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**Guidelines for Adults' Educators and Trainers**

**(University of Florence)**  
**(IO4-A2)**

**EU Museums supporting young NEETs**  
**in their job search process**

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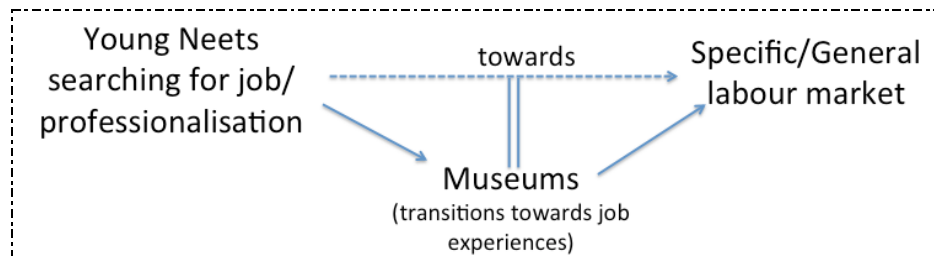
## 1. Introduction

The ratio beyond the Hetya *Guidelines for adults' educators and trainers* refers to the concept of Museums seen as a tool and place that can support young NEETs in the development of specific skills, knowledge, and attitudes also toward the culture of work and in their job search process.

The questions to be answered by Hetya Guidelines and the Learning Pathways that will follow are the following (*Figure 1*):

1. How can EU Museums be more inclusive and concretely support young NEETs in being included into the labour market by making them experience a concrete working activities?
2. What does being part of a Museum context and network mean in the NEET perspective willing to make his/her own working experience? Is the Museum only an object of “contemplation” or can it be conceived also a place where to build up a professional project and the related activity?
3. How can young NEETs benefit from learning experiences that take place in any forms within the Museum contexts in view of their professional inclusion?
4. Which role can Museums play in the definition of a professional experience and work activities young NEETs?
5. How can Museums and members of their networks support young NEETs in their job search process and project for their professional inclusion?

*Figure 1 – The role Museums can play in job search processes by NEETs*



Another issue refers to what labour market young NEETs look at when searching for a job or a working experience (general labour market, specific labour market). This is an issue strictly related to

- the NEET under consideration (their expectations, previous experiences, career development plans, personal ambitions, needs, etc.)
- the kind of actors that are part of the Museums local networks (schools, tourism association, other museums, restaurants, hotels, etc.).

## 2. Audience for the guidelines

The potential audience for these guidelines includes museums operators, at different levels, and all stakeholders in the provision of local productive services and activities as well as employers, associations, cooperatives, school system, employment and guidance services, any organisations working in cooperation with museums.

It was clear from the Hetya Comparative Reports (on EU NEETs and



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Museums as learning places), the resources collected and analysed as well as from the learning needs analysis of the museums operators at territorial level in Bulgaria, Italy, Norway, Sweden, that there is a strong institutional commitment to addressing the challenge of providing learning support for young NEETs and that museums play an important role in that.

The kind of learning support NEETs can get from museums varies depending on the different typologies of such cluster of population. Variety is strictly related to their age, their educational attainments, their personal background, the places they live, the previous experiences they joined on a personal, educational, professional levels, their ambitions and career development plans.

On the other hand variety in learning provision depends on the museums themselves and the kind of local and national networks or partnerships they are actively involved in.

However, museums must be fully aware about their educational role towards NEETs that may find museum as a new learning environment where to define and implement their learning process for a limited period of their professional life.

### **3. Aims and objectives of the guidelines**

The aims of these guidelines consist of

- identifying the kinds of local and national partners museums are in



contact with as they play an important role in the professional design of NEETs

- presenting the local and national partners to the sample of NEETs selected in Bulgaria, Italy, Norway, Sweden
- using the partners to support NEETs in defining the activity to be designed, implemented, monitored and evaluated by museums and partners together
- using different learning methods and tools to be provided to NEETs in order to support them in defining and implementing the activity/project for the museums (i.e. Hetya mobility, modules from e-learning platforms available, informal learning)

Specifically, the guidelines seek to support museums operators in building up concrete actions or projects where samples of Hetya NEETs selected in the survey are required to

- define a sector of interest (tourism, cultural heritage, etc.)
- define on their own a “project” or activity to be implemented within and/or for the museums in cooperation with representatives of the local productive systems that are in connection with the museums
- develop and implement the project or activity they chose during the lifetime of the project

The guidelines represent a kind of toolbox to be used in the definition, implementation, monitoring, evaluation of the projects Hetya NEETs will choose to work at during the lifetime of the project in order to develop skills, knowledge, attitudes supported by museums operators as well as by representatives of the local productive system.



#### **4. Basis of the guidelines**

The guidelines draw on a wide range of discussion and debate, feedback from partners activities as well as from

- Hetya comparative report on analysis on EU NEET in the partner countries (Bulgaria, Italy, Norway, Sweden)
- Hetya comparative report on the role plaid by museums contexts and organisations in the learning processes of this specific target
- Hetya focus groups and discussion taken with the sample of NEETs selected in each of the local territories (Livorno-Italy, Bulgaria, Norway, Jamtli-Sweden)
- Learning needs analysis of different levels of museums operators in the four territories surveyed

From a theoretical perspective the guidelines are based on the following, as described in the next paragraphs:

- museums conceived as “learning organisations”
- museums interpreted in their “social responsibility” functions (institutional social responsibility)
- museums managed in consideration of adult learning theories and approaches (constructivism, social learning, experiential learning approaches, self-directed learning paradigm)

Unlike education, learning shifts the emphasis to the person in whom change is expected to occur. So we accept the definition of learning seen as an “act or a process by which behavioural change, knowledge, skills and attitudes are acquired. This could be either through experience, reflection, study or instruction” (Coombs and Ahmed, 1974:100-101). Looking at



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museums settings we consider informal learning processes that occur through the engagement of individuals – NEETs included – in informal learning networks or “communities of practice” (Lave & Wenger, 1991). These are conceived as groups of likeminded individuals that unite to exchange information, ideas, interests, needs, skills, resources, proposals, experiences, that can provide solutions to practical problems or issues. In this context learning processes are seen as processes aimed at acquiring and developing knowledge that are available in a given environment (ie museums) through their legitimate peripheral participation. Through peripheral activities people become acquainted with simple tasks, values, rules, procedures, approaches, organisation of the community. Gradually people’s (physical and social) participation to the community makes them understand the broader context into which they operate and have their personal and professional growth strictly depending on how close they cooperate with community experts. The more they enter in the community the more they gain knowledge and see themselves as members of it. The successful progression towards the membership of a given community (it can be museums but also any partners working in cooperation with them) strictly depends on

- if and how learners take the initiative to pursue a (formal or informal) learning experience
- learners’ responsibility for implementing and completing their learning experience
- levels of learners’ engagement (Billet, 2001, 2004).





#### **4.1. Museums as learning organisations**

Museums seen as “*learning organisations*” (Senge, 1994) and *socially responsible organisations* can play an important role in providing appropriate responses to young NEETs’ intellectual growth ambitions and correct the social exclusion produced by different factors that impact on the socialisation of young people (ie education system, university, school, etc.). “Irrespective of age, gender, socio-economic background, ethnicity or disability, all EU citizens should have the opportunity to acquire and develop the mix of knowledge, skills and aptitudes they need to succeed in the labour market (European Commission, 2010:10).

Museums are “educational institutions” not only because they have collections of objects that are open to the public that can learn more about these objects (supported by museum operators or on their own going around and reading informative materials by themselves). Like other organisations, they are educational by nature: museums as such need to acquire knowledge, to innovate fast enough to survive and thrive in a rapid, complex, diverse, changing environment. Museums as learning organisations need to create and support a culture that encourages continuous improvement processes of employees and people cooperating with them in any forms (volunteers, trainees, students, suppliers, users, etc.), their critical thinking. They need to risk taking new ideas, projects, activities to be developed, allow mistakes and contributions by people cooperating with them in any forms, learn from experience and experiment new activities or duplication of previous ones by different people.

Furthermore museums need to disseminate the new knowledge



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throughout the organization for incorporation into day-to-day activities and services in order to guarantee the growth of the organisation itself.

In these guidelines we consider the function museums play towards any citizen being in contact with them, NEETs mainly included in their role of learning institutions in two different meanings:

- organisation supporting learning processes of people cooperating with them (employees, volunteers, users – including NEETs, suppliers, etc.)
- organisation that learn itself and supports its own learning processes

#### ***4.2. Museums as socially responsible institutions***

Museums from the adult learning perspective play an important role being, by their nature, *socially responsible institutions*. Even when performing their basic tasks (ie assembling and exhibit collections, transmission and preservation of things we collectively consider valuable) they exercise social responsibility. By “social responsibility” we herein refer to the tasks museums are assigned to socialize, meet, greet each other, undertake their institutional tasks by looking at their (mostly informal) learning dimension in an open environment.

This is much more important and socially relevant when dealing with such a delicate target like NEETs. Museums work hard to understand their audiences. Historically, museums believed that they knew their audience, who they were, what they wanted, what was good for them. It is no longer like this. They want and need to serve a broader audience being socially responsible.

On the other hand NEETs might be people who tend not to use museums



and not to be attracted by them. Being socially responsible institutions, museums need to work hard to attract them. This is a way to make museums more democratic open, relevant.

### ***4.3. Adult learning theories and approaches within the museum settings***

In this chapter we want to focus on the role adult learning plays in the museums settings. Generally speaking adults learn much on their own, based on their motivation, interests, something they are interested in and see useful for themselves in terms of coherence with their values, ambitions, future developments, social beliefs.

The main adult learning theories we consider useful for our purposes and for the sense making processes we activate while being included in any context are the following:

- constructivist approach
- social learning approach
- experiential learning approach

While producing services or products people involved in the service/product production learn and produce knowledge through a reflective process. Some of the adult learning theories we consider in the

#### ***1. The constructivist approach (Dewey, Vygotsky)***

It is a learning theory that explains how we acquire knowledge and learn based on an active and constructive learning process. This implies that learning is an active, contextualised process of constructing knowledge rather than acquiring it. So learner is an information constructor: he/she



actively constructs or creates his/her own subjective representations of objective reality. Knowledge is then constructed based on personal experiences, hypotheses of the environment around, and reflection on these experiences. Learners continuously test these hypotheses through social interaction and negotiation. This leads to the different interpretations and knowledge process construction everyone has. Every learner brings his/her own experiences and cultural factors to a given situation. New information everyone creates is linked to his/her prior knowledge that interacts with the environment around via a reflection process.

### *2. The social learning approach (Bandura)*

The social learning approach sees learning as a cognitive process that takes place in a social context and occurs through observation of behaviours, punishments, rewards. Learning in this case derives from a continuous reciprocal interaction between cognitive, behavioural and environmental influences. The social learning theory explains how people can learn new things and develop new behaviours by observing other people. Applied to our research it helps us in design learning components of the whole process of NEETs where they are in contact with others in the museum and outside and need to learn from them how to manage specific situations in order to put an activity in place.

### *3. The experiential learning approach (Dewey, Kolb)*

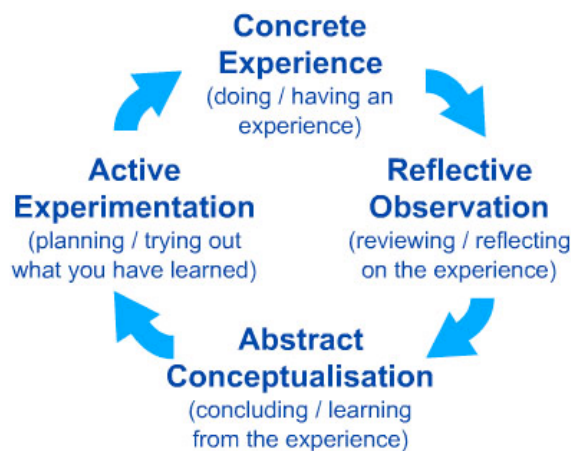
According to this theory experience is the source of learning and development. The experience learning process (Kolb, 1984) is depicted below (Figure 2). Its main components are:

- knowledge (what has been acquired by formal learning and past

experiences),

- activity (application and use of knowledge to the real world), and
- reflection (analysis of knowledge and activity to create new knowledge).

Figure 2 – Kolb's cycle of learning



The main components of experiential learning are:

- its process nature
- regular, constant, causal relation with experience
- coincidence of learning with conflicts' solutions
- holistic adaptive character
- transaction between individuals and contexts
- learning as being devoted to the (new) knowledge creation, both simple and complex one

#### 4. Self-directed learning

What we consider relevant for our purposes from this theory is that:

- learners/NEETs must take the initiative to pursue their learning



experience

- learners/NEETs must take the responsibility for completing their learning and leading it to the end.

Once the individual initiative is taken by the NEET, he/she also assumes and takes on the whole responsibility and accountability to define the learning experience (the kind of activity he/she want to implement) and follow it till the conclusion of it.

This does not prevent from others to intervene supporting NEETs learning processes but the responsibility and decision about that stands on the NEET.

## **5. The learning process for NEETs while implementing a project / activity within museum settings**

For Hetya purposes we consider the variety of NEETs population as described in Eurofound (2016: 29-36). More specifically we take into consideration the following NEETs clusters (Eurofound, 2016: 32):

- Re-entrants
- Short-term unemployed
- Long-term unemployed
- Other inactive.

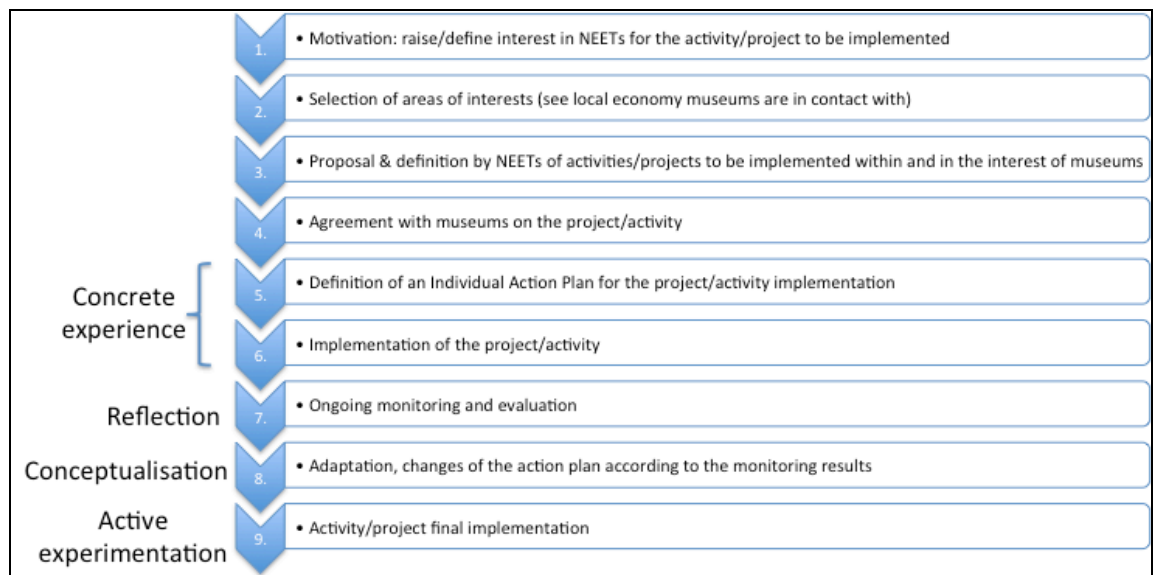
The other NEETs clusters such as “Unavailable due to illness or disability”, “Unavailable due to illness or disability”, and “Discouraged workers” are not taken into consideration due to the EU sample from territories in Bulgaria, Italy, Norway, Sweden under investigation.



How can Museums operators support knowledge development of these NEETs?

The answer we provide stems from the adult learning theories described above. More specifically, to meet Hetya purposes we propose to design a learning process that aligns with Kolb's experiential learning cycle and with the constructivist and self-directed paradigms (Figure 3).

*Figure 3 – Hetya learning process of NEETs*



Although it seems a quite linear process there will be overlaps and parallel ongoing learning phases during the whole process.



### ***5.1. The facilitator role plaid by museum operators and adult learning experts***

That calls for competences and skills museums operators are required to have in order to properly guide and support young NEETs in their process, along with educators and trainers guide.

Museums operators as well as experts in adult learning processes are required to play the role of facilitators. Their main tasks are:

1. support NEETs in the definition of areas of interests, typologies of activities or projects to be implemented within the museum context, like
  - a. guided tour in the museum for school students
  - b. guided tour in the museum for tourists
  - c. laboratories for cultural heritage sensibilisation
  - d. restricted local events to valorise local recipes
  - e. thematic seminars with local stakeholders, youth associations, etc.
  - f. ....
2. Pose questions, problems to NEETs to make them reflect on how to do things, with whom, for what, in how many time
3. Set boundaries to NEETs to make their project/activity project concrete: they must be realistic and work at the concrete implementation of the activity (with no delay), concrete objectives and results (arranged in order for them to be measurable and promptly, easily valuable in order to check any changes that might be needed to make the project concrete and realistic on a short term)





4. Support learners/NEETs in any kind of help they need in relation to the activity planning and implementation, like
  - a. provide contact persons of local organisations
  - b. explain procedures to make an invitation
  - c. share rules for appointments, calendars, written communications, etc.
  - d. ....
5. ensure physical and emotional safety and encouragement
6. facilitate NEETs learning process
7. recognise and encourage opportunities for learning (reading, participation to meetings, organisation of existing events...)
8. engagement with challenging activities and situations
9. discovery, testing, experimentation of new things
10. help NEETs notice and be aware of connections and/or thematic interrelations between one context and another
11. manage the methodological dimension of doing things
12. planning the whole learning process by including different kinds of learning events like
  - a. Hetya mobility aimed at implementing the activity/project, if feasible in cooperation with two different museums (for a more challenging task for NEETs)
  - b. E-learning modules to be chosen by NEETs thinking of the knowledge they need to implement the tasks assigned for the project/activity
  - c. Informal meetings with museum operators and others where to learn processes, procedures, notions, etc.
13. Encourage NEETs in making an analysis of the learning events they



face and manage on their own (self-directed learning) and/or supported by museums operators and adult learning experts

## **6. The NEET value proposition of museums**

Nowadays every organisation is committed in value creation for any person involved in any kind of activity within the organisation itself. The aim is to contribute to their performances and professional growth.

In these guidelines we propose to use the Learning Value Proposition (LVP) paradigm to the NEETs sample under investigation in order to support museums in value creation for them. Creation gained may support them in their professional growth within organisations.

Value proposition museum have for NEETs is a collection of the opportunities, challenges, reasons why NEETs choose to be in museums instead of other organisations or institutions before entering the labour market. It is a sort of “NEETs deal” that characterises museums for NEETs and differentiates them from other institutions and organisations.

Museums role towards them is then pivotal.

Specifically value proposition museums needs to create for NEETs in order to be attractive and useful for them has any forms of learning and professional growth as its object. The kind of learning museums can provide (Figure 3) is of a wide variety due to their institutional social responsibility, to the institutional goals museums have, to the variety of partners museums have in the local economy.



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## **Annex 1 – Museums Networks in use for NEETs projects**

### **Guidelines for Adults' Educators and Trainers**

**(University of Florence)**  
**(IO4-A2)**

### **Local, National Networks of Hetya Museums to be used for NEETs learning activities/projects**

*To be compiled by museums in Livorno, Jamtli,  
Bulgaria Economic Forum, Norwegian museum*

#### **0. Introduction**

In order to support NEETs in the definition of their project/activity to be implemented within and/or for the 4 Hetya museums (Bulgaria, Italy, Norway, Sweden), each museum is required to describe the kind of networks and partners it is involved in.

Partners and networks will be then “offered” to NEETs pushing them in using one or more of these contacts in order to develop a project idea and implement it in the lifetime of the project, supported by the museums operators as well as by the representatives of the local / national networks each museum identified.



## **1. Learning activities as part of the social responsibility of Museums**

From the adult learning perspective **museums** play an important role being, by their nature, **socially responsible institutions**. Even when performing their basic tasks (ie assembling and exhibit collections, preservation of cultural and natural heritage, placing collections available for research) *they exercise a strong social responsibility in terms of*

- *participating to the local and regional development (ie in the tourism sector)*
- *performing tasks that are society- and citizens- oriented*
- *participating in the development of the learning society*
- *contributing to the local and sustainable development*
- *being more inclusive and attractive for broader groups in society*

To play this role and responsibility museums need to identify their audiences, and address them. They can no longer be satisfied by opening their doors to people who pay them a visit. They want more and need to do more having the social responsibility they have and are aware of.

Social responsibility is also in terms of being integral parts in learning activities at the museum, outside the museum, in partnerships with many local stakeholders. This role is strong especially as regards informal learning towards young users to be designed and implemented a wide range of actors, inside and outside the museum.



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## ***2. Social responsibility towards young adult NEETs***

Museums are also evolving organisations and involved in social issues. They do not only take care of collections, past histories and memories but they also look at the present and the future of society and individuals, they look to people, their stories, their ideas.

Much more socially relevant is the way museums deal with young NEETs. These are a new target group for museums and museum would need to be properly equipped to arrange an organisational strategies and approaches in dealing with them in order for them to be included in society.

From an adult learning perspective NEETs learn much on their own, based on their motivation, interests, something they are interested in and see useful for themselves in terms of coherence with their values, ambitions, future developments, social beliefs.

Generally speaking NEETs can be people who tend not to use museums and not to be attracted by them. Being socially responsible institutions, museums need to work hard to attract them. This is a way to make museums “more democratic and less elitistic, more open and less insular, more relevant and less peripheral” (David Fleming, Director, National Museums Liverpool).



**3. Description of the networks and partners Hetya museums are part of**

1. In which territory does your museum work?
  - a. Local
  - b. National
  - c. International
  - d. Please specify:
  
2. What is the typology of organisations your museums is in contact and cooperate with?
  - a. Public institutions. Please specify:
  
  - b. Private organisations. Please specify:
  
  - c. NGOs. Please specify:
  
  - d. Other. Please specify:
  
3. In relation to Q2, which kind of cooperation did your museum established with the selected stakeholders?



4. Could you please mention few examples of activities, events, projects you have been working at in cooperation with the museum partners?
5. Which are the local / national sectors your museum is interested in working in cooperation with relevant stakeholders?
- Tourism
  - Marketing
  - Restaurants
  - Hotels
  - Food suppliers
  - Other museums
    - At local level
    - At national level
    - At international level
  - Nature organisations
  - Schools
  - Employment centres
  - Guidance centres
  - Youth organisations
  - Libraries
  - Associations (please specify)
  - Public authorities (please specify)
  - Disabled associations/organisations





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p. Other. Please specify:

6. Is there any ongoing activity/project your museum is part of, that you would propose as being relevant and useful for young NEETs to be involved in? Please specify:



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