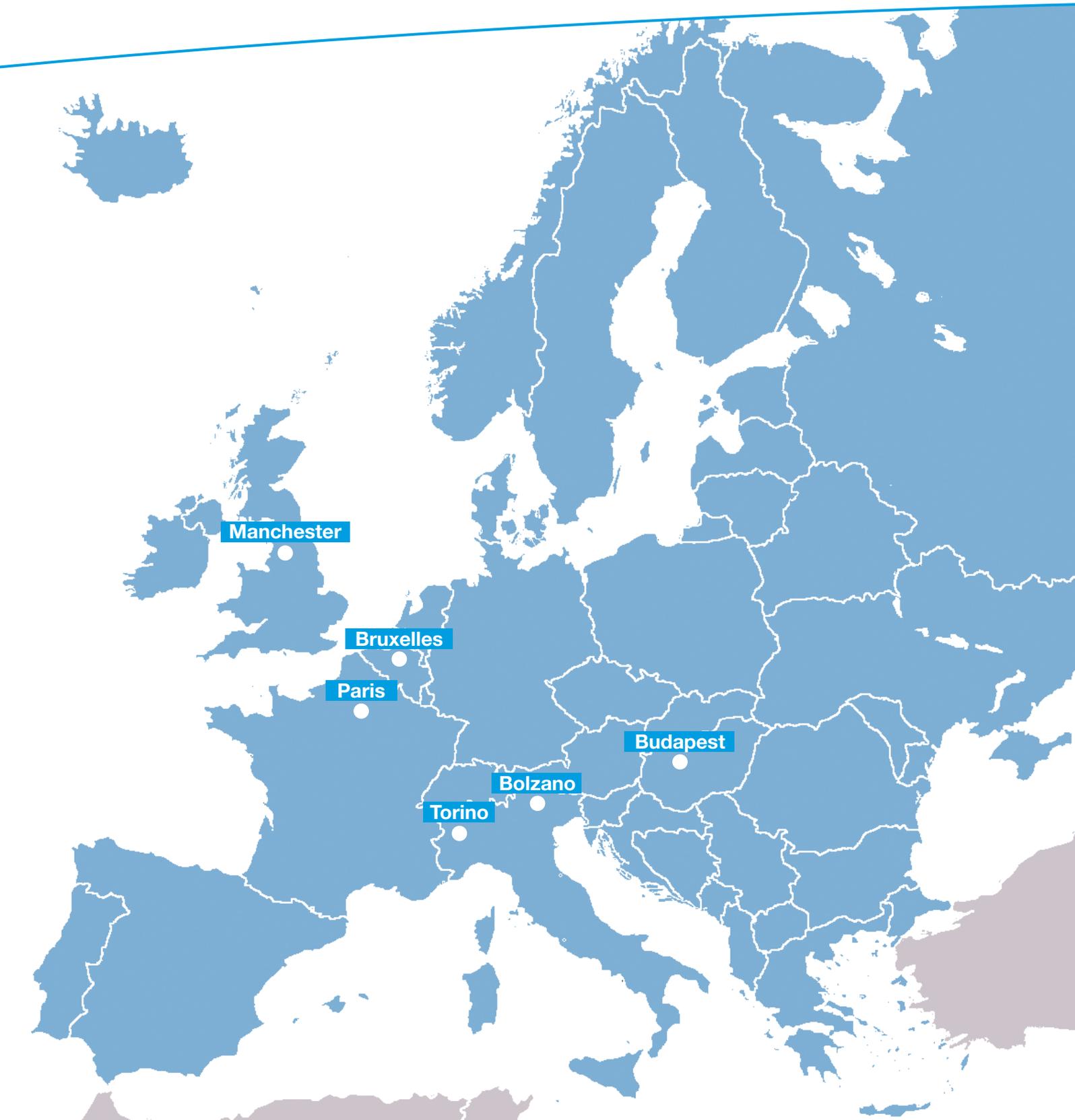


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Introduction

This text grows out from the project *Museums Literacy - Museums and audiences with a low schooling level (MusLi)*, funded by the European Programme Lifelong Learning - Grundtvig Learning Partnership 2008-2010.

Museums Literacy has addressed the **lack of visitors with low educational attainment in museum audiences**, confirmed by audience statistics as an important issue at international level.

Although with different nuances depending on the context, audience surveys show - almost without exception - that when the number of museum visitors increases, **visitors still belong to the most educated social groups**, while attracting visitors who do not have a solid cultural background remains a difficult task.

Museums today are generally considered to be a valuable environment for lifelong learning, enabling people to develop, in accordance with contexts and programs, a wide range of skills and aptitudes¹.

This consideration of museums as learning environments seems to confirm the Communication by the European Commission “Delivering lifelong learning for knowledge, creativity and innovation” (12.11.2007), which pinpoints: “*Adults with a high level of education are more than six times as likely to participate in lifelong learning as the low skilled*”.

In spite of their equitable aims of open access to culture for all, museums as cultural institutions appear to reaffirm and intensify the existing imbalance amongst their audiences in terms of cultural endowment (and of social and economical conditions, as confirmed again by statistics). This raises questions for the funders of culture, who are often expected to justify financial support for museums rather than for other cultural and social activities perceived as more “basic” by a larger number of people.

The EC communication also calls for a new consideration of the very idea of the museum and its aims, as already stated by the *nouvelle muséologie*, according to which museums are the product of a given socio-cultural context and of its social premises of inclusion/exclusion. If museums are still nowadays institutions for “cultivated people”, then it is easy to see how they have remained, like their 18th and 19th century ancestors, exclusive rather than inclusive institutions; and this clashes with the contemporary notion of culture as a key boost and tool for building citizenship, substantial equality, and the conditions for personal and civic development in modern societies.

Seeing a direct causal relationship between schooling level and museum attendance might seem to be a forced assumption. It may be better to consider this relationship as a “loose tie”, as suggested by Sacco and Trimarchi²: i.e., all the cognitive, experiential, economic, professional drawbacks usually associated with a low level of education, all together increase the “activation costs”³ required for a museum visit.

¹ Many researches and projects highlight the role of museums as a space for learning and addressing a wide range of learning objectives, not only the cognitive ones. Amongst the projects funded by the European Union under the Socrates Programme:

AEM - Adult Education and the Museum, 1995-1997; *MUSAEAM - Museums and Adult Education are More*, 1997-99; *Euroedult*, 2001-2003; *Collect & Share*, 2003-2005 (the results of these projects are collected and documented inside the project *Museums as Places for Lifelong Learning* at the Web address: www.ibr.regione.emilia-romagna.it/wcm/ibr/menu/dx/10progettieu/approfondimenti/museums.htm); *Lifelong Museums Learning LLMML*, 2004-2006. This last project's final excellent publication is available on the web:

“*Lifelong Learning in Museums. A European Handbook*”, Edited by K. Gibbs, M. Sani and J. Thompson, Ferrara, EDISAI 2007 www.ibr.regione.emilia-romagna.it/wcm/ibr/menu/attivita/07formaz/formdidat1/didamus/par1/materiali/par1/llml_en.pdf

Amongst the most significant attempts of measuring, not only in cognitive terms, the learning outcomes of a museum experience, see the definition of the “GLOs” - Generic Learning Outcomes, as defined by the Re:source's programme Inspiring Learning for All (now run by the British Museums, Libraries and Archives Council, see the website: www.inspiringlearningforall.gov.uk).

² P.L. Sacco, M. Trimarchi, *Il museo invisibile*, 2003 (available in Italian at the URL: www.comune.torino.it/museiscuola/esperienze)

³ About the concept of “activation costs” in the cultural consumption see P.L. Sacco e S. Pedrini, *Il distretto culturale: mito o opportunità?*, 2003, *Il Risparmio*, vol. 3 and P.L. Sacco e L. Zarrì, *Cultura, promozione della libertà positiva e integrazione sociale*, *Economia della Cultura*, 4, 2004

“Education level” should not be considered as an isolated variable, but rather in complex interaction with a set of other variables also related to the environment and the socio-demographic context – for example, a person’s job and its impact on timeframes, lifestyles, living and mobility – or **intimately connected to the object – the museum**. Let us think for instance about the impact of the nature of the collections⁴ on the attendance of less well-educated visitors; or to other much less schematizable and researched aspects, such as museum language and its link to local communities through programmes, tools and initiatives.

Considering the plurality of elements which together make a museum attractive and accessible for audiences lacking a “sufficient” cultural or experiential background, the title chosen for the project was **Museums Literacy**, referring to the international definition of “*literacy*”, broadly discussed and adopted for measuring competences of a linguistic-textual and scientific kind⁵.

Some aspects of the complex and hard-to-translate concept of *literacy* are particularly interesting:

- it is either used to refer to linguistic-textual or scientific skills or it concerns a complex range of skills, competences and metacognitions
- the definition of such a cognitive and operational aptitude lies in some functional and personal objectives, to which - in a constructivist conception of learning - the acquisition of skills and interpretive competences of a “text”, as well as the acquisition of information and knowledge, is oriented
- contextual factors shape and orientate the interpretive strategies carried out by the individual (for instance, the school environment and didactic strategies influence formal education; but let us also think about how the social and personal context informs the interpretive strategies and the attribution of meanings by the individual).

Transferring and applying the basic meanings of the concept of “literacy” to the range of cultural conditions that make the museum experience possible and satisfactory for an individual – from a cognitive, emotional, esthetical point of view – seemed very inspiring to the project partners.

The definition of “Museums Literacy” has the merit of embracing different elements, i.e.:

- the possession, by the potential users of the museum, of sufficient cultural capital for decoding and appreciating complex cultural products
- more particularly a sufficient acquaintance with the consumption of complex cultural products that may act by itself as an important motivational incentive⁶

⁴ A good example is the Museo Ferrari in Maranello (Italy), whose visitors have a low schooling level in a percentage ten points higher in comparison to the total museums of Modena Province (24% against 14%). The datum can obviously be connected to the Ferrari “legend” and the big appeal of the firm’s founder’s personality, Enzo Ferrari, on a large number of sports fans.

⁵ For the definitions of “Reading literacy”, “Mathematical Literacy” and “Scientific literacy” see the document conveying the conceptual and theoretical frame of the OECD P.I.S.A. Program (*Assessing Scientific, Reading and Mathematical Literacy. A Framework for PISA 2006, 2006; Measuring Student Knowledge and Skills. A New Framework for Assessment, 2000*).

⁶ According to the well known contribution by G. Stigler and G. Becker, the consumption of cultural products gives place to a “virtuous circle” stimulating an increasing propensity towards new cultural consumptions, in a dynamics of “*addiction*” (G. Stigler and G. Becker, “*De gustibus non est disputandum*”, *American Economic Review*, vol. 67, 2, 1977). For a critical discussion of Stigler and Becker’s approach see C. Duranti, P.L. Sacco e L. Zari, *La domanda di cultura nelle società avanzate: premesse ad una metodologia transdisciplinare*, Working Paper n°24, Nov. 2005, Facoltà di Economia di Forlì - Corso di Laurea in Economia delle Imprese Cooperative e delle ONP (www.aiccon.it/file/convdoc/n.24.pdf)

- sufficient self-esteem and trust by the users in their own skills and education, perceived as a necessary prerequisite for living the museum experience in a satisfactory and not frustrating way, both from a cognitive and a psychological perspective (here previous experiences may possibly play a positive/negative role) on a metacognitive level, the notion of what a museum is and the related capacity of “decoding” the museum spaces and orientating oneself inside them finally, some contextual factors which have a particular importance since the “object museum” and the “museum experience” are themselves constantly evolving: the nature of the museums involved, their complexity as communicative systems and the difficulty of their collections. Let us think, in particular, about the presence or not, inside the museum, of introductory, didactic or similar resources and initiatives able to fill the cognitive and experiential gaps that hinder full comprehension of the museum environment and of the objects included in the collections.



The scenario

The low degree of participation in museums by audiences with a low schooling level is generally confirmed by statistical analysis in European countries, although the differences in the set of the analyzed data make difficult to compare results from country to country.

Italy

With regard to Italy, the most updated reference is the Cultural statistics 2007 edited by the Italian Statistical Institute (ISTAT). They compare the data collected from 2002 to 2007 about the educational qualifications of museums' and exhibitions' visitors. The percentages of people having visited at least one museum / one exhibition in the last 12 months were (out of 100 people having the same qualification):

Qualification	2002	2003	2005	2006	2007
Laurea/University Degree	63,0	63,2	60,8	59,2	62,8
Diploma superiore / Secondary school (age 18-19)	41,1	41,7	38,4	40,1	38,6
Licenza Media / Compulsory School (age 14)	24,5	24,1	23,1	22,6	22,7
Scuola elementare /Nessun Titolo Primary School / No title	15,7	16,3	16,0	15,2	15,1

ISTAT, Statistiche culturali, Anno 2007

France

As for France, a reference is offered by the available data regarding the cultural practices of the French population divided by professions. The percentage of people visiting museums varies consistently from the different professional categories and it decreases in particular in those categories being less qualified.

French Cultural participation in the Digital Age. Summary, 1997-2008.

	Ont lu au moins 1 livre	Sont allés au théâtre	Sont allés au musée	Sont allés au cinéma
Agriculteurs	50	9	19	43
Artisans, commerçants	73	20	32	54
Cadres supérieurs	90	41	60	81
Professions intermédiaires	81	22	49	78
Employés	68	13	33	62
Ouvriers	55	9	24	43

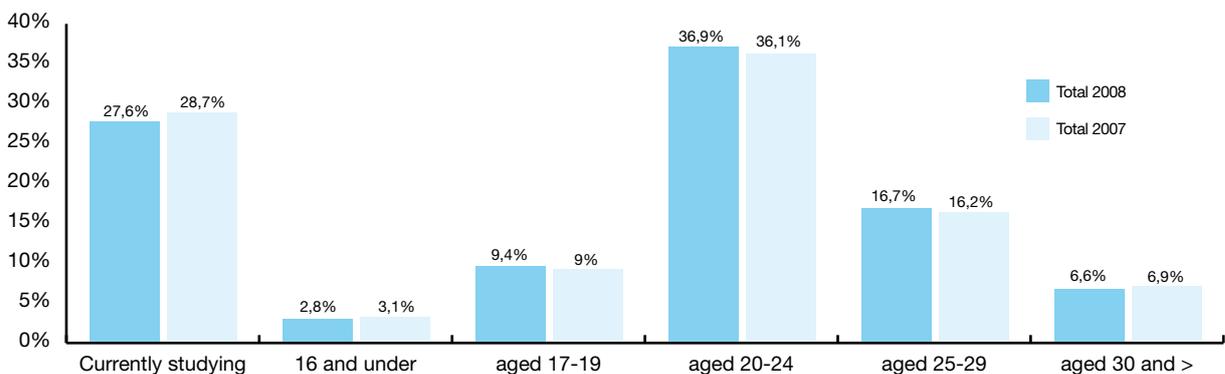
Ministère de la culture et de la Communication, Enquête sur les pratiques culturelles des Français 2008. Personnes âgées de 15 ans et plus.

The over-representation of the “higher managerial and higher intellectual professions” and of the “intermediate professions” amongst the museums audiences is strongly confirmed by the profile of the French visitors of the Louvre museum. In next table the Louvre’s visitors are divided in professional groups and compared with the respective incidence in the total French population.

	Population nationale INSEE	Visiteurs français Musée du Louvre
Artisans, commerçants, chefs d’entreprise	1,1%	2,6%
Cadres et professions intellectuelles supérieures	3,2%	20,7%
Professions intermédiaires	8,3%	14,0%
Employés, ouvriers	13,6%	12,8%
Autres professions (dont Agriculteurs)	30,7%	1,1%
Retraités	25,2%	19,5%
Autres personnes sans activité professionnelle (Dont élèves et étudiants)	17,9%	29,3%
Total	100,0%	100,0%

Louvre Museum – French Visitors Socio-demographic profile vs. French population | Baromètre des Publics du Louvre, 2009. INSEE, Recensement de la population, 2006.

Considering the total Louvre’s visitors, their composition by educational title is as follows:



Louvre Museum - Education measured by Age when Studies Completed (years 2007 and 2008) | Baromètre des Publics du Louvre.

United Kingdom

Renaissance is the MLA's ground-breaking programme to transform England's regional museums. Central government funding is enabling regional museums across the country to raise their standards and deliver real results in support of education, learning, community development and economic regeneration. The programme has received £300million since 2002, helping to make our museums great centres of longlife learning, which people want to visit.

In 2006 the *Final results* of a Visitors Exit Survey of the museums involved in the Renaissance programme were published. As to the educational qualifications of visitors, the report shows what follows. The balance of visitors educated to different levels remains consistent with previous years. Just under half of all visitors hold a degree (46%), with those holding an undergraduate degree up by one percentage point from 27% in 2004 to 28%. One in five visitors are educated up to A-Level and almost a quarter up to GCSEs - General Certificate of Secondary Education¹ (23%).

Older people aged 55+ (33%), C2DEs (53%), visitors of white origin (24%) those with children in their visiting party (28%) and visitors classified under the PSA 2 target group (58%) are the most likely to be educated up to GCSE level. At the other end of the scale, visitors who hold a degree tend to be middle aged (35-54 years 53%), ABC1s (57%), of BME origin (51% of BME visitors), to visit without children (48%) and be on a repeat visit to the museum or gallery in the last 12 months (48%).

While over 55s are just as likely as visitors aged 16-34 to have completed a degree, they are also significantly more likely than any other age group to have left school without any formal qualification i.e. before completing GCSEs (21%).

Those visitors who are still in education tend to be young (21% of those aged 16-34), but also include a larger than average proportion of people of BME origin (15%).

Continuing the trend of the past two years, London and the South East have the highest regional proportion of university/degree-educated visitors (56% and 55% respectively). In contrast, the North East has the highest proportion of visitors educated up to GCSE (37%) and A-Levels (25%). In fact, almost one in five visitors to museums and galleries in this region left school before completing their GCSEs (18%), which, in most cases, is twice as high as in other regions. A survey conducted amongst the British general public in 2004, also found that the North East had the lowest proportion of people who held degree qualifications (9% vs. GB average of 19%). While in 2004 museums and galleries in the East Midlands (10%), Yorkshire and South East (both 9%) all attracted significantly higher than average proportions of current students, this year, just the East Midlands does so (11%).

¹ GCSEs (General Certificate of Secondary Education) are usually taken by 14 to 16 year olds.



The Museums Literacy project

Museums Literacy - Museums and audiences with a low schooling level (2008 – 2010) has been an exchange project involving nine different museums, administrations and training institutions based in five European countries, supported by the EU Programme **Lifelong Learning - Grundtvig Learning Partnerships 2008**.

“The European Commission’s Lifelong Learning Programme enables people at all stages of their lives to take part in stimulating learning experiences, as well as helping to develop the education and training sector across Europe.”¹

The *Grundtvig programme* is one of the four sub-programmes under the Commission’s *Lifelong Learning* umbrella. Grundtvig focuses on the “teaching and study needs of learners taking adult education and ‘alternative’ education courses, as well as the organisations delivering these services.”² The programme aims to help the adult education sector further develop and to enable more adults to participate in learning experiences.

The *Museums Literacy* partnership aimed to:

- Set in place an exchange platform for operators and institutions involved in Museums Literacy – trainers and cultural operators (learners) coming from five different countries (four partners + French associate partners), students of museum disciplines – to highlight and tackle the different issues hindering engagement between the cultural offer of museums and potential audiences belonging to four main categories:
 - citizens with low qualifications,
 - immigrants with low qualifications,
 - citizens at risk of social exclusion,
 - people involved in vocational training.
- Share with operators and institutions involved in the project outreach experiences aimed at overcoming barriers to cultural literacy through museum activities. The focus was on their capacity to foster social and cultural competencies, self esteem and cultural awareness (always with regard to the categories listed above).
- Pilot or encourage the piloting of new methods for designing and conducting education sessions for the above-mentioned groups.
- Focus on the theme of audiences with a low educational level some, or part, of the training activities addressed to museum operators and researchers (conferences, meetings, working groups, courses...) organised by the partners during the project lifetime.
- Introduce to the future training offer for museum professionals experiences, case studies, theoretical assumptions and operational patterns known and shared amongst partners during the project.
- Collect and summarise in the final documentation (to be published on line) the evidence drawn from the analysed case studies and experiences, summing up conclusions about the most effective solutions and practices to be adopted in approaching audiences with a low educational level or cultural capital.

¹ European Commission and Training website : http://ec.europa.eu/education/lifelong-learning-programme/doc78_en.htm

² European Commission and Training website, Grundtvig: http://ec.europa.eu/education/lifelong-learning-programme/doc86_en.htm

The partnership acted as a platform for dialogue and exchange.

The project took the form of a branching structure where the Fondazione Fitzcarraldo formed the central hub of the European network of partners' institutions.

Each partner institution multiplied the effect at a local level by involving some representatives of local organisations (museums, arts centres, etc...) in the project activities and by extending the consultation to the representatives of social groups at risk of cultural exclusion, seen as the final beneficiaries.

Five partner meetings were organised during the project period.

The project addressed the need to support museums in the development of strategies aimed at involving audiences at risk of cultural exclusion. Because of its educational features the focus was on audiences with a low educational level.

Project partners:

- Fondazione Fitzcarraldo, Turin, Italy (project coordinator)
- Múzeumok és Látogatók Alapítvány / Foundation for Museums and Visitors (Hungary)
- ENCATC European Network of Cultural Administration Training Centers
- Provincia Autonoma di Bolzano Alto Adige – Südtirol – Ufficio Cultura Italiana, Bolzano, Italy
- The Manchester Museum, The University of Manchester, United Kingdom

Associated partners:

- Municipality of Turin (Torino), Italy
- Musée du Louvre, France
- Région Nord Pas de Calais, France

Methodology

According to the statement presented in the *Introduction, the Museums Literacy* project did not set out to produce a theoretical framework for establishing a direct link between low educational attainment or cultural capital and lack of engagement with museums, nor did it aim to pinpoint a range of reasons, needs, barriers, aptitudes and behaviours that could be ascribed to people with a 'low schooling level' and considering them as a homogeneous target group, which is not the case. Far from identifying specific target audiences, 'low schooling level' is instead a feature shared by many different groups and it should be considered, from the perspective of a good and satisfactory museum experience, as one factor of disadvantage amongst others.

The project focused therefore on the **good or bad practices** through which a museum may, or may not, be successful in involving in its offer audiences with a 'low schooling level', overcoming – totally or partially – the difficulties, mistrust and resistance (sometimes internal to the museum structure!) that most of the time keeps these people outside its walls.

Partners were requested to find interesting case studies of initiatives, projects and operational methods in their own areas that may throw a light upon the factors of success – or failure – of experiences aiming to involve target audiences with a cultural disadvantage connected to 'low schooling level' in the museum offer.

The work followed these steps:

1. Definition of the 'low schooling level'

After comparing the different school systems in their four countries, in the first moment the partners decided to consider **the age of 16 as a boundary**, since the EU considers this as the limit of compulsory education. The reference level had therefore to do with the age and not with qualifications; this allowed the partners to compare the very different schooling systems adopted across the EU and, moreover, it confirmed the decision taken in many research projects to consider qualifications gained at the age of 18 – 19 as a "high" level of education.

It must be admitted, though, that in the project's course it was not easy to respect the age boundary while analysing practical cases and situations: in two case studies ("*Motorway from a mole's view*" and the Manchester Museum) it was not possible to collect reliable data on the visitors' schooling level, while in other cases also the vocational qualifications were considered depending on the local interest in this datum. Finally, the partners agreed to return back to a more flexible and adaptable definition of "low schooling level", reflecting contextual constraints and different habits in collecting and analysing data.

2. List of expected information outcomes from the analysis of the selected case studies

A challenge faced in the choice of case studies to be illustrated within the project was the lack of homogeneity of the material at our disposal.

Museums Literacy in fact was not a research project developing a homogeneous set of experi-

ences and analysis. In the selection of the case studies the project had to look at already existing experiences (museum projects, research), already carried out, completed and documented in different ways.

Special attention was therefore paid to methods for comparing elements of knowledge emerging from different experiences, mainly those responding to the basic questions which the project aims to answer. Being aware of this lack of homogeneity in the experiences and documents, the project partners chose a qualitative approach instead of using the quantitative data coming out from single research studies and reports (which were considered just as an indicative reference).

A list of **information outcomes** to be expected from the selected experiences was then drawn up to evaluate whether these could be analysed in the context of the project:

- data (at least indicative) about the participation of **audiences with a low schooling level** in the museum experiences considered
- definition of audience **satisfaction** with the initiatives and, if possible, **reasons** behind their dissatisfaction
- (when possible) data about the **motivations** behind the participation of audiences with a low schooling level
- (when possible) data about the **expectations and needs** of such audiences towards the museum experience
- **profile elements** about audiences with a low schooling level: residence (if significant for geographical or social reasons), employment, habits of cultural consumption (museums and exhibitions, other...), likelihood of participating or not in the initiatives proposed by the museum in question (retention)
- channels for contact (with special attention to spaces and forms of personal mediation or to new technologies and social networks)
- information about possible **additional elements** to the museum experience which can be perceived as added value (opportunities for socializing, learning, amusement, etc.) and, if possible, data about **satisfaction** (an assessment of their effectiveness as an element of the success of the initiative for these audiences was always required, at least from the point of view of the organiser/responsible)

3. Specific surveys

Some experiences – running throughout the project lifetime (2008-2010) – were included amongst the case studies proposed by the project partners, and these carried out some **surveys about their audience** directly. In order to collect useful data in a homogeneous way a common list of basic questions was agreed among the partners.

As for the **survey methods** great freedom was left to each partner, depending on the nature of the analysed experience, the number of participants, their degree of involvement, the existing relationships between audiences and the museum's staff and their mutual acquaintance.

The partners adopted, then, different tools for their surveys:

- **questionnaires** (Manchester Museum - UK, Foundation for Museums and visitors - HU, Fitzcarraldo Foundation + A come Ambiente Museum - I, Provincia Autonoma di Bolzano Alto Adige – Südtirol - I)
- **collective interviews** (Provincia Autonoma di Bolzano Alto Adige – Südtirol - I)
- **in-depth qualitative analysis** (analysis of the context, comparative analysis of similar projects, expert interviews, in-depth interviews and group meetings with participants and inmates who did not participate, ethnographic observation of the activities – Louvre Museum - F)

Each partner will illustrate the chosen methods and tools in the description of the respective case studies.

4. Focus points

In order to compare some *best practice* in targeting audiences with a low schooling level, **four areas of action by museums have been taken into special account** which correspond to four phases during which these kinds of audiences could express their needs, difficulties or particular barriers and through which a museum proposal can be judged as effective or can fail according its original objectives towards these audiences:

1. motivation
2. communication/contact (channels, spaces, strategies)
3. museum language/interpretation
4. kind of experience proposed by the museum

A first assumption (supported by some positive museum experiences) is that, in all four phases, the museum can have a proactive and active role, working on the elements that can discourage or prevent the target audiences from visiting the museums.

In other words, the key points underlined concern the contextual factors that may help with building a “literacy” for decoding and satisfactorily making use of museum collections: the museum itself, as a medium and as a context¹ for the transmission of the meaning of its collections, can be a core element in preventing or encouraging learning and the visit experiences as such. The museum as an institution, an idea and a set of practices and models is in fact in constant evolution; it is therefore correct to think that the kind of project and methodologies that contemporary museums can put into practice to address successfully different kinds of publics become on its turn one of the stakes in the measurement of the appeal and the impact of the museum offer on audiences traditionally “disadvantaged” by a low schooling level.

¹ Beginning with the historic analysis by D. Cameron of the museum as a communicative system (D. Cameron, *A Viewpoint: The Museum as a Communications System and Implications for Museum Education*, Curator, 11, 1, 1968) the reflection on this issue has hugely developed, thanks to theoretical contributions deriving from modern learning theories and from communication sociology, to such a degree that it is only possible to touch on it here.

It is possible to state that this debate led to two main visions about the weight of the different factors in museum communication: Cameron's vision of the museum as a “medium” of transmission, on the one hand, and the idea of the museum as an “environment” or a scenario where communication takes place, on the other. Cameron's idea has been basically accepted especially by science or technology museums, where the “communicativeness” of the objects displayed is often minimal and the possibility of drawing meanings from them is, simply entrusted to the museum narratives. The idea of museums as an environment or scenario refers to arts museums, storing objects conceived as communicative in themselves: in this case the medium is the object, and the museum acts as a “catalyst” for the communicative effect of the object (for a particularly detailed explanation of this vision, see F. Antinucci, *Comunicare nel museo*, 2004).



List of case studies

The case studies illustrated and examined within the Museums Literacy project are:

Promotional programmes of A come Ambiente Museum

Turin (Italy)

Meeting at the museum. Programmes of visits to museums for elderly people

Turin Municipality / Volarte (Italy)

Teahouse of Nationalities

Foundation for Museums and Visitors (Hungary)

„Motorway from a mole’s view”

Andras Josa Museum - Szabolcs-Szatmar-Bereg County Museums Directorate (Hungary)

Museum literacy in prison

Musée du Louvre (France)

Art Exhibition “Touch of Baroque - A journey through 17th century Naples”

Autonomous Province of Bolzano South Tyrol - Office for Italian Culture (Italy)

Adult Engagement through:

Early Years & Family Learning, Collective Conversations, In Touch Volunteer Programme

The Manchester Museum (United Kingdom)

Pilot museum activities for elderly and visitors with special needs

Foundation for Museums and Visitors (Hungary)

Outdoor museum events (Museums’ Fair, Museum at Night) and general visitor profiles in Hungary

Foundation for Museums and Visitors (Hungary)



Final recommendations

Perhaps because they are very heterogeneous, the case studies illustrated and compared here have led to a large number of reflections that need to be taken into account when addressing a museum's offer to audiences with low cultural capital.

In some cases – only a few – the partners' evaluations did not concur and results emerging from apparently identical operational solutions differed, suggesting that more precise conclusions need to be tested by further in-depth examination based on specific research (which is outside the parameters of this project). In this regard, see the titles "Communication/Contact" and "Quality of the proposed experiences/Times and spaces" at the end of this section.

Basing on a general analysis and comparison of the case studies illustrated hereafter, these can be underpinned as final remarks:

Develop global and structured approaches. Rethink all phases of the museum's offer, from conception to realization to evaluation and amendment

If the museum wants to reach and involve audiences which are less culturally endowed, it needs to abandon a logic of "reproduction", or even of "adaptation" of a "standard" cultural offer to the specific sets of barriers and needs of these audiences.

The efficacy of a project that addresses particularly demotivated groups or individuals whose system of values is far removed from that with which the museum is associated, requires **consistently reinventing and modifying all phases of the activities – conception, planning, realization** - that a museum "usually" manages.

It is quite evident, for instance, that it is not sufficient for a museum to "lift barriers to access", such as economic, linguistic or physical ones, in order to lay the foundation for a positive investment by or active involvement of this kind of audience in the museum activities. **A general attitude of indifference of many non-users, originating either from a lack of self-esteem or from previous disappointing experiences, makes them unresponsive to conventional proposals coming from museums, focused as they are on the values of "cultured" people and experts, as well as to promotional messages referring to the same values.** Moreover, that attitude of indifference risks being confirmed and reinforced **by every aspect of the museum experience** that creates a sense of distance – in the style of communication, the set of contents, the framework of values and cultural references, and also ways of inhabiting and making use of the museum – and bringing about the failure of the experience itself as a final result. That is to say, this feeling of distance risks leading a museum to "lose" once again, maybe more consciously, a group of potential users, rather than engendering in them a positive and interested attitude towards what museums have to offer.

In terms of the efficacy of a project other factors are **equally** active: the set of motivations it refers to, the capacity for removing and tackling every kind of obstacle arising from the experience and the nature of the target audiences (economic, physical, sensory, psychological/affective and linguistic con-

straints, etc), the setting up of a positive relationship with the target audiences and with intermediaries or referents who can boost a museum's credibility from their point of view, the capacity to listen to such audiences, and in response to modify the project in progress, etc.

This different way of approaching the expectations of individuals and the quality of museum-audience relations, when applied to each element of a museum experience, can also usefully be conceived as an invitation to rethink the whole relationship of the museum with all different kinds of audience, which could take advantage of the considerations that follow.

Pay attention to different systems of representations and of values. If necessary, develop an “exchange of values”

In particular, the analysis of the case studies reveals that an effective project must necessarily and realistically find fertile ground on which the museum's values (potentially very different) and those of less culturally motivated audiences can meet.

Totally uninterested in the hierarchies of values on which the museum builds and sets up its objectives and activities, individuals and communities can recognize **divergent and autonomous systems of values. The museum experience can however connect with these values putting into practice at a first step, if not “specific objectives”** (i.e. cognitive, referring to collection disciplines), **at least side-objectives which are useful to people's overall growth and their cultural and social competences.** For example, the timing and the location of social relations linked to the visit experience, the experience of a space for listening and of attention, the acquisition of new skills that are measurable in a social or professional context, and not only related strictly to specific museum disciplines. The **“incidental benefits”** of a visit experience are often more important than the visit itself in terms of the priorities of people or groups.

In fact this mirrors the variety of motivations that audience research has already shown, in general, for museum visitors, whatever their origins or education level, in contexts where models and cultural identities are plural and negotiable and the museum no longer not embodies “the” unique system of knowledge and values. That is to say, it cannot be excluded that the social dimension of a cultural event, the pleasantness of the spaces, the type of company or programme could motivate in a decisive way both the “ordinary” public and the culturally educated.

The recognition of a (possible) great divergence of values, as well as culture, from those of its audiences does not necessarily mean that a museum, especially in its approaches to less motivated or well-educated audiences, should abdicate its cultural objectives in favour of more generic educational, social or “welfare” objectives, but rather **it should postpone objectives of a strict cultural nature until after a process of listening, mutual acquaintance and trust building between the museum and its audiences and an introduction to the museum experiences that often turns out to be completely necessary.**

The Louvre case study shown here – the implementation of a programme of conferences and workshops in a Parisian prison – supplies us with a number of hints that are useful in this sense.

Apart from the extraordinary beauty of the most famous museum in the world that gives it a particular interest and lends a very strong symbolic meaning to the presence of the Louvre in a prison (most of all that it is paying attention to people who perceive themselves to be socially, emotionally and culturally deprived), the success of the initiative appears to be based particularly on the skills of the project managers in identifying and meeting a set of needs and interests that are apparently marginal or tangential to the museum's perspective: for example, the need to escape from the enforced space and time in prison, from schemes of dominant thoughts, thus the value of "doing" in order not to think in the workshops; the need to question the museum, its values, and through it the socially and culturally privileged strata of which the museum is perceived to be the product; the need to feel oneself to be an active subject of knowledge, dialogue, experimentation; the need to find in the works of art chosen by the lecturers hints and answers to the problems directly linked to one's own life and to current experience instead of to history, of which there is a confused and distant idea.

Considering what has been said so far, it can be admitted and also be perfectly consistent with the museum's goals, that **to offer a museum experience in a context of exchange that foresees, for the less motivated, more distant or warier audiences, considerable added benefits in exchange for their participation** (as suggested by the British examples *In touch and Early Years* and the Torinese case study, *Meeting at the Museum*): the museum offers in these cases, respectively, sound professional training combined with the experience of museum voluntary work; support in becoming an effective facilitator of one's own children's learning, especially for people lacking a sound education or of a low level of English literacy; or even a tea break offered for free as a reward for older visitors making the effort of reaching the museum and undertaking the visit.

In the case of the Torinese museum *A come Ambiente*, it is the museum that proposes itself as a "benefit" because of the attractiveness of its spaces and of an experience that is successful and very concrete, rich in useful learning for everyday life. The museum applies, with a quite openly "commercial" logic, relevant discounts on tickets in exchange for behaviour that is expected and desirable in educational terms (for example, the purchase of eco-friendly products in shopping centres). In other words, in this case the museum overtly establishes a connection with a definition of what is "useful" for life and, from the beginning states that it can teach something of concrete advantage to its visitors, with an additional incentive of ticket discounts in exchange for the participation of the target audiences in the visit experience with its linked meanings of cultural growth.

In this way a 'middle ground' ground is created between the museum with its system of values and the set of interests that "directly" comes from the participants' past experiences and their perceived priorities. The museum thus creates an environment of exchange where the participants can participate in fulfilling experiences and consequently positions itself as an interesting venue in a holistic sense, winning over the consolidated wariness of the past. This may lay the foundation for a later (often only passing) interest in the cultural value of which the museum is a depository.

A “mediation”¹ of values is consequently necessary as a preamble to an open, curious and trusting attitude of the non-users towards the museum’s message.

Clearly, the opportunity or also the legitimacy of similar proposals for “mediation” will arise from an effective balance between “values of exchange” and the cultural and civil goals ascribed to each museum that need to be reaffirmed. However, the range of cultural, civil and educational benefits that participation in a museum event can lead to, whatever the initial audience motivations may be, fully justifies more extensive experimentation than that conducted by these kinds of approaches in the past. Moreover it is worth adding that this kind of inviting and attractive approach of the museum brings it closer to audiences that are less trusting and more subject to feelings of general inadequacy towards the “cultural” world in its dignified and traditional sense (see findings arising from the collective interviews carried out in Bozen within the *Touch of Baroque* project). It can therefore help in reducing at least part of those “start-up” costs involved in the decision to visit that are particularly high for audiences to whom the museum object, that is to say the cultural experience, seems precluded, inaccessible and for whom the related costs in terms of low self esteem, feelings of exclusion and discontent can completely outweigh the perceived benefits.

Pay attention to the individuals’ “systems of constraints”

In order to relate to strata or groups of visitors who are supposedly culturally, socially or personally deprived, it is essential to imagine the **system of constraints** to which they may be subjected. Sometimes there are physical constraints – as in the case of the older persons who can have problems travelling to the museum, or clearly of groups in particular conditions such as prisoners as in the Louvre’s example – or cognitive, psychological and cultural constraints that can often be quite common and really strong, though more hidden. Especially in the latter case, the impact of such constraints on the effectiveness of communication and on the quality of the experience enjoyed in the museum is potentially huge and decisive for the success or the failure of the museum visit.

For instance, low cultural capital can easily, even if not necessarily, be translated into a plurality of cognitive, expressive and operational barriers, that, apart from reducing the repertoire of historical and historical-cultural references accessible to a person, impact more generally on a person’s capacity to represent, analyse, understand and modify reality. The data, confirmed by international surveys, on the low rate of literacy and numeracy among large strata of the population, especially those who only attended compulsory schooling, should at least serve as warnings about the cognitive and operational

¹ The word “mediation” refers to the notion of “médiation culturelle” in the French context on which reflections about the policy of opening up the institutions of cultural production and diffusion to audiences have been based for the past 20 years. Cfr.: E. Lehalle, E. Caillet, *A l’approche du musée, la médiation culturelle*, PUL, 1998 ; E. Caillet, *Accompagner les publics*, L’Harmattan, Paris, 2007. Nevertheless the expression, with its specific semantic meanings, does not have an exact translation in English; thus it is generally replaced with the undoubted notion of “interpretation”.

In this case, the expression “mediation” has been chosen in order to refer precisely to the identification of a mid- and meeting point between museums and audiences.

barriers that can seriously interfere with people's capacity to benefit from a museum experience². Although it is not possible to extract operational conclusions of general validity from the case studies analysed within this project, we can say that a good knowledge of the target audiences, and especially careful attention to their reactions, requests and needs, together with a consideration of all the systems of constraints and limits to which the museum experiences are subjected with their respective potential to affect success or failure, represents a prerequisite for planning visits.

Not taking all this into account leads to a museum offer and communication that may "miss the mark" throughout the visit, owing to objective and sometimes contextual obstacles, or barriers inherent in the imbalance of information, of representations and expectations between the museum and the receivers of the message.

We must also remember that linguistic difficulties and more general cognitive problems are rarely declared openly by the interested visitors: a knowledge pathway for audiences that aims to highlight such obstacles will have to be able to capture indirect signs of these kinds of difficulties and use an inductive approach, rather than using "question & answer" interviews.

Great caution has to be shown, therefore when tackling these problems, especially with the target audiences, who may experience the interaction with uneasiness or shame.

Other equally decisive influences affecting the success or failure of a project: exogenous factors (physical limits, issues around decision making and operational independence, economic factors or others linked to timing and spaces) which determine a system of constraints that are often insuperable for certain individuals, are illustrated here in an effective way by the case study from the Musée du Louvre or by the project *Meeting at the Museum* of the Town of Torino (Italy).

In cases like these it is not possible for a museum to design a visit or an activity proposal for groups or individuals whose objective capacity to choose is so limited without taking responsibility for eliminating some constraints or for "going around" them. By removing, as far as possible, every obstacle the museum provides a real choice for these audiences.

Be open to different interpretations of the collections and of the museum experience

The Manchester Museum case study, *Collective Conversations*, is probably one of the most stimulating in terms of the potential to engage new kinds of audiences in programmes that open up many different interpretations of the museum collections.

Building a really open and inclusive museum milieu that is accessible for less cultivated people seems to be facilitated by **approaches that increase the value of different methods and learning styles, that also allow a wide variety of personal meanings for the collections and museum spaces.**

² For the Italian context one can see the famous and alarming outcomes of the survey ALL Adult Literacy and Life skills carried out in 2003-2004 (Letteratismo e abilità per la vita – Indagine nazionale sulla popolazione italiana 16-65 anni, Roma, Armando, 2006). For a more general approach, see Sempels, Christophe, Le marketing à l'épreuve des personnes à faible niveau de littératie, Conférence de l'Association française de marketing, Londres, 2009.

In addition, the invitation to create connections between the museum experience and the personal perspectives of the individuals involved was shown to be important, and can be articulated as follows:

- Open **listening** to the interpretations and reactions that emerge from personal contact with museum objects and spaces. Apart from the *Collective Conversations* example, hints of this also arise from the dialogic interactive impact both of the visits to elderly people in the project *Incontro al museo* (Town of Torino), and of the *In Touch* training programme (Manchester Museum).
- The choice of the best modalities for **enjoying** and **using** the collections being linked to meanings and values that the people involved recognise. For instance, in the project illustrated by the Louvre, the success of the workshops, as well as the conferences, was based on the personal meanings that the prisoners assigned, respectively, to the activity, in this case to drawing, or to the listening and to discussion in a reassuring space for the lesson.
- An approach to the collections that is not strictly disciplinary or academic. The **lateral combinations and references** (to “minor” and private history, as the project *Incontro al museo* suggests doing in the case of older audiences; to other “popular” and more famous cultural productions – cinema, comics, music – as suggested by the Louvre case study) help people to understand “cultivated” objects better and to bring them to life thanks to the connections with the visitors’ experiences, even though they are really distant from academic disciplines.

This attention to the participants’ lives and to the kinds of experiences and knowledge with which they are familiar helps **to avoid the need for the academic keys that decode the “authentic” meanings of museum objects and that may make people feel “excluded” from the very beginning.**

Open a listening space. Build trust

Considering what has been stated above, the capacity for **listening** to the audiences’ points of view, experiences and requests makes all the difference.

This also appears to correspond to a psychological need, especially of audiences that do not recognise themselves as “standard museum visitors” and perceive the museum as a stranger that overawes them.

In general, the fact that the museum is **taking into consideration** people without the cultural skills that usually or probably are required to have access to exhibitions or to museum projects is perceived by this kind of audience as very satisfactory and reassuring.

In the case of the communication project of the exhibition *Touch of Baroque* carried out by the Province of Bolzano, the simple consultation of the exhibition non-visitors (by means of a collective interview) produces the first direct result of involving and reassuring the non-visitors, who stated to be more motivated to participate in the future initiatives just for the fact of having been listened and considered.

Also in the case of the Torinese project *Incontro al museo* the capacity of creating an organisational context for the museum visits that was “reassuring” for the participants is judged decisive by the project’s managers.

In general, one can therefore conclude that the **process of reassurance and of confidence building** towards the museum and the project staff is a decisive success factor.

Work with a long term approach

In general, building confidence in non-users or people who are less culturally educated and laying the foundations for a positive attitude towards museums is not the result of short term initiatives. It requires, over and above straightforward communication and a well balanced offer, a lasting **relationship**.

For non-visitors, for whom the strongest barrier is a cultural one, it is necessary to create, within the museum or its activities, **a space for discovery and experience that can work as an introduction and cultural experience building**, following the hints and tips already mentioned.

The difficulty felt by many museum practitioners is the challenge of guaranteeing the **continuity of this kind of approach**, in order to avoid the risk that “new” visitors persuaded to enter the museum, once alone encounter displays, labels and styles of communication that remain to a large extent traditional and **confirm the cultural gap that repels many people in the first place**.

A more systematic use of different styles of interpretation, different levels of complexity and of analysis in the presentation of collections, with activities and projects that value the discovery and understanding of diverse categories of objects and phenomena should, perhaps, **become part of the permanent offer of the museum and redefine in more varied and flexible terms its interpretative and communication strategies**.

“How do we make this kind of public engagement work mainstream in all our museums and galleries?”
(Pete Brown, Head of Learning & Interpretation, The Manchester Museum)

Train the museum staff for all the aspects of a project

As clearly underlined in the Louvre case study, the **training** of the staff involved in **every phase** of an audience development project is essential in order to avoid “leaks” throughout the conception, communication and implementation.

In particular, styles of welcome and language are crucial to the success or failure of these kinds of museum initiatives addressed mainly at non-users.

Quoting directly from the project:

The experience at the Maison d'Arrêt de la Santé has highlighted the important question of how to address and interact with people with a low literacy level. This issue of “how” alone deserves special attention and training for museum professionals in order to improve their communication skills to assure a dynamic and invigorating transfer of knowledge and ideas. All those who are directly or indirectly involved in the project should be trained in the different methods of address and interaction (bearing in mind language, vocabulary level, attitudes and behaviours) that will allow them to better serve the needs of people with low literacy skills.

Monitor and evaluate the activities

The **evaluation** of activities addressed to “new” and “hard to reach” audiences is fundamental in monitoring the achievement of expected outcomes and, having registered difficulties in the implementation, putting into practice the necessary improvements.

For the nature of these activities, as they have been analysed here – that is to say contact, relationships and confidence building, listening to audiences (their representations, expectations and needs), the recording of the variable systems of constraints, dialogue and interaction – getting closer to irregular visitors will **always be experimental** and requires a high level of flexibility and adaptation to variable conditions.

Becoming better at defining the initial objectives and noting the variations along the way is, therefore, a **permanent learning process** for the project managers themselves.

It must be stressed that deviation from project objectives does not always represent a fault or a failure. The plurality of expectations and representations stated at the beginning of a project – those of the museum on the one hand and of audiences on the other – makes it impossible to anticipate or observe the final effects of the projects according to a set of given parameters.

The consequent evaluation – especially if addressed to the impact of the activities on the participants, both internal or external to the museum – has to make use of **qualitative** methods and to adapt to the emergence of multiple and also unexpected results, which can lead to positive outcomes translated, in a retroactive way, into a change of attitudes and operational criteria of the museum itself.

One of the merits of this project is, amongst others, to have carried out parallel and convergent evaluations on the different case studies illustrated here. It is clearly only an outline process, since the differences in methodologies have inevitably been retained and the amount of data at our disposal is really moderate, which does not allow us to draw definite conclusions.

Cautions regarding the analysis of the target audiences

Great caution has to be shown when choosing methodologies for observation of and consultation with these audiences, especially when particularly culturally deprived subjects are involved.

The issue has long been investigated by sociological analysis³: reticence regarding specific aspects of cultural or cognitive discomfort or deficit, as well as a difficulty in understanding a set of questions can threaten the rigour of results produced by “traditional” tools of analysis, such as questionnaires or interviews, some of which have been used for the analysis of audiences in different cases illustrated here.

Without opening up a debate into very complex and already broadly discussed issues, some recommendations are summarised below. They are shared by the project partners and at the heart of choices adopted in audience research carried out within *Museums Literacy*:

³ See Kenneth D. Bailey, *Methods of Social Research*. New York: Free Press, 1978; Allen Rubin, Earl R. Babbie, *Research Methods for Social Work*, Belmont, CA: Wadsworth/Thompson Learning 2001 (5th Ed.)

- Survey systems must **take into account the potential literacy deficits of the target audiences**. It is therefore recommended that researchers avoid, if possible, questionnaires that are filled in by the participant, especially if they are long and detailed. It is better to carry out interviews, both collective and individual, with the support of interviewers.
- Special attention has to be paid **to what people are willing to say or not to say**. Linguistic or logical difficulties, cultural deficits and emotional discomfort are easily missed by an impersonal question-answer survey method: the researcher must catch “signs” in quite an indirect way, or create a set of trust and confidence that invites people to speak frankly (as in the case of collective interviews carried out in Bozen and in Paris).
- Collecting a range of **emotional** self-evaluations from the participants in a museum initiative about the period “before” (their expectations), “in progress” (as the experiences happen) and “after” (their reactions and level of satisfaction) can provide an indirect yet quite revealing index of the degree of correspondence between the museum and its proposed experience and the participants’ total cultural set, which is potentially strong cause of uneasiness and an obstacle to the full success of the experience. A good example of this are the questionnaires used for the evaluation of audience satisfaction in three projects illustrated here by the Manchester Museum, *In Touch*, *Collective Conversations* and *Early Years*

After these general considerations, we can now examine the four areas of observation on which the analysis of the case studies was focused, and we can draw further specific indications from each of them.

Motivation

- **Economic factors as motivators and factors of demotivation** cannot to be ignored, and not only in relation to lower strata of society. The following cases illustrated (*A come Ambiente*, *Meeting at the Museum*, *In Touch*, *Early Years*, etc) show how, on one hand, the economic element can act as a strong demotivating factor, for instance in the case of the older person for whom the total costs of a guided visit, travel to the museum and other “optional” costs are not affordable. On the contrary, a policy of targeted discounts – as in the case of *A come Ambiente* – clearly reveals a specific museum’s audience-oriented approach and it can also be recognised as a sign of special treatment for the specific group of potential visitors. In general, one must take into account the recommendation to **pay attention to the aggregate costs related to a visit** and not only ticket prices. The price of entry, a guided tour, but also travel and lunch have to be added to the cost calculation and can really increase the “convenience” threshold for visit decision making. Moreover, these material costs have to be added to the intangible costs (the “start-up costs” considered in the broad sense of psychological invest-

ment, time, engagement and “risk” regarding the balance between expectations, satisfaction and disappointment)

- To investigate, and where possible to be responsible for, **an extended range of motivations, especially if not strictly “cultural”** (see the different systems of representations and values mentioned above).

All the case studies illustrated here show a plurality of starting motivations of attending or not a museum proposal. Non-cultural motivations are often the most decisive when it comes to a positive choice to participate and if they are disappointed the contact can fail.

With this in mind, the following examples can be considered:

- the **complex range of stimuli and representations** that persuaded the Santé’s prisoners to join the Louvre’s activity proposal, even if perceived as a “far removed” and even potentially hostile reality
- the pleasure and the need for **socializing** lying at the foundation of the older people’s commitment to the programme *Meeting at the Museum*. See also the Hungarian case study *Teahouse of Nationalities*
- direct interest in the issues of economy and energy saving as the motivation for the visit to *A come Ambiente*. More in general, the perception of having a chance to find something **useful** in the museum, some answers to concrete needs and questions linked directly to users/visitors
- complex biographic, social and psychological motivations at the basis of commitment to the volunteer project *In Touch* at the Manchester Museum

- If possible, **to connect the museum experience to the present and particular audiences’ real interests and needs** (i.e. *Louvre, A come Ambiente, Teahouse of Nationalities, „Motorway from a mole’s view”*)
- In particular, the **social relations** dimension appears to be critical in motivating people to take part in an activity (this is true in many other cases not mentioned or analysed in this project, for example, involving children and young people)
From the cases illustrated here, taking into consideration older people, families and people facing psychological and economical difficulties, it is apparent that it is necessary to articulate the ways in which spaces for social relations are offered, in varied forms and **tailored according to the needs of each age or interest group**.
- It is feeling **reassured** about the existence of a reliable organisation and also about the **quality of the environment and relationships** that puts one at ease. This is a decisive finding especially with regard to the older audiences in the Torinese project *Meeting at the Museum*, which recruited, as intermediaries for the museum, representatives of the older people’s groups (see below, *Communication and contact*)

- The **playful and involving** nature of the proposed experience acts as a motivating element in the Italian museum case study, *A come Ambiente*, and for the exhibition *Touch of Baroque* (in this case, owing to the novel and curious way of using new technologies)
- In the end, for most of the audiences analysed here, the essential motivation comes from the fact of **being listened to and consulted**. It seems to be a decisive catalyst that triggers the decision to contact a museum and get involved with a programme. Personal contact, in this sense, is often more effective than other communication channels (experience drawn from the Bozen and Manchester cases).

Communication / contact

- **Direct contact** is crucial for attracting and involving people who are less motivated and who live further away. Involvement consumes time and energy (as shown in the case of the Manchester Museum's team building, but also in the Bozen's collective interview) and **the museum's attention to and consideration for the participants' needs and points of view** must be **conveyed**.
- The involvement of **intermediaries** trusted by the ultimate targets of the museum offer is decisive (see the Torinese project *Meeting at the Museum*) but delicate. It is not enough to bring the communication campaign of an initiative to the meeting place of the potential participants (read the results of the communication campaign carried out by the Province of Bozen on the occasion of the exhibition). It seems necessary to work together with representative groups and organisations to create a common project with a real involvement in its promotion and also, when possible, in the recruitment of participants. Nevertheless in such cases, cooperation and full understanding is a delicate result and not easy to achieve (see also the Louvre's project).
- Moreover, it is interesting to consider the experiences that **"increase exposure to the museum offer"** for less motivated and cultivated audiences, by **communicating to people directly at home** not only drawing attention to a special opportunity, but the presenting the opportunity itself **in terms of "special offer" with advantageous conditions**. The Torinese case *A come Ambiente* is an example of this: the museum sends discounted tickets for to council house tenants directly at home along with their gas bill, or to department stores' customers with cash vouchers. In this case, the museum gives the impression of **being close by and inclusive, rather than unapproachable**, and ready to meet the most reluctant people on their "home ground", where they live. In other words **part of the "start-up costs" for the decision to visit will be borne by the museum** by offering considerable discounts on the cost of entrance as well as other concessions.

Language/ interpretation

- The delicate issue of communication registers and styles has to be tackled with the help of proper sensitization and training programmes for museum staff or personnel at any level involved (Louvre's project, project *Meeting at the Museum*)
- Is essential for staff to be able to adopt the **easiest linguistic register, that does not present further obstacles to understanding** the cultural contents of the collections and of the museum galleries, which on their own represent a cognitive "challenge" for the less educated audiences (project *Meeting at the Museum*, museum *A come Ambiente*)
- It may be particularly effective to use resources which **rely more on visual than textual contents** – objects, booklets or trails with images which prompt looking, discovering, communication and language development (*Early Years*)
- In some cases, borrowing **language from "popular" expressive genres (comics, cinema, mass media and so on)** can make the unknown and the museum dimension more familiar and attractive (Louvre, museum *A come Ambiente*)

The quality of the proposed experience/ time and spaces

- **It is important to pay attention to the target audience's needs and understand their constraints** in order to organise really valid and suitable time and spaces (Louvre, *Meeting at the Museum*)
- It is still an open question whether extraordinary events, **happening outside the museum in public spaces** and happening at different times – like the 'Night at the Museum', museums festivals, etc. – significantly change the composition of museum audiences. Certainly they change the way museums are approached, but do they effectively affect the way museums are considered as cultural objects, and do they attract more people to museums after the event is over?
- The same uncertainty arises about the **appropriate times** for museum activities: is it really useful to extend the opening time of museums, without taking into consideration other collateral elements of the overall offer, such as transport services, opening times for shops, surrounding venues and contemporary events, etc.? Does it really attract **new people**, or simply provide more occasions to people who would visit the museum anyway?



01

ITALY _ TURIN

45.0899, 7.6638

Name of the organization / museum

A come Ambiente (“E as Environment”)

Corso Umbria, 90

10144 Turin (Italy)

www.museoambiente.org

PROMOTIONAL PROGRAMMES OF A COME AMBIENTE MUSEUM

Key points of interest

motivation

The project demonstrated to be successful in raising and strengthening the participants' motivation.

People are interested by the fact that the museum refers to, and also offers to them something that can be used in their personal and private life. The museum seems to facilitate socialisation and to meet the needs related to family liaisons. Thanks to articulated promotional campaigns, the museum reduces the economical barriers discouraging people from the visit.

communication/contact (channels, spaces, strategies):

The project was successful in reaching and involving the target public.

The museum's communication addresses to people directly in their life spaces, with a direct reference to their real and current interests, and it also communicates inside the "mass services", as for instance at cash desks in big stores, thus presenting itself not as "exclusive", but on the contrary fitting to "common people". The communication is always creative and informal in order to remove the idea of the museum as something "classical", boring and unchangeable.

Description

A come Ambiente is rather than a museum an interpretation centre totally devoted to develop the audiences' awareness concerning environmental issues and responsible behaviours to adopt in order to protect the environment, i.e. energy saving, waste recycling and so on.

This museum was created as an association of 18 public and private partners, amongst which public administrations (the Turin City Council, the Province, the Region), research centres, private companies and big distribution chains (for instance COOP, Auchan).

case 01

This impacts very much on the museum possibility of effectively communicating and “pushing” the museum-product amongst audiences (the museum can easily address at least the partners’ workers and customers).

The museum was founded in 2004 and it rises in a specific area in the outskirts of Turin, once densely populated with industries, now undergoing a heavy transformation into a residential area. The percentage of inhabitants from low social layers is still high anyway.

The museum display, strongly interactive and based on hands-on exhibits, corresponds to its educational mission. It was conceived as an educational tool both for children and adults. Generally it’s open only for schools during the working days, and for individuals during the week-ends.

The audiences

During the Museums Literacy project lifespan, from November 2009 to March 2010 a survey on museums audiences was made. The survey allowed to collect precise data about individual visitors visiting the museum during the week-ends¹.

The major categories composing the public of individuals, coming during the week-ends are:

- couples, families with children (later in the text, it will be clearly explained the role of children in attracting families at the museum). This is the biggest segment (more than 75% of visitors declare to have come and visit the museum with the family).
- organised groups.

The percentage of public having a low schooling level is not altogether different from the incidence in the regional museums’ statistics (in total around 15,5% of the visitors), but **it becomes relevant when considering the age of “over 65”, or even the “over 60”. A good percentage of them has got a low educational level²** (round 50%, a percentage much higher than in the regional statistics of museums audiences where it is 26% for the same age range).

This seems to be the result both of **a specific attention to the elders when addressing to families** (see “Communication and promotion strategies” here below) and of **the offer of organised tours inside the museum to groups of elders, mainly through cooperation with the museum’s partners firms³**.

The answers to the question “*With whom have you come and visit the museum?*” reveal a strong propensity of elders to visit the museum in group or (less commonly) with their families.

¹ Total sample: 927 questionnaires. The questionnaires were filled in autonomously by visitors, but the museum guides were ready to help them during the compilation. Processing of the survey’s data: in May 2010 by Fitzcarraldo Foundation. Four different groups of questionnaires have been analyzed: the total sample of visitors; the visitors having a low schooling level; the visitors “over 65”; the visitors “over 65” having a low schooling level.

² In the present analysis for “low schooling level” (l.s.l.) is intended a level corresponding to qualifications obtained at 16-17 years old maximum. The datum includes, then, vocational qualifications (that can be obtained in Italy at the age of 17).

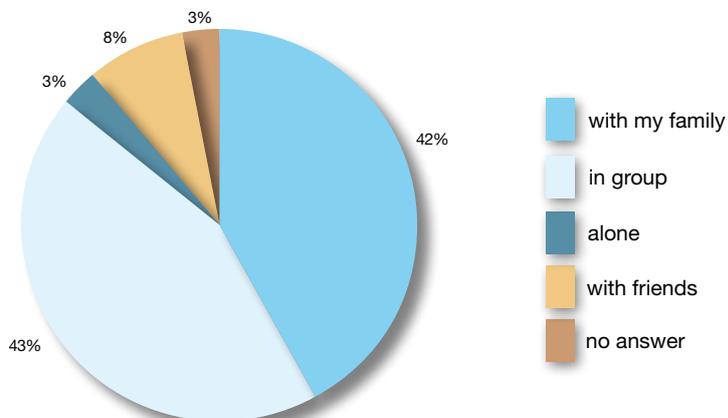
³ The majority of the elders having visited the museum in group were members/customers of a big Italian cooperative distribution chain, the COOP, that is partner of the Association running the museum.

43% of the elders “over 65” visited the museum in group, while 42% came and visited it with families; but the percentage of people having visited the museum together with a group is still higher when considering the “over 65” **with a low schooling level**, around 60% of whom came with a group, while only 34% with the family.

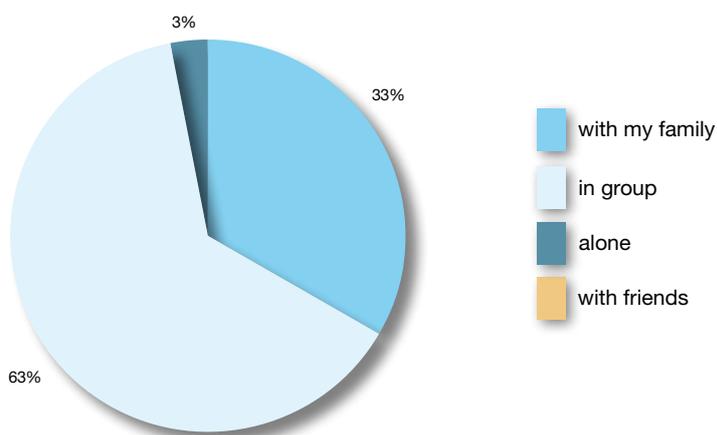
Considering the **total group of visitors with low schooling level (“over” and “under” 65)**, the incidence of organized groups is 36%, that of families is 55%.

Amongst the total visitors, instead, the percentage of those coming in group or with their family are respectively around 10% and 75%.

Over 65 – With whom did you visit the museum?



Over 65 with low schooling level– With whom did you visit the museum?



case 01



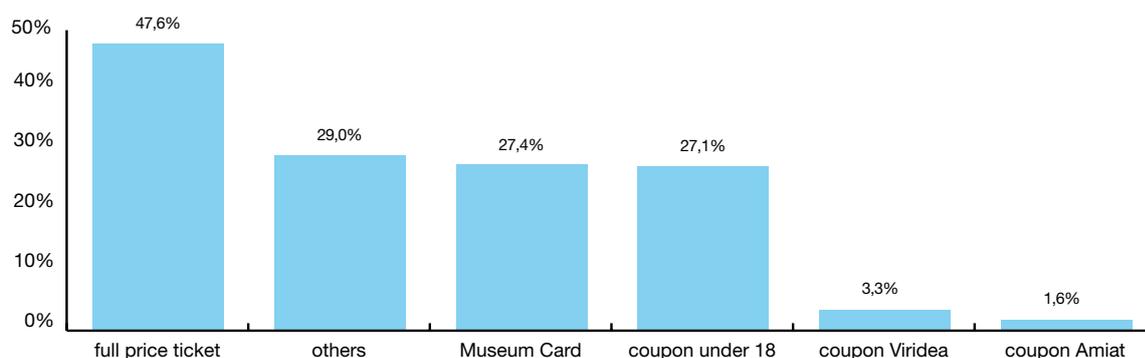
Still considering the total group of visitors with low schooling level, an interesting difference from the total visitors emerges concerning the **kind of entrance ticket** they used to visit the museum.

Amongst the possible answers indicated in the questionnaires there were, besides the full price ticket, the Turin – Piedmont Museums Card (a cumulative ticket lasting one year, giving access to most of the Piedmontese museums), free entrance coupons for under 18, two other free entrance coupons offered to the members/customers of the big distribution chain Auchan (museum’s partner) and of the garden centre chain Viridea, finally an open field “Others”.

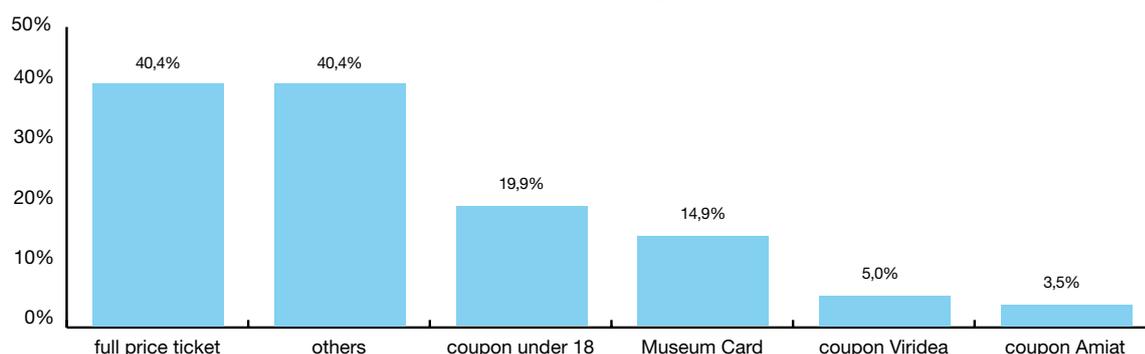
In comparison with the total visitors, slightly less visitors with l.s.l. bought a full price ticket (40% instead of 47,6%) and this is owed mostly to the incidence of **organized groups**: 70% of the answers in the field “Others” – increasing from 29% to 40% of the total - actually refer to reduced tickets for groups.

Another decreasing datum concerns the free entrance coupon for under 18 (which can be linked to the smaller incidence of families, that’s to say to the reduced presence of children) and the Turin – Piedmont Museums Card, that being rather costly requires the buyer’s strong interest in the museums offer⁴.

Total visitors of the museum - Which kind of ticket did you use?



LSL visitors of the museum – Which kind of ticket did you use?

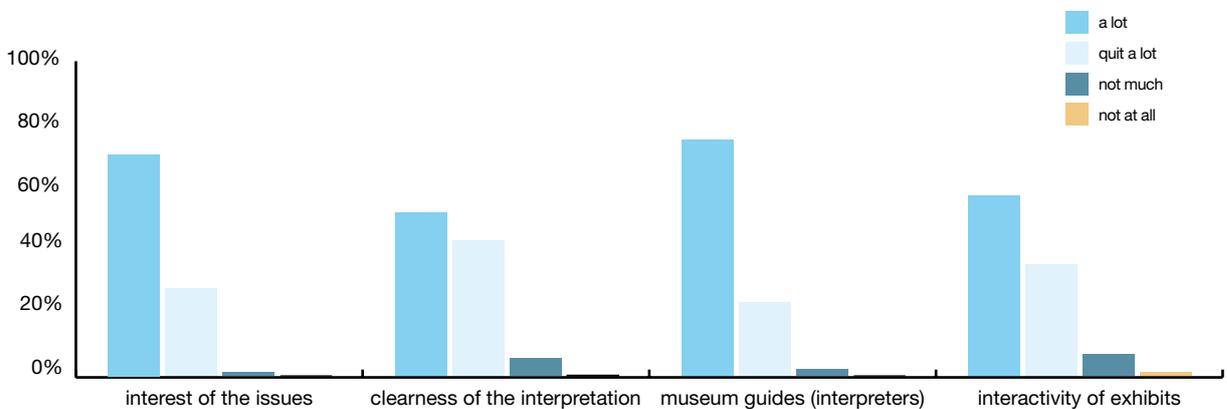


⁴ The price of the Turin - Piedmont Museums Card 2010 is 45 €.

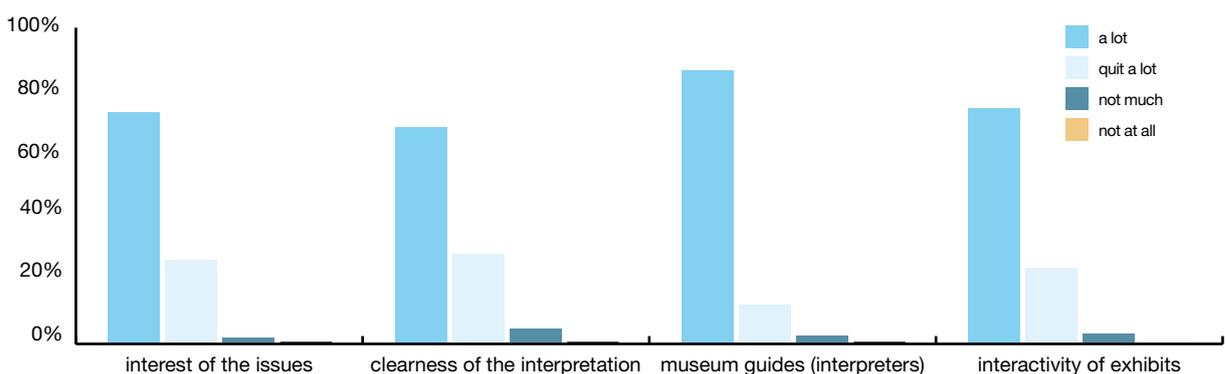
case 01

Another significant difference emerges when considering the degree of satisfaction after the visit. Around **70% of the visitors having a low schooling level declared** they were “**very satisfied**” of the visit, while around 29% declared they were “somewhat satisfied” (the percentages amongst the total visitors were 61,5% “very satisfied” and around 36% “somewhat satisfied”). The questionnaire asked also the visitors how were they satisfied in particular regarding four elements: the interest of the issues tackled in the museum, the clearness of the interpretation, the presence of guides/interpreters, finally the interactivity of the exhibits. Particularly the last three elements (the clearness of the interpretation, the presence of guides/interpreters and the interactivity) received a score significantly higher by the visitors with a low schooling level (respectively 68%, 86% and 74%, compared with 52%, 74,5% and 57% of the total visitors).

Total visitors of the museum – How much are you satisfied with ...?



LSL visitors of the museum – How much are you satisfied with ...?



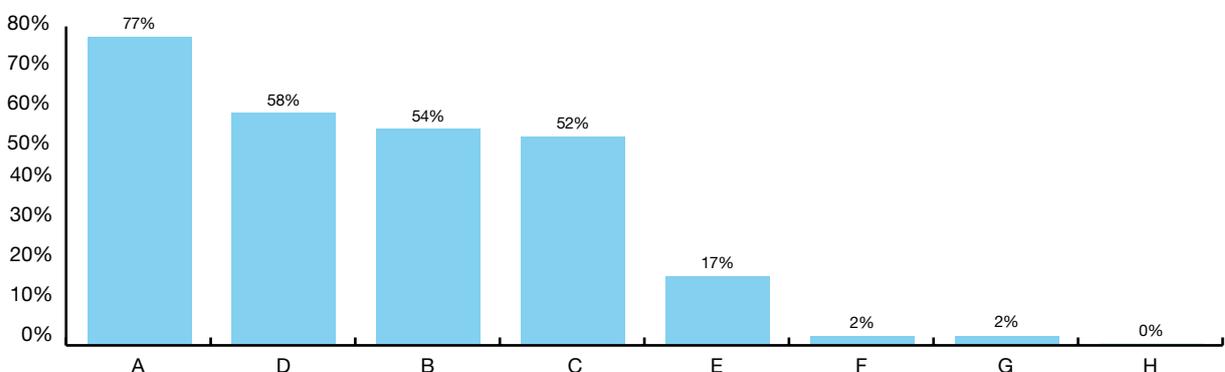


case 01

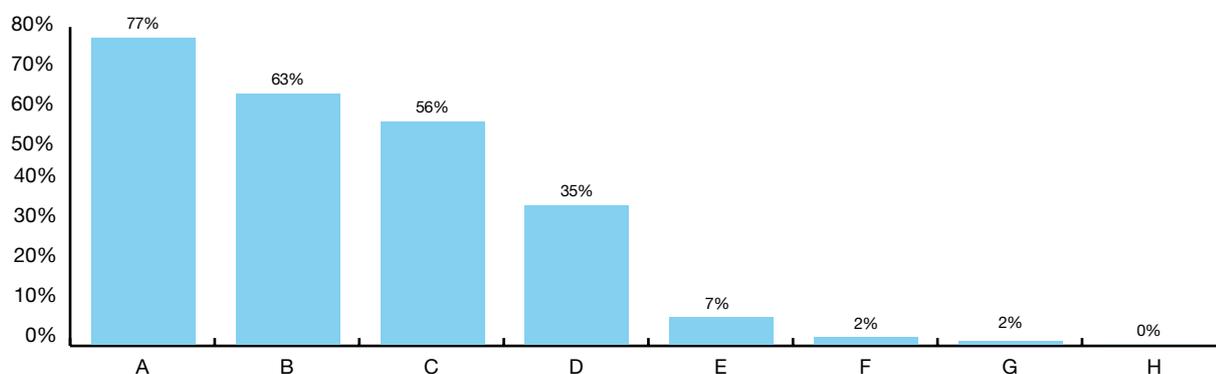
Instead, the data referring to the **expectations before the visit** don't show significant variations of the visitors with low schooling level from the total sample of visitors. Around **65,5%** of the total answered that she/he expected to **"learn something new"**, and this doesn't change from the group of visitors with low schooling level to the total visitors. The second scored answer ("*I expected to spend a nice afternoon with my family*") changes significantly (40,5% amongst the total visitors, 22,5% for visitors with l.s.l.), but this can be explained taking into account the different percentage of visitors with low schooling level having come in group and not with the family (see above). The answer that got the highest scores apart from these two was "*to find answers to specific questions*" (30% of total visitors, 39% of visitors with l.s.l.).

When considering the **variance/difference between expectations and actual impressions**, the visitors with low schooling level show an average slightly higher level of satisfaction in particular regarding what they have learnt. Apart from the strong incidence of the answer "*My children have amused themselves*" amongst the total visitors, to be explained in relationship with the strong percentage of families, around 77% of visitors declared that **they had "amused themselves"**, and this did not change between the total and the group. More than half of the visitors told they **had "found an answer to some questions"** (this answer increases from 54% of the total visitors up to 63% of the visitors with low schooling level) and they **"discovered things they did not expect"** (52% of the total visitors, 56% of the visitors with l.s.l.) The other possible answers were "*I think the museum fits more to children than to adults*", "*I got bored*", "*others*".

Total visitors – What did you enjoy about the museum?



L.S.L. visitors – What did you enjoy about the museum?



- A: I amused myself
- B: I found an answer to some questions
- C: I discovered things I did not expect
- D: my children amused themselves
- E: I think the museum fits more to children than to adults
- F: I got bored
- G: others
- H: no answer

The cultural consumptions habits of the visitors also change significantly depending on the schooling level, although the differences are maybe not so strong as one might expect.

The questionnaire asked the visitors which cultural experiences they had made during the last 12 months.

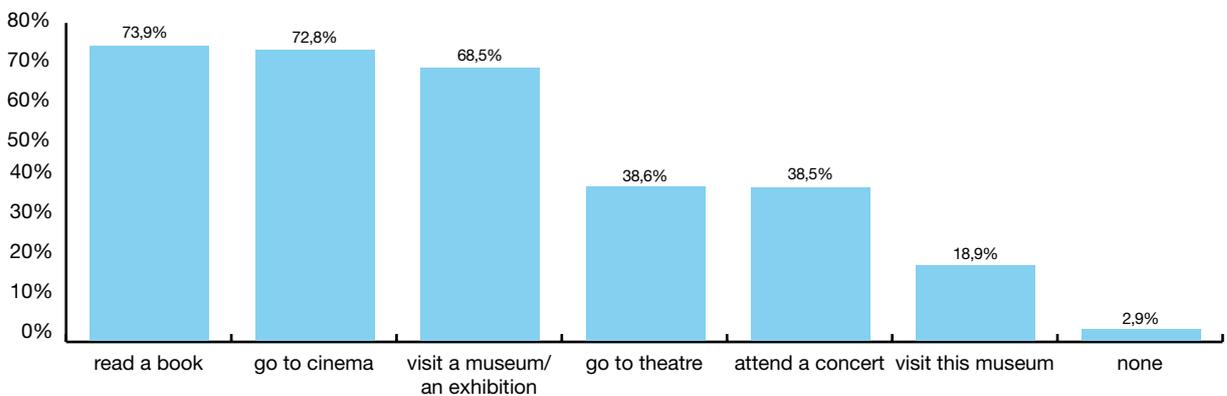
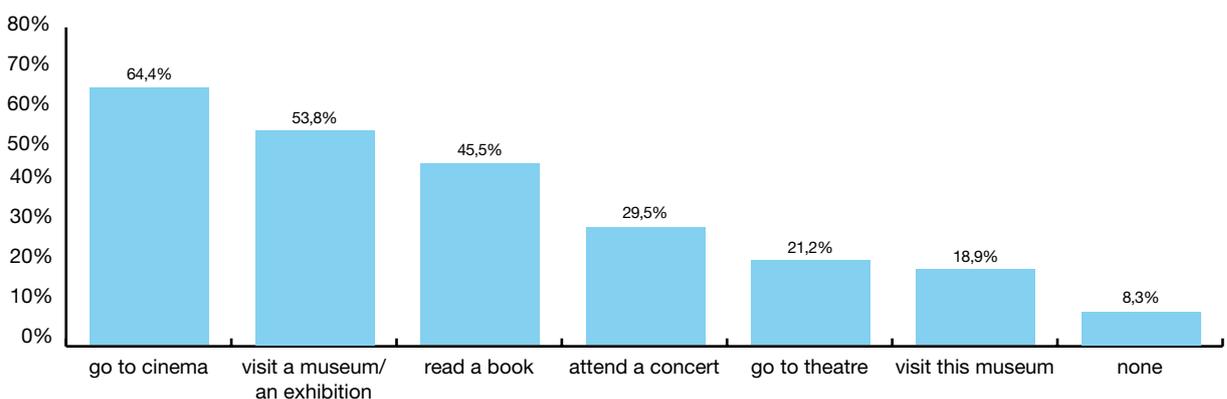
What seems to change significantly is the cultural consumptions **intensity and hierarchy** rather than their presence/absence. Actually the number of those not having made any of the indicated cultural experiences increases from 2,9% of the total to 8,3% of the group; on the other hand this means that more than 90% of the group of visitors with low schooling level do consume cultural products in some way.

As for the diffusion of the different forms of cultural consumptions, the datum that changes more consistently from the total visitors to the groups of visitors with l.s.l. is the one related to the habit of reading (falling from 74% - a level comparable to the average rate in Piedmont Region⁵ - to 45,5%).

The cinema falls from 73% to 64% and it confirms to be one of the favourite cultural practices, while the other kinds of cultural consumptions (visiting museums, attending theatre and concerts, etc.) fall more or less consistently (from 9 up to 17 percentage points less), with the only exception of “visiting this museum” that reaches the same percentage in the answers of the total and of the group – demonstrating in both cases an interesting degree of customer fidelity (18,9%).

⁵ See the recent research of the Cultural Observatory of the Piedmont, Indagine sulla lettura in Piemonte. Part II, 2010.

case 01

Total visitors – In last 12 months did you happen to...?**L.S.L. Visitors – In last 12 months did you happen to...?****Communication and promotion strategies**

One of the most striking features of *A come Ambiente Museum* is the way it communicates and promotes the museum offer to the general public.

It must be said that the concern in reaching the general public or – to quote the museum’s last large communication programme (2008-2009) – in “realizing moments for mass familiarization and information of environmental issues of great relevance” is particularly close to this museum’s mission, aiming at producing a change in the public’s behaviours and approaching questions of wide and also political relevance.

As for the **communication strategies**, the museum usually resorts both to “traditional” communication channels and to the less expected ones.

The traditional channels are:

- e-newsletters
- press
- leaflets, brochures, etc. The museum often charges comics authors with drawing the graphic design, which is quite funny also for leaflets addressing to adults
- direct mailing (mostly towards schools)
- websites www.museoambiente.org

Maybe the most interesting communication strategies involve **outreach** means:

1. the **“info containers”** are coaches carrying interchangeable mobile exhibits and laboratories. The museum carries on a continuous touring programme for the info containers, to be displayed in open spaces, during fairs or in front of the big stores, all over the Piedmont region and also outside. The treated subject change depending from sites and interests of the target audiences.
2. **outdoor laboratories:** the museum organises laboratories in front of schools and in public spaces using the info containers. Laboratories are also offered from time to time in front of the museum, near the *“Fontana frizzantina”* (*“sparkling fountain”*: after a project of the museum, it’s a fountain selling cheaply refrigerated and sparkling water from tap, in order to stimulate the inhabitants of Turin to drink the very good water from the Town aqueduct instead of buying mineral water in bottles). The laboratories in front of the museum revealed to be effective in stimulating people to enter and visit the museum itself



case 01

Anyway the most powerful and effective communication channels are, in the staff's opinion, the **word of mouth** and the strong promotional actions illustrated hereafter.

As to the **museum's promotion**, the museum A come Ambiente adopted since its birth a strong promotional approach to its audiences, mostly axed on the offer of **coupons** for free / cut priced entrance that are distributed respectively:

3. to children, during schools visits. The museum offers free entry coupons for children deciding to return and visit again the museum with their family after a school visit. Around 5.000 – 6.000 coupons out of 20.000 distributed in one single year are “returning back”, of course bringing inside the museums the children' families
4. in open spaces, in front of the info container
5. in big stores, for environment-friendly purchases (lamps saving energy and similar): for purchasers demonstrating to have bought one of these products, one coupon is given
6. **in job places, for the museums partners' employees, or on the basis of conventions**
7. by mail, with the waste and heating bill (for instance thanks to the convention with the ATC, the Turin Agency for public housing, that accepted to send to tenants promotional invitations to the museum together with the waste and heating bill)



To be remarked:

Communication - it can be remarked that the museum A come Ambiente:

8. address people directly in their life spaces, for example on their job places, in big stores, in open spaces, directly by post, with a direct reference to their real and current interests (for instance, together with the waste and heating bill)
9. address people also by the mean of "mass services", as for instance at the cash desks in big stores, together with the payment bill. This may give to the customers the impression that the museum itself is not "exclusive", but on the contrary addresses also the "common people" and present itself as something "ordinary" and not "extraordinary", then not intimidating and "costing" very much in terms of distance from one's normal habits. This concern in "realizing moments for mass familiarization and information of environmental issues of great relevance" is obviously particularly close to this museum's mission, but can suggest some ideas also to more traditional museums
10. address people in a creative and informal way, so that the museum is perceived as something unusual / original, far from the idea of something "classical", boring and unchangeable – similar to the "ordinary or popular" image of a museum

Motivation – some fundamental elements are emerging -:

11. people are interested in the fact that the museum refers to, and also offers to them something that can be useful for their personal and private life. The museum, in other words, "speaks of them", helping knowing, understanding, managing something that they have to deal with in their common life.
12. the museum appears to facilitate socialisation and to meet the needs related to family liaisons. For instance, the museum promotes the visit of grandparents + children, by letting only the last ones pay, and not the grandparents: this means, with reference to the museum's objectives, encouraging the ideas exchange inside the family and strengthening shared awareness, but from the families' perspective may also mean "the museum provides a good idea to spend some time together" between grandparents and little children.
13. economical motivation is not irrelevant. Every promotion, every particular activity that the museum addresses to specific targets is always accompanied by a free entrance or a reduced entrance fee. It doesn't mean that entrance is always free, but that the reduced fee may be interpreted as a particular, a further attention for a category of public and, by contrast, "raising the value" of a particular occasion for visiting the museum.

The approach adopted by the museum when it proposes coupons for a reduced ticket price (i.e. for purchasers of eco-friendly goods, or for grandparents when accompanied by children)

case 01

is quite openly commercial. It reveals a “logic of exchange of benefits” between museum and potential visitors that is generally alien to museums, perceiving themselves as merit goods whose value is not commercializable. It may nevertheless help breaking down some, not only economical, activation costs of the decision to visit (the “hidden costs” are often the heaviest), demonstrating from the part of the museum an orientation to the visitor and by this way helping also the less motivated visitors to perceive the museum itself as closer to them and not intimidating.

Possible references:

www.museoambiente.org

Particularly, about the info containers:

www.museoambiente.org/il_museo_in_piazza.php



02

ITALY _ TURIN

45.0730, 7.6812

Name of the organization / museum

Turin Municipality (Turin, Italy) and Volarte Association
www.volarte.it

MEETING AT THE MUSEUM. PROGRAMMES OF VISITS TO MUSEUMS FOR ELDERLY PEOPLE

Key points of interest

motivation

The proposed visits gave to the participants a solution to loneliness (group visits) and the reassuring feeling that everything was well organised, from transport to the social time after the guided tours. Many participants felt that their self-esteem was increased by participating in the visits and were motivated by the desire to learn something, enjoying some intellectual pleasure they had not had time to cultivate so far in their lives.

communication/contact

Contacts, promotion and booking for the visits were made in circles / associations / clubs in the areas to which the older people belonged to. The role of the group leaders was fundamental since it gave credibility to the programme with the participants.

museum language/interpretation

The language of the guided tour was kept very straightforward, not specialist. The voluntary guides encouraged participation and dialogue on the part of the participants, who appreciated this.

kind of experience proposed

The timing and nature of the experience were balanced on the basis of the elders' requirements, as revealed in previous surveys: the need for social time and the attention to aggregate costs were particularly taken into account. Transport to and from the museum and coffee/tea time were offered for free.

case 02

Description

The project “**Meeting at the museum**” was run by the Turin Municipality in collaboration with a private voluntary association, called Volarte. The aim of the project was to involve older people and accompany them to visit museums in the town.

The project started in 2001 after it became clear from some visitor surveys that the percentage of elderly visitors in Turin museums was low, if compared with the demographic of elderly groups in the general population.

Turin Municipality decided, at that time, to survey the elderly as a specific cross-section of non-visitors by investigating the reasons for their low attendance, and then to address to groups of older people specific strategies for increasing visits to museums. The survey was conducted by the voluntary association, Volarte, and resulted from an intentional choice. Contact with this target audience, because they live so far from the town’s cultural institutions, was supposed to be easier when made by a private company operating directly in the social sector.

On the basis of the survey’s results, in the following year, 2002, a special programme of visits to museums was developed involving groups of older people from many quarters of the town.

Steps in the development of the activities:

- The survey (2001)
- The programme of visits to museums (2002 – on)
- Continuation of the initiative

After these steps, the initiative was analyzed taking into account qualitative elements emerging from the direct experience of the programme’s organizers¹.

1. The survey (2001)

The research analysed a wide sample of older people, from the age of 55 up to 85 and over, located in three different neighbourhoods and in 29 private associations, meeting places, parishes, bowls clubs and similar where it is most common for the older people to meet. In total 1021 interviews were conducted.

The results were affected by a factor that is very interesting considering the purpose of the Museums Literacy project: the willingness to answer the interview was, in the researchers’ opinion, **closely related to the educational level of the people that were approached**. In the clubs where dancing, playing cards, billiards and bowls were the core pastime, the answer rate was no more than 15-20%.

¹ The following data are taken from the final paper illustrating the initiative, published by the Town of Turin (Un museo, tanti pubblici. Condizioni di accessibilità per i visitatori anziani. Risultati di un’indagine, Quaderni dei Musei Civici n° 8, Città di Torino, Assessorato per le Risorse e lo Sviluppo della Cultura, September 2002). More qualitative information is taken from an interview with Mrs. Carla Parsani Motti, Volarte association, who has been responsible both for the survey and the following programmes of activities, up to today.

All things considered, the sample group's educational level turned out to be a good fit for the purposes Museums Literacy project. Around **three quarters of the sample** that answered the interview questions **had a primary or a middle school qualification**, as was revealed to be more common in the older generation, in Italy at least. It is recognised that the average educational level has increased greatly in Italy in the last fifty years since the Second World War and the overall changes in society that came after.

Educational level:

46.33%	primary school
28.80%	middle school
13.22%	secondary school
5%	vocational training
3.53%	university degree

More than a half of the sample did not visit a museum in the last year, while 18% never visited any museums².

52.3%	did not visit a museum in the last 12 months
18.3%	never visited a museum

The **reasons for not having visited** a museum in the past year are the following³:

20.93%	low interest
18.88%	lack of time ⁴
13.83%	illness
11.59%	difficulty in using public transport (perceived to be too infrequent and dangerous by elderly people);
7.66%	cost (aggregate costs, including the cost of transport)
7.48%	loneliness (understood both as personal condition and in terms of difficulty in finding companions for the visit)
6.36%	inactivity, laziness

² The datum results include those having visited a museum more than 50 years before, and those not having indicated a time in the past

³ In this case, the answers were mutually exclusive, otherwise there might have been higher percentages for each.

⁴ As usual, lack of time is a sort of "passpartout" answer covering other possible reasons, and in this case the answer seems complicated by the large amount of time that many older people devote to the care of young and sick relatives (national statistics seem to reveal, anyway, that for older people "free time" is much greater than shown here, see Istat, Cultura, socialità, tempo libero, Argomenti 3, 1996)

case 02

The survey also investigated which aspects could become on the contrary **motivational factors**, asking first which ones could be **additional or collateral activities** that the older would feel like doing after the visit:

38.30%	a convivial meeting (time for tea or coffee together)
27.72%	visiting the city centre
22.23%	returning back to home immediately

When was asked to the interviewees which museums they would like to visit, about 22% answered they did not want to visit any⁵.

And then, when asked how they preferred to visit a museum, that is to say, what their needs and expectations were, the answers were:

40.45%	in organised groups
34.57%	with friends or acquaintances
30.26%	with a partner ⁶

Asked how long a visit should last, 56.81% of the sample answered it should last between one and two hours, and no more.

Under what conditions would they visit the museums?

51.13 %	guided tours
51.03 %	receiving some introductory information, and then guided tours
32.03 %	if there was comfortable public transport ⁷

The sample interviewees' preference for being guided in the museum was confirmed by the answer to the question: what do you deem useful in a museum?

Guided tours were considered useful by

70.03 %	of the sample, while for
46.13 %	accessibly written information about objects was also fundamental
34.18 %	videos
34.18 %	services for visitors
25.27%	comfort in museum spaces

⁵ This might be considered, within this survey at least, as the "minimum threshold"; the percentage of people one could expect never to visit a museum in their 'third or fourth age'.

⁶ In this case it was possible to give multiple answers.

⁷ Here also, multiple answers were possible.

2. The programme of visits to museums (2002-onwards)

In 2002 a programme of special visits to museums for elderly people was developed by the Volarte Association on behalf of Turin Municipality.

The remarkable features of the programme were:

- visiting **groups** (25 in each, with a total of about 150 people each month)
- contacts, promotion and bookings were made **in the social circles, associations and clubs in the neighbourhood**
- **free transport: a coach** leaving from some rendezvous familiar to the participants with a volunteer escort accompanying visitors to the museums
- **free entrance** to the museums: the visits were organised on the first Friday of each month, when there is no charge for entrance to the town's museums.
- the visits were **guided** by volunteer guides from the association
- visits lasted about **1 hour**
- **language used was very clear**, with no specialist vocabulary. References, as far as possible, were to local history and anecdotes. The volunteer guides stimulated participation and dialogue amongst participants
- additional time for discussion and socialising was offered during **tea/coffee break** after the visit. The refreshments were free.

A large percentage of the participants had (and still have at the time of writing: see next paragraph for the current initiatives) a low educational level (though the data gathering had finished so this is only backed up by the direct experience of the volunteers accompanying the groups).

Satisfaction

The degree of the participants' satisfaction with the programme was measured using questionnaires. The results:

76.79%	were satisfied
78.06%	would recommend the visit to friends

After the first organised visits word of mouth actually succeeded in bringing some of the people who had refused to answer the first survey the previous year into the museums.

case 02

3. Continuation of the initiative

The **Volarte** association still organises **free visits to Turin museums, churches, monuments** for older people, with the support of public funds (coming from three Turin neighbourhoods).

The “formula” has remained more or less the same:

- free **coaches** leaving from some rendezvous familiar to the participants
- collective moments of **conviviality** after the visits, offered for free

Since 2007, in collaboration with the Education Office of Turin City, the association also offers “**virtual tours**” (slide shows with photos) to guests of up to five care homes and hospitals in the town.

Key words

Socialisation

For elderly people:

- need for companions, answer to loneliness
- organised groups
- time for conviviality and for sharing impressions and discussions

Involvement of groups and group leaders as intermediaries

- to build trust
- to reassure people
- to advocate by word of mouth

In the opinion of organisers from the Volarte association who were responsible for both the survey and the following programme of visits, these two points cast light on one of the key success factors when organising cultural activities for older people.

The older people, in their own words, need to find an answer both to loneliness and to a range of concerns (disorientation, fear of using public transport, fear of get tired and so on) and also to how they should spend their free time. More precisely, the organisers of the voluntary association deem very important the fact that the visits are organised by someone else and not left up to the older people themselves. The fact that there is a group and an organisation behind the initiative is what makes them feel reassured.

Of course, the group or organisation must be seen as trustworthy. In the opinion of the Volarte volunteers, counting on the support of group leaders in whom the older people have trust as intermediaries is really fundamental. Word of mouth does the rest: when the visits programme started in 2002, after the first organised visits turned out to be a success, word of mouth persuaded to participate a number of the people who had refused to answer the first survey the previous year.

‘Socialisation’ – whose meaning significantly differs from one age-group to another – for older people

mainly means having time to spend together in a relaxed way sharing feelings and experiences, as a direct answer to the sense of loneliness that affects many of them.

Attention to aggregate costs

- entrance ticket
- transport
- "extras", such as conviviality (coffee/tea time)

For people in retirement, living on a small pension, the cumulative cost of entrance tickets, transport and any extras can really be a barrier. The organisers are aware that they would not have succeeded in involving considerable numbers of non-visitors to museums if they had not offered free visits, transport and extras.

Communication on people's "home ground"

- clubs, associations, social circles, churches.
- shops, supermarkets

In the organisers' opinion, communication is most effective when mediated through the representative groups (see above) or reaching older people where they spend their time on a daily basis. Shops and supermarkets are particularly effective.



case 02

Guided tours

This is another strong element to be taken into account when thinking of attracting older people to museums, as the academic literature confirms: guided tours are very popular because they help to overcome a feeling of disorientation, which is most common when there is a wide cultural gap between visitors and the museum.

Clear and non-specialist language

- avoiding a scientific or “high-brow” approach to museum collection
- references, as possible, to local history and anecdotes well known to the participant
- listening and involvement, stimulating participation and dialogue on the part of participants

This is a point that the volunteers from the Volarte association stress very strongly and it is a key part of the training provided to the voluntary guides that accompany the groups of older people.

The organisers found it very common in the groups of older people they accompany in museums to find a disappointment about **the quality of information provided**. When they ask about previous perceptions of the museum (preceding the visits they organise), the answer they usually get from the participants is disappointment. People said they did go to museums but found it very difficult to understand or to make sense of the labels and the rest of the information about the objects. They felt excluded and eventually felt bored.

Employing language that is very clear and not specialised is most necessary when accompanying people with a low educational background.

In addition, one of the most important indicators of satisfaction for the participants is to have the possibility to express oneself, sharing interests and finally understanding what is being said. “I have learned something”, “I was told it’s not for me, I couldn’t understand, but finally I understood everything.” are some of the common expressions of contentment.

Attention to specific needs

- time
- movements
- self-esteem, etc.

The duration of the visits, the meeting places, the approach and style of communication must all correspond to the conditions that would make easier the decision to participate, in terms of physical, economical and cultural costs.



Possible references:

www.comune.torino.it/museiscuola/forma/biblio/biblio_studi/quaderno-dei-musei-civici-n8.shtml

Un museo, tanti pubblici

Condizioni di accessibilità per i visitatori anziani.

Risultati di un'indagine,

Quaderni dei Musei Civici n° 8, Città di Torino,

Assessorato per le Risorse e lo Sviluppo della Cultura, September 2002

03

BUDAPEST_HUNGARY

47.5813, 19.0378

Name of the organization / museum

Foundation for Museums and Visitors, Hungary, Budapest
www.mlalapitvany.hu

Partner organization

Hungarian Museum of Trade and Tourism, Hungary, Budapest
www.mkvm.hu

TEAHOUSE OF NATIONALITIES

Key points of interest

motivation

The events have given an opportunity to the different communities to show their values, culture and its institutions. They were reassured about their own importance in society and the interests of people with other nationalities.

The audience were shown how to participate in cultural events without fear of feeling inferior. They had the opportunity to spend time with other people, to get to know new things about their culture and even to make comments.

communication/contact

Contact with the audience was through the existing 'Museum Friends Club' and by leaflets, flyers in the museum, and ads in different cultural promotional sites. Word of mouth was a very useful tool in making connections and in audience recruitment.

museums language/mediation

The language of the events had no special vocabulary, only the particular expressions and idioms of the targeted nationalities, though other communication channels, like dance, songs, poetry, films and food tasting have added a special 'flavour' to these events. The evenings provided a good opportunity for people to ask and answer questions, to enter into a dialogue.

kind of experience proposed (also additional and supplementary elements)

Both participants in the cultural events and people in the audience were shown a good example of the museum being used as a community space, where lively activities can take place too. The events provided a good example of lifelong learning activity through story telling, traditional culture and cuisine, which were also a great attraction for museum visitors. The activities also reinforced the belief, for visitors and organizers, that sharing someone's own culture is not just for the benefit of the observers but for the person involved in it as well.

case 03

Description

The “Teahouse of Nationalities” project was run by the Foundation for Museums and Visitors, in cooperation with the Hungarian Museum of Trade and Tourism. The Foundation for Museums and Visitors is a public benefit organisation that supports Hungarian museums in developing their services and relations with their visitors as well as promoting museum education as a form of lifelong learning for visitors. The Hungarian Museum of Trade and Tourism belongs to the Ministry of Education and Culture, and is situated in the City of Budapest.

The aims of the project were:

- to initiate a unique cooperation with the different minority nationalities who are long term residents in Budapest and who have affected, facilitated or changed the culture and institutions of the trade and gastronomy of the city

- to show these people Museum collections related to their own culture

- to get more information about the culture (objects, traditions and ceremonies) of these minority nationalities

- to introduce to a wider audience the culture of these minority nationalities with the help of dance shows, screenings, food tasting and conversations

- to strengthen the existing ‘Museum Friends Club’

- to enlarge the visitor base of the Hungarian Museum of Trade and Tourism

- to reveal that museums can both entertain and be used as a community meeting point.

The project started in 2009 and finished in 2010. The programme series has involved six different nationalities (German – Kraut, Jewish, Serbian, Armenian, Slovakian and Bulgarian) their clubs, circles, organizations and schools. The visitors have encountered their culture through stories of old towns, society, community, ceremonies, through dances from minority cultures, poems, films and tastings of typical foods. These evenings were free of charge and took place in the Museum’s Theatre Room.

Participation

There were two groups of visitors. One consisted of members of the minority nationality and the other was the audience invited for the cultural event. Members of the minority nationalities were around 120 people. The majority of them can be classified as visitors with a low educational level. The programme has attracted around 40-60 visitors per event (in all 320). Some visitors reacted as frequenters. In most of the cases we personally interviewed the participants, but on the last two occasions questionnaires were filled out.

Ages of the visitors’:

19-29	3%	50-59	10%
30-39	12%	60-69	37%
40-49	9%	70 and more	19%

Highest education of the visitors'

4%	Skilled workers' school
33%	High school
53%	University/college

Appreciation

The minority nationality group was very happy to be invited and to have the opportunity to describe their experience in Hungary and talk about their roots. It was very important for them to show how their culture has contributed to, changed or formed certain areas of Hungarian culture.

We invited them without any preconditions, which made them very happy to create their own “show” in the way they wanted. Their self-esteem was increased by the invitation to the museum. They were given confidence in their own importance. The audience gained more information about the Museum itself, including the knowledge that a museum can be a place for entertainment and recreation. They were assured about the importance of their presence; in addition they could ask or make comments and remarks. The programme helped them to bring up old memories and to find partners to have conversations with.



case 03

According to the questionnaires:

93%	had a good time at the museum
99%	said that had learned interesting things at the Museum
84%	said that the things they had learned or tried in the Museum were useful
52%	said that they has learned some new information about themselves
48%	said the visit gave her/him a lot of new idea.
82%	considered a museum as a good place for learning
93%	would like to participate in any other program like this.

Visitors were basically satisfied with the programme; moreover they asked for the continuation of this programme. Regarding social contacts or public relations, the Museum gained a fruitful relationship as an accomplishment of the project. The Armenian Cultural Association has returned to the Museum and organized another cultural event at its own venue.

Communication channels

e-newsletter / advertisements

leaflets in the Museum

Phone calls

www.mlalapitvany.hu, www.mkvm.hu

word of mouth.



04

BUDAPEST_HUNGARY

47.9525, 21.7133

Name of the organization / museum

Jósa András Múzeum / Andras Josa Museum
Szabolcs-Szatmar-Bereg County Museums Directorate
4400 Nyíregyháza, Benczúr tér 21., Hungary
jam.nyirbone.hu

„MOTORWAY FROM A MOLE'S VIEW“

Key points of interest

motivation

The project demonstrated success in raising and strengthening motivation in the participants. This temporary exhibition was about excavations and their discoveries along the new motorway being built to their city, so the topic related to people's everyday lives and future. What is more, as the title suggests the whole exhibition was presented from the perspective of an animal (a mole), which implied the use of humour and simple language in the exhibition.

communication/contact (channels, spaces, strategies)

The project was successful in reaching and involving the target audience. A great deal of the communication was based on inviting relatives and friends of the people working (even if temporarily) at the excavations.

museums language/mediation

The project was successful in adopting languages and interpretation/mediation strategies appropriate for the target audience. Excavation finds were presented in straightforward language with some humour and with lots of graphics. All kinds of workers were represented, including unskilled labourers.

kind of experience proposed (also additional and supplementary elements to the museum experience that can be perceived and count as an added value, i.e.: chance for socialising, learning, entertainment, etc)

The project demonstrated the success of specific types of experiences, activities, attractions, etc. offered to the public. It is very rare in Hungarian museums to have an exhibition presented in a humorous tone, so this exhibition was unique in this sense. Also participants of the excavations were invited to guide their friends in the exhibition, which made it even more personal for visitors.

case 04

Description

András Józsa County Museum is housed in an early 19th century neo-classical building, situated in Nyíregyháza, in the north-eastern corner of Hungary. The museum is financed by the city government and they have capital resources from the archaeological income. The museum has several collections from the following fields: archaeology, ethnography, fine arts, arts and crafts, local history and numismatics (coins and medals).

The Museum was named after András Józsa (1834-1918), who was a doctor, archaeologist, a real 'renaissance' man. He founded the first collection of the museum. As an enlightened scientist of his era he was intent on acquainting everybody - including uneducated and less well-qualified people with the museum and its collection.

The museum has not yet made an extensive survey into the educational qualifications of its visitors: it only has informal data. On occasions the museum has experimented with a questionnaire but found that people are loath to fill in questionnaires especially about their qualifications. The museum is not sure whether it posed the questions in the wrong way or whether visitors feel ashamed of their low education. It may be that questionnaires are not the right method for surveying this target group. The museum estimates the composition of the visitors to be the following: 8% have a low educational level, 92% have higher education. Interestingly, the temporary archaeological exhibition, "Motorway from a mole's view", seemed to be a success with this latter target group too.

This temporary exhibition at the András Józsa Museum was one of a series of shows presenting the finds from excavations on the sites of motorway or other large-scale constructions. The simple and accessible show, featuring the lovely character of a mole as a "guide", focused on the work carried out by the team at the M3 Motorway site in Szabolcs-Szatmár-Bereg county (2004-2005) from the very first steps to the analyses. It introduced different periods and typical finds from the site so that visitors had a comprehensive picture of the process and importance of the project.

The little mole in the pictures wore different clothes according to the archaeological periods: for example Stone Age, Neolithic, Bronze Age and Hungarian Conquest. The exhibition was prepared with a small budget, the museum creating almost everything in house: the little mole, scale-models and illustrative materials. They only bought in the display cases. The museum also created an archaeological sand-box and playground, but not just for children! They organized interactive guided tours to the exhibition. Visitors could even handle several archaeological finds. All the excavation workers, from archaeologists to unskilled labourers, could see themselves represented in the posters. The message of the exhibition emphasized that everybody was important, it was a team effort.

This exhibition toured other cities in the same county between 2006 and 2007.

Why did this exhibition attract people with a low education level?

The exhibition was: informal, humorous, playful, understandable, traceable, and everybody was addressed. It also represented the unskilled labourers who participated in the excavations. These unskilled workers visited this exhibition with family or friends and they were proud of playing a part in it.

They presented the exhibition and explained the archaeology; what they did at the excavation and what they learned. They were exhibition guides for their friends and relatives. There was no official evaluation carried out for this exhibition, so this summary is based on the personal experiences of museum staff.



05

PARIS_FRANCE

48.8610, 2.3358

Name of the organization / museum

Musée du Louvre (Paris, France)

www.louvre.fr

MUSEUM LITERACY IN PRISON

A Louvre Museum case study (France)

Context

The Louvre Museum's mission is to expand its activity and promote the museum experience, whether it be on-site or remotely, for a larger audience. Access for those who are most removed from cultural activity occupies a central place in the museum's policy, whether this distance is "intellectual", physical, economical, or socio-cultural.

Since 2008, the Louvre and the *Maison d'Arrêt de la Santé*¹, a correctional facility² in Paris, have been working together to address this issue of accessibility. The goal was to create a cultural program to be carried out in a "closed" environment, offer activities on a regular basis, and reach an audience far removed from cultural practices and from the Louvre Museum.

Target audience

An array of difficulties faces the prison population: a low level of education, illiteracy, a difficult life marked by failure and exclusion, and risky behaviours. The incarcerated population is also characterized by an over representation of men and young adults, who are mostly foreign or come from immigrant backgrounds.

Key data concerning this audience

Male population

About 500 inmates present

50 nationalities represented

More than half of the inmates are foreign nationals

High level of illiteracy (Lack of "basic" literacy skills; Level of formal education is predominantly low, or much lower than secondary school; Absence or low level of proficiency in French)

¹ Partnership between the Louvre and the *Service Pénitentiaire d'Insertion et de Probation de Paris* and the *Maison d'Arrêt de la Santé* in Paris. The evaluation was carried out by the Louvre's Studies and Research Department.

² The *Maison d'Arrêt de la Santé* receives inmates carrying out short sentences or holds those in temporary custody.

case 05

Heterogeneous knowledge and cultural references
Elevated level of poverty

Program objectives

The three project partners jointly designed the following objectives: to make detainees sensitive to culture and heritage, and to develop educational, artistic, and cultural measures likely to encourage creativity and self expression. The program also included a component for training and educating the warders and attendants. More precisely, the expected objectives were threefold:

Promote access to activities proposed by the Louvre to the largest number of detainees;
Integrate participation in these activities on an individual basis and have possible reductions in sentencing;
Educate and inform supervisory staff/warders about this program.

For the three project partners, the project's most important aim focused on explaining the Louvre and its collections, but not for the benefit of the museum. They wanted to introduce inmates to questions of artistic and cultural issues in order to help them reintegrate into society by bringing them up to date.

Program activities and its audience

Weekly cycles of conferences and art workshops make up the first component. These activities focus on themes related to current events at the Louvre (temporary exhibitions, cultural programming at the museum, etc.) and are organised year-round at regular intervals for inmates who chose to enrol. Enrolment is subject to the approval by the French Penitentiary Administration, and is under other constraints – mandatory or otherwise – that affect the lives of inmates (required presence in court, medical appointments, and visits with legal council or family...).

The second component benefits the prison officers who are invited to visit the Louvre Museum. These day visits are accompanied by lecturers and include exchanges with the museum's attendants, educational staff and docents.

The program's third component arranges visits to the Louvre, organized for certain inmates, who visit the museum accompanied by their prison officers. This experience provides inmates with an opportunity to leave the prison walls and interact with the outside world. It is a completely new experience for both inmates and officers.

Evaluation and its methods

The evaluation has been designed from the project's inception phase to enable adaptation and responsiveness while carrying out the project. It was developed to take into account the views of all the stakeholders and persons eligible to participate, whether that be directly or indirectly: museum and prison ad-

ministrators, education officials, museum staff, prison officers, and inmates, but also medical personnel, psychologists, and prison educators and trainers at the *Maison d'Arrêt de la Santé* in Paris.

We analyzed, qualitatively and comprehensively, the context of the project's implementation, the adequacy and appropriateness of the content offered in regard to the unique needs of the target audience, the conditions of implementation and interactions between different project partners, the project's overall coherence in comparison to the social and cultural missions of both institutions, and finally, the effects and benefits to those in the prison system.

Methods

The evaluation relied on:

A review of documentation available on prisons and cultural action in prisons;

A case study of cultural activities in prisons conducted by French museums;

Expert interviews with legal representatives, academics, and museum professionals;

71 interviews with persons in charge, coordinators, prison staff, and social and cultural stakeholders directly and indirectly involved in the program, and four group meetings with inmates who had participated in the program, and inmates who did not participate.

The main results from the evaluation

Compared to other artistic and cultural activities conducted in prisons, the museum as a cultural institution, presents challenges and constraints of its own:

it requires actual *contact* between the individual and the *original* artwork, a very difficult task to achieve while in prison;

it implies an *experience of walking around the museum*, an almost impossible task to achieve with regards to the restrictions imposed on inmates;

finally, it requires *complex knowledge* and an interest for "high culture", which are opposing prerequisites with regards to the usual profile of those detained.

These elements represent major hurdles for museum activities in prison. The question of gaps in terms of artistic and cultural knowledge is reinforced by an absence or weakness of the inmates' "basic" knowledge, which for persons having a low literacy level is characterized as: difficulties in reading comprehension, understanding concepts, and an ability to abstract; significant gaps in spatial and time markers; a significant difficulty in self expression, both oral and written communication; difficulty in logical reasoning.

Analysing the *constraints on individuals* and the prison system demonstrated the best way to translate the program's effects on the inmate population.

case 05

Time in prison, time “broken” up

The inmates, locked in their cells for 20 hours a day, have very little leeway in their spare time between mandatory activities (being summoned), the most valued of activities (paid work, or walks), or activities deemed most “useful” (those that result in a reduction in their sentence). Because of the many restrictions, inmates live a day-to-day existence, without any real possible anticipation. Given the little time spent outside of the cell, tradeoffs between activities result in a high loss of participation in cultural activities: inmates are, unsurprisingly, focused on activities relevant to their legal situation (visiting with council), useful on a personal level (family visits), relevant to reducing their prison sentence (activities with remissions), or that are medically necessary.

The prison officers’ workload – and their habits – lead them to favour their supervision responsibilities over all other duties. They are reluctant to accompany inmates to activities considered incidental and that result in increasing their workload. They also have trouble adapting from an “authoritative” stance to a more “benevolent” one which is needed to support the activities designed to help prisoners reintegrate in the future. And yet, prisoner escort to activities is vital and cannot be done without their participation.

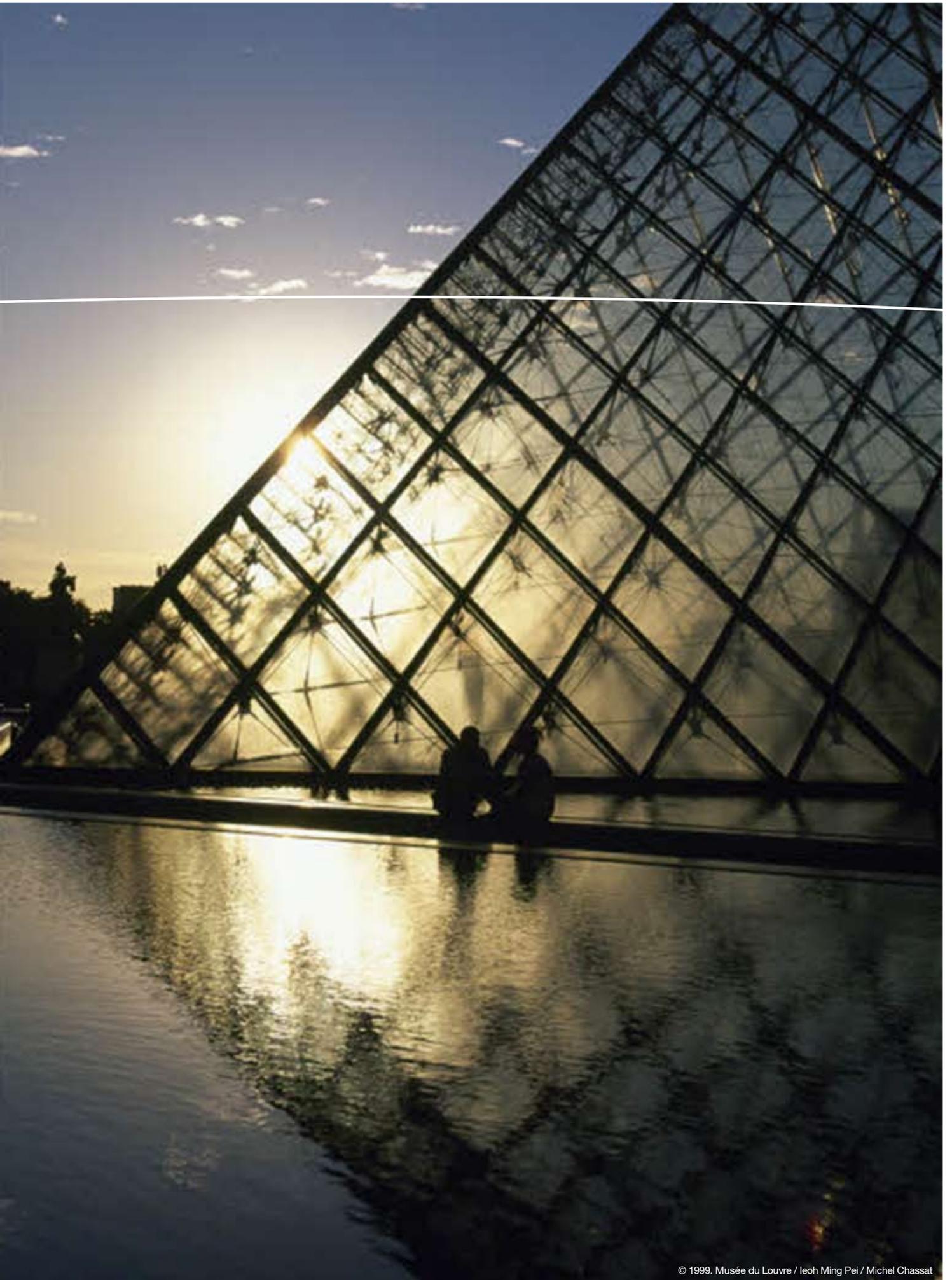
Unexpected circumstances (visits unforeseen, lack of staff, inmate arrivals or departures...) can interfere with inmate participation in the activities offered to them. Many inmates enrol in activities which ultimately they do not attend, even if their enrolment has been approved.

The difficulty of providing information on cultural activities and cumbersome administrative procedures

In this context, the channels of information do not allow for all inmates to access information about the different activities offered to them. And when the information reaches them, the time required to approve their participation often results in them being informed of their enrolment only a few minutes before starting the activity. Moreover, cultural activities are totally unfamiliar to most inmates and the content presented is completely foreign. They do not know the precise nature of the cultural activity being offered. It happens that some detainees enrol without understanding what they are signing up for.

The Louvre’s image, a real cultural distance...

Knowledge of the museum world is, for some inmates, completely nonexistent. They were not regular visitors, have old and often hazy memories of a rare school visit to a museum, confuse the various museums, and are far removed from “legitimate” cultural practices. This image and physical distance from museums are also negatively associated with the idea of museums as places of the past, static and unchanging. Museums are also seen as places reserved for the elite, with painting being particularly associated with a rich *environment*. *“It’s rich people who have paintings in their homes... We’ve... we’ve never seen that.”*



case 05

Cultural practices also include values and references that will seem unusual and will be unknown to inmates: a world of sweetness, beauty, tranquillity that are inversely proportional to the harshness of reality and incarceration.

... but the pride of seeing the Louvre “come to the prison “

Regardless of any negative images associated with museums, the Louvre has a special appeal to a large number of inmates. Those who were interviewed associated it with the prestige and wealth of France. This “temple of culture” has a particular aura because of its impressive collections and their symbolic power. It represents, in the eyes of many detainees, a central place of humanity’s heritage, a universal museum, whose value, even if it is at a great distance, will stand out among the array of related activities offered by the *Maison d’Arrêt de la Santé*. The prison’s association with the Louvre can therefore benefit the prison’s image. And thus, for one inmate, *“The first time I went to jail we received a little piece of paper with information on it and it surprised me. I thought it was for something other than the Louvre, though it was written “Louvre”. The fact that the Louvre gets involved, it was unthinkable. I was really surprised. There. I said, ‘Look, this is a heck of an effort by the prison...’ ”*

As constraints increase, benefits increase too

For all the prisoners who participate in the Louvre’s program, totalling more than 600 people, it is, according to prison officials, one of the most successful activities with inmates. Despite the constraints of enrolment and participation, detainees who participate seem to benefit from much more than just the original objectives behind the project. And this “more”, consists of benefits that were not directly expected from the program. Living in the prison’s highly stressful environment – and with people who have experienced the shock of incarceration often preceded by a life filled with failures and ruptures of all kinds – these multiple benefits that emerge while participating in cultural activities are such that they go beyond learning skills or knowledge.

First come the benefits of *sociability*, in the largest sense of the word: participation, as an end in itself, makes time for detainees pass more quickly and with more pleasure; structure rebuilding, thanks to the activities, lasting a finite time, circumscribed, with a beginning and an end; the possibility of finding a symbolic space for self-presentation; the possibility of recreating “ordinary” social relationships; restoring self-image and confidence; restoring the ability to discuss and question with others; and finally, for some detainees, the benefit of sharing knowledge with other inmates, and having this knowledge recognized by both the detainee’s entourage and family circle.

The *intellectual* benefits are accomplished through an inmate’s personal effort during the art workshops. This positive participation also leads to a change in how an inmate views prison. Moreover, these experiences can encourage a taste for “learning”, appreciated for its value, but also because it becomes a source of enjoyment.

Finally, the benefits of a more psychological nature result from participating in activities aimed at strengthening the inmate's potential well-being and offering *an escape* from prison life. An inmate going "out" of his cell is an issue in itself, but the possibility to loose himself in an activity allows him, just for a moment, to forget his situation. The pleasure he has in reconnecting with his pride – through art work and stories of the museum's heritage – allows him to discover or to rediscover his own culture and family history. His dignity restored, offsets any perceived indignity and gives him the feeling of existing once again. Somehow, through a prisoner creating distance with his confinement, personal hardship, and lack of emotional support, he begins to heal through art...

The **success factors** resulting from participating in cultural activities for people with low literacy levels, and moreover, who are incarcerated, help to mobilize the project's advancement.

The importance of a real partnership between the different stakeholders and taking into account each partner's limitations

It goes without saying that the success of a project intended to help people with low literacy levels is related to the quality of the relationships between the project's various stakeholders. Co-organizing an activity also requires vigilance, and, from the project's very beginning, the means and limitations of each partner must be identified. This is important for recognizing all possible opportunities and solutions that can be integrated into the project and reduce the effects of various limitations.

Accuracy of information and project communication

The initial information, its clarity, and precision are essential in attracting and triggering participation. It is essential in attracting inmates whose background and skills, *a priori*, would not allow them be enticed by a cultural offer. But information alone is not enough, people are needed to actively search out participants and accompany them, both physically and/or symbolically.

The need to adapt themes and cultural content to the participants' concerns and experiences

Inmates' past experiences are useful in understanding the present and should help in *building today's world*. It's not the historical or artistic themes that matter most, but how history, archaeology, artwork, techniques, or even artists' lives, have all contributed in creating a *sense* that educates people today: archaeology, as a reflection on the origin of humans and their evolution; monuments, as a discovery and a window into the world; artwork and mankind's greatest artists, to understand the value of all things exemplary, but also, in the case of prisoners, the stories of rebellious artists that are often echoed in the rebellious path of many inmates and may be another way to reintegrate them into society.

Multiple and possible links with other **popular** cultural genres (movies, comics, music, etc.) enable art museums – in particular ancient art museums – to introduce dialogue between their collections and those who find themselves far removed from culture...

case 05

The issue of language and ways for interacting with inmates

The experience at the *Maison d'Arrêt de la Santé* has highlighted the importance of how to address and interact with people with a low literacy level. This issue of “how” alone deserves special attention and training for museum professionals in order to better develop their communication skills to assure a dynamic and invigorating transfer of their knowledge and ideas. All those who are directly or indirectly implicated in the project should be trained in the different ways of addressing and interacting (language, vocabulary level, attitudes and behaviours) that will allow them to better serve the needs of those with low literacy skills.

The importance of “extra benefits”

The objectives set by cultural institutions are too often focused on acquiring skills and knowledge and are too structured along the lines of traditional academic learning. This is occurring even as the dimension of sociability plays a more and more significant role among the objectives sought by cultural institutions and their partners. Yet, these social objectives, as well as those concerning intellectual and affective development and social reintegration, are all deserving of a more detailed analysis and of a place as important as those given to acquiring knowledge, as has been the tradition in most museums.

Finally, the evaluation program designed by the *Maison d'Arrêt de la Santé* and the Louvre Museum raises the need to not adhere to an “adaptability to the market model” regarding the relationship between museums and society (implementing a cultural “offer” in response to a potential “demand”), but to develop a *comprehensive and structured* approach involving:

Adequate knowledge of the target audience’s norms, values, and social representations and their limitations;

Simple and easy access to information and support on available offers;

Solutions a person’s practical and personal difficulties when accessing the offer;

Implementation of an offer designed to be *suitable and consistent*

But also, thinking about how to enhance, concretely or symbolically, activity participation³ in order to go beyond the traditional concepts of accessing cultural products which would merely be “incidental and occupational.”



06

BOLZANO_ITALY

46.4956, 11.3523

Name of the organization

Autonomous Province of Bolzano South Tyrol
Office for Italian Culture

Full Address

Provincia Autonoma di Bolzano - Alto Adige
Ripartizione 15 - Cultura italiana
Ufficio cultura
Via del Ronco, 2
39100 Bolzano (Italy)
www.provincia.bz.it/cultura
ufficio.cultura.italiana@provincia.bz.it

ART EXHIBITION

"TOUCH OF BAROQUE - A JOURNEY THROUGH 17th CENTURY NAPLES"

March 20 - May, 27 2009 - Cultural Centre "Claudio Trevi" Bolzano

Key points of interest

motivation

Participants particularly appreciated the set up of the exhibition, the choice of artworks and the technologies employed. Most of the visitors were motivated by a desire to learn about and read artworks and to experience the Baroque in order to reconnect with their cultural and historical roots. Through a cinematic journey back into 17th century Naples, visitors were able to immerse themselves in the environments represented in the paintings on display. This gave people the opportunity to gain a visual and physical sense of being present in another place and time when luxury and poverty, genius, high culture and ignorance lived together. The visual aids (movies) presented three different scenarios that stimulated curiosity and emotional engagement.

communication/contact

Newspapers, magazines, city posters, leaflets and flyers, spots on Local radio and TV have been the most successful means of communication in reaching the target public.

language and interpretation

The language used was multi-media and multi-sensory, reproducing the environments in the films and paintings: for example, along with a film of the seaside visitors heard the sound of the sea and felt 'fresh air' from special air-conditioning. They could also use a torch (flashlight) to illuminate a view from a window onto the world of 17th century Naples. The medium of film, thanks to its narrative language, fostered understanding of the context and helped people to understand Neapolitan Baroque art, stimulating curiosity and helping to provoke an emotional response.

kind of experience proposed

The "journey of discovery" theme turned out to be in line with the theories concerning the learning dynamics of the individual (see above).

case 06

Description

The Province of Bolzano is an extremely special case, one characterized by the presence of three languages and of three cultural references (Italian, German and Ladin), as well as by the widespread diffusion of strong cultural associations, organized on a voluntary basis and often quite traditional in their activities. So the region can be seen to reproduce on a small scale the relationship between diversity and unity that is particularly topical today in view of the enlargement of the European Union.

The projects carried out up to now by the Office for Italian Culture have the dual aim of increasing the diffusion and promotion of culture throughout the Province and of developing its own initiatives, above all those regarding publications and exhibitions targeted at a large part of population. The aim to offer new cultural services to the population is accompanied by the monitoring of expectations that had either been expressed or were latent, and at the same time providing training, at a local level, for young professionals working in cultural services. The exhibition *Touch of Baroque* is part of a larger and important project for the cultural growth of the entire population. It started from the intention to develop a new series of events that appealed to a widespread interest. This kind of initiative, based on the exposition of an artwork or group of works, must be accompanied by a search for new methods and training interventions designed for a wide audience. The project also includes the development of new technologies that make the proposed initiatives fully accessible to all kinds of visitors.

The exhibition *Touch of Baroque* can be considered as an exploration into an improved understanding of the world of Italian art history, dedicated to the baroque masterpieces that arrived in Bolzano on loan from the Museo di Capodimonte, including the famous *Judith and Holofernes* by Artemisia Gentileschi, *San Giovanni Battista* by Mattia Preti, *Marina* by Salvator Rosa, the *Madonna and Child* by Massimo Stanzione, *the Virgin with S. Anna and S. Gioacchino* by Francesco Solimena.

The initiative aimed to increase the interest of citizens in Italian artistic tradition and, at the same time, addressing the issue of the 'activation costs' of participation, above all with regard to those people belonging to the non-visiting target audience. With this purpose in mind, the project focused on two areas of activity: communication and learning.

Aims and objectives of the communication project:

1. To stimulate interest in the Italian artistic tradition in general and specifically the Baroque period, through the innate curiosity of each individual
2. To bring out the unexpressed need for the Arts
3. To positively influence public attitudes, transforming the feeling of inadequacy arising from culture and arts and to enhance the understanding of the concept of the exhibition and the Baroque period

4. To promote the idea that art is not just for experts: you can take a path that requires no prerequisites for advanced training but, rather can stem from a moment of personal and cultural growth
5. To identify the target audiences and adapt to their communication needs
6. To bring “ non-visitors “ to see an art exhibition by reducing activation costs
7. To include audiences already established through previous cultural events
8. To involve a network of local organizations that are well established in the social context in multiplying the effect by disseminating information or recruiting further contacts
9. To promote an event of modern art through new and alternative channels of communication which may arouse greater attention and curiosity
10. To maintain contacts with strategic institutions in the Province
11. To develop and test effective evaluative strategies in order to plan a second event
12. To create tools to measure the feedback from participants (web page, questionnaire, etc.).

Communication was planned to meet three different target audiences:

1. All citizens of South Tyrol
2. Italian speaking citizens of South Tyrol
3. Citizens of surrounding area within 100km range

Within these categories we were particularly interested in existing visitors, non-visitors and young people 15-30 years old.

How to reach the target audiences:

1. Existing visitors and non-visitors: City posters, ‘city lights’ illuminated posters at bus stops, gadgets (bags) distributed through local market and supermarket, postcards illustrating the picture of the “Madonna” distributed out of the churches after the religious ceremony on Saturday and Sunday, spot on Local radio and TV, partnership with hotel and restaurants for preparing “Baroque meals”, leaflets and flyers to be distributed through institutions and cultural associations of the territory, schools, university, libraries, youth associations and centers, corporations etc.
2. Young people 15-30 years old: Web pages, youth associations and centres, unexpected visits in the schools making a brief description of the Baroque exhibition, Facebook

How to investigate and analyze the effectiveness of this dual strategy:

- a) “Over to you...” questionnaires during the exhibition
- b) Focus group of non-visitors organized after the exhibition
- c) Random interviews after the exhibition

case 06



RESPIRO BAROCCO

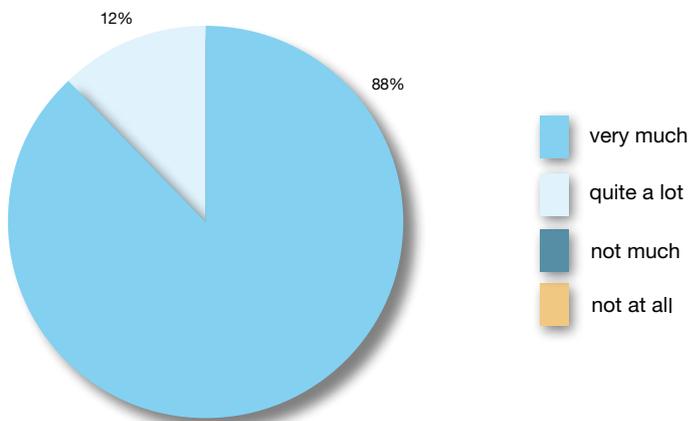
UN VIAGGIO NELLA NAPOLI DEL SEICENTO

Project outcomes:**a) Questionnaires**

455 questionnaires were completed, 26 of them were visitors with low schooling level (see questions and outcomes below)

1. Did you like the art exhibition Respiro Barocco (Touch of Baroque) at the Trevi Centre?

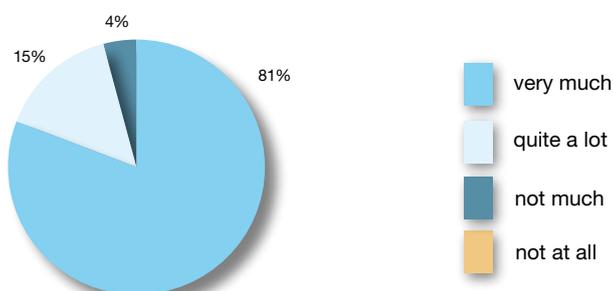
very much: 23 quite a lot: 3 not much: 0 not at all: 0



2. What did you particularly appreciate?

Choice of artworks:

very much: 21 quite a lot: 4 not much: 1 not at all: 0



case 06

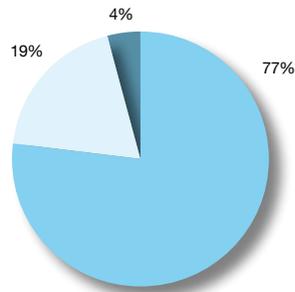
Set up of the exhibition:

very much : 20

quite a lot : 5

not much : 1

not at all : 0



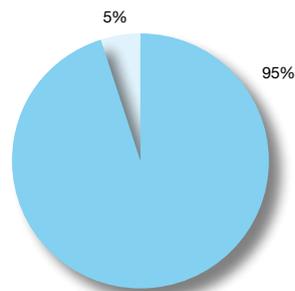
Technology and multimedia:

very much: 21

quite a lot: 1

not much: 0

not at all: 0



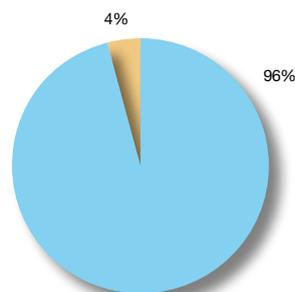
Courtesy and competence of the staff:

very much: 24

quite a lot: 0

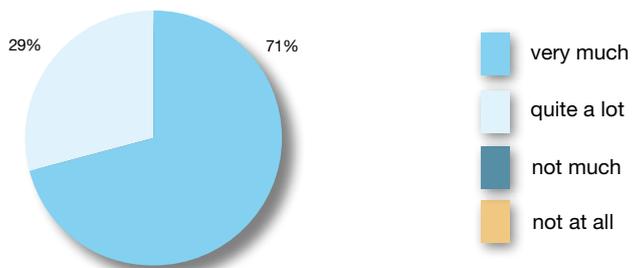
not much: 0

not at all: 1



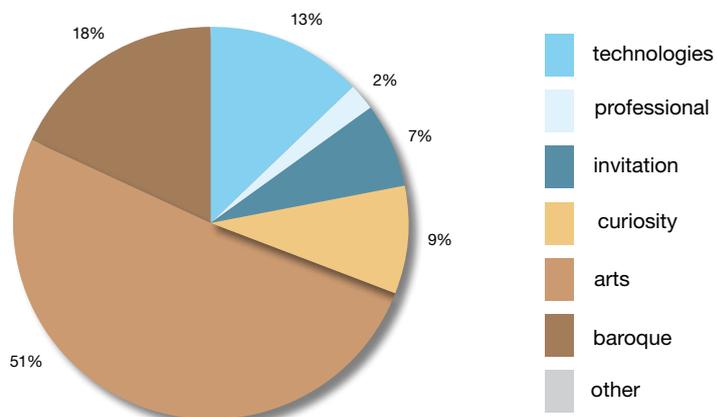
The “torch” (if used):

very much: 10 quite a lot: 4 not much: 0 not at all: 0



3. Why did you attend the exhibition? (you can select more than one answer)

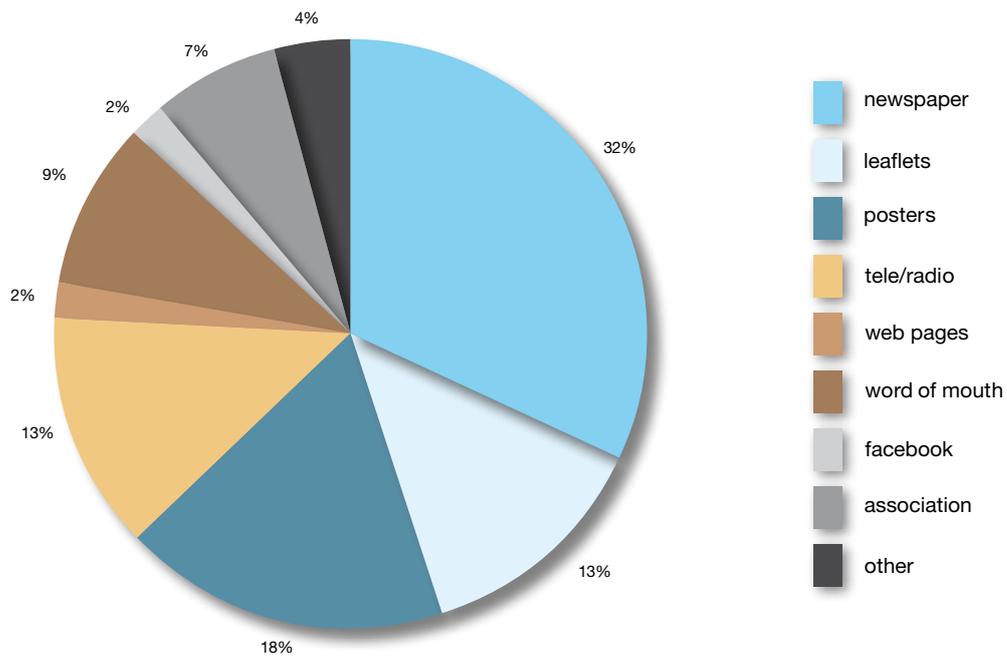
- Interested in new technologies: 6
- Professional reasons: 1
- I was invited: 3
- Curiosity: 4
- My interest in the Arts: 23
- My interest in the Baroque: 8
- Other: 0



case 06

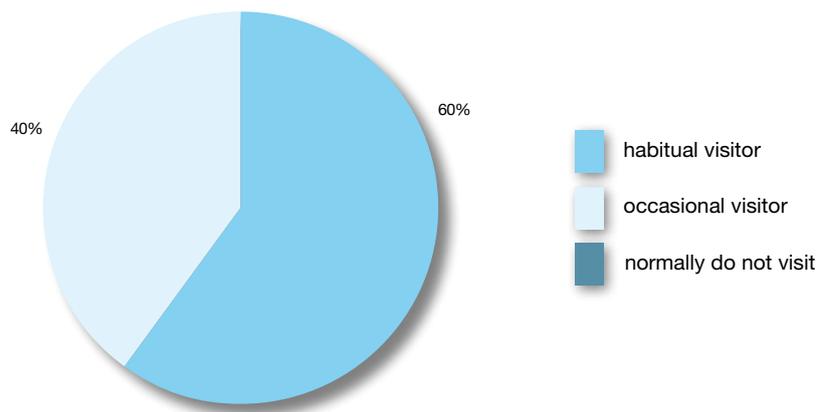
4. How did it come to your attention? (you can select more than one answer)

- Newspapers/magazines: 14
- Leaflets/flyers: 6
- City posters at the bus stop: 8
- Television/radio: 6
- Web pages: 1
- Word of mouth: 4
- Facebook / social networks: 1
- Church: 0
- My association: 3
- Local market / supermarket: 0
- Other: 2



5. How would you define yourself?

- Habitual visitor to museums and exhibitions: 15
- Occasional visitor to museums and exhibitions: 10
- Normally do not visit museums and exhibitions: 0



case 06

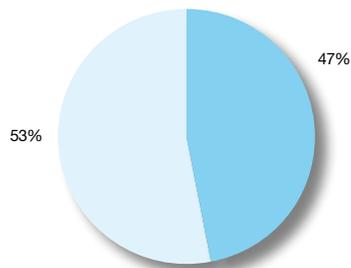
6. You attend the following activities:

Cinema:

often: 7

occasionally: 8

never: 0

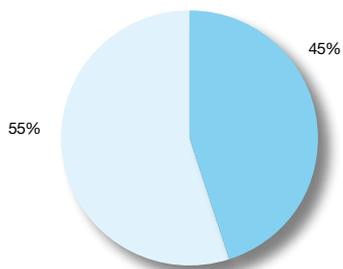


Theatre:

often: 9

occasionally: 11

never: 0

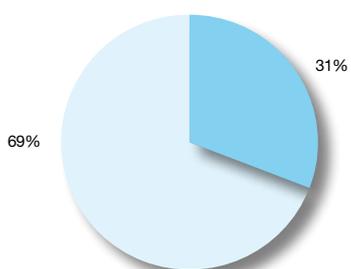


Music:

often: 5

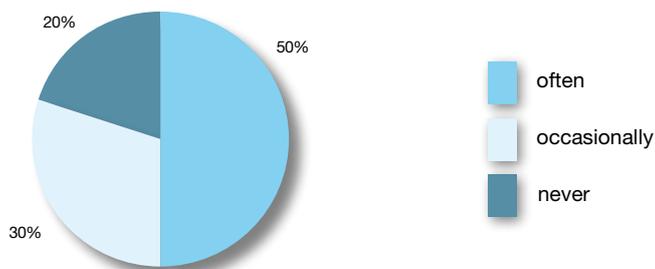
occasionally: 11

never: 0



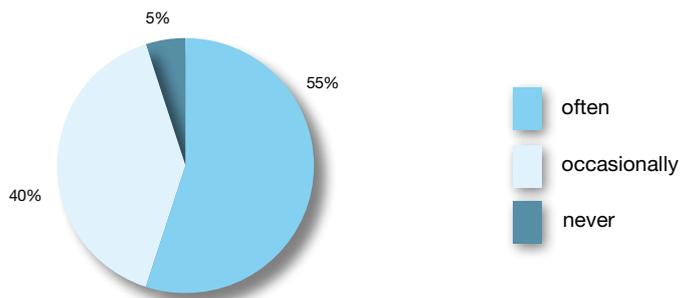
Dance:

often: 5 occasionally: 3 never: 2



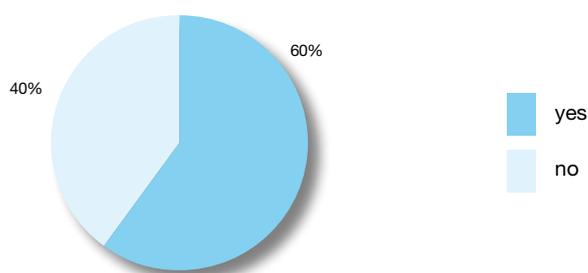
Art:

often: 11 occasionally: 8 never: 1



7. Did you already participate in cultural events hosted by the Trevi Centre?

YES: 15 NO: 10

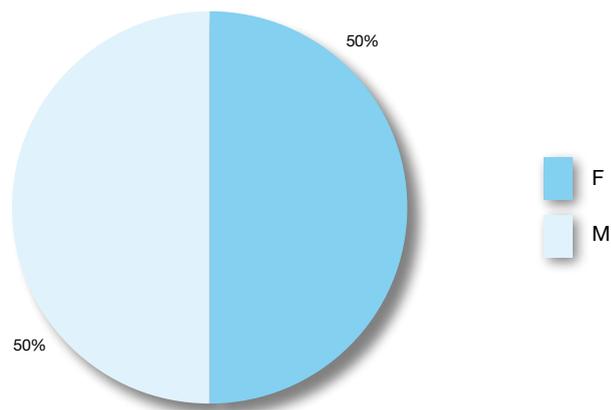


case 06

8. Gender:

F: 13

M: 13



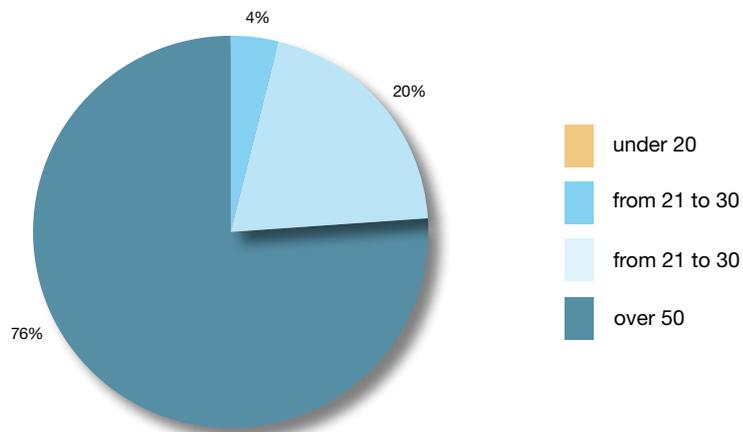
9. Age:

Under 20: 0

21 to 30: 1

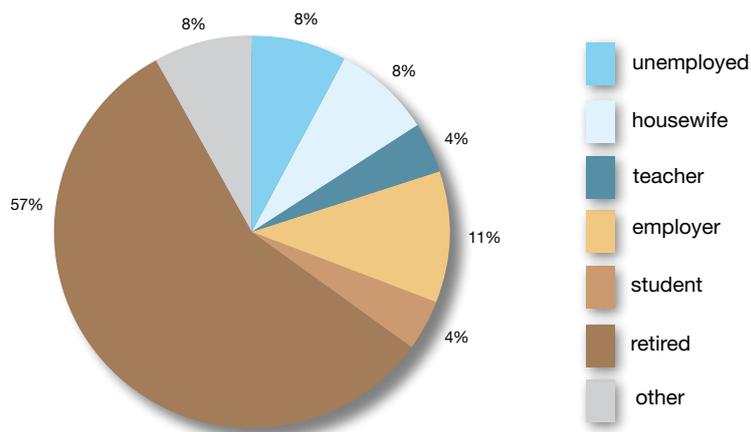
31 to 50: 5

Over 50: 19



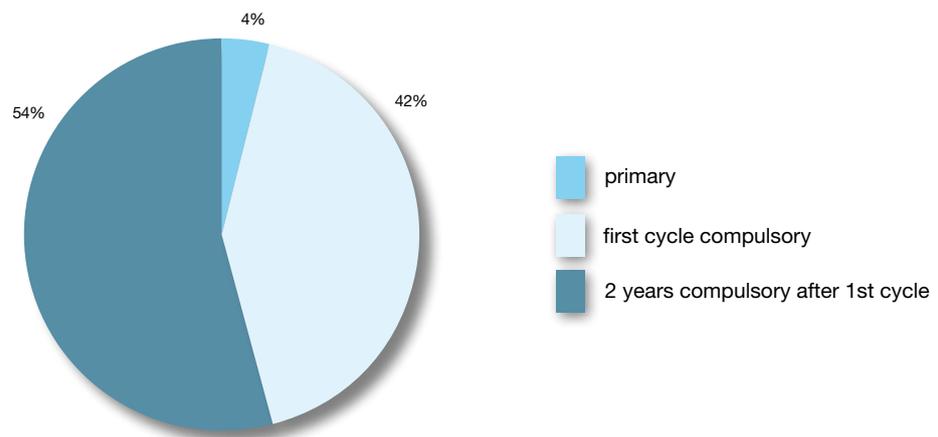
10. Profession:

- Unemployed: 2
- Housewife: 2
- Teacher: 1
- Employer: 3
- Student: 1
- Retired: 15
- Other: 2



11. Schooling level:

- Primary school: 1
- First cycle secondary school (leaving 14): 11
- 2 years compulsory after first cycle (leaving age 16): 14



case 06

b) Focus group:

On June 10th 2009, after the exhibition closed, a focus group was organized in order to hear from those who do not attend or participate to cultural events (either local or not) encouraging the focus group participants to bring out reasons, expectations, fears and other indicators of interest. This evaluation should be considered as formative because the intention was to improve the organization's future proposals and make further initiatives more attractive. The aim is to arouse the interest of all segments of our users and citizens, while preserving the cultural level of all projects. The meeting, lasting about 90 minutes, took place in the conference room of the Trevi Centre, in a quiet and friendly atmosphere, involving seven people belonging to the target groups mentioned above.

The participants were asked to briefly introduce the other participants specifying their schooling level.

The group was then asked to answer the following five questions:

- 1) What are the reasons for lack of participation in cultural events?
- 2) What are your main leisure activities?
- 3) What is the image you have of a museum? Of an exhibition? If you have attended a museum or exhibition in the past, why didn't you come back?
- 4) In your opinion what would make a place or an arts or cultural event interesting for you?
- 5) As a means of communication what method do you think would be most effective for informing you, your friends and /or relatives about cultural events?

For question 1 multiple choice answers were proposed (see below) and the inputs from the individual participants were also collected.

Multiple choice answers to question 1:

lack of time / do not know anyone with whom to go / difficulty in getting to the Trevi Centre or other places / culture costs too much / little interest in arts themes/ culture annoys me / I do not understand art, music, theatre - I don't know anything about it / I was not aware of the event.

Focus group outcomes (qualitative):

PARTICIPANTS: they are almost all retired people.

They occasionally attend cultural events on their own (most often involved in the cultural events organized by the association of which they are members). There is a difficulty in understanding and this is perceived by them as a lack of cultural background. They prefer music-related events such as concerts or operetta (some have, or have had, a subscription to the theatre). The choice of the event is related to personal tastes.

SCHOOLING LEVEL OF PARTICIPANTS:

- Primary School: 2
- Compulsory school first cycle (leaving age 14): 4
- Secondary school (leaving age 16): 1

1) WHAT ARE THE REASONS FOR LACK OF PARTICIPATION IN CULTURAL EVENTS?

- Lack of time: 3
- I do not know anyone with whom to go: 0
- Difficulties in getting to the Trevi Centre or other places
- Culture is expensive: 0
- Little interest in arts or theme of the event: 3
- Culture annoys me: 0
- Do not understand art, music, theatre because I do not know about it: 3
- I was not aware of the event: 6

People are informed about cultural offers, especially theatre through information received from the Autonomous Province (maybe this doesn't happen at the right time, information is lacking in the newspapers, potential users do not believe it is enough, they find that it is not appropriate to the citizen's needs). People do not participate because of particular work schedules; they are physically and mentally tired although they have a desire to participate in cultural events; going out late in the evening is quite a drama for many of them, cultural offers do not match people's tastes or expectations (they like operetta and merry musicals, because there is a desire to laugh – calendars offer a program that satisfies this only in part); because they are lazy, school doesn't get people used to attending arts events, they had no time to attend cultural events in their youth and now that they have time they feel inadequate because of a lack of cultural background so they feel intimidated.

2) WHAT ARE YOUR MAIN LEISURE ACTIVITIES?

During the week they are very busy, have no time for themselves: usually take care of home, grandchildren, charity work, seeking the company of friends (the importance of social contact). They prefer to enjoy outdoor activities such as cycling or swimming.

Activities done in solitude: reading, gardening, walks in the city, watching sports on TV. The evening hours are usually devoted to culture, especially for those with season tickets.

On Saturdays and Sundays there are a lot of outdoor activities (hiking or walking in the mountains, bike tours, swimming), particularly with friends. When they are on holiday they go walking in the mountains or travel inside Italy, always with friends.

case 06

3) WHAT IS THE IMAGE YOU HAVE OF A MUSEUM ? OF AN EXHIBITION? IF YOU HAD ATTENDED A MUSEUM OR EXHIBITION IN THE PAST, WHY DIDN'T YOU COME BACK?

They associate the idea of a museum with something old, dark, dusty (especially the first time they visit). The visit changes people's views positively, thanks to the good impression that is preserved after visiting a few exhibitions. The word museum triggers a feeling of remorse because they do not go often, or it does not raise interest. For some people the idea of a museum or exhibition can arouse curiosity along with the expectation for something good and interesting.

They do not come back to museums (especially modern art museums) because they find it hard to identify with modern art, as it is disconcerting and disappointing. The absence of a guide is also a difficulty: many remain disappointed by the exhibitions if they are not accompanied by someone who explains things and provides the keys to understanding, even hinting at less "scientific" observations. They need to understand and appreciate an exhibition whether or not they like or dislike it. The majority do not attend for lack of time.

4) IN YOUR OPINION WHAT MAKES A PLACE OR AN ARTS/ CULTURAL EVENT INTERESTING?

Ties with tradition and regional culture, with the past, direct experience with past history and places where they lived are the topics that would make exhibitions attractive, even if they turn out to be a pig in a poke (unexpectedly disappointing!). The historical perspective is also interesting to people, as is the evolution of places / habits/ human relationships and the of artistic genres over time.

There is much interest in nature, perhaps because of the strong link between people and the landscape that emerges from leisure time activities. The reasons why they prefer attending one exhibition instead of another also depends on the techniques used: painting for example is easier to understand and is more accessible than sculpture.

5) WHAT DO YOU CONSIDER THE MOST EFFECTIVE MEANS OF COMMUNICATION FOR INFORMING YOU AND YOUR FRIENDS / RELATIVES ABOUT CULTURAL EVENTS?

Regional newspapers in the first place: they are the primary source of information for finding out what's happening in the city, because many people buy and read newspapers. Billboard posters also work very well: the image impresses people and arouses curiosity. Networks/ regional radio spread information to those who do not read the newspaper. Some people use the internet. A good percentage of communication goes through associations of which people are members and continues through word of mouth. This helps people to look with a critical eye at the advertising materials received. Information received personally works (either through an association or as an individual citizen), while generic advertising is ignored.

c) Random interviews (on the phone, e-mail, interviewees met at the station, bus stop, leisure centre and pedestrian areas of the city)

These interviews focused on the perception that citizens and visitors have of the Trevi Centre*, which represents the primary location of all art exhibitions organized by the Department for Italian culture, as well as their perception of the *Touch of Baroque* exhibition, the technologies used and the effectiveness of the communication plan.

Findings of the interviews:

Trevi Centre: the majority of the interviewees didn't know about the work of the Trevi Centre, therefore they have no concept of its identity in terms of managing promoting the cultural offer.

Exhibition and technologies: the adopted devices, above all film, positively encouraged the emotional perception of the exhibition (as expected). As regards the specific new technology used i.e. the "torch" ** only a few visitors enjoyed it, perhaps because of the advanced average age of visitors.

Communication: the communication strategy did work, above all through traditional channels: flyers, leaflets, 'city lights', billboards, local newspapers, radio and TV. The graphics and colour (yellow) were successful.



* The Trevi Centre is an important reference for the Italian-speaking communities living in Bolzano. The new suggested initiatives aim to redefine the centre, to make it a permanent place for approaching the history of art, for innovative training in the arts and presentation of the history and activities in some major locations for Italian art. The purpose is to avoid the Trevi Centre being perceived as simply an exhibition centre.

** Visitors flashed the torch at the wall opening a window on the life in Naples of the seventeenth century.

Some lessons learned:

FROM LOW SCHOOLING LEVEL QUESTIONNAIRES, FOCUS GROUP and RANDOM INTERVIEWS

If visitors are left alone with technology this often causes disorientation. Visitors get a little confused and sometimes the technology (e.g. torches) causes discomfort.

In terms of communication, local markets / supermarkets - churches and gadgets (bags) did not work. The “gathering” concept – cultural associations, youth centres, neighbourhood circles involved as social gathering points for communication and contact for the programme – didn’t work as expected.

The next steps in the project regarding the second exhibition:

Touch of Baroque - A journey through 17th century Rome:

Technology (e.g. torches) was substituted by human presence, with half-hourly guided tours and a map of artworks being available in response to visitor feedback. Free admission was continued (entrance has always been free for initiatives promoted by the Culture Office)

Opening times were changed (the first exhibition was open from 10 am to 8pm and was closed on Sunday; the second was open from Tuesday to Sunday 4-9 pm).

As regards communication, given that local newspapers are the primary source of information, as well as regional and local radio and television, posters and leaflets, some novelties have been introduced, such as a new spot on television; cinema (there is a new Cineplex in the city); YouTube www.youtube.com/watch?v=MRGVyirppLg (promoting the exhibition through a new trailer); ‘city lights’ and swinging posters on local-regional trains and shop windows.

Once more the traditional communication channels have been the most effective: posters, ‘city lights’, newspapers, radio, television and leaflets. Particularly for less well-educated audiences the most successful communication channel has been word of mouth. This, once again, proves that the dynamics of peer to peer contact networks turns out to be the most effective way of encouraging the involvement of potential audiences with a low schooling level.



Possible references:

www.provinz.bz.it/italian-culture/service/events.asp

www.provincia.bz.it/cultura/nuovi_pubblici_e.htm

see also:

Lampis, A. *Nuovo pubblico per i musei*, in : *Economia della cultura*, Il Mulino, no. 4/2004, pp.587-590

Lampis, A. *Esperienze di sviluppo dell'audience: propedeutica e nuove formule di presentazione di arte e cultura*, in FABIO SEVERINO (cur.) "Un marketing della cultura", Milano, Franco Angeli, 2005.

07

MANCHESTER_UK

53.4666, -2.2342

Partner organizations

Renaissance North West

www.mla.gov.uk/what/programmes/renaissance/regions/north_west

Manchester City Council

www.manchester.gov.uk/a_to_z/service/1448/sure_start

Manchester Adult Education Service

www.manchester.gov.uk/info/200004/adult_education/118/manchester_adult_education_service_maes/1

NIACE [National Institute for Adult and Continuing Education]

www.niace.org.uk

Earlyarts

www.earlyarts.co.uk

Partner organizations

Renaissance North West

www.mla.gov.uk/what/programmes/renaissance/regions/north_west

Greater Manchester Coalition for Disabled People

www.gmcdp.com

SureStart Children's Centres

www.dcsf.gov.uk/everychildmatters/earlyyears/surestart

The Ahmed Iqbal Ullah Education Trust

www.racearchive.org.uk

Women Asylum Seekers Together

www.wast.org.uk

Wai Yin Chinese Women Society

www.waiyin.org.uk

ADULT ENGAGEMENT THROUGH: EARLY YEARS & FAMILY LEARNING, COLLECTIVE CONVERSATIONS, IN TOUCH VOLUNTEER PROGRAMME

The Manchester Museum, The University of Manchester

The Manchester Museum is one of the UK's great regional museums and the country's largest university museum. The Museum is a 'global' museum, dedicated to inspiring visitors of all ages to explore human cultures and the natural world, past and present. The collection comprises some 4.5 million items, spanning three centuries, and with extensive interests in both the humanities and natural sciences. The three most popular exhibits for families and young children are: the Animal Life galleries, live animals in the Vivarium and dinosaurs in the Prehistory Gallery.

The Museum enjoys widespread popular appeal and currently welcomes over 260,000 visitors per year (2008/9 figures). Local visitors (particularly families) are key to the Museum's audience: 82% of visits are undertaken by people from within the North West, whilst family groups represent 45% of all visits.

Engaging the wider community in the life of the Museum on all levels, from a visit through to consultation regarding new galleries, is central to the Museum's ethos and work. Engaging with the life of the wider community and learning from it is a core part of the Museum's working practice. The Museum has an exceptionally strong track record in this field. The Museum is award-winning and nationally renowned for its ethical and innovative approach to working with communities, which includes representation on the Museum's Community Advisory Panel and Community Network, consultation on Museum policy development, collaborative interpretation of collections and generation of collaborative exhibitions, events and learning programmes.

Participation of people with 'low schooling levels'

We know that many of the participants in these activities do have difficulties – some of our partners target people who need educational support in order to help their children. However, the Museum does not collect data on the educational attainment of adult participants because asking this question would potentially jeopardise the sense of inclusivity that we are working to generate (see below re: barriers).

case 07



As our partnership develops with organisations and groups like the Adult Education Service, the City Council's international new arrivals team and independent groups and organisations we may be able to track these participants more accurately. As we work more closely with outreach workers (and offer training) in SureStart centres and elsewhere across the city we should be able to target and identify more of the hard to reach families who would benefit from engaging with cultural venues.

The Manchester Museum case studies

Early Years & Family Learning

Partner organizations:

Renaissance North West

www.mla.gov.uk/what/programmes/renaissance/regions/north_west

Manchester City Council

www.manchester.gov.uk/a_to_z/service/1448/sure_start

Manchester Adult Education Service

www.manchester.gov.uk/info/200004/adult_education/118/manchester_adult_education_service_maes/1

NIACE [National Institute for Adult and Continuing Education]

www.niace.org.uk

Earlyarts

www.earlyarts.co.uk

The main purpose of involving adults:

To help them engage with museums and galleries at their own level of learning and enjoyment with the aim of becoming confident to use cultural venues to continue their own development and to continue supporting their children's development.

To help them support their child's learning in practical ways – providing opportunities, facilities, resources and time to become confident to do this.

To develop overall access to all potential audiences for the venue and increase active use and ownership of the venue.

Early Years and Family Learning activities

Museum-led explorer sessions for the Animals Life galleries (including the vivarium). Explorer sessions on the Prehistoric Life gallery (Dinosaurs). These sessions are facilitated by a member of the learning team and are open to groups of children from schools, Children's Centres, private daycare settings etc.

case 07

Self-led visits from above groups using Explorer sacks – which include stories, visual prompts, binoculars, magnifying glasses, torches etc., picture stamps to collect.

Visits supported by Family learning Tutors

Manchester Museum has hosted visits from families and worked with the City Council's family learning tutors to deliver programmes which support formal courses for parents. Courses aim to develop literacy and numeracy skills and also to help parents to support their children's learning. The Museum has also hosted and co-delivered two short courses over half term holiday periods (February 2009 and February 2010) for families newly arrived in the country with the manager and tutors from the City Council's Adult Education Service (international new arrivals team).

Partnership projects

A key element of the strategy is to involve external partners in the development of activities and resources. Darwin & Dads (part of the Museum's year-long Darwin Extravaganza of exhibitions, learning and public programmes) is an example of this work (www.museum.manchester.ac.uk/whatson/exhibitions/theevolutionist/)

Darwin & Dads objectives:

To engage with single fathers or fathers who do not live in same household as their children or fathers who only have time to spend with their children at weekends

To work with partner organisations to explore ways of enhancing current programming and to increase participation from this target group at Manchester Museum

To invite other Dads' groups or families in the area to make use of the new resources that are being developed

Disseminate outcomes to other museum and gallery staff.

Darwin & Dads expected outcomes:

The museum will develop and pilot a set of backpacks which family groups will be able to book out and use on the galleries. The backpacks will contain resources including torches, binoculars, story books and suggested activities which will help families to engage with the collections and each other.

Public programmes:

Magic Carpet – monthly session for under-5's, parents and carers – linked to galleries and collections. Includes handling objects, stories, craft or other activities.

Drop in activities (making) held at weekends and holidays.

Booked workshop activities held at weekends and holidays

Museum trails – pick up from reception area

Feedback from participants

The format of the questionnaires was found to be too long for this group of participants, many of whom find reading and writing a daunting prospect. Ideally we would have gathered data before involvement as well as after, however this proved difficult because the timing of the MUSLI project did not match that of the Early Years and Family Learning work. As a result most of the responses were gathered after visits had taken place.

The length of the questionnaire was off-putting for some parents, especially those who may have problems with filling them in themselves. Using questionnaires with parents who are bringing small children for a visit also presents challenges because they want to engage with their children rather than spend time filling in forms. In response to this the questionnaires were adapted in collaboration with Early Years and Family Learning practitioners bringing young children and parents (see example below). They were also used as a guide for informal interviews.

We have also been able to use data collected by family learning tutors and Early Years practitioners on previous visits which helps to answer questions similar to those on the questionnaire. Responses from parents have been cross-referenced with the questionnaire data and are attached as an appendix.

Summary of conclusions based on data collected

Adults felt an emotional connection during their visit, either for themselves and or for their children (Q4 -7 responses)

They felt that they learned something new (Q6 – 8 responses)

The visit left them feeling more confident about themselves (Q 9 -11 responses)

They felt more able to support their children's learning (Q7 – 15 responses)

There was also a positive response about visiting more museums and galleries (Q11 – 12 responses) or taking up further study (Q11 – 3 responses).

Participants reported feeling more likely to use museums and galleries on a longer term basis.

Motivation expectations and needs (perceptions of Museum staff based on experience of project working and interaction with participants)

People want to support their children's/grandchildren's learning and want to be shown how they can do this
They have a desire help their children or grandchildren with their school work and to avoid the kinds of unpleasant experiences they themselves had at school

Some of them want to improve their skills and possibly gain a qualification for either personal satisfaction or as a passport to further learning

They want to share quality time and experiences with their children and they find they can do this in museums and galleries

case 07

They want to feel that museums and galleries are accessible for them as a family, that they are welcome and are made to feel comfortable.

Participants' appreciation of the activities:

Museum and gallery staff, working with relevant professionals/practitioners, have been modelling opportunities to engage with the building and collections and with each other. Adults will then feel more confident about what to do on return visits.

Examples of participant responses:

'I would really want to revisit this place and any other museum because I feel confident now.'

'The journey was very easy. We can do this again now we know how easy it is.'

Museums and galleries provide engaging, entertaining and non-threatening environments for adults who have often had a bad experience of formal education.

Examples of participant responses:

'I have never done this before, I have enjoyed it very much. I've really enjoyed the drawing.' Oct 2008 half term short course

'I saw many animals and knew general information about them. I felt excited with my daughter in this fantastic journey' Half term course, February 2010 – family learning course with international new arrivals team.

Themes and collections in museums and galleries connect with adults' interests and are used for all different learning styles and at different levels of learning.

Examples of participant responses:

'Wow! I never knew this museum was here. It's made me realize how many things are in Manchester' Darwin and Dads project group 2010

'We saw ancient history of Egypt and we saw many animals and learned descriptions.' Half term course, February 2010 – family learning course with international new arrivals team.

The activities engaged families (adults and children). Adults felt that children were learning and they felt more confident and better able to support them.

Examples of participant responses:

'The museum is important for my children and for all the families. It increases our knowledge about different animals and birds.' Half term course, February 2010 – family learning course with international new arrivals team

'My child has learnt new words and improved vocabulary. We have learnt about history and zoology.' October 2008 half term short course

'Gave ideas of what to talk to my child about. Ideas of stories given.' Darwin and Dads project group 2010

Communication channels (perceptions of Museum staff based on experience of project working and interaction with participants)

Working in partnership with agencies and individuals known and trusted by the participants to build relationships

Modelling learning opportunities to enable external staff to support effective and enjoyable visits

Using resources which rely more on visual than textual content – objects, booklets or trails with images which prompt looking, discovering, communication and language development

Using tools with their children that help to focus on looking and discovery activities - binoculars, torches, magnifying glasses.



case 07

Benefits beyond education

Spreading the word that museums and galleries are good places to bring young children and families – a positive experience will prompt them to bring back family members and recommend to other families

Examples of participant responses:

‘I will come back to the museum with my husband and daughter.’ October 2008 half term short course

‘We are planning to visit the Museum of Science and Industry and the Manchester Gallery’ October 2008 half term short course

Work with relevant professionals, practitioners and agencies has increased the profile of museums and galleries as accessible, exciting learning environments (The Early Years Coordinator now sits on strategic committees such as Manchester City Council’s Early Years Outcomes Duties Steering Group [EYOD] and Buddying project as well as national Earlyarts)

Partnership working has developed staff in museums and learning organisations and has attracted further funding (e.g. increased expertise in this area is being cited in funding bids as an indicator of the Museum’s capacity to engage with these audiences)

Barriers to participation (perceptions of Museum staff based on experience of project working and interaction with participants)

If learning outcomes for adults are not clearly defined they do not engage as effectively as they could with their children. This is the responsibility of facilitators of programmes at museums and also of institutions bringing adults on an organised visit. This was identified by NIACE as an area we needed to address and has been prioritised for development over 2009- 2011.

Effective engagement of ‘hardest to reach’ families. We need to work with partners who are also trying to identify and target these groups. SureStart - PPEL (Parents as Partners in Early Learning) is looking at this issue and producing a guide on effective engagement strategies which could be shared across sectors. SureStart has recruited an outreach worker for every centre throughout the city and we hope to be able to offer them training in using museums and galleries as a resource in the community so that they can help to support families with initial visits.

Adults with English as a second language need support (from tutors and/or museum staff) and resources to engage them fully.

Access for working parents – visits in the week with organised groups are difficult and museums need to provide opportunities at weekends and holidays

For the museums and galleries and their external partners there is a question about how to accommodate the increasing demand for these activities with limited resources and conflicting priorities.

Collective Conversations: A model for Community Engagement

Partner organizations:

Renaissance North West

www.mla.gov.uk/what/programmes/renaissance/regions/north_west

Greater Manchester Coalition for Disabled People

www.gmcdp.com

SureStart Children's Centres

www.dcsf.gov.uk/everychildmatters/earlyyears/surestart/

The Ahmed Iqbal Ullah Education Trust

www.racearchive.org.uk

Women Asylum Seekers Together

www.wast.org.uk

Wai Yin Chinese Women Society

www.waiyin.org.uk

Kind of experience proposed: Collective Conversations gives participants an opportunity to explore the collection, spend time with museum staff discussing objects they are interested in and then choosing objects they want to discuss to camera. Often it is the first time people have come into the museum and through this in-depth process of engagement it is used a space in which learning, and sharing experiences and knowledge can take place. The final encounter is filmed and then edited and displayed in the galleries and put on YouTube for audiences and visitors to enjoy. The Museum uses the films to enhance interpretation of the collection within displays and exhibitions and on-line users comment on the films positively re-affirming their cultural heritage.

Activities:

The aim of Collective Conversations is to work collaboratively with communities and academics to explore the meanings and responses to the collection. It is to break away from the traditional role of the museum as the single voice of authority and to build an understanding of the knowledge inherent in communities. Taking the concept of the Contact Zone as the meeting point between cultures and opinions, the Museum recreates this engagement in a non-threatening environment where all voices have the ability to be heard. The Museum is attempting to create reciprocal and sustainable relationships with communities based on mutual understanding and shared interests and benefits. As one sociologist recently remarked, 'Who gets to tell the story is the thing'.

Since June 2004, the Museum has worked with diverse groups and individuals including local migrant communities, researchers, enthusiasts and academics to uncover hidden meanings and responses to the collection. It is integrated into staff training and development, so that curators across all collection areas can begin the work of building-in community collaboration into the interpretation of all collections and exhibition and design staff may integrate the outputs into gallery development, temporary exhibitions and the Museum's website.

case 07

For each conversation the Museum works intensively with the community group to explore the collection of their interest and discuss what responses and ideas they have to the collection. These responses can be purely emotional, reminiscence, culturally-specific or ideas or theme lead. Conversations between academic researchers and community groups have explored the relationship of the Museum's collection to the abolition of the slave trade, in particular researching where the wealth of the industrialists and merchants who contributed to the collection came from. Conversations amongst community members have explored their own cultural history, their personal experiences and their relocation from their home country to the centre of Manchester.

Once the objects have been selected, the participants come back to the Museum to record their conversation in a purpose-built recording studio, the Contact Zone. Each conversation is facilitated by either a member of the community or a member of Museum staff. The resulting film is then edited, added to the collections database and finally posted onto the internet, currently through YouTube. A DVD copy of the full film can also be passed on to the community group for their own use.

To date a number of community groups and individuals have participated on the programme. These have included members from the Somali and Sudanese community, Afro-Caribbean community, Nigerian women, representatives from WAST (Women Asylum Seekers Together), Wai Yin Chinese Women Society, staff from the Greater Coalition of Disabled People, young people from local primary and secondary schools, pre-school children, University students, Museum staff and local residents from nearby wards in Manchester. These particular groups and individuals were selected to support the museums and University's strategic aims to engage people from its surrounding wards and areas of social and economic deprivation.

The participants lead on the development for the content of the films themselves with minimal direction from museum staff, so this approach acknowledges people's opinions and in turn gives value to their input. This can be a very re-affirming experience for people and their particular cultural heritage or perspective which has had resonance with our on line users. Some of the Sudanese participants told museum staff during evaluation sessions that they used the films to promote their cultural heritage with younger children and families at the Sudanese supplementary school and day centre. Patterns have emerged where the films about particular cultural objects are viewed by source communities from countries of origin e.g. Films about the Sudanese collection receive most views in Sudan and the Wai Yin films in China. This might suggest the importance attached to the films by these particular communities.

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day centre. Patterns have emerged where the films about particular cultural objects are viewed by source communities from countries of origin e.g. Films about the Sudanese collection receive most views in Sudan and the Wai Yin films in China. This might suggest the importance attached to the films by these particular communities.

Feedback:

The participants have talked about their involvement as providing a space to share information and knowledge which is important to them and their cultural heritage. Here are some examples of what they told us:

I think this is a good way of presenting the information.
Every time you are getting information, it is very useful it is education.
It is a good way of finding out about other objects and how they were used in other communities.
(Ali Rahman from the Sudanese group)

We contributed a lot of history and knowledge which we hope will be passed on to children as well as adults from a lot of different nations.
(Barrington from Mapping Our Lives group)

Here are some examples of some of the responses we have received from on-line subscribers:

it is craet that you make the video becorse my children have a father from Benin City, I stay in Benin to and I speak EDO I com from Berlin but I miss benin soooo mush... I all so meet the Chef of Benin I worse so proud.
(Subscriber on YouTube in response to film about the Calabash)

I love adinkra and am really interested in creating cloth of my own. Thank you so much for shedding some light on the stamps and the process of creating this beautiful art form.
(Subscriber on YouTube in response to Textiles from Ghana)

Conclusions:

Recruiting participants involved a range of engagement approaches from outreach sessions, where the collection was taken out to people, to tours of the museum and stores. Some participants had never visited the museum before or knew little about museums, so the museum experience was new to them. During such encounters it was vital to offer an approach that was friendly and welcoming and allowed people to relax and feel able to express themselves. This was often helped by an opportunity to talk about something they knew or recognised, whether this was an object from the collection or the re-telling of a story or experience. Some of the reasons for participants to get involved with Collective Conversations were based on curiosity about the collection, an opportunity to tell us what they think, an opportunity to do something different or the novelty of being filmed and appearing on the internet.

In Touch Volunteer Programme

Partner organizations:

Heritage Lottery Fund

www.hlf.org.uk

Imperial War Museum North

www.iwm.org.uk

Jobcentre Plus

www.jobcentreplus.gov.uk

Salford College

www.salford-col.ac.uk

Key points of interest

motivation

Individuals join the In Touch volunteer programme for a variety of reasons. For many they are unemployed and lacking in confidence and the relevant skills to allow them to move forward with their lives. In Touch gives participants the opportunity to move away from isolation, engage in social interaction, increase their confidence, learn new skills and gain qualifications in a safe and supported environment.

communication/contact

Partnership working is central to the success and the sustainability of the project. A strong network of partners across Greater Manchester has been developed who refer individuals onto the programme. These include agencies such as Jobcentre Plus, Refugee Action, Manchester City Council, Voluntary Action, Mental Health Support agencies and other volunteer bureaux and community groups. Strong links have been established with these agencies as they have witnessed the direct benefits of the programme for the individuals they have referred. Recruitment materials such as leaflets and a DVD have been produced, and the programme is promoted on the Museum website and other websites listing volunteering opportunities.

activities

The In Touch programme offers a 10 week Cultural Heritage Course with embedded literacy skills, training in a variety of museum roles and a relevant, informal and enjoyable learning experience. Ultimately the programme aims to develop an individual's self esteem, interpersonal skills and confidence. On completion of the training course individuals have the knowledge, skills and confidence to contribute to the Museums' customer service provision in a variety of ways. This includes providing front-of-house support, delivering object handling sessions, assisting with outreach and in-reach events as well as cataloguing the Museum's collections and operating online research areas. All volunteers who take part can gain a recognised literacy qualification.

In addition to the ten week Cultural Heritage course there is a continual programme of training to further develop skills and knowledge. This includes in-house and external training ranging from accredited customer care courses to numeracy and ITC courses as well as further literacy.

Description

The In Touch Volunteer Programme is a collaborative project developed by The Manchester Museum and Imperial War Museum North, delivered in partnership with Salford College. Funded for 3 years by the Heritage Lottery Fund, In Touch has helped over 180 individuals access heritage, re-engage with learning and develop key transferable skills for future employment.

The specific aims of the programme are to:

- Engage people who are socially, culturally and economically excluded
- Diversify the museum volunteer workforce
- Offer accredited training opportunities
- Help individuals develop transferable skills towards future employability, education or voluntary work
- Increase the availability of collections by direct access
- Establish a national blueprint for museum volunteer training and community involvement which could be rolled out regionally and nationally to the heritage sector.

The programme has actively recruited individuals from a variety of backgrounds including: long term unemployed, people with low skills levels and outdated skills; young people (post-16) at risk of exclusion and/or offending; asylum seekers and refugees, and individuals with disabilities.

The Survey

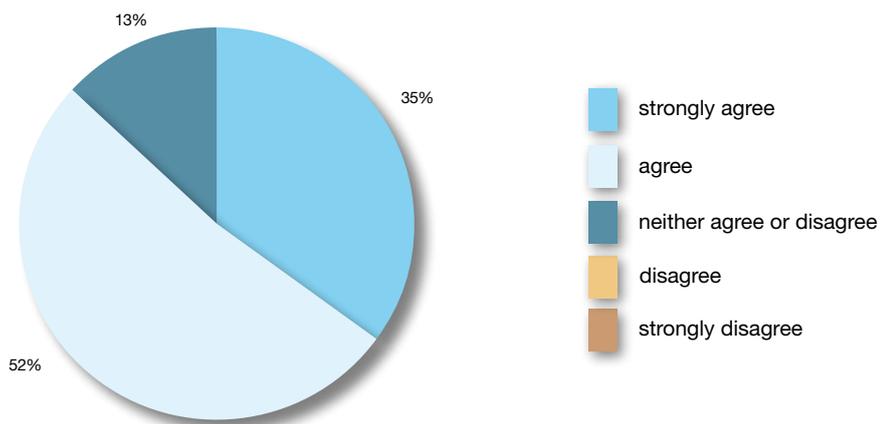
The following survey was carried out on the final two cohorts of the In Touch volunteer programme. The survey aims to capture participants' feelings and thoughts at the beginning and at the end of the 10 week training programme.

case 07

Results:

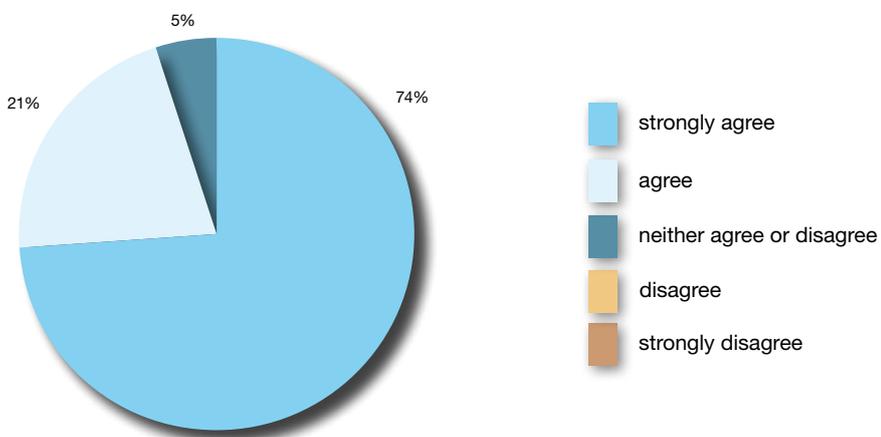
Before

I feel at home in museums

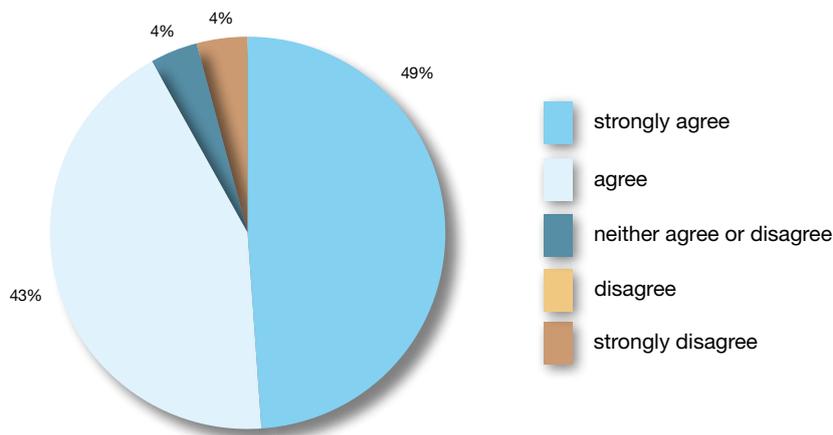


After

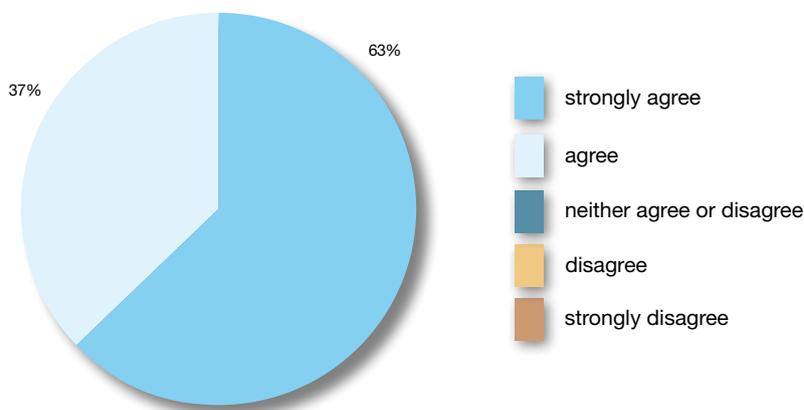
I felt at home in the Museum



Before
Museum staff are friendly

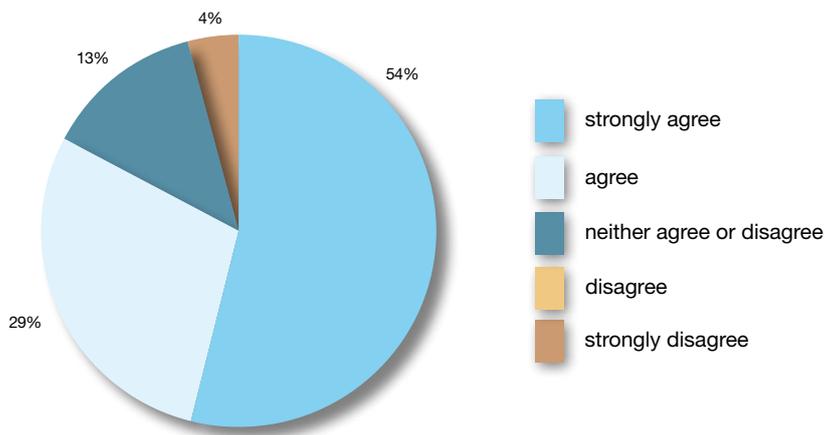


After
The Museum staff were friendlier than I expected

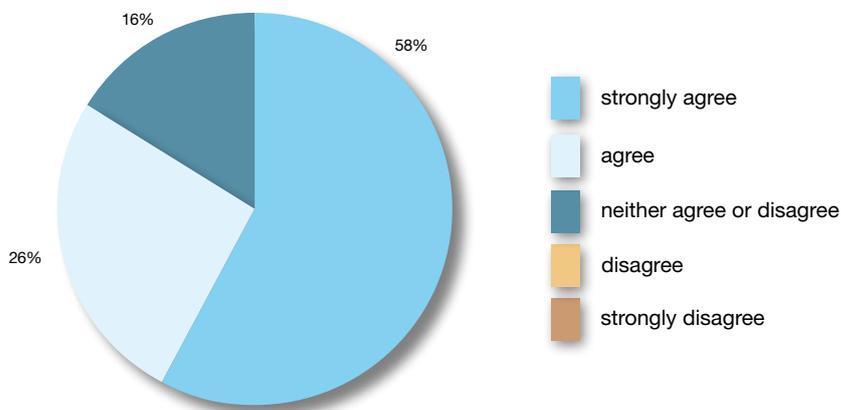


case 07

Before
I'm excited about the project

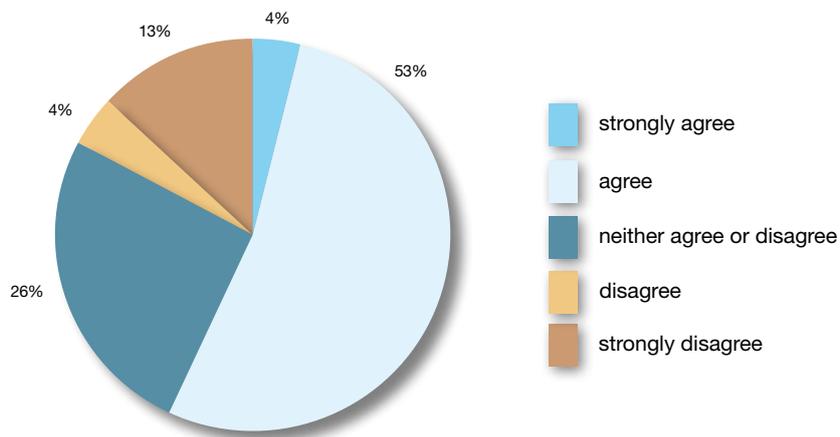


After
The project sparked my curiosity

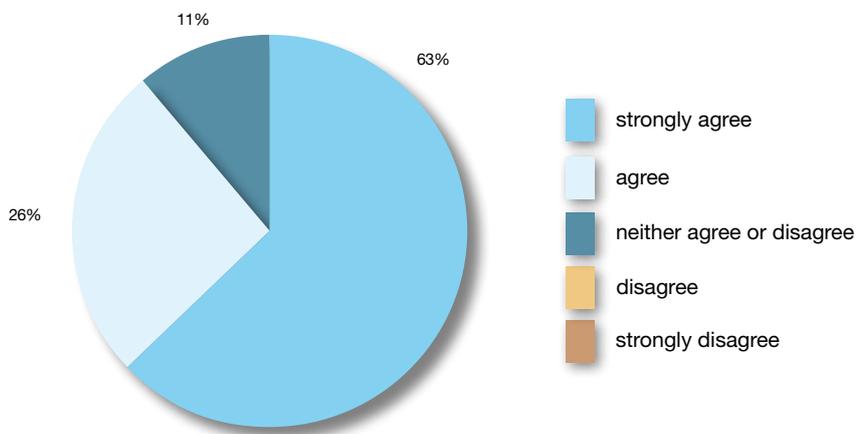


Before

I'm anxious about the project

**After**

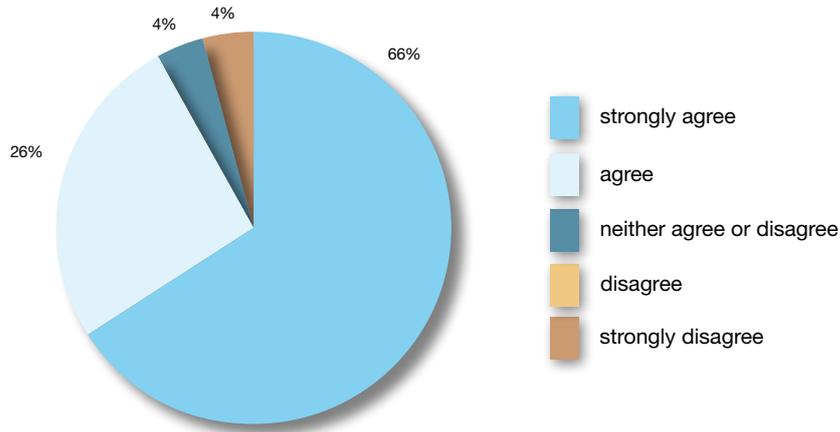
My feelings and emotions were engaged (e.g. I felt happy, excited, nervous)



case 07

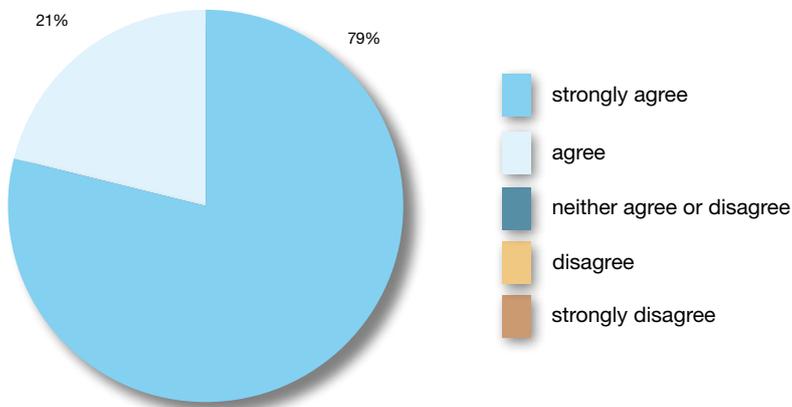
Before

I want to learn something new



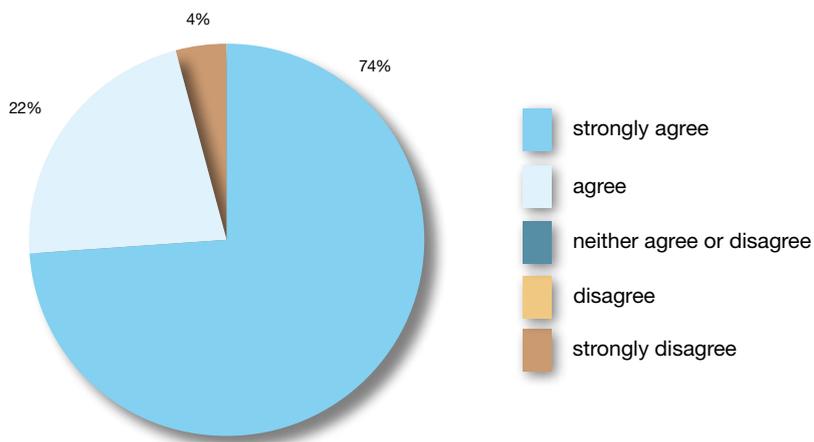
After

I discovered something I didn't know before



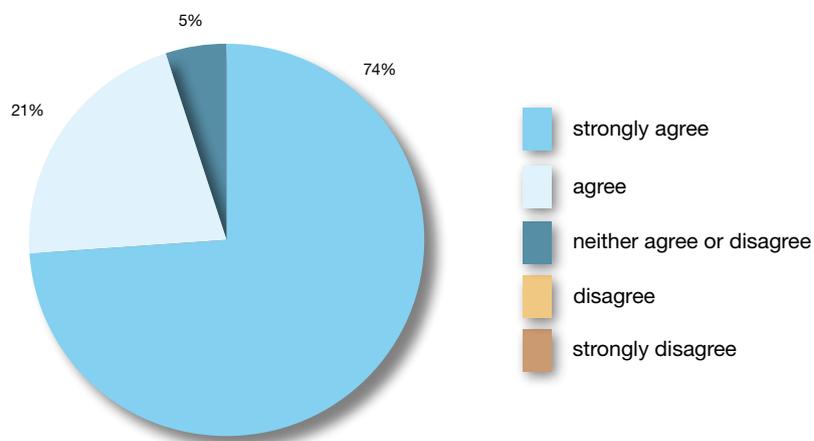
Before

I'd like to pick up new skills



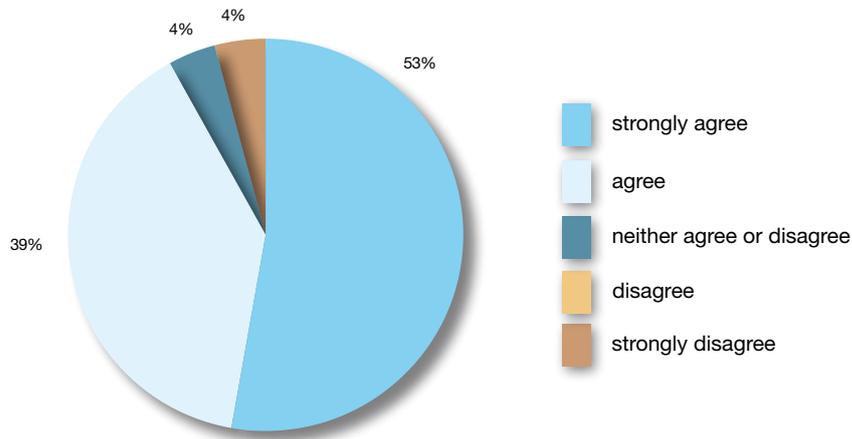
After

I learned a new skill

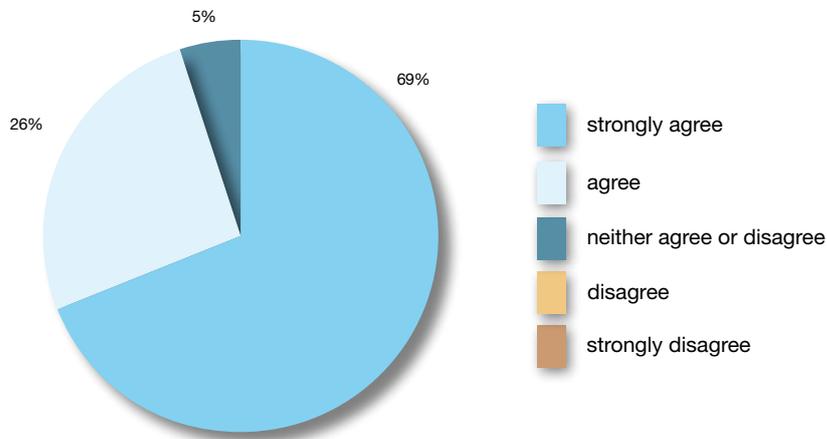


case 07

Before
I'd like to feel more confident

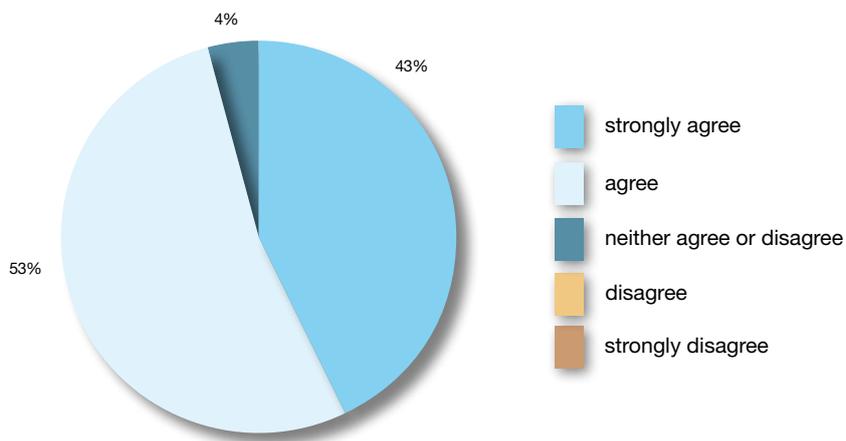


After
The project made me feel better about myself



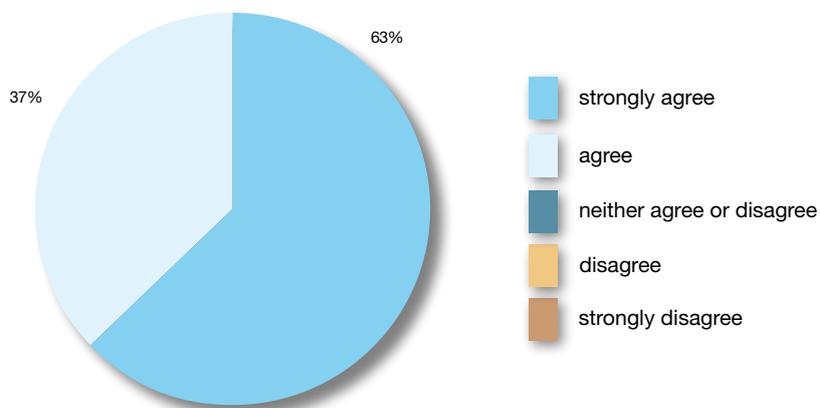
Before

It'll be a chance to meet new people



After

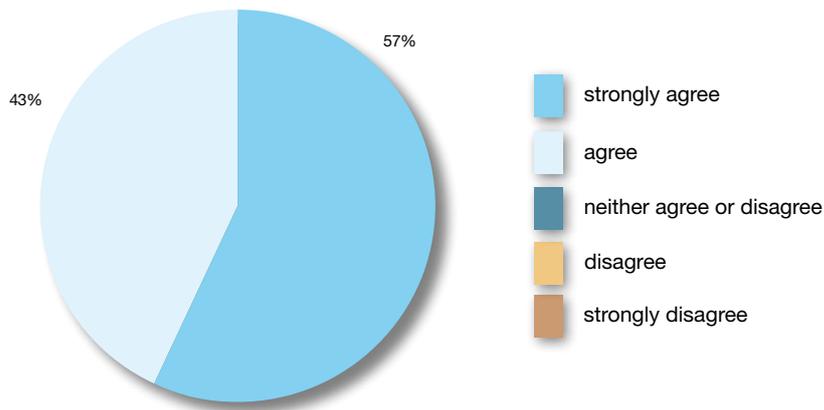
People listened to me



case 07

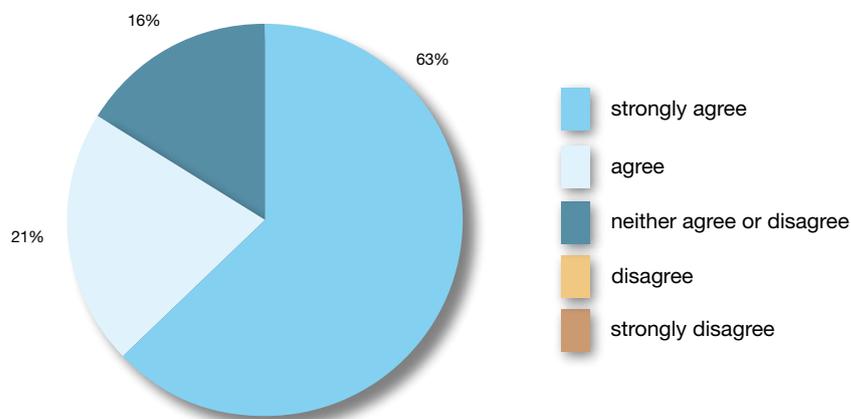
Before

I hope the project will help me get back into work



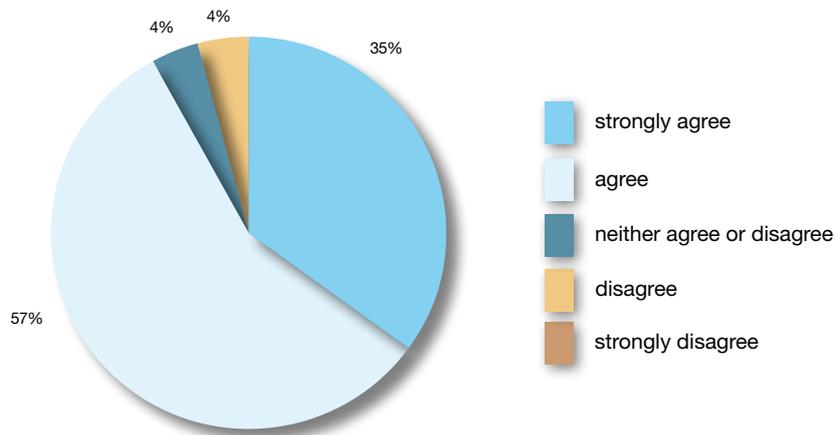
After

I think I'll have a better chance of finding a job

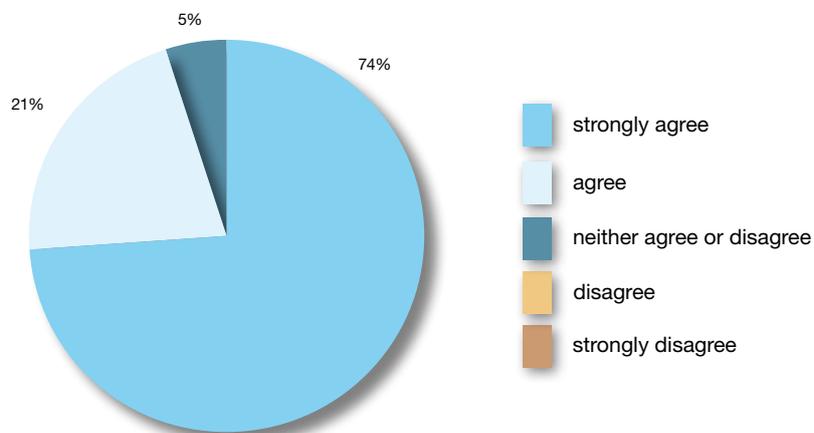


Before

I'd like to continue my education

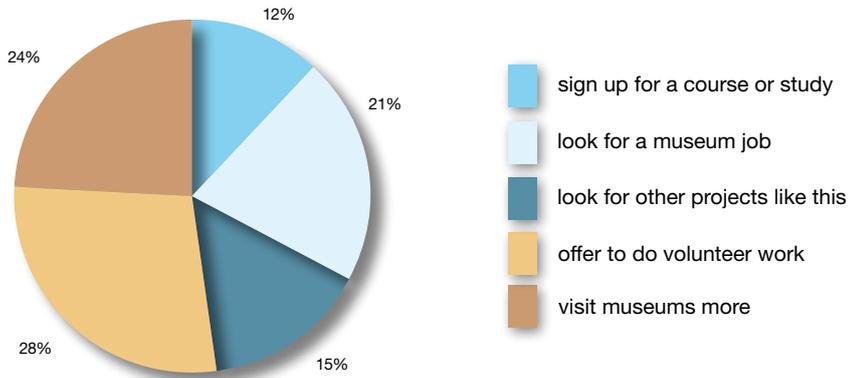
**After**

The project made me want to get more involved with museums and learn more

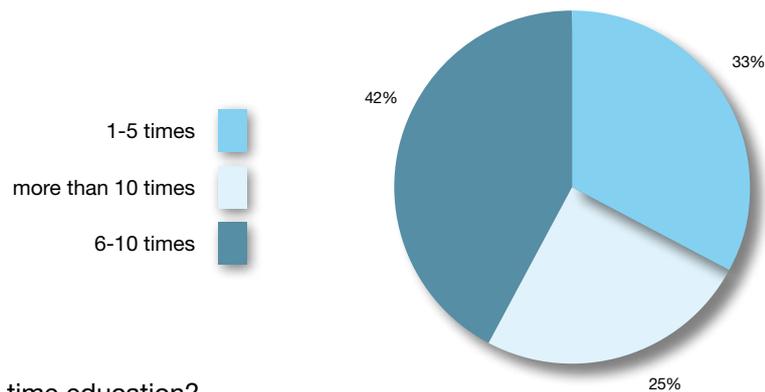


case 07

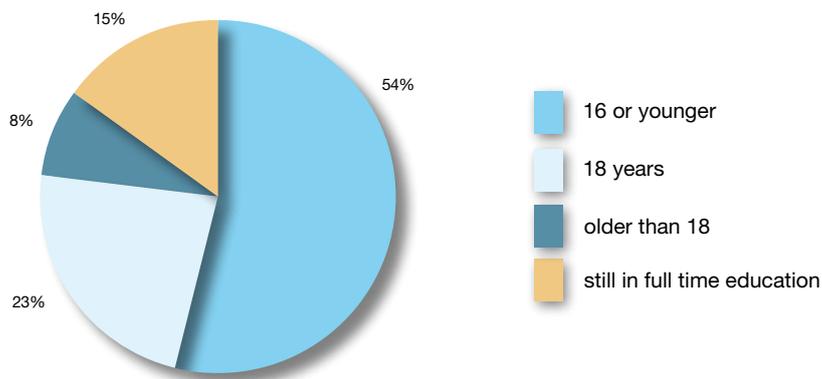
If the project has made you want to get more involved with museums or continue learning, what do you think you will do?



How often do you visit museums per year?



At what age did you leave full time education?



Examples of Participant Responses

Participant Responses – **Before** In Touch Programme

What are you looking forward to most about the project?

Meeting new people and gaining more confidence.

Working in a group and learning about the exhibits in the museum.

I am looking forward to becoming more confident and being useful.

To build my confidence and become a volunteer.

To learn.

Being more confident.

The training, behind the scenes, doing the work for the course, meeting people, gaining skills and confidence.

Learning new skills, building up confidence, gaining relevant work experience.

To pick up more skills and information about The Manchester Museum and in the future find a job.

Gaining confidence and learning to work within a group, also learning new skills and having new experience.

Learning new things. Try to re-engage socially.

The experience of meeting new people and learning about history.

Anything to add about what the project makes you feel or think about?

The project excites me because it offers an opportunity to learn new skills.

Project gives me a good idea of what I may want to pursue as going back into work.

I feel ready and raring to go and embark on what I believe is a great new challenge for me.

Just that the project is a great idea and a new opportunity to learn about people and history. I am very happy to be part of this project.

Participant Responses – **After** In Touch Programme

What do you think you will remember most about the project?

I think I am more confident again

The staff were very friendly and helpful

I will remember the people I have met on the course and how much it has helped me with my confidence.

The great bunch of people that I have met, including the volunteers and the staff! It has been a learning process.

case 07

The objects, the visits to other museums. Staff that came in to teach us about the museum and the friendly people and staff.
The professionalism of the lecturers, very concise. The friendly atmosphere and the opportunity to have contact with historical items.

Anything to add about what the project made you feel or think about?

I enjoyed the stimulus to learn. I am interested in history and it was very interesting. I thoroughly enjoyed the course and wish it was longer! It has helped me a great deal! It has made me feel more confident and less isolated.
The whole project was a fantastic experience, gave me some knowledge and it has given me a great confidence boost.

Conclusions:

Almost all individuals who have taken part in the three year programme state that the project has increased their confidence. Another key outcome is the social side and the opportunity for participants to make new friends. They also re-engaged with learning and developed their literacy and skills for future employment.

- 88% of participants who joined the In Touch were unemployed
- 84% of participants completed the 10 week training programme
- 79% took the literacy qualification, 95% of whom passed
- 89% of the people who completed the course went on to volunteer, with 42% volunteering for 6 months or more
- 41% of volunteers have taken part in further learning on completion of the training programme
- 18% of In Touch volunteers have moved on to employment

The In Touch programme has many benefits to the individual and the museum as well as the wider community. For the museum it diversifies the workforce, contributes to audience development, allows access to collections, provides the opportunity for staff development and strengthening links with local communities.

The programme has been very successful in moving a number of people on into employment and further learning, a total of 41% of participants took part in further learning on completion of the programme. While a total of 18% of participants have moved on to into employment, which impacts wider government agendas and during a period of difficult economic times, such a project proves to be timely and relevant.

The In Touch programme ends in June 2010. Museum staff are currently exploring possible funding op-

tions which will continue the programme while building on its successes and achievements. Central to this will be the positive outcomes the programme has had in terms of moving people into employment and further learning.

Key legacies of the In Touch Programme include a number of heritage organisations and museums piloting or interested in running similar programmes modelled on the In Touch programme. In Touch has been part of three European projects supported by the Grundtvig Lifelong Learning programme of the European Union. These include VoCH European Research Partnership, Museums Literacy (MUSLI) and Senior Volunteer Exchange Programme with the Museum of Fine Arts in Budapest. Fundamental to the success of the programme are the volunteers and their achievements both personally and professionally. It is this that has provided inspiration and has contributed to the impact of the In Touch Volunteer Programme.

References

Close Encounters with Culture

Written as a guide for early years professionals on how to use museums and galleries as a resource for delivering early years initiatives.

www.museum.manchester.ac.uk/learning/earlyyearsprogramme

Small Keys open Big Doors

A publication produced by SureStart as an evaluation of their projects to develop creativity within settings. Museums and galleries were involved in many of these projects and case studies from five of the museums and galleries are included.

pdf available to download from

www.museum.manchester.ac.uk/learning/earlyyearsprogramme

Families, Learning and Culture

www.niace.org.uk/development-research/programmes-of-work/families-learning-and-culture-inspiring-families-through-museums

Developing & Supporting Family Learning in Museums and & Galleries

www.niace.org.uk/development-research/family-learning-museums-and-galleries

Publications can also be found on the Earlyarts website (www.earlyarts.co.uk).

case 07

Film clips

Film clips from all participants can be found on the Museum's YouTube channel (www.youtube.com/manchestermuseum). Specific films for the Early Years project can be found:

Wilbraham Primary school - bit.ly/wilbraham

Wilbraham Primary school visited the museum in July and groups of children (4 -7 yrs) were filmed handling and talking about objects from Nature Discovery- a new gallery at Manchester Museum for young children and families(part of the Darwin festival).

Martenscroft nursery school and SureStart centre - bit.ly/martenscroft

These conversations were filmed at the end of a series of visits and show the children handling animals from the natural history collection and features a painting they did at the centre with an artist based on their visits to the natural history galleries and vivarium.

Gorton South SureStart children's centre - bit.ly/gortonsouth

These clips show the children handling live animals from the Manchester

Imagine Their Shadows - www.earlyarts.co.uk/creative-practice-in-action/272-manchester-collaboration-imagine-their-shadows.html

Film – Manchester Museum, Rusholme Children's centre, Places Matter! Horse and Bamboo theatre company and evaluation.

Contacts

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Malcolm Chapman, Head of Collections Development, The Manchester Museum

malcolm.chapman@manchester.ac.uk

Kate Clancy, Volunteer Assistant, The Manchester Museum

kate.clancy@manchester.ac.uk

Gurdeep Thiara, Curator of Community Engagement, The Manchester Museum

gurdeep.thiara@manchester.ac.uk

Enclosures

Darwin and Dads group project - Grundtvig project adapted questionnaire

Grundtvig Welcome – In Touch

Grundtvig Exit Survey – In Touch

Manchester Museum

Darwin and Dads group project

With Martenscroft childrens centre and Hulme library
(Grundtvig project adapted questionnaire)

Have you visited a museum before?

Did you feel at home in the Museum?

Were you interested /engaged by what you saw and did?

Did the visit make you feel that you were better able to support your children's interests or learning?

Did the visit make you want to get more involved with museums or learn more?

If yes what do you plan to do next?

What will you remember most about your visit?

Welcome to the In Touch project!

One purpose of the project is to reach out to people who don't normally visit museums and galleries and offer an interesting and rewarding experience. Your answers at the start of the project will help us understand how well it has worked for you.

Please read the statements below and tick the box that you feel is most appropriate.

		Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree
1	I feel at home in museums	1	2	3	4	5
2	Museum staff are friendly	1	2	3	4	5
3	I'm excited about the project	1	2	3	4	5
4	I'm anxious about the project	1	2	3	4	5
5	I want to learn something new	1	2	3	4	5
6	I'd like to pick up new skills	1	2	3	4	5
7	I'd like to feel more confident	1	2	3	4	5
8	It'll be a chance to meet new people	1	2	3	4	5
9	I hope the project will help me get back into work	1	2	3	4	5
10	I'd like to continue my education	1	2	3	4	5
11	What are you looking forward to most about the project?					
12	Anything to add about what the project makes you feel or think about? Please continue on other sheet if necessary.					

case 07

What did you think of the In Touch project?

A key purpose of the project is to reach out to people who don't normally visit museums and galleries and offer an interesting and rewarding experience. Your answers will help us understand what went well and what we can improve.

Please read the statements below and tick the box that you feel is most appropriate.

		Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree
1	I felt at home in the Museum	1	2	3	4	5
2	The Museum staff were friendlier than I expected	1	2	3	4	5
3	The project sparked my curiosity	1	2	3	4	5
4	My feelings and emotions were engaged (e.g. I felt happy, excited, nervous)	1	2	3	4	5
5	People listened to me	1	2	3	4	5
6	I felt able to share my knowledge & experience	1	2	3	4	5
7	I discovered something I didn't know before	1	2	3	4	5
8	I learned a new skill	1	2	3	4	5
9	The project made me feel better about myself	1	2	3	4	5
10	The project made me want to get more involved with museums and learn more	1	2	3	4	5
11	If the project has made you want to get more involved with museums or continue learning, what do you think you will do?					
	Visit more museums	1	Offer to do volunteer work		4	
	Look for other projects like this	2	Look for a museum job		5	
	Sign up for a course of study	3	Something else - please explain below		6	

12	What do you think you will remember most about the project?		
13	Anything to add about what the project made you feel or think about?		

To help us understand your answers the following questions are about you:

14	Do you usually visit museums			
	On your own	1	With family & children	3
	With your partner	2	With friends	4

15	How often do you visit museums?			
	More than 10 times a year	1	1-5 times	3
	6-10 times	2	First time today	4

16	On a scale of 1-10 what are you looking for in a museum visit? (with 0 as least important and 10 as most important)											
	Entertainment	0	1	2	3	4	5	6	7	8	9	10
	Education	0	1	2	3	4	5	6	7	8	9	10
	Socialising	0	1	2	3	4	5	6	7	8	9	10
	Just to have a look around	0	1	2	3	4	5	6	7	8	9	10

17	At what age did you leave full time education?			
	16 or younger	1	Older than 18	3
	18	2	Still in full-time education	4

18	Please add your postcode – the Museum needs to know where its visitors come from.		
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Please hand in your completed questionnaire to a member of the project team.

Thank you for your help.

08

BUDAPEST_HUNGARY

47.5813, 19.0378

Name of the leading organization / museum

Foundation for Museums and Visitors, Hungary

Ujliget setany 2/B., Budapest - 1038, Hungary

www.mlalapitvany.hu

Project's coordinator: Anikó Korenchy-Misz, Managing Director

mlalapitvany@externet.hu

Partner organizations

Aquincum Museum, Budapest - www.aquincum.hu

Museum of Applied Arts, Budapest - www.imm.hu

Museum of Fine Arts, Budapest - www.mfab.hu

Mobileum and Open Store of the Museum

of Hungarian Science and Transport, Budapest - www.omm.hu

PILOT MUSEUM ACTIVITIES FOR ELDERLY AND VISITORS WITH SPECIAL NEEDS

Key points of interest

communication/contact

The project - connected to the Conference *Adult Learning in Museums - Equal Rights to All!*, held in Budapest on 30/31 October, 2008 - involved providing pilot sessions at the above-mentioned four museums for the elderly and visitors with disabilities. Originally, we offered sessions for the unemployed and mothers with babies on maternity leave, but these groups seemed to lack interest in the offered sessions. As these programmes were part of a bigger initiative organized by the Hungarian Folk High School Society, we recruited participants through the official website of the event as well as through other channels. Museums involved have also contacted their already existing networks, and we have managed to invite participants through contacts with a Home for the Elderly and a Home for People with special needs in the 3rd district of Budapest. Recruiting participants needed a lot of personal contact (even if through the phone), and it seemed follow-up calls had helped a lot, too.

The failure for the group of the unemployed and mothers at home was due to the fact that the museum that offered the session for mothers did not want to provide a crèche at first, and by the time they changed their mind (persuaded by us) it was a bit too late to communicate changes in the programme. The lesson we learnt was that initiating a programme like this needs a lot more human resources and time as contacts have to be made and nurtured personally.

kind of experience proposed

The sessions we offered were originally planned to take place in 5 museums but one was left out as there was no interest for the session it offered. It offered two sessions on Renaissance catering including making carrot flowers linked to their temporary exhibition at that time. The target group of these sessions were the unemployed and mothers on maternity leave. But according to our experience, they were the hardest to reach groups.

As to the unemployed group, the problem must have been in the general nature of the topic as opposed to a more practical, down-to-earth title and content to be offered. The problem for

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mothers must have been the lack of the crèche facilities, which was due to the lack of human resources and necessary spaces in the museum.

In the four museums where sessions took place eventually, there were sessions offered that combined a classical guided tour and as a new, inventive element: some hands-on activities. The Museum of Applied Arts has also provided some tea and biscuit for the participants.

Description

The Foundation for Museums and Visitors, Hungary organized a conference on the 31th October, 2008 titled *Adult Learning in Museums - Equal Rights to All!* and some pilot museum activities for specific adult audiences on the day following the conference. These museum sessions were open to conference participants to visit and comment. The partners involved in these sessions were: Aquincum Museum, Budapest, Museum of Applied Arts, Museum of Fine Arts, Mobileum and Open Store of the Museum of Hungarian Science and Transport. These museums as well as the Foundation's office are situated in Budapest, capital of Hungary. As the conference and the sessions were parts of a greater initiative (Adult Learners' Week) by the Hungarian Folk High School Society, all the events were advertised through their channels as well as through our own museum contacts. The above-mentioned museums offered sessions that combined a short interactive guided tour with some hands-on activities. Participants were recruited by the Foundation and the museums as well, and it was free for them but they were required to register in advance. See list of the sessions offered below (the ones in italics were eventually cancelled due to the lack of participants):



Museum	Topic and activities	Target group
Aquincum Museum 1.	Lecture on Roman Life with hands-on activities (making fridge magnet, models of roman cart, buildings and pillbox, etc)	Retired people
<i>Aquincum Museum 2.</i>	<i>Jewellery making and visit in the exhibition 'The Empire of Venus and Hygeia'</i>	<i>Women on maternity leave</i>
Hungarian Museum of Science (1.)	Object touching – guided tour and hands-on activity	Special needs (blind)
Hungarian Museum of Science (2.)	Let's play together! – guided tour and hands-on activity	Special needs (mental disabilities)
Hungarian Museum of Science (3.)	In motion – introduction of the collection and creative work	Special needs (physically challenged)
<i>Museum of Fine Arts 1.</i>	<i>Antique Potter's Workshop</i>	<i>The unemployed/ people in workers' school or on maternity leave</i>
Museum of Fine Arts 2.	Antique Potter's Workshop	Retired people
Museum of Applied Arts	„Small well, wheeled-well...” Program	Special needs group
Museum of Applied Arts	'The retired in the Museum TeaHouse' and 'Thoughts at noon' programmes	Adults, retired
<i>Hungarian Museum of Trade and Tourism 1.</i>	<i>Renaissance cuisine – The renaissance of gastronomy (guided tour in the exhibition and hands-on activity-carving carrot roses)</i>	<i>The Unemployed and Women on Maternity leave</i>
<i>Hungarian Museum of Trade and Tourism 2.</i>	<i>Renaissance cuisine – The renaissance of gastronomy (guided tour in the exhibition and hands-on activity-carving carrot roses)</i>	<i>The Unemployed and Women on Maternity leave</i>

We have evaluated the programmes by questionnaires collected from people who participated in the museum activities as well as from conference participants visiting these sessions. The distribution of answers given was the following: 5 replies from the Museum of Fine Arts, 13 from Aquincum Museum as well as from the Science Museum and 23 from the Museum of Applied Arts. Altogether 55 replies were collected in the 5 museums, which is approximately 80% of the participants as the visitors with mental disabilities could not be asked this way, only their leaders replied to the evaluation. The distribution of participants evaluating activities was the following: 72% was female and 26% was

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male, 2% didn't answer. According to their qualifications, 9% didn't answer, 40% had higher education and 45% had technical or secondary education. Added to that, another 4% had an even lower technical or vocational education and 2% only primary school. According to their age, the majority of participants was over 70 (32%) or between 60 and 69 (25%), some were between 50 and 59 (13%). The same percentage was between 19 and 23 (13%) and the rest was between 30-39 (9%) and 40-49 (8%). They all enjoyed the programmes, and 98% said that they would willingly participate in similar events. 96% found that the museum is a good place for learning, but only 93% said that they had learnt something new. Only 78% found that the learnt information is useful for them, and even less (75%) got new ideas and inspiration. It is interesting that only 38% said that during the event they have found out something new about themselves. In finishing an open sentence 27% mentioned the activities, 20% specific objects on display and 17% the guides or the guided tour as the most liked element of the visit. 7% mentioned the visit or the exhibition generally as well as personal memories, whereas 6% kindness and the attitude or atmosphere. It is interesting that the least often mentioned (1%) thing in this question was interesting pieces of information as something that they liked most, which seem to show that participants evaluated the interactive characteristics of the visit, especially if that happened through personal contacts.

The observers also expressed a similar opinion, that they liked the activities and they were most of the time adequate for the target group. They have also voiced some remarks for improvement.

The project can be called successful as all the participants enjoyed their visits. Success can be credited to the high professionalism of the museum educators leading the programmes as their language was simple and entertaining in most cases. The activities planned for this audience sometimes seemed quite unusual, which worked most of the time, only in one case (in the pottery session in the Museum of Fine Arts) participants fled due to the lack of motivation. The amount of information presented was also the right amount for this age group.

The fact that they participated in groups (of people that they were already familiar with) had also added to the success of the visits.



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BUDAPEST_HUNGARY

47.5813, 19.0378

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Partner organizations

Hungarian National Museum
Ministry for Education and Culture

REMARKS ON OUTDOOR MUSEUM EVENTS (MUSEUMS' FAIR, MUSEUM AT NIGHT) AND GENERAL VISITOR PROFILES IN HUNGARY

Key points of interest

motivation

The above-mentioned events raise visitor motivation for participating. There is a high number of the target group present at these events based on the small survey that was carried out by our Foundation. These two researches have aimed to make a broad inquiry on the motivation and habits of museum visitors, as a future reference.

communication/contact

This case study is not only examining the communication channels of these events that were examined through self-filled questionnaires placed at museums and given to the visitors at open-air events but also presents a summary of the ideas brainstormed at the Foundation's workshop about the possible strategies or venues where these target groups can be reached.

museums language/interpretation

The research collected information about readability and intelligibility/ distinctness of museum texts, exhibitions and an overall picture of the museum visit.

kind of experience proposed

The project demonstrated the success of specific types of experiences, activities, attractions, etc. offered to the public

There are three main events where we find that museums can reach this target group better than during their daily work. Two of them are purely or mainly museum events, the third one is an international music festival where museums' participation has increased in the last 3 years.

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1) Description of the events

Museum Quarter at the Sziget Fesztivál / Island Festival

It is an annual event in August for (rock) music lovers (a Woodstock-style Festival) on the Hajógyár-Island in the north of Budapest.

Among the many music programs, there is a Museum Quarter as well. Sziget Festival has become a favoured “meeting point” of European youngsters in the past few years; it definitely offers a culturally diverse program: organizers invite relevant, up-to-date artists of the international festival scene as well as present the favourite artists of the local audience.

Among other programs at the Festival, there are also places for civil organizations, NGOs and other public institutions - such as the museums in the **Museum Quarter**.

This program called Museum Quarter has been successful for three years, and so far the following institutions have cooperated in this project: Aquincum Museum, Museum of Applied Arts, House of Hungarian Photography - Mai Manó House, Hungarian Technological and Vehicle Museum, Hungarian National Gallery, Hungarian National Museum, Modem, Kunsthalle - Ernst Museum, Museum of Ethnography, Petőfi Museum of Literature, Óbuda Zichy Castle, Hungarian Theatre Museum and Institute – Bajor Gizi Actor-museum, Semmelweis Museum, Hungarian Open Air Museum (Skanzen), Vasarely Museum.

The museums are awaiting Sziget-visitors with various programs and special offers, furthermore in August it is possible to visit these museums with a half-price ticket with an intact Sziget-wristband.



Museum at Night

The Hungarian Ministry for Education and Culture now organizes two of these nights 'that are different from others': one in June at Midsummer Night and one on St. Martin's Day in November. Midsummer Night and St. Martin's Day are two cheerful holidays rooted in folk tradition. The first is a celebration of early summer, and the latter has been an autumn festivity for many centuries. On these nights people can visit all the participating museums with only one ticket. Museums prepare special programmes for visitors from 6 to 12 pm. The National Railway and the Budapest Transport Company provide free or half-price service to visitors of these events. In 2009 a major telephone company sponsored the event.

In 2009 all over Hungary 81 museums in Budapest and 179 in the country entertained visitors with nearly 2000 programmes at the June Museum Night. The first Summer Museum Night was organized in 2003 and had some ten thousand visitors in the first year, whereas in 2008 it had 379,000 visitors. In Budapest a visitor survey was carried out in 11 museums in Budapest. Results showed that 27% of visitors came from different cities or towns, who have visited an average of 4 museums. 94% of the guests arrived with their family or with friends. Nearly half of the visitors are new to the event. A majority of the visitors attend more museums than in the whole year.

In 2009 in Budapest 30 and in other cities a total of 47 museums held programs late into the night at the autumn festival. Taking a cue from the early summer museum night, the organizers hoped to establish a tradition with the autumn festival as well. Their goal with both of these festivals is to entertain adults, children and young people in an attractive and refined setting, making sure they receive valuable impressions, become regular museum visitors and gain fresh energy after a night-out.

Museums' Fair

The Museums' Fair exists since 1996. It is a two-day event in the garden of the Hungarian National Museum around the International Museum Day (May 18), where every year more than 100 museums are introduced to a wider public through activities, brochures, publications as well as personal contact.

2) Generic and specific research findings

The **Hungarian Ministry of Education and Culture** during 2007-2008 commissioned a great survey in 123 museums, parts of county museum directorates – excluding Budapest -. Almost 13.000 visitors were questioned. Based upon the given answers the Ministry aimed to investigate the characteristics, activities of the visitors and their satisfaction with the museum and its exhibitions, services.

The Foundation for Museums and Visitors, based upon the Ministry's and the Bolzano questionnaires (n.b. the questionnaires used by the Autonomous Province of Bolzano to survey the audiences of the exhibition *A Touch of Baroque* – editor's note) made its own survey in May and June 2009, at more venues.

In May 2009, at Museums' Fair – two-days Festivity taken place at the garden of the Hungarian National Museum, Budapest. In June 2009, at Museums' Night, three different towns – including Budapest - in Hungary. Both surveys used self-fill questionnaires, in Hungarian.

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Generic visitor profile for Hungary¹

In the **Ministry's** survey, during the long project period, out of the 123 museums **115** have collected answers, all together **11.741** completed questionnaires.

29% of the visitors were with low education level.

Responses by counties

COUNTY	Visitors with Low Education	Full Sample
Bács-Kiskun	3,8%	4,0%
Baranya	2,9%	3,9%
Békés	1,7%	2,0%
Borsod-Abaúj-Zemplén	2,5%	2,8%
Csongrád	8,6%	7,1%
Fejér	7,8%	7,7%
Győr-Moson-Sopron	3,4%	3,2%
Hajdú-Bihar	3,7%	4,5%
Heves	15,7% ²	10,1%
Jász-Nagykun-Szolnok	8,2%	6,4%
Komárom-Esztergom	3,4%	2,8%
Nógrád-	12,3% ³	13,7%
Pest-	1,7%	1,9%
Somogy	0,6%	0,6%
Szabolcs-Szatmár-Bereg	5,1%	10,5%
Tolna	5,7%	5,7%
Vas	9,4%	8,7%
Veszprém	1,1%	1,2%
Zala	2,3%	3,2%

Findings about the visitors with low education

Primarily these visitors made their visits with partners, family members, friends.

Who did they come with:	Ranking by visitors with Low Education	Full Sample
Alone	4.	6.
With partner	1.	1.
With children or grandchildren	2.	4.
With schoolgroup	6.	2.
With friends	3.	3.
With Organized group	5.	5.

¹ For more detailed data: *Hungarian Museums Research. A comprehensive analysis*, Múzeumi Közlemények 2009/1.

² This county houses its main museum in castle that organizes some medieval festivals, the outstandingly high number of the LE group might be attributed to this open-air venue.

³ The situation is similar in this county but the open-air museum is a Mining Museum, and the county has a very high unemployment rate.

According to the answers, they have spent not more than 2 hours in the museum, and only 1 hour with the exhibition.

		maximum 30 minutes	Appr. 1 hour	Appr. 2 hrs	Appr 3 hrs	More than 3 hrs
Time spent looking at exhibitions	Adult visitors with LE	31,30%	46,40%	16,30%	4,10%	1,90%
	Full sample	34,60%	46,60%	14,20%	2,80%	1,80%
Total time in museum	Adult visitors with LE	14,70%	46,10%	26,70%	9,00%	3,50%
	Full sample	16,00%	48,40%	25,80%	6,30%	3,50%

Mainly, the visitors with low education have read texts and participated in guided tours only. Visitors with higher education exploited other facilities and activities, too.

Activity	Group	Yes	Some of them	No
reading the signs	Adult visitors with LE	69%	27%	2%
	Full sample	64%	31%	3%
using interactive tools	Adult visitors with LE	21%	12%	35%
	Full sample	21%	12%	29%
participation in guided tour	Adult visitors with LE	40%	3%	35%
	Full sample	39%	3%	33%
usage of worksheets	Adult visitors with LE	14%	4%	40%
	Full sample	15%	4%	35%
participation in educational programs	Adult visitors with LE	9%	2%	49%
	Full sample	12%	2%	41%

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The visitors, especially those with low education, evaluated the exhibitions mostly understandable, legible, readable. Which provokes the question whether they have answered the questionnaires honestly, or they have felt humiliated to declare if they have not understood everything.

Readability of texts						
	Not at all	Not	So-so	Some	Fully	no texts
Adult visitors with LE	1,8%	1,6%	6,0%	16,8%	71,6%	2,2%
Full sample	1,8%	1,6%	6,6%	16,8%	71,1%	2,1%

Clear understanding of texts						
	Not at all	Not	So-so	Some	Fully	No texts
Adult visitors with LE	0,8%	1,1%	4,8%	18,4%	73,1%	1,9%
Full sample	0,8%	1,4%	5,5%	17,9%	72,7%	1,7%

The visitors have answered questions connected to guided tours, which is important for our research, since 40% has taken part in those. Appr. 50% of the visitors found fully understandable the guided tours. Considering these datas, it is important to draw their attention to the possibility to take part in guided tours, since apparently once they involved in this kind of activity, they would rather take another try for the next time.

Understandability of guided tours						
	Not at all	Not	So-so	Some	Fully	Didn't do
Adult visitors with LE	0,6%	0,7%	2,7%	9,5%	50,6%	35,9%
Full sample	0,7%	0,9%	3,4%	8,5%	49,6%	36,9%

Specific event profiles

The **Foundation** carried out its surveys at two separate events, both connected to Hungarian museum festivities.

Self-filled questionnaires in Hungarian (based on the Ministry and Bolzano survey) were given to the visitors of these two events. The 'Museums' Fair' takes place only in Budapest, but during the 'Museums' Night', visitors were asked at Pécs, Nyíregyháza and Budapest, too.

380 responses were collected, **142** (37.8 %) out of these visitors were with low education.

What we know about the LE visitors, who have filled out our questionnaires:

Mainly women answered and they were mainly from the capital. It was not their first-time to visit the event. They considered themselves as frequent museum-goers.

Their highest schooling were vocational school or high school.

For the target group efficient channel of communication was, regarding the answers, the word of mouth (more than 60%). On the second place they mentioned the internet (around 30%), on the third place – with almost equal ratio, around 20% – television, radio and leaflets.

That shows, that these people are willing to make their visit if they have a good, personal reference, or commendatory person. The ‘modern’ and sometimes costly tools are not always that useful in approaching them, like addressing other, more educated groups of the society.

The official research of the Museums’ Fair carried out by students asked by the organizers has found similar results (they asked visitors over 16 at the event):

Out of the 112 responses only one-fifth was given by people with LE who arrived mainly from Budapest or surrounding towns. Female visitors dominated. They grouped the responses by the visitors’ attitude: for those who come every year (52%), the main channel of information was the website and (30%) and the event brochure (15%). For those who decided only within two weeks before the event (43%), the main channel of info was friends (34%), TV and radio (30%) and website (21%).

Even in 2004, the year of Hungary’s joining the EU, and the Fair organized at a more open space (in the City Park) as part of other celebrations on the occasion, the official research² (based on 232 questionnaires) showed similar data: 62% of the responses were given by women, visitors who were mainly from Budapest or Pest county, were around the age of 40 and there was a high percentage (52%) of people with higher education, but 30% only had secondary level of education. Main channels for information were TV (32%), newspaper (30%) and friends (30%). There was a high number of returning visitors, and 52% of the people who responded were frequent museum-goers. Participating in the event inspired most of the volunteer respondents to go and visit a museum, most probably a popular national one. Their choice of museums was mostly motivated by their interest. Visitors expect an exhibition to be interesting for them, informative and enjoyable, engaging them in several different activities.

To sum it up, we can say that these open-air events *slightly* increase the number of the LE group in the visitor numbers. But they are quite efficient for enhancing the visibility of museums. The results above slightly contradict the feeling of museum staff working at these events, which raises the question if the researches carried out in the form of questionnaires are a reliable form of collecting data about this target group.

3) Workshop by Foundation

In November 2009 our Foundation organized a workshop for 10 interested participants from all over Hungary. The programme consisted of the following parts: participants shared their experiences with

² Múzeumi Közlemények 2004/1

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the target group; MUSLI learners presented their experiences at Manchester conference; after giving rationale for working with this target group participants tried to establish a common definition of the group; discussed where we can find these people, possible approaches and communication channels; what hindering factors there are for them that prevent them from museum visits; devised specific programme ideas for them based on participants' own working conditions; collected recommendations and points to consider when planning a programme for them³.

Visitors with low education in the museum – workshop

Budapest, 16 November, 2009.

Recommendations

How and where can we get in touch with this target group? What are the appropriate advertisement tools or surface?

- Discotheque,
- Soccer game or other sport occasions,
- Work place,
- Other touristic spots,
- Fairs,
- Free programs,
- Shopping Malls,
- Outdoor concerts,
- Refresher courses,
- Evening classes,
- Special associations,
- Folk High School Societies,
- In the streets,
- Public transportation junctions,
- Public transportation stops,
- Public transportation vehicles,
- Benches (at parks),
- Gloosy,
- Magazines,
- Free postcards,
- Stickers,
- Badges, small souvenirs.

³ See list reproduced hereafter.

The factors/ steps leading to success:

Acceptable price
 More accessible opening hours
 Connection with local community
 A text/ promotion - interesting for the media
 Invitation for the opening ceremony / or involvement of a well known/ famous person
 Choosing a good title (be playful)
 Comprehensibility: advertisement should contain more information
 Say those information, too which are evident for us!
 Use their language!
 The exhibition/ program should have a connection with this time or any current event
 Modern, interactive exhibition
 'All-embracing-art' approach
 The exhibition/ program should have personal interrelation
 Hands-on objects
 Try to think with the visitors' eyes!
 Dare to ask them!
 Free programs
 Regular programs/ events
 Should address every generation
 Create good mood/ spirit – 'something different – brightness!
 Create an opportunity/ place for eating
 Briefing and training the front-office staff
 The style of the guidance should be understandable and favourable for them, as well
 Introduce the museum as a meeting point/ community space!

Checklist for reaching target group and planning programmes for them

Advertisement, visibility, accessibility				
	QUESTIONS	YES	NO	SHOULD BE IMPROVED
1.	Is my museum visible enough?			
1.a	Physically (signage)- from very close?			
1.b	From the advertisement's point of view – from a distance? (See details in # 5)			
2.	Have we done something for a better accessibility?			

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3.	In the building, is the chosen venue for our program accessible enough?			
4.	Is the visitors' guidance and signage clear? Can the exhibition be easily found? Can other exhibitions or spaces be easily found from this room?			
5.	Does my advertisement address my target group? (Placement? Language? Visuals? Are the advantages of a visit evident?)			
6.	Is my advertisement convincing enough, that: the visitor will get interesting, relevant information? it is important for us to have him? visiting the exhibition do not require academic knowledge? we build upon his/ her interest, level of knowledge? we build upon his/ her previous knowledge – he/ she should not to be afraid of?			
7.	Does our message show our real intentions in an appropriate way? (To whom the exhibition/ program addressed?)			
8.	Aren't our real intentions distorted or restricted by prejudices?			
9.	Have we asked the target group in advance, what they are interested in related to our subject?			
10.	Have we thought about what popular culture elements could be linked to our exhibition?			
11.	Is the exhibition/ museum easily walked-through?			
12.	Is the exhibition/ museum cozy? (Colours, textiles, drawings, etc.)			
13.	Are the rules unambiguous?			
14.	Do we enforce the target groups' better understanding by giving tasks? (interactive tools in the exhibition, activity backpacks, crossword, quiz)			
15.	Do we help parents in gaining information quickly, so that the children will have enough information to understand? (interesting headline, layered text, interactivity)			
16.	Have we planned sections/ parts of the exhibition for visitors who cannot read?			

Economic, financial questions				
	QUESTIONS	YES	NO	SHOULD BE IMPROVED
17.	Have we thought about visitors with low income? with discounts? with free days / hours? with family tickets? with season tickets, passes?			
18	Do we communicate it clearly? Do cashiers know about and tell it?			
19.	Have we thought about tie-in sale?			

Maintenance, actuation				
	QUESTIONS	YES	NO	SHOULD BE IMPROVED
20	Can be basic physical needs satisfied? (Lavatories, buffet, restaurant)			
21	Do we have the basic service/ attendance rooms/ places? (Restrooms/ places, baby room, changing table)			
22	Do we know / have we mapped our own or the organisation's prejudice towards this target group?			
23	Have we trained the front office staff to welcome the target group?			
24	Have we thought of attractions/ something to do for different generations visiting together?			
25	Do we regularly collect feedback from this target group as well?			
26	Is the form and language of this feedback understandable/ appropriate for this group?			
27	Have we built the result of our evaluation into our next activity, or the process of our work?			

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