

BEST PRACTICE 2

A tool
to improve
museum
education
internationally

Edited by Emma Nardi & Cinzia Angelini



Edizioni Nuova Cultura

Description of the series

This series gathers the results of the professional and research activities of the members of the Committee for Education and Cultural Action (CECA) of the International Council of Museums (ICOM).

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Introduction

Emma Nardi *

Voici la deuxième année que le Bureau du CECA s'engage à présenter à tous les membres du Comité les résultats du prix CECA *Best Practice*. Je suis heureuse de constater qu'une initiative si ambitieuse et complexe se consolide dans le temps, puisque je peux dès maintenant annoncer que la troisième édition du prix est déjà programmée pour 2014.

L'idée d'un concours entre tous les membres naquit comme une réponse aux résultats d'une enquête, menée en 2009, qui s'adressait à tous les membres pour en connaître les caractéristiques personnelles et les attentes par rapport au CECA. Une première donnée me frappa immédiatement : la moitié des membres qui participèrent à l'enquête déclara n'avoir jamais participé à une conférence annuelle du CECA ; dans une grande majorité des réponses ouvertes, les membres exprimèrent leur souhait d'être aidés dans leur activité professionnelle, en particulier en faisant circuler des projets pouvant être considérés d'excellence.

Le Bureau pensa alors joindre ces deux aspects en leur donnant une réponse commune. C'est ainsi que, grâce au travail de Marie-Clarté O'Neill et Colette Dufresne-Tassé alors membres du Bureau, naquit le document *Best Practice*, un texte que nous ne considérons pas comme un point de référence immuable, mais comme un outil de travail collectif à modifier, en-

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richir, transformer selon les besoins et les expertises. En conclusion ce que le Bureau désire réaliser c'est une procédure *bottom up*, à laquelle les membres puissent accéder de façon critique, pour l'enrichir de leur expérience. Le CECA est une réalité mondiale et donc, par définition, multiculturelle : ce n'est qu'en apprenant les uns des autres que nous pouvons exploiter l'immense richesse dont nous disposons.

Le document *Best Practice* est maintenant présenté, dans sa troisième version successive, sur le site du CECA (<http://ceca.icom.museum/node/208>). Pour en rendre plus aisée la consultation et l'utilisation, le texte est proposé dans les trois langues officielles du CECA, donc en Anglais, Espagnol et Français.

L'organisation du prix nous a semblé bien répondre au besoin d'encourager les membres à se servir du modèle *Best Practice* et d'en impliquer le plus grand nombre possible dans la vie du Comité. En plus, en donnant au cinq vainqueurs une bourse pour participer à la conférence annuelle, le prix répond – même si symboliquement – au désir du Bureau de favoriser la rencontre en présence du plus grand nombre possible de membres.

Comme je l'ai déjà souligné dans la première publication *Best Practice*, les raisons qui ont poussé le Bureau du CECA à s'investir dans ce projet sont multiples. En particulier on voulait :

- créer un langage commun aux membres CECA, de façon à encourager l'échange d'expériences ;
- lancer une vaste discussion sur le document à niveau international, afin de l'améliorer;
- favoriser la comparaison entre les programmes réalisés dans des pays différents, de sorte que les membres CECA puissent trouver de nouvelles idées pour leur travail ;
- discuter, pendant la conférence annuelle, des programmes conçus et réalisés en suivant le modèle commun proposé dans le document *Best Practice*;
- diffuser les programmes présentés par les membres parmi la communauté des musées à l'intérieur et à l'extérieur du CECA, pour qu'ils puissent devenir une source d'inspiration pour les autres.

Comme l'année dernière, les projets que les membres ont présenté ont été évalué par un jury international, qui a utilisé la grille d'évaluation mise à point pour l'édition précédente du prix et améliorée grâce à l'expérience de l'année passée. D'autres remarques ont été faites par le jury de cette année qui seront prises en considération pour l'évaluation qui aura lieu en 2014.

Tout comme le document *Best Practice*, les règles de l'évaluation des projets sont constamment repensées sur la base des exigences des membres et de leur travail.

Par rapport à l'année dernière, une nouvelle difficulté s'est présentée. La conférence annuelle du CECA coïncide en 2013 avec la conférence générale de l'ICOM, organisée pour la moitié d'août. Comme je voulais présenter le livre *Best Practice 2* à la conférence, nous avons très peu de temps pour le réaliser après la conclusion de la procédure, ce qui nous a obligé à demander aux participants non seulement le texte du projet, comme l'année dernière, mais aussi un article complet et prêt pour l'éventuelle publication. Cette contrainte explique que nous ayons reçu moins de contributions par rapport à l'année dernière. En 2014 la conférence annuelle est programmée pour octobre, comme d'habitude, ce qui permettra aux membres de ne présenter d'abord que le projet et d'écrire l'éventuel article. De cette manière les projets présentés devraient être plus nombreux.

Comme l'année dernière les projets de valeur étaient plus nombreux que cinq. Voici pourquoi le Bureau a décidé de publier dans ce volume les dix meilleurs projets, avec l'avantage d'élargir l'éventail des programmes sur lesquels tous les membres pourront discuter, voire s'inspirer.

Les dix projets que j'ai le plaisir de vous présenter sont très hétérogènes entre eux de différents points de vue : les thèmes traités, les publics visés, les procédures envisagées. C'est un éventail ample et très intéressant qui – j'en suis sûre – pourra inspirer les professionnels et les chercheurs du monde entier.

Voici un tableau, où les auteurs sont présentés par ordre alphabétique, qui résume les caractéristiques générales des programmes publiés.

Membre CECA	Titre	Pays	Public visé	Contenu
Cinzia Angelini ¹	<i>Adult visitors learning from experience</i>	Italy	Adultes	- Art - Apprentissage au cours de la vie

¹ Quand Cinzia Angelini a présenté son projet, elle ne savait pas encore d'avoir été élue comme secrétaire du CECA. Comme les membres du Bureau, selon le règlement, ne peuvent pas participer au prix, le jury l'a exclue de la compétition, tout en considérant son travail digne de publication.

Paola Autore	<i>Roma caput mundi. A trip into the past to re-discover the origin of integration</i>	Italie	Immigrants	Archéologie
Narine Khachatryan	<i>Three apples fell from heaven...</i>	Arménie	Différents catégories de public	- Patrimoine intangible - Anthropologie
Tanya Lindkvist	<i>Destination: Art (Kunststjensen) – On the trail of reality</i>	Danemark	Élèves	Art contemporain
Rodica Pop	<i>The joy of touching. Peer cultural education for visually impaired people</i>	Roumanie	Public spécial Adolescents	- Histoire - Archéologie
Vaida Rakaityte	<i>A glance at the Middle Ages : interests of everyday life</i>	Lituanie	Public international	- Histoire - Ethnographie - Anthropologie
Ricardo Rubiales	<i>Portal para maestros. Un espacio de encuentro con el arte</i>	Mexique	Enseignants	Art
Tine Seligmann	<i>Learning Museum: learning and creative partnerships between cultural and educational institutions</i>	Danemark	Enseignants en formation	- Art - Histoire naturelle
Paola Strada, Silvia Mascheroni	<i>Brera: another story</i>	Italie	Immigrants	Art
Fotini-Fay Tsitou	<i>Why on earth would you study science ?</i>	Grèce	Enfants	Histoire

Le but du Bureau du CECA est celui d'une continuelle amélioration de son offre aux membres. Notre politique générale est, en particulier, de réfléchir sur les exigences des membres qui ne peuvent pas participer à la conférence annuelle et qui, en période de crise comme celle que nous vivons dans tous les pays du monde, sont de plus en plus nombreux. Voici pourquoi le projet dans lequel nous nous engagerons en 2014 est la création d'une École à distance à laquelle tous les membres pourront participer librement soit comme professeurs pour présenter leurs expériences, soit comme élèves, en particulier s'ils commencent seulement à travailler dans le secteur de l'éducation et de la médiation culturelle dans les musées. C'est un projet ambitieux qui, encore une fois, sera nourri par les apports que les

membres voudront bien nous faire parvenir. Une première section de l'École sera consacrée aux projets *Best Practice*, puisqu'il est bien évident que c'est une initiative importante pour les professions muséale. Il est important de bien développer ce modèle, dans une perspective intercontinentale et internationale, pour éviter le risque qu'il se fige et que les projets présentés dans les éditions futures du prix ne soient que des répétitions banales et rituelles de la formule initiale.

Dans cet esprit critique et ouvert envers toutes nos initiatives, nous avons consacré la couverture du volume *Best Practice. A tool to improve museum education internationally* à une fresque peinte par Ambrogio Lorenzetti en 1338 pour le Palais du Gouvernement de Sienne en Italie. La fresque représente une allégorie du bon gouvernement et des effets positifs qu'il a sur la vie de la communauté. Comme je l'ai déjà fait l'année dernière, je souligne encore une fois que tous les membres du Bureau CECA sont animés par le désir sincère de bien « gouverner » notre communauté internationale, en acceptant non seulement les félicitations mais aussi – et surtout - les réserves et les critiques éventuellement exprimées par les membres. Nous sommes conscients que les exigences sont multiples et que nos forces sont limitées. C'est pour ça que nous demandons les conseils de tous les membres, pour réussir à améliorer, année après année, nos actions de soutien au réseau en continuant à nous inspirer à trois critères que je juge fondamentaux: utilité, participation, transparence.

Introduction

*Emma Nardi**

For the second time, CECA Board presents to all the members of the Committee the results of the *Best Practice Award*. I'm pleased to note that such an ambitious and complex initiative is gradually consolidating, since I'm able to announce that the third edition of the award has already been planned for 2014.

The idea of a competition among members was born as an answer to the results of a survey conducted in 2009, which was addressed to all members in order to detect both personal information and expectations from CECA. The first finding that caught my attention was that half of the members who took part in the survey said they had never attended any of CECA annual conferences; in most open answers, members required support in their professional activity, especially through the circulation of projects considered excellent.

The Board decided to find a common solution to these two aspects. And so, thanks to the valuable commitment of Marie-Clarté O'Neill and Colette Dufresne-Tassé, who at that time were members of the Board, the *Best Practice* document was written, a text to be considered not as an immutable reference point, but as a collective tool to be changed, enriched, transformed according to needs and expertise. What the Board wishes to

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produce is a *bottom up* procedure, where all members might feel free to intervene critically in order to enrich it with their experiences. CECA is a world reality, and therefore a multicultural reality: only by learning from each other can we exploit its vast, available richness.

The third version of the *Best Practice* document is now downloadable from CECA website (<http://ceca.icom.museum/node/208>). In order to make it easier to consult and use the text, it has been proposed in the three official CECA languages: French, English and Spanish.

The organisation of the award seems to have properly met the need to encourage members to take advantage of the *Best Practice* model and to involve an always larger number of them in the life of the Committee. Besides, the presenters of the top five projects are usually awarded with a grant to take part in the annual conference. In this way, the *Best Practice* award meets – at least symbolically – the Board's desire to favour face-to-face meetings among members.

As I have already pointed out in the first *Best Practice* publication, there are several reasons why CECA Board has invested in this project:

- build a common language among CECA members all around the world, so that it will be easier for them to exchange experiences;
- launch a large and international bottom-up discussion about the document, so that it can be improved;
- favour comparison among the programmes implemented in different parts of the world, so that CECA members can employ ideas from elsewhere in their own work;
- during the annual conference, discuss programmes designed and implemented according to the *Best Practice* model;
- spread programmes presented by members among the museum community both inside and outside CECA, so that they might become sources of inspiration for others.

Like last year, the projects have been evaluated by an international jury by means of an evaluation form defined during the previous edition and improved after last year experience. The jury's remarks concerning the procedure followed this year will be used to ameliorate the evaluation procedure in 2014. Just as the *Best Practice* document, also the evaluation rules are constantly reformulated according to members' needs and work.

Compared to last year, a new difficulty has arisen. In 2013, CECA an-

nual conference will coincide with ICOM general conference, in August. Since my wish is to present the book *Best Practice 2* at the conference, a very short time was left after the conclusion of the evaluation procedure. For this reason, participants have been required to send, besides the text of the project, also the full article to be published in the book. Due to this limitation, this year a smaller number of applications has been submitted. In 2014, the annual conference will be held in October, as usual, thus allowing members to submit the application only, and write the article only in case of successful evaluation. With this plan, a greater number of applications is expected.

This year, like last year, there were more than five very good projects. Therefore the Board has decided to publish in this book the top ten projects, with the advantage that the range of programmes to be used as suggestions for discussions or new ideas has been widened.

These ten projects are very heterogeneous from several viewpoints: topics, target public, procedures. It's a wide and interesting range that – of this I'm sure – will inspire professionals and researchers from all over the world.

Here is a table presenting the main features of the projects presented and their authors, in alphabetical order.

CECA member	Title	Country	Target public	Main topic
Cinzia Angelini ¹	<i>Adult visitors learning from experience</i>	Italy	Adults	- Art - Lifelong learning
Paola Autore	<i>Roma caput mundi. A trip into the past to rediscover the origin of integration</i>	Italy	Immigrants	Archaeology
Narine Khachatryan	<i>Three apples fell from heaven...</i>	Armenia	Different categories of public	- Intangible heritage - Anthropology

¹ When Cinzia Angelini submitted her application, she didn't know that she was going to become the new CECA secretary. Due to the fact that Board members are not allowed to participate in the award, she has been excluded from the competition, but her work has been considered valuable and will therefore be published.

Tanya Lindkvist	<i>Destination: Art (Kunststrosen) – On the trail of reality</i>	Denmark	School pupils	Contemporary art
Rodica Pop	<i>The joy of touching. Peer cultural education for visually impaired people</i>	Romania	People with special needs	History
Vaida Rakaityte	<i>A glance at the Middle Ages: interests of everyday life</i>	Lithuania	International public	- History - Ethnography - Anthropology
Ricardo Rubiales	<i>Portal para maestros. Un espacio de encuentro con el arte</i>	Mexico	Teachers	Art
Tine Seligmann	<i>Learning Museum: learning and creative partnerships between cultural and educational institutions</i>	Denmark	Future teachers	- Art - Natural history
Paola Strada, Silvia Mascheroni	<i>Brera: another story</i>	Italy	Immigrants	Art
Fotini-Fay Tsitou	<i>Why on earth would you study science?</i>	Greece	Children	History

CECA Board aims at improving constantly its offer to members. The general policy is to reflect on the needs of those members who cannot afford the expenses to attend the annual conference, who, in the current period of crises, are more and more numerous. This is why in 2014 a new project will be launched: the creation of a Distance School where all members will be free to join both as professors, to present their experiences, and as students, especially if they have just started their work in the field of museum education and mediation. This is an ambitious project that once again will be nourished with contributions from all members. A section of the School will be devoted to the *Best Practice* projects, because they represent a relevant initiative for museum professions. It is important to develop this model as accurately as possible, at international and intercontinental level, in order to avoid the risk for it to become a fixed model and in general not to have, in future editions, projects looking like banal repetitions of the initial formula.

With a critical mind and opened to all initiatives, we have devoted the cover of the book *Best Practice. A tool to improve museum education internationally*

to a fresco by Ambrogio Lorenzetti dating back to 1338 and showing the Government Palace in Siena, Italy. The fresco is an allegory for a good government and its positive effects on the community. As I have done last year, I would like to point out once again that CECA Board is sincerely committed in “governing well” our international community by accepting not only congratulations, but also criticisms from members. We know very well that there are several needs and limited strengths. Therefore we invite all members to provide their aid and advice in order to improve, year after year, the actions supporting our network, always inspired by three fundamental criteria: utility, participation, transparency.

Introducción

*Emma Nardi**

Por segunda vez, la Junta Directiva del CECA presenta a todos sus miembros del Comité los resultados de su *Premio de Buenas Prácticas*. Me complace notar que tan ambiciosa y compleja iniciativa se consolida gradualmente, lo cual me permite anunciar que ya se ha planeado una tercera edición del premio para 2014.

La idea de una competencia entre los miembros nació como respuesta a los resultados de una encuesta realizada en 2009, que estaba dirigida a todos los miembros con el fin de detectar tanto información personal como las expectativas que se tenían del CECA. El primer hallazgo que llamó mi atención fue que la mitad de los miembros que tomaron parte en la encuesta, dijeron que nunca habían asistido a ninguna de las conferencias anuales del CECA; y en la mayoría de las preguntas abiertas, los miembros pedían apoyo en su actividad profesional, especialmente a través de la circulación de proyectos considerados excelentes.

La Junta Directiva decidió buscar una solución común a estos dos aspectos. Y así, gracias al invaluable compromiso de Marie-Clarté O'Neill y Colette Dufresne-Tassé, quienes en ese momento eran miembros de la Junta, se escribió el documento *Buenas Prácticas*, un texto que debe ser

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considerado no como un punto de referencia inmutable, sino como una herramienta colectiva que puede ser cambiada, enriquecida y transformada de acuerdo a las necesidades y la experticia. Lo que la Junta desea producir es un proceso ascendente, en donde todos los miembros puedan sentirse libres de intervenir críticamente con el fin de enriquecerlo con sus experiencias.

La tercera versión del documento *Buenas Prácticas* se puede descargar de la página web del CECA (<http://ceca.icom.museum/node/208>). Para hacer que sea más fácil consultar y usar el texto, se ha publicado en los tres idiomas oficiales del CECA: francés, inglés y español.

La organización del premio parece haber podido satisfacer apropiadamente la necesidad de estimular a los miembros a beneficiarse del modelo de *Buenas Prácticas* y a involucrar un creciente número de estas en la vida del Comité. Además, los presentadores de los cinco mejores proyectos son usualmente premiados con una beca para hacer parte de la conferencia anual. De esta forma, el premio de *Buenas Prácticas* cumple, al menos simbólicamente, el deseo de la Junta de favorecer los encuentros cara a cara entre sus miembros.

Como ya lo indiqué en la primera publicación de *Buenas Prácticas*, hay varias razones por las que la Junta del CECA ha invertido en este proyecto:

- construir un lenguaje común entre los miembros del CECA alrededor del mundo, para que sea más fácil intercambiar experiencias;
- propiciar una gran discusión internacional ascendente sobre el documento, de manera tal que pueda ser mejorado;
- favorecer la comparación de los programas implementados en diferentes partes del mundo, de forma que los miembros del CECA puedan emplear ideas desarrolladas en otros lugares en su propio trabajo;
- discutir los programas diseñados e implementados, de acuerdo con el modelo común de *Buenas Prácticas*, en las reuniones anuales;
- difundir los programas presentados por los miembros entre la comunidad museal, al interior como al exterior del CECA, para que puedan convertirse en fuentes de inspiración para otros.

Al igual que el año pasado, los proyectos fueron evaluados por un jurado internacional por medio de un formato de evaluación definido durante la edición previa y mejorado después de la experiencia del año pasado. Los comentarios del jurado en relación al procedimiento utilizado este año serán usados para mejorar el proceso de evaluación en el 2014. Igual que el

documento de *Buenas Prácticas*, las reglas de evaluación son constantemente reformuladas de acuerdo a las necesidades y el trabajo de los miembros.

En comparación con el año pasado, una nueva dificultad se ha presentado. En agosto de 2013, la conferencia anual del CECA coincidirá con la conferencia general del ICOM. Como mi deseo es presentar el libro *Buenas Prácticas 2* en la conferencia, quedó muy poco tiempo después de que concluyera el proceso de evaluación. Por esta razón, se le pidió a los participantes que enviaran, además del texto del proyecto, un artículo completo para que fuera publicado en el libro. Debido a esta limitación, este año se recibieron un número menor de aplicaciones. En 2014, la conferencia anual va a ser como de costumbre en octubre, lo cual le permitirá a los miembros enviar solamente la aplicación y escribir el artículo solamente en caso de una evaluación favorable. Con este plan, se espera un mayor número de aplicaciones.

Este año, al igual que el año pasado, hubo más de cinco proyectos excelentes. Por tal motivo, la Junta decidió publicar en este libro los mejores diez proyectos, con la ventaja de que el rango de programas que se pueden usar como inspiradores de discusión o nuevas ideas se ha incrementado.

Estos diez proyectos son muy heterogéneos desde varios puntos de vista: temas, públicos objetivo y procedimientos. Es un amplio e interesante espectro que, estoy segura, inspirará a profesionales e investigadores alrededor del mundo.

A continuación se presenta una tabla, organizada alfabéticamente, con las características principales de los proyectos y sus autores.

Miembro del CECA	Título	País	Público objetivo	Tema principal
Cinzia Angelini ¹	<i>Adult visitors learning from experience</i>	Italia	Adultos	- Arte - Educación para toda la vida
Paola Autore	<i>Roma caput mundi. A trip into the past to re-discover the origin of integration</i>	Italia	Inmigrantes	Arqueología

¹ Cuando Cinzia Angelini envió su aplicación, no sabía que se convertiría en la nueva secretaria del CECA. Debido a que los miembros de la Junta no pueden participar en el premio, se le ha excluido de la competencia, pero se ha considerado que su trabajo es valioso y por tal razón merece ser publicado.

Narine Khachatryan	<i>Three apples fell from heaven...</i>	Armenia	Diferentes categorías de público	- Patrimonio inmaterial - Antropología
Tanya Lindkvist	<i>Destination: Art (Kunststrejsen) – On the trail of reality</i>	Dinamarca	Estudiantes escolares	Arte contemporáneo
Rodica Pop	<i>The joy of touching. Peer cultural education for visually impaired people</i>	Rumania	Personas con necesidades especiales	Historia
Vaida Rakaityte	<i>A glance at the Middle Ages: interests of everyday life</i>	Lituania	Público internacional	- Historia - Etnografía - Antropología
Ricardo Rubiales	<i>Portal para maestros. Un espacio de encuentro con el arte</i>	México	Maestros	Arte
Tine Seligmann	<i>Learning Museum: learning and creative partnerships between cultural and educational institutions</i>	Dinamarca	Futuros maestros	- Arte - Historia natural
Paola Strada, Silvia Mascheroni	<i>Brera: another story</i>	Italia	Inmigrantes	Arte
Fotini-Fay Tsitou	<i>Why on earth would you study science?</i>	Grecia	Niños	Historia

La Junta del CECA busca constantemente mejorar su oferta a los miembros. La política general es enfocarse en las necesidades de aquellos miembros que no pueden costear los gastos de asistir a la conferencia anual, los cuales, en el actual periodo de crisis, son más y más numerosos. Por tal razón, en 2014 se lanzará un nuevo proyecto: la creación de una Escuela a Distancia, a la que todos los miembros podrán unirse tanto como profesores, para presentar sus experiencias, y como estudiantes, especialmente si acaban de empezar su trabajo en el campo de la educación y la mediación museal. Este es un ambicioso proyecto que, una vez más, será alimentado con las contribuciones de todos los miembros. Una sección de la Escuela será dedicada a los proyectos de *Buenas Prácticas*, ya que estas representan una iniciativa relevante para los profesionales de museos. Es importante desarrollar este modelo de la manera más precisa posible, a nivel internacional e intercontinental, con el fin de evitar el riesgo de que se vuelva un modelo estático y, en general, evitar que en futuras ediciones los proyectos terminen pareciendo repeticiones banales de la formula inicial.

Con una mente crítica y abierta a todas las iniciativas, hemos dedicado la caratula del libro *Buenas Prácticas. Una herramienta para mejorar la educación en los museos a nivel internacional* a un fresco de 1338 de Ambrogio Lorenzetti en el que se muestra el Palacio de Gobierno de Siena, Italia. Este fresco es una alegoría del buen gobierno y sus efectos positivos en la comunidad. Tal como lo hice el año pasado, me gustaría señalar una vez más, que la Junta Directiva del CECA esta sinceramente comprometida en “gobernar bien” nuestro comité internacional, aceptando no solo felicitaciones, sino también críticas de nuestros miembros. Sabemos muy bien que hay muchas necesidades y fuerzas limitadas. Por tal razón, invitamos a todos los miembros a brindar su ayuda y consejo con el fin de mejorar, año tras año, las acciones que fortalezcan nuestra red, siempre inspirada en tres criterios fundamentales: servicio, participación y transparencia.

Adult visitors learning from experience

*Cinzia Angelini**

Abstract

European studies show that in our continent, the population is getting older and older. Therefore, one of the issues to be faced by educators is that of promoting lifelong learning as one of the means to favour active ageing. In this sense, museums can play an active role because they may represent a place where informal and non formal learning with adults can become both educating and entertaining.

The proposal presented in this paper is based on the organisation of learning activities that try to apply in museums some of the most common approaches to adult learning: adult visitors are involved in exercises accurately designed in order to stimulate different learning styles. This is based on the concept that learning is more successful when learning materials are tailored on the learner's needs and interests.

Keywords: adult learning, Knowles' andragogy, Kolb's learning styles, informal learning, individualised learning.

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1. The conception and planning of the programme

2012 was the *European Year for Active Ageing and Solidarity between Generations*. According to the EU,

the year is intended to raise awareness of the contribution that older people make to society. It seeks to encourage policymakers and relevant stakeholders at all levels to take action with the aim of creating better opportunities for active ageing and strengthening solidarity between generations¹.

Active ageing means, among other things, feeling involved as citizens and enjoying a good quality of life, in spite of getting older. EU support to national policymakers with a view to favouring active ageing expresses itself in several strategies². One of these concerns education and lifelong learning. To promote and steer the policy process, the European Commission also launched the study on *Learning for active ageing and intergenerational learning*. The need for promoting studies and policies on active ageing is certainly due to the demographic changes that are affecting European societies:

People in Europe are living longer and enjoying better health into older ages than previous generations. At the same time the baby boomer generation is reaching old age. Together these trends are increasing the proportion of older people in the population as a whole [...] Statistical projections show that the share of the European population aged 60 and above will increase from 21% in 2005 to 27% in 2020, and it is anticipated that by 2050 more than a third of the population will be aged 60 and above” (p. 7). The same document says that “there is a significant take up of non-formal and informal learning by older people (p. 9).

Italy, as the rest of Europe, is trying to cope with this demographic change that sees old people outnumbering young people.

Therefore, the project presented in this paper will propose an activity

¹ <http://europa.eu/ey2012/ey2012main.jsp?catId=971&langId=en>.

² *The EU Contribution to Active Ageing and Solidarity between Generations*, <http://ec.europa.eu/social/main.jsp?catId=738&langId=en&pubId=6920&type=2&furtherPubs=yes>.

mainly addressed to adult people and will try to combine two aspects: 1) theories on adult learning; 2) lifelong learning, in particular informal learning, in museums. Starting from the first, there are at least two approaches that are worth mentioning for the development of the project, Malcolm Knowles' theory of andragogy and David Kolb's experiential learning.

Andragogy (from Greek *andros*, "man", and *ago*, "to lead") refers to the study of adult learning strategies. As an adult educator, Knowles set up a list of assumptions that in his opinion and experience were fundamental in favouring adult learning (1980). He stated that in order to learn, adults *need to know* the reason for learning; *need to be responsible* for what is to be learnt; need to base the learning activity on their *experience*; need to be involved in subjects that have immediate *relevance to their lives*; need a *problem-centred approach*; better respond to *internal motivators* (Angelini, 2011).

Kolb is the author of an interesting learning theory (1984) that produced a Learning Style Inventory (LSI). He described his theory in a model where learning preferences follow two tracks: either from active experimentation to reflective observation or from abstract conceptualization to concrete experience. The model develops in a spiral including four steps: concrete experience, observation and reflection on that experience, creation of abstract concepts, testing of these new concepts. The learning experience can start with any of these points. This results in four types of learners (fig. 1): converger (active experimentation-abstract conceptualization), accommodator (active experimentation-concrete experience), assimilator (reflective observation-abstract conceptualization), and diverger (reflective observation-concrete experience).

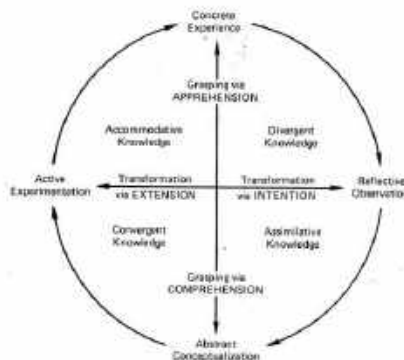


Fig. 1 - Kolb's process of experiential learning (Kolb, 1984, p. 42).

The approach to learning of the four types is briefly described by Kolb as follows:

- *convergent learning style*: the greatest strength of this approach lies in problem solving, decision making, and the practical application of ideas. *Convergers* prefer dealing with technical tasks and problems rather than social and interpersonal issues;
- *divergent learning style*: the greatest strength of this approach lies in imaginative ability and awareness of meaning and values. The primary ability is to view concrete situations from many perspectives. *Divergers* perform better in situations that call for generation of alternative ideas and implications. They are interested in people and tend to be imaginative and feeling-oriented;
- *assimilative learning style*: the greatest strength of this orientation lies in the ability to create theoretical models, in assimilating disparate observations into an integrated explanation. *Assimilators* are less focused on people and more concerned with ideas and abstract concepts. Theories must be logically sound and precise;
- *accommodative learning style*: the greatest strength of this orientation lies in doing things, in carrying out plans and tasks and getting involved in new experiences. *Accommodators* are best suited for those situations where one must adapt oneself to changing immediate circumstances. They tend to solve problems in an intuitive trial-and-error manner.

The basic idea of this project is that of launching initiatives in museums and historical sites (and here is the second aspect) with a view to involve adult visitors in practical activities accurately planned in order to match the above learning styles.

2. Carrying out the programme

An interesting similar experience has been proposed by Utrecht University Museum, a science museum. Here activities have been addressed to four general types that, based on Kolb's learning styles, have been attractively called *dreamer*, *deliberator*, *decider* and *doer* (Gibbs-Sani-Thompson, 2007). How to make an exhibition interesting to each type? The answer has been shortly provided in a list of keywords: feeling, personal, creativity, different

points of view, poetical, imagination, colour and texture, subjectivity are associated with the *dreamer*; facts and notions, theory, logical relationship, “the expert is talking”, conceptual, background information and beauty, logic and precision pertain to the *deliberator*; functional, efficient, valid and applicable, using schemes and models, trying out theories, having accompanying materials, rational and practical, technical and problem solving are related to the *decider*; and finally, new experiences, involvement, excitement and variety, competition and risk taking; it must be short and to the point, spectacular, presenting real-life cases and intuitive are the keywords of the *doer*.

The Dutch example has been the starting point for the current proposal. Considering that, as stated by Knowles, adults have to be practically and actively involved in their learning processes, and that, as demonstrated by Kolb, experience is fundamental in adult learning, which can be grouped into four general styles, the idea proposed here is that of choosing an element (a museum object, a science experiment, a technique etc.) and prepare four activities on that. Each activity is supposed to comply with one of Kolb’s four styles.

Let’s consider the so-called Cosmatesque or Cosmati style. This is a particular art of mosaic that was invented in Medieval Italy by the Roman family of the Cosmati, from which the style takes its name. It was used especially to decorate church floors, though it can also be found elsewhere, such as on church walls. Brilliant *tesserae* were used to make mosaics, often inlaid in white marble, as shown in fig. 2. The stones used to build mosaics were of many different sizes and shapes and they were made out of materials retrieved from the ruins of ancient Roman buildings.



Fig. 2 - Floor in Cosmati style from Terracina Cathedral, near Rome.

After a brief historical explanation of the Cosmati style, our group of 20 adult visitors is asked to get involved in four different practical activities.

Activity 1

What is the use of this floor? Why was the floor decorated like this? Can there be alternative usages of this technique? By using their imagination, visitors are asked to find one or more answers to these questions and to compare them within the group.

This activity is intended to stimulate the *divergent style* (the *dreamers* in the Dutch example) whose learning process is better activated in situations where new or alternative ideas are to be produced by observation or imagination rather than action.

Activity 2

How are the *tesserae* combined? Is there a logical organisations of colours, shapes, materials? Visitors are stimulated to grasp the model behind the design, to understand the relationship between the different sizes and colours of the *tesserae*.

This activity is proposed to stimulate the *assimilation style* (the *deliberators* in the Dutch example) characterised by reasoning and the ability to create abstract concepts that can be turned into precise and accurate models.

Activity 3

Can you replicate a small part of the Cosmati mosaic shown in the picture? Visitors are provided with small pieces of stones of different sizes, colours and shapes and asked to reproduce a given part of the mosaic.

This is the proper activity for the *convergent style* (the *deciders* in the Dutch example), where learning is mainly based on the practical application of ideas and technical tasks.

Activity 4

Can you combine *tesserae* in the Cosmati style? Visitors are provided with small pieces of stones of different sizes, colours and shapes and asked to make their own mosaics.

This is the proper activity for the *accommodative style* (the *doers* in the Dutch example) where learning is mainly based on doing things, getting

involved in new experiences and immediate circumstances, turning theory into practice.

Every activity must be conducted by at least two people, an art historian who gives all the necessary historical and technical information and replies to questions, and an educator who can give support to learning during the exercises. And must be concluded with the presentation of single products on behalf of the participants. In this way, not only are all the four approaches to learning deeply explored, but doubts or difficulties can be solved inside the group with the help of the two experts.

For the initiative described, the group of visitors can be invited to join the staff in a place (e.g. a church) where the Cosmati style can be directly seen, if in the same place there is also a space where the group can do the activities (e.g. a courtyard). This is a way to make the initiative as cheap as possible (in Italy, no ticket is required to enter churches). However, as meagre as they may be, funds are always necessary to promote a programme. Considering the main goal of the programme (encouraging informal adult learning), the easiest way to raise funds is, of course, ticketing. The programme might be promoted in all the institutions that deal with adult education: schools, third-age universities etc., where people might be asked to pay a cheap ticket (that adults are supposed to be able to afford). Also social networks (facebook, linkedin etc.) are becoming a quick and easy way to reach a great number of people in a very little time.

In order to make the initiative more attractive and encourage people to participate (and pay tickets), a thematic programme might be proposed, with activities logically planned (e.g. one meeting every month) so to develop a learning path moving from an easy to a more and more involving approach to a given topic.

3. Evaluation and remedial process

Evaluation will be done before launching the project and at the end of each session.

It goes without saying that it is not possible to know *a priori* what will be the learning styles of every single visitor, therefore groups of visitors interested in the initiative will all participate in the four activities. But in or-

der to know if the exercises proposed in the activities properly stimulate the four learning styles, a small group of people will be recruited on a voluntary basis in order to test such exercises. These people will:

- take Kolb's test in order to find out their prevailing learning style;
- get involved in the four activities;
- be asked to express their opinions on the activities and suggestions for changes/improvements;
- be asked a few and simple questions on the contents of the activities in order to check if the whole experience has also produced learning.

This kind of evaluation will allow to modify the proposal, if necessary, before opening it to the public.

Once the initiative has been started, an evaluation process will be organised at the end of each session. Visitors will be administered close-ended questionnaires posing questions about:

- knowledge: prior knowledge on the topic dealt with in the session; new knowledge acquired during the session; interest in knowing more about the same or similar topics;
- activities: interest raised by the exercises proposed; suggestions for improvements;
- motivation: reasons for joining the activities; willingness to take part in future activities;
- expectations: satisfaction with the activities proposed;
- interests: suggestions for future activities based on the same approach but developed in different historical sites/museums or dedicated to a given topic.

Both evaluation phases will also include a sort of meta-evaluation because respondents will be required to judge the evaluation tools. To this end, in the first phase open-ended questions will be added to the questionnaires, so that respondents will have the opportunity to detail their answers. Obviously, this will not be possible in the second phase where a very large number of questionnaires is expected and analysing open-ended questions would be difficult, if not impossible. However, in case there are available resources, evaluation questionnaires in the second phase may be integrated with semi-structured discussions where the participants, conducted by a researcher, are invited to explain their thoughts. The researcher will take notes and then analyse and compare them with the questionnaires.

The results of both evaluation phases will be considered for a remedial process of the programme proposed here, but also as guidelines to design new programmes inspired by the same approach. Moreover, although the proposal is intended for an adult audience, there is no reason for excluding a younger audience. In this sense, a remedial process can be addressed to adapting topics and exercises to different kinds of public.

A general, but important, feature of this project is *transferability*. This means that what has been proposed here is a sort of prototype that can be re-used in several ways:

- with respect to the *audience*: it can be adapted to a different audience than the one originally addressed, for example to school pupils. In this case, teachers and museum staff can share a programme integrating school activities, also transversally; it can be adapted to vulnerable audiences, even when these are not able to physically move, because educators/museum staff can reach them, provide them with the necessary materials (in our case, a picture of the Cosmati style) and let them have fun with the learning exercises (this could be done in hospitals, prisons, rehabilitation centres etc.);
- with respect to the *content*: strictly intertwined with the audience is the content, that is to be selected according to who is going to participate and why. There may be people who participate just for fun, and others who wish to learn and improve their skills. This must be kept in mind when the programme is designed and promoted;
- with respect to the *partnership*: due to the flexibility of the structure, an organiser can decide to develop a programme similar to the one presented here alone or with partners. The obvious example with schools has been already made; but it can be extended to schools of art or universities. A programme developed in a science museum could be addressed to students of engineering or physics. An international partnership might be very interesting: each partner could develop a programme on the same topic and a comparison among the whole partnership could cast light on the different national interpretations;
- with respect to the *resources*: funds are an everlasting problem, but when a programme is as flexible as this one, an interesting initiative can be organised also with a few resources. For example, the activities with the Cosmati style are not expensive because the mosaics may be seen in

places where the entrance is free. A few materials are required for the exercises and some of them can be used for future sessions. Therefore, funds are mainly necessary for the staff who will run the activities and manage the evaluation process, including data analysis;

- with respect to the *medium*: as mentioned above, there might be situations where potential visitors need to be reached by educators/museum staff. In these cases, technologies, pictures and paper materials are indispensable to involve the audience. In less extreme situations, visitors may be put in direct contact with the element/object referred to (as the mosaic in the church in the case of the Cosmati style) before, but also after developing the exercises, according to the educational approach chosen. What is important is that whatever the medium, the educational process is to be based on what makes learning easier according to individual learning styles.

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Roma Caput Mundi - A trip into the past to rediscover the origins of integration

Paola Autore*

Abstract

On the occasion of the exhibition *Roma Caput Mundi - A city of domination and integration*, CoopCulture created a project that lasted for the duration of the event. *Roma Caput Mundi* is an exhibition with specific goal: exploring and transmitting to a large and varied public two important but seemingly contradictory aspects of the Roman Empire and its capital: domination and integration.

The common perception of the Ancient Romans and one promoted by literature and film is that they were violent conquistadors, racists, and instinctively warlike. In fact, however, these early Romans practised an integration policy that finds no equal in human history.

Given the mission of the exhibition, it was only natural to involve the foreign communities of our city. Following an historical tradition that has its roots in a city arising from Romulus' Asylum (an early example of a refuge for people of different origins that brought about an early "open" society), the project seeks to weave these ancient and modern strands together thus forming a tapestry of modern life in which the actors are all the

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populations that have come into contact with Roman culture.

By involving Rome's foreign communities (some of which have been present since antiquity and are quite numerous today), the project is intended as a pilot initiative for the integration of adults from various origins and cultural levels. It seeks also to create active participation through a two-way linguistic and cultural exchange, travelling into the past to discover the origins of integration.

The main element of the project was offering foreigners the opportunity to experience first-hand the places in Rome, such as the Colosseum and the Roman Forum, that were places of intercultural exchange even in antiquity.

Keywords: poetry (**P**.oesia), enrichment (**A**.rricchimento), city (**C**.ittà), integration (**I**.ntegrazione), exchange (**S**.cambio).

Where there is a process of reciprocal awareness and exchange, there is also the possibility of launching an integration process thus hopefully establishing solid bases for a future where the word peace (**PACIS**) predominates.

1. The conception and planning of the programme

The project was born as an initiative of the Special Division for the Archaeological Heritage of Rome as part of an important exhibition held in the Central Archaeological Area, Roma Caput Mundi, which lent its name for the project. Other institutions were involved as well, thus underscoring the relevance and scientific value of the project: the University for Foreign Students of Siena, Roma Tre University, the Roman Caritas volunteer organisation and Rete Scuolemigranti, an organisation for linguistic integration.

The main goal of the project was to offer foreign communities in Rome the opportunity, free of charge, to explore the exhibition and those places - the Roman Forum and the Colosseum - which have been places of cultural exchange ever since the days of the Roman Empire - so as to promote such exchange even today.

The project was organised in five main segments: initial scientific involvement of the university to train the educational operators who interacted and communicated with the foreigners; direct educational intervention with the groups that were invited to visit the exhibition; follow-up in-depth meetings with personalities from the immigrant cultures; a final musical event that coincided with the closing of the exhibition inside the Colosseum; and the concluding documentation of the results of the project.

The means used for this cultural mediation and the selection of the materials were tailored for foreigners, keeping in mind the need to catch the attention of visitors with but a basic level of linguistic comprehension. Specifically trained educators were used in order to express and communicate the contents of the exhibition by using a basic vocabulary that beginners could understand.

In order to have the tools needed for the assessment of the project, a questionnaire was distributed at the end of the guided tour. The results will be used for a study that will be published and available as a documented experience to modify and improve similar projects in the future.

2. Carrying out the programme

As mentioned in the previous section, the project was organised in five distinct phases: training the operators that were to have direct contact with the public; the educational activity at the exhibition; the follow-up meetings with poets and personalities of the foreign communities; the musical event for the closing of the exhibition; and the final document summarizing the experience.

Training

CoopCulture selected from its staff those that were considered most suitable for the project on the basis of two factors: their social skills and their different national backgrounds. Those selected took part in preliminary training sessions at the Social and Intercultural Pedagogic Faculty of Roma Tre University. This training phase was led by Massimiliano Fiorucci of Roma Tre University and Francesca Gallina of the University for Foreign Students of Siena. The subjects of the course included migration patterns

in Italy and the future of intercultural relations, which were designed to provide an overview of these by reference to quantitative and qualitative assessments made by qualified observers of the condition of migrants, especially in Rome. Another module involved more specific basic linguistic training for written and oral expression, in order to facilitate effective communication between educational staff and participants.

Education activity at the exhibition

A schedule was subsequently developed for the guided tours of the exhibition and the follow-up meetings. The schedule was shared with the Rete Scuolemigranti, a network that organises free Italian language courses for immigrants, in order to guarantee appropriate and broad participation by all interested parties, taking account of their work commitments. There were approximately 800 foreigners involved, men and women from various continents and social classes, with ages ranging from 18 to 35. Twenty guided tours were organised, each for 40 participants. The text for the tour was entirely written down beforehand so that the operators could follow the script, providing a consistent and efficient message and including the proper number of stops during the tour.

There were seven programmed stops: a welcome and introduction to the exhibition dedicated to Rome as ‘capital of the world’ where there was a map of the Mediterranean Sea with the imperial territory highlighted in red. One of the concepts was *Many years ago Italy was a united country and all the free inhabitants had the same rights and shared the same language: Latin. Romans did not force dominated people to change their habits. They were, however, capable of destroying a population if they deemed it necessary.*

For them, being a Roman was the highest privilege that could be offered to a group of people. They were convinced that their culture was superior and therefore it was only natural that foreigners should adopt it as their own. They could share local customs with Roman ones, from religion to culture.

The second stop was to illustrate the slabs painted with *ludi funerari* from Paestum to introduce one of the ancient funereal rituals that were part of the origins of the gladiatorial games that took place at the Colosseum, thereby providing a more comprehensible background to the monument visited.

The third stop was to tell the story of the emperor Trajan, clearly ex-

plaining how Rome was a city open to people from the provinces (so much so that a person born in those places could become an emperor), and a city where social classes were distinctly divided and respected.

The fourth stop was to talk about war by illustrating the coloured relief moulding of the Trajan Column. This stop also provided an opportunity to talk about the use of colours on ancient statues. A part of the script was [...] *Romans thought they were a superior population, but at the same time they did not want to be mean-spirited with foreigners. They always tried to get to know the populations they conquered. They respected their religion, their language and they tried to get them accustomed to Roman culture. It was in fact a cultural exchange.*

The fifth stop was in front of the portrait of Pythagoras, a famous Greek philosopher, in order to understand how Romans were capable of absorbing - quite quickly - a more refined and superior culture and make it their own.

The sixth stop, dedicated to cults, was useful to understanding the multi-religious environment in Rome conveying this type of message: *All those that arrived in Rome brought their own religion. Therefore, a foreigner in Rome could practise his own religion, both outdoors (e.g. in a temple) or at home.* The itinerary went on by illustrating the various divinities that Rome had accepted and whose followers were not persecuted.

The seventh stop illustrated a slave's shackle and collar in order to discuss the issue of enfranchisement and liberation and the possibility to become a *cives romanus*, a Roman citizen. An example could be mentioned by pointing out the Rabirii's Funerary Relief from the Appian Way. This object belonged to a married couple, both enfranchised slaves, who had been freed by their master and could even afford quite an expensive tomb: *This is a positive example of Roman integration. Not all the slaves were poor and many of them had the possibility to become free and even wealthy. Some could work in the administration of the main imperial court as secretaries in the various offices of the Palace or become businessmen.*

The speed of the visits was determined by the attention levels and language comprehension of the participants. All the education activities of the project were carefully planned using a detailed written description of the contents, implementation mode, bibliographical sources and goals. Each participant received, before the guided tour, a brief and simple presentation card with facts on the Colosseum, the exhibition and a timeline of

Roman history. At the end of the guided tour, each one received an anonymous satisfaction questionnaire - edited by Roma Tre University - that was to be filled out on the spot with the help of the educational staff and an assistant from Rete Scuolemigranti.

Follow-up meetings

After the guided tours, a number of meetings took place in the Temple of Romulus at the Roman Forum, during the December and January holiday period where leading personalities of the immigrant cultures presented the project to a large public audience. Issues regarding social integration were explored in depth through their contributions and participation. The meetings were introduced and moderated by representatives of Caritas and the University, giving expression and 'voice' to the cultures and literature of the immigrants.

Both the guided tours and the follow-up meetings took place during the opening hours of the Colosseum and Roman Forum, making best advantage of the staff involved, guaranteeing safety and making the most out of the visit even in crowded situations by using individual radio-amplifiers.

Final musical event

Representatives of the institutions involved and all the participants in the guided tours were invited to the music event that closed the experience (fig. 1). The event was in four parts: a video projection of the filming made during the visits, an itinerary through the exhibition with a soundtrack of readings and ethnic music (from Romanian, Greek, Middle Eastern, African and Jewish culture), a concert by Moni Ovadia in the arena of the Colosseum (fig. 2), and finally a buffet prepared by Ain Karim, a chef specialized in ethnic food (fig. 3).

The other artists at the event stood out because of the instruments they played and the diverse styles that they used to point out similarities, points of reference and meanings within their own culture.

Moni Ovadia was a natural choice for the final event because this artist has *made the Jewish people's cultural roaming a hallmark of which he feels a descendant and a representative, and with that constant immersion in sounds and languages that have been inherited by a culture that the dictatorships and totalitarian ideologies of the 20th century tried to erase, and that we are trying to cherish for the future.*

Music was chosen for the final event because it seemed the perfect medium to convey the goals of the project since it is a constantly moving and changing art form that becomes enriched by new ideas and shows that boundaries do not exist. Since it is sound in its highest form, music spreads throughout the world regardless of differences and communicates to everyone.



Fig. 1 - *Final event, March 10th, 2013 - inside the Colosseum.*



Fig. 2 - *Final concert, March 10th, 2013 - inside the Colosseum.*



Fig. 3 - *Ethnic buffet, March 10th, 2013 - inside the Colosseum.*

3. Evaluation and remedial process

The fifth part of the project, assessment, will be carried out by analysing the various types of information gathered to examine and improve the experience.

The project was documented in all its phases by filming, photographing and using questionnaires to keep track of the interventions during the meetings at the Roman Forum.

In order to improve the efficiency of the project, in addition to the information sheets, satisfaction questionnaires were also distributed. The anonymous questionnaires were prepared by the CREIFOS (Research Centre for Intercultural Education and Development Training) of Roma Tre University.

The questions were divided into three parts: the first part was about visitors' possible prior visits to the sites and the exhibition (a Yes/No answer), followed by questions about the subjects presented in the exhibition where they could express a degree of satisfaction (by putting a cross on one of the impressions). The second part included questions on the participants' activities in the last three months, their possible presence in cultural activities in the city, their use of the internet, their contacts with their home country, their use of their free time: all the questions were without time pressure and they all asked for the expression of a degree of satisfaction. The third part, regarding personal data, had questions on age, gender, mother country and language, possible knowledge of other languages, the amount of time spent in Italy and further comments. As for the vocabulary used during the guided tours, the level of Italian used for the questionnaire took account of the fact that it had to be broadly understood and not embarrass or tire the participants with complicated questions.

The analysis of the questionnaires will provide the basis for a paper where all the aspects of the project will be documented and published. While awaiting the results, we can, with some pride, refer to the high number of participants (about 800, from 20 different Italian language schools for foreigners over the entire city), which itself suggests that this project has been a success. From the answers in the questionnaires we will be able to obtain interesting facts such as the various origins, habits and links to participants' home countries, but most of all, the extent of their integration and their comprehension of our culture.

One of the defects of the project was not having properly recorded, with a specific questionnaire, the impressions and evaluations of the educational staff who were on the front line and therefore had direct contact with the foreign participants. One of the possible changes, accordingly, will be to arrange for formal written feedback from the educators in order to record their views of the humanistic value and the enrichment of these encounters, all this in the perspective of exchange and integration. In the meantime, we have been able to informally interview these educators. What has emerged most evidently is, from their point of view, the very high appreciation expressed by the participants who stayed after the guided tours for clarification and to ask questions, making an effort to express themselves in Italian, even those among the less advanced.

This result indicates that the participants felt at ease, that the subjects interested them and stimulated further contact with the less well known aspects of our culture, even trying to pursue comparisons with their own culture, exchanging stories and facts with considerable emotional involvement. *They felt as any other visitor...* Assessing the pros and cons of the experience, we will be able to modify and tailor the project, always keeping in mind the final user's response and the requests of our sponsors, the staff and all our partners in this enterprise.

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Three apples fell from heaven...

*Narine Khachaturyan**

Abstract

Three apples fell from heaven... is a museum programme that is being accomplished in a festival format. The main goal of the programme is the preservation and promotion of intangible cultural heritage in the museum of the great fairy-tale writer Hovanness Toumanian. It is a successful example of how a museum environment serves for reanimating the art of narrating as a very important means for communicating folklore material, conserving the dialects of the Armenian language from oblivion, familiarizing the culture of ethnic minorities living in Armenia and promoting cultural dialogue. Thus, the project is a fairy-bridge from nowadays to the past. The Hovanness Toumanian Museum cooperates with the regional self-government bodies particularly with cultural and educational departments and with the Association of National Minorities. The pre-selection phase of festival participants takes place in the regions. Selected participants come to Yerevan - to the Toumanian Museum to show their talents of narrating in a certain dialect and for competing with each other in authenticity. The compatriots living in diaspora participate in the pre-selection phase online by Skype. The last phase, the gala-show and the ceremony of

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awarding prizes are held outdoors during three warm autumn evenings - in front of the museum. The nominations and the prizes are made up specifically in a fairy-tale context. Thus the winners are awarded prizes in the following nominations: “The King’s Youngest (Middle, Eldest) Son or Daughter” and “The Neighbour’s Best Son-in-Law or Best Daughter-in-Law” and “The Neighbour’s Best Godfather” the nominations specifically designed for national minorities. For these nominations the following prizes are awarded: A Purse of Gold, A Purse of Silver and A Purse of Pearls.

Keywords: fairy-tale, narrator, dialect, intangible heritage, cultural communication/dialogue.

1. The conception and planning of the programme

Hovanness Toumanian (1869-1923) is the most prominent Armenian fairy-tale writer and the best friend of children. The policy of the museum is to regenerate Toumanian’s activities and promote his heritage. Although he is known first of all as a writer and translator, he has lived a very active public life and has contributed to deferent fields such as ethnography, education, ecology, politics, etc.

The idea of initiating this programme was also inspired by Toumanian’s cultural activity. He was very enthusiastic in gathering folklore materials. He used to travel in the villages to find old people with rich knowledge of legends, fairy-tales, anecdotes, ethnographic songs that they had learned from their ancestors. He did recordings of those materials and used the ethnographic sources for creating his wonderful tales. However this part of Toumanian’s activity was not the only factor that made us start this project. Surveys and research¹ conducted by Hovanness Toumanian Museum in 2007 and 2008 confirmed that usually people do not know any tale orally communicated to them by their grandparents. It means that the art of narrating, the tradition of reproducing these intangible treasures are gradually

¹ Each year we start a museum register for monitoring our visitors on different items. The results of the monitoring help us launch new projects, improve the ongoing ones and organise our activity as best as we can.

being lost. The links between generations in this sense are becoming looser. Parents and grandparents do not tell their younger generations those fairy-tales they had heard from their ancestors. Today they prefer to read tales published in books or, even worse, switch on the audio player. This is the reality of modern life with its great cultural challenge for national heritage. Therefore we planned to turn our museum into a big arena of fairy-tale narration competition and an exciting meeting place for fairy-tale fans.

Thus, once a year in autumn, Armenians from all over the world come to the museum especially to tell a tale, to obtain the title of the King's Youngest (Middle, Eldest) Son or Daughter" and win indeed a royal prize (fig. 1).



Fig. 1 - *General view of the show.*

But the competition for royal prizes is taking place also among the national minorities living in Armenia. The representatives of different communities "combat" for the title of the "Neighbour's Best Son-in Law or Best Daughter-in-Law" and "Neighbour's Best Godfather" and for purses of treasures. The project makes no limitation in age, profession, social status for participants. The five-year experience of the project, the increasing number of narrators and the big public interest on this issue are the best evidence of its fruitfulness. So far our narrators' age limit is from 7 to 87 years old, they are simple country people and professors of science, students, farmers and housewives. Inclusiveness and equal opportunities are ensured for all. The five-year life of the project revealed the following:

though the tradition of narrating is generally lost, its memory still exists on a genetic level. Some stimuli are needed for them to resonate and echo in the sub-consciousness of people. Therefore it was not difficult to galvanize people with this idea. Those people who were hesitant and shy at the beginning of the project soon became active participants.

The project has changed not only the view on intangible culture but also the comprehension of the concept of a museum. The museum environment obtains an added value. From a place for *culture-preserving and propaganda*, it becomes a *culture-creating* environment, thanks to each narrator of this project (fig. 2).



Fig. 2 - Narrators from different regions.

The narrators are given two general tasks: to tell an ethnographic tale peculiar for their birthplace; and to tell it in their native dialect. So, at least three contents of intangible culture are represented in the project:

- folklore material
- art of narrating
- dialects of the language.

In addition to the above mentioned, also traditional costumes, music, household and artisan articles and crafts peculiar for the certain region or ethnic group are represented at the festival. The narrators try to demonstrate their abilities and talents by showing a lovely mini performance with certain *ethnographic flavouring* to make a complete impression. These components are separate topics for research in different scientific institutions,

representatives of which make presentations of their studies in the museum parallel to the show. Professionals from the institutes of *Archaeology and Ethnography*, and *Linguistics* are among the jury who judge the participants.

The main code of the project is the *fairy-tale*. Everything is woven around this concept. It means that any detail in the project is related to the philosophy of the *fairy-tale*:

- the title
- the symbol of the festival
- the quantity
- duration of the project-festival
- time of performance
- nominations
- prizes
- the background performance.

The **title** of the project and the festival is *Three apples fell from heaven...* It is a fairy-tale formula. Usually this is the closing phrase for most Armenian tales which allow the narrator to end the narration in his/her discretion. For example:

Three apples fell from heaven, one for me, the narrator, the other for the listener and the third for... Here the narrator improvises, depending on his mood, the listeners' attitude, the sense of humour, etc. The festival participants also end narrating in this way.

The **symbol** of the festival is the *apple* as an important symbol of immortality. The logo of the festival is an illustration of three apples.

The **quantity** - *three* is a symbol of the trinity. Three ways, the king's three sons/daughters, three days and nights, etc. Our festival lasts three days, has three main nominations for Armenian participants and three for national minorities.

The **duration** of the final phase of the project festival is *three days*, as mentioned above. Two days for competing and the third day for awards.

The **time of performance** – *late evening hours*, as established to be the best hours for listening to a fairy-tale.

The **nominations** are as in Fairyland:

- King's Youngest Son/Daughter
- King's Middle Son/Daughter
- King's Eldest Son/Daughter

- Neighbour's Best Son-in-Law
- Neighbour's Best Daughter-in-Law
- Neighbour's Best Godfather.

The **prizes** from the generous King:

- A Purse of Gold
- A Purse of Silver
- A Purse of Pearls.

The administration of the museum prepares golden (silver, pearl)-coloured purses full of coins equivalent to the nominal prices of the prizes and awards of the winners.

The **background performance**. A children's theatre called "Rotunda" operates in Toumanian Museum as one of several cultural projects. The festival is a nice opportunity to link the museum's two projects into one. A show performed by the young actors of the Rotunda enriches the festival, and helps the narrators feel themselves very important parts of the show. The project was launched in 2008 after the museum raised funds for it. As the success of the first year was evident, the Armenian Ministry of Culture committed to finance the project for the next years. No participation fee is levied. Though the museum only spends money for fulfilling the project, the money is returned thanks to the enhanced popularity of the museum and the increased number of visitors (fig. 3).



Fig. 3 - *The little narrator is the winner of the festival.*

2. Carrying out the programme

After the idea of the project was accepted by the museum staff, museum's friends and focus group members, the most difficult stage of work started: how to spread out information and how to persuade people to participate. We used all possible means of advertising without spending a penny, though. Armenia is a small country and it is not a difficult task to find a friend or a relative in this or that community, media outlet or school. Therefore we utilized the arsenal of relatives and friends. Often the workers of the museum and volunteers paid visits to old people living in the villages and tried to find narrators among them. We were managing to make our way to the radio and TV stations and communicate our message to the people. In the result, quite a numerous army of potential participants from different regions and even neighbouring Georgia signed up. Ethnic Armenian communities also welcomed the idea. So we began to fill in papers and elaborate a schedule. At the beginning it was decided to have two cycles of the festival – selection and award ceremony. It was also important to involve a highly professional jury. As the festival was based on ethnographic material (fairy tale) and linguistic material (dialect) and the ability to represent them with the art of narration, it was decided to involve relevant specialists in those areas. For the selection cycle the applicants were asked to send a video recording with their narration which would be handed over to the jury with odd number of members for evaluation. The idea of organising the selection cycle distantly made things easier for those participants who lived outside Yerevan – in other cities and villages. They did not have to spend money for travelling and did not have to quit their work. While sending the recordings was very easy as the museum workers were happy to go to the railway station or bus station to collect the small parcels. So this was an easy option for the applicants. Then the jury made the decision as to who were the best participants to pass on to the next award cycle. All ethnic minorities living in Armenia received invitations to participate. In this case the selection cycle was held inside the community (Greek, Assyrian, Russian, Georgian, Ukrainian, Polish, etc). The communities selected the participants for the award cycle who would fight for the nominations of the Neighbour's Best Son-in-Law, Best Daughter-in-Law or Best Godfather. This is how we worked in the first year. Later some

changes took place in the arrangements of the festival. In the towns and villages the interest towards the festival passed on from separate individuals to the local authorities. Sending a participant from the community became a matter of prestige for the community. And local authorities began to support their representatives to duly participate in the festival. They even took the responsibility of organising the selection cycle inside their communities. Thus the museum and the local governments joined their efforts within the framework of a concrete cultural-educational initiative. Our aims coincided: the museum revived the tradition of narration while the local authorities competed with each other in demonstrating the best carriers of that culture. This is a sound competition that benefits non tangible culture and culture in general. The award cycle is held in the museum in autumn during the last weekend of September.

The architectural construction of the building allows creating an open-air amphitheatre while the building decorated with columns resembles a palace. It seems that from the balconies of the memorial part of the museum Hovanness Toumanian may appear any time. That sensation creates a strong emotional charge in the participants as they perform standing face to face to the museum: as if they were narrating not only for the audience but also for the great master of fairy tale whose soul lives in this beautiful palace. For two days they try their fortune to gain the tiles endorsed by special 'decrees' and receive their prizes. The award-giving ceremony and the gala show take place on the third day. As a final step the finalists consecutively represent one of Toumanian's fairy tales each in their native dialect. It is the most joyous, vibrant and noisy part of the festival after which really three apples fall from heaven. Specially for this festival a medal has been created with three apples on one side and the image of Hovanness Toumanian on the other (fig. 4).



Fig. 4 - *The medal of the festival.*

3. Evaluation and remedial process

Five years are enough for understanding:

- how the goals have been achieved in terms of reanimating the art of narrating and dialects as important branches of intangible heritage;
- what has the project changed in the cultural life of the group of people who have been involved in it;
- how it has contributed to tolerance and friendly coexistence of different ethnic cultures and their dialogue;
- how it has supported diversification of the museum's activities and its rating.

Although the project has proved to be successful, it needs to be revisited and re-evaluated for the future based on the vision we have. So far we can record temporary achievements as by now we have just started 'excavation' of our memory. We cooperate with a limited part of the society, but we hope that these small groups of participants can make big influences in their families, and communities and the *fashion* of narrating in dialects will obtain its decent place in cultural life. If at the beginning of the project the applicants were generally old people, now most of them are teenagers and young people who are interested in the project and are looking for fairy-tales that may be hidden in the memory of their grandparents and the oldest villagers. It means that the project has echoed in people's hearts. The best narrators are becoming known and are often asked to take part in different events. The project managed to link various communities. Each year the geography of applicants from diaspora increases. The project is a source of inspiration for national minorities. It is a good opportunity to deliver information about their own cultural heritage with others. One of the valuable results of the project is the mutual better recognition of ethnic groups living side by side.

At a first glance it seems that an urban environment is not a comfortable place for fairy-tale narrating in dialects and it would be better to organise the festival in rural places. But Toumanian's factor as the most beloved writer is very strong. And the museum which preserves his heritage is the best platform for getting together to achieve our purpose.

The success of the project obligates us to make new steps and act more creatively, address weaknesses and turn them into strengths, introduce new

elements and innovations each year. Examples of such innovations are the publication of a volume of the fairy-tales narrated during the festival, the organisation of festival tours in different Armenian regions thus involving more and more audiences, and the promotion of our key messages and the art of narrating. However our biggest aim for the future is to make the festival cross-border with involvement of talents from neighbouring countries. Such a joint initiative is the best way to be culturally united while remaining diverse and unique. This will be the most productive way for promoting peace and understanding among nations.

DESTINATION: ART (KUNSTREJSEN)

On the trail of reality

*Tanya Lindkvist**

Abstract

DESTINATION: ART is an educational programme developed in Cultural Region Mid- and West Zealand, Denmark. The programme is the product of collaboration between three museums: Museum of Contemporary Art in Roskilde, Museum Odsherred and Sorø Kunstmuseum. DESTINATION: ART unfolds in a local context – the region of Zealand – but incorporates global perspectives on museum education and collaboration, transcending municipal and institutional borders in the region.

The essence of DESTINATION: ART is to provide unique and enriching artistic experiences for as many pupils as possible in a region of Denmark with limited museum access. Instead of perceiving the participating schools' remote geographical locations as a limitation, they are used to foster a sense of knowledge and ownership of the physical cultural landscape. DESTINATION: ART is, in this respect, both a journey into the world of art as well as a physical journey between three museums. The physical journey and its parameters are perceived as an extended, active learning space offering direct relevancy and support to learning in schools and museums.

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During DESTINATION: ART, pupils visit three art museums taking them on a journey through 300 years of art history – from the 18th century to the vibrant world of contemporary art. On their journey, pupils are accompanied by an international contemporary artist whose task is to relate pupil experience in the exhibitions to his/her own artistic practice in an interactive workshop.

The objective of DESTINATION: ART is to increase and enrich schools' knowledge of the museums within their local cultural region helping them to become engaged and critical users. An additional goal is to reveal and reinforce the synergies that arise as a result of cross-disciplinary collaboration between museums, schools and municipalities, making best use of learning opportunities present before, during, and after a museum visit.

Keywords: interdisciplinary collaboration, local context - global perspectives, creative learning processes, user involvement, museum didactics – before, during and after.

1. The conception and planning of the programme

Background

DESTINATION: ART was developed with the objective of providing unique and enriching artistic experiences for as many pupils as possible in a region of Denmark with limited access to museums. Many schools located in Cultural Region Mid- and West Zealand are geographically located far from the region's artistic and cultural institutions. Unfortunately, coordinating public transport between schools and institutions is often so costly and resource intensive that museum excursions are far from top priority for area schools.

DESTINATION: ART's mission is to support Cultural Region Zealand's vision in accordance with the Danish Ministry of Culture's strategic programme *Culture for All*. This programme aims to make use of existing cultural resources within various regions in Denmark, so as to make regional cultural opportunities visible and readily accessible to as many local citizens as possible. In addition, the programme seeks to strengthen inter-

municipal collaboration between schools and cultural institutions as well as between schools and local cultural administrators, contributing, on the whole, to the development of the art museums within the specific cultural regions.

DESTINATION: ART was also created upon the request of area schools and on the basis of experience gained during the pilot project, *On the Trail of Art (På sporet af kunsten)*, a collaboration between Sorø Kunstmuseum and Museum Odsherred. During the pilot project, pupils travelled between the two museums exploring two different collections as well as two different geographical areas of their own cultural region. DESTINATION: ART aims to extend this experience to a larger audience, this time incorporating a workshop session and introducing a greater contemporary relevancy and unique professional dimension through collaborative relations with the Museum of Contemporary Art in Roskilde and a contemporary artist. DESTINATION: ART unfolds in a local context – the region of Zealand – but incorporates global perspectives on museum education and collaboration, transcending municipal and institutional borders in the region (fig. 1).



Fig. 1 - *Destination: ART. Artist workshop, Odsherred Kunstmuseum, 2012.*

Instead of perceiving the participating schools' remote geographical locations as a limitation, they are actively utilized to foster pupils' sense of knowledge and ownership of the region's physical cultural landscape. DESTINATION: ART is, in this respect, both a journey into the world of art as well as a physical journey between three museums. This physical

journey and its parameters are integrated as an extended, active learning space offering direct relevancy and support to learning processes within the museum environment as well as back at the schools.

The journey examines the relationship between art and reality through the mediation of selected works from participating museums all varying in provenience, artistic media and style. Students are taken on an adventurous and imaginative journey, gaining valuable knowledge and experience of the art world as well as insight into the cultural life of their local region.

During the course of the DESTINATION: ART programme, pupils visit three different art museums taking them on a journey through 300 years of art history – from the 18th century to an exploration of modernist trends, all the way up to the vibrant world of contemporary art. Pupils are exposed to various artistic media from painting and photography, to sound and performance as well as a series of active didactic methods such as narration and role play. On their journey, pupils are accompanied by an international contemporary artist whose task it is to relate pupil experience from the museum exhibition space to his/her own artistic practice in an interactive workshop conducted at the individual museums.

Mission, vision and objectives

The **mission** is to strengthen pupils' creative skills. The artistic diversity which pupils meet during the programme opens them to a world of new interpretive possibilities, where their own feelings and reflections are integrated both verbally and visually. This, in turn, strengthens their abilities of independent self-reflection and innovation.

The **vision** is that all pupils in Cultural Region Mid- and West Zealand, in the course of their schooling, visit at least one of the region's art museums.

The **objective** of DESTINATION: ART is to increase and enrich local schools' knowledge of the museums within their cultural region helping them become engaged, critical users. DESTINATION: ART aims to strengthen collaboration between the region's art museums and primary schools as well as support and diversify primary school teaching through the incorporation of the museum and the cultural region as potential learning spaces (fig. 2).



Fig. 2 - *Destination: ART. An interactive learning session, Sorø Kunstmuseum, 2012.*

The objective of the journey

- To strengthen visibility and promote collaboration between the region's art museums.
- To strengthen teaching in schools, during the physical journey, at the museum and on the internet following the museum visit.
- To provide all school children – regardless of their geographical residence – with a museum experience.
- To strengthen pupils' ability to experience and immerse themselves in art and explore the diversity of its meaning-making and forms of expression.
- To make art accessible and relevant to pupils' own reality, so that they can relate their visits and experiences at the art museums to everyday life.
- To utilize art and aesthetic learning processes as catalysts for diversified and inspiring teaching as well as facilitators of the development of creative processes that extend beyond the traditional visual arts.
- To support, complement and re-contextualize the core curriculum requirements and standardized learning benchmarks set for Danish primary schools in the subjects of Danish and Art.

Project organization - multidisciplinary collaboration

DESTINATION: ART's project organisation consists of a project manager, a Steering Committee, museum educational staff and a number of focus groups representing the participating primary schools. The Steering Com-

mittee consists of Charlotte Sabroe, Director of Sorø Kunstmuseum, Jesper Knudsen, Director of Museum Odsherred, Sanne Kofod Olsen, Director of Museum of Contemporary Art, and DESTINATION: ART's project leader, Curator Tanya Lindkvist from Sorø Kunstmuseum. Additional project participants are lecturer and consultant Dorthe Carlsen from University College South Denmark, acting as external evaluator and development consultant, photographer Frederick Auster and PHASE-PRODUCTIONS, with responsibility for the project's video documentation as well as a number of contemporary artists. DESTINATION: ART has thus far collaborated with artist Marie Kølbaek Iversen (www.mariekoelbaek.com) and artist Ursula Nistrup (www.nistrup.com).

Development of products in cooperation with users

Thus far DESTINATION: ART has resulted in the production of a teaching material, pupil material, a website (www.kunst-rejsen.dk) as well as an informational film. All products have been developed in cooperation with the participating pupils and school teachers. The goal of user involvement is to facilitate a multi-sensory holistic experience where the collections and instruction meet so as to contribute to new meaning-making and transformative learning. A practical focus on multi-sensory learning, establishing familiarity and progressing at a leisurely physical pace, allows for the emergence of authenticity, new forms of knowledge and different approaches to issues and themes encountered along the way.

DESTINATION: ART operates on the basis of three principles:

- facilitation of a personal meeting with art where there is ample opportunity for the development of theoretical and technical artistic knowledge as well as active participation;
- focus on authenticity and sensory perception in learning and instruction;
- knowledge and professionalism created by interaction between pupils, works of art, artists and museum educators.

User involvement is also based on museum expertise in the field of museum education combined with theoretical knowledge from several didactic and pedagogical fields. Danish theorist Lotte Darsø's innovation pedagogy, Olga Dysthe's authentic dialogue, Dunn and Dunn's learning styles of children model and Tine Nygaard's wedge method are all noteworthy sources of inspiration. The authentic dialogue is a conversation

form, giving much time and opportunity for pupil questions and input, all the while guiding them towards acquiring knowledge within a given field. Dunn and Dunn's model takes into account that all pupils have different learning styles and can help ensure the diversification of museum activities, which most easily and successfully facilitate diverse learning styles. Wedge method is an approach to art that creates a high degree of commitment and self-reflection among individual pupils because of the fact that it is the student's own choices and questions that open the works of art (fig. 3).



Fig. 3 - A primary school student presenting her favourite artwork during a Destination: ART activity. Soro Kunstmuseum, 2012.

Products

All products can be found at www.kunst-rejsen.dk.

Teacher: Teacher's Guide

In the teacher's guide, teachers can find inspiration on how to work with DESTINATION: ART. The material contains information on the DESTINATION: ART programme, the three participating museums, tasks for pupils, as well as suggestions for preparation and follow-up work. The Teacher's Guide is structured according to a "before, during, and after" understanding of the museum visit (www.kunst-rejsen.dk/lærervejledning).

Pupil Materials: The Trip goes to...

The material "The trip goes to ..." (*Turen går til-* inspired by the name of a popular series of Danish travel guides) is targeted at pupils and is, along

with the website, an active part of the learning process at the museums. When a class books a “journey”, each pupil receives a DESTINATION: ART set. The set consists of eight cards with various activities to be carried out in preparation at the school, on the way to the museum, at the museum itself and back in the classroom. The pupil materials and website aim to ensure continued contact and knowledge-sharing between DESTINATION: ART, PUPILS and MUSEUMS. This builds bridges between preparation at the school, the visit to the museums and follow-up work back at the school (www.kunst-rejsen.dk/turen-går-til).

Website

On kunst-rejsen.dk students can share experiences from their journey with classmates, friends and family. Pupils can see pictures from their museum visit, upload their own works, comment on friends’ pictures and works, meet and read about the DESTINATION: ART participating artists, carry out creative exercises and much more. Below is an example from the website’s travel log, where pupils and teachers can describe their travel experiences (www.kunst-rejsen.dk).

From travel log entries on the website:

“Hi Tanya at Museum Odsherred.

My students and I enjoyed the day with you and it was especially fantastic to experience their enthusiasm and commitment during the artist workshop. Thanks for showing us a new way to see the world, and for a good day”.

Film

The DESTINATION: ART film has been produced in collaboration with photographer Frederick Auster and PHASE-PRODUCTIONS. The film shows pupils explaining what they have gained from their travels throughout the region and to the individual museums.

Artist Workshop

All DESTINATION: ART sessions include an artist workshop, where a current contemporary artist initiates and contextualizes creative processes among pupils. The workshop results in a product, for example, a photo-graph, audio recording or performance which pupils can upload on the website.

2. Carrying out the programme

On the trail of reality

DESTINATION: ART is bound together by various pathways in art's expression, media and method. At Museum Odsherred pupils examine, through a collection by Odsherred's painters, how artists portray and convey personal experience of the realities found just outside their door. There is a conscious focus on narratives and how a single painting can contain a treasure trove of good stories. At Sorø Kunstmuseum, pupils examine selected periods in art history and how they relate to the realities of the day. There is a conscious focus on photographic visualisation as well as issues like documentation, self-portrayal and dreams vs. reality. At the Museum of Contemporary Art, pupils zoom in on reality as seen through the eyes of the present and examine how artists work today. With a focus on contemporary forms of artistic expression such as installation, performance and sound art, pupils look at the relationship of art to authenticity, individuality and artistic process as well as the relationship between action and recollection. On an academic level, DESTINATION: ART is the study of various media, such as photo, video and painting, as well as of methods such as narration and role play. However, DESTINATION: ART is also a movement between personal art narratives, an art historical tour de force and a contemporary meeting with our vibrant present.

Three-stage approach

The structure of the programme is based on a three-stage approach - before, during and after the DESTINATION: ART museum visit.

Active learning during each stage is facilitated by the pupil material, the teacher's guide and the website. The stages are structured as such:

Stage 1: BEFORE: Art appreciation and understanding (at school).

Stage 2: DURING: Art experience and in-depth reflection (on the journey). This stage entails both the physical journey between the school and the museum as well as the intellectual and creative journey through a first-hand art experience at the museum.

Stage 3: AFTER: Art reflection and follow-up work (back at school and on www.kunst-rejsen.dk).

Pupils as active travellers – before, during and after

Throughout the course of DESTINATION: ART, pupils are active travellers - during preparation in the classroom, on their travels through the local landscape, when experiencing art at the museum, when meeting the workshop's contemporary artist, and on the project website. This perpetual process of active learning is reflected in DESTINATION: ART's teaching materials where pupils work academically and creatively on a variety of levels. They transform their perceptions into creative expression and increase their ability to combine a personal understanding of art with knowledge gained during their museum experience.

The teaching material is likewise divided up according to the aforementioned three-stage approach. The material has been developed by pupils and for pupils and fulfils the official learning objectives for mid-level primary school pupils as specified by the Danish Ministry of Education. By endowing pupils with an active and developmental role in the production of the material, they are given a sense of ownership and influence on the journey which increases motivation, a sense of responsibility and academic enrichment.

In addition, the project website is a practical working tool which acts as a liaison between the three museum visits, between the school and the students, and as a concrete didactic tool in a variety of teaching situations. It is a hub for student activity and production generated in connection with the workshop sessions. The website acts thus as a "station" connecting the different museum visits and can be used in the classroom or at home between museum visits. The website is structured like a map that functions on multiple levels. On the one hand, it is a geographical map which gives the students an overview of the local region, and on the other, a tagging map, where the pupils can tag different destinations running from Odsherred through Sorø and over to Roskilde. Each tag has an associated thematic focus which brings together content from pupils' various trips. They can upload productions, pictures and comments from their coursework as well as share their own personal travel guide. Once again, such involvement sparks interest and a sense of ownership with the individual user through his/her contribution to the mediation of relevant, tailor-made information and knowledge-sharing processes. This, in turn, leads to mutual enrichment for the participating schools and museums (fig. 4).



Fig. 4 - *Destination: ART. Artist Workshop with Marie Kolbæk Iversen. Soro Kunstmuseum, 2012.*

3. Evaluation and remedial process

Evaluation method

The evaluation of the DESTINATION: ART project is executed in collaboration with lecturer and consultant Dorthe Carlsen from University College South Denmark. Dorthe Carlsen has been following the project since 2011 and will continue to do so through 2014. The overall purpose of project evaluation is to provide continued learning and development both in regard to the didactic content of museum teaching as well as the collaborative relationships between schools and museums. The evaluation focuses on different key project areas each year and has been designed as an innovation process with four stages.

The DESTINATION: ART sessions are documented in a variety of ways. During active observation, this could for example be by means of audio recordings and a film made by a documentarist. Below are examples of the selected evaluation focus areas from the 2012 evaluation as well as the forthcoming evaluation for DESTINATION: ART 2013.

The Role of the Teacher

The teacher's role and participation is critical to ensuring that the museum visit be understood as an integral part of a longer learning process and not

merely a field trip or an entertaining “pause” from the every day. DESTINATION: ART, therefore examines the role taken on by the teacher during a DESTINATION: ART museum visit, particularly in relation to interaction with the museum educator, the artist and the documentarist. The evaluation also examined how the teacher used the primary teaching material and to what extent the material supported teachers’ efforts to work practically with creative learning processes. The evaluation focus areas are also relevant for Sorø Kunstmuseum’s and the Museum of Contemporary Art’s current participation in the national cross-disciplinary project Learning Museum (www.learningmuseum.dk).

Creative learning processes

The teaching materials focus explicitly on the development of pupils’ creative skills. The teaching materials are a central element incorporated throughout the entire evaluation process.

During this process, the following questions were addressed: 1) How and to what extent do the teaching materials support the teacher’s role? 2) How and to what extent do the materials support the teacher in his or her efforts to work with creative learning processes?

Overall participant response

The overall response from pupils and teachers indicates strong support for the programme. The majority of pupils have found it amusing, educational, and exciting to participate in DESTINATION: ART. 85% say that they have developed the desire to visit other museums and 90% said that they have become more aware of art and culture in their geographical region. Teachers’ responses to the programme’s teaching materials have generally been positive. The majority of teachers have used it primarily in preparation for the museum visit and find the exercises relevant, well-adapted to the target audience and accessible, making working with art clear and engaging. The teaching material has also been very well received by the participating pupils. Upon completing assigned preparation tasks, pupils reported back that the exercises were fun, different and had helped them develop new knowledge about art – and, in particular, art in their local communities (see teaching material, maps 1-3 at www.kunst-rejsen.dk-undervisningsmateriale). The material was evaluated by the pupils as being

“cool”, “different” and “interesting” and by the teachers as “relevant and instructive”. The website has, thus far, been widely used and pupils have uploaded their productions, written posts in the travel log, commented on the productions of others and tagged their travels. In general, pupils and teachers feel the artist workshop is an important and essential activity in the DESTINATION: ART sessions. It gives pupils a better understanding of the artistic process and the transformation from idea into reality. Pupils also acquire better understanding of a current artist’s aesthetic field and working conditions. Approximately 80% of pupils rated the artist workshop as being the most fun, giving them a hands-on understanding of what it means to work with art. DESTINATION: ART’s participating artist (in this case, Marie Kølbaek Iversen) received high praise from both teachers and pupils for her pedagogical approach during the workshop. Her open-ended presentation of her own artistic practices which raised more questions than answers about the life of an artist, was particularly appealing to both teachers and pupils and an exciting counterbalance to the museum educators’ clearly defined and facilitative role. Prior to the various museum visits, the artist writes a letter to the pupils in which he or she tells a bit about him- or herself and his/her artistic practice. The pupils are also given the artist’s e-mail address, so that they can communicate directly with the artist at any time or from any location. On the whole, pupils assessed their relationship to the artist as “inviting”, “exciting” and “educational”.

Below is a number of statements from participating pupils from 4th- to 6th grade:

About preparation at school:

“It was cool to make my own passport when preparing for DESTINATION: ART. Even though it is not a real passport like as when I travelled to Spain with my family, it was really fun to write in my own information”.

(DESTINATION: ART passport is part of the preparatory material).

About the journey between the museums:

“You become aware of things (for example, buildings and landscapes) that you usually don’t notice. It is as if your senses wake up on the bus trip, when we do exercises from the DESTINATION: ART-booklet”.

About the experience at the museums:

- *"It is really fun to choose paintings and not just hear someone else tell us about them".*
- *"I thought it would be really boring to go to the museum, but it wasn't! Here we could talk about the pictures ourselves and even try to do something active".*
- *"Being at the museum was not too shabby! In fact, it was really cool to see all those pictures and travel through time. I liked the old paintings best".*
- *"When I saw the picture I thought: What is going on here?!" (Said about Astrid Kruse Jensen's photograph: Constructing a Memory, 2006).*

About the meeting with the artist/artist workshop:

- *"The coolest thing was definitely meeting a real artist – and she was a girl!"*
- *"It made me want to be an artist just like Marie (read: Contemporary Artist Marie Kolbæk Iversen). They are also people just like you and me. And they also go to school – just another kind of school".*
- *"It opened a door to a different world" (said about the Artist Workshop at Museum Odsberred) (fig. 5).*



Fig. 5 - *Destination: ART. An interactive learning session, Sorø Kunstmuseum, 2012.*

The future of the DESTINATION: ART project

DESTINATION: ART is funded throughout 2014. However, the project has established new alliances between museums, schools and municipalities, which will extend well into the future. These alliances have helped reveal the great benefits to be reaped when providing unique art experiences to as many pupils as possible in a geographical region of Denmark where

access to museums is limited and thereby calls for innovative initiatives and new perspectives on distance and physical space.

DESTINATION: ART wants to define and develop a common future vision for the journey of art - a vision that must be supported and strengthened by intermuseal collaboration with schools, local authorities and contemporary artists. Such alliances pave the way for new, alternative learning environments upon the journey through the local landscape, at the museum and later back at school. In so doing, the art itself, the physical journey and encounter with art not only proves relevant for primary school subjects such as Art and Danish, but also for the subjects of History, Geography and Physics. This, in turn, supports the school's work with interdisciplinarity in and outside of school. In addition, the programme also has a future ambition of collaborating with the Danish national public transportation system.

DESTINATION: ART as a self-reflexive assessment tool in a research-based context.

DESTINATION: ART can also be perceived as a future self-reflexive assessment tool. The museums gain a more profound understanding of primary school pupils as a target audience through active, visible pupil contributions during museum teaching. However, museums also improve and professionalize frameworks which can contribute to more valuable experiences for all museum guests. DESTINATION: ART can be used as a tool for individual self-reflection for museum educators and for collective self-reflection at an institutional level. The dialogue which emerges from the meeting between diverse institutions and professional disciplines can result in new and perhaps unexpected perceptions of the museum space and a sense of wonder created by art itself.

DESTINATION: ART, thereby, endows upon us a self-reflexive knowledge compelling us to address and evaluate our own successes and shortcomings. It is along this same line of thinking that the programme will, in the future, examine the concept of transformative learning – a key concept in modern learning theory, prevalent in the USA and Canada, and, more recently, in Europe. Using transformative learning as a theoretical backdrop, the programme will incorporate Danish theorist Knud Illeris' definition of the concept, which describes learning as involving transformations in larger or smaller areas of identity. The aim is to create opportu-

nities for a broader understanding of the actions and circumstances that apply to a more advanced and personal form of lifelong learning, personal development and self-awareness.

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The joy of touching.

Peer cultural education for the visually impaired

*Rodica Silvia Pop**

Abstract

Culture, like nature, uses the past to feed the future and to provide food for the soul. Society needs hard work and experience to maintain a vibrant culture. The success in establishing and implementing cultural policy has to begin with the reality and complexity of the national culture. It has to involve all of the social factors responsible in order to succeed. Museums, the most important cultural and educational institutions in today's world, can encourage individual participation of the visually impaired by making their collections accessible.

The visually impaired population has been totally neglected. This is a population group that nobody wants to invest in, even though they could become loyal visitors. We brought 100 young people to the museum from the High School for Visually Impaired from Cluj Napoca and 100 students from the Fine Arts High School Baia Mare and developed a peer education programme. The project helped the target group build self-confidence and develop social identities. The project had an extraordinarily high impact on the target group, solving the need for new museum services for the visually impaired.

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The programme was successful in bridging the gap in our community between visually impaired and sighted people. The experiment allowed sighted youth to have a better understanding of the everyday situation of the visually impaired. The contact benefited the sighted participants, helping them feel more comfortable with the visually impaired. The project was a national experiment, applied for the first time as a museum cultural programme. The new museum services allowed youth with disabilities to have access to cultural heritage. This joy of touching was very moving because it offered equal chances to everyone, the sighted and the visually impaired.

Keywords: access, cultural heritage, peer education, museum education, visually impaired.

1. The conception and planning of the programme

Imagine what it's like to visit museums but not to be able to see any displayed objects or to understand history without images to put to the stories. Sightseeing is difficult if you have no sight. These are the struggles of the blind and the visually-impaired. Museum educators must teach people that *accessible* means more than just ramps and handrails. They must make the museum facilities *accessible* to everyone, regardless of their particular type of disability. In Romania there are more than 80,000 blind people in need, eager to learn and to discover the world. We believe that *if we save a person, we save a world* (fig. 1).



Fig. 1 – *Visually impaired students in the museum.*

Maramures County Museum of History and Archaeology, one of the most important cultural institutions in Baia Mare, offers visitors a special cultural programme, *The joy of touching. Peer cultural education for the visually impaired*. Using methods as the tactile tour, the programme helps the visually impaired touch history (fig. 2-3).



Fig. 2 – *Please touch poster*



Fig. 3 – *The joy of touching*

Since 2010, the museum has played an active role in the city life, promoting access to Maramures cultural heritage, offering equal opportunities to all the visitors and being a centre for research, museology, conservation and learning. The whole cultural development of Baia Mare City is based on the medieval logo of the town *Mutuus amor civium civitatis optimum est fir-*

mamementum – Love between the citizens is the ultimate strength of the city. This attitude strengthens solidarity in the community and enhances social cohesion.

The programme objectives were:

- acquiring, in the long term, new cultural policies creating new museum services, changing mentalities and developing access to cultural heritage for blind and visually impaired people;
- acquiring a new loyal audience, in the medium term, from a vulnerable group of an active population;
- acquiring a strong social integration for the target group showing what tolerance and respect for each person mean;
- promoting peer education as a new non-formal type of education, in the short term.

It was a six-month programme, starting on the 15th of October, *The International White Cane Day*, continuing until the 15th of June.

Two groups of students were involved, visually impaired and sighted students. The museum organised cultural activities for these two groups, inside and outside the museum: tactile tours, mini concerts, gala, and county tours in Maramures.

There were three tactile tours in the museum, using the logo PLEASE TOUCH! The museum staff was trained to communicate with the visually-impaired people. In the museum gallery the audience was taught how to touch the objects displayed (fig. 4-5).



Fig. 4-5 – *Touching the sculptures.*

Museum programmes generally do not consider visually impaired people. Blind people are often reluctant to go to museums. The experiment was a challenge for visually impaired students. At the beginning of the tour, Braille catalogues of the exhibition were provided for the visually impaired. Additionally, the sighted students were given the opportunity to wear black masks to better understand the experience.

Peer cultural education using interactive methods created a respectful environment for everybody. This is a new form of education, helping change mentalities and increase self-confidence.

One of the blind students read from the catalogue and presented to the audience the history of the objects displayed. Later the sighted students helped them touch all the objects that were described in the Braille text (fig. 6-7).



Fig. 6 – *One of the blind students reading.*



Fig. 7 – *Museum guiding with hands in hands together.*

In the evening they had dinner together in a restaurant and the students from the Fine Arts High School performed a concert (fig. 8-9). Musical instruments were described and introduced to the blind students before the concert began. JOY was the word that defined their attitude and feelings!



Fig. 8-9 – *Casandra Haosi and a mini concert for visually impaired people.*

2. Carrying out the programme

The visually impaired have always seen their universe through the joy of touching things. Through their hands, they feel the words, see the colours and shapes, and develop a mental image. Museums can encourage individual participation of the visually impaired, making museum collections accessible to all. Organising a tactile tour for the visually impaired is a viable solution.

For exhibits that are off-limits because the objects are too old or too fragile to be examined tactilely, replicas and copies of the old items were made. Stronger original items were protected with a very thin transparent plastic sheet. We worked together with our conservatory experts to find ways to protect the displayed objects while making them accessible to the visitors.

This process was done as a peer education process carried out by students under the guidance of museum experts. The programme and the catalogue were written both in black ink and Braille. Visually impaired students presented the Braille documents regarding the exhibition to their

peers before starting the tour. During the tactile tour, the sighted students provided explanations.

The project partners were:

- the High School for Visually Impaired from Cluj Napoca. Their students presented all the documents written in Braille to their peers;
- the High School for Fine Arts Baia Mare. The art classes made the replicas displayed in the tactile tour and the music classes offered the concerts for their peers;
- the Association of the Blind People of Maramures. They brought the grown up blind people to the museum;
- the Children for Children-Children for Peace Foundation. They brought to the museum the sighted young people from other schools from the city to join this experiment.

Three full-time staff and ten volunteers were involved in the activity. The direct beneficiaries of the programme were 150 visually impaired students and another 100 sighted people. The indirect beneficiaries were all the people visiting the museum, who now have access to this area.

The project benefited several groups. Sighted people who visited the museum were asked to wear black masks and experience the joy of touching the museum items, without seeing them (fig. 8-9). Using the tactile way for learning about the formal values of art history such as perspective, composition, and three-dimensional space can also be a revelation not only for blind people but for sighted visitors, too. They discovered that touch (a sense often neglected) provides a deeper understanding of museum culture.



Fig. 8-9 - Workshops with sighted young people wearing black masks.

For sighted museum-goers used to enjoying and appreciating museum culture visually, touching an object, examining a surface and understanding its form, bring a new perception of the world. This way of visiting an exhibition not only opens up the world to the blind, but opens up *the world of the blind* to all the visitors.

For the sight-impaired, museum education fosters self-confidence, manual dexterity, and pride in one's achievement. This helps blind people overcome the social integration, mobility, and employment barriers they face every day. Blind people develop tactile perception and interpretative refinement, discovering cognitive potential.

The project had an impact upon the entire community. The media presented every step of the programme and as a result, more and more people and companies joined the project as stakeholders. Two of the most important stakeholders were the Lions Club Rivulus Dominarum Baia Mare and the Hypermarket Cora, Baia Mare.

3. Evaluation and remedial process

During the implementation we had two kinds of evaluation:

1. an internal evaluation was done after every activity;
2. a final evaluation and financial report were done at the end.

The internal evaluation of the project was done by the project coordinator. She received written evaluations from the participants in which they expressed their gratitude for having this experience. They were happy and wondered if it would be possible to repeat the event. This is important for us both in terms of development of the project and in terms of future programmes. Having a new attitude in peoples' minds and a new category of public visiting the museum is the best achievement possible. Carrying out this activity we mastered the collecting of data and the practicality of the tools we used, with critical analysis and interpretation.

As a final evaluation we had the following results:

1. the tactile tour-exhibition for blind people;
2. a big poster: *Please touch* (versus *please don't touch* tags found in ordinary exhibitions);
3. 300 pieces of exhibition programme written in Braille;

4. exhibition tags and explanations written in Braille;
5. counselling and cultural dialogue workshops;
6. DVDs commemorating the event;
7. CD with pictures of the type of project implementation.

At least 500 disabled people from all over the country visited the museum. We had a national answer to this call and it was impressive. Not only the local people from Maramures County came to the event but also blind people from Covasna, Harghita, Satu Mare and Bistrita Nasaud. Some blind visitors travelled 500 kilometres just for this cultural event.

Accessibility for blind people depends not so much on the ability to cope with barriers in the physical environment as on the ability to find one's way in an unknown space. When access requirements are considered during initial planning, then blind people can freely share, enjoy, and participate in social and cultural life.

We also enjoyed an international response to this project. The ERSTE Foundation Award for Social Integration invited the "Joy of Touching Cultural Heritage" project to the Award Ceremony in Vienna, on 26-28 of June 2013, being selected as a finalist project from a group of 2000 applications, from thirteen Central and South Eastern Europe Countries.

Bringing people together, to explore and discover the joy of culture, bridged the gap that existed in our community between visually impaired and sighted people.

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A glance at the Middle Ages: interests of everyday life

Vaida Rakaityte*

Abstract

The project *A glance at the Middle Ages: interests of everyday life* (project leader: Vaida Rakaityte, Lithuania) consisted of two stages. The aim of the whole project was to pay tribute to medieval tradition and history, as well as to relate it to concepts of contemporary art. In the course of this project, not only were Europeans connected as a big community of historical revival through the use of large-scale elements of history here in Lithuania, but we also went abroad to a neighbouring Baltic state, Latvia, where a sense of a European identity was shared during Riga City Festival *Rīgas Svetki 2012* in the manner of the late Middle Ages and a contemporary approach to the past times.

The first stage of the project, *Make a giant 15th century seal of Kaunas City*, involved over a thousand participants and volunteers from all over Europe, due to the fact that it was performed for the 31st International Hanseatic Festival, organised in Kaunas City (Lithuania) on the 18th-21st of May, 2011. The festival organisers built an information “tree” of advertisements in the City Hall Square, featuring contemporary Hansa Union

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banners of 176 cities. This is why people from Holland, Germany, Estonia, Sweden, Belgium and other countries were given the opportunity to come and join the process of making the giant seal from clay for four days, from Friday to Sunday. Volunteers from different parts of Europe joined the process of creating the high bas-relief old-fashioned seal of clay. They used to joke as they would cast a side-glance that the seal was a *large-scale chocolate biscuit of the 15th century*.

During the second stage of the project, *Reconstruction of toys and games in the style of the Middle Ages*, the relevant information was collected and the reconstructions were undertaken by a professional restorer from Lithuania and other volunteers from Denmark and Lithuania. This stage of the project was presented on three separate occasions: 1) on the 31st of July 2012, during the closing event of *A way of the museums of Lithuania 2012*, by celebrating the Museum of the Year 2012 event near Kaunas City Castle (Lithuania); 2) during Riga City Festival *Rīgas Svetki 2012* at Hansa market in the Old Town of Riga on the 17-19th of August 2012 in Riga City (Latvia); 3) during a medieval culture festival *Hansa Kaunas 2012* on the 8-9th of September 2012, next to the old marina of the river Nemunas (Lithuania).

Keywords: reconstruction, volunteer, cultural action, enlarged scale, European community as a family.

1. The conception and planning of the programme

The idea to create a giant seal of the late Middle Ages was produced in consideration of educational perspectives. Since 2008, Kaunas City Museum has been offering an educational programme where participants could come and make their own small-scale seals of Kaunas City before they were given a short introduction of the history of the coat of arms in the museum spaces. The participants, mostly schoolchildren, used to keep their ordinary seals as souvenirs until 2011, when Kaunas City was granted the rights to organise the 31st International Hanseatic Festival in the context of whole Europe; many events were being registered and new ideas were being welcomed as well. We started to consider the ways to bring a part of museum life outside of it due to the open-air concept of the festi-

val. All exhibits had to stay at the museum, but the simulation of the city's history had to be vividly presented to everyone participating in the festival. Very soon the idea of the first stage of the project, *Make a giant 15th century seal of Kaunas City*, was produced. We decided to adopt a popular sustained educational programme of the museum, during which participants were making hand-made seals as souvenirs from the year of 2008 to 2011. However, in this case we decided to experiment by using a large-scale concept of the seal outside the museum. The idea was produced in regards to postmodernist theory with the intention to make simulacra, i.e. recreate a part of history, as in this case (Baudrillard, 2002, p. 140-141). We were thinking that an old seal of Kaunas should be the result of the recreation of medieval history carried out by the European community in general. Our motto was *Be a participant of live history and a member of the European family*. The first stage of the project became clear.

Why did we choose a seal of the 15th century? Why did we choose the seal of Kaunas?

The status of a self-governed city was given to Kaunas by the Grand Duke Vytautas in 1408. 33 years later, in 1441, a Hansa factory was established and many merchants also appeared. Merchants from Kaunas transported wood, wax, fur, leather and other products by ships via the river Nemunas. On the other hand, citizens of Kaunas bought salt, cloth and spices from Hansa merchants. In this golden age, Kaunas City had a particular seal. This seal was chosen for the project as a symbol of medieval Kaunas, while the manipulation of its scale incorporated the principles of visual and contemporary art. What does it depict? The seal from Hansa days, which every person could create by using clay, depicts an extinct animal, *auroch*, which no longer roams the Lithuanian forests. Next to him in the composition panel, there is an integrated cross both in vertical and horizontal positions, also known as the Teutonic cross. Finally, at the round edges of a seal, a Latin inscription *Sigillum Civitates Kauunen* is written, which means "The Seal of Kaunas City" in Lithuanian. The outer Latin inscription is written in a Gothic manner with some decorative symbols arranged between the words.

Nowadays Kaunas City is a member of the Contemporary League of Hanseatics, newly founded (reconstituted by medieval history) in 1980. Today this League brings together 176 European cities. Kaunas City has

been involved in relevant activities since 1992. The organisers of the 31st International Hanseatic Festival, which aimed to revive the medieval crafts, hobbies and other activities by adapting old principles, included Kaunas City Museum's medieval educational project *A glance at the Middle Ages: interests of everyday life* with our first stage of the project, *Make a giant 15th century seal of Kaunas City*, to the complete festival programme with detailed four-day action.

During the process of planning the second stage of the project, *Reconstruction of toys and games in the style of the Middle Ages* (2012), we defined its value of scientific relevance. In this stage, meetings and consultations with professionals in the field of history, archaeology and reconstruction were planned and the number of staff in reconstructions was calculated. Finally, the concept of field games in open air was defined, and the vision of game curators dressed in the late Middle Ages costumes with participants dressed in medieval T-shirts became clear. During the planning process, while seeking collaboration with professionals, we got acquainted with another international project, namely, *Empowering of archaeology volunteer senior network cooperation with museums* from the Grundtvig programme. During our meeting, the leader of the project from Denmark, also a member of archaeology club "Harja", Leif Tvillum, and the curator of the Lithuanian-Danish part in Lithuania, archeologist Mindaugas Bertasius, accepted our idea to reconstruct shoes and toys for medieval inventory for Kaunas City Museum's educational purposes. They were looking for connections in the museum due to their topic being related to voluntary work, and we were seeking to perform reconstructions of archaeological findings in the best quality possible. During this planning process, both sides benefited.

The purpose of the project *A glance at the Middle Ages: interests of everyday life* is to present the everyday life of the late Middle Ages by using large-scale symbols of the past, reconstructed games and entertainment by simultaneously initiating educational processes for the citizens of Europe, considering them as one big family.

The project has the following aims:

- to analyse, design and sew Middle Ages costumes (drawings, patterns, etc.);
- to display the social life of people of the past by wearing medieval costumes;

- to make reconstructions of medieval shoes and toys with the assistance of professionals by using archaeological material in collaboration with Lithuanian museums;
- to create spaces in open air for games and other medieval entertainment;
- to create a giant 15th century seal of Kaunas City for educational purposes, in order to build a strong international community in the context of the project;
- to unite people from all over Europe under a huge family involved in a single project;
- in accordance to postmodernist theory (Baudrillard, 2002, p. 140-141), to simulate elements of history in a new manner of cultural and social action, affecting the ordinary mind.

The target audience of the whole project is European citizens as one huge family. This idea was suggested so as to assemble different people with distinct native cultures and their own Hanseatic City histories brought from Holland, Germany, Estonia, Sweden, Belgium and other countries, and involve them in the process of making the giant seal from clay during the International Hansa Days in Kaunas (2011). Moreover, we were representing our project abroad in Riga (Latvia) and the audience gathered with the same idea: to build a community who would revive history through the entertainment processes and old-fashioned games. According to Blazevicius (2011, p. 29), entertainment in the Middle Ages was particularly popular, and most toys were suitable for both adults and children. In the case of Lithuania, according to archeological findings the number of children toys amounted to 7%, adult games inventory - 28%, both children and adult - 65% (fig. 1).

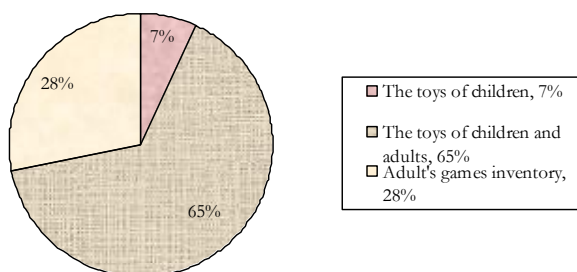


Fig. 1 - *Percentage proportion of the toys.*

Context

Kaunas city was the only one in Lithuania during the late Middle Ages to have a Hanseatic merchant trading post (Hansa factory). No other city in Lithuania can pride itself on such a historical status. Therefore, the huge seal of the 15th century which the participants can make reflects the period when the city experienced the most advanced age of its history due to flourishing trade and economic ties in Europe during the Middle Ages. The most commonly exported item from Kaunas City was the *wax stone*, weighing 16 kg, which was melted during the Middle Ages in wax melting furnaces in the market square next to the City Hall of Kaunas. Another interesting fact is that foreign merchants could not take ownership of land or house, so they could only rent it for a limited period. During the Soviet era, it was believed that Kaunas Hansa factory was located in a Gothic red-brick house called *The Thunder House*, built in the Old Town of Kaunas near the old pier of the Nemunas. Today this old house is a largely popular place included in most tourist routes.

Science

The late Middle Ages is the period before the great discoveries of science. At the time, people still thought that the earth was the centre of the universe (the geocentric model prevailed until 1543, before astronomer Nicholas Copernicus published his heliocentric model of the system). Additionally, as America was discovered in the year of 1492, the potato vegetable soon reached Europe as well and was used to give cloth a brown or tawny colour.

Clothing

During the Middle Ages, fabrics were coloured using natural vegetable dyes which were made from roots of plants or vegetable parts. Clothes made from damask, satin, silk or velvet were considered to be fashionable and they were modelled with precisely cut patterns. Thick embroidery with woollen and golden threads was also widespread and often used to embellish costume details. Women's dresses were exquisitely modelled in the chest area and gradually enlarged towards the bottom; sleeves were not fixed and could be adjusted.

2. Carrying out the programme

The first part of the project, *Make a giant 15th c. seal of Kaunas City*, involved over a thousand participants and volunteers from all over Europe, as it was performed specifically for the 31st International Hanseatic Festival which was organised in Kaunas (Lithuania) on the 18th-21th of May, 2011. Our project invited people to join the process of making a high bas-relief hoary seal from clay material. As a result, a brief moment of the past was brought back. People from different parts of Europe came to mould their part of clay, so there were more than two thousand hands of volunteers involved in the process (fig. 2a). As a reward for their great work, all of the participants were also given an opportunity to make a small seal of clay as a souvenir to remember the event (fig. 2b). We chose the place for the project and it was the main artery of Kaunas Old Town, M. Valanciaus street, next to the Gothic Archcathedral which stands right on the corner of the City Hall Square. Here, as I mentioned before, the organisers of the international festival *Kaunas Hansa 2011* had built a hand-made information “tree” representing 176 cities. All these cities brought their teams with their own native cultures, reflecting Hanseatic City history in their costumes and manners. In this way, guests from Sweden, Germany, Holland, Estonia, Belgium and other countries were invited to participate in the process of making the giant seal of clay. This is also closely related to the theme of the 23rd ICOM Rio 2013 General Conference: “Museums (memory + creativity) = social change”.



Fig. 2a, 2b - *The 31st International Hansa Days in Kaunas.*
In process of Stage No.1 Make a giant 15th c. seal of Kaunas City, 2011.



Fig. 3 - *The 31st International Hansa Days in Kaunas.*
Stage No.1 Make a giant 15th c. seal of Kaunas City, 2011.

People would joke when casting a side-glance: *Look at this large-scale chocolate biscuit or this huge pizza of the 15th century* (fig. 3). Many photos were taken during this creative activity, even featuring the mayor of Kaunas Municipality and his family.

During the implementation of the second stage of the project, *Reconstruction of toys and games in the style of the Middle Ages*, information about the ten oldest games of the Middle Ages was collected.

Finally, reconstructions of old toys were made in order to use them afterwards in the following activities: *Kvirkat* game; spinnings; four-wings whirlingig; ground pool; throwing the reconstructed ball into a box; shooting game: throwing hay rings on a stand; presentation of bony pins and wooden pins; rolling the hoops; tennis game with old-fashioned recreated rackets (fig. 4); shooting game: archery arrows starting at the target.



Fig. 4 - *A game of tennis in the 15th century* (Stonkus, 2002, p. 38) *on the left,*
and rackets, recreated in an old-fashion manner, on the right.

Based on the inventory of other museums in Lithuania, these reconstructions were made based on the corresponding archaeological items:

1. National Museum, Palace of the Grand Dukes of Lithuania - leather ball from the 15th century, part of the archaeological finds from the Lower Castle of Vilnius City. The original ball is made from cattle skin. The circular part is Ø 90-95 (mm), and there is a slim strip of thin skin between the round and the rectangular parts. Also, laces of a short shoe from Vilnius Lower Castle, the 15th century, and townspeople shoes with bows, for average-sized feet. Moreover, laces of a short shoe, a general reconstruction of the 16th century archaeological artefacts from the Vilnius Royal Palace area. Made from cattle skin; a common item for city dwellers;
2. Archaeological and Historical Museum of Kernave (lattice shoes. General reconstruction. Late 9th-14th century. These types of shoes were worn in the 14th century in Kernave's urban area; made from cattle skin. These were the shoes of the poor people worn everyday);
3. National Museum of Lithuania (a spinning top of the 14th century).

Reconstructions of footwear and leather/wood toys were performed by a highly qualified restorer of archaeological finds, Arunas Puskorius (fig. 5a, 5b), who was managing the workshop for the Denmark "Harja" archaeology club members and volunteers (in regards to the international project *Empowering of Archaeology Volunteer Senior Network Cooperation with Museums/Grundtvig programme*). Both the workshop and the lecture on shoes and leather findings were organised in the Open-Air Museum of Lithuania on the 14th-15th of May, 2012.



Fig. 5a, 5b - Reconstruction of the 15th century ball.
The teaching carried out by a highly qualified restorer, Arunas Puskorius.

The reconstructions were transported to Kaunas City Museum on the 7th of July 2012, specifically for educational purposes in the context of the Middle Ages, by the international project *Empowering of archaeology volunteer senior network cooperation with museums* curator of the Lithuanian-Danish part in Lithuania, archeologist Mindaugas Bertasius.

The second stage, *Reconstruction of toys and games in the style of the Middle Ages* was presented on three separate occasions: 1) on the 31st of July 2012, during the closing event of *A way of the museums of Lithuania 2012*, by celebrating the Museum of the Year 2012 event at Kaunas City Castle; 2) during Riga City Festival *Rigas Svetki 2012* (fig. 6a, 6b, 7) at Hansa market in the Old Town of Riga on the 17th-19th of August 2012 (Latvia); 3) during a medieval culture festival *Hansa Kaunas 2012* on the 8th-9th of September 2012, next to the old marina of the river Nemunas.



Fig. 6a, 6b - Moments from the exhibition of the project during Riga City Festival at Hansa market in the Old Town of Riga on the 17th-19th of August, 2012.



Fig. 7 - Playing a medieval game with a reconstructed ball of the 15th century during Riga City Festival on the 17th-19th of August, 2012.

Phases of the project and their dates – Stage n. 1

<i>Make a Giant 15th c. Seal of Kaunas City</i>	
DATE	The exact work schedule
From the 15 th of January to the 18 th of February, 2011.	Indicating needs and setting aims. The search for specialists.
From the 19 th of February to the 7 th of March, 2011.	Sketches of medieval shirts and <i>Surkote</i> dress.
From the 19 th of March to the 28 th of April, 2011.	Sewing production: <i>Surkote</i> dress and 30 medieval T-shirts are made, accessories are produced. A huge stand (diameter: 3x3 m) for exhibiting the seal is ordered from a professional design studio.
From the 19 th of May to the 22 nd of May, 2011.	The performance of the first stage of <i>Make a giant 15th c. seal of Kaunas City</i> during the 31 st International Hanseatic Days in Kaunas. Active communication and production of the large-scale seal with the help of the local people and foreign guests, who gathered as a huge family in taking a historical approach to the European identity.
From the 1 st of June to the 1 st of September, 2011.	Production of sketches for the remaining seven medieval costumes.
From the 10 th of September to the 22 nd of December, 2011.	Sewing of the remaining seven medieval costumes.

Phases of the project and their dates – Stage n. 2

<i>Reconstruction of Toys and Games in the Style of Middle Ages</i>	
DATE	The exact work schedule
From the 15 th of January to the 18 th of April, 2012.	Establishing relationships with promoters of the international project <i>Empowering of archaeology volunteer senior network cooperation with museums</i> . Reconsideration of the questions regarding reconstructions of leather

	toys and footwear suitable for Kaunas City Museum. This was beneficial for both sides, as the promoters had been looking for a close relationship with Lithuanian museums.
The 2 nd -4 th of March, 2012.	Production of medieval seals of Kaunas City in the medieval atmosphere, which was created by wearing medieval costumes at the international tourism, sports and leisure exhibition <i>Vivattur</i> in Vilnius City.
The 17 th -19 th of May, 2012.	Manufacturing the reconstructions of leather toys and footwear for the inventory of the second stage of the project, <i>Reconstruction of toys and games in the style of Middle Ages</i> . These reconstructions were a result of the project <i>Empowering of archaeology volunteer senior network cooperation with museums</i> (Grundtvig programme), involving members of Denmark's "Harja" archaeology club and Lithuanian volunteers, who performed these reconstructions in the Open-Air Museum designed for educational purposes of Kaunas City Museum.
The 30 th of July, 2012.	An agreement was signed with the National Museum, Palace of The Grand Dukes of Lithuania, regarding the production, copyright and publication rights of the reconstructions.
The 15 th of October, 2012.	Permission granted by the National Museum of Lithuania to use archaeological data for the reconstruction of spinning wooden whirligig.
The 30 th of October, 2012.	Permission granted by the Archaeological and Historical Museum of Kernave to use two pairs of footwear reconstructions for educational purposes.
The 3 rd -14 th of November, 2012.	Production of wooden toys. The author of the reconstruction is Peter Vilkevicius, a professional folk artist and lecturer of wood manufacturing at Kaunas College.
The 31 st of July, 2012.	Implementing the project <i>A glance at the Middle Ages: interests of everyday life</i> and presenting the second stage <i>Reconstruction of medieval toys and games</i> during the closing event of <i>A way of the museums of Lithuania 2012</i> , by celebrating the Museum of the Year 2012 event at

	Kaunas City Castle, playing games with medieval leather balls reconstructed based on the original findings of the 15 th century.
The 17 th -19 th of August, 2012.	Implementing the project <i>A glance at the Middle Ages: interests of everyday life</i> and presenting the second stage <i>Reconstruction of medieval toys and games</i> during Riga City Festival <i>Rīgas Svetki 2012</i> at Hansa market in the Old Town of Riga on the 17 th -19 th of August 2012 in Riga City (Latvia).
The 8 th -9 th of September, 2012.	Implementing the project <i>A glance at the Middle Ages: interests of everyday life</i> and presenting the second stage <i>Reconstruction of medieval toys and games</i> during the medieval culture festival <i>Hansa Kaunas 2012</i> , on the 8 th -9 th of September 2012, next to the old marina of the river Nemunas (Lithuania).

3. Evaluation and remedial process

In this case, the project was implemented internationally and people were assembled from all over Europe in Kaunas (Lithuania) during the International Hansa Festival (2011) and abroad in Latvia (2012), while the participants involved in the activities were both foreigners and Lithuanians, due to overcrowded spaces caused by the festivals in the cities.

We used *interviews* in order to evaluate and become aware of how the participants felt, what they were feeling and if they were gaining any knowledge about the Middle Ages.

There were some people whose knowledge improved from 5% to 55% at the beginning and from 95% to 100% at the end of the educational activities.

Most participants said that they had enjoyed the process and were glad to be actively involved. Young families were not able to pass by because of their children, who were spontaneously asking for clay and wouldn't accept anything which would stop them from earning the status of a great creator. Three sustained long-term educational programmes have been established, considered to be suitable for schoolchildren at Kaunas City museum after

the successful implementation of a whole project: *Workshop of costume making: from the history of the Middle Ages, Importance of wax: Kaunas Case and Toys and games in the Middle Ages*. A questionnaire will be distributed throughout the sustained long-term programme in order to assess its quality, the workshop access, the impact of the reconstructions, and the experience of creating historical items.

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Portal para maestros.

Un espacio de encuentro con el arte

*Ricardo Rubiales García Jurado**

Resumen

Como parte de la misión y visión del Museo Nacional de Arte, en México se ha desarrollado un programa enfocado en el fortalecimiento de la relación museo escuela utilizando las nuevas tecnologías. Este programa concibe como público principal a los maestros. En ese sentido, el Portal para maestros (<http://munal.mx/educacion/>) se crea en respuesta a las necesidades dadas por la reforma en la educación básica en México que propone incluir la materia de arte desde los primeros años y hasta la educación media.

En este contexto, se vuelve necesario apoyar la profesionalización de los maestros dado que un número importante de profesionales de educación básica (preescolar y primaria) no son especialistas en la enseñanza de las artes, y en el caso de la educación secundaria y media superior es necesario actualizar e incrementar las competencias de los docentes en este campo. Por ello la pertinencia de un proyecto como el Portal para maestros.

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El Portal para maestros tiene la posibilidad de brindar herramientas, información y materiales educativos que coadyuven, difundan y enriquezcan el encuentro entre los alumnos de la educación básica y el arte mexicano. El Museo Nacional de Arte en México cuenta con la colección más importante de arte mexicano, desde mediados del siglo XIV a mediados del siglo XX.

En su creación, el Portal contó con una investigación sobre diseño web que permitió la creación de una interface amable y accesible que responde a las últimas tendencias en cuanto a diseño de espacios virtuales.

El desarrollo del Portal también se propone en el marco de una investigación del usuario y evaluación sistemática que impactan en la toma de decisiones y la creación de contenidos, de forma que el Portal responda acertadamente a las necesidades de los usuarios.

La importancia del Portal reside en que para muchos niños mexicanos la escuela es el lugar donde se inicia una importante relación con el arte, su conocimiento y apreciación. Cabe destacar que en México alrededor de 25 millones de alumnos cursan la educación básica.

Keywords: web, museo, escuela, maestros, espacio virtual.

1. Concepción y planeación del programa

En México, existen casi un millón y medio de maestros en el país. En su diseño el portal para maestros buscó convertirse en una herramienta útil para esos docentes que atienden a casi 25 millones de alumnos y que desde las necesidades de los nuevos programas deben acercar el arte a los niños desde el nivel preescolar y hasta la secundaria.

El enfoque en el segmento de los maestros responde a una mirada estratégica ya que es a través de ellos como podemos difundir y promover el arte mexicano y el trabajo de los museos en millones de alumnos.

En México no existe un proyecto en arte que atienda a los maestros utilizando las nuevas tecnologías, de ahí la pertinencia de este proyecto.

El portal para maestros nace a partir de una reforma educativa en toda la educación básica (12 grados) en México que ha venido transformando los procesos educativos desde el 2004 y hasta el 2010; que inserta la materia

de artes durante toda la enseñanza básica. Este cambio presenta la oportunidad de extender la misión del museo a estudiantes que no visitaban o se acercaban a las colecciones del museo.

El *Portal para maestros* (<http://munal.mx/educacion/>) es desarrollado por el MUNAL (Museo Nacional de Arte) que se ubica en el centro histórico de la ciudad de México en un edificio emblemático del siglo XIX y reúne cinco siglos de arte mexicano (siglo XVI - 1950) preserva y difunde la colección pública de arte mas extensa en el país.

Es importante subrayar que ante la reforma educativa existía la necesidad de desarrollar un cuerpo de investigación y propuestas de acercamiento al arte desde los lineamientos del nuevo programa de educación: aprendizaje por competencias. Debido a su importante colección el MUNAL cuenta con las posibilidades para realizar dicha propuesta.

En ese sentido, se realizó una alianza con la Secretaría de Educación Pública (SEP) del país en áreas y departamentos que se involucran directamente en el uso y aplicación del proyecto.

Los principales beneficiarios es la generación de maestros jóvenes que están terminando sus estudios o empezando su carrera y que utilizan las nuevas tecnologías de manera cotidiana.

Estos maestros están entrando en el servicio y tienen un alto impacto en las generaciones más jóvenes del país. Es importante recalcar que en México estudian un promedio de 25 millones de alumnos en educación básica; desde los cuatro y hasta los quince años de edad.

El proyecto busca brindar herramientas útiles en un lenguaje más tecnológico que apoyen el trabajo del maestro en el aula, y permitan en ellos un sentido de pertenencia al considerarlos no como visitantes sino usuarios del museo y su colecciones inherentes.

El uso del internet como una plataforma para el proyecto responde a que en México su utilización crece exponencialmente cada año, lo cuál subraya el uso cada vez más útil de los espacios virtuales en la investigación, acceso a materiales y documentación y alcance de difusión entre comunidades de usuarios de múltiples perfiles y en ubicaciones geográficas muy distintas. En México existen al año 2012 un poco más de 40 millones de usuarios.

El tiempo de conexión promedio diaria del internauta mexicano es de 4

horas con nueve minutos, aunque el acceso es principalmente por el hogar, se ha vuelto una posibilidad a través de teléfonos móviles y en ese sentido el internet es accesible a diversos niveles socioeconómicos¹.

Estos datos subrayan la pertinencia del proyecto tanto en los maestros jóvenes como en los maestros de otras edades.

2. Desarrollo del programa

El proyecto de la Reforma educativa en México que terminó de consolidarse en el 2010 ha transformado la educación formal a un esquema de aprendizaje por competencias. Los programas educativos diseñados para los grupos escolares en museos respondían a la antigua estructura.

Los contenidos del Portal para maestros responden efectivamente a las necesidades de los nuevos programas de estudio al tiempo de traducir y hacer más accesible en este nuevo contexto la información relacionada con las colecciones inherentes del museo que incluyen pintura, escultura, grabado y fotografía.

Hasta la redacción de este artículo no existe un proyecto desarrollado por un museo en nuestro país con este enfoque en la nueva reforma a través del internet.

El Portal para maestros se desarrolló con la premisa de tener una estructura accesible y una interface cálida y fácil. Por esta razón se realizó un estudio amplio sobre tendencias de diseño contemporáneas que pudieran promover un espacio virtual sólido.

Sobre el proceso de diseño

La estructura de diseño y organización (sitemap) del portal para maestros responde a una investigación de un año con respecto a tendencias de diseño y usabilidad en la web, lo cual propone un espacio virtual innovador con un diseño no común y nuevo en el contexto de los usuarios en México.

Por otro lado, una sección del portal se concibe como una red social

¹ Informe de hábitos de los usuarios de internet en México, Asociación Mexicana de Internet, 2012.

donde los usuarios se convierten en miembros y propone una red de colaboraciones entre maestros bajo el tema del arte, las colecciones del museo y la educación. La inclusión de esta plataforma social es única en los proyectos virtuales dirigidos a maestros en México.

La investigación considero dos perspectivas: un estudio sobre el uso de las plataformas web en museos, tendencias de diseño, usabilidad y problemáticas; y un análisis sobre las necesidades y características de los usuarios potenciales (maestros), incluso los contenidos que relacionen sus programas de estudio y el museo.

A partir de la investigación sobre el uso de las plataformas web se comenzó a programar el espacio virtual, derivado de lineamientos en el diseño y la usabilidad.

Paralelamente comenzamos a realizar encuentros con maestros que utilizaran las herramientas propuestas en el Portal. Esta fase del proceso nos permitía verificar a a manera de evaluación, los productos del Portal y su uso en la visita.

Cada una de estas sesiones quedaron grabadas en video y revisadas. Con el tiempo estos vídeos también fueron editados y se encuentran en el Portal como una herramienta de trabajo.

Los videos, información, imágenes... presentados en la estructura del Portal proponen que los maestros no sólo lleven a su grupo al museo sino que utilicen efectivamente el museo y sus colecciones para los fines educativos.

De esta forma comenzamos a promover visitas autogestivas por parte de los maestros que forman parte del Portal no imponiendo estructuras o programas sino facilitando información y productos a través del Portal de modo que los maestros soliciten vía web lo que necesitan para los fines educativos que desarrollan.

Las herramientas y espacios virtuales en el Portal fueron transformándose a partir de estos análisis junto con los maestros hasta la propuesta actual.

El Portal se creó a partir de una serie de estudios sobre accesibilidad y diseño web. A continuación se mencionan algunas de las conclusiones más importantes.

Plataforma

En la investigación de Nielsen sobre los errores en diseño web (2010) se indica que el uso de *flash* para las animaciones de entrada; suelen desesperar a un gran número de usuarios. Resulta en tener que ver la animación cada vez que entran a la página lo cuál suele ser desconcertante.

De ahí que nos recomienden este tipo de elementos tan comunes en el pasado. Es necesario subrayar que una de las conclusiones del estudio es el uso de los navegadores: *Firefox* o *Google Chrome* en el diseño de nuestros espacios virtuales debido a su amplia distribución y uso; se vuelve necesario dejar de diseñar solo para *Internet Explorer*.

Navegación

Se vuelve fundamental considerar que la estructura que organice la información dentro del espacio virtual facilite la navegación del usuario, por encima de los contenidos. Es común, según los reportes de accesibilidad web que los usuarios no están claros en cuanto dónde y qué información encontrar. Se propone tener “mesetas” es decir páginas contextuales que deriven en más información y que marquen los niveles estructurales de la página, así se sugiere cambiar el diseño de dichas “mesetas” para hacer saber al usuario que está en otro lugar (que no es la página de inicio).

Existen algunas páginas que en la investigación resultaron con esquemas de navegación “invisibles” es decir, los usuarios pasan por alto fácilmente los botones o vínculo, no son legibles a los usuarios. Esta situación provoca que la navegación sea muy limitada. El problema no es que la información no esté sino que no es evidente al usuario y por lo tanto inútil.

La navegación en el espacio virtual debe ser intuitiva y consistente, no es posible facilitar una técnica de navegación (como hipervínculos con imágenes) que en la siguiente página no funcione de tal forma, o vínculos que deriven en formas no reconocidas (regresar a la página inicio sin saberlo...).

Ventanas emergentes

En los últimos estándares de accesibilidad no se recomienda el uso excesivo de ventanas emergentes. Existen sitios WEB en lo que en cada click existe una nueva ventana emergente lo que produce confusión.

De acuerdo con los estándares internacionales se sugiere el uso de ventanas emergentes con un anuncio y limitarlas en su uso dentro de la estructura de la página web. Tener botones o elementos que se mueven todo el tiempo dificultan el acceso de los usuarios a la información. Se sugiere en los reportes dejar las animaciones como tales y no convertirlas en botones.

Botón de búsqueda

Si se incluye un botón de búsqueda dentro de la estructura de la página web, este motor de búsqueda debe buscar lo más literal en lugar de dar prioridad a los resultados en base a los términos que contienen y no en la importancia de cada texto. Debe ser presentado en una caja de texto con un símbolo de búsqueda (lupa) que es lo que buscan los internautas con más frecuencia.

El botón atrás

En los estudios sobre uso web se reporta que el botón atrás sigue siendo una de las herramientas más utilizadas al navegar una página. Esto deriva de la necesidad de los usuarios por ubicar el inicio (home) del resto de la estructura de la arborescencia.

Algunos críticos hablan de la necesidad de no tener supuestos al diseñar, pensar que las personas saben dónde están, cómo regresar al inicio e incluso dónde hacer click.

Vínculos

Suelen ser la herramienta más utilizada por adultos en la lectura de una página. Es fundamental que el hipertexto cambie de color de modo que permita saber que ya hemos pasado por ahí, lo cuál permite al usuario conocer dónde ha estado.

Localización

Dentro de los proyectos web analizados se observó el uso de mapas para ubicar los espacios del museo. Esta herramienta es una de las más útiles y reconocidas por el público.

Tipografías

Existen ciertos estándares web que señalan el amplio espectro de internautas con deficiencias visuales, por ello se recomienda utilizar tipografías en el

cuerpo del texto que sean fáciles de leer; por ejemplo los tipos: arial, tahoma, century gothic, gill sans, skia... Estas familias de letras no incluyen adornos o patitas en el trazo lo cuál facilita su lectura. No es recomendable utilizar más de tres tipos de letra dentro del sitio web (fig. 1).



Fig. 1 - Ejemplos de familias tipográficas.

Se recomienda que en las tipografías utilizadas se prefieran los formatos medianos o regulares y el uso de negritas. También se sugiere utilizar una combinación entre mayúsculas y minúsculas. Las letras mayúsculas son difíciles de leer cuando las frases que componen son muy largas. Se recomienda utilizar versalitas sólo en palabras no muy largas.

Párrafos

Los bloques de información deben construirse en párrafos cortos que contengan una sola idea por párrafo. El interlineado debe ser 1.5 puntos y se recomienda que el texto no esté justificado, debido a que esto facilita su lectura. Una idea debe ser desarrollada en un máximo de 40 palabras.

Estilo

Al escribir para una página web se utilizan estándares distintos a los que consideras para imprimir, por lo que se requiere utilizar un cajón de estilos amplio que incluya títulos, subtítulos, negritas y uso de viñetas, consideren un mejor tamaño y una secuencia visual que de prioridad a los vínculos y estructura de niveles de información.

Imágenes

En un amplio número de páginas se presentan imágenes para el uso de los docentes en clase. El problema de algunos sitios es que la resolución es

muy baja lo que impediría la proyección, en otros casos la información no es suficiente. Se sugiere tener una serie de imágenes que sean de una resolución suficiente, cambien cada cierto tiempo permitiendo difundir las colecciones y brindar información relevante a las obras.

Al hablar de información relacionada a imágenes en el contexto del espacio virtual se propone que se cubran los siguientes puntos:

- La exploración de la forma, técnica y tema de las obras, requiere de marcos contextuales donde los alumnos puedan observar y comprender por qué han cambiado las manifestaciones artísticas a lo largo del tiempo y en qué modo se relacionan con otros ámbitos de la vida como la ciencia, la religión, la economía o la política.
- En este sentido, se presenta la información desde una perspectiva más contextual que permita tomar conciencia sobre la necesidad de respetar y preservar el patrimonio.

¿Cómo lee un internauta?

Pruebas de campo reafirman una y otra vez que los internautas no leen la información frente a ellos. Steve Krug (2005) señala que los usuarios suelen navegar de maneras más aleatorias que lineales.

Desde la perspectiva de J. Nielsen (2009) la búsqueda de información se determina por opciones que se parecen más a una escena de videojuegos donde la rapidez de decisión determina el resultado; La mayoría de los internautas clickean sin analizar que información podrían obtener.

Es importante mantener una estructura donde todo texto introductorio o resumen de información pueda permanecer y convertirse en un vínculo que te dirija a más información, en otras palabras, mantener la estructura hipertextual es fundamental en el diseño de espacios virtuales.

Según la investigación desarrollada por J. Nielsen (2009) revela que los internautas leen sólo el 28% de las palabras escritas en una página web. Los usuarios suelen mirar la estructura de la página, ubicar los vínculos que les interesan y observar las imágenes. En realidad no leen en todo momento que se encuentran en una página web.

En una página con un promedio de 593 palabras el usuario leerá el 20% del texto construido en bloques. Es importante construir una estructura que permita encontrar los vínculos que lleven a más información y utilizar eficientemente diferentes niveles de información y mensajes concretos que

asegurarán la lectura por parte del usuario. Es importante subrayar que el grupo mayoritario de internautas mira y lee el contenido “activo”: títulos, listas de viñetas o vínculos.

El patrón F en la lectura web

Análisis de lectura en páginas web reportan que los usuarios tienen un movimiento ocular que sigue un patrón determinado. Este patrón comienza con una lectura horizontal en la parte superior izquierda bajando en sentido transversal formando una F o E.

Este patrón se confirma en el estudio *Eyetrack II, cómo lucen los sitios web a través de los ojos de los usuarios*. Dicha investigación presentada por el *Poynter Institute* se basó en el seguimiento del movimiento ocular ante una página web.

Este espacio vertical en la parte izquierda y horizontal en la parte superior debe contener información fundamental. Por lo general la mayoría de las páginas tienen el esquema de navegación en la parte izquierda o en la parte superior, algunos investigadores subrayan que el uso del esquema de navegación del lado derecho podría ayudar a dar importancia visual a esa zona (fig. 2).



Fig. 2 - *Ejemplos de los análisis del movimiento ocular ante una página web; estudio Eyetrack II, cómo lucen los sitios web a través de los ojos de los usuarios.*
[Poynter Institute; Eyetrack II: looking at online readers].

Estructura

El espacio virtual es accesible y gratuito a todo maestro de educación básica que tenga acceso a una computadora y conexión a internet permite difundir las acciones, proyectos y materiales desarrollados por la SEP, de ser posible, al tiempo de acercar la colección del MUNAL; la más amplia, de arte mexicano desde la perspectiva educativa museística. Se proyectó alcanzar a un grupo de usuarios que abarque en su primera fase el 60% de los maestros de educación básica con computadoras y conexión a internet en su hogar.

Se concibe al Portal como un foro de diálogo; un espacio de información e intercambio de opiniones que busca involucrar a los maestros a partir de un diseño conforme a la corriente de WEB 2.0 que concibe al usuario como productor y lector de contenidos y como co-constructor y co-autor del espacio virtual. Este enfoque permitirá una retroalimentación efectiva, asegurando la calidad de contenidos y estrategias desarrolladas en el espacio virtual.

Es importante subrayar que en el contexto de las redes sociales y las tendencias dentro de la web, el uso de los espacios virtuales deben considerar al internauta como usuario y partícipe activo de los contenidos y materiales ofrecidos. Así se crearon espacios dentro del sitio que permiten la valoración de las herramientas, estrategias y materiales por un lado, y diálogos y conversaciones entre los usuarios sobre ciertos temas, exposiciones u obras presentados por otro (fig. 3).



Fig. 3 - Imagen del Portal para maestros <http://munal.mx/educacion/>.

El Portal para maestros se conforma de las siguientes secciones principales:

1. Recursos para maestros
2. Arte y Aprendizaje
3. Talleres y visitas guiadas
4. Comunidad

Contiene también un sistema de búsqueda, vínculos a otras páginas educativas y museos y un concentrador de todos los elementos multimedia que se irán produciendo para el Portal.

Recursos para maestros

En esta sección se ofrecen Opciones didácticas para trabajar en el aula. Se presenta a los maestros material para generar Planes de clase y objetos de aprendizaje. Proporciona recursos que apoyan la enseñanza y el aprendizaje de algunos contenidos de los Programas de Estudio.

El acervo del museo se presenta a través de Obras y artistas; Temas transversales y Exposiciones temporales.

Las herramientas en cada tema varían y pueden ir desde información general, hasta el uso de videos, cronologías, artículos y actividades específicas para el aula, entre otros (fig. 4).



Fig. 4 - Sección de arte y aprendizaje dentro del Portal para maestros
<http://munal.mx/educacion/seccion/grupo/dialogos>.

Arte y Aprendizaje

Esta sección busca promover reflexiones en torno a la relación escuela-museo-arte.

Se presentan artículos sobre: Arte y educación, Museos y Educación. Contiene artículos especializados que buscan apoyar la formación docente y pretende crecer con experiencias de los maestros en el aula y en el museo. Por ello contiene una sección específica llamada en Voz del maestro

Visitas

Describe nuestra oferta de visitas al museo desde preescolar y hasta bachillerato. Pretende crecer mediante la generación de videos y herramientas prácticas pre y post visita (fig. 5).



Fig. 5 - Sección de visitas y talleres dentro del Portal para maestros
<http://munal.mx/educacion/seccion/grupo/talleres>.

Foro

Propone un espacio dónde comentar, compartir y generar discusiones. Propicia participación, reflexión y acción por parte de los usuarios.

Su formato responde a la estructura de redes sociales y tiene posibilidades para compartir artículos, videos, generar discusiones, formar grupos...

3. Evaluación y proceso correctivo

Desde su conformación el portal propone un esquema de evaluación continua que permita asegurar que herramientas y contenidos sean útiles a los maestros en su visita y les permitan utilizar efectivamente las colecciones inherentes del museo dentro del aula.

En su estructura virtual el Portal no se concibe como un espacio terminado sino como un proyecto en construcción a partir de la participación de los mismos usuarios.

Un elemento clave para esta evaluación sistemática es la conformación de un foro dentro del mismo portal que sirve como puente directo con el equipo del MUNAL y responde a inquietudes, comentarios y sugerencias de manera directa. En el foro también se incluyen encuestas que se envían a los usuarios registrados y permiten evaluar variables más específicas. Las encuestas se desarrollan a partir de los informes que realiza el área educativa y buscan profundizar en una variable específica.

Por otro lado, cuando se desarrolla un nuevo contenido se realizan grupos focales para observar el uso de dicha herramienta. Con el apoyo de personal del área educativa del museo se acompaña al maestro con su grupo durante su visita autogestiva donde a través de protocolos de observación se registra la funcionalidad, pertinencia y posibles mejoras a las herramientas desarrolladas.

El equipo educativo reúne los elementos que derivan de la investigación: opiniones, resultados de encuestas y observación y se realizan reportes que proponen líneas de acción para el proceso correctivo y la toma de decisiones a futuro.

Es importante destacar que el primer grupo de estudio en la evaluación son los usuarios del mismo portal. Este análisis se hace en dos momentos: dentro del mismo portal a través del foro y encuestas y en su visita al museo durante su recorrido utilizando las herramientas del portal.

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Learning Museum: learning and creative partnerships between cultural and educational institutions

*Tine Seligmann**

Abstract

Learning Museum 2011-2013 is a nation-wide Danish developmental collaboration project involving 26 museums (cultural and natural history as well as art museums) and 13 colleges of education. The project provides students of education with unique opportunities to participate in training courses and academic internships at the country's museums. When students of education are made part of the museum space, new educational offerings and teaching resources take form. This user-driven aspect assists in creating innovative initiatives and products that provide enrichment for individuals and institutions surrounding the user himself – the future primary school teacher. Roles are exchanged and new sets of values and visions are created which ultimately strengthen the overall education of Danish primary school pupils. The essence of the project is to create and give inspiration to Creative partnerships and networks in Denmark, in the Nordic countries and internationally where multidisciplinary collaboration and sharing of knowledge are in focus. The goals are to make museums visible as institutions for knowledge sharing and education and to make museum education an integral element in the required curriculum for

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teacher educational programmes as well as integral in museums educational strategy and educational offerings. When students of education act as key points of knowledge exchange in museum educational departments, the teaching practice at the museum is strengthened and the students develop their professional and pedagogical competencies. In short, the collaboration gives the students methods and skills to apply in their own learning so that they can constantly develop from a lifelong learning perspective.

Keywords: creative partnerships & network, multidisciplinary collaboration, sharing of knowledge, exchange of roles and values, lifelong learning.

1. The conception and planning of the programme

Background

The background for the project *Learning Museum 2011-2013* (fig. 1) is that there is a need for better collaboration between the museum world and the educational sector as well as information about the unique opportunities offered through this collaboration. Many museums plan and offer courses for schools and introductory courses for professional teachers, but it's still few museums that offer training or internships to teach students from colleges of education. Traditionally, museums have an educational programme which the schools use and the professional teachers are not involved in the development of the programmes. The teacher's role is secondary and passive when a school class visits a museum. The museum visit becomes, therefore, often a solitary experience that is not integrated into school curricula, before, during and after the visit. A Danish study has shown that elementary school teachers see museums as valuable learning environments, but rarely have enough knowledge of the museums' educational offerings or their collections. It has also shown that museum educators still need greater insight into the educational sector. In a qualitative user survey where a group of teachers were asked why they didn't use museums so much in the curriculum, common barriers for the teachers came to light:

- **stereotyping and habit:** the teacher sticks to well-known school activities and habits. He or she may perceive the museum as dull and dusty;
- **linking to subject:** the teacher sees museums as very specifically sub-

ject-related so why would a math teacher consider using a museum visit as part of his or her teaching? And museums use a different language to that used in schools;

- **experienced enrichment:** teachers lack convincing arguments to include a museum visit in their curriculum. A museum visit has to conform to the school curriculum and a visit has to contribute with something that cannot be created at the school;
- **timing:** teachers may feel that subject-related offerings and exhibitions at the museums do not relate specifically to their current subject matter being treated in the classroom.



Fig. 1 - Project logo.

Project Objectives

The project aims to break these barriers and work with information development and knowledge sharing working toward the following objectives:

- museums must be visible as institutions for knowledge and education;
- museum education should eventually become integral element in the required curriculum for teacher educational programmes. Training courses and related tasks at the museum are to be exam-related;
- collaboration with Colleges of Education is to become integral element of museum strategy and educational programmes;
- the production of a practical manual, and an article collection with examples of good practice and a framework for courses, cooperation, etc.;
- create a platform where all the museums and colleges of education in Denmark can share and develop knowledge about the concept of *Learning Museum*.

Organisation

There are 26 museums (cultural and natural history as well as art museums) and 13 colleges of education around the country involved in the project. In the selection of the museums, we have tried to put a museum from each

category near the selected college of education. In the criteria for selection was that there should be either an established collaboration or a strong interest for the establishment of a collaboration process. At each institution there are one or two project participants associated, a museum educator or a trainer at the colleges with a variety of different professional backgrounds in history, geography, religion or art. All partners, both the institutional leader and project participants have signed contracts with economic and substantive conditions and each institution gets a financial subsidy of five hours project work per month from 2011 to the end of 2013.

In the project group, we hold two workshops a year where we discuss goals, strategy, evaluation and achievement. We hear about each other's progress and invite external presenters who can contribute to the knowledge-sharing community surrounding the project. In addition to the meetings, all participants are kept up to speed by means of newsletters and the project's facebook group. The project manager maintains personal contact with project participants and facilitates individual communication and cooperation between the institutions in the different regions in the country.

Communication

Communication at various levels and through various media is an element of critical importance when handling a national project with many participants and cooperative partners placed round the country at different institutions. The communication strategy is - as the evaluation plan - part of the broader implementation strategy to be as visible as possible from the outset - not only during the active project phases. This visibility should provide long term support for the implementation - the process of going from "project" status to "concept" status which everyone can understand and make use of.

The communication strategy is to be considered in the early stage of the project. Therefore, we established an official website, a newsletter and a facebook group from the start. From here everyone can follow the outcome from the collaboration processes. A project identity and sense of community are also created by a logo. The project logo for *Learning Museum* connects the two words - learning and museum - in a personal colourful and playful way.

On the website www.learningmuseum.dk you will find all activities and how we do things in practice, along with articles and video interviews with interns and bachelor students. The newsletter has current themes which

present the ongoing work in the project. Students can find information about how to become an academic intern at a museum and bachelor students can reap inspiration from hearing about how other bachelor students have found their empirical analysis in a museum context and so forth. You will also find information about Network Learning Museum, a network where all museums and teacher training colleges with associated contact persons may enrol.

A major national conference *Learning and Creative Partnerships between Cultural and Educational Institutions* was held in February 2013. Here the focus was on how museums and educational institutions can strengthen and develop each other through new forms of collaboration and knowledge sharing. The goal was to inform participants about the project and provide inspiration on how to collaborate cross-institutionally as well as to strengthen Network Learning Museum. To place the Conference at a time before the conclusion of the project gives us the opportunity to get a new number of museums and other teacher training colleges interested in the process of developing the concept of *Learning Museum*.

2. Carrying out the programme

Educational programmes

The collaboration between the institutions is organised around educational programmes:

- Subject-related specialist modules (history, art, science etc.) and pedagogical courses
- Academic Internship at the Museum
- The Bachelor's thesis

Subject-related specialist modules and pedagogical courses

The training courses can be related to any specialist module. These courses will vary according to the student's subject of specialization, chosen museum and year of study.

At the Museum

Upon the first meeting at the museum, the student gets an introduction to the museum as an educational institution promoting the spreading of

knowledge and information. What does the museum stand for, what are its values and collaborative relations? Who works at the museum? What kind of collections are present (cultural or natural history artefacts, art, etc.). And most importantly: How does the museum plan its educational offerings for the different target groups in primary schools? After the introduction the student is given an assignment with a practical and theoretical focus. Students then work in groups with select parts of an exhibit or historical period. The group work is grounded in specific school curriculum requirements as well as specific subject-related and didactic considerations. The goal is to produce a rough draft of a teaching material or instructional tool to be used by primary school teachers and their pupils during a museum visit. Students may also be asked to take a critical stance to the museum's pre-existing educational offerings and available materials (fig. 2).



Fig. 2 - *At the Museum of fine arts the students work with role games in front of the paintings*
(Photo: Knud Erik Christensen).

At the College of education/ museum

Once back at the college of education the students will continue working on an assignment and subsequently present their finished product upon a return visit to the museum. Alternatively, a museum educator may come out to the college to discuss pedagogical issues and the like relating to the product. In some instances, certain educational products will be so well-developed that museums will be able to readily incorporate them into their general educational offerings.

Duration

An introductory museum session can last from three hours to an entire day or be held over the course of several museums visits. This is agreed upon between the museum and the individual participants.

Collaboration

Museum educators and teachers of education responsible for providing subject-specific coursework, work together to coordinate how project assignments can most beneficially be incorporated into the students' current coursework before, during and after their museum visits. Contact between the individual students and museum educators regarding the development of teaching materials continues throughout the course of the project collaboration.

I now know what museums have to offer schools and have obtained valuable knowledge of how to conduct my future pupils in the museum environment. Student of education.

Academic internship at the museum

When students of education come as interns at a museum, they develop a deeper insight into the institution's potential. There is more time for dialogue and discussion with educators and other professionals at the museums. They get the opportunity to gain a deeper insight into the development of museum learning materials and relevant subjects which can be applied in their academic projects and papers. They have time to observe teaching lessons with the museums' various target groups. Perhaps most importantly, they are presented with the opportunity to teach different target groups. The internship may also provide inspiration and kick start students' empirical data-gathering process for a bachelor's thesis. During the internship period, the students are charged with the task of developing teaching materials for the museum.

How a museum internship is incorporated into students' core requirements varies from college to college. A shorter museum internship can sometimes supplement students' student-teaching requirement (for example, 3-week and 7-week internships). With such an approach, student teachers can take their pupils to the museum and test out course offerings and/or materials which they, themselves have helped to develop.

Duration

The length of an internship depends upon museum availability and the agreed upon terms for the individual internship.

Collaboration

Students, museum educators and internship coordinators at the colleges plan each internship based on availability and capacity of the individual museum.

I got the opportunity to teach the same classes over several occasions. This helped me to develop my role as a teacher and see how my involvement and enthusiasm can affect the pupils' comprehension of a given subject. I also improved my IT skills. Intern student.

Bachelor's thesis

The museum is an ideal environment in which bachelor students can gather empirical data for a bachelor's thesis. In the bachelor thesis the student has to work with empirical evidence and pedagogical and didactic methods. If collaboration and an active dialogue with the museum in question are developed during the early phases of the thesis, the project focus will also have direct relevance for the museum's educational development work and the results can be applied actively in museum practice.

On the drawing (fig. 3) it becomes visible that collaboration between teaching education programmes and museums has a wide interface. The whole system of exchanging roles and knowledge creates new sets of ideas and values. The student takes on many different roles in this system that bring the different institutions in contact with each other.

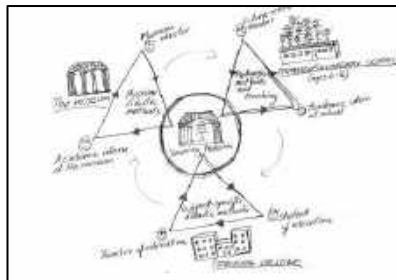


Fig. 3 - Drawing by Tine Seligmann.

An example could be how a specific exhibition can be mediated, how to use museum handouts etc. A thesis statement can be developed and related both in theory and practice to museale activities, such as the development of teaching materials. A close and productive dialogue with museum educators and other museum staff will provide the student with ample opportunity to gather information, exchange ideas and develop his/her knowledge on an academic, pedagogical and didactic level. The bachelor students can be perceived as the project researchers providing vital information on areas such as target groups, the use of museum handouts, learning environment, exhibitions and so forth. Such collaboration illustrates the teacher's role as a bridge builder between the school and the museum as an external learning space as well as the teacher's responsibility for the learning outcomes for the pupils. Many colleges of education even have introductory café meetings where cultural institutions are matched with interested students.

Contacting a museum early on in the process of choosing a subject for my thesis, made it possible to find out if the subject area also has relevance for the museum. That way, knowledge is generated which is mutually beneficial for all involved. Bachelor student.

In general a major motivation factor for the teacher students is to see that the knowledge they offer and products they contribute with can be used.

It is motivational:

- To be taken seriously
- To be challenged and be given responsibility
- To be met as an equal collaborative partner
- To have what one produces be used in practice

As an academic intern, I:

- Have gained knowledge within my specific academic field
- Have become more aware of my role as a teacher
- Have become more aware of what teaching material should be able to achieve
- Have developed my own creative abilities
- Have learned to incorporate the aesthetic dimension into teaching

- Have learned to apply my knowledge in an alternative learning environment

Cases

MATHEMATICS at a museum for art and design

Art and design museum Trapholt in Kolding, Denmark, has an exhibit profile characterized as a meeting of art, modern design and artisanship. In collaboration with a mathematics class from University College Lillebælt, Denmark, the two institutions looked into how to use the museum as an environment for primary school mathematics teaching. The group received an introduction to the museum and its collections along with examples of relevant issues raised by the exhibits which could be applied in mathematics teaching. For example, the museum's architectural profile and furniture collection was taken into consideration. After the introduction, students went about on their own generating ideas and new perspectives. One challenge faced by the students was that it was prohibited to touch the museum objects. This posed a particular challenge in the execution of several ideas developed by the students concerning the measurement of objects within the exhibition space. The museum did, however, provide a number of chairs from their collection which could be handled. The collaboration resulted in the production of three teaching tools which can assist Trapholdt in facilitating mathematics teaching.

Assignment: *How does one use the museum as an environment for primary school mathematics teaching?*

Student of Education: *I have been able to set the theoretical view that 'mathematics is in everything' into practice.*

College of Education lecturer: *My students understood that there are other sets of rules that apply when using the world outside the classroom. – This is an important point that I cannot always fully clarify in theory in the classroom.*

Museum Educator: *Some of the things the students suggested are so obvious and relevant that I am totally amazed why we have not done it before.*

HISTORY & RELIGION at the cultural history museum

Three specialist modules from University College Lillebælt, Denmark set up collaboration with the open air museum, Funen Village in Odense. The day's objective was for the students to gain valuable insight into the museum as an institution and its approach to learning. The museum would, in turn, receive suggestions for educational offerings with strong didactic and theoretical foundation. The students were to produce a digital teaching tool which integrated text, images, sound and video along with follow-up activities (fig. 4). Another option was to produce a cross-disciplinary educational offering aimed at classes coming to Funen Village on a self-guided visit. These offerings incorporated the use of teaching kits containing a selection of materials including replicas of museum objects, the Village houses and a variety of other teaching tools. The students' suggestions were incorporated into the museum's regular course offerings.

Assignment: Produce a digital teaching tool aimed at classes coming to the museum on a self-guided visit.

Student of Education: It is super to carry out these assignments ... and constantly use theoretical concepts, and get to test them out in practice at the museum!

....It is great that we don't only go to a museum, but that we also really use it when we are out there...

Student of Education: I think that this has given me a unique opportunity, as a student, to take empirical and theoretical information and apply it in practice. This process has truly developed my own historical awareness.



Fig. 4 - At the open-air museum the students, dressed in traditional peasant clothes, are preparing an App on the Danish peasant culture to school classes (Photo: Tine Seligmann).

3. Evaluation and remedial process

The initial results of the museum courses, academic internships and the involvement of the bachelor students have already shown that students of education want “more museum” on the agenda!

Not content to settle for a simple guided tour, the students would rather use the museum proactively in their future teaching. The different cases and educational offerings they have produced show new learning initiatives which integrate a more casual, playful and sensitive approach to the collections in the museums in a very positive way. They see the museum from the children’s point of view and one could say it is a less intellectual approach with a sharper focus on pedagogical and didactic means. Combining the knowledge of the museum educator and museum curator along with the student’s competencies in the field of intermediary didactics and pedagogy has proven to be a good mix. The majority of students have also been very satisfied to learn more about the museums’ course offerings. However, the greatest motivational factor for students has clearly been the opportunity to apply their own thoughts and suggestions in practice as active project participants. This creates ownership, motivation and the desire to use the museums as an active part of their future work as school teachers.

This is, indeed, the essence of the project: to actively involve the students in the development of the museums’ course offerings and make the museum a productive learning space for the critical and involved user - namely, the future school teacher. For the museums, the collaboration has allowed them to update their knowledge of the teaching world, take their own course offerings under revision and, in so doing, better meet the needs and requirements of primary school curricula. The conversations that emerged during museum visits have proven to be of great value for museums and students alike.

Evaluation, what works?

From the beginning of the project we have established a continuous evaluation plan in order to ensure progress and project sustainability after the conclusion of the project period. What works?

The progressive evaluation plan contributes to long-term project implementation and gives us time to customize the project to realistic condi-

tions and address issues such as, what can be done to optimize and where do we face obstacles? From the beginning, our evaluator has created questionnaires and focus interviews with all involved participants in the project. Before the project started we asked 80 students of education, teachers of education and the 40 participating museum what their expectations were.

The final year of the project will focus on and establish clearly-defined objectives concerning both the content and structure of student participation. How are students of education and their thoughts and ideas to be actively incorporated into the various courses and collaborative partnerships? How should the connection between the instruction at colleges of education and the instruction at museums be relayed? When and how should the participating institutions meet? This material must be assembled in the form of a practical and operational implementation model for museums, colleges and students. As mentioned earlier, we will focus on Network Learning Museum, a network where all museums and participating colleges can join. An important part of the implementation is also the maintenance of a web platform to show project results and products.

And the future - A Shared Vision

Assessing the experiences shared by the students and other project participants, it is clear that there is developmental work ahead in the planning of museum visits as well as in the strengthening of collaboration between museums and colleges of education (fig. 5). The two institutions possess divergent institutional cultures and working methods which must be brought together in a mutually beneficial manner during collaboration. Needless to say, this requires time as well as a concerted effort and will to change if such collaboration is to flourish.



Fig. 5 - *New learning initiatives integrate a more playful and sensitive approach to the collections in the museums in a very positive way* (Photo: Knud Erik Christensen).

The heart of the project lies in an interdisciplinary, cross-institutional collaboration and sharing of knowledge, where individuals interact within open social systems. It is the various participating institutions, with their individual values and visions that create meaning and exert great influence upon the individual participants, project groups, as well as the project as a whole.

Learning Museum wants to define and develop a mutual vision for future collaboration between colleges and museums. Collaboration gives rise to new working cultures and alternative learning environments which are critical elements if the success of future collaboration is to be ensured post-project.

The aim of it all is, of course, that Danish school children be met with active educators equipped to incorporate the museum into their teaching. In return, Danish museums can, in the interest of creating more relevant course offerings, reap inspiration and practical knowledge from a collaborative partner who possesses a deep insight into the pedagogical needs and curriculum requirements of Danish primary schools.

The project is supported by the Danish Agency for Culture and is coordinated by the Museum of Contemporary Art, Roskilde, Denmark Tine Seligmann, Project Manager and Curator.

Website

www.learningmuseum.dk with English summary.

Brera: another story

*Paola Strada – Silvia Mascheroni**

Abstract

Brera: another story is an education project aimed at an adult audience, jointly promoted by the Ministry for Cultural Heritage and Activities (DG for the Valorisation of Cultural Heritage) and Brera Picture Gallery.

The policies recently adopted by the Ministry with a view to promoting innovative forms of cultural participation, the intercultural expertise and sensibility developed in the past ten years by Brera Picture Gallery, and the active involvement of a group of mediators with an immigrant background (from Bosnia, Brazil, Egypt, Italy, Peru, Philippines, Senegal and Hungary) in the development of new, shared narratives around museum collections, are all crucial ingredients of this highly experimental project, whose main goals are:

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- to open the museum to a currently under-represented audience (adults with an immigrant background);
- to tap into the intercultural potential of collections;
- to acknowledge museum mediators as key actors in the reinterpretation of the museum's heritage in an intercultural perspective;
- to promote new ways of looking at the collections in a cross-cultural audience (whether regular or potential, "native" or "migrant" visitors).

The whole planning process was based on a participatory approach, which allowed the working group members (museum educators, mediators and external experts) to bring into dialogue their different perspectives, experiences and knowledge bases. This resulted in the development of intercultural trails intended to help all visitors to explore the complex layers of meanings, as well as the evidence of past and present cross-cultural encounters, hidden in the museum collections.

Following an experimental phase with guided tours addressed to mixed groups, the project team is currently finalising multi-lingual aids (i.e. audio-guides available in the museum and MP3 files downloadable from Brera's website) addressed to all visitors as an alternative trail across the collections, which will leave a permanent trace in the exhibition spaces.

The final evaluation report is currently being prepared, but some key achievements may already be outlined:

- participatory planning allowed the voice of mediators to be included in the interpretation process;
- their narratives will become integral part of the museum's official audio-guides;
- story-telling has been used effectively to bring to life the multiple points of view and unique real-life stories of mediators, with a view to initiating a similar response in Brera's visitors: a new awareness that works of art are neither the preserve of scholars, nor something separate from everyday life, but have something meaningful to tell to all of us.

Keywords: intercultural competence, participatory planning, storytelling, cross-cultural audience, shared heritage.

1. The conception and planning of the programme

Brera: another story is an education project aimed at an adult audience, jointly promoted by the Ministry for Cultural Heritage and Activities (DG for the Valorisation of Cultural Heritage) and Brera Picture Gallery, Milan.

The idea underlying it is that every museum is a “jewel case” full of the many different stories that artworks embody: those of the works of art themselves, those of the artists who created them, but also those of the visitors questioning them and finding unexpected resonances with their feelings, memories and life experiences.

The crucial ingredients for this highly experimental project are:

- the policies recently adopted by the Ministry with a view to promoting innovative forms of cultural participation¹, which secured vital financial support for the planning and carrying out of new intercultural trails across the collections, as well as for the development of permanent multilingual audio-aids for the museum visit;
- the intercultural expertise and sensibility developed in the past ten years by Brera Picture Gallery, which, prior to this project, developed a sound intercultural competence through the ground-breaking programme *A Brera anch'io. The museum as a vehicle of intercultural dialogue*, launched in 2004 and now an integral part of the educational offer addressed to primary and secondary schools in Milan and its province²;
- the active involvement of a group of museum mediators with an immigrant background (coming from Bosnia, Brazil, Egypt, Italy, Peru, Philippines, Senegal and Hungary) in the development of new, shared narratives around museum collections; they were selected on the basis of their previous experience and training in the framework of heritage education projects in an intercultural perspective (four of them work on a regular basis with the Gallery of Modern and Contemporary Art in Ber-

¹ See for example the call for proposals launched in spring 2012, published on the DG for Valorisation's website: <http://www.valorizzazione.beniculturali.it/it/notizie/265-invito-proposte.html>.

² See project description on the website “Heritage and Interculture”: <http://fondazione.ismu.org/patrimonioeintercultura/index.php?page=esperienze-show.php&id=6>.

gamo, while the others are based in Milan, some of whom have been involved in the project *TAM TAM – The Museum for All*, jointly promoted by the Museum of Peoples and Cultures and Fondazione Ismu - Initiatives and Studies on Multiethnicity³;

- the contribution of external experts in storytelling techniques applied to museum contexts and in intercultural heritage education issues: the former, supporting mediators in the development of storytelling skills as a means of building bridges, creating a new “resonance”, revealing unexpected links between artefacts and individuals; the latter, emphasising the intercultural dimension of the mediators’ narrative trails, aimed not so much at transmitting content/notions about cultural differences, as at nurturing in all participants – whether “natives” or “migrants” – those attitudes, behaviours and competences that are ever more crucial in a world of increasing contact and interaction between culturally different groups (including cognitive mobility, the ability to question one’s own points of view and to challenge stereotypes, the awareness of one’s own multiple identities, an attitude for listening...).

The challenge for the project team of *Brera: another story*, in short, was to develop a highly innovative cultural offer in a highly traditional State museum of ancient art, as the goals set for the project reveal:

- to open the museum to a currently under-represented audience (adults with an immigrant background);
- to tap into the intercultural potential of collections;
- to acknowledge museum mediators as key actors in the reinterpretation of the museum’s heritage in an intercultural perspective;
- to promote new ways of looking at the collections in a cross-cultural audience (whether regular or potential, “native” or “migrant” visitors).

In fact, the social relevance of the project lies in the promotion of different levels of accessibility, by fostering a new familiarity between the museum and “new citizens”, by encouraging the participation of Italian non-

³ See project description on the website “Heritage and Interculture”: <http://fondazione.ismu.org/patrimonioeintercultura/index.php?page=esperienze-show.php&id=83> and <http://fondazione.ismu.org/patrimonioeintercultura/index.php?page=esperienze-show.php&id=95>.

visitors (with particular reference to youths), by promoting in regular museum-goers new ways of looking at the collections, and ultimately by going beyond policies targeting individuals and groups according to their racial origin and ethnicity.

This was made possible by the fruitful collaboration between internal and external expertise, with a planning process based on a participatory approach which allowed the working group members to bring into dialogue their different perspectives, experiences and knowledge bases.

The key methodological tool used to promote this dialogue, as well as to explore new ways of looking at Brera collections, was storytelling.

Narration is a fundamental component in human relations. It is naturally connected with the need and desire to communicate feelings, thoughts, insights and hopes. The act of telling is always incomplete and therefore “open”, with an extraordinary potential to trigger encounters between individuals: what we are listening to resonates with our own emotions and memories.

This inner process is rather similar to the one we experience in front of a work of art, where observation gives rise to emotions, and the human dimension of the artist’s creation interweaves with the observer’s lived experiences.

Such reflections underlay the planning and implementation of the intercultural trails in the museum, in which the essential cognitive and art-historical contents are interwoven with a strong narrative and autobiographical dimension.

The potential of the idea to use storytelling in Brera Picture Gallery as a key tool to reinterpret its collections in an intercultural perspective was amplified by the active involvement of a group of museum mediators with an immigrant background, not as mere “guides” for their respective communities, but as “new interpreters” to all effects of the museum’s heritage. Their diverse backgrounds, knowledge systems and insights provided new keys to the interpretation of collections, adding to the complexity and richness of meanings “hidden” in each work of art, and waiting to be unveiled.

2. Carrying out the programme

Through joint training and planning workshops always carried out in the exhibition spaces, museum mediators, the museum education staff and the

external experts developed intercultural trails intended to help all visitors to explore and understand the complex layers of meanings, as well as the evidence of past and present cross-cultural encounters, embodied in the museum collections.

The project was organised in the following phases:

February-October 2012: planning workshops

Museum mediators, the staff of Brera Education Services (art historians also with curatorial responsibilities for the museum and the Soprintendenza) and the external experts involved jointly developed the intercultural trails through a participatory approach:

- mediators chose the artworks with which they wanted to engage, both on a cultural and on an emotional basis; through storytelling they explored the relationship between their personal biographies and the biography of objects;
- the art historians of Brera Picture Gallery provided the key information on the artworks (and artists) selected by museum mediators, and oversaw the development of the trails from an art-historical perspective;
- the expert in theatre and storytelling techniques assisted mediators in developing and performing their narrations;
- the experts in intercultural heritage education issues supported the whole process with a particular focus on the narrative trails' intercultural dimension.

The first step of the planning workshops in the exhibition spaces was to focus on the description of paintings: through a series of exercises, the storytelling expert tried to expand the mediator's observation skills as well as to enrich their personal approach to the work of art.

The narrative tool was then applied to specific artworks, selected by mediators as they held a particular significance for them, revealing sometimes unexpected links with their personal history, past and present, or with their knowledge systems and memories.

The development of the narrative trails around the selected objects (mostly paintings, but also sculptures and, in one case, a set of vases from ancient Egypt belonging to the Vitali collection) unfolded in two directions: on the one hand, an in-depth study of the artworks, the artists who created them, the age in which they lived; on the other, an effort to ex-

plore and uncover the links between the chosen artworks and the memories, life experiences and cultural background of museum mediators.

This “autobiographical” side of the planning process was developed with the support of the project team, and carried out by museum mediators both individually (at home) and collectively (in the exhibition spaces) in order to share the narrations as they gradually took shape.

October-November 2012: experimentation of the intercultural trails

The trails were carried out by mediators both individually – focussing on the artworks selected by each one of them – and in groups – i.e. organised around key thematic strands with a highly evocative and intercultural potential: *Important moments in life, An encounter, Places, Heaven and earth, From mother to son, Different gazes on the Sermon of St. Marc in Alexandria of Egypt, by Gentile and Giovanni Bellini.*

The artworks involved (23 in total – i.e. 3 or 4 for each mediator) ranged from masterpieces of Brera Picture Gallery such as Mantegna’s “Dead Christ”, Piero della Francesca’s “Montefeltro Altarpiece”, Bramante’s “Christ at the column” and Raphael’s “The marriage of the Virgin”, to less known paintings such as Federico Barocci’s “Martyrdom of Saint Vitale” and Giovanni Segantini’s “Meadows in spring”, or the wax sculpture “La dame à la voilette” by Medardo Rosso.

Each trail, free of charge, was open to a maximum of 12-15 participants, so as to facilitate interaction between visitors and museum mediators. Right after the visit, a questionnaire was distributed to each participant in order to gather some key quantitative and qualitative evidence of the visit’s impact.

September-November 2012: finalising the texts for the production of multi-lingual aids

Before and in parallel with the experimental trails, mediators were assisted by the museum educators / art historians and external experts in writing and finalising the texts for the intercultural audio-guide to the collections.

December 2012 – January 2013: video shooting of some of the intercultural trails

A professional video-maker was entrusted with the visual documentation of the project: each mediator chose one artwork and was filmed while performing the relevant narration.

A short film will be produced out of this material, in order to disseminate the project.

December 2012 – February 2013: project evaluation

Evaluation was carried out by an external expert through a qualitative visitor survey (questionnaires and interviews with participants in the experimental guided tours), individual interviews and a collective focus group with mediators, feedback discussion on results with the project team. The final report is currently being drafted (for some key reflections on the project, see “Evaluation and remedial process”).

In progress: production of multi-lingual aids

The project team is finalising multi-lingual aids, i.e. audio-guides available in the museum, and MP3 files downloadable from the museum’s website onto personal devices such as smart phones and tablets. All trails will be recorded in Italian, and each mediator will record his/her own narrations in the native language, making it possible for visitors not speaking Italian to follow at least some of the trails.

The production of these audio-guides is of vital importance to secure continuity, ensuring that the project leaves a permanent trace in the museum’s exhibition spaces (contrary to what often happens to similar education projects), and is accessible to all visitors at any time (not depending on the availability of guided tours).

On the other hand, it is undeniable that the intercultural trails personally guided by museum mediators are more likely to have a much stronger impact on visitors. The issue of sustainability is therefore being addressed, as the offer of guided tours on a permanent basis would cost the museum around 15.000 euro per year.

3. Evaluation and remedial process

The evaluation design was conceived as an on-going participatory process meant to include the different perspectives and expectations of :

- project team members
- participants in the experimental trails

- museum management and staff as a whole.

For this multidimensional approach to be effective, evaluation was entrusted to an external expert, who was involved in all the project phases and took part in most of the project team's meetings and workshop sessions in the museum's exhibition spaces.

The external evaluator used a mix of tools designed in order to achieve different assessment objectives, as well as to reflect the complexity of the project. More in particular:

- a qualitative visitor survey was carried out, with questionnaires filled in by all participants (256 people for 20 guided tours) right after the experimental trails; the aim of this survey was to understand the visitors' perception of the experience, trying to explore and better define its impacts (appreciation of the narrative approach as well as of some key aspects of the visit, whether emotional, intellectual, social, etc.);
- in-depth phone interviews with 15 participants, held 30-60 days after the visit; interviews focused on medium-term impacts, trying to verify in which ways and to what extent participants were affected by the experience in Brera (were their feelings and thoughts about the visit still the same? did participants talk to anybody about their experience? etc.);
- individual in-depth interviews with each museum mediator, to evaluate both process (e.g. planning workshops, drafting of texts for the multilingual aids, interaction with other team members) and outcomes (e.g. experimental trails, interaction with visitors);
- collective focus group with the 8 museum mediators aimed at understanding, in a research-action perspective, how they perceived the whole process, and at discussing possible ways to solve the main critical points emerged during the project;
- feedback discussion on process and results with the project team (museum educators and external experts);
- work-time report analysis;
- participation of the external expert in most of the experimental trails, to observe participants' behaviour as well as to monitor organizational problems.

The main fields of evaluation (both formative and summative), therefore, were:

- *Process*: understanding the adequacy of time and resources devoted to

the project, relationships between working group members, and the work-flow efficiency.

- *Outcomes:* assessing the effectiveness in achieving the project's goals and objectives, in particular by trying to answer the following questions:

- did the museum manage to involve new audiences?
- did the museum as a whole change its perception of the intercultural potential of its collections?
- was the museum able to promote in all visitors (whether regular or potential, "natives" or "migrants") new ways of looking at the collections?

Here is an outline of the most significant results emerging from the evaluation process, organised – where possible and/or relevant – in three key headings: strengths, critical aspects and recommended remedial actions:

About the PROCESS:

Strengths	Critical aspects	Remedial
The project team developed shared competences in an intercultural approach to heritage mediation as well as in storytelling techniques: coming from different institutional and professional contexts, they created a common ground which will be crucial to develop future intercultural projects in the museum.		
	Museum staff not directly taking part in the project was not sufficiently involved (from upper management to front-of-house staff).	Better involvement of the whole museum staff, particularly front-of-house personnel, who have to be involved since the very beginning of the project and appropriately informed of its impact on their daily work.
	Running a highly complex, time-consuming project requiring specific expertise in a State museum, was a major challenge for the museum educators, who are also en-	It is crucial to make an appropriate and realistic pre-assessment of the working time and commitment required for museum staff to properly oversee and run

	trusted with curatorial functions as well as with the tasks of the local/regional Superintendency (preservation of the heritage of a given territory).	the project. This implies a firm support from upper management.
	Brera Picture Gallery doesn't have dedicated spaces for visitors to relax and socialise (e.g. museum cafeteria). The project was affected by this impossibility to provide a context (time and space) for a follow-up to the visits so as to facilitate participants' desire to share their feelings and thoughts with others.	Providing a context where participants can share their perceptions, insights and feelings after the visit: intercultural experiences in museums are social experiences, and this social dimension needs to be fostered.
Mediators were essential "bridges" between migrant communities and the museum, where most of them had never been.	There was no budget specifically earmarked for communication: most participants in the experimental trails, especially those with a migrant background, learned about the project from museum mediators and more in general by word of mouth.	Maximising the "bridging" potential of museum mediators, and creating a dedicated budget for communication and dissemination of the project.
Given the emphasis on the creation of intercultural trails based on the intersection between personal histories and the cultural history of the selected artworks, the whole project team (museums mediators, Brera educators, external experts) was very much involved in the process not only on a professional, but also on a personal level. This peculiarity of the project demanded a particular thoughtfulness and care in interpersonal relationships, which represented an extraordinary richness for all parties involved and a significant training opportunity on how to develop an "intercultural" way of working together.	On the other hand, these factors had an impact on the project in terms of efficiency (the effort required by project coordinators was far greater than originally expected) and rapidity of action.	People involved in the project must be carefully selected on the basis not only of their professional competences, but also of their personal attitudes and capacity in relationship-building.

er, involving different knowledge systems, skills and life experiences.		
	<p>Roles and responsibilities of project team members were also an issue, as mediators (all with previous experience in other, smaller museums) were not sufficiently briefed on the specific institutional features of a major national art museums, with all its peculiarities, strengths and constraints. This led to some misunderstandings on the degree of interaction between art-historical expertise and personal autobiographies, and therefore on the issue of "authorship". In particular, a huge challenge for the museum educators was not to "betray" artworks and their history by tipping the balance too much in favour of the museum mediators' personal narratives. Therefore, observations, reflections and wording for the trails and audio-guides had to be carefully weighed and balanced by project coordinators.</p>	<p>Museum mediators must have a degree of language literacy in line with their roles and responsibilities in the project. They must be appropriately informed not only about collections, but also about the "culture" and history of the museum.</p>
	<p>The project would not have been possible without a considerable involvement of external experts.</p>	<p>Any museum with features similar to those of Brera Picture Gallery (i.e. a State museum lacking autonomous status,) or without a structured education service, wishing to promote a similar project, should take this into account, and determine whether resources are available to involve external experts, and with what roles and responsibilities.</p>
	Difficulties encountered with-	Clearly identifying from the

	in the planning process are partially a consequence of the ground-breaking nature of this kind of project for a State museum of ancient art, which involved a high degree of unpredictability.	outset the timing and effort required, and the specific actions to carry out.
The project was supported by the Ministry for the Cultural Heritage in 2012 with <i>ad hoc</i> funds devoted to experimenting innovative forms of cultural participation.	The offer of guided tours with museum mediators on a permanent basis (in addition to multi-lingual audio-guides) would cost the museum around 15.000 euro per year.	Thinking about project sustainability in a medium/long-term perspective

About the OUTCOMES:

Strengths	Critical aspects	Remedial
Foreign participants in the experimental trails came from 26 different countries. For some of them (8%), it was the first museum visit ever. All of them enjoyed the experience, also in the case of recently arrived migrants/refugees with poor language skills, which were compensated by the importance of feeling welcome in the museum, coming in touch with the beauty of artworks, taking part in a cultural activity.	As the narrative trails were constructed with a cross-cultural audience in mind and conducted in Italian, it was sometimes difficult to ensure that language comprehension was adequate for all visitors.	Multi-lingual aids will in part solve this problem, but in the case of guided visits there may be the need to target trails to different groups according to their level of language literacy.
The project was able to promote new ways of looking at the collections in all visitors (whether regular or potential, "natives" or "migrants"). Questionnaires highlighted a high appreciation of new ways of looking at the collections, especially on the part of Italian visitors.	Most migrant visitors did not recognise the innovative quality of narrative trails: many had not visited a museum before or were not regular museum-goers, and therefore had no/few terms of comparison; some also took for granted the emphasis on storytelling as the key methodology for the trails, as their cultural roots are based on oral tradition. However, they particularly enjoyed the op-	

	portunity to take part in a cultural activity and to learn more about collections from an art-historical point of view.	
Visitors were enthusiastic (excellent appreciation rates) and often felt the need to stay in the museum after the guided tour to talk about it to each other. Evidence of this positive response is in the high level of participation (256 participants in 20 "official" guided tours, plus other participants in 5 or 6 <i>ad hoc</i> visits on request for special groups such as refugees, Italian language classes for immigrants etc.) and in the many enthusiastic comments written in the questionnaires. The experimental cycle of guided tours ended in November, but the museum is still receiving requests to attend new tours by many visitors, schools, organisations.		
Narratives will become integral part of the museum's official audio-guides: maximising the impact of this kind of project for any museum requires some kind of output that can remain at its disposal.		

References

Essential bibliography on heritage education in an intercultural perspective is available on the website "Patrimonio e Intercultura – Heritage and Interculture", essentially focussed on Italian publications, but also comprising texts in English and in French (<http://fondazione.ismu.org/patrimoniointercultura/index.php?page=bibliografia.php>).

‘Why on earth would you study science?’ Museum puppetry learning programme for Athens University Museum

*Fay - Fotini Tsitou**

Abstract

Athens University Museum is a small museum situated in a tourist area beneath Acropolis. *Why on earth would you study science?*, its pilot educational programme for nine to eleven year old school-students, was revised in 2012. Today, the programme is the main learning activity for this age and as such, it has to meet the following objectives: to communicate the early years of Athens University’s history and to introduce students to the main galleries of the historical building. Since the permanent museum exhibition is not for the moment particularly engaging for young visitors, re-enactment, comic illustrations, role play, and above all puppet imagery and techniques are employed to involve the young audience into a meaningful narrative.

From the very beginning, the research, the content and the constructions progressed in parallel and were viewed as an open process. The planning was based on alternative interpretation techniques such as puppet imagery and object-based narratives. In the revised version, the programme’s evaluation focuses not only on teachers’ questionnaires or students’ informal written reports, but also on practice-based observation: the role play at the end of

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the programme works as an integral way for evaluating the museum experience: students' active participation and improvisations give access to measure to what extent the programme affects and motivates their thinking and imagination.

Puppetry is often stigmatized as a simplistic, second rate art, usually associated with preschoolers. Therefore, the main challenge of this programme is to investigate the potential and 'appropriateness' of the medium to foster learning as a tool for action and fun (and not so much the other way round, which is often the case), within a university museum territory, for a specific group age (9-11).

This article studies the programme's conception, planning, structure and evaluation; at the same time it focuses on the learning potential of puppetry.

Keywords: puppetry, meaningful narrative, gap, playful environment, status.

1. The conception and planning of the programme

Initially the whole project was inspired by the emblematic figure of Galileo who, although - or exactly because - he changed the way we perceived the universe and our place within it, he had to confront with the authorities of his time, to risk his career and even his life. Then, we looked for other great scientists (Vesalius, Harvey, Roentgen) and for their discoveries which could also be linked with the idea of *social preconceptions and entourages' skepticism* as well as with a number of the museum exhibits (fig. 1).



Fig. 1 - *An articulated two dimensional figure: Andrea Vesalius*¹

¹ All constructions are made by Stathis Markopoulos and all photos are from

As the research evolved, another figure from the circle of university students broadened the subject and linked it with the Athens University's early years: Sevasti Kallisperi, the first Greek woman who wanted to register at the university and whose application was rejected (1885)². Sevasti went finally to study in Paris where the school secretary - sceptical about women's need for education - asked her 'Why on earth would you study science?'

Additionally, we thought that the foundation of Athens University in 1837, a few years after the War of Independence and all the difficulties this act involved for the Greek State, could equally introduce the students to the programme's basic idea which had already begun to emerge: *when you do something for the first time, above all, it means that you are brave.*

The next step was to develop this basic idea into a well-documented scenario within the museum setting and to connect everything together: ideas, historical figures, time periods, museum exhibits. Scientific research on pertinent literature and advice from history consultants from Athens University offered us a solid background upon which we could start 'building' the oral as well as the visual part of the programme. As the scenario contained many characters from different periods and as the museum exhibits are not child-friendly for the time being, the medium of **puppetry** seemed promising. Our decision to use this medium from the very beginning affected the structure as well as the narrative of the whole programme: where in the museum is the best place to set up the stages and at which point in the scenario should we introduce the puppets? Where should we use dialogue and among which characters? Where is storytelling more appropriate than the more neutral - less theatrical - museum facilitator's intervention? Which museum objects should we personify as characters in the form of constructions using puppet imagery? Which are the best bridges between the scenes and as the group circulates among the exhibits? Overall, how could we take effectively advantage of puppetry's potential while preserving the **flow**³ during the museum visit?

The use of puppetry determined the programme **narrative**: the visual

the Athens University Museum archive.

² At the same period, women were also excluded from some other European Universities - such as German Universities for example.

³ See also Mihaly Csikszentmihalyi (1991).

images had to emerge from precise puppet movements and motivations and compose an inspiring montage. This enabled us to stay simple and accurate, though keeping the playfulness of the action. For example, following the dramaturgy, the puppet constructor made a character out of the first Registry Book. He adjusted a mouth using a hidden articulation and thus gave the book a voice. The appearance and movement of this character created a strong and clear image where Sevasti confronts with the *status quo* of her time, even before she or the book start to speak (fig. 2).



Fig. 2 - *An articulated replica of the Registry Book with Sevasti and Galileo puppets.*

From a pedagogical point of view, the programme is aimed to motivate students' critical thinking within a **playful environment**. This was quite a challenge as it is the case also with museum theatre where 'adults expect it will be entertaining but not necessarily educational, children assume if it is educational it will unlikely be entertaining' (Jackson and Kidd 2008, p. 137). During the pilot period, we observed the children's immediate response to the medium and considered that the puppets not only encourage critical thinking in a protected engaging environment, but also that they potentially challenge the **status** between the museum authority and the participants; they might even occasionally reverse it!

In the pilot carrying out of the programme we had noticed the appeal of the medium in the children's smiles, silence, as well as in their undisguised indifference when things were not going in the right direction. In these moments, puppets acted as a kind of a pedagogical alert: as performer-facilitator, whenever my focus was - despite my best intentions - on 'transmitting' knowledge instead of 'feeling', 'sharing' or 'exploring' mean-

ing, puppets were on the side of the children. Young visitors were either losing interest in me or the puppets were becoming redundant and refusing to accept their roles. Even worse, in some critical and difficult to control moments, especially common in larger groups, when the puppets were taking a higher status and started to lecture or ‘preach’ various sorts of ‘truths’, they became caricatures⁴.

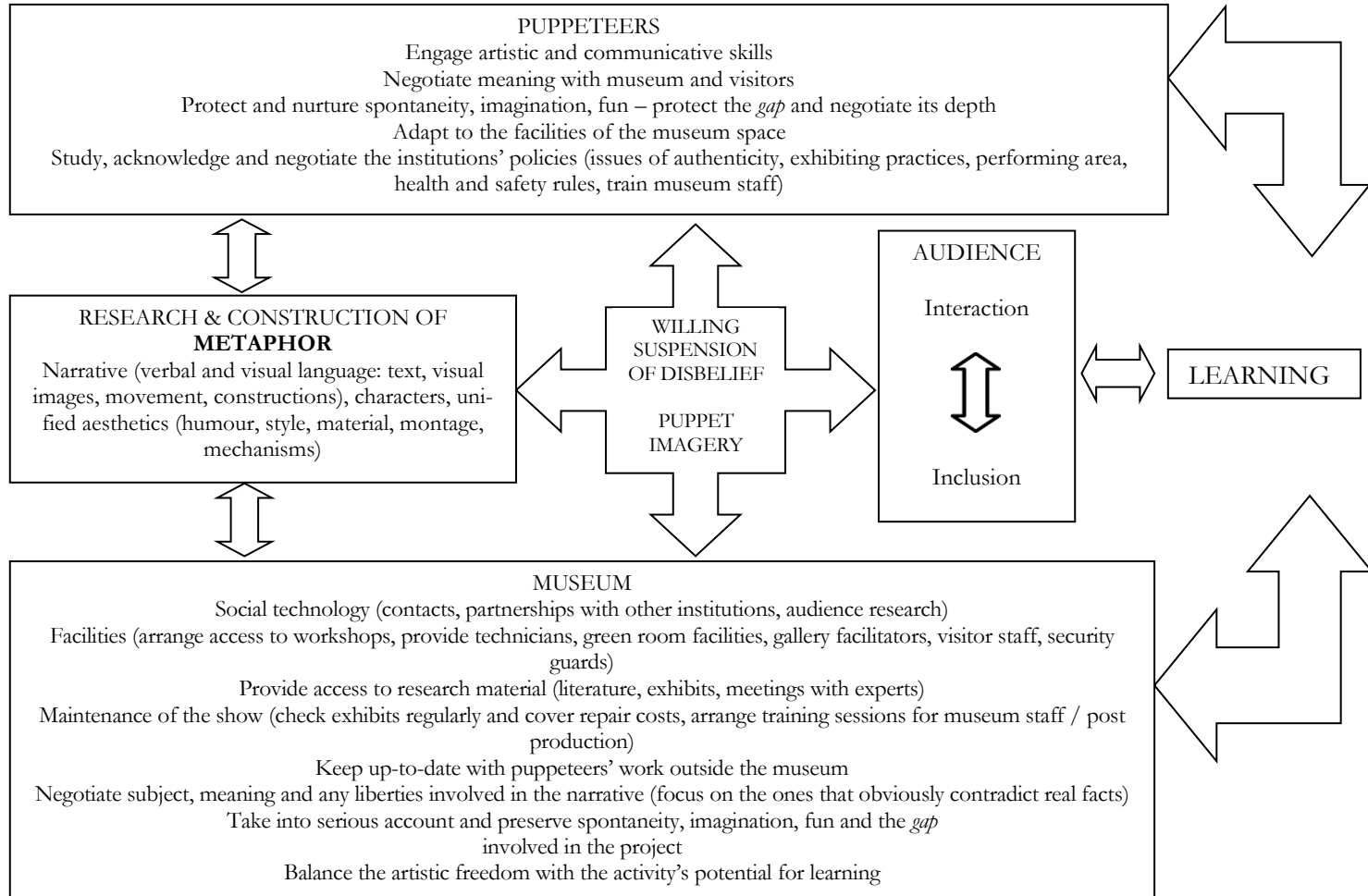
During the programme, there is a moment where participants are standing around the museum exhibits and a small stage which carries Galileo’s workshop. There, many times students are literally touching Galileo puppet; they are spontaneously interrupting him to talk to him. Although this slows down the programme, it also suggests that children are not hesitant in physical contact and direct dialogue with the world of objects (as opposed to interrupting, or touching, for example, the museum educator). In a way, they feel as much at ease with the puppets as they feel with their peers.



Fig. 3 - *An articulated replica of a museum’s Anatomic Atlas, Galileo and Vesalius.*

In addition, and as already said, our intention was not only to provide a **playful and safe environment** for participants to open up and relax but also to achieve a state of **flow** among participants, exhibits, puppets, where puppet imagery and interaction with the action on stage would be more important than the acquisition of knowledge (see diagram) (fig. 3).

⁴ Some parts of this article are derived, or based upon the author’s PhD thesis: F. Tsitou (2012). ‘Puppetry in Museum Interpretation and Communication’ <http://digirep.rhul.ac.uk/file/18680f7e-39ae-f253-832f-23190f5bcf85/2/> 2012 tsi-toufphd.pdf, last access 20, May 2013, p. 13.



According to this diagram, the audience's willing suspension of disbelief generates a unique platform where all the parties involved (audience, museum staff, puppeteers, constructions) are inspired and motivated around a quadruple interaction⁵. As the diagram suggests, during the preplanning period we attempted to place learning not at the centre of the process but rather to face it as a kind of its side-product.

In doing so, we realized what many puppeteers used to maintain: when puppetry focuses on the *intended learning conditions* (comic, intriguing, entertaining story and attractive aesthetics) the medium strengthens its learning potential, as opposed to when it focuses merely on the transmission of messages: 'The aim is to produce a show in which it is impossible to tell where the entertainment stops and the message begins' (McIntyre 1998, p. 20).

Acknowledging the various preconceptions against puppetry, we knew that we had to invest in a well told story as well as in the **constructions aesthetics**. We thought that relying on the amateurish skills of the staff members would affect the interaction and actual meaning making process of the whole project and as a consequence the participants' museum experience. This is also familiar to theatre practitioners:

While the artist creates the art and invests it with significance, it is in the appeal to our aesthetic imaginations and sensibilities that the reader/observer becomes an active maker of meaning. It is the percipient who completes the circle... In theatrical contexts, therefore, the aesthetic may have more to do with the role played by the audience in making meaning, with the dynamic relationship that develops between audience and artwork, than with the artwork itself (Jackson 2005, p. 110).

In other words, we had to commission a professional in this field to

⁵ According to the theorist Steve Tillis, puppets are by definition dependent on the audience's consent (Tillis 1992, p. 17). Unless spectators imaginatively 'co-create' (Bogatyrev 1983, p. 62) what appears on stage as a character with life, the puppet will always remain merely a manipulated object, without succeeding in incarnating any dramatic character whatsoever. In this sense, interactivity is deeply embedded in the world of puppetry.

prevent us from designing simplistic or ‘cute’ puppets which are often associated in the audience’s unconscious with the – supposedly - easily satisfied preschoolers. We had always in mind that our target group is 9-11 year old students.

Also, we tried to take advantage of the **gaps** which characterize any puppet imagery and tried to clarify their role within audience interaction: the gaps could be located in the physical distance between the puppeteer and the puppet/object, between the audience and the action on stage, as well as in the abstractedness of certain constructions, such as the toy theatre we used in the introduction of the programme. These optical and semantic gaps are intended as a playful, engaging activity in its own right and aim to provide participants with firm enough scaffolds of humour, poetry and subversive images to stimulate their imagination, critical thinking or laughter.

As soon as we prepared the main structure and dramaturgy of the programme, we discussed the learning goals and other restrictions with the constructor and let him do his job.

The construction he finally proposed is quite practical and flexible: the puppets are easy to manipulate as they are self-standing or two dimensional, the toy-theatre stage is transportable and the re-enactment can take place inside the museum by using a self-standing wooden stage. Also, Galileo’s laboratory stage is easy to transport in case we need to quickly clear the space inside the gallery (I should note here that we found it very helpful and wise for the constructions’ safety that all staff members and guards be informed about the technical details of the scenery transportation).

2. Carrying out the programme

When the students arrive, they sit in the lecture room and the educator informs them about the structure of their visit. If the group is large (above twenty-five students), she also explains that all students will attend the first part together and then they will split into two groups.

The parts of the programme

- I. During an introductory discussion, the museum educator tests the dynamics of the group by asking students what they imagine when they think of the words ‘university’, ‘sciences’ or ‘scientists’. Then, students are asked to imagine a scientist’s day. When the discussion comes to discoveries (there is always a student who mentions the word), the educator asks how a scientist might feel after making a discovery. Among a number of ideas, children or the educator say that scientists might sometimes experience scepticism or jealousy by their colleagues and distrust by society. At this point participants are introduced to the main idea of the programme - when you do something for the first time, above all, it means that you are brave. Then follows a short toy-theatre performance about the inauguration of Athens University and the difficulties people had to face during that time (fig. 4). Including short dialogues, this section facilitates communication of information in an engaging way (in the previous version of the programme, the same amount of information was passed directly by the facilitator to the students which made this section longer and less inspiring). This part ends with a three dimensional time line, adaptable to the cognitive level of the participants each time.



Fig. 4 - *The toy theatre stage: a scene from Athens University inauguration day.*

- II. Participants engage here into a journey in time with surprising, real but also fictional meetings (meetings between two characters who lived in different periods, or meetings between puppet-like objects and puppet-like people). Athens University impressive anatomical atlas and some anatomic statuettes give the group an entry point to make a reference to Vesalius's adventures. Then the group meets Galileo – a wooden table-top puppet - at his laboratory where he introduces himself and talks about his adventures. Then Sevasti (table-top puppet) enters into action as she visits Galileo in his laboratory (fig. 5).



Fig. 5 - *Sevasti at Galileo's workshop.*

The students learn that Sevasti had visited once the museum where she stayed for about a week. Then follows a comic meeting between Sevasti and the first Registry Book of Athens University (the replica of a museum exhibit the group has just observed). Students learn that when Sevasti's application was rejected, she had to make a crucial decision for her life. At this point, students are asked to discuss what they would do if they were at her place. They move as a group in the galleries following Sevasti's diary from day one to day five. They discover the relevant exhibits, talk about them and find out what impressed Sevasti the most during her staying at the museum (this part remains dynamic as it might change depending on the teachers' interests). They explore how great

scientific discoveries were first received with scepticism by various scientific circles (how society held its reservations against Vesalius' or Roentgen's discoveries), how Athens University male students reacted against the first female student of medicine school, how people mistrusted the first official dentists as opposed to barbers or traveling empirical dentists or charlatans, and the difficulties archaeologists had to face in order to protect and secure the ancient monuments just after the foundation of the Greek State.

At the end, the question about Sevasti's crucial decision rises again, a museum window's curtain opens up and we see Sevasti near the Eiffel Tower, dressed with a cloak and carrying a suitcase...

- III. After carrying out the pilot programme for some months, we thoroughly revised it last year and decided to add the role playing at the last part. This part takes place in the museum's workshop space where children are divided into five groups. They are given a number of props (costumes, object replicas such as Greek ancient marbles, a telescope, human teeth, barber's scissors, ink pens, an X ray puppet, theatre dialogues, photographs, etc) and they are asked to use them to improvise five scenes based on the previous interactive tour inside the galleries. At the end, each group shows everybody their improvisations in short scenes.

3. Evaluation and remedial process

We use questionnaires as an evaluation tool for teachers, but we also try to have informal discussions with them before they leave the museum. Staff members also occasionally observe the programme and give their feedback and when there is time, students write their impressions in the visitor's comments book. However, most significantly, evaluation is based on the participatory session at the end of the programme. We strongly believe that this practice-based part is the most suitable way to evaluate the effectiveness of the process which also gives us an access to the students' understanding and feelings: we learn how much they understand from the tour inside the galleries, in what way they associate this with their pre-existing knowledge, how much they are inspired and entertained, and with

what feelings they leave the museum. This valuable information enables us to rethink about the programme, and to revise it in parts in order to make it more entertaining, focused and more interactive.

Overall, one of the greatest challenges has been to make the programme less didactic, entertaining yet meaningful, as we strongly believe that our task is not to ‘change the visitor in ways that the museum has predetermined are useful and valuable’ and that “the word *education* should be used to mean much more than *schooling* or *training*” (Pekarik 2010, pp. 107, 109).

According to the evaluation reports, the programme seems to provide an alternative solution to overcome oversimplification or didacticism thanks to the playful, humorous nature of the medium, its visual economy and visual codes: clear intentions on manipulation, accurate movements, concrete constructions, and non-confusing but inspiring images. Moreover, evaluation reports suggest that although it was difficult to convince our colleagues and engage them into the process, the more they were acquainted with the puppetry sign system, the more we could share a common language and the more we became inventive and communicative towards the audience.

Teachers’ comments about the medium are diverse. Some like the fact that children don’t have to sit down one more time and watch videos in a museum setting. Others miss the use of technology. Even though the latter enjoy the programme, they suggest us to end it with a video or a PowerPoint presentation. At the moment, responding to this demand we are preparing on line pre-visit and post-visit resources in the form of a PowerPoint presentation. This is not supposed to be a lesson plan but rather an illustrated overview of the programme including relevant general information which is not covered during the programme. This presentation could easily take place in the classroom as students do not have to be in the museum to follow and respond to it.

Overall, the reports suggest that giving students the chance to watch an adult ‘playing around’ with card board puppets, table top puppets and ‘talking books’, reverses the educator and the student’s status. It encourages students’ spontaneous, unreserved intervention. Teachers’ comments are indicative on this, as they often point out that a number of students who rarely speak or participate in the class at school they are surprisingly active and more eager to participate in the museum.

It is a common belief that “visitors come to museums to see ‘cool stuff’ – they don’t come to do things they could (and maybe should) do elsewhere” (Adams & Moussouri 2002, p. 16). Often museums use their original items as a springboard to talk about extraordinary narratives such as those involved in cutting-edge art, scientific discoveries, living legends, human suffering or wonder, valuable jewels. And visitors do get amazed by mesmerizing exhibits and larger-than-life stories: they are reminded that the world used to be, and still is, awe-inspiring. Offered a condensed taste of the world’s cultures, visitors can feel inspired and touched. However, they can also occasionally be overwhelmed, while feeling obliged to follow a proposed one-way path of interpretation where there is no space (gap) for a personal narrative. I believe this is where puppetry (similarly to museum theatre and other similar museum activities) has a role to play in museums.

Obviously, the programme *Why on earth would you study science?* did not aim at complex networking and collaborations with other institutions, either at inventive interactions with minority museum communities, or at employing cutting edge new technologies. It is a small scale project in this sense. However, engaging into an in depth research in this more or less traditional target group of nine to eleven year old school students turned this project into a challenging process on its own right and full of surprises. Educators’ feedback, students’ engagement and their impressions, are sometimes beyond our expectations –‘it is the best museum I have ever been to!’ Their reactions and comments continue to re-shape the activity, keeping it dynamic and our curiosity renewed till today. They also indicate in practice puppetry’s potential as an educational tool in museums: puppet imagery seem to have the potential to bring on a human scale an overwhelming museum experience full of humanity’s big moments and to give visitors a break to draw breath, maintain the wonder but still have the choice to remain calm and critical, to feel touched, amused but in control.

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