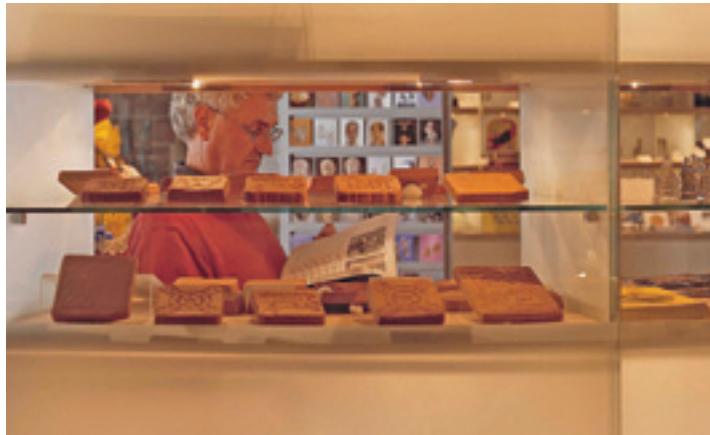


What have museums got to do with lifelong learning?



Photos © Landesmuseum Württemberg, S. J. Gragnato Stuttgart

Lifelong learning, according to the definition given by the European Commission, encompasses "all learning activity undertaken throughout life, with the aim of improving knowledge, skills and competences within a personal, civic, social and/or employment-related perspective".

It is therefore learning which happens in various contexts, in response to formal instruction, but more often informally and in a variety of ways and settings, including everyday life, interaction with people, and cultural opportunities. Lifelong learning aims not only to transfer knowledge but also to give individuals a chance to grow and develop by broadening their skills, values, feelings and attitudes.

The concept of lifelong learning and that of a "learning society" underpin various documents issued by the EC, starting with the Lisbon Strategy of March 2000, which aims to make the EU the most competitive economy in the world until 2010 by investing in human resources, combating social exclusion and encouraging a new approach to education and training.

While we can see that the ambitious objectives set by the Lisbon Strategy will not be achieved by 2010, the philosophy of this, as well as of other EU documents, has trickled down to inform the practice of many actors in the educational and learning field, including museums.

“

What have museums got to do with learning throughout life? Is there a role for them to play in the lifelong learning arena? And, if so, how will they carry out the task and, are they equipped to do so?

Museums have been educational places since their inception, with their mission encompassing two sometimes, competing remits: caring for collections and providing access and learning opportunities for visitors. In addition to being places that conserve and present the traces of the past, they may also now be seen as the centrepiece of community development or regeneration projects. There is no question that the role of museums has changed significantly in recent years.

When carrying out their educational and didactic tasks, European museums have often aimed their educational programmes at schoolchildren, the group for which most is known about learning methodologies. Adult learning, where it has been identified as such, has seldom strayed from the guided

visit, the expert lecture or formal evening class. In the last decade, however, more and more museums in the different European countries have chosen to consider the needs of and engage with new and/or different audiences: migrants, people with disabilities, socially excluded people, and also adult lifelong learners, who see a museum visit as an opportunity to build understanding, gain an insight, be inspired, or simply to enjoy.

The museum public has widened to include both younger and older adults, who pose new challenges to museum educators used to working with groups of pupils or students in formal education. Adult learners are autonomous and self-directed – able to contribute actively to the learning experience and take part in the meaning-making process which all learning entails; they have also accumulated life experience and knowledge that new learning should build upon.

Lifelong learning therefore opens up a new era for museums: that of questioning assumptions, of experimenting, of building up partnerships, of being challenged by encounters with different publics, new audiences, new citizens, and of trying to make a positive difference to their lives.

By | Margherita Sani

NEMO

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Education and Culture DG

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Open Method of Co-ordination (OMC) Committee

First Meeting of the working group on Mobility of Collections

The first meeting of the working group on the Mobility of Collections took place on 12th November in Brussels and discussed how to take forward this important programme – now expanded also to take account of the need to prevent illicit trafficking in cultural goods. The background was the EU Council Work Plan for Culture 2008-2010, which firmly includes the follow-up schedule of the Action Plan agreed under the Finnish Presidency to bring this work to fruition, ultimately in museums.

Five sub-groups were established to work on practical plans concerning:

- (1) Government indemnity, insurance
- (2) Immunity from seizure
- (3) Professional contacts
- (4) Long-term loans
- (5) Prevention of illicit trafficking

The following countries have agreed to chair the sub groups:

- State indemnity, non-insurance: Hungary, Netherlands
- Immunity from seizure, illicit traffic (analysis): Germany, Poland
- Long-term loans: Finland
- Prevention of theft, prevention of illicit traffic: France
- Exchange of expertise: Spain, Ireland

The next two meetings of the OMC group are planned for February and May 2009, when an interim report must be made to the Commission. The final report with clear and measurable outcomes must be produced by late 2010.

Individual working groups

The co-chairs made the following suggestions on the individual themes:

- (1) On Government Indemnity: this should include consideration of non-insurance schemes, eg. between major museums, as trialled in the Netherlands.
- (2) On Immunity from Seizure: this should include, as appropriate, issues of illicit trafficking (eg. former illicit trafficking during World War II).
- (3) Professional contacts: this will include

a special project, led by the Netherlands, on setting up an exchange scheme for individuals, for example, opportunities for a 6-month secondment to museums in other Member States; it should also include the wider emphasis on building up certification.

(4) Long-term loans: this should include loans of whole collections and advice on researching and presenting all such loans where they are on display.

(5) Prevention of illicit trafficking in cultural goods: this will need to avoid covering issues that are being dealt with in different Commission groups (such as the multi-disciplinary group on organised crime) but should include consideration of how to prevent both contemporary illicit traffic and thefts from museums. (This will have a link to Government Indemnity Schemes and keeping objects secure when on loan.)

A theme which overarches all the individual themes is that of raising standards and benchmarking best practice.

It is likely that all the Groups will call for the establishment of a platform (website) on which information can be placed for transmission to everyone involved in borrowing, lending, and the prevention of illicit trafficking. NEMO would appear to be an ideal such platform and the Group hopes very much that its continued existence will be assured.

Work required

Following the example of other OMC groups that have already started work, the "mobility" groups should focus in their future activities on:

- (a) Pooling their knowledge of the existing situation in each area;
- (b) Analysing what needs to be done and who will do it;
- (c) Preparing an action plan with measurable outcomes and
- (d) Determining methods of working.

By | Hillary Bauer

A Letter from the NEMO Chairwoman

One of NEMO's key topics in 2008 was Lifelong Learning in museums. Museum staff in Europe – especially those responsible in museums for education, interpretation or access – should ensure that learning opportunities, exhibitions and resources are genuinely open to all European citizens. Already familiar with methodologies and practice relating to schoolchildren, they should now be encouraged to expand their education activities for the adult audience.

Lifelong Learning activities in museums were also a focus of the NEMO Annual Meeting in November 2008 in Ljubljana/ Slovenia, for museums have an increasingly important role to play as active partners in educational matters in Europe, and many of them are leading or have led learning projects already. For the first time since the network was founded in 1992, the meeting was open to a wider public and also welcomed museum professionals from Slovenia. The

meeting offered a general overview of adult learning in museums, as well as presentations of projects that have been carried out successfully, and information about European funding opportunities for museums. Various reports on the presentations made in Ljubljana are included in this issue of NEMO News, to keep our European readership up to date on ongoing endeavours to make museums places of learning.

Another topic that preoccupied NEMO in 2008 was the Civil Society Platform "Access to Culture", which was founded by the EC in June 2008. Since then NEMO has been involved in the working group "Learning and Culture", providing input from and for the European museum community. The aim of the Platform is to present a policy paper to the Commission in February 2009, which will highlight the importance of the link between learning and culture and offer advice and constructive input on future EU cultural policy.



Over the last few years NEMO has gained greater visibility and raised awareness of the network's areas of competence. Not only European policy institutions but also, many other European cultural stakeholders have approached the network, in order either to benefit from its experience and advice or to become a partner in the various initiatives covering issues such as the mobility of collections or people, digitisation, research and learning. Several of NEMO's partner projects are presented in the "NEMO Partner Projects" section in this issue.

By | Mechtild Kronenberg

NEMO Activities

NEMO Statement on the EU Green Paper – Copyright in the Knowledge Economy

The European Commission has prepared a Green Paper on the topic of Copyright in the Knowledge Economy. Stakeholders were invited to submit comments on issues that are addressed or touched upon in this Green Paper, by 30 November 2008.

With its statement, publicises European museums' efforts to digitise their collections and make them available to the public. In this context, NEMO is calling on European cultural policy to ensure that European copyright legislation takes into account the interests of museums and other heritage institutions that contribute considerably to making cultural knowledge accessible.

The full version of NEMO's statement and the Commission's policy documents on the EU Green Paper are available on NEMO's homepage at www.ne-mo.org.

NEMO Information Brochure

With the aim of sharpening NEMO's profile in European cultural politics and the European museum landscape, the network has produced brochure to inform the European Union and the European museums about NEMO's mission and activities and present its partners and co-operative projects.

The four keywords Advocacy, Networking, Promotion and Information describe NEMO's main activities in and for the European museum community.

The brochure is available at www.ne-mo.org in pdf-format.

A print version can be ordered at office@ne-mo.org.



The European Year of Intercultural Dialogue 2008



The main objective of the Year is to promote Intercultural Dialogue as an instrument that can assist European citizens, and all those living in the EU, in acquiring the knowledge and abilities to deal with a more open and more complex cultural environment. It also aims to raise the awareness of European citizens of the importance of developing an active European citizenship, which is open to the world, respectful of cultural diversity and based on common values in the EU. Besides a Europe-wide promotional campaign, hundreds of events are being held throughout 2008 in all 27 EU countries. The Year is a joint initiative of the European Union, the Member States and European civil society.



Museum Week in Finland: Emphasising the Intercultural Dialogue in European Museums

This year's National Museum Week, organised for the eleventh time by the Finnish Museums Association, was part of the Finnish national programme for the European Year of Intercultural Dialogue 2008. The theme of the museum week was "Heritage of Europe". It emphasized intercultural dialogue and museums around Finland offered various programmes, lectures and guided tours that demonstrated how European cultures have shaped Finnish culture and identity.

To promote the week, simultaneous opening events were organised in Helsinki and other parts of Finland, where special Key Cards were distributed to passers-by. The aim of the card was to invite new audiences to museums, where cardholders were to be given a surprise gift.

By | Jaana Rytönen



Photo © Finnish Museums Association

Museum Night programme in Haloseniemi Theatre

"Exhibiting Europe": The Construction of European Integration and Identity in the Musée de l'Europe

This research project recently received funding from the Norwegian Research Council and is supported by a wide range of international partners, among them NEMO. It aims to analyse two interrelated processes: on the one hand, the institution of the museum as a transformer and interpreter of history, and, on the other hand, the idea of a trans- and supranational Europe integrated by a shared history and common identity. These two processes are interwoven in museal displays of Europe, as in the forthcoming Musée de l'Europe and House of European History in Brussels, which strive to develop a museal narrative of 'Europe', and can also be traced in national history museums. Representing Europe and European dimensions in the museum is driven by normative interests in overcoming national fragmentation of historical narratives, memory and identity in Europe.

We contend that this exciting development merits academic research already at this stage on the ways in which a common European narrative is developed, how European identity is represented, and what museal means of representation are utilized to convey key messages to the general European public. Moreover, these representations are integrated in a network of European museums and are, as such, part of a process of cultural Europeanization. These museums either address the European dimension or have recently 'Europeanized' their collection. "Exhibiting Europe" will study these attempts at putting 'Europe' on display. It hopes to contribute to a more sophisticated understanding of the ongoing public debate about 'Europe' in presenting cultural, historical and political issues in their permanent and ultimately, irresolvable tension.

The research project is jointly managed by Assoc. Prof. Stefan Krakenhagen (NTNU, Norway) and Prof. Wolfram Kaiser (University of Portsmouth, UK) and supported by Prof. Leonore Scholze-Irrlitz (Humboldt University, Germany).

Further information: www.ntnu.no/spraak/forskning/exhibiting

By | Stefan Krakenhagen



Photo © Musée de l'Europe



2009 is the "European Year of Creativity and Innovation"

According to Ján Figel, Commissioner responsible for education, training, culture and youth, the year is 'an effective way of helping to meet challenges by raising public awareness, disseminating information about good practices, stimulating education and research, creativity and innovation, and promoting policy debate and change. By combining action at Community, national, regional and local levels, it can generate synergies and help to focus policy debate on specific issues.'

Further information about projects and events that will be carried out during the year are available on the Commission's website www.create2009.europa.eu.

euromuse.net the exhibition portal

The public access Internet portal

euromuse.net provides an overview of major exhibitions in European museums, in several European languages. The portal is currently presenting exhibitions from more than 160 museums in 17 European countries. Several major museums from all over Europe – such as the National Gallery in London, the State Museums of Berlin or Vienna's Kunsthistorisches Museum – have joined the internet portal and benefit from their participation in euromuse.net. All information on the portal is available in two languages – the national language of each respective museum and English. A multinational editorial team monitors the quality of information and continually updates it. In addition to the opening times, entrance fees, short detailed descriptions and images of current exhibitions, the portal provides information about the background, collections and online resources of participating museums, as well as an archive of exhibitions held since 2001. The archive already holds data on more than 1,200 exhibitions.

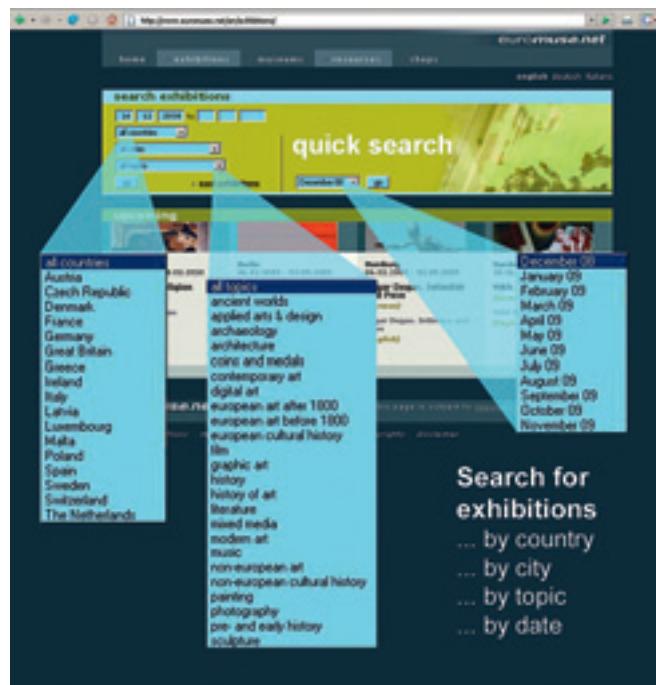
Founded in 2001, euromuse.net is a joint project of numerous major museums situated throughout Europe. As of January 2008, the euromuse.net project is to be funded for a 3-year period in the framework of the European Commission's eTEN-Programme, and to be supported by NEMO. The aim of the project is to enhance the existing exhibition portal www.euromuse.net and to link it to the tourism sector via the HARMONISE interface.

Exhibition information for tourism purposes: the mediator euromuse.net

It is obviously in museums' interest to communicate what they have on offer to the broadest possible public, preferably at the international level. But museums often find themselves in a dilemma, with too few personnel in their public relation departments to be able to break into and service an

The European exhibition portal euromuse.net – Linking the museum and tourism sectors

international market. Tourism operators are interested in integrating museums and exhibitions in itineraries for their customers, not least due to the growing relevance of cultural tourism in Europe. But it isn't always easy for them to get an overview of the European museum sector with its more than 30,000 museums, nor to find out about its attractive exhibitions.



In this particular context, euromuse.net mediates between the two parties. euromuse.net presents a special selection of major European exhibitions on its Internet portal www.euromuse.net thus providing cultural tourists and professional tourism services with information from and about the museum sector.

In presenting their exhibitions on euromuse.net, museums can directly

address a specific international target audience, improve their visibility worldwide, and up-grade their PR achievements with ease.

Tourism operators receive special information about exhibitions with which they can customise their offers either on the web portal or, if they use the special data-exchange interface called 'Harmonise', on their own in-house database systems.

Thanks to euromuse.net, it is possible to display selected exhibitions on further tourism web portals – for example, on a tourism association website presenting information about a particular region – or to display exhibitions from a single town on the website of a hotel located in that town. In such cases, the information displayed is value-added for the hotel's customers. Travel agencies can thus research customised offers in cultural tourism. Without euromuse.net and Harmonise it would take them a lot of time to research this information.

Information and contact

The service is still expanding and is on the lookout for new participants and users. Participation is free of charge for museums. To join the service or to receive more detailed information about it, please do not hesitate to take a closer look at the portal www.euromuse.net or contact the project at contact@euromuse.net.

By | Thorsten Siegmann

euromuse.net for museums:

- encompasses major European exhibitions and museums with relevance to Europe
- is an effective tool for museums' press & PR departments: the Harmonise-interface is user-friendly and efficient
- the euromuse.net team assures users good quality information and editorial checks

Advantages for tourism professionals:

- provides access to information on Europe's major exhibitions and museums
- multilingual information
- no additional effort required for content management
- assures an overview of the very complex European museum market

How long is a Piece of String?

Adult Learning in Museums

As an adult, to be aware of one's lack of knowledge and skills and to do nothing about it is a sad state of affairs. Much better to be aware of one's needs and begin to address them. This requires a certain degree of confidence. This short article shall touch upon "confidence, skills and museums".



Family Learning at the V&A Museum London

In English, if you are asked a question to which there can be many answers, you can respond to your questioner by saying "how long is a piece of string?". This is the reason for the title, because there is no such thing as a typical adult learner or typical adult learning. How old is that adult? What is their social background? Are they a carer for another person? Do they have a physical disability? Do they have a learning disability? Do they want to pass an exam? Are they afraid of exams/measurement/accreditation? Are they in employment? Do they have childcare issues? Can they get to you or do you need to get to them? How do they want to learn? What do they want to learn? Why do they want to learn what they want to learn? How do we find out why they want to learn what they want to learn?

So, what is driving the adult learning agenda forward in the EU?

The Lisbon Strategy aims to "make

Europe, by 2010, the most competitive and the most dynamic knowledge-based economy in the world" by formulating various policy initiatives to be taken by all EU Member States.

Member States across the EU are, as a result, focusing more of their resources on what is referred to as "the skills agenda". That is, learning opportunities that provide adults with new and/or improved skills that lead to measurable economic and social outcomes for their national economies.

Before moving on from this focus on learning for skills, perhaps we should take a moment to explore some definitions of, and motivations for, learning: informal, non-formal and formal learning. However, as Veronica McGivney stated in 1999: "It is difficult to make a clear distinction between formal and informal learning as there is often a crossover between the two."

Informal: Non-directed, non-accredited, non-structured possibly leisure-time learning (for example visiting a museum)

Non-formal: Possibly directed, structured learning opportunities but without accreditation or measurement (attending a gallery talk or series of lectures in a museum)

Formal: Structured, directed, accredited learning, which results in a qualification (visiting a museum as part of a structured basic skills or foreign language course)

As always, nothing in life is simple because, as Colley, Hodkinson & Malcolm stated in their paper "Non-formal learning: mapping the conceptual terrain. A Consultation Report":

“

Boundaries between formal, non-formal and informal learning can only be meaningfully drawn in relation to particular contexts, and for particular purposes.

Informal learning is hugely difficult to quantify effectively whilst non-formal and formal learning are easier as they at least relate to structure and, in establishing structure, one can design evaluation criteria at the outset of a project.

That said, the broad types of learning are clearly defined. So why do adults want to learn? The UNESCO Report "Learning: the treasure within" (Delors, 1996) identified four "pillars" of learning:

To Do: Learning in order to return to and/or advance within, employment. This could include vocational and all work-related learning and is the "pillar" most closely associated with the Lisbon Strategy.

To Know: Learning for the sake of learning. Perhaps what museums are most popularly believed to be "for". Rather than learning as a means to improve skills levels in order to earn more, this relates more to the aesthetic side of human nature.

To Live Together: Living in a multi-cultural society leads to a need for learning about other cultures. Environmental education, citizenship, volunteer training, learning to work in the voluntary sector etc.

To Be: Learning for physical, mental and spiritual development. Learning that enables people to take control of their lives, improve their relationships and to keep fit in mind and body.

Without ignoring the excellent work that many museums do with varied audiences with varied learning motives within the informal, non-formal and formal modes, the priority of museum education work is the school group. The mass market as it were. However, the EU is changing its demographic. Figures for the UK show that 70% of the workforce in 2020 will have already left formal learning. This is reflected across the EU. We are all getting older! Therefore, museums should be directing more of their resources towards the adult audience.

Using the word "education" when

talking about museums and "learning" when talking about everything else is a sign of a museum system that, until recently, saw itself as the "expert" and therefore imparted knowledge. This concept is now outdated and the word "learning" is used to show that the learner is at the centre, and not the institution.

An excellent example of a museum working with adults on the skills agenda is Stockholm's Moderna Museet (Modern Art Gallery). Sweden, together with many other EU states, has experienced a large influx of immigrants from all over the world. The Moderna Museet decided to organise Swedish for Adults classes in the galleries. These were delivered through the medium of art. Participants created a variety of art works that told their personal stories of how and why they travelled to Sweden. Many of these stories were highly traumatic. At the end of the programme they had gained confidence and Swedish language skills

(enabling them to find better employment) and the gallery had gained material for an exhibition which, when viewed, began to break down the barriers between the immigrants and the Swedish community they had moved into. This is an example of a museum contributing directly and



Museums can be rich environments for teaching languages

quantifiably to a nation's economic and social capital.

NIACE, the National Institute of Adult Continuing Education (UK) contributed to the European Museums Forum's paper

"The Museum Environment" in 2005. This paper was constructed following workshops in Bertinoro, Italy and has since been adopted by the Council of Europe. The background statement of this document states:

"Museums all over Europe have been reviewing their rôle, adding a new facet to their mission in terms of their relationship with society and the local community and have undertaken significant actions to become agents of social change and social integration, bringing more people back into the learning cycle. Nowadays it is largely recognised that most of what we learn is acquired in informal contexts and that museums are ideal places for learning throughout life, as they offer free choice learning and can address all age ranges."

One of the strong themes coming from this paper is the need for museums to network with each other across Europe.

By | Essex Havard

The Stockholm Education Project

The Stockholm Education Project, launched in Stockholm in 1996, was created for the City Council's front-line staff: the bus drivers, ticket collectors, policemen, firemen, refuse collectors, traffic wardens, security guards and other people who work in the transport system, public cleaning and parks etc., to maintain the

learning. The museum has the power to make life more interesting for local citizens; it can awaken their curiosity about the world outside the museum walls.

The Idea

The idea was born at the end of the 1980s. The Streets and Properties Department contacted the Stockholm City Museum for help. The reason was the incidence of serious traffic problems in the summertime. Traffic wardens, who often came from the suburbs, the countryside or other parts of the world, could not find their way around the city. Ashamed of this they kept to the backstreets, which led to major traffic jams. The museum designed courses for them, in which the city was used in the same way exhibitions are. After looking, researching, interpreting and discussing 'in situ', the project leader soon noticed that the newly acquired knowledge strengthened participants' self-confidence and made them more relaxed. The courses were developed over several years and the educators saw challenging possibilities for growth in the museum's field of activities.

This was a chance for the museum to play a new role in the city.

Stockholm: The Cultural Capital of Europe in 1998

In 1993, when Stockholm was chosen to be the Cultural Capital of Europe in 1998, the city's organizing committee approved the proposal for the Stockholm Education Project and finally it started in autumn 1996. Tailor-made for different occupational groups in the city, it covered topics such as the history, culture and town planning of Stockholm and was well received by public service institutions and private companies. Courses were always fully booked.

Partners

All museums in Stockholm were obvious partners in this new venture. The most important was the Stockholm City Museum, where all courses began with an outline of the growth and development of Stockholm, based on exhibitions and archive material. Other partners were institutions such as theatres, concert



City workers promoting the project

city's infrastructure. The project was prompted by a desire to develop the pedagogic structure of the Stockholm City Museum and to improve communication and interaction with the public. The project is based on the conviction that the city itself is the main topic on the museum's agenda and its most important arena for

halls, churches, schools, libraries, restaurants, residential blocks, and other buildings and premises of interest to participants. A large network of individuals was built up. This was the first time most of the participants ever set foot in the Opera House. A few had been previously to the National Museum, and some as children to the Royal Dramatic Theatre. Yet, for the majority of participants, it was only thanks to the Project that these



Participants study maps at Stockholm City Museum

institutions became accessible and could be explored. A daunting cultural threshold had been overcome.

Outcomes

Participants' interest in the city, their workplace, grew throughout the courses, as did their appreciation of their new knowledge and feeling of belonging. They also talked about how their working lives had changed for the better: how they enjoyed their job more and found it more inspiring. This certainly influenced their

perception of their own role in the city. Their reactions and viewpoints were documented in evaluations, questionnaires and interviews. Their new attitude and professional competence was invaluable for their employers as well as for the city itself.

A Learning Experiment

To work in a 'peripatetic' way – learning by walking and using the city as an instrument – demanded new skills from the museum educators. A city is not an exhibition. It is in constant transformation, which changes the agenda. Subject boundaries are transgressed. A city is like a big, open and mobile archive and, unlike the museum exhibition, it is of common concern – it is a space in which everyone is used to moving around. Above all, the teachers themselves were challenged, as they knew things participants did not know, but participants knew things they did not know. Some of them were even experts in their respective field. Museum educators learnt a lot about the city and city life. They found themselves on the other side, entering the institution as part of the group. They got a different perspective and suddenly saw things through visitors' eyes.

Reflections

Many people do not visit or use museums. They may think that a museum



Security Guards participating in the project

Photo © Helena Friman

and its content are irrelevant to their lives. Instead of absorbing the information handed out at exhibitions, visitors will very often have learnt something quite different, something related to their own lives and concerns. Museums are centres for personal, not compulsory learning, and for creativity. It is vital for museum staff to step outside the walls of the museum, to experience life outside and to invite new groups of visitors inside, in order to learn from them. Otherwise staff will stagnate and only attract their usual and limited audience.

From 1998–2001, the project participated in the European Socrates Project "Museums, Key-workers and Lifelong Learning".

Further information [www.surrey.ac.uk/
Education/MKLL/survey.htm](http://www.surrey.ac.uk/Education/MKLL/survey.htm)

By | **Helena Friman**

NEMO Partner Projects

EUROPEANA

The prototype of Europeana.eu was launched on 20th November 2008 by José Manuel Barroso, the President of the European Commission. At launch it gave access to over 3.5 million digital objects. During that day the site reached a peak of 13 million hits an hour, which slowed it to a crawl, with searches taking minutes rather than milliseconds. The European team and the European Commission reluctantly decided to take the service down and sort out the server capacity. With extra servers and hardware load-balancers now in place, the site will be infinitely scalable and able to deal with large



numbers of visitors. The next step is to develop the fully operational Europeana version 1.0 over the next 2 years, which will provide access to at least 10 million objects in 2010.

Several other Commission-funded projects are currently starting up that will work with heritage organisations on standards and toolkits to enable them to deliver content quickly and easily to Europeana. These include EuropeanaLocal for regional museums, libraries and archives; Athena for a wide range of national and other museums; the European Film Gateway and the Archives Portal for Europe.

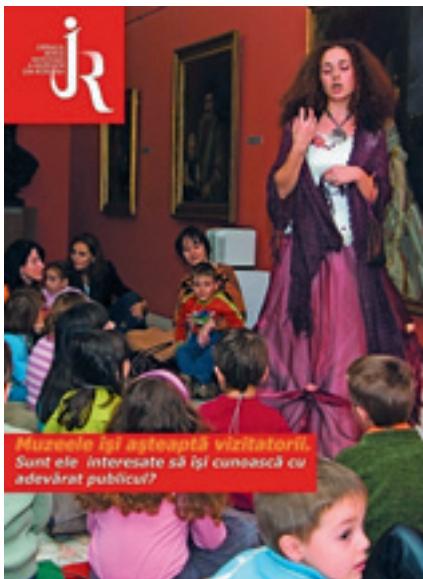
By | **Jonathan Purday**

Museums meet Museums

Since 2004 EU Presidencies have been focusing on the topic of Collection Mobility. In response to this EU priority target, the National Network of Romanian Museums implemented the project Museums Meet Museums in 2008.

The idea for the project was originally developed by the Dutch Museumvereniging and this initiative acted as a pilot project that could be implemented by NEMO on a European scale in the future, increasing the mobility of museum specialists as well as that of collections by stimulating the development of joint projects and exhibition initiatives among members of the National Network of Romanian Museums.

Four museums were chosen to host residencies for specialists from 4 other museums: the Astra Museum Complex in Sibiu, the County Art Museum in Ploiești, the Museum of National History and Archaeology in Constanța and the Prahova County Museum of Natural Science in Ploiești; in all, 16 museums specialists from 16 Romanian museums, all of which are members of the national network, took part in the residencies. Each residency brought together specialists from a particular field: the



First issue of the NNRM Magazine

"Art" residency grouped specialists from 4 art museums, and so forth. Three-day residencies allowed specialists to identify and select together a number of objects from one another's collections using a pre-defined set of criteria. The selection focused on items that have substantial potential but are rarely displayed (either due to their sensitivity to light, poor conservation, etc.). These objects were then linked through stories that revealed their functionality in a fantastic setting. The tales were developed following the

basic rules of storytelling, a method that was here used as a means to generate links between four museums; objects were interpreted personally as well as from an educational perspective; academic accuracy was therefore, considered less relevant than the possibility of suggesting physical reality.

The project's objectives were met on the one hand by creating a virtual exhibition aimed at bringing together items from all of the 16 museums involved, along with the four stories that linked them together. This virtual exhibition will soon be available at www.bitsolution.ro/muzei/index.html.

On the other hand, the first issue of the National Network of Romanian Museums magazine was dedicated to this project, which served to provoke readers' curiosity and interest. Moreover, presenting the project in the magazine is an important means to convince and encourage museums to share their collections and to help establish trust in museum networks.

Working on this project was fruitful both for the museum specialists and for the coordination team; they were enthusiastic about the idea that 'Museums meet Museums' would one day be a European project.

By | Cristina Toma

Past, The Future of Europe

The European Association of History Educators EUROCLIO and the Netherlands Institute for Heritage launched the initiative 'Past, the Future of Europe', a project in which history and heritage will be connected to encourage students and other people to learn about common themes in European history and cultural heritage via an online multimedia tool.

With this initiative, the project partners hope to encourage people in Europe to think about their common heritage and history. The aim of the program is to provide a tool that enables people to learn in an interactive way about their own history and heritage, from a broad perspective and through comparisons with other cities, regions or historical periods. The content will be presented thematically, making use of the wealth of material that is now being made available online.

The initiative will result in a "common access point" for anyone who wants to access good material on Europe, through existing databases containing digitalised primary sources: historical documents, photographs, video and audio recordings, or online projects, which have European outreach



Visualisation of how the website could look like

potential. A big challenge will be to structure and connect what has been developed already and to present it in a

balanced, attractive and interactive way.

The project does not strive to foster a clear-cut European identity or to impose a so-called European consciousness. The aim is to make young people aware both of the current impact of Europe on their personal lives and of the historical background of modern Europe, and thereby to contribute to current debates about common elements and processes in Europe's past.

Associate partners in this project are NEMO, Europa Nostra and Europeana. The project will apply for EU funding in February 2009, to be able to develop a well structured, user-friendly tool that can link different themes, eras and places that have played a part in Europe's rich history and heritage. The full article can be found on www.euroclio.eu, or contact steven@euroclio.nl.

By | Astrid Weij and Steven Stegers



Photo © Hélène Clark

An Interview with Hélène Clark

Since 1st November 2008, Hélène Clark has been in charge of the Directorate for “Lifelong learning: policies and programme” in the DG Education and Culture at the European Commission.

Hélène Clark graduated in Political Sciences and Public Law and in European Economics. In 1988 she was appointed an official of the European Commission.

NEMO News wanted to hear more about the Commission’s Lifelong Learning areas relevant to museums, and about the challenges and synergies that culture and education can offer to European citizens.

1. How can the synergy between culture and education be strengthened in Europe?

The promotion of synergies between education and culture is currently a major political objective of the European Commission. The best proof of this is the recently established Experts Group, the OMC, which – in addition to “Structured Dialogue with the Cultural Sector” and the strengthening of the transversal role of culture – is deemed necessary for the implementation of the European Agenda for Culture.

The Agenda came into being following the Commission’s proposal in May 2007 for an Agenda for Culture. As priority has been given to “promoting access to culture, in particular through the promotion of cultural heritage, multilingualism, digitalisation, cultural tourism, synergies with education, especially arts education, and greater mobility of collections”, four expert working groups were established by Member States within the OMC framework and mandated by the Council. One group focuses on the mobility of collections; another on synergies with education, especially art education and, in particular, on raising European public authorities’ awareness of potential synergies.

2. How might awareness of the importance of cultural education be raised in European Member States?

The working group on synergies between culture and education, especially art education, is mandated to provide recommendations and proposals in the following areas:

- Policies aimed at promoting synergies between culture and education, including arts in education, and the development of projects in this area;

- Exchange of best practices on activities and structures at regional, national and local level to promote arts and cultural education, be these formal (i.e. an integrated part of educational/training curricula), non-formal or informal.

The European Agenda for Culture also calls on all cultural stakeholders to help implement this new political strategy. Member States also welcome the Commission’s proposal to engage in a structured dialogue with the cultural sector in order to identify and better understand the full range of stakeholders involved in European cultural co-operation, and to allow their demands to be heard.

The Commission furthermore encourages the creation of thematic platforms that actively engage in developing and implementing the European Agenda, for example, by drafting policy recommendations on issues such as access to culture for the various stakeholders concerned.

Meanwhile, a EURIDICE study of “Artistic and cultural education at schools in Europe” is underway. The first part of the research project, “Objectives of artistic and cultural education and curricula”, will be presented at a conference next March while part two, “Teachers’ training and evaluation of pupils” will be available in summer 2009. A complete report will be published in autumn 2009.

3. How does the Directorate for Lifelong Learning engage in the cultural sector? What are the main programmes for the cultural sector?

In the past, many projects funded under the Socrates and Leonardo da Vinci programmes supported educational or vocational training projects in the cultural sector. Being culturally aware means having a good knowledge of one’s own cultural background and of other cultures. So,

although the Lifelong Learning programme 2007-2013 is not a programme for the cultural sector as such, it nonetheless contributes to increasing such “cultural awareness”, by offering exchange programmes that directly involve the EU learner and worker. Such programmes for “cultural mobility” play a fundamental role in preserving and enriching European diversity and encourage the development of a sense of European identity.

Many projects and partnerships implemented as part of the Comenius, Erasmus and Grundtvig programmes – and in particular as part of Comenius Multilateral Projects and Networks – focus on the educational potential of cultural events.

The EU’s Culture Programme (2007-2013) supports projects and initiatives that celebrate Europe’s cultural diversity and enhance our shared cultural heritage by developing co-operation across borders. The Programme supports cultural action, European-level cultural bodies (such as NEMO), and the analysis and dissemination of information. Hundreds of cultural operators and thousands of individuals are now involved in transnational cultural cooperation projects that have a major public impact.

4. What are the major aims of the new generation of programmes due to be launched in 2009 in the Lifelong Learning sector?

From the cultural sector viewpoint, the most characteristic aim is the “development of approaches to teaching and learning transversal key competencies”, as outlined in the Comenius LLP paper. One transversal key competence is “cultural awareness and expression”, defined as “an appreciation of the importance of the creative expression of ideas, experiences and emotions in a range of media, including music, performing arts, literature, and the visual arts”.

The essential knowledge, skills and attitudes related to this competence are as follows:

- Cultural knowledge includes an awareness of local, national and European cultural heritage and their place in the world. It covers a basic knowledge of major cultural works, including popular contemporary culture. It is essential to understand the cultural and linguistic diversity in Europe and other regions of the world, the need to preserve it, and the importance of aesthetic factors in daily life.
- Skills relate to both appreciation and expression: the appreciation and enjoyment of works of art and performances as well as self-expression through a variety of media using one's innate capacities. Skills include also the ability to relate one's own creative and expressive points of view to the opinions of others and to identify and realise social and economic opportunities in cultural activity. Cultural expression is essential to the development of creative skills, which can be transferred to a variety of professional contexts.
- A solid understanding of one's own culture and a sense of identity can be the basis for an open attitude towards and respect for diversity of cultural expression. A positive attitude also covers creativity, and the willingness to cultivate aesthetic capacity through artistic self-expression and participation in cultural life.

It is worth mentioning that one priority topic of a specific Comenius action (Mobility and partnerships) aims to develop innovative pedagogic approaches involving the creative arts.

2009 will be as well the European Year of Creativity and Innovation. The designation of a European Year is an effective way of helping to meet the challenges facing Europe by raising public awareness, disseminating information about good practices, promoting policy debate, exploiting research results and stimulating further research. There will be a particular focus on developing creative and innovative potential as key competencies through lifelong and "life-wide" learning. Existing EU programmes and budgets will be used to finance activities during the Year.

5. How can the cultural sector and especially museums contribute to learning activities in Europe?

Culture is a fundamental component of both European identity and economic growth. Social development can be pursued as an integral and long-term perspective, if it is

combined with effective cultural development.



The close articulation of education and culture helps promote human development, since it also promotes access to knowledge and culture.

As forums of intercultural dialogue within the European Union and as institutions that preserve, study, analyse and make known to citizens the historical and cultural heritage of human kind, museums (as well as libraries and archives) have traditionally been essential instruments that can facilitate broad access to knowledge, create bridges between Europe's common heritage and diverse cultural expressions, reveal the richness and complexity of our pan-European past, and open a window onto our common present and future.

Access to heritage is important because it contributes to forming people's identities, can be used as a basis for intercultural dialogue between people with different origins, and raises European citizens' awareness of Europe's rich and diverse identities.

These are the premises on which the European Commission has built policies and developed initiatives in several fields such as education and training, citizenship, youth, culture and audiovisual material.

The European Agenda for Culture gave new political impetus to these issues. Improving the conditions for mobility of collections and enhancing synergies between Education and Culture were identified as priority areas for action between 2008 and 2010.

Although the educational and training programmes remain in the field of competence of Member States, the Commission, through the OMC, aims to create better conditions for cooperation between Member States in order to improve European citizens' access to knowledge and culture and in order to create synergies between education and the cultural sector, including the promotion of cooperation between museums and schools.

A number of museums have already participated in a Comenius Action concerning Multilateral Projects and Networks. They have contributed to the development of teaching and learning techniques and their participation in Comenius activities resulted e.g. in the development of Comenius In-Service Training courses for teachers (i.e. "School and Science Museum: A Co-

operation to Improve Teaching, Learning and Discovery"; result from a Comenius centralised project, December 2008 by the "Deutsches Museum", Munich, Germany).

Starting from 2009 onwards, museums will have the opportunity to participate in Comenius projects, also, in local and regional level. The new action Comenius Regio Partnerships will support regional cooperation in school education, involving also non-school partners. Therefore museums, as well as other cultural organisations, can participate in these projects; in fact, they often provide non-formal education for school-age children and can give valuable input in the development of educational offers.

6. What core competencies should people working in the culture sector acquire to contribute to the European LLL objectives, also with regard to the European Qualification Framework (EQF)?

European museum professionals are highly skilled. The Lifelong Learning Programme and, more specifically, tailor-made vocational training modules such as the Leonardo da Vinci programme, support them in regularly up-dating their skills and/or pursuing further training.

Bearing in mind the principle of subsidiarity, museum professionals should be invited to make concrete proposals regarding core competencies, since they have essential knowledge of what the museum sector needs and of the challenges it faces.

It is perhaps, worth mentioning that a sub-group of the "Mobility of Collections" OMC working group intends to promote exchange programmes for museum professionals with particular areas of expertise. These would improve professionals' skills and their understanding of how other European museums function, and also stimulate more cooperation between museums.

While professionals in the museum/culture sector are challenged to constantly broaden and update their skills and competencies, formal validation of the process is often lacking. Consequently, the sector's wealth of expertise is not always adequately recognised and put into perspective. More appropriate validation procedures, which the recently adopted EQF will serve to promote, will remedy this. The EQF initiative emphasises that qualification levels should be based on what professionals actually know and can do. Therefore, professionals who develop their skills should increasingly be able to expect acknowledgement of their qualifications.

By | Julia Pagel

About: ESTONIA

Museums have existed in Estonia for more than two centuries. The process can be considered to have begun during the first decade of the 19th century, when the first museums – which were mainly academic collections – were founded at the University of Tartu.

The first century in Estonia's museums' history witnessed their evolution from collection to open museum and, at its close, the foundation of the Estonian National Museum in 1909.

Throughout the first Republic of Estonia (1918-1940) the number of museums increased continuously and their range expanded. Museums became popular places for leisure activities and the quality of expositions in larger museums equalled the European level. Different forms of ownership and financial schemes caused many headaches when it came to obtaining sufficient funding; yet, these concerns were not publicly perceived.

Major changes in the museum world started to take place after Soviet power



KUMU Art Museum

had been established in Estonia. Under new circumstances new cultural policy was implemented. The loss of a considerable number of special staff during both military and political actions was clearly felt. The majority of museums were nationalized, and gradually a certain system was created.

From the late 1950s onwards, ideological pressure began to let up. Several new museums were established and, in addition to exhibitions, museums began to actively organize various science days and also took to publishing. Gradually, contacts with the outer world were restored. The founding of the Estonian Open Air Museum realized a fifty-year-old concept for a museum of this kind.

The Republic of Estonia regained independence in 1991, and this initially aroused great interest in museums.

People came to museums to find out the truth about history as well as to see examples of ancestors' clothing and implements. Museums slowly adapted themselves to the new circumstances.

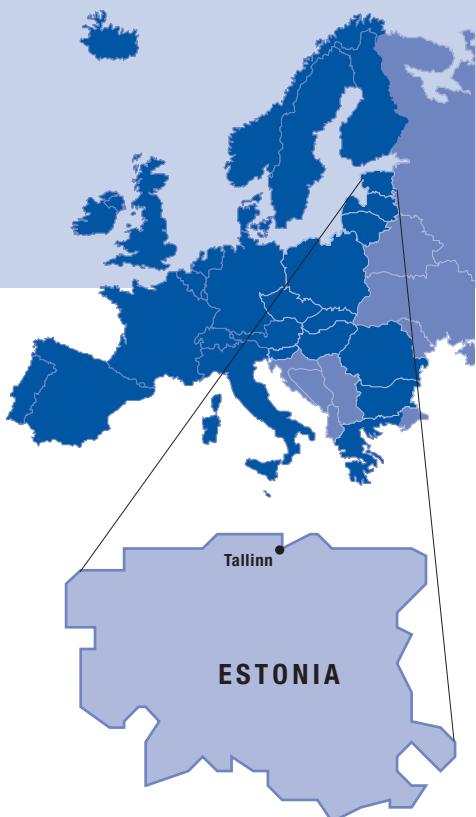
New museums that met the requirements of the new era were founded. Architectural competitions for the design of new buildings for the Estonian National Museum and the Estonian Art Museum demonstrated the goodwill of the young state towards the museum sector; despite economic difficulties the Museum of Estonian Architecture was completed.

In 2006 the KUMU Art Museum was opened in a new building and received the European Museum of the Year Award in 2008. In 2009 the Estonian National Museum (ENM) will celebrate its 100th anniversary and preliminary construction work for the new ENM building is nearing the homestretch. The new building will be completed by 2012.

Estonian museums celebrate the International Museum Day and have also celebrated Museum Night for several years already. Museums' activities are becoming an increasingly powerful factor in cultural space and often also cross state borders.

Possibilities abound in the museum world of today. Many museum workers have gathered under the umbrella of the Estonian Museum Association. It is almost twenty years since the journal 'Museum' first went to press and it continues to disseminate professional knowledge of varied issues, and to introduce local topics. The 'Museum Rat' – a travelling award given each year to the best museum exhibition – has become an important character in the life of our museums.

At state level the Estonian Ministry of Culture appoints a Museum Counsel, whose task is to coordinate the work of museums and to mediate between them and the Minister of Culture. In addition there is the Museum Council comprised of the most significant persons in the museum world, which serves as an advisory board to the Minister of Culture.



The Council convenes on demand and definitely, a couple of times a year. At the Council's initiative, a policy document titled "21st Century Estonian Museums. Main Developments from 2006-2015" was worked out.

An essential form of cooperation between the Baltic states is museology school or BMS.

The year 2009 will be 'Museum Year' in Estonia. The main aim of the year is to draw people's attention to the cultural heritage around them and to introduce the activities of our nearly 250 museums and the work they do to preserve, keep and present our cultural heritage.

By | Piret Õunapuu



Estonia

is a parliamentary democratic republic. The Prime Minister of Estonia is the head of a freely elected government.

The country with its 1.4 million inhabitants is part of the Baltic region. The capital and largest city is Tallinn.

Today, the country has gained recognition for its economic freedom, its adaptation of new technologies and as one of the world's fastest growing economies.