

# Museums as Social Institutions: Trust and Communities

A hybrid conference  
of the Leibniz Centre  
of Excellence for  
Museum Education

November 30<sup>th</sup> and  
December 1<sup>st</sup>, 2023

**MUSEUM  
EDUCATION**



Leibniz Centre of Excellence

# WELCOME

Welcome to the 3rd International Conference of the Leibniz Centre of Excellence Museum Education "Museums as Social Institutions – Trust and Communities"!

This event builds on our previous conferences Audience Development – Theory and Practice (2021) and Interdisciplinary Research on Museums as Informal Learning Spaces – New Ways and Concepts (2019). The 2021 conference focused on ways to reach non-visitors and support socially and educationally disadvantaged groups and the 2019 conference examined the results of visitor studies in the Leibniz Research Museums.

For this year's conference, academic researchers and museum practitioners from around the world are invited to examine and discuss

- Perception of museums as a source of information and trust in museums
- How to connect with various local and diverse communities and welcome new audiences

Sessions are designed to provide theoretical and practical input through a keynote and short talks followed by the opportunity to exchange thoughts in plenary discussions. During a World Café on day two of the conference, participants will be able to share perspectives and experiences, discover common goals and collectively find solutions for specific challenges related to the conference topics.

## CONFERENCE ORGANISERS

### Chairs

Alexandra W. Busch, Leibniz-Zentrum für Archäologie (LEIZA)  
Olaf Köller, Leibniz Institute for Science and Mathematics Education

### Committee

Lisa Böhres-Rübeling, Leibniz-Zentrum für Archäologie (LEIZA), Mainz  
Siëlle Gramser, Leibniz Centre of Excellence for Museum Education & LEIZA, Mainz  
Lorenz Kampschulte, Deutsches Museum, Munich  
Alexandra Moormann, Museum für Naturkunde, Berlin  
Gun-Brit Thoma, Leibniz Institute for Science and Mathematics Education, Kiel

### Supported by

This conference is part of the [LePAS](#) project, which is funded by the Leibniz Association as part of the Leibniz Competition.

### Links

Register [here](#).

Learn more about the Leibniz Centre of Excellence for Museum Education [here](#).

# CONFERENCE VENUE

## **Onsite**

Leibniz-Zentrum für Archäologie (LEIZA)  
Ludwig-Lindenschmit-Forum 1  
55116 Mainz (Germany)

## **Online**

For the digital version of our conference we will use Zoom. For best performance and functionality, please install the latest version of Zoom and familiarise yourself in advance with the software. Please also maximise the Zoom window during the conference in order to see all buttons. Please note that, if you log in with Chromebooks / Chrome OS or Zoom Rooms you unfortunately cannot participate in the collaboration (breakout) rooms.

## **Netiquette**

It goes without saying, but please treat everyone with respect. For Zoom performance reasons we ask you to turn off your camera as well as mute your microphone when attending the main talks. During breakouts, please show your video if you feel comfortable to do so. Depending on the number of attendees it might be a challenge to self-organise in breakout rooms. Therefore, please use Zoom tools such as hand-raising to facilitate communication. We will have crew members standing by to support you.

## **Copyright (Disclaimer)**

By participating in the conference you grant the Leibniz Centre of Excellence for Museum Education / LEIZA the right to authorise others to make the video and audio recordings and photographs taken during the conference available across all platforms and in all media (in whole or in part, transcribed or otherwise) in perpetuity throughout the world for the non-commercial, educational and promotional purposes of the Leibniz Centre of Excellence for Museum Education / LEIZA such uses including but not limited to print and online publication and broadcast e.g. in the Leibniz Centre of Excellence for Museum Education / LEIZA websites and social media sites such as YouTube, Facebook and X (formerly known as Twitter).

**PROGRAMME** (Unless otherwise indicated, programme events are hybrid, i.e. both onsite and online.)

**Thursday**      **November 30<sup>th</sup>**

**TRUST**

<b>13:00–13:30</b>	<b>Onsite</b> in Mainz <b>Arrival/Registration</b>	<b>Online</b> via Zoom <b>Arrival</b>
<b>13:30–14:00</b>	WELCOME <b>Alexandra W. Busch</b>	
<b>14:00–14:45</b>	ONLINE KEYNOTE <b>Bernadette Lynch</b> <i>"We are agents of our own change."</i> Museums in solidarity with others: who does the heavy lifting?	
<b>14:45–15:15</b>	BREAK	
<b>15:15–17:45</b>	PANEL I TRUST IN MUSEUMS & TRUST IN SCIENCE <b>Lorenz Kampschulte (Chair)</b> Session introduction  <b>Caroline Loewen</b> Reconsidering museums: the changing nature of public trust in museums  <b>Friederike Hendriks</b> Trust in science vs. trust in museums: an initial exploration of differences and similarities  <b>Marlene Altenmüller</b> Social encounters: trust in science and the museum experience through the lens of social psychology  <b>Kathrin Grotz &amp; Patricia Rahemipour</b> Public trust in German museums: planning a population representative study  Panel I: general discussion	
<b>17:45–18:15</b>	BREAK	
<b>18:15–19:30</b>	<b>Onsite</b> TOUR OF THE NEW LEIZA BUILDING	<b>Online</b> <b>Henriette Baron &amp; Antje Kluge-Pinsker</b> The new LEIZA Museum for Archaeology – Building trust and creating a place for communities  (end of online conference appr. at 19:15)
<b>19:30</b>	DINNER	

## PROGRAMME

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Friday

December 1<sup>st</sup>

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## COMMUNITIES

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8:30–9:00

Arrival

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9:00–11:00

PANEL II  
CONNECTING WITH COMMUNITIES

**Alexandra W. Busch (Chair)**  
Session introduction

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**Constanze Hampp**

(Un)Common sense – an inclusive exhibition project:  
from idea to implementation and practical experience

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**Inesa Sulaj**

Engaging with communities in a post-communist country

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**Mark Schep**

Co-creation of museums and local (intangible) heritage communities:  
experiences from the Netherlands

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Panel II: general discussion

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11:00–11:30

BREAK

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## PROGRAMME

Friday

December 1<sup>st</sup>

## COMMUNITIES

11:30–12:45

WORLD CAFÉ

There will be three 20-minute rounds, so please choose three of the following tables /rooms that you would like to join during this time slot. The idea is to discuss, share knowledge and experience, take notes and encourage each other to take collective action.

Onsite	Online
<p><b>Sylvia Hinz &amp; Alexandra Moormann</b> (<i>Museum für Naturkunde Berlin</i>) How can we reach and collaborate with underrepresented target groups?</p>	<p><b>Aria Tilove</b> (<i>Museum für Naturkunde Berlin</i>) How can we reach and collaborate with underrepresented target groups?</p>
<p><b>Antje Kluge-Pinsker</b> (<i>LEIZA</i>) What makes people talk about very personal and emotional topics in a(n archaeological) museum?</p>	<p><b>Anna Kieburg &amp; Lisa Böhres-Rübeling</b> (<i>LEIZA</i>) What makes people talk about very personal and emotional topics in a(n archaeological) museum?</p>
<p><b>Lorenz Kampschulte</b> (<i>Leibniz Centre of Excellence for Museum Education</i>) Visualisation of visitor data: How must data be presented so that museums can benefit from it in the best possible way?</p>	<p><b>Moritz Schmid</b> (<i>Technical University of Munich &amp; Deutsches Museum München</i>) What do (we as) museum professionals believe to be the reasons people (dis)trust museums?</p>
<p><b>Dominik von Roth</b> (<i>Germanisches Nationalmuseum</i>) Museums as a social space for schools. What should museums do: 1. to be a better place for pupils? 2. to be of higher relevance for teachers?</p>	<p><b>Sandra Kittmann</b> (<i>Deutsches Museum München</i>) "Nothing about us – without us": How can we recognise and make use of opportunities and challenges when collaborating with people with disabilities?</p>
<p><b>Onsite participants</b> Open topic, bring your own question to the table!</p>	<p><b>Online participants</b> Open topic, bring your own question to the zoom room!</p>

12:45–13:00

SUMMARY & CLOSING REMARKS

**Alexandra W. Busch & Lorenz Kampschulte**

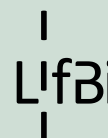
# LEIBNIZ CENTRE OF EXCELLENCE FOR MUSEUM EDUCATION

In the Leibniz Centre of Excellence for Museum Education museums and educational research institutes from all over Germany have joined forces with the aim of advancing visitor research and empirical educational research on museums as informal places of learning.

Together, we discuss central, overarching questions in visitor research and find ways to answer them empirically. The focus is on integrating different disciplines and linking theory and practice: through close cooperation, research findings can be directly implemented in educational practice in museums, evaluated there, and the results in turn influence research.

The Leibniz Center of Excellence for Museum Education continuously works to develop and establish common research approaches, thereby contributing to a higher standardisation and comparability of visitor research in Germany in the long run. The Centre also acts as a national contact point for visitor research in museums and specifically promotes the exchange between stakeholders.

## Our partners



# CONFERENCE ORGANISERS

## CHAIRS

**Alexandra W. Busch** is director general of the Leibniz-Zentrum für Archäologie (LEIZA, formerly RGZM) and university professor at the Johannes Gutenberg University Mainz. After studying Archaeology of the Roman Provinces, Ancient History and Prehistoric Archaeology at the University of Cologne, she completed her doctorate on the presence of military and paramilitary units in imperial Rome. She then worked as a researcher at the LVR Archaeological Park Xanten, where she was jointly responsible for the design of the permanent exhibition in the LVR-RömerMuseum. In 2008, she became a general assistant and senior researcher and then head of the photo library at the Rome Department of the German Archaeological Institute. In 2014, she joined LEIZA (at that time called RGZM) as research director, where she was responsible for collections, libraries, archives and scientific IT, before becoming LEIZA's director general in 2018. Since 2016, Busch has been involved in the development of research museums as informal learning spaces and the collaboration between educational research and research museums. She is co-founder of and spokesperson for the Leibniz Centre of Excellence for Museum Education, founding member of the Visitor Research Network (NWBF) and spokesperson for the Alliance of Leibniz Research Museums.

**Olaf Köller** is director of the Department of Educational Research and Educational Psychology at the Leibniz Institute for Science and Mathematics Education (IPN). He is also IPN's managing director of research, and full professor of educational research at the University of Kiel, Germany. He has held positions at the Max Planck Institute for Human Development, the University of Erlangen-Nuremberg, and Humboldt University, Berlin, where, as full professor of educational research, he was responsible for the national assessment of educational progress in Germany. His research focuses on science and mathematics learning in settings both in and out of schools. Olaf Köller is co-founder of and spokesperson for the Leibniz Centre of Excellence for Museum Education.



## COMMITTEE

**Lisa Böhres-Rübeling** is a studied archaeologist and educator and has been the deputy director of the Education Department at LEIZA since March 2023. Lisa previously worked at numerous archaeological and educational institutions, developing and advising non-formal education venues and various museums, most recently in her role as Deputy Executive Director of the German Limes Commission, the management institution of the UNESCO World Heritage Site "Frontiers of the Roman Empire". Her current work focuses on audience development and the advancement of LEIZA's museum education programme as well as the cooperation with the Leibniz Centre of Excellence for Museum Education.

**Siëlle Gramser** is project coordinator for the Leibniz Centre of Excellence for Museum Education. As project coordinator, she is responsible for the overall project organisation and the networking activities, supporting museums with their visitor study projects and organising meetings, trainings and conferences amongst other things. Siëlle previously worked as a research associate at the department of Formal and Informal Learning of the Technical University of Munich. Her main research interests are controversial science topics in museums, inclusion, and visit motivation and visit experience in educational leisure settings.

**Lorenz Kampschulte** is Head of Education at the Deutsches Museum in Munich, the largest science and technology museum in Germany. His current research focuses on evaluation and visitor research, digital tools and more general learning processes in informal educational settings. Before joining the Deutsches Museum in 2018, he conducted research at the IPN - Leibniz Institute for Science and Mathematics Education in Kiel, where he was coordinator of the Kiel Science Outreach Campus. Lorenz holds a PhD in nanoscience from Ludwig-Maximilians-Universität in Munich.

**Alexandra Moormann** holds a diploma in biology and is a teacher of biology and physics at secondary school level. Alexandra completed her PhD in biology education at the Humboldt-Universität zu Berlin. During her studies, she worked as an educator in a botanical garden and at the Museum für Naturkunde Berlin. Since 2015, she has been responsible for the area of research in museum education at the Museum. Her research interests include learning about evolution in museums, developing museum visitors' understanding of science through visiting exhibitions or participating in citizen science projects, and learning with and about models in museums.

**Gun-Brit Thoma** studied pedagogy at Kiel University. She holds a PhD in education from the Leibniz Institute for Science and Mathematics Education (IPN) on the topic "Learning in museums". Currently, she is project coordinator for the Leibniz Centre of Excellence for Museum Education. She is responsible for conducting a visitor structure analysis, which is currently being carried out in 22 museums and science centres in Germany and Austria. Her research foci are museum visitors, cognitive learning and attentional processes in formal and informal settings, as well as science communication.

# SPEAKERS AND TOPICS

## MARLENE ALTENMÜLLER

**Marlene Altenmüller** is a research associate with the social psychology group at Ludwig-Maximilians-Universität München, Germany. She trained and works as experimental social psychologist, but also has a background in art history. Primarily, she does research on science communication, science reception, and meta-scientific perspectives with a special focus on trust in and within science. However, she also studies the psychology of art reception and the museum experience. Bringing together these two research interests, she regularly works with Deutsches Museum in Munich, investigating trust in science in the science museum.

### **Social encounters: trust in science and the museum experience through the lens of social psychology**

Science museums are social spaces – yet people often are not aware of the “social” in museums. Still, social cognition decisively affects our museum experience. In a series of research projects, I show how stereotypic perceptions, attitudes, and expectations determine how open and personal science communication (in museums) is perceived by lay audiences. For one, displaying scientists in a personal and approachable way can bridge stereotypic perceptions, increasing warmth-related trust, but also decreasing competence-related trust. Laypeople might even use personal information in science communication to up- or devalue scientists, depending on their pre-existing attitudes. At the same time, however, we find that open and transparent communication (i.e., about tentativeness and uncertainty in science) can be beneficial and is even actively demanded by laypeople. Considering social psychological perspectives can provide new insights into how people experience science and museums. Working together with potential visitors can be a valuable and creative pool of information.

## HENRIETTE BARON & ANTJE KLUGE-PINSKER

**Henriette Baron** is a zooarchaeologist and museum professional. Her professional career led her to the Leibniz-Zentrum für Archäologie (LEIZA) in 2009 via positions in heritage conservation and business management apprenticeship. After years in archaeozoological research, she has been working in exhibitions since 2018 and is now head of the exhibitions department at LEIZA, where she is currently working on three permanent exhibitions in two museums in Mainz.

**Antje Kluge-Pinsker** studied prehistory and early history, medieval and modern history as well as physical geography in Frankfurt am Main before curating several exhibitions and researching late antique, early medieval and medieval topics. She has been working in museum education since 2005 and heads the educational department at LEIZA. She is responsible for the museum's educational programme and is also involved in the curation of LEIZA's new permanent exhibitions.

### **The new LEIZA museum for archaeology – building trust and creating a place for communities**

LEIZA's mission is to use archaeological research to gain fundamental insights for a better understanding of our behaviour and action as well as the development of societies. As a research museum, LEIZA's contribution to society is its specific perspective on human life and coexistence and making sure its findings can be used to reflect on issues of the present and shape the future. LEIZA's exhibitions will be a particularly important platform for this purpose. The lecture will show the didactic principles and approaches used by LEIZA to strengthen confidence in archaeology, convey the relevance of its research for the present, build trust and make the museum a place for social dialogue.

## **KATHRIN GROTZ & PATRICIA RAHEMIPOUR**

**Kathrin Grotz** is Deputy Director of the Institute for Museum Research, Stiftung Preußischer Kulturbesitz. Her current research focuses on innovative formats of knowledge and science communication, evaluation and audience research, as well as collections and object circulation with a focus on natural history. Previously, Kathrin worked for almost two decades at the Botanic Garden and Botanical Museum of the Freie Universität Berlin, where she was responsible for numerous exhibitions as senior curator and head of exhibitions. She studied modern history, ethnology and political science at the Universities of Heidelberg and Albuquerque, New Mexico, and completed her traineeship at the Reiss-Engelhorn Museums in Mannheim.

**Patricia Rahemipour** studied prehistoric and classical archaeology and philosophy. In 2009 she completed her dissertation in the area between archaeology and film studies with a thesis on "Archaeology in the Spotlight". She gained initial experience as head of the study collection at the Department of Prehistory at the University of Leipzig. She then worked as a project manager and senior curator for the German Archaeological Institute and the Cluster of Excellence "Topoi". After two years at the Romano-Germanic Commission and the Jewish Museum Frankfurt, she joined the Botanic Garden Berlin in 2014 and was appointed Director of the Botanical Museum and the Department of Science Communication in 2016. Since 2019, she has been Director of the Institute for Museum Research, Stiftung Preußischer Kulturbesitz.

### **Public trust in German museums: planning a population representative study**

Trust in institutions is the "glue" that holds democratic societies together. This makes the erosion of trust in politics, the public media and the education system, which has been evident in surveys for some time, all the more worrying. The extent to which museums, which traditionally enjoy a high degree of credibility, are affected by this crisis of confidence is a question on which there is little empirical data. For this reason, it is time to substantiate the trust potential of museums with empirical data for the approximately 7,000 museums in this country today. The model for our study, the design of which we would like to present, is a representative survey of the American Alliance of Museums.

## **CONSTANZE HAMPP**

**Constanze Hampp** is Head of Communications at the Staatliches Museum für Naturkunde Karlsruhe. She is responsible for the exhibitions, the education and outreach department, as well as the public relations and marketing department. Constanze studied communication science and psychology in Munich and Innsbruck and worked in various fields of science communication. She started her museum career at the Deutsches Museum in Munich, where she spent several years researching the effects of authentic objects in exhibitions. After completing her PhD in science communication at the Technical University of Munich, she switched from research to exhibition and outreach practice.

### **(Un)Common sense – an inclusive exhibition project: from idea to implementation and practical experience**

What is it like to be a bat? Or a sunflower? The exhibition "(Un)Common Sense" is about how humans, animals and plants use different senses to perceive the world around them and master the challenges of everyday life. But the exhibition is not only about the senses, it is also intended to be an experience for the senses and accessible to everyone. The talk will take a look at the development of the exhibition, which was realised with the support of an advisory board with people with disabilities. Practical experiences with the exhibition and its accompanying education programme will also be discussed.

## FRIEDERIKE HENDRIKS

**Friederike Hendriks** is a psychologist and science communication researcher. Currently, she leads a Junior Research Group at Technische Universität Braunschweig, which is devoted to studying “Communicating Scientists”. Friederike received her PhD at the University of Münster, where she inquired how laypeople assess the trustworthiness of experts and has continued her research interest in trust in science during her postdoc years at the University of Münster and at the IPN - Leibniz-Institute for Science and Mathematics Education in Kiel.

### **Trust in science vs. trust in museums: an initial exploration of differences and similarities**

This talk will explore how trust in science and trust in museums is related. We will start with a theoretical overview of current conceptualizations of trust in general, and the epistemic and social underpinnings of trust in science in particular. Based on recent data, we will present a first exploration of the state of trust in (science and technology) museums in Germany, and how it compares to the current state of trust in science, and we aim to discuss with the audience how to gauge trust in museums in future research.

## CAROLINE LOEWEN

**Caroline Loewen** is a cultural worker, curator, and writer. She is the Communications Lead for the Alberta Museums Association and was the Project Lead for the national research and advocacy project Reconsidering Museums. She has over 15 years of experience working in museums in collections, programming, and curatorial. Her curatorial practice is focused on community participation and storytelling through exhibitions. She is passionate about helping museums become more collaborative, accessible, and engaging spaces, that promote perspective-taking and dialogic learning, and are advocates for social change in their communities.

### **Reconsidering museums: the changing nature of public trust in museums**

Reconsidering Museums, a three-year research and advocacy project, set out to answer the question, what do museums mean to Canadians? Through a nation-wide engagement campaign, the project revealed how the public views the role and value of museums. One of the themes that emerged was the notion of authority. Authority is about the perception that museums are trusted to provide accurate and credible information. The research demonstrated that Canadians continue to trust museums and to consider them a credible source of information, but to maintain this role, we heard that the museum must reimagine its relationship to the truth, and as ‘trusted advisor’ to the public it serves.

## BERNADETTE LYNCH

**Bernadette Lynch** is an internationally known writer, lecturer and researcher on museum theory and practice, and in leading museum transformation and change. She is a museum academic and professional with thirty years' experience in senior management in UK and Canadian museums. Formerly Deputy Director at the Manchester Museum, University of Manchester, her research and consultancy focuses on ethical, innovative participatory practice, with a particular interest in solidarity, decolonisation; power; democracy; debate; conflict; contested collections; difficult subject matter and activism, and on social change through critical collaboration with diverse communities. Author of the influential 'Whose Cake is it Anyway?' Report (2011), she is founder member and leads the Solidarity in Action Network, an international network of museum professionals, academics and grassroots activist organisations. Dr Lynch is a jury member for the European Museum of the Year Award (EMYA). She publishes widely on participatory democracy in museums, and on 'useful museum' practice. She is Honorary Research Associate, University College London. Her work is freely available online: <http://ucl.academia.edu/BernadetteLynch>

***"We are agents of our own change."***

### **Museums in solidarity with others: who does the heavy lifting?**

We live in a deeply troubled world where the term solidarity is becoming more and more familiar in public discourse, and, internationally, within the policy rhetoric of publicly funded institutions. Right now, in museums, the word 'solidarity' is everywhere. Like inclusion, representation, participation, social justice, decolonization, activism, museums over time have adopted seemingly ever-increasingly democratic slogans to match the demands of the times. Yet, these may have little or nothing to do with justice or equality, nor do they it turns out, necessarily, empower those on the receiving end.

And how to be in solidarity from a position of privilege? Could a relationship based on solidarity offer, as some are now claiming, "a true process of healing" between the museum and its diverse communities? Yet others question, who does the emotional 'heavy-lifting', once we commit to collectively unearthing the divisions, ruptures and misunderstandings between museums and others? How does a solidarity practice offer a duty of care for each other in these relations? Facing an uncertain future for us all, some museums are attempting to facilitate people's own processes of empowerment and active agency for social justice and change. Dr Lynch draws on international examples and proposes that this may be the time for museums and solidarity.

## MARK SCHEP

**Mark Schep** is a researcher at the Dutch Centre for Intangible Cultural Heritage (KIEN), which is part of the Dutch Open Air Museum in Arnhem, and a teacher at the Reinwardt Academy for cultural heritage in Amsterdam. He holds a PhD in museum education from the University of Amsterdam, specifically focusing on the role of museum guides in art and history museums. The PhD project resulted in a practical guideline for museum guides, Guiding is a profession: <https://www.lkca.nl/artikel/guiding-is-a-profession/>. Two of the articles are published in Museum Management and Curatorship. After his PhD he researched several educational programs of museums and published Interaction and Inclusion – The 2019 Trend Report on Museum and Heritage Education. In his work for KIEN he focuses, amongst other things, on the relationship of bicultural young adults and intangible cultural heritage.

### **Co-creation with local (intangible) heritage communities: experiences from the Netherlands**

In a collaboration between the Dutch Open Air Museum, KIEN and youngsters Presikhaaf University an exhibition and activity program was developed about the heritage of Presikhaaf, a neighbourhood in Arnhem. This project and three other co-creations of museums and (intangible) heritage practitioners will be the focus in his presentation. We will explore and discuss the do's and don'ts for museums when setting up a co-creation with local communities. The projects and lessons learned are also described in the publication Experiences with co-creation. A museological platform for intangible cultural heritage. Tips and recommendations: <https://www.immaterieelerfgoed.nl/en/kennisbank/een-museaal-podium-voor-immaterieel-erfgoed>

## INESA SULAJ

**Inesa Sulaj** is one of the founders of MuZEH Lab, a non-profit organisation and community centre based in Durrës, Albania. Since opening this organisation, Inesa and her co-founder Dorina Xheraj Subashi have focused on developing community projects in the cultural heritage and museum field. Inesa started her career at the Ministry of Culture in Albania, worked for USA embassy projects and was also a consultant for different NGOs in Albania. She then received an offer to work as a Museum Educator at the National Gallery of Arts in Albania, the most important figurative art institution in the country. The challenges and limitations she encountered in this institution inspired her to open her own space. While opening MuZEH Lab together with her co-founder, Inesa also completed a Master of Arts for Museum Studies at the University of Leicester in the United Kingdom. Her research during this time focused on education and engagement of communities.

### **Engaging with communities in a post-communist country**

This presentation will begin with the museology sector in Albania from the opening of the first museums until the present day. I will then present some information about how museums function nowadays, go into community engagement, and also briefly mention some of the challenges that the museum staff face. In the third part of this presentation I will talk about the community centre we opened a few years ago and how we managed to work with communities. At the end of this presentation I will share some practical experiences.