

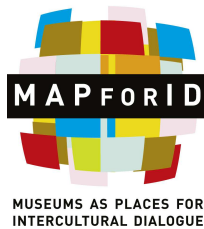


**MAP for ID – Museums as Places for Intercultural Dialogue**

## **Guidelines of good practice**

**Project Number: 134603-LLP-1-2007-1-IT-GRUNDTVIG-GMP**

**Grant Agreement: 2007 – 3568 / 001 - 001**



## Map FOR ID – Museums as Places for Intercultural Dialogue – Guidelines of good practice

### 1. Museums, lifelong learning and intercultural dialogue in Europe

In the past decade, a number of geo-political, economic, cultural and social developments have given intercultural dialogue a more prominent place in European political agendas (e.g. “European Commission’s Agenda for Culture in a Globalising World”, “Culture Programme” 2007-2013, European Year of Intercultural Dialogue 2008; Council of Europe’s “White Paper on Intercultural Dialogue”).

The recognition of the importance of heritage education in an intercultural perspective has also been strongly expressed by transnational organisations such as the Council of Europe (“Europe. From One Road to ... Another” project, 2001-2005), Unesco (“Convention for the protection and promotion of the diversity of cultural expressions”, 2005), Icom - International Council of Museums (“Museums and cultural diversity: policy statement”, 1997) and Icomos - International Council on Monuments and Sites (“Ename Charter for the interpretation of cultural heritage sites”, 2007).

However, policies and programmes arising from this growing awareness have only recently started to address heritage education not only as a key element in formal education, but also a strategic component of lifelong learning and active citizenship.

And yet, heritage education in an intercultural perspective not only provides a dynamic and informal context for adults to develop new knowledge and skills, but also enhances the opportunities for adult learners to develop a range of interpersonal, social and civic competencies which are indispensable in a world of increasing interaction between culturally different practices – e.g. cognitive mobility; the ability to question one’s own cultural values, points of views and assumptions; an openness to individuals and groups with different cultural, ethnic, religious backgrounds; the awareness of one’s own multiple identities; conflict prevention and solving; tolerance, mutual respect and understanding; “heritage awareness” and a sense of shared ownership.

As some recent trans-national surveys have shown (ERICarts, *Sharing Diversity. National approaches to intercultural dialogue in Europe*, 2008, [www.interculturaldialogue.eu](http://www.interculturaldialogue.eu); K. Gibbs, M. Sani, J. Thompson (eds.), *Lifelong Learning in Museums: A European Handbook*, 2007, [http://www.ibc.regione.emilia-romagna.it/stamus/llml\\_en.pdf](http://www.ibc.regione.emilia-romagna.it/stamus/llml_en.pdf); Campaign for Learning through Museums and Galleries, *Culture Shock: cultural identity, cohesion, citizenship... and museums*, 2006, <http://www.clmg.org.uk/PDFs/CS.pdf> and <http://www.clmg.org.uk/PDFs/CS-Main.pdf>), the natural arena for groundbreaking work in this area is not the Community/national level, but rather the local level, where a growing number of museums have been gradually developing policy approaches to intercultural dialogue addressed to adult learners and citizens. Some are training cultural mediators with an immigrant background to explore a more dialogical and “narrative” approach to interpreting and mediating collections; some are using collections to support language learning; others are involving migrant communities in the interpretation of collections, or assisting them with preserving and presenting their own cultural heritage.

One of the key future challenges lies in creating “third spaces” where individuals are finally allowed to cross the boundaries of “belonging”, and cross-cultural interaction, debate and understanding are encouraged (see S. Bodo, «From “heritage education with intercultural goals” to “intercultural heritage education”: conceptual framework and policy approaches in museums across Europe», in ERICarts Institute, *Sharing Diversity* cit., <http://www.interculturaldialogue.eu/web/files/53/en/CP-Bodo-04.doc>). Among other things, this would provide adult learners with the opportunity to share a common path to education and training, rather than automatically being put into discrete categories depending on their cultural background.

## 2. Developing “third spaces”: a new challenge for the promotion of intercultural dialogue in European museums

by Simona Bodo

In 2007, ERICarts carried out a study on national approaches to intercultural dialogue for the European Commission - DG Education and Culture.<sup>1</sup>

As a research team expert, my brief was to investigate the different understandings of intercultural dialogue and the resulting policy approaches to its promotion in museums across Europe.

While it is hardly surprising that such a role, even when acknowledged, has been interpreted in widely differing ways, it is interesting to learn that the approaches identified in the framework of the ERICarts study, as different as they may be, often have some key features in common:

- they still tend to have a static, essentialist notion of “heritage”, which is primarily seen as a “received patrimony” to safeguard and transmit;
- they target communities exclusively in relation to their own cultures and collections, while cross-cultural interaction across all audiences is generally avoided;
- they conceive intercultural dialogue as a *goal* or pre-determined outcome, rather than as an interactive *process*.

By highlighting these common features, I do not want to imply that the approaches outlined so far are not correct or worth pursuing; in fact all are them are essential, in their own distinctive way, to create the conditions for the encounter and exchange of culturally different practices, to promote the richness of diversity, and to help immigrants retain awareness of their cultural background. It could actually be argued that the promotion of museums as places for intercultural dialogue is a *gradual* process which could be disrupted without first having taken these important, preliminary steps.

What I rather wish to emphasise is that, alongside the more established cultural policy responses to the growing diversity of European societies – and ideally as their culmination –, there is also a strong need for strategies and programmes aimed at creating «third spaces, unfamiliar to both [sides], in which different groups can share a similar experience of discovery»<sup>2</sup> – which comes very close to understanding intercultural dialogue as a process rather than as a goal.

From these reflections, a number of guidelines have emerged which could help trigger a transition from a “heritage education with intercultural goals” to an “intercultural heritage education”.

“MAP for ID” partners have adopted them to inform their work and to inspire the pilot projects of those museums who are going to be involved in the experimentation of new planning and operational paradigms:

- to understand intercultural dialogue as a bi-directional process actively engaging both autochthonous individuals and those with an immigrant background, which is «dialogical and transformative on both sides»<sup>3</sup>, and in which all are equal participants;
- to embrace a dynamic, dialogical, process-oriented notion of “heritage” and “identity”;
- to start from the assumption that “the past is a foreign country”, i.e. that *all* segments of the population – and not only migrants and refugees – suffer from a lack of cultural/historical knowledge;

---

<sup>1</sup> ERICarts, *Sharing Diversity. National approaches to intercultural dialogue in Europe*, final report of a study carried out for the European Commission, March 2008 ([www.interculturaldialogue.eu](http://www.interculturaldialogue.eu)).

<sup>2</sup> D. Edgar quoted in N. Khan, *The Road to Interculturalism: tracking the arts in a changing world*, Comedia, London, 2006.

<sup>3</sup> R. Isar, “Una ‘deontologia interculturale’: utopia o realismo utopico?”, in S. Bodo, M. R. Cifarelli (eds.), *Quando la cultura fa la differenza. Patrimonio, arti e media nella società multiculturale*, Meltemi, Roma. The extended English version of the paper, “Tropes of the ‘intercultural’: multiple perspectives”, is available to download from [www.economiadellacultura.it/eng/genoaconference\\_en.htm](http://www.economiadellacultura.it/eng/genoaconference_en.htm)

- to conceive “intercultural education” not as a compensatory activity exclusively addressed to migrant individuals, but as the “integrating background” against which *any* education is possible in a world of increasing contact and interaction between culturally different practices;
- to acknowledge that “intercultural” projects in museums should not be exclusively centred on the acquisition of competencies related to a specific discipline, but first and foremost on the development of relational skills and dialogic identities;
- to promote the active involvement and emotional engagement of participants not so much as a one-off chance for self-representation, but as an opportunity to start a reflection on the role of the museum and to lay down the foundations for a continued dialogue and co-operation;
- to explore new methodologies in the interpretation and mediation of collections, through the consultation and direct involvement of communities;
- to recognise the need for a long-term work and commitment, rather than an occasional encounter, with audiences/stakeholders;
- to be able to respond to the growing diversity of the museum’s audiences by working with *all* types of collections;
- to ensure that the outcome of “intercultural” projects is clearly visible and easily retrievable in the collections’ documentation system, permanent displays, temporary exhibitions;
- to promote interdepartmental co-operation and cross-sectoral partnerships so as to maximise the broader social impact of projects, and to make sure that a range of different competencies and skills are tapped and applied;
- to develop evaluation and monitoring tools not only to inform the whole planning process, but also to sustain the delicate transition from a sporadic, emergency-driven engagement in intercultural dialogue, to a structured and continued commitment.

For many museums this probably amounts to nothing less than a “Copernican revolution”, which requires, among other things, a willingness to share with communities some of the responsibility for the collections and their interpretation.

Which leads us to a final consideration on the issue of *reciprocity*. When we talk about promoting intercultural dialogue in museums, we are referring to a reciprocal exchange not only between individuals and groups with different cultural backgrounds, but also between the museum and its diverse audiences. If we were to translate this observation into yet another guideline for future work, we could say that the intercultural competence developed through the commitment of the education, outreach or access departments should not be perceived as a “foreign body”, but built right into the museum’s institutional fabric. Only on this condition the museum will be able to benefit from the inclusion of new voices and narratives, by developing new insights into the many ways in which collections may be interpreted, and confronting the prejudices and assumptions that have traditionally underlined its thinking and practice.

### **3. How to work with communities: a diversity toolkit**

MLA South East is the regional development agency for the museum, library and archive sector in the South East of England. It recognises that there are many examples of best practice in working with diverse communities but for many organisations this is a new area of activity. ***How to work with your communities: a diversity toolkit*** is a set of guidance sheets developed to assist museums, libraries and archives in developing their work with culturally diverse audiences. The sheets are targeted specifically at organisations that have not previously worked with culturally diverse communities or those who are just beginning to develop this field of their work.

There are nine user-friendly guidance sheets each tackling a different theme on the subject of cultural diversity:

1. What is cultural diversity and why should museums, libraries and archives become involved in it?
2. How can I get started if I want to work with culturally diverse audiences?
3. How can I use collections to promote cultural diversity?
4. How do I identify culturally diverse communities in my area?
5. How do I approach culturally diverse audiences?
6. How can I plan and deliver a culturally diverse project?
7. How can we begin to integrate cultural diversity into our core services?
8. How can I evaluate and sustain culturally diverse projects?
9. Where can I find funding for culturally diverse projects? (Relevant for UK only)
10. Contacts, references, case studies

The sheets are designed to be a practical tool to assist in addressing cultural diversity, setting up projects, and integrating cultural diversity into the core services of the organisation. Each section examines different aspects of current and 'ideal' practice and offers clear suggestions and guidelines.

The language of the toolkit is clear, friendly, informal, and practical. Jargon is minimal; it is accessible and easy to read. The step-by-step approach allows a better understanding of a topic that may otherwise be perceived as being intangible. Although the toolkit specifically relates to the SE of England region one can adapt and use ideas from it in many different national contexts.

A selection of quotes from the toolkit is given below to provide some starting points for discussion and work in this area. the full document, which can be found at:

<http://www.mlasoutheast.org.uk/whatwedo/equality/culturaldiversity/>

- The term 'cultural diversity' is a complex one. It simply means difference, in terms of gender, race, religion, economic and social status, sexuality or physical abilities. Often cultural diversity is interpreted as difference in ethnicity.
- "Treating everyone the same will not provide equality of opportunity for people who are substantially disadvantaged and discriminated against and whose culture may not be understood. By consistently delivering services which fail to take account of issues specific to certain cultures barriers to people accessing those services persist' (from the Macpherson Report, 1999, UK).
- In the wider context you will need to think about your role in relation to national and local government agendas on diversity and inclusion. It is unrealistic to think you can address the whole agenda, what you can do is contribute creatively to some of the outcomes.
- Do you know about your community, its demographics, and the cultural, political and social climate in your area? Your first step is to collect this information.
- One of the starting points for embarking in diversity work is to try not to make or hold any assumptions about culturally diverse audiences. . . Accept that people are different. Accept that all kinds of subjects are relevant and of interest to all kinds of people. Do not uphold stereotypes about a particular community.
- If you want to work with a particular community find out about their culture, traditions and language. Go with some knowledge, which will hopefully reflect your respect and genuine interest.

- Your collections may not reflect the diverse cultures within your community. This does not mean that your collection cannot be made accessible, interesting or relevant to a range of more diverse audiences. It is a dangerous assumption to make that collections that do not specifically relate to the culture of diverse communities will not be of interest to them.
- For many individuals of all backgrounds there is a sense of disillusionment with the version of history that many museums present. Many perceive that there is only ever one version - a 'white middle class' one with little acknowledgement of any other members of society. One idea that museums in particular can address is the exploration of alternative interpretations and perspectives about historical events and objects.
- Recent research by the National Literacy Trust (UK) revealed that museums, archives and libraries can make a unique contribution to improving the literacy and numeracy skills of adults with basic skills needs.
- Family Learning also provides interesting opportunities for diversity work as it can help to break down barriers for adults in terms of their own learning as well as family leisure activity.
- It is crucial to measure your success (and failures) throughout the duration of your work. Monitoring progress is the only way of assuring you are achieving what you have set out to do and also to capture your evidence. Even when things go wrong or don't work out as intended this can be a positive thing as it creates a learning curve.

#### **4. The MAP for ID Guidelines for good practice for activities of intercultural mediation**

*The pilot projects funded within the framework of the MAP for ID project should comply with the following criteria of good practice:*

- 1) Considering intercultural dialogue as an interactive, bi-directional and dialogical process
- 2) Embracing a dynamic, dialogical notion of “heritage” as a set of cultural objects – both material and immaterial – that should not only be preserved and transmitted, but also re-negotiated and re-constructed in their meanings
- 3) Responding to the growing diversity of the museum audiences by working with all types of collections – i.e. not being dependent on the immediate or superficial relevance of objects or documents to specific cultures and communities
- 4) Encouraging cross-cultural discussions, debate and understanding between mixed groups
- 5) Developing intercultural attitudes and skills such as the ability to question one’s own points of view, the awareness of one’s own multiple identities, and an openness to individuals and groups with different cultural, ethnic, or religious backgrounds
- 6) Focussing on process and methodology as well as on the acquisition of new interpersonal, social, civic and intercultural attitudes and skills
- 7) Involving the target audience in planning the initiative

- 8) Working and committing long-term with audiences, through the inclusion of community voices in planning, interpretation, documentation and display
- 9) Producing didactic material for a wider audience
- 10) Training additional museum staff in intercultural matters
- 11) Promoting interdepartmental co-operation or cross-sector partnerships to maximise the broader social impact of projects, and to ensure that a range of different competencies and skills are developed
- 12) Building the outcomes of intercultural activities into the institutional fabric of the museum, ensuring legacy, progression and institutional change

## 5. Useful on-line resources:

### **“Compendium of Cultural Policies and Trends in Europe”** ([www.culturalpolicies.net](http://www.culturalpolicies.net))

A more comprehensive overview of policy documents and key resources on intercultural dialogue of the European Union, the Council of Europe and Unesco is available on the “Compendium of Cultural Policies and Trends in Europe”, a joint venture between the Council of Europe and the ERICarts Institute, realised with a community of practice of independent cultural policy researchers, NGOs, national governments and information partners – see the two “Transversal Issues” sections devoted to “Cultural diversity” (<http://www.culturalpolicies.net/web/cultural-diversity.php>) and “Intercultural dialogue” (<http://www.culturalpolicies.net/web/intercultural-dialogue.php>).

Further information and documentation on intercultural dialogue policies in European countries may be downloaded from:

- the Compendium’s database of good practice in intercultural dialogue (<http://www.culturalpolicies.net/web/intercultural-dialogue-database.php>), comprising many interesting examples from the heritage/museum sector;
- the paragraphs of the 41 country profiles devoted to “Cultural minorities, groups and communities” (4.2.1), “Language issues and policies” (4.2.2), and “Intercultural dialogue: actors, strategies, programmes” (4.2.3).

### **The “European Agenda for Culture in a Globalising World”** (<http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=COM:2007:0242:FIN:EN:HTML>)

In May 2007, the European Commission proposed an agenda for culture founded on three sets of objectives, among which cultural diversity and intercultural dialogue. Under this set of objectives, the Union and all other relevant stakeholders «should work together to foster intercultural dialogue to ensure that the EU’s cultural diversity is understood, respected and promoted» (e.g. by enhancing the cross-border mobility of artists and workers in the cultural sector). This new agenda, approved in November 2007 by the Council of Ministers of Culture, entails a more structure cooperation between Member States through the so-called “open method of coordination” (agreement on common objectives, regular follow up of progress towards them, and exchange of best practice and relevant data in order to foster mutual learning).

### **EU Conference and Exhibition on Intercultural Dialogue**

([http://ec.europa.eu/dgs/education\\_culture/dialogue/index\\_en.html](http://ec.europa.eu/dgs/education_culture/dialogue/index_en.html))

2006 conference organised by the Directorate-General for Education and Culture

## **Catalogues of Good Practice Projects supported by European Commission Programmes**

([http://ec.europa.eu/dgs/education\\_culture/dialogue/catal\\_dial\\_en.pdf](http://ec.europa.eu/dgs/education_culture/dialogue/catal_dial_en.pdf))

29 Ways to Promote Inter-cultural Understanding: Examples of Best Practice from around Europe

## **Intercultural Dialogue: Best Practices at the Community Level**

([http://ec.europa.eu/dgs/education\\_culture/dialogue/compendium\\_en.pdf](http://ec.europa.eu/dgs/education_culture/dialogue/compendium_en.pdf))

Selection of key projects supported by the European Commission “Culture 2000” programme.

## **2008 European Year of Intercultural Dialogue** ([http://ec.europa.eu/culture/our-programmes-and-actions/doc415\\_en.htm](http://ec.europa.eu/culture/our-programmes-and-actions/doc415_en.htm))

At the end of 2006, the European Parliament and the Council of the European Union declared 2008 to be the European Year of Intercultural Dialogue (EYID). Activities and events to promote intercultural dialogue are to be developed in the context of an enlarged EU, by encouraging the mobilisation of civil society and actors at the European, national and local levels. Culture, education, youth, sport and citizenship are the main implementation fields.

For more information on the governments’ National Strategies for the European Year of Intercultural Dialogue, see: [http://ec.europa.eu/culture/archive/dialogue/strategies\\_en.html](http://ec.europa.eu/culture/archive/dialogue/strategies_en.html)

## **“Sharing Diversity: National Approaches to Intercultural Dialogue in Europe”**

(<http://www.interculturaldialogue.eu>)

There are few comparative initiatives which map the diverse national approaches, policies and strategies in Europe to promote intercultural dialogue in different policy fields. Within this context, the ERICarts Institute conducted a short term study for the European Commission, DG Education and Culture, examining national approaches and practices to intercultural dialogue in Europe in the fields of education, culture, youth and sports. A specific section of the final report has been devoted to the heritage/museum sector, comprising a challenge paper (<http://www.interculturaldialogue.eu/web/files/53/en/CP-Bodo-04.doc>) and model case studies (<http://www.interculturaldialogue.eu/web/icd-good-practice.php?aid=44>) from Italy, Sweden and the UK.

## **“Museum and Society”** ([www.le.ac.uk/ms/museumsociety.html](http://www.le.ac.uk/ms/museumsociety.html))

An independent peer reviewed journal, edited by Gordon Fyfe (Keele University), Kevin Hetherington (Open University) and Susan Pearce (University of Leicester), covering a wide range of social science, humanities and practitioner research including:

- Museums, identity and difference
- Museums and social inclusion
- Access provision and practice
- Museums and education
- Politics and display
- Heritage studies

## **Inspiration, Identity, Learning: The Value of Museums**

[http://www.culture.gov.uk/Reference\\_library/Publications/archive\\_2007/nrmuse\\_edprog0607.htm](http://www.culture.gov.uk/Reference_library/Publications/archive_2007/nrmuse_edprog0607.htm)

## **Adult Learning and Skills: MLA London policy briefing**

<http://www.mlalondon.org.uk/lmal/index.cfm?ArticleID=1272&NavigationID=105>

## **Museum, libraries and archives - Inspiring learning, building communities**

[http://www.mla.gov.uk/resources/assets//I/inspiring\\_learning\\_building\\_communities\\_11171.pdf](http://www.mla.gov.uk/resources/assets//I/inspiring_learning_building_communities_11171.pdf)

## **Diversity and Dialogue**

<http://www.diversityanddialogue.org.uk/>

<http://www.diversityanddialogue.org.uk/resources>

### **SEMLAC Diversity Toolkit**

[http://www.semlac.org.uk/culturaldiversity/index\\_revised.html](http://www.semlac.org.uk/culturaldiversity/index_revised.html)

### **Museums and Refugees Conference** (March 2008)

<http://www.museumindocklands.org.uk>

ERICarts Institute, *Sharing Diversity. National approaches to intercultural dialogue in Europe, 2008* ([www.interculturaldialogue.eu](http://www.interculturaldialogue.eu)); see in particular country sheets (<http://www.interculturaldialogue.eu/web/intercultural-dialogue-country-sheets.php>)

CLMG - Campaign for Learning through Museums and Galleries, *Culture Shock: cultural identity, cohesion, citizenship... and museums*, Home Office, London, 2006 (<http://www.clmg.org.uk/PDFs/CS.pdf> and [www.clmg.org.uk/PDFs/CS-Main.pdf](http://www.clmg.org.uk/PDFs/CS-Main.pdf))

### **Interculture Map - intercultural routes and itineraries in Europe**

(<http://www.interculturemap.org/EN/interculturemap.php>).

### **Intercultural Dialogue and lifelong learning in museums**

[http://www.ne-mo.org/index.php?id=6&T\\_UID=4&STIL=](http://www.ne-mo.org/index.php?id=6&T_UID=4&STIL=)  
<http://www.interculturaldialogue.eu/web/files/53/en/CP-Bodo-04.doc>

### **Patrimonio e Intercultura**

<http://www.ismu.org/patrimonioeintercultura/index.php?lang=1>

### **Heritage and Interculture**

<http://www.ismu.org/patrimonioeintercultura/index.php?lang=2>

## **6. THE COUNCIL OF EUROPE AND INTERCULTURAL DIALOGUE**

The CoE's official website houses "Intercultural dialogue and the Council of Europe" (<http://www.coe.int/t/dg4/intercultural/>), a section entirely devoted to the activities of the Council of Europe to promote intercultural dialogue on our continent, and between Europe and its neighbouring regions.

Among the most important policy documents and on-line resources:

### **White Paper on Intercultural Dialogue**

([http://www.coe.int/t/dg4/intercultural/Source/White%20Paper\\_final\\_revised\\_EN.pdf](http://www.coe.int/t/dg4/intercultural/Source/White%20Paper_final_revised_EN.pdf))

Webpage housing all relevant information on the strategy, methodology and conceptual basis for the CoE's White Paper, published in May 2008.

### **Projet de Manifeste européen pour la multiple appartenance culturelle**

([http://www.ismu.org/patrimonioeintercultura/incoming/Multiple\\_appartenance.pdf](http://www.ismu.org/patrimonioeintercultura/incoming/Multiple_appartenance.pdf))

### **Faro Declaration on the Council of Europe's Strategy for Developing Intercultural Dialogue**

([http://www.coe.int/t/dg4/CulturalConvention/Source/FARO\\_DECLARATION\\_Definitive\\_Versi](http://www.coe.int/t/dg4/CulturalConvention/Source/FARO_DECLARATION_Definitive_Versi)

[on\\_EN.pdf](#)). Adopted by the European Ministers responsible for Cultural Affairs following the closing conference of the 50<sup>th</sup> Anniversary of the European Cultural Convention “Intercultural Dialogue: The Way Ahead” in Faro (Portugal), 28 October 2005.

### **Intercultural Dialogue - Cases of Good Practice**

(<http://www.culturalpolicies.net/web/files/19/4/en/ICDGoodPractises.pdf>)

Collection of good practices assembled by the CoE’s Project Group on Intercultural Dialogue and Conflict Prevention in 2005.

### **Opatija Declaration on Intercultural Dialogue and Conflict Prevention**

([http://www.coe.int/t/dg4/cultureheritage/Source/Completed/Dialogue/DGIV\\_CULT\\_PREV\(2004\)1\\_Declaration\\_E.PDF](http://www.coe.int/t/dg4/cultureheritage/Source/Completed/Dialogue/DGIV_CULT_PREV(2004)1_Declaration_E.PDF)). Adopted by the European Ministers Responsible For Cultural Affairs in Opatija (Croatia), 22 October 2003.

### **European Heritage Days** ([http://www.coe.int/t/dg4/cultureheritage/Aware/EHD/default\\_en.asp](http://www.coe.int/t/dg4/cultureheritage/Aware/EHD/default_en.asp))

The EHD, a joint Council of Europe - European Union initiative, aims to promote the wealth of cultural diversity on the European continent.

## **7. RELEVANT EUROPEAN PROJECTS/NETWORKS**

### **“Museums Tell Many Stories” 2005-2007**

<http://www.comune.torino.it/museiscuola/risorse/museums.shtml>). A project funded by the European Commission within the Socrates-Grundtvig Programme.

**“Lifelong Museum Learning” 2005-2007** . See K. Gibbs, M. Sani, J. Thompson (eds.), *Lifelong Learning in Museums. A European Handbook* , Ferrara, 2007

### **“Collect & Share” 2003-2005** ([www.collectandshare.eu.com](http://www.collectandshare.eu.com))

A project funded by the European Commission within the Socrates-Grundtvig Programme.

### **Migration Museums Network** ([www.migrationmuseums.org](http://www.migrationmuseums.org))

The [Migration Museums Initiative](#) is a project of UNESCO in cooperation with IOM – International Organisation on Migration ([www.iom.int/](http://www.iom.int/))

### **"Migration in Museums – Narratives of Diversity in Europe"**

The project aimed at establishing a dialogue about immigration and Europe’s cultural and historical identity among museum experts, artists, researchers, and representatives of immigrant communities. Its starting point was a series of 12 filmed interviews with immigrant artists (writers/novelists and film makers) in ten European metropolises (Amsterdam, Athens, Berlin, Istanbul, London, Luxemburg, Madrid, Oslo, Paris, Warsaw). Following a European research and interview project, seven Berlin based museums (Deutsche Kinemathek – Museum für Film und Fernsehen, Erinnerungsstätte Notaufnahmelager Marienfelde, Jüdisches Museum Berlin, Jugendmuseum Schöneberg, Kreuzberg Museum, Märkisches Museum/Stadtmuseum, Museum Neukölln) hosted an international conference from October 23-25, 2008. <http://www.network-migration.org/workshop2008/>

### **«Le musée sort de sa réserve»**

A project funded by the European Commission within the Culture Programme 2000 and led by the Royal Museum for Central Africa (Bruxelles).

### **ICOM – International Council of Museums**

**“Museums and Cultural Diversity: Policy Statement”** ([www.icom.museum/diversity.html](http://www.icom.museum/diversity.html)), report of the Working Group on Cross Cultural Issues of the International Council of Museums, 1997;

“ICOM Code of Ethics for Museums”, 2006 ([www.icom.museum/ethics.html#section6](http://www.icom.museum/ethics.html#section6)): see in particular principle 4 («Museums provide opportunities for the appreciation, understanding and promotion of the natural and cultural heritage») and principle 6 («Museums work in close collaboration with the communities from which their collections originate as well as those they serve»). The section of ICOM website on International Museums Days ([www.icom.museum/imd.html](http://www.icom.museum/imd.html)) includes reflections and articles around the chosen themes, activities around the world, bibliographies etc. Among the most recent issues at the heart of this yearly event: “Museums: agents of social change and development” (2008), “Museums bridging cultures” (2005).

Initiatives have also been taken at the level of ICOM national committees. One case in point is the thematic commission on “Education and mediation” of ICOM Italia, one of whose several working groups is devoted to lifelong learning and interculturalism (see [www.icom-italia.org](http://www.icom-italia.org), section “Attività”, sub-section “Commissioni tematiche”, for documents, links and resources).