Erasmus+

DIVERCITY

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IO7 – An Introduction

Working with diversity in museums

DIVERCITY – Diving into diversity in the museum and the city

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DIVERCITY – Diving into diversity in the museum and the city

Content

This paper is the methodological and theoretical introduction to the museum workshops of DiverCity project. The seven institutions and organisations working together, all have the possibility to invent and try out new collaborative and cooperative methods to bring closer museums and their visitors, to do some sensitization work on this field, and to share their results.

This paper aims to give the methodological background to this job by following the application form of the Erasmus+ project and the workshop plans of the partner institutions and organisations. First it explains in the form of a vocabulary all of the concepts and phrases used during writing down our goals in the application, and the ones appeared during the process. The vocabulary explains the phrases and concepts in the way, as we use them during this project. Second, it circumscribes the methods of DiverCity by structuring them under the most basic questions we use in our everyday life and that are relevant for the project: Which way? Why? What? Where? How? Wherewith?

DiverCity Vocabulary

- **Diversity**: diversity is the central concept of the DiverCity project. We use this definition being aware of the many stereotypes coming with the social differences, with diversity (e.g. socially disadvantaged people have less knowledge, female-made science has more subjective and emotional character than the one made by man etc.). We want to rise above these and try to look at diversity as a common value and try to teach this perspective to the others as well. The project is focusing on the empathy and equality towards diversity and otherness.

- **Knowledge**: in the project we base on the knowledge of our visitors and we try to find the common points with them individually, building on the knowledge they already have. This is the method of the constructivist pedagogy what we use to help visitors to connect to the museum at any age with any educational background. Like this the teacher/ museum educator/ trainer and the student/ participant/ visitor have the same role, they have to share their knowledge. After this the teacher will use the structure of the student's knowledge to show him something new, to make him relate to new information. This method is really useful in museums, it helps us to find common points with our visitors. So, during the project we use knowledge as a dynamic term that has to be constructed all the time under the influence of new narratives or silenced narratives. Next to personal knowledge we also have to be aware of situated knowledge (hidden knowledge that can arise in a concrete situation) and the subjective and stereotyped nature of knowledge.

- **Language:** in the project language is a central concept, because our goal is to change the language of professionals and museums when in interaction with public audience to make a viable communication between museums and their visitors. We also do exercises where we focus on the language of space and objects, and try to teach it to the participants of our workshops, so we make them more comfortable in museums.

- **Museum education - museum educator:** during the project we use museum education as the phrase for an educational gesture happening at the museum with an artefact or museum-knowledge in the focus of attention. The target group of museum education are the organised groups and not the individual visitors. The person who leads these sessions and mediates between the museum and the target group is the museum educator. In museum education the main actor is not the educator, but the participant, also the process is led by them in reality.

- **Interpretation - interpretator:** Interpretation is a collective word for all sorts of interpretation-based presentation forms, what means that everyone has the option to make his/her own explanation about the thing (subject or object) under observation. The observed thing and the form of interpretation can have various types, e.g. exhibitions, texts, performances, workshops etc. The person who inspires participants to find their own interpretations is the interpretator, but we have to be aware, that s/he also has her/his own interpretation.

- **Art pedagogy:** pedagogical method that uses art as a method and tool

- **Museum:** an institution collecting, sharing and caring about cultural heritage that can be tangible and intangible, human-prepared and natural entities

- **Collection:** the chosen pieces from the common culture (in different topics, e.g. art, everyday life, natural history, history, religion etc.), that society preserves as heritage

- **Exhibition:** a constructed message prepared out of chosen objects from the collection

- **Artefact:** the name of an object after being chosen by a curator to be part of the heritage, this is the smallest unity of the museum collection.

- **Demonstrational object:** When getting in close physical contact with museum objects, we use demonstrational objects to save the artefacts that

the museums have to take care about. They can be objects with the same function as the examined one, or copies of the artefact.

- **Curator:** the person who constructs the message of the exhibition and interprets it with artefacts, composition in the space, texts and other tools.

- **Facilitator:** Facilitator helps the processes from the background and stays neutral and has no influence on the outcome, but is needed to the success (like a shepherd). E.g. teacher coming with a school group to a museum, tourist guide coming with his/her group to a museum where s/he is not interpreting only companying them etc.

- **Mediator:** helps to find common points between the partners in the interaction

- **Formal education, non-formal education, informal education:** formal education is what we do at school (public education); non-formal education is all sorts of collective education (in groups) out of school, e.g. museum education; informal education is what happens to us every day, the information and knowledge, everyday experiences we receive without effort during our life (for more see the works of Sarah Elaine Eaton about formal, non-formal and informal education)

- **Participation, collaboration:** methods where we work together and interact with our audience. In the case of museums it can happen during the research time, in the curatorial practice, during common art creation and during the interpretation too. During collaborative practices the representatives of the museum and the visitors are equal in knowledge and decision making too; during participatory practices, the partners are equal in knowledge but the representatives of the museum are responsible for the decision making.

- **Disadvantage**: disadvantage can be social and cultural disadvantage, disability disadvantage or both, what can lead to multiple discrimination. In the project we try to reach different disadvantaged groups who were strangers for the museum and vice versa

- **Access**: in the project we want to make the museum accessible in all dimensions: physically, culturally, in it's language, and in the access to non-visible (behind scenes) parts.

- **Multicultural education - intercultural education:** Both, multicultural and intercultural education are open-minded to otherness, help the cutback of ethnocentrism and preconceptions, but intercultural education has action in it, helps the interaction between different cultures. The multicultural education gives information about different cultures and empathy to look at diversity as a common value, but has no action in it.

- **Segregation - integration:** integration means the possibility to meet other social and cultural groups of society, and be together in an equal way. In DiverCity we work with disadvantaged groups of society, actually mostly in a segregated way. This is an experimental project, and by choosing and working with our target groups, we generate a laboratory situation, In this way we have the opportunity to get to know these groups of society, to get some new experiences; but our further goal is to use the knowledge gained during the project in the integrated education. Segregated education is not a good way for museums, we aim to use intercultural education, where we focus on the integration of different othernesses, the acceptance of a diverse culture and society.

- **Participatory art, community art**: is an approach to making art in which the audience is engaged directly in the creative process, allowing them to become co-authors, editors, and observers of the work. Therefore, this type of art is incomplete without the viewer's physical interaction. Its intent is to challenge the dominant form of making art in the West, in which a small class of professional artists make the art while the public takes on the role of passive observer. In community art the artist is more seen as a director of the piece and everyone taking part in making of it is a creator of the art with the artist.

- **Hackathon:** collaboration on creating immaterial substances. The word that is mostly used of events in which computer programmers and others involved in software development and hardware development (graphic designers, interface designers, project managers etc.), collaborate intensively on software projects. Occasionally, there is a hardware component as well. Hackathon typically lasts between a day and a week. Some hackathons are simply for educational or social purposes, although in many cases the goal is to create usable software.

- **Facilitating storytelling:** helping people to express their personal memories about things in their everyday environment and empowering them to give voice to their narratives, real or imaginary ones.

Which way? / From where to where?

What is our direction?

DiverCity project brings many changes of perspectives forth with simply changing the direction of our everyday professional thinking. For example the main goal of the project: transferring the diversity of the city into the museum and the way back, introducing the diversity of the museum in the city. Socializing the museum and musealizing the town. It might sound a strong statement, but if we think about the museum as a diverse place, optimal for interactions and communication between different levels of society, different sources of knowledge etc., it makes sense. We can look at the city as we look at our tangible treasuries in the museum, something to take care about, something to think about, something to relate to. Tangible and intangible heritage, city, museum and their objects should be part of our life, part of our identity, tools to find and express our place in the world. The project helps museum to become real social museums, or to get closer to this idea. It helps them to become a place that thinks about society as the source, the surrounding and the destination of the museums. The city has many voices and stories. Listening to them makes our own practice more relevant and our institution more vital and interesting.

Another change in the direction of our further perspectives is the change between comfort and discomfort. We want to enable museums to make their place a comfortable place for visitors. Not only meaning physical comfort but the familiarity, the understanding, the openness. Our goal is to make the museum available for all sorts of diverse groups from the society, even those who have never been to a museum before, or who have no idea that a museum could be a good and helpful place for themselves too. BUT there are some very important additional information:

- we want the visitor to become from outsiders into experts, to make them feel that they have something to do with the museum,

- we want to make the museum a place where knowledge is equal and can be shared,

- and a place where we do not give the information to the visitors, but enable and encourage them to formulate their own stories, to share their own knowledge, life experience etc. A place where they have the option to make from their own personal memory a collective one, where they have the option to add something to the collective heritage, the collective culture.

During our workshops we try to accomplish the gesture that we, museum workers include the knowledge and experience of visitors into our thinking and practice and we hope that the visitors, other institutions or stakeholders will also learn from us and will build in our knowledge and experience into their life, thinking and practice.

What is the city like? What is the diversity of the city like?

The city and the society living in it is a diverse entity. It has a lot of different cultures, ethnic groups, religions in it, different generations, levels of society, different languages etc. All these have their prints, their impressions in the town physically and mentally too. Many objects, traffic signs, pictograms, shops, squares and streets, art pieces, the way we use all these things, the common usages and the differences – these all make the places and societies we live in, a totally diverse place. But the visibility of this diversity is not such an evidence. The boarders built by power, the paradigms through we talk about spaces in town, the thinking of the viewer – these all give us a different picture about the place we are looking at.

City is not the same if a male politician, an art historian, a street artist or a mother with three children is looking at it, trying to use it. These differences, these diverse places and methods of usage are what we are trying to think about, what we are trying to use as a valuable source.

What is the museum like? What is the diversity of the museum like?

Just as the city, the museum is a diverse place too. It is collecting the diverse objects or art pieces of diverse cultures in diverse ways with diverse methods, collected by diverse people. We can also find cultural, ethnical and religious diversity, gender diversity and generational diversity in the museum both between the objects and the workers. Also, classical museum is an elitist surrounding with a fortress character, again regarding both the objects and the workers.

There are interesting questions to think about during the project. For example the gendered character of museums. We might think that museums are mainly male oriented, because the lot of male connoisseurs, travellers and collectors were looking at and for objects with a "male-eye". Also if we think about an art piece made by an anonym person, we associate on a male artist. But if we prefer the idea that a museum is a female oriented place, we can also be right. There are mainly female workers in nowadays museums, especially in museum education sector. Or we also might think about the generational orientation, How come, that there are museum workers mainly over 50 and the youngsters are strongly underrepresented? All these questions are in connection with the diversity concept that we use: we have to be aware of the stereotypes that are attached to the different diversities and that's why we have to practice self-critique and self-reflection.

All these differences arising from diversity cause a bigger problem: the problem of language. How is it possible to understand each other both in town and in the museum? One part of our project is going to focus on possibilities and methods that solve the problem of the lingual misunderstandings of museums (IO3), and one does the same within the city (IO 4,5,6), they open up possibilities to the museums and the cities and their citizens to collaborate, cooperate, communicate and interact with each other. This introduction aims to give a theoretical and methodological background to the first one mentioned before, to *working with diversity in museums*.

Why?

Why is it our goal to transfer city's diversity into museum and to introduce museum's diversity in the city?

We are dreaming about an outcome that will be good for museums and citizens too. For museums it would be nice to have more visitors and to be part of the everyday life of their surroundings, and we hope it will be also good for citizens to learn a sort of view that helps them to find the beauty and the meaning of their surroundings. Our aim is to build a bridge between the museum and the city, to make the museum part of the city's network, to emphasize their relevancy in a local and in a general meaning too. With a natural historical metaphor, the natural habitat of the citizens is in the city and now we are trying to settle them in the museum as well. Our main methods will be the acceptance and embracement of diversity and otherness.

We hope that by letting the visitors behind the scenes, by letting them understand the subjective decision-making at the museum (also about the canonized heritage or mainstream art) will help to deconstruct the fortress character of the museum. We wish not to be professionals sitting in their ivory tower, but experts who want to get into interaction with the people who we are learning about, who we live together with and who we are for. We are trying to democratize knowledge, to reach equality between the different diverse groups of society (including the museum workers and professionals). In addition, we want to offer our visitors the view, the perspective that we use during our everyday work, the "interpretive glance". By interpretive glance we mean not only looking but also seeing, when you have the ability to make a self-interpretation about what you see, when you have the ability to understand what you see. In cultural anthropology we call this *participant observation* – our main fieldwork method to understand what's going on around us in the field, between the people at the places we want to observe. But this method is not working only in anthropology but by examining art, nature or anything during our everyday life. We want to empower our visitor to use this method, to use interpretive thinking, problem solving, close examination, critical

thinking etc. We want to make the city more understandable and liveable with museological and museum educational methods. We think it's going to work if we look at the city in the same way as we do with the exhibitions. In an exhibition you can always see an interaction between objects in space. The same thing happens in the city, so the language, the structure, the concept – the understanding might be the same or something very similar.

In this project we wish to examine the museum and its surrounding together, as part of the same network which can help us to look at the city and the museum from an inner (emic) and an outer (etic) view as well. And we have to see that museums are for, and funded by the citizens or the state, so therefore it is essential that they try to get into interaction, to listen, to give a platform, and to somehow represent the diversity of the city.

Why is it our goal to enable museums to reduce inequalities in access to the interpreted culture?

Our aim is to make the interpreted culture accessible to help people to understand the issues of the world, to clarify their own positions, to feel comfortable in the local and wider surrounding; and to understand those communicational signs that makes them cultural consumers. Whether they are male or female, have any religious background or not, are from the hegemonic ethnic origin or not, even if they are from any level of society etc. We want to increase the viability of society equally with thinking together with them about culture, heritage, art, museum and city. We want to show them models from all sorts of perspectives – we want them to share their models, to interact. With each other, with us.

Museums, and interpreted culture in general can stay relevant and continue to be funded only if they offer at least some entry points to their elitist surroundings or some points of interest to diverse audiences. Museums and cultural institutions should encourage people to find meaning and beauty in their own environment. An important addition is that meaning is often found first through own experience – we

have to keep this in mind when thinking about possible methodologies to reach our aim.

Why are museums stereotyping? For example why the objects related to violence and destruction (e.g. weapons) are more visible or appreciated sometimes than that of caring and nurturing?

Museums have reproduced the social, ethnocentric and gender division at the moment when they were set. Created mostly in the 19th century in Europe, in an urban setting, they have erased those activities considered with no social or economic value in that time - such as caring, nurturing and maintenance of life, domestic spaces, the reproduction of mankind - to strengthen and highlight activities related to war, aggression and conquest, public spaces of political power and the production of objects, all of that valued at Western Victorian middle classed 19th century.

According to this, museums of archaeology for example, tend to highlight and show the objects and actions related to destruction, violence or conquest (creation and development of first arrowheads of flint, development of metals for the production of weapons, etc.) and their invention, manufacture and use to the male gender. On the other hand those objects related to nurturing, conservation and caring of the human beings (invention of fabric, clothing or shoes, ceramic or paste to contain and transport liquids and food) have been placed in museums as secondary, and attributed to the feminine manipulation. Pictures related to war (battles, mythological scenes of war and conquest) are normally set in a more important place in museums than still life, pictures of flowers or botany drawings.

Rethinking these attributions and applications, giving value to actions of maintenance of life against destruction, giving voice to women and other non-visible groups in the museums (non-white-middle class-European), their activities and functions, re-elaborating the canon and museal fundamentals linked now to the human capacity for creation in front of human's capability for destruction, should be

one of the main functions of a new museology that aims to integrate new forms of democracy and inclusion. This is also an aim of DiverCity project, during our work we are trying to get closer to this idea of social museums.

What?

What do we learn?

We want to get and to give knowledge, to learn together. We are introducing cultural diversity with different thematic programmes, by integrating local knowledge into museum theory and practice. We are trying out new methodologies (mainly educational, mediational, curatorial methods) and sharing them with each other to learn from the successes and failures from each other. Learning and sharing of knowledge has two levels in the project: first a local level, where the museum shares with the visitors, and second an international level, where the partners of the project share their experiences with each other and afterwards with the public.

We have to remind ourselves again and again and also to make the public to understand, that museums are not only places for canonized and collective memories from the past, but also for contemporary and personal ones. But besides this we also have to be aware of a very basic parameter of museums: they are operating with objects that have a concentrated meaning, experiences or memories they are linked to. The museum preserves these objects and they are going to become objects and stories from the past anyway. But the all-time contemporary museum visitors will always have the opportunity to connect their own contemporary experiences, thoughts and memories to objects from the past and help them to get alive, to become contemporary.

What do we activate?

With our workshops related to museums we want to activate the following things:

- ▪ we want visitors to use their own cultural capital by relating to the museum, understanding exhibitions and sharing knowledge
- ▪ we want visitors and also trainers to use and share their own knowledge, and the building up of their own knowledge during the common work

(for more see the theories of constructivist pedagogy, e.g. George E. Hein, John Dewey, Earl M Bennett)

- we want to activate sense, sensibility and movement on the same level (for more see the theories of educational psychology, e.g. Maria Montessori, Rudolf Steiner - reform pedagogy, Jean Piaget, Alfred Lichtwark - German art pedagogy, Celestin Freinet - French reform pedagogy)
- we are activating storytelling methods to empower the participants with self-confidence, so we can make them understand and also remind ourselves and our colleagues that everyone's stories are relevant
- we also activate people to see new things in their city and to appreciate it
- we activate participants and ourselves to think with a gender perspective and gender sensitiveness and also with intercultural and intergenerational sensitiveness
- we activate the relations between our personal narratives and that of History.
- we activate art as experience, art as part of everyday life, as something raising the level of life (for more see the art-theory of John Dewey)
- we activate critical thinking both in ourselves and in the participants
- we activate the intergenerational communication,
- and mainly we activate empathy, the ability to live together with diversity and to look at it as a common value of society

What do we inspire? What do we motivate?

During the workshops led in the museum we inspire and motivate both the participants and the co-workers. We focus on the inspiration of imagination, bravery, creativity, self-expression and self-confidence, critical thinking, storytelling and sharing. We try to motivate each other to see beauty and meaning in our environment, to use our self-knowledge and our imagination, some of us is using for this community and participatory art. We think about knowledge and imagination as

a situated thing, a dynamic term, what is always a democratic construction – hoping, it will help in the practical usage of them. We aim to use self-controlling learning, where the motivation to learn, comes from inside the participants and not form an outer pressure, what helps them to find out the procedure, to implement it, and to have self-reflection. Hopefully we motivate people to appreciate their diverse environment and with this we help social inclusion.

All of the partners together, we are working for empowerment and motivation. We are working for the empowerment of society, the museum-public, the non-museum-public and also the museums and their co-workers (scientists, researchers, curators, educators, trainers).

What do we create?

We create experience based on activity and empathy and a platform for the diversity of the citizens' experiences. We create an environment filled with million stories and an ability to notice them. We create social and institutional critique and as a follow up new methods, a new museum pedagogy. The ways we try to reach our goals become a general methodology during the process, that will be able to use in other cases with similar goals as well.

Where?

Where does this happen?

Our most central places are museums and their public spaces, like exhibitions. Outside of museums we use public spaces in the city and other institutions that are somehow reaching our visitors (e.g. youth centres, offices of NGO-s caring about migrants etc.) Because of this we have to take care about the language of space and the reading/ understanding of it, learning to observe objects in space linked to each other as a special scenography. Our interaction with space and the reflection on this is an important part of our job. For example, thinking about spaces where we control ourselves, spaces that respond differently (e.g. family home, cathedral, museum, school etc.), individual emotions and associations in connection with different spaces etc.

Is there a transaction between museum space and public spaces, is there a dialog between them?

In the project we aim to make one. First, city can be seen as an exhibition, as objects related to each other, organised in space. This might help to understand the city. Second, understanding spaces that our visitors use in the city, can help us to find out what they would like to in the museum, what sort of communicational signs do they understand, what sort of interests they have, where do they feel comfortable etc.

We hope that letting museums and their cities (or cities and their museums) to have a dialogue, will help both to the museums and the citizens to get more viable places and entities.

How?

Language of objects – how do we teach it, how do we sense it? An option

The goal is to teach visitors to observe the signs of objects, what is possible through vision. For this we use demonstrational objects, that are simple everyday objects or strange unrecognizable ones, or objects with special shape, function or material. We practice the differences between the sensing by watching, handling, listening, smelling and licking: distant and close observation. We look at the differences of information concerning the different types of sensing and then think about their possibilities in museums. In the case of museum objects the modalities of close sensing (touch, taste, smell) are not possible, so we have to reach all of the information that we could reach by them through vision. For this we need close observation, concentrated minds and time. As we know museum is a slow genre.

The museum educator gives no information about the object for the first time, but lets the participants to associate freely. Participants motivate each other in small groups, but also influence and sometimes unsure each other. It's very important on the side of the museum educator to great all of the ideas positively, to confirm them, and to help the consensus of the group. They have to decide what their chosen object is for, and the "truth" has to be told only when the participants already have the curiosity to find it out. In this way the recognition of the professional explanations means always a big experience.

We have to be aware of the meaning of the phrases knowledge and truth: in action we are using the consensual knowledge and truth of our profession, but we know that these are also subjective.

This works the other way round too: looking for objects matching with chosen phrases or trying to introduce yourself with the help of an object. The next level after this is when participants look for connections and relations between many objects - they try to formulate a message with objects. Obviously they learn with these methods the curatorial praxis and later on going to be able to read the language of exhibitions.

Besides this, the objects have a general meaning what is quite similar by every observer, but most of the objects have a personal relation and story to the viewer too. These are totally subjective and situative, the same object can mean two totally different thing for two different person. This is the dimension that you cannot find with visual observation, so that's why the texts, movies, photos, sounds, documents and installations in the exhibitions are important. They tell us about stories related to the objects, that are not visible and obvious.

This method of observation is working not only with museum objects, but also with objects in the city, public art, monuments, landscapes etc. and we use it in all parts of our project.

But mainly we want first the museum to be able to use the participant's language and then if possible, the participants to be able to use museum-language. We want to make them comfortable with each other.

How do we reach our goals?

We use museum pedagogical methods, which generally have artefacts in their focus, and museum pedagogical tools, that are always in a special connection with the artefact (e.g. true copy, story, or description).

The most basic museum educational method is the learning with objects in the surrounding of the three dimensional exhibitions. It is the best to use discovering and researching here, because this is an unknown environment, where first the objects, the artefacts and the message of the exhibition have to be met to be followed by the adaptation, the own relation, the formation of an own opinion what can be expressed to the others. The speciality of the museum learning is the freedom of individual readings, interpretations. The participants of the group learn to pay attention to each other as well as to the objects and signs in the museum, so parallel they are influencing each other, learning from each other, and getting to know each other better at the same time. The museum learning fosters the cooperation and relations inbetween the group members, and gives them possibility

to show or to find their hidden skills in a new and inspirative medium. Next to time, attention and freedom there is a need of as much interactivity as possible also by the application of verbal, visualizing, and activating methods. Interactivity means continuous encouraging and inspiration for the participants, to express themselves and tell their opinions.

The museum learning (museum learning means informal education in a museum environment, contains all sorts of information and knowledge that we gain in a museum) is a democratic environment, in which the artefacts of the collections and exhibitions present the estimation of diversity and otherness, so those who living with social disadvantages, disability or cultural differences can also express their different perspectives. The speciality of museum learning is that it reacts sensible and builds onto the differences of the participants. Cultural difference can be the difference in age, gender, religion, ethnicity, language etc., that can be presented in a museum-environment as a value.

According to the learning activity of the participants the museum education can be: receptive, reproductive, partly discovering, heuristic, or researching-like. Its didactical goal is: reaching new knowledge; expansion, usage, structuring and fixing of skills. From these the most important is the usage of skills, if possible with generating lifelike, problem solving situations.

According to the logical direction of learning the museum education can use inductive or deductive methods. We can make deductions or inductions, anyway, the goal of museum learning will be the understanding of wider contexts and relations, so the processes in which the individuals can locate themselves, become clear. In this way the participants will find the museum learning useful for themselves.

The museum learning's forms of work organisation can be: private, coupled, grouped and frontal (like a lecture), but from these the most effective is the coupled and grouped, cooperational work type.

How to form the methodology and the workshops with the participants?

We always have to spare time to get to know each other and to play icebreakers at the beginning of the workshop and be flexible and dynamic so we can form our methods suitably to the participants. The museum educator has to follow the participants reactions and gestures and try to form the workshop in a way good for them. And also has to make the participants feel comfortable and enable them to tell their opinion, to let them tell us what we need to do and how. When preparing for a workshop we always have to have more options that we can use concerning the actual target group that we get to know at the beginning of the session.

How do formal methods change into non-formal ones in the museum?

All of the formal teaching methods (lecture, explanation, narration, discussion, asking, reflection, argument, demonstration, visualization, project method, cooperative method, simulation, role play, game) have their non-formal pair what we can use in museum education.

Lecture in the museum always happens in the exhibition space, short and alive, that also contains explanations - close to spoken word. Instead of monologues the dialogues are characteristic. The formal methods are flexibly mixing with each other and adapting to the participant's needs, e.g. the lecture can be changed into a question, answer, discussion, reflection or argument at any time.

In the museum there is no school-environment, but a free access to space and learning. That's way is it easy to work cooperatively in groups, the object-environment brings with the visualization and demonstration, the artefacts inspire the artistic self-expression and it is normal that in such a theatrical surrounding as the museum, the role-plays also have a bigger opportunity to work. The museum education is not about the learning of school curriculum, but learning about objects and the curriculum appearing indirectly through this - so it is possible to play or gamificate contents.

The free expression of personal opinions, the observation from different perspectives, and the feedback for active gestures (real interactivity) are all museum-specific methodological options. In contrast with the curricula focused school-methods, in the museum besides the artefacts, the participants are in the focus, and their relation to the exhibition or the topic. In the museum the learning is oriented by the participants.

How do the mediators of art and culture (museums and other cultural institutions) change the language and forms (superior) of their mediation to one that serves the needs of the target audience?

Language means not only verbal and written language, but also non-verbal one: gestures, movements, social interactions.

Mediators have to talk with short sentences and understandable and simple words and not a professional jargon. Mainly she/he tries to use the language of the participants with her/his own tools (using the style of their language with his/her own words). It is important that the participants talk more than the mediator (80% - 20%), he/she is there only to moderate or facilitate. Adaptation to the target audience is possible if the moderator listens to the participants and can recognize their cultural capital (language specialities, behavioural differences, intellectual and affective diversity, differences in their attention and interest etc.) The mediator has to keep a physical and affective distance from the participants without being closed. She/he should not have extreme gestures, nor verbal, or nonverbal.

How to reach people from different cultural backgrounds, who are not socialized into the practice of museum visit? OR How to change museum so, that it would be a natural environment for diverse audiences?

Basically the museum has to change, if needed, then reach target audience individually and adapt to them and their needs individually. The museum has to

show them, that it has some benefits they can use in their everyday life. It can help them to find their way in the world.

And by the way museums have the coolest stuff to take selfies with. They can be places of entertainment, fun and pleasure without becoming a funfair.

It is a good method to ask for NGO-s to tell their experiences with different target groups or give their expertise; or to look for places where our aimed target groups live their everyday life, their places of entertainment and try to examine the characteristics of these places. After we can adapt these to the museum, so they will feel comfortable there too.

How to develop the participatory and collaborative attitude?

The outcomes of the experimental participatory and collaborative projects should be shared with the workers of the museums at all levels, and adapted into their everyday practice. We also have to remember to ask ourselves about our own attitude from time to time. This could lead us to get closer and closer to the idea of social museums.

For what does the museum empower the participants?

We want to empower participants to use their imagination, bravery, creativity, self-expression and self-confidence, critical thinking, storytelling and sharing. We empower them to see beauty and meaning in their environment and to stand for their own otherness and recognized cultural diversity as a value.

Participants also empower us to have more empathy, openness, ability to adaptation and dynamism, perspective-changing, creativity and the useless nature of working with evidences.

Wherewith?

Here comes a helpful sum up with some criterias to prepare a workshop.

Question	Form	Content
Who?	Number of participants, age, gender Accompaniment, mentor Museum educator, mediator, facilitator	- Social characteristics of the participants, e.g. schoolmates or strangers, migrants organised by an NGO etc. - Additional information, e.g. disadvantaged background, disability, talent, special skill - Physical statement, e.g. tiredness, hunger - Inner or outer motivation?
Why? (reason, situation)	casual programme, an element of a programme, etc	Preparation, present, teambuilding etc
When?	date	Neat time that can be planned
Where?	Museum, city	Exhibition, object
What is our direction? What is the goal?	Long-termed, strategic For what do we empower them?	directly, tactical What sort of practical usage does the participant sense?
What do we learn?	General topic, wider context	Concrete topic, artefact

What is the most efficient solution?	adaptation	Choosing the right language, the right methods and tools
How do we learn?	methods - Research, discovery - lecture, explanation, narration, discussion, demonstration, visualization, simulation, game, interaction, asking, argument, roleplay, reflection - Proportion of text, visualization and activation - Proportion of sense, sensibility, and action - Facts and storytelling - Diversity in the forms of work - Proportion of cooperation, levels of participation - Possibilities of dialogue - Interactivity - Open ended exercises - Process of thinking - self-expression, possibility of making art - Proportion of reality and fantasy - Helping creativity - Reverse knowledge transfer 1. Participant 2. Educator - Inductive, deductive logic	Tools, teaching materials, technical tools Guest experts, artists Museum signs: artefact, text, image, sound, space, context, story, message

Procedure of the workshop 1. 10%	Getting to know each other, icebreaking	Games introduction
Procedure of the workshop 2. 5 %	Provocation, surprising, raising attention and curiosity	Real challenge that motivates everyone
Procedure of the workshop 3. 25%	cognition	experience
Procedure of the workshop 4. 25%	elaboration	interpretation
Procedure of the workshop 5. 25%	expression	applying
Procedure of the workshop 6. 10 %	Sum up, closing	reflection
	keeping the further motivation	With something interesting, with personality, with the sense of lack
	Documentation	Text, photo, film, feedback