

# BEST PRACTICE 3

A tool to improve  
museum education internationally

Edited by Emma Nardi & Cinzia Angelini



INTERNATIONAL COUNCIL OF MUSEUMS  
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**CECA**

Committee for Education and Cultural Action



Edizioni Nuova Cultura



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*Description of the collection*

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

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All the texts published in this collection are blind peer-reviewed according to the following criteria: originality and relevance of the text proposed; theoretical consistency with the thematic areas of the collection; methodology and appropriateness of the research tools; language correctness and impact of the analyses.

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# Introduction

*Emma Nardi\**

CECA, ICOM's second largest Committee, considers the involvement of members one of its most important responsibilities.

This is why I am particularly happy to introduce this book, that is the result of the third edition of CECA Best Practice Award. This year the international jury was formed by a Board member, Ani Avagyan (Armenia), Ricardo Rubiales (Mexico), winner of last year edition who got the best score and myself as president. Cinzia Angelini, CECA secretary, was present during the whole process.

Year after year, we have the pleasure to see that the number of members submitting their proposal increases. In 2014, we received applications not only from individual members or small museums, but also from very big institutions.

The contributions have a double interest: on the one hand, they tackle different themes, addressed to different publics, that can inspire other colleagues who want to cope with the same issues; on the other, they help spread the Best Practice model, thus building a common language among members. I just regret that we miss contributions from Asia and Africa. Next year we should try to improve the situation.

In the table below, you will find a summary of the contributions.

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\* Emma Nardi, Università Roma Tre, Dipartimento di Scienze della Formazione, via della Madonna dei Monti, 40 – 00184 Roma (Italy), emma.nardi@uniroma3.it.

CECA Member	Title	Country
<b>Children</b>		
Anja Bellmann, Stefan Bresky, Bernd Wagner	<i>Early Childhood Education in Museums. Exploring History in the Deutsches Historisches Museum</i>	Germany
Anna Asoyan, Armine Grigoryan	<i>The Museum is the Guest of the School</i>	Armenia
Ana Luisa Nossar, Branca Pimentel, Elaine Fontana, Marina Hering, Mania Carolina Machado, Paula Selli	<i>Babies at the Museum? At Segall, that's happening!</i>	Brazil
María Antonieta Sibaja Hidalgo	<i>Descubrir, experimentar, construir...</i>	Costa Rica
Ernesta Todisco	<i>Summer Camp for children. Promoting the knowledge of the museum</i>	Italy
<b>Students</b>		
Niko Bos	<i>Developing Look &amp; Learn cards</i>	The Netherlands
Anneries Broekgaarden	<i>History adventure! You and the Golden Age</i>	The Netherlands
Anne-Sophie Grassin	<i>Un dimanche avec des étudiants de Paris-Dauphine au musée de Cluny</i>	France
Elvire Jansen, Inez Weyermans, Irma Enklaar	<i>Wereldgrachten (World Canals)</i>	The Netherlands
Antonella Poce	<i>Promoting science: the creation of a scientific observatory to raise awareness on sea biodiversity</i>	Italy
Susan Rowe	<i>Seeds of Knowledge, Education, and Empowerment through a School Garden Project</i>	USA
<b>Adolescents</b>		
Martin Bourguignat	<i>Le Studio 13/16, espace dédié aux adolescents de 13 à 16 ans au Centre Pompidou</i>	France
<b>Adults</b>		
Cynthia Iburg	<i>Nature Nocturne. Rediscovering the Museum as an Adult</i>	Canada

<b>The travelling museum</b>		
Fabrice Casadebaig	<i>Les Ateliers nomades</i>	France
Nathalie Mémoire	<i>Le Muséum chez vous</i>	France
Anne Ruelland	<i>Exposition-itinerante « Jardiner la ville »</i>	France
<b>Multiculturality</b>		
Jesse-Lee Costa Dollerup, Tanya Lindkvist	<i>The Art of Learning Language. An educational inclusion programme bringing together art, language and interculturality</i>	Denmark
Laura Evans	<i>Building a Bridge? Understanding the Multicultural Impact of Islamic Art at the Dallas Museum of Art</i>	USA
<b>Special audiences</b>		
Irene Balzani, Cristina Bucci, Luca Carli Ballola, Michela Mei	<i>A più voci – With Many Voices. The Palazzo Strozzi project for people with Alzheimer's and their caregivers</i>	Italy
Coraline Knoff, Stéphanie Merran, Vincent Poussou	<i>“Le Voyage”, une exposition au Centre Pénitentiaire Sud-Française</i>	France
Angela Manders	<i>Museum for One Day. A special museum experience on location</i>	The Netherlands
<b>Technology</b>		
Paolo Campetella	<i>Yes picture please!</i>	Italy
Karine Lasaracina	<i>L'art du réseau : un Musée en ligne</i>	Belgium
Kyle Soller, Ellen Bechtol, Leah Melber	<i>Observe to Learn</i>	USA

As with the previous editions of the book, also *Best Practice 3. A tool to improve museum education internationally* will be available for free among the publications on CECA website.

I hope that CECA members will appreciate the book and, of course, any comments or suggestions will be gratefully accepted.

# Introduction

*Emma Nardi*

Le CECA, deuxième comité de l'ICOM du point de vue numérique, considère la participation des membres comme une de ses priorités. C'est pour cette raison que je suis particulièrement heureuse de présenter ce livre qui est le résultat de la troisième édition du Prix des meilleures pratiques du CECA. Cette année le jury était formé par un membre du Bureau, Ani Avagyan (Arménie), par Ricardo Rubiales (Mexico), auteur du meilleur projet de l'édition de 2013, et par moi-même dans ma qualité de présidente. Cinzia Angelini, secrétaire du CECA, a été présente au cours de toute l'activité.

D'année en année nous avons eu le plaisir de voir augmenter le nombre de membres qui soumettent leur proposition. En 2014 aux participants individuels ou travaillant dans des petits musées se sont ajoutés certaines grandes institutions.

Les textes de la publication présentent un double intérêt. D'un côté ils abordent des projets différents, adressés à des publics différents, qui peuvent ainsi inspirer des collègues qui veulent travailler dans la même direction ; de l'autre ils aident la diffusion du modèle Best Practice avec le résultat de construire un langage partagé parmi nous. Je regrette seulement que, cette année, nous n'ayons reçu aucune contribution d'Afrique ni d'Asie. L'année prochaine nous devons beaucoup travailler à éviter cette lacune.

Dans le tableau suivant, vous trouverez les informations principales sur chaque projet.

Membre CECA	Titre	Pays
<b>Children</b>		
Anja Bellmann, Stefan Bresky, Bernd Wagner	<i>Early Childhood Education in Museums. Exploring History in the Deutsches Historisches Museum</i>	Allemagne
Anna Asoyan, Armine Grigoryan	<i>The Museum is the Guest of the School</i>	Arménie
Ana Luisa Nossar, Branca Pimentel, Elaine Fontana, Marina Hering, Maria Carolina Machado, Paula Selli	<i>Babies at the Museum? At Segall, that's happening!</i>	Bésil
Maria Antonieta Sibaja Hidalgo	<i>Descubrir, experimentar, construir...</i>	Costa Rica
Ernesta Todisco	<i>Summer Camp for children. Promoting the knowledge of the museum</i>	Italie
<b>Students</b>		
Niko Bos	<i>Developing Look &amp; Learn cards</i>	Pays-Bas
Annemies Broekgaarden	<i>History adventure! You and the Golden Age</i>	Pays-Bas
Anne-Sophie Grassin	<i>Un dimanche avec des étudiants de Paris-Dauphine au musée de Cluny</i>	France
Elvire Jansen, Inez Weyerman, Irma Enklaar	<i>Wereldgrachten (World Canals)</i>	Pays-Bas
Antonella Poce	<i>Promoting science: the creation of a scientific observatory to raise awareness on sea biodiversity</i>	Italie
Susan Rowe	<i>Seeds of Knowledge, Education, and Empowerment through a School Garden Project</i>	USA
<b>Adolescents</b>		
Martin Bourguignat	<i>Le Studio 13/16, espace dédié aux adolescents de 13 à 16 ans au Centre Pompidou</i>	France
<b>Adults</b>		
Cynthia Iburg	<i>Nature Nocturne. Rediscovering the Museum as an Adult</i>	Canada

<b>The travelling museum</b>	
Fabrice Casadebaig	<i>Les Ateliers nomades</i> France
Nathalie Mémoire	<i>Le Muséum chez vous</i> France
Anne Ruelland	<i>Exposition-itinérante « Jardiner la ville »</i> France
<b>Multiculturality</b>	
Jesse-Lee Costa Dollerup, Tanya Lindkvist	<i>The Art of Learning Language. An educational inclusion programme bringing together art, language and interculturality</i> Danemark
Laura Evans	<i>Building a Bridge? Understanding the Multicultural Impact of Islamic Art at the Dallas Museum of Art</i> USA
<b>Special audiences</b>	
Irene Balzani, Cristina Bucci, Luca Carli Ballola, Michela Mei	<i>A più voci – With Many Voices. The Palazzo Strozzi project for people with Alzheimer's and their caregivers</i> Italie
Coraline Knoff, Stéphanie Merran, Vincent Poussou	<i>“Le Voyage”, une exposition au Centre Pénitentiaire Sud-Française</i> France
Angela Manders	<i>Museum for One Day. A special museum experience on location</i> Pays-Bas
<b>Technology</b>	
Paolo Campetella	<i>Yes picture please!</i> Italie
Karine Lasracina	<i>L'art du réseau : un Musée en ligne</i> Belgique
Kyle Soller, Ellen Bechtol, Leah Melber	<i>Observe to Learn</i> USA

*Best Practice 3. A tool to improve museum education internationally* peut être téléchargé du site CECA.

J'espère que les membres du CECA apprécieront le livre et, bien entendu, toute remarque ou commentaire seront les bienvenus.



# Introducción

*Emma Nardi*

CECA, el segundo comité de ICOM como número de miembros, considera como una prioridad la participación de sus miembros.

Por esa razón tengo el placer de presentar el libro que ha nacido de la tercera edición del CECA Best Practice Award. En 2014 en el tribunal internacional estábamos un miembro del Directivo, Ani Avagyan (Armenia), Ricardo Rubiales (México), vencedor de la edición 2013 del premio, y yo misma como presidenta. Cinzia Angelini, secretaria del CECA, estuve presente en el desarrollo de toda la actividad.

Año tras año, hemos tenido la alegría de ver aumentar el nombre de miembros que nos envían sus proyectos. Acabamos de recibir propuestas no solo de miembros individuales o de pequeños museos, sino también de grandes instituciones.

Las contribuciones que publicamos gozan de un interés doble: de un lado se refieren a temas distintos pensados por públicos distintos, que pueden inspirar a compañeros que quieran enfrentar los mismos problemas; de otro lado, al difundir el modelo Best Practice, nos ayudan a construir un lenguaje común entre nosotros. Solo lamento la falta de proyectos de Asia y de África. El próximo año habremos de trabajar para mejorar la situación actual.

En la tabla abajo, encontrarán un resumen de todas las contribuciones publicadas.

Miembro CECA	Título	País
<b>Children</b>		
Anja Bellmann, Stefan Bresky, Bernd Wagner	<i>Early Childhood Education in Museums. Exploring History in the Deutsches Historisches Museum</i>	Alemania
Anna Asoyan, Armine Grigoryan	<i>The Museum is the Guest of the School</i>	Armenia
Ana Luisa Nossar, Branca Pimentel, Elaine Fontana, Marina Herling, Mania Carolina Machado, Paula Selli	<i>Babies at the Museum? At Segall, that's happening!</i>	Brasil
Manía Antonieta Sibaja Hidalgo	<i>Descubrir, experimentar, construir...</i>	Costa Rica
Ernesta Todisco	<i>Summer Camp for children. Promoting the knowledge of the museum</i>	Italia
<b>Students</b>		
Niko Bos	<i>Developing Look &amp; Learn cards</i>	Países Bajos
Annermies Broekgaarden	<i>History adventure! You and the Golden Age</i>	Países Bajos
Anne-Sophie Grassin	<i>Un dimanche avec des étudiants de Paris-Dauphine au musée de Clurey</i>	Francia
Elvire Jansen, Inez Weyenmans, Irma Enklaar	<i>Wereldgrachten (World Canals)</i>	Países Bajos
Antonella Poce	<i>Promoting science: the creation of a scientific observatory to raise awareness on sea biodiversity</i>	Italia
Susan Rowe	<i>Seeds of Knowledge, Education, and Empowerment through a School Garden Project</i>	USA
<b>Adolescents</b>		
Martin Bourguignat	<i>Le Studio 13/16, espace dédié aux adolescents de 13 à 16 ans au Centre Pompidou</i>	Francia
<b>Adults</b>		
Cynthia Iburg	<i>Nature Nocturne. Rediscovering the Museum as an Adult</i>	Canada

<b>The travelling museum</b>		
Fabrice Casadebaig	<i>Les Ateliers nomades</i>	Francia
Nathalie Mémoire	<i>Le Muséum chez vous</i>	Francia
Anne Ruelland	<i>Exposition-itinérante « Jardiner la ville »</i>	Francia
<b>Multiculturality</b>		
Jesse-Lee Costa Dollerup, Tanya Lindkvist	<i>The Art of Learning Language. An educational inclusion programme bringing together art, language and interculturality</i>	Dinamarca
Laura Evans	<i>Building a Bridge? Understanding the Multicultural Impact of Islamic Art at the Dallas Museum of Art</i>	USA
<b>Special audiences</b>		
Irene Balzani, Cristina Bucci, Luca Carli Ballola, Michela Mei	<i>A più voci – With Many Voices. The Palazzo Strozzi project for people with Alzheimer's and their caregivers</i>	Italia
Coraline Knoff, Stéphanie Merran, Vincent Poussou	<i>“Le Voyage”, une exposition au Centre Pénitentiaire Sud-Français</i>	Francia
Angela Manders	<i>Museum for One Day. A special museum experience on location</i>	Países Bajos
<b>Technology</b>		
Paolo Campetella	<i>Yes picture please!</i>	Italia
Karine Lasaracina	<i>L'art du réseau : un Musée en ligne</i>	Bélgica
Kyle Soller, Ellen Bechtol, Leah Melber	<i>Observe to Learn</i>	USA

*Best Practice 3. A tool to improve museum education internationally* se descarga del sitio CECA.

Espero que a los miembros de CECA les gustará el libro y, por supuesto, cualquier comentario o sugerencia será bienvenido.



Children



# Early Childhood Education in Museums

## Exploring History in the Deutsches Historisches Museum

*Anja Bellmann, Stefan Bresky, Bernd Wagner\**

### *Abstract*

Children between the age of five and seven are scarcely addressed by the educational programmes of historical museums. Museums often only target children who are at least eight years old. The programme *Early Childhood Education in Museums* specifically aims to fill this void. The cooperation between the Deutsches Historisches Museum (German Historical Museum), the Department of Education at the University of Siegen, and Joliba – Intercultural Network in Berlin e.V. was thus initiated in September 2012 to raise and strengthen awareness of (historical) museums as places of early learning experiences for kindergarten and primary school-age children regardless of their socio-economic and cultural backgrounds.

Museums should offer educational programmes for children of this age group tailored to their specific needs and interests. Even in rather traditional exhibitions, hands-on experiences can be created to allow them

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to follow their curiosity, develop a variety of skills, and discover both a historical museum and the idea of historical change.

Following this intent, the programme consists of four phases:

1. A new guided tour for children between the age of five and seven was developed (September 2012 – May 2013). This tour allows children to explore history in a hands-on and performative manner.
2. The tour was filmed (May – October 2013) in order to carry out scientific research about early childhood historical learning-processes in museums and to train and professionalize the museum's educational staff.
3. The video data is being analysed by Prof. Dr. Bernd Wagner and Anja Bellmann (since May 2013) with the objective of checking hypotheses about early childhood education and identifying new categories of historical learning-processes in museums.
4. The results are being presented to the museum's educational staff and will be discussed in a forum for professionals in museum education, kindergartens and primary schools, and scientific research (March – June 2014).

*Keywords:* early childhood education, museum education, historical learning, video-ethnography.

## **1. The conception and planning of the programme**

The programme was initiated by the museum's President Prof. Dr. Koch and the Department of Education and Communication, as well as by the Faculty of Education at the University of Siegen in September 2012. For both institutions this is a new partnership that evolved into a strong collaboration. The project meets a request also brought up by the visiting educational staff of kindergarten and primary schools, as well as parents: museums should offer more programmes for small children that include interactive approaches and hands-on elements (Urban 2003). Past programmes have been able to raise awareness about early education in museums (Bundesverband Museumspädagogik 2010). With this programme, the partners are now institutionalizing previous intentions. The programme's coordination is based at the Deutsches Historisches



Museum on behalf of the Department of Education and Communication with the co-head, Stefan Bresky, and the museum educator, Anja Bellmann.

One of the programme's objectives is to **introduce a new guided tour for children between the ages of five and seven**. However, with regards to five to seven-year-olds, museums often address art, natural history, or historical epochs such as Antiquity and the Middle Ages (Bresky/Vogel 2001). This programme focuses rather on how children in this particular age group encounter *historical change* (Pandel 1987; Rohrbach 2009) and how a museum works. In order to create a hands-on experience, the external set designer Mady Piesold drafted new material for the museum. Her fee was covered by the museum's funds.

With this cooperation the museum is broadening its own educational programme and addressing social and institutional relevance. The target group consists of children of multicultural and diverse economic backgrounds residing in Berlin, the greater Berlin area, and Brandenburg. For some children a trip to a museum organized by the kindergarten or primary school is the first or only trip to a cultural institution. Thus the tour rate is set at 1 Euro – a price that is still affordable for many families. The aim is to raise awareness about museums and their educational programmes amongst children and families regardless of their backgrounds.

A second objective is to **promote scientific research on early childhood historical learning-processes in museums**. Qualitative studies in this field that display children's interactions are hard to come by. Therefore, seven guided tours have been filmed as part of this programme. The organisation of the tours was carried out by Joliba – Intercultural Network in Berlin e.V. in conjunction with the programme coordinator. The registered association managed to raise third party grants by Aktion Mensch. The grants covered the fees for the film-makers Todd Ford and Blaine Bragg. For the University of Siegen, Ulrike Prib filmed. In the 3<sup>rd</sup> and 4<sup>th</sup> phase, Prof. Dr. Bernd Wagner and Anja Bellmann are analysing methods of early childhood education based on the collected video data. Existing hypotheses regarding early childhood historical learning-processes in museums are evaluated based on the *grounded theory* as a qualitative method.

A third objective of this research is to **establish a forum for professionals in museums, kindergartens and primary schools, and educational science**. Its purpose is to enhance cooperation between

these professions. The Deutsches Historisches Museum is hosting a forum in June 2014 in which participants will discuss theories and methods in early childhood education, the new guided tour, and possibilities of integrating museum trips into this model. In addition, best practice examples for follow-ups to the museum experience are to be further developed.

## 2. Carrying out the programme

In the programme's 1<sup>st</sup> phase (September 2012 – May 2013) a **guided tour** was developed under the guidance of Anja Bellmann and Prof. Dr. Bernd Wagner. The team was supported by Swaantje Brill and Lena Lürken, both students at the University of Siegen. The new 90-minute tour called "*Wir sammeln Dinge. Was sammelt ein Museum?*" ("*We collect things. What does a museum collect?*") focuses on the following questions: Why do museums collect things? What do those things tell us about the past? How does a museum work? The participating children explore the 18<sup>th</sup> and 19<sup>th</sup> century and experience certain aspects that are relevant to present time: *collecting, hunting, making music, locomotion, living, and clothing*. The tour concept was adjusted to the audience's needs and suggestions during the 1<sup>st</sup> and 2<sup>nd</sup> phase. Thus their interests and curiosity (Bergmann/Rohrbach 2005), as well as their skills can be addressed appropriately (Ruempler-Wenk 2010).

Therefore, the museum's educational staff and the external set designer Mady Piesold developed new **hands-on material**. The material was then produced in the museum's own workshop. Whereas museum visitors can traditionally only enjoy looking at these exhibits, the additional educational material was created to be actively and tactically discovered. Within the rather traditional exhibition, the tour creates contact zones (Pratt 1995, Wagner 2012), allowing for an intense encounter of exhibits. The material was designed based on exhibits that define the tour. At each station the children firstly take a close look and discuss an original exhibit. Then they discover hands-on material to deepen their understanding of a topic. At the station *living*, the children notice a model of Berlin tenements from around 1880 (fig. 1). They observe its appearance but cannot touch it. Then the children approach two hands-on models representing the very building they just viewed in the showcase (fig. 2). Inside they find china

cups, enamel cups, and coal. The hands-on material also includes a puppet theatre and figures used to encounter the station *hunting*.



Fig. 1 – Children looking at a model of Berlin tenements from around 1880.  
© Deutsches Historisches Museum/ Lena Lürken.



Fig. 2 – Children exploring two hands-on models of Berlin tenements and discovering china cups, enamel cups, and coal.  
© Deutsches Historisches Museum/ Lena Lürken.

In addition, a so-called *explorer pass* was designed in-house. It shows pictures of the tour's six main exhibits and creates a guide through the museum. At each stop they find an exhibit, participate in activities, and end with the ritual of stamping a themed motif on the pass. The explorer pass combines the idea of actively collecting with an experience of the museum's and the children's own collections (Duncker/ Kremling 2010).

In the **2<sup>nd</sup> phase** (May – October 2013), the concept for the **guided tour** was put into practice. Coordinated by the museum and Joliba e.V., seven kindergarten groups were invited to the museum to test the guided tour

and be filmed during it. For these groups, the tour was free of charge. Appointments were mainly possible in the morning. Thus several days were needed to film. The children's parents handed in a consent form beforehand that allowed the usage of the video data for scientific, educational, and promotion purposes. Naturally, some parents were reluctant to let their children be filmed. Thus a few groups cancelled their visits. During the first tours, the three museum educators became aware that some elements needed adjustments to accommodate the diverse groups. Those informal observations were confirmed in the following phase.

In the **3<sup>rd</sup> phase** (since May 2013), Prof. Dr. Bernd Wagner and Anja Bellmann are carrying out the **scientific research**. The objective of this phase is to check hypotheses regarding early childhood education based on the collected video data and to identify categories of historical learning-processes in museums. The video data also helps to evaluate the museum's educational programme and to improve the professional standards of museum education. Preliminary research results have been published in periodicals of educational science (Wagner 2013) and museum education (Bellmann et al. 2013). Simultaneously to the research being performed, the guided tour was adjusted and added to the museum's educational programme. The guided tour can be booked by individual groups and enriches the museum's family programme.

In the programme's **4<sup>th</sup> phase** (March – June 2014) the programme and its preliminary results were presented and discussed within the museum's Department of Education and Communication. The **report session** was accompanied by the training of the museum's educational staff. Best and worst practice situations were analysed in order to learn from colleagues' first-hand experiences and the documented material. In June 2014, a **forum for professionals** will be created to bring together museum educators, kindergarten educators and primary school teachers, and scientific researchers. The forum will organise a series of annual events that offer the opportunity to discuss both the latest research results on early childhood education and new educational programmes in theory and practice. The objective is to exchange hypotheses and methods, and to discuss opportunities and problems of historical learning-processes in museums. Therefore, a brochure will be printed. The costs for printing the brochure are covered by funds granted to Joliba e.V. by Aktion Mensch.

### 3. Evaluation

The **evaluation of the video data** collected in the seven guided tours comprises the method of verification of hypotheses about early childhood education and the identification of potential categories of historical learning-processes in museums. One hypothesis is that children are more actively involved in getting to know exhibits if they are allowed to touch them or interact with hands-on material. We have already verified that children are strongly engaging in dialogues about the offered material amongst each other. This is to be seen in contrast to question-answer situations about exhibits that are presented in showcases.

This observation becomes evident at the hands-on station *hunting*. The children are able to perform two short stories about huntsmen, their dogs, and animals living in the woods (fig. 3). The children are offered a puppet theatre and figures that are small copies of figures they have already viewed in paintings. One hunting story takes place in the 18<sup>th</sup> century; the second story takes place in present day. The children can choose figures and negotiate which child is performing which role. Also, the story's narrative is open-ended. In some cases the children develop their own story, in other cases they ask for guidance with storytelling. Thus, the story's end varies, as well. Sometimes the huntsman catches an animal, sometimes the animals are quicker and smarter and manage to escape.



*Fig. 3* – Children performing a story about hunting in the 18<sup>th</sup> century using a puppet theatre and figures.  
© Deutsches Historisches Museum/ Todd Ford.

The research also showed that children imitate behaviour they know from everyday life once they are offered a tactile perception of known or

familiar objects. This phenomenon can be observed at the hands-on station *living*. While the children are discovering the interior of the hands-on models of Berlin tenements without peaking inside, they can feel objects hidden. They mostly guess correctly about the cups. Their material is uncertain at this point, and the piece of coal appears to be a rock or a piece of wood. When they lift the cover and the interior is revealed, the children validate their assumptions. They pick up the china or enamel cups, and in many cases imitate the known act of drinking out of it. In some cases the children even associate the words tea or coffee without being asked about drinks. They connect this experience with acts or events they recognise from their everyday lives. The piece of coal as a symbol for coal heating, in contrast, is hardly recognised as such. However, one boy associated it with his family barbecuing in the park.

A first report session for the museum educators has already taken place to discuss the preliminary research results. After the first forum event a second report session will be held to present the programme's final results and evaluation. Thus the museum's Department of Education and Communication and Prof. Dr. Wagner will present written reports.

The **evaluation of the guided tour and its target group** started during the programme's 2<sup>nd</sup> phase and was carried out simultaneously to the scientific research. In preliminary report sessions the museum educators discussed best practice models for situations during the tour. In regards to the previously presented hands-on station *hunting*, questions about ways to introduce the material and organise the performance arose during the filming period. The video data helped to display these situations. Furthermore, the analysis showed that children need time to discover the hands-on material and to become familiar with it. To offer the needed time is often a logistical problem, because kindergarten groups are split into smaller groups and run along the same tour route with a time delay of ten minutes.

It became clear that the programme's orientation to children between the age of five and seven is meeting the anticipated demand amongst professionals at kindergartens and primary schools, and families. Some teachers also express a wish for similar guided tours for their older students.

The **evaluation of the forum for professionals** is planned for the end of the programme's 4<sup>th</sup> phase. It will give feedback on the possibilities of including trips to museums in the kindergartens' and primary schools'

curricula. In addition, the methods of early childhood education will be discussed to draw conclusions for further adjustments to educational programmes in museums.

#### 4. Remedial process

The remedial process took place simultaneously to the individual programme phases and will be completed at the programme's end. It is based on informal observations and the formal evaluation of the programme. The remedial process includes the following aspects:

**Adjustments to the guided tour** were made with regard to the course of the hands-on stations and the number of stations within the tour.

Similar programmes should reconsider the **organisation of test groups**. An appropriate number of ten to fifteen test groups should also represent diverse children for each age. Thus, there should be at least three groups filmed, so that research results might allow further conclusions on the age-dependent developments in historical learning-processes.

Since the guided tour was newly developed, the museum educators' had little experience with this particular programme. Thus it is advisable to carry out a few **test runs without filming**. The staff should have the opportunity to familiarise themselves with the tour and the children's possible behaviour before they are in the potentially tense situation of being filmed. Furthermore, it is reasonable to have a second phase of filming in order to see the evolution of the product and the museum educators.

The documentation of historical learning does not need to stop at the museum's doors. In order to capture the short and medium-term **impact of trips to museums**, museum educators and/or film-makers could visit the test groups twice. This would involve one time before the trip to the museum and a second time after the tour in order to accompany the learning-process and evaluate the questions and stimuli that arose after the tour.

Finally, the **forum for professionals** can mark a start to developing ideas on how the trip to the museum can be integrated in the kindergartens' or primary schools' curricula. New partnerships and programmes might emerge, helping to establish a broader awareness and acceptance of early childhood education in museums.

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# The Museum is the Guest of the School

*Anna Asoyan, Armine Grigoryan\**

## *Abstract*

The purpose of “The Museum is the Guest of the School” educational programme is to educate children, living in Yerevan and particularly in distant regions and conflict zones, through exhibitions and collections of the Aram Khachaturian Museum. One of the main goals of the programme is to create young citizens who have a comprehensive knowledge and can be self-reliant. However, many children, residing in the far regions of the Republic of Armenia, following the Post-Soviet economic crisis and the Nagorno Karabakh War, have been deprived of the opportunity to experience world cultural heritage, particularly classical music. The staff of the Aram Khachaturian Museum therefore decided to overcome this issue with the legacy created by A. Khachaturian. The programme is organised in steps starting from the basics up to the advanced levels that will give the participants a thorough knowledge of the cultural environment and uniqueness of 20<sup>th</sup> century musical life.

The programme allows the children to become acquainted with the museum and gain elementary and cognitive knowledge, by listening to popular examples of world classical music. The programme also introduces the participants to the culture of the cities that had had a defining role in

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Khachaturian's life. In particular Tbilisi where he was born, then Moscow, where he got his higher musical education, and finally Yerevan, which greatly inspired him. In addition to his multi-ethnic background, Khachaturian also toured with his concerts in different countries across the world.

The collections and the environment of the museum provide children with the required knowledge and information about 20<sup>th</sup> century culture, unique life experiences of the distinguished musicians and composers of the time, as well as various musical genres.

“The Museum is the Guest of the School” programme is aimed at students of all ages. This programme is being carried out for the first time in Armenia and has been designed by the author (Anna Asoyan).

The programme consists of 4 phases:

- preparatory work
- visit of the museum educators to the schools
- visit of the students to the museum
- evaluation and summary of the results and finally presentations of the children's works.

*Keywords:* school, museum, collection, educational programme, classical music.

## **1. The conception and planning of the programme**

Certainly, the museum is a learning environment. The issue is how much knowledge the museum can give visitors to widen their outlook and give them an opportunity to display and enhance their own knowledge and experience. “The Museum is the Guest of the School” programme by the Aram Khachaturian museum aims to contribute to the above-mentioned issues. The idea of the programme was based on the famous Armenian composer, Aram Khachaturian's compositions.

Aram Khachaturian mentioned in one of his articles: “Every child's artistic education should start at an early age. A child can and should listen to Beethoven and Mozart, Schumann and Ravel, Tchaikovsky and Rimsky-Korsakov, of course in moderation” (1980, p. 407). He highlights the role of educators. He thinks that they should teach children to attend classical

music concerts. Khachaturian's concerns are still relevant. These are the basic concepts of "The Museum is the Guest of the School" programme.

The Aram Khachaturian Museum is located in the centre of Yerevan, as are the majority of cultural organisations in Armenia. Therefore in general, these are unavailable for children living in distant areas of the Republic of Armenia (RA). That is why this programme was originally targeted at students in schools located far from the centre of Yerevan. To provide the best results, the programme is discussed with the teachers to evaluate the facilities and logistics needed in each location. As a result of great success and acceptance, the programme has expanded to all areas of Yerevan and also to various regions of the RA (for example schools in Armavir (20 km), Kotayk (40 km), Tavush (150 km.). Schools in different locations are taken into consideration and in this cases the programme also provides transportation.

The children living near the borders and in conflict zones as a rule require a different approach. They often have complexes, as they don't have many opportunities to experience cultural entertainment. To those students, living in distant areas with social problems and no cultural opportunities, our programme provides more care and attention.

During the programme the students' attention is focused on the connection between folk and classical music because Khachaturian was inspired and used excerpts of these in his music. One of the aims of the programme is to evaluate the local folk culture of the students, which provides the opportunity to re-evaluate their mentality and their local culture.

At the first stage, preparatory work is done. This includes the research and assessment of the target group, and finding solutions to the organisational problems.

Then the Museum educators visit schools in order to provide cognitive talks and preliminary information about the museum and musical culture of the 20<sup>th</sup> century.

The students visit the museum for a special excursion, concert and meetings with well-known, modern artists.

The programme culminates with a summary and presentations of the children's works.

Headmasters are informed about this programme through the visits of the museum staff, telephone, social media and the museum website. In

order to assess the results we survey students, teachers and headmasters; our professional observations are also included. It is important to note that this programme is also done in cooperation with the regional libraries. Groups are assembled in the libraries where the meetings between the museum educators and school children are held. Students in Yerevan who visit our museum can do so with their own budget. Students from distant regions of the RA visit the museum with the support of the regional authorities, private organizations and sponsorship.

Through this programme the students become acquainted with the museum, exhibitions, classical concerts and artists which allow them to connect their impressions with their knowledge. During the final stage the participants are ready to organise a museum exhibition with their own art work. Everything that the children experience during this programme provides them with the knowledge and inspiration to create their own works of art.

Through this programme the participants obtain a deeper knowledge about the uniqueness of the tangible, (museum collections, musical instruments etc.) and the intangible cultures (music, dance, festival, performing arts etc.). They evaluate the national and international cultural legacy. All this provides the opportunity to get acquainted with different, well-known national and international pieces of classical musical culture.

## **2. Carrying out the programme**

“The Museum is the Guest of the School” programme was created in 2009. As it was mentioned above, this programme consists of 4 phases.

### **Stage 1**

At the first stage we research and make an assessment of the potential target group (we carry out preparatory work and have discussions with the teachers and school students). The school, the class and the visiting days are jointly decided upon.

The programme is done in cooperation with regional authorities, municipalities, school headmasters and teachers. They assess the interests of the students, concerning art and culture. We also consider the abilities

and capabilities of the age groups of the students. Then the themes are chosen and the schedule is confirmed.

## **Stage 2**

At the second stage the museum educators visit the school. A workshop is organised about Khachaturian's Museum, his life and creations with the use of audio-visual materials (videos and music on DVDs and CDs). Children will therefore get an opportunity to listen to pieces of his works and watch excerpts from his ballets (fig. 1).



*Fig. 1 – Museum staff as guests in schools.*

During the orientation the educators tell the participants about important events from the composer's biography, as well as his ideas and beliefs that are found in letters and articles he wrote. The educators will also mention the importance of friendship, kindness, and the value of being conscientious. One of the aims of the orientation is also to emphasize the necessity of listening to classical music and develop the youth's taste in music. Different skills and presentations are used to encourage the students to visit the Khachaturian museum. For instance, during the educators' visit to the school some stories are told but only partly, the continuation of which will be provided during the visit to the museum. By doing this, the educators try to raise interest in the museum as well as Khachaturian's life and work. If they succeed in their intention, at the next stage of the programme the students will visit the museum (fig. 2).



*Fig. 2 – Pupils watching a clip of Khachaturian’s Ballet “Gayane”.*

### **Stage 3**

During the next stage of the programme the students’ visit to the museum is organised. Approximately 150 students can visit at the same time and then they will be divided into five groups. Firstly they get acquainted with the permanent exhibition and then later they participate in concerts, and interactive meetings with prominent artists (fig. 3). During the meetings children get an opportunity to learn about different music genres (opera, ballet, symphony etc.), musical instruments and their sounds and the symphony orchestra. All these different concerts and discussions are aimed at expanding the outlook and musical education of the children. At the end, the students are given tasks to paint, write essays, and create hand-made works reflecting upon their impressions and feelings from the programme.



*Fig. 3 – Pupils visiting the Khachaturian Museum.*

#### **Stage 4**

The summary of the programme takes place at the beginning of the next academic year when the museum organises the “Concert of the Best Participants”. This is a celebration for gifted students who participated in the programme (fig. 4). The most engaged students are given awards during this event. The participants are then able to organise exhibitions of their own art works and through this learn how to organise these exhibitions.



*Fig. 4 – The best pupils performing in the Khachaturian Museum concert hall.*

### **3. Evaluation and remedial process**

The programme is developing continuously by taking into consideration the needs, knowledge and interests of the target group. Having experimented with the programme over five-years it has proved to be successful and has increased in demand. Students are inspired by their first visit to the museum and convey their desire to participate in other educational programmes designed by our museum. Due to the programme, visits to the museum become more frequent; the number of visitors increases, there are more people visiting from different social backgrounds and more become permanent visitors. It is also good to see the participants, following the programme, bringing their friends and family to visit the museum. All the students from a few schools in Yerevan

(600-1000 students per school) have participated in the programme and have become permanent visitors. In 2012-2013 the programme was revised. An attempt was made to adapt this programme to be a practical course for the music lessons in the school curriculum. Music lessons are given to elementary and middle school students, however only one hour per week, which is not enough for providing comprehensive musical education. We have studied the methodology of music as a subject in school through various handbooks and textbooks. We have organised thorough teaching with the help of records in the sound library, musicians and the museum collections.

The programme compliments the school curriculum. By taking into consideration the results of the programme, we find it appropriate to become a permanent component of the school educational system. But the training of music teachers is required before the launch of the programme, which the museum is willing to organise by involving specialists.

But we argue that the programme needs to be improved. Immediate attention should be given to regional schools, by advertising and finding new sponsors for funding. The didactic materials could be developed, for example booklets, records etc. and distributed among the participants. The programme should be available on-line in order to increase the number of participants, reduce seasonal difficulties and decrease transport expenses.

The Aram Khachaturian Museum will continue the implementation of this educational programme. “The Museum is the Guest of the School” is stimulating cooperation between the museum and schools, as well as between teachers and museum educators. So, the museum plays an important role in spreading and promoting cultural policies, the conservation of cultural heritage and encourages tolerance and respect towards the diverse cultures amongst the new generations.

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# Babies at the Museum? At Segall, that's happening!

*Ana Luisa Nossar, Branca Pimentel, Elaine Fontana, Marina Herling,  
Maria Carolina Machado, Paula Selli\**

## *Abstract*

The following work explains the project named *Bebês no Museu (Babies at the museum)*, developed since 2013 by the Educational Actions Department at Lasar Segall Museum (São Paulo – Brazil). *Bebês no Museu* project target audience are new mothers and babies of all ages. It's basically based on the idea of seeing the child as an active guest in public places. Moreover, the project aims to allow: public areas exploration, active visitor role and interaction among family members as well as Lasar Segall artwork and the museum area itself as starters for discussions and experimentations.

As babies could count on a suitable structure, respect for their needs and pace and special materials to allow and tease interaction, they could exploit the artwork collection exhibition, experience the atelier and be in the public

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space in a playful way, going beyond the activities offered and using the museum area as a place to be, live and discover for their own means.

*Keywords:* baby, museum, family, puerperium, childhood.

## 1. The conception and planning of the programme

From 1980 on, when Denise Grispum joined Lasar Segall's team and set up the then called *Serviço Educativo (Educational Service)*<sup>1</sup>, Lasar Segall Museum works with children and families. There has been some time since we have noticed a great demand for activities for families with children up to 3 years old.

Our guided visits met the needs of children from 3 years old up. We were already aware of the importance of family bonds in museum experiences for all ages, but we didn't have any specific regular activity for families with babies at the time.

Maria Isabel Leite had already brought up the issue of babies in the museum. She had discussed the access and segregation involved in museums in which the target audience were children. "Is that hard to think of a museum which can interest and gather all ages?" – asks Leite. We, from *Área de Ação Educativa (Educational Actions Department - EAD)* from Lasar Segall Museum, believe it is not. This museum has its basis from Mauricio Segall and the cultural policy proposed in its opening concept as a cultural pole, headquarter of multiple activities in which the participant is creative and analytical. Inside this scope, as participants, we can include children, babies and their parents, of course.

Moreover, since 2012 we, in the EAD, have experienced a horizontal and collaborative teamwork. There are different projects coordination share, and individual research is encouraged, nurturing collective work, that enriches through the educator's potentialities and experiences, in and out of the Museum.

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<sup>1</sup> After that, the department name has changed and it's currently called *Área de Ação Educativa (Educational Actions Department - EAD)*.

Because of this framework, which guarantees more autonomy for the educator's creation, it was possible to sum up our potentialities (Museum and department's history, educators' experience, studies and attentive eye towards audience needs and the Museum potentiality) to personal team members' experiences. Some educators brought important contributions from their own research about museum, art room, art and childhood (Elaine, Ana, Branca and Carolina), others (Paula e Marina) could offer, besides those mentioned, their own motherhood experiences, with their new discovered power, as Paula Selli, educator, explains<sup>2</sup>:

“Today it would be impossible for me to detach my own research about *Bebês no Museu* from my motherhood experience. My son was born in November 2012, and during my maternity leave I went out with him a lot. I wanted to go out with the baby, to meet other women in the same situation, to talk about motherhood and parenting in one day and to talk about other subjects in another day mixed up with practical issues, small apprehensions and “to be in the world” in something like an ethereal way. It was as the world was there, but it was still intangible.

Meetings for special needs (breastfeeding, post-partum, motherhood) and cultural activities (quite rare) which respected my condition and my baby's presence at the time were really important during those first months. There were my opportunities of being in my protected post-partum world as well as being back in the real world out here. Time to meet people, know new places and see interesting things. *Cinematerna*<sup>3</sup> movie sessions were a delightful programme for both of us.

When I went back to work (I felt like half of me was still in that post-partum world), far from my son and from the motherhood groups which I was already part of, I noticed the lack of activities for mothers and their babies in the museum spaces of São Paulo. So, it was natural to want to bring this mother and baby world into the museum”.

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<sup>2</sup> Our framework enables and encourages that each educator is more conscious about one's own creative processes and research focuses. This perception and autonomy combined with the public interest leverages strengths which enhance actions. The experience described here happened in this context.

<sup>3</sup> Project founded by Irene Nagashima e Taís Viana which is responsible for movie sessions to mothers and babies up to 18 months old in many Brazilian cities. More on: [www.cinematerna.org.br](http://www.cinematerna.org.br)

In consequence, this wish, coming through becoming a mother, fitted perfectly into the previous discussions about access, active visitor role and toddlers presence in the museum. Previously, in the same year, the Museum had an artistic performance installation for babies, through Cia. Zin<sup>4</sup>, inside the programme of *Semana de Museus e Arte em Família (Museums and Art with the Family Week)*. There was a confluence of research, demands, wishes and observation of what was happening in other cultural surroundings, in São Paulo, as, little by little, they started to think about families with babies. Thus, we had a pilot experiment in July, 2013 and, based on that, we designed our new project: *Bebês no Museu*.

## 2. Carrying out the programme

As we designed the project, we decided to split the visits into two different events: one for mothers with infants (babies that can't sit or walk yet) and another one for older babies with their families. Although there are no participation restrictions, the focus is clearly different. As the first one is named *Visita Canguru (Kangaroo Visit)*, the focus is the mother at the puerperium and the baby only comes along with her; the second one is called *Museu: Primeiros Olhares (Museum: First Sights)*, focusing the baby and family. On the following paragraphs, we will explain a little more of both.

### ***Visita Canguru (Kangaroo Visit)***

The main principles of *Visita Canguru* are: the perception of the demand for activities for women with their infants; the need for a cosy environment in which basic needs of mothers and their babies is met; taking into account the emotional fusion between mother and baby and the feelings involved during puerperium period; the encouragement for mother and baby contact, according to *attachment parenting*<sup>5</sup> principles; and

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<sup>4</sup> Drama group for babies and children founded by Elenira Peixoto (actress, storyteller and art educator) and Fafi Prado (actress, dancer, art educator and performer).

<sup>5</sup> <http://www.cientistaqueviroumae.com.br/2012/02/attachment-parenting-criacao-com-apego.html>>. Last access April, 2014.

the perception of Lasar Segall artwork (who has approached sensitively the motherhood issue) and the area of the museum itself as teasers of talks and individual artistic productions.

Laura Gutman (2012) says that the mother and baby fusion extends, with small changes, for the first nine months. And as follows:

“Just around the ninth month, the human baby achieves the developmental stage that other mammals reach a few days after they are born. In this sense, we can compare ourselves with female kangaroos, which carry their babies in the womb and then out of it for about the same amount of time, closing the first part of development in which the baby needs to show autonomy signs (p. 19).

The concept of the fourth trimester of pregnancy also reinforces the relevance of total contact between mother and baby. These were the principles in which we based our suggestions so mothers would come to visit the museum using slings<sup>6</sup> to carry their babies.

Beyond the emotional fusion issue and the importance of meeting the need for physical contact between mother and baby, we also have to consider the puerperium period as a time when women see themselves out of the concrete world, and this absence is, many times, not comprehended and respected by people in other social areas of their lives.

Some mothers also face loneliness, related to the fact that they can't recognize themselves as they used to and for staying long hours only with their babies. As Laura Gutman explains,

“There are few public places where babies are tolerated, and that fact adds up a relevant separation between the woman-without-baby from the, extremely private, woman-with-baby. [...] Places to belong must be looked for among our pairs; in this case, among other mothers who are looking for a place in the world. Then we find out we are not so lonely, that our fears and worries are very similar to other mothers and that exchanging strengthens us (2012, pp. 32-33).

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<sup>6</sup> Slings are baby carriers made of cotton fabric to allow mothers to have their hands free as well as to guarantee that babies are safe and calm close to them and their breasts.

These were the reasons we based our will to work with puerperal women, understanding their moment, offering support for her return to cultural and social life.

*Visita Canguru* (fig. 1) consists in hosting the group in the garden, inviting the participants to see the Museum, put away their belongings, visit the current exhibition, discussing their interests related to artwork, and then, going to the atelier where mothers, with their babies respected in their needs, are able to dedicate themselves to some kind of artwork experience. During the visit of October 2013, Lasar Segall artwork, his diverse themes and the watercolour activity in the atelier were starters for those women, so that they could meet each other and share their experiences, teasing talks about a large number of issues.



*Fig. 1 - Kangaroo Visit.*

Our team, from the EAD, chose watercolour as the material to be used because of its natural flow, suitable for the postpartum period. Moreover, it allows excellent results with no need of strength, cut tools or long time of production. After the visit through exhibition, women stopped at the art room. In there, the proposal was to use watercolour paint. Most of the work they've created reproduced what they had seen in the museum, as well as their pregnancy, delivery and motherhood moments. Our performance was through talking, offering material and being facilitators in the process.

### ***Museu: Primeiros Olhares (Museum: First Sights)***

As babies grow, their relation to the out world intensifies. Objects, textures,

lights, other people rather than their mothers become part of their universe. For a baby everything is there to be discovered and everything is a challenge. On this phase, one of the best things for their parents is to watch their children investigating and to introduce new things and places.

Thus, it's natural for parents who are museum visitors themselves to wish to take their children along with them and rediscover art through their eyes. Moreover, we can also notice that parents who weren't usual museum audience before become interested because they can see what they can offer for their children.

Even then, there is a lack of activities for this public inside cultural institutions in the city of São Paulo, and because of that, we researched through references to check what could interest babies and parents.

In Anna Marie Holm's studies (2007), we found references about creativity and experimentations in atelier for children. The author reminds us that children don't split art areas from other areas, as their aim is to try things out. In their first years, the child tests, discovers and is delighted by everything.

Our role was, then, to research material which could emphasize physical and artistic discoveries and invite parents to play with their children using those objects. Simple material, such as colourful cellophane sheets, were able to bring colour, transparency, sound and texture. Fabric and wool are playful materiality, spirals tease movements and small flakes of foam invite for new sensations.

Non-toxic and even eatable paint allowed babies to paint and play on different kinds of support, from the floor to their own body. The body of a child is, in fact, a large field of new trials: visual, scenic, acoustic. Art is in each and every look, every new sensation, and every way to play. But we didn't want only an atelier activity, even knowing that it is a rich and delightful experience. We wanted to think of the Museum as a place where the public can take part in. We wanted the gardens, the halls and exhibition area to be areas for babies with their families. We could see the power of visiting artwork, as an element able to reach all generations and that was a key point to think of the visit to the exhibition.

In the beginning, families were invited to exploit and interact with the areas, art pieces and materials according to their own interest. Interacting between parent and child, parent and parent and among children was the key to discovery. Our role, as educators, was to act as facilitators more

than define the way to be driven. As children don't need any explanations to be launched out there, even before we finished introducing ourselves, they were already crawling and walking around the garden and interacting with other adults, children and watching everything.

The exhibition with Lasar Segall pieces were our biggest challenge. How to stimulate and make clear the inviting atmosphere if, on the other hand, we had to watch for security rules in that area?

The key, again, was interaction and exploitation. Objects around the exhibition area stimulated babies to go around, but always respecting security lines. Parents and caretakers were essential to keep control in a loving and caring way, instigating them towards the allowed objects and not only taking them away from prohibited areas.

We presented tools and objects for parents and they invited children to play. Frames with a see-through part inside invited for another sight, puzzles of the pieces from the exhibition could be manually played with and its images reinvented, toddlers (2 to 3 years old) investigated the pieces looking for details, babies played with pieces of fabric, covering their eyes, hiding and showing, in a classic way. Adornments related to the art pieces could be worn and brought a playful perception of images (fig. 2).



*Fig. 2 – Museum: First Sights.*

We also brought to the room some visual references about the artist process, trying to reach the adults and being available as well. In the end, they did not need much help. That's because the initial idea of exploitation and interaction was really welcomed and practiced by everyone. Those families really took part in the Museum area and reported their experience in a very positive way. For us, it was impossible not to think of the beauty of not being necessary.

That's how we wish to be: starters and facilitators who are fed from the observation of the audience experience, taking that to their own personal research.



### 3. Evaluation and remedial process

The number of participants of the last edition of *Primeiros Olhares*, with 80 participants, was able to overcome the project *Arte em Família* (Art with Family), with an artistic performance installation *Cara de Quintal*, through Cia. Zin which had the same target audience and brought 76 people to the Museum. Requests for other editions and the growing number of participants show public satisfaction and the importance of similar activities in the city. Even so, for *Visita Canguru*, we understand the need of having a limited number of participants in order to have a better visit, discussions in the exhibitions and even because of the size of the art room.

Qualitative evaluation was done in two of the four events. Participants were invited to write their impressions and they complimented the project and made small suggestions. Even so, the clearest evaluation perceived was to notice families being part of the Museum. They talked, explored materials, breastfed and took photos in a very natural way.

Following, in the year 2014, Lasar Segall Museum is promoting, in partnership with *Casa das Rosas*<sup>7</sup>, a seminar about babies in the museum, with actions for professional of the area and families in general. Moreover, an extended version of *Visita Canguru*, with ten sessions, is happening in *Centro de Acolhida do Amparo Maternal*<sup>8</sup>, an institution that fosters women during pregnancy and the first babies' month, offering pre-natal care, food, housing and a diverse number of activities.

We are very happy with the development of the *Bebês no Museu* project which shows that it is a relevant action to both audience and institution.

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# Descubrir, experimentar, construir...

*María Antonieta Sibaja Hidalgo\**

## *Resumen*

El Departamento Educativo del Museo de Arte y Diseño Contemporáneo (MADC) identificó la necesidad del Hospicio de Huérfanos de San José, de recibir apoyo para la formación de niños y niñas que no cuentan con familiares. Es por ello que se diseña un proyecto con el objetivo de acercar al Museo a esta población; además, de acercar a especialistas en diversas áreas como artistas visuales, músicos, arquitectos, diseñadores y psicólogos al Hospicio. Para ello se realizarán talleres de sensibilización en arte contemporáneo con la finalidad de estimular la parte creativa de los niños y niñas; así, fortalecer tanto sus capacidades como el trabajo en equipo y acompañarlos en el desarrollo de destrezas que les ayude a desenvolverse de una mejor manera en la sociedad. Los primeros talleres se llevarán a cabo en el museo, posteriormente los aprendizajes resultantes de estos talleres nos ayudarán a trabajar proyectos interdisciplinarios de intervención de espacios en el Hospicio. En una tercera fase se vuelven a realizar talleres en el museo donde se valorarán las intersecciones de los aprendizajes en un contexto de constante construcción y transformación.

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*Keywords:* educación, arte contemporáneo, desarrollo integral, intervenciones artísticas, talleres.

## **1. Concepción y planeación del proyecto**

El arte hoy se relaciona más estrechamente con la vida cotidiana. Los espacios museísticos confluyen con otros espacios y generan nuevas formas de relacionarse con las personas al recorrer exposiciones, al presenciar un performance, etc.

Actualmente, cobra vigencia la idea del arte que se encuentra en los ojos de quien lo mira, en las manos de quien lo palpa, en los oídos de quien lo escucha, en la nariz de quien lo huele, etc. y ello nos convierte a todos en artistas potenciales, además de variar el funcionamiento de las estructuras tradicionales del medio artístico.

De esta manera, el Departamento Educativo del Museo de Arte y Diseño Contemporáneo (MADC), Costa Rica, busca acercar el arte a otros aspectos de la vida, generando experiencias sociales cooperativas. Al inmiscuirse el arte en problemáticas sociales, puede crear herramientas para aminorar la violencia y contribuir a procesos de formación de personas que carecen de oportunidades.

El MADC se encuentra ubicado en el casco metropolitano. A su alrededor se encuentran las problemáticas de la ciudad como el tráfico, aglomeración de personas que trabajan y transitan diariamente la zona, contaminación y pobreza. Al ser una institución urbana, busca la manera de contribuir en la disminución de los problemas, como aminorar la violencia, aportar en la formación de niños y niñas que fueron producto de abandono, por medio de su acercamiento al arte.

El Museo, desde 2008, ha venido trabajando en la descentralización del arte al ampliar su proyección con la realización de proyectos en todas las provincias del país; esto mediante enlaces con algunas comunidades e instituciones. Sin embargo, no debemos descuidar las necesidades de la población en San José ni desaprovechar la ventaja de tener cercanía geográfica para la realización de proyectos. En el Valle Central, hemos llevado a cabo proyectos educativos con privados de libertad, en comunidades en riesgo social, con resultados satisfactorios. Asimismo, se

han desarrollado proyectos donde estas poblaciones han sido llevadas hasta el museo para trabajar con obras, artistas y especialistas en diversas áreas. Es para nosotros un compromiso continuar trabajando este tipo de proyectos al conocer las necesidades de instituciones cercanas, pensando en el impacto positivo que se podrá generar a partir de actividades de formación sobre arte contemporáneo.

Es por esta razón, que se decide diseñar un proyecto, por un lapso continuo, para una población de niños y niñas que crecen sin el apoyo de familiares, con demandas del contexto económico y socio-cultural del Hospicio de Huérfanos de San José y contribuir a su formación desde el acercamiento al arte contemporáneo.

El Departamento Educativo del Museo identificó la necesidad del Hospicio de Huérfanos de recibir apoyo para la formación de niños y niñas que no cuentan con familiares, al conocer un programa que posee la institución llamado Padrinos y Madrinas. Este programa se enfoca en niños y niñas mayores de cinco años, declarados en abandono, que carecen de recursos comunales o familiares. La población actual del Hospicio es de cien personas aproximadamente y un 20% de edades entre cero y cinco años. El proyecto dará inicio con talleres para niños y niñas de seis a doce años. De acuerdo con los resultados, es posible que en las próximas etapas se tome en cuenta a quienes posean menor edad.

El Hospicio, fundado en 1869, ha tenido a lo largo del tiempo necesidades y demandas del contexto económico y socio-cultural; hoy posee una serie de carencias a nivel afectivo, de educación no formal, económicas, entre otras. El MADC busca acoger a los niños y niñas brindando un acompañamiento de forma continua, con espacios de aprendizaje, juego y reflexión para contribuir a su formación.

El objetivo del proyecto es acercar al Museo a esta población y además acercar a especialistas en diversas áreas al Hospicio por medio de la realización de talleres de sensibilización en arte contemporáneo. Con ello se busca estimular su parte creativa, fortalecer tanto sus capacidades como el trabajo en equipo y acompañarlos en el desarrollo de destrezas que les ayude a desenvolverse de una mejor manera en la sociedad. Nos interesa generar actividades de aprendizaje por medio del juego, que además desarrolle el pensamiento crítico.

Los primeros talleres se llevarán a cabo en el MADC, posteriormente,

los aprendizajes resultantes de estos talleres nos ayudarán a trabajar proyectos interdisciplinarios de intervención de espacios en el Hospicio. Algunos de los resultados de ejercicios en el Museo podrán exponerse también en las instalaciones del Hospicio generando pequeñas exhibiciones con los trabajos de los participantes. Para ello es fundamental la confluencia de artistas visuales, músicos, arquitectos, diseñadores y psicólogos para facilitar los procesos de aprendizaje con los niños y niñas.

Se trabajará de manera interinstitucional y, para ello, solicitamos al Hospicio que brinde permisos para que los niños y niñas puedan asistir a las actividades realizadas en el MADC. Además de contribuir con tiempo y espacio de las instalaciones del Hospicio, para ser intervenido por los participantes junto a los colaboradores del Museo, que serían artistas visuales, músicos, arquitectos y diseñadores apoyados por psicólogos. Cada uno de ellos propondrá, desde su área, ejercicios que confluyen con los objetivos propuestos por el MADC. Cada taller implica un trabajo conjunto entre músicos, arquitectos, etc., con la persona encargada del proyecto educativo en el MADC y un psicólogo. Debemos contar con el aval de la contraparte en el Hospicio que revisará la propuesta. Posteriormente se suman los voluntarios del Departamento Educativo del Museo para apoyar la actividad.

A pesar de que hay muchas instituciones que esperan el apoyo del Museo para la ejecución de proyectos educativos, debemos concentrarnos en pocos lugares, valorando las necesidades de ellos y las posibilidades del MADC. El apoyo en cuanto a la formación de estos niños y niñas por medio de la educación no formal, va a brindar herramientas para crear mejores ciudadanos, desarrollando sus capacidades creativas desde el arte contemporáneo para la solución de problemas.

## **2. Implementación del proyecto**

La implementación del proyecto se llevará a cabo de acuerdo con tres fases:

*Aprender a ver para interpretar el entorno*

Se impartirán dos talleres de sensibilización en arte contemporáneo en el MADC.

Esta primera fase se enfocará en propiciar la comprensión sobre qué es un museo y cuáles son sus funciones; además, del análisis e interpretación crítica y reflexiva de las prácticas artísticas actuales. Esto para generar condiciones de desarrollo integral en torno al arte contemporáneo como campo de conocimiento. Los participantes percibirán estímulos visuales, auditivos, táctiles, gustativos y olfativos para conocer e interpretar el arte contemporáneo por medio del diseño universal. Además se trabajará con el valor del visitante al museo. Es importante que los participantes valoren estos espacios y los objetos que alberga, además, de crear consciencia en la relevancia de los visitantes a estos sitios y atraerlos como nuevo público.

#### *El arte como construcción y representación social*

Talleres de Intervención de Espacios en el Hospicio. La cantidad de talleres en esta fase dependerá de la complejidad de los proyectos.

Se trabajará en el desarrollo de las facultades espaciales de los niños y niñas a partir del arte como parte de nuestra vida cotidiana y su creación en relación con el contexto. Estos talleres serán diseñados e impartidos, como ya se ha mencionado, por artistas y profesionales de distintas disciplinas, relacionadas a los intereses y necesidades de los participantes, apoyados por psicólogos y de acuerdo a los objetivos propuestos por el Museo. Estas serán intervenciones en el espacio del Hospicio con murales, creación de jardines, etc.

El diseño de los talleres se elaborará teniendo en cuenta la biopedagogía en el desarrollo de las facultades espaciales, para crear propuestas que modifiquen su espacio cotidiano; esto a partir de la confluencia de los niños y niñas con los especialistas en diversas áreas. El arte contemporáneo será un medio para trabajar en forma colaborativa, las personas involucradas en los talleres serán compañía y apoyo para el aprendizaje, desarrollo y fortalecimiento de las capacidades de los participantes.

#### *Intersecciones, universo de significados*

Se impartirán dos talleres en el museo.

En esta fase se trabajará con intersecciones entre los espacios donde podemos apreciar arte, los momentos para hablar sobre temas que están presentes en las obras y el espacio del Hospicio, donde podemos crear utilizando conceptos artísticos. Todos estos momentos en los que se

produce un intercambio de aprendizajes permite ampliar el conocimiento y la exploración del arte como comunicador y generador de diversas interpretaciones.

Las actividades de experimentación con los lenguajes artísticos contemporáneos nos permitirán trabajar con infinidad de materiales. Los talleres se realizarán manteniendo respeto por el medio ambiente al experimentar con las posibilidades que brindan algunos materiales de reciclaje. El enfoque universal de las actividades se trabajará con la utilización de los cinco sentidos y las intervenciones en el espacio toman en cuenta de forma intrínseca los aspectos arte-vida-aprendizaje.

### **3. Evaluación y proceso correctivo**

Con respecto a la evaluación, en las visitas al Museo se realizarán entrevistas y observaciones. Las encuestas se encuentran diseñadas para conocer que piensan los participantes sobre las obras, el museo en sí y el taller que realizaron. Esto para cuantificar al final de la actividad que aprendieron.

La observación se realizaría por un psicólogo voluntario que se mantendrá al margen de la actividad y del comportamiento de los participantes en el museo. Esta persona podrá acercarse tanto a la exposición con la que se esté trabajando, sin participar de la actividad, como a las cámaras de seguridad del museo. Acá se medirá la respuesta de las personas a la actividad que están realizando durante el tiempo que dure la misma. Además, se medirá si a los participantes les atrae el museo. Este método se basa en la psicología conductista que se refiere al comportamiento de las personas en un entorno determinado. Se miden las conductas de los participantes en relación con una serie de objetivos cuantificables.

En el Hospicio se utilizará el método de evaluación naturalista, que busca conseguir entender las actividades sociales humanas. A partir de describir y comprender, es de interés conocer el significado de la experiencia para los participantes de una manera más espontánea. De esta forma quienes evalúen trabajarán en colaboración con los evaluados desde el entendimiento mutuo.



El proyecto *Descubrir, experimentar, construir...* busca promover el desarrollo de acciones educativas y culturales en los museos, fomentar el disfrute y aprecio por el arte como patrimonio, para reconocer su importancia en las sociedades y fomentar su cuidado. Estos se encuentran al servicio de la sociedad y su desarrollo; una de sus funciones es educar y a partir del cumplimiento de esta tarea con el desarrollo de actividades complementarias, se genera un impacto sobre el público. Asimismo, se pretende ampliar la proyección de estas instituciones, al aproximarse a otros públicos, espacios y acercar el arte a otros aspectos de la vida.

Con respecto a los niños y niñas del Hospicio se intenta, a partir del trabajo en equipo, mejorar la comunicación, además de generar un diálogo e intercambio de ideas con las personas que se realicen los talleres.

En términos generales, se busca renovar las relaciones interpersonales, fomentar el pensamiento creativo y generar trabajo cooperativo. Finalmente, es importante integrar a los participantes a una vida cultural activa, donde el arte forme parte de su desarrollo integral como seres humanos. Esto al conocer distintas formas de representación, expresión, comunicación y de esta forma hacer uso de ellas.

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# Summer Camp for children. Promoting the knowledge of the museum

*Ernesta Todisco\**

## *Abstract*

The Summer Camp programme offers, after the closure of the schools, weekly courses/routes for children aged six to ten years at the National Gallery of Modern Art in Rome. Children can participate in one or more weeks.

The camp has the overall objective to make the child aware and conscious of what is a museum, in terms of organizational aspects and different categories, and how it can enshrine the shared people memory.

Each course/route is developed in five consecutive days through a combination of educational activities and games led by educators: the child experiences the museum both as a place of knowledge with specific rules to be followed and as a place where one can socialize with others and have fun as well. The project lasts four weeks, each dedicated to different themes, so as to allow children attending more weeks to extend their experience without getting bored by repetition, although focusing activities on the same assigned objective.

The Summer Camp methodological approach includes the overall

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programme evaluation based on the single week route results. The final evaluation outcomes will be then taken into consideration for the following edition in order to generate a continuous improvement cycle of the proposed activities.

*Keywords:* group spontaneously formed, children, weekly routes, museum knowledge, socialization.

## **1. The conception and planning of the programme**

The summer camp at the museum is perceived by families as a great resource to handle their children day time after school closing: they recognize the museum as the space where to set and widen their cultural horizon. On the other hand, children expectation is to have fun after their commitment at school. Then the project design and the implementation of the programme have to continuously balance these two aspects so as to meet the public requirements.

The National Gallery of Modern Art, where the Summer Camp project has been carried out, is located in downtown Rome. Taking into account the whole day hospitality offered by the Summer Camp, the project mainly addresses the families living or working in the museum area. Nevertheless the registration to the camp is open to any interested child and family.

The operational design and the implementation of the project have been conducted by CoopCulture<sup>1</sup>, a primary service provider in the promotion of cultural heritage already operative in the National Gallery. They managed the overall organization, the educators time schedule and the resources availability.

The general objective of the camp is to make the child aware and conscious of what is a museum and how it can enshrine the shared people memory. Specifically the child will learn about the professionals working in a museum, the different categories of museums and they will be solicited to reflect on the museum as an open window to the world that the whole

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<sup>1</sup> [www.coopculture.it](http://www.coopculture.it)

world can contain through the exposed artworks.

Specific educational objectives include:

- experience of informative and emotional meanings of the artwork;
- extend ability to elaborate and combine single knowledge elements making use of common materials to create original work craft;
- extend ability to elaborate and combine more single knowledge and emotional elements in order to create personal movement performance;
- recognize the different museum categories;
- recognize the different roles of people working in a museum;
- acquire the code of conduct in a museum.

## **2. Carrying out the programme**

Over a one month time frame in June-July 2014, the programme offered weekly routes/courses by developing, within a common framework, a different theme on a specific museum category each week. The camp schedule included five days hospitality for children, from 9:00am to 4:00pm, per week.

The themes chosen to be developed during the week were:

- The four basic elements – water, earth, fire and air
- The ancient Gods
- Animals and plants
- The humankind

The activities and laboratories were aimed at soliciting children to find out and elaborate the different contexts and meanings that might be associated with the theme of the week. Each theme was then linked to a museum's category in order to let the children explore, from a theoretical and practical point of view, the relevant associated museum environment. More specifically, the museum categories linked to the above mentioned themes were:

- Art
- Archaeology
- Science
- Anthropology

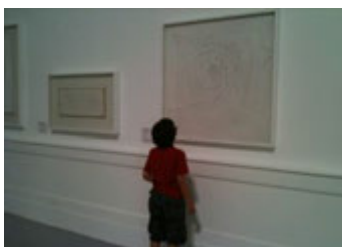
The common framework provided the fundamental links structure of each week proposal by connecting: the theme, the museum category, the external museum visit, the activities and the laboratories to be implemented.

As far as the daily work organization is concerned, the common framework provided detailed indications about the type of activities to be developed during the day. The morning was generally dedicated to activities related to the museum artworks: selected artworks were introduced leveraging on the potential emotional aspects triggered by the observed elements in order to actively involve children (fig.1).



*Fig. 1* - Children with the educator during an activity.

Spending almost all day in the exhibition halls, children interest was also captured by other museum features, which were not included as part of the planned activities, such as other artworks (fig. 2) or special installations for blind people. The educators took the interest showed by children as an opportunity to further extend their knowledge and encourage familiarity with museum features, providing support and assistance to facilitate the enrichment of the route.



*Fig. 2* - A child spontaneously stops to observe an artwork.

The afternoon was generally dedicated to activities developed in a courtroom where children ‘built’ their own museum which will have been opened to the families on Friday afternoon. Children were guided by educators to approach this activity as a real museum project where all of them had to interchange their opinions, while being inspired at the same time by the added value of *socializing* toward a common goal. The first step was to discuss within the group the name, the content and the organization of the “new” museum and then start to produce all the artworks and materials (brochure, ticket, catalogue, etc.) required. Children created their own works according both to the *theme* and the *museum category* chosen to be illustrated in the week, with the educators providing assistance and guidance (fig. 3).



Fig. 3 - Children in the courtroom.

The result of each week activity was then presented to the families on Friday afternoon: children prepared their own artworks set up and impersonated specific professional roles in the museum (director, conservator, educator, ticket clerk, etc.) while welcoming their parents and showing them the exhibition they had been working on.

One day a week the programme also included *external museum visit*: Villa Giulia Museum (archaeology) and Museo civico di Zoologia (science) are two examples. The external visit gave the child the opportunity to experience similarities and differences between museums categories and to explore conceptual links among different elements on exhibit. The choice of the museum to be visited was made considering the logistic aspects and the theme developed over the week.

During some external visits, children had the opportunity to *interview* professionals working in the museums. The direct contact with professionals gave them a more concrete perception of how the museum works. The children prepared the interviews in advance: they wrote down the list of questions with the objective to better understand the different characteristics of the various museum professionals' profiles.

The weekly route also included movement's laboratory activities tailored to balance two aspects: on one hand the children need to activate their *body movement energy* and on the other hand the museum environment constraints and requirements. The movement's laboratory was led by an educator having specific expertise in cultural mediation in the museum and in contemporary dance teaching; this merge of competencies allowed an harmonized and accurate integration of the related activities into the overall weekly programme and objectives. The specific objective of the laboratory was to reveal the importance of the expression of the body and highlight the conceptual links with the visual perception of movement in artworks.

All the educators involved in the programme were selected by the service provider based on the professional profile and their own ability in handling kids of different age at the same time on a day long hospitality. The children group, in fact, was formed spontaneously every week and operators had to be flexible in handling a changing audience.

From an overall perspective, the programme was designed and implemented taking into consideration at the same time the value of the *direct experience* within museum environments (external visits to museums, interviews to professionals, observation of paintings, etc.) and the children's own creative re-interpretation (build a museum, impersonate a relevant role within it, express the meaning of a painting through one's own body movement, etc.).

### **3. Evaluation and remedial process**

The evaluation phase of the project is primarily based on two sets of collected data. The first set relates to the customer family satisfaction level with the programme; these data have been collected by submitting a



questionnaire to families at the end of every week programme. The second data set relates to children behaviour during the programme; these data have been collected by submitting a questionnaire to the educators involved in the project. The data types were both quantitative and qualitative. When it was possible non-quantitative data (like opinions) have been turned into quantitative data by measuring them numerically using a questionnaire rating scale (Muijs, 2004).

The two questionnaire drafts were presented to the service provider educators team during the start-up project phase. The aim was to involve educators, and their specific expertise, in the design itself of the evaluation phase from the beginning. As a matter of fact, their early involvement in the evaluation process had a positive effect both on their motivation and on the fine-tuning process.

Family questionnaire. It mainly relates to the customer (family) satisfaction level with the Summer Camp; the programme is intended as a service provided to child and family. It is composed of eight questions: seven close questions and an open one for comments and remarks. The score scale was from 1 (min) to 4 (max). The questionnaire was submitted to the families on Friday afternoon after children presented their artworks. The number of questionnaires collected showed a significant participation of families.

The questionnaire structure has been thought and designed in order to be used also in the following edition of the Summer Camp, with the aim of facilitating data comparison and diachronic evolution analysis.

The following questions are an excerpt from the family questionnaire.

- Have you already visited this Museum?
  - Never       Once       More than once
  
- Have you already participated in the Summer Camp at this Museum?
  - Yes       No
  
- How much are you satisfied with this experience? (1 min. / 4 max)
 

Overall	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
Space for activities	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
Weekly route organization	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
Information and reservation service	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4

- What is your child feedback about the Summer Camp? (open question)
- Do you have any suggestion for the next edition of the Summer Camp? (open question)

The results of the questionnaires pointed out that 65% of the families rated their overall satisfaction with the Summer Camp at maximum score, 30% rated 3 and 4% rated 2. The 52% of the families rated the weekly route organization at maximum score, the 39% rated 3 and the 9% rated 2

Educators questionnaire. The educator is a privileged observer of children behaviour: he spends the whole day with the children looking at their reactions to the different solicitations and thought-provoking they are exposed to through educational activities. The educator can also observe the children's attitudes toward the museum space and the artworks that surround them.

Based on this consideration, a questionnaire for educators was formulated in order to reveal and notice in a structured albeit not exhaustive way, how the children live the campus experience. Moreover, we were also interested in the opinion of the educators about the camp experience from their own perspective, as they might identify areas to be improved in the organization and planning of the activities. Specific questions have been included to trace these data.

We basically collected, through the educator questionnaire, two categories of information: those related to children's behaviour and those about the educator's opinions and suggestions on the activities articulation. In both cases, the use of this instrument – anonymous questionnaire – has allowed us, on the one hand to collect the data in a structured way and to consolidate them into a single view, on the other hand to give the operators the opportunity to express themselves freely, without the possible constraints imposed by the context of a formal meeting. The questionnaire included nine questions: six close questions and three open questions.

Some questions examples are shown below:

- How many artworks were illustrated during the week?
  - a. Less than 6
  - b. Between 6 and 10
  - c. Between 11 and 15
  - d. More than 15

- To what extent did the children pay attention during the activities?
  - a. Not at all (they are distracted, they move, they look at each other and do not work)
  - b. Just a little (do not disturb but do not actively participate with questions)
  - c. Enough (pose some questions but not always relevant)
  - d. Very much (ask many pertinent questions and do not get distracted)
  
- Did the children ask questions or show attention to other works on display in the museum (on which there was no specific activity)?
  - Yes       No
  
- Which one of the activities used to illustrate and explain an artwork aroused greater attention in the children? (open question)
- Which one of the activities would you change in the next edition of the Summer Camp? (open question)
- Based on your Summer Camp experience, what do you suggest for next edition? (open question)

Not only did the questionnaire results show us that more than eleven artworks were illustrated by educators in a week, but data also revealed the great interest showed by children for other works on exhibition, which were not specifically included in the scheduled activities. As a matter of fact, the majority of the educators stated that children asked them questions on other artworks that captured their attention.

Observation. The evaluation process also included phases of direct observation during the course of the weekly programme. In particular, the observations were conducted during some frontal activities of the educators and during laboratory activities. Timing of the observation has been decided according to the weekly camp plan. Specific days and time have been chosen in order to cover more activity patterns: from traditional painting illustration to movement laboratory. The observation aimed to notice children behaviour about specific aspects:

- compliance with the rules of the museum: children do not touch artwork unless otherwise specified, they do not run or speak loudly, etc.;
- attention to the proposed activity: children do not get distracted, do not chat to each other, etc;

- participation in the activity: children participate in the activity by responding to the educators solicitations (fig. 1);
- interest beyond the proposed activities: children show interest on subjects not directly treated by educators but relevant to the museum (fig. 3), they pose questions to explore a new topic linked to the museum, etc;
- understanding of the role of the various museum professionals: children act in line with the assigned role for their own museum on Friday afternoon, role play performance, etc..

All the data collected through the family questionnaire, the educator questionnaire and the observation phase have been processed and analysed (Vertecchi-Agrusti 2008) before being presented to the project working group at the end of the programme. The highlight of the results has been also used as a sort of agenda for discussion (Bezzi, 2007) in order to identify and arise shared recommendations for the next edition of the programme.

The adopted approach has facilitated the flow and exchange of information and opinions in the working group generating a potential process of continuous improvement cycle where each person, project leader and educators, is an active participant in the concluding remarks.

During the programme design, implementation and evaluation phases, several documents have been produced by the various participants, some of them are listed below:

- Summer Camp framework scheme: objectives, activities, schedule
- Family questionnaire
- Educator questionnaire
- Observation grid
- Excel worksheet for the analysis of the data collected through the two questionnaires
- Final descriptive report on the data result analysis
- Presentation of final results synthesis.

In conclusion, I would like to point out the enthusiasm showed by children, parents and educators for the camp experience. Enthusiasm and participation that characterized particularly the Friday afternoon when the children, wearing the typical roles of museum operators, welcomed their parents to visit the exhibition made up by themselves during the week. The

campus, with its peculiar aspects and involvements, may represent an interesting laboratory for experimentation and development of new forms of activities for museum education targeted to children.

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Students





# Developing Look & Learn cards

*Niko Bos\**

## *Abstract*

The Hermitage Amsterdam organizes two exhibitions a year. These exhibitions are constructed out of the collection of the State Hermitage Museum St. Petersburg. Each half year objects for the new exhibition are flown into Amsterdam from St. Petersburg, after which the exhibition is built in a couple of weeks. For the large part, the educational programme for secondary schools needs to be developed by the time that the objects arrive in Amsterdam. In this article, I will explain how we accomplish this challenge of designing a complete educational programme aligned with an exhibition that, at the time of development, still only exists on paper.

The secondary school education programme for the exhibition *Expedition Silk Road* lasts one and a half hours and consists of three rounds. First, the students arrive in the study centre of the Hermitage Amsterdam. There, they watch a film as an introduction to the exhibition. Then they are divided into five small groups and get instructions for the second round. During the second (and longest) round the students visit the exhibition in five small groups. While each group takes a different route, at the end they all study the same 18 objects. The students study the

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objects independently without a guide or teacher, using the Look & Learn cards. These cards challenge the students to observe, compare and discuss the 18 objects on the card. The Look & Learn cards are suitable for most grades and levels of secondary schools. During the third, and last round, the students, teachers and education staff member meet again in the study centre for discussion, questions and feedback.

The Hermitage Amsterdam uses Look & Learn cards for two main reasons: first, they enable dynamic learning and stimulate a high level of discussion among students. Second, with the Look & Learn cards, the Hermitage Amsterdam has developed a complete education programme that can be designed before the exhibition is built.

This last point requires a fluid co-operation between the different departments within the Hermitage Amsterdam, especially between the education department, the exhibition department and the exhibition designer. This co-operation also results in a seamless integration of the educational programme in the exhibition. This article will focus primarily on the development of the Look & Learn cards and their integration into the exhibition.

*Keywords:* Hermitage Amsterdam, Expedition Silk Road, educational programme, Look & Learn cards, exhibition.

## **1. The conception and planning of the programme**

As one of the major cultural institutions in Amsterdam, the Hermitage Amsterdam is frequently visited by secondary schools from Amsterdam and other parts of the country. Since its opening in June 2009, the Hermitage Amsterdam has offered secondary school education programmes that deepen knowledge about the exhibition and are operational at the time that the exhibition opens.

The Look & Learn cards designed to accompany the exhibition *Expedition Silk Road* are aligned with current scientific and archaeological research conducted by the State Hermitage Museum St. Petersburg along the Silk Road. The Oriental Department of the State Hermitage Museum was our partner during this process.

Since the Hermitage Amsterdam does not have its own collection and borrows its exhibitions from the State Hermitage Museum in St. Petersburg, the objects arrive just weeks before the exhibition opens. By that time the education programme also needs to be operational. Because of the way the Hermitage Amsterdam works – no permanent collection, but temporary exhibitions from Russia – we have to design the Look & Learn cards while the exhibition still only exists on paper. A close co-operation mainly between the educational department, the exhibition department and the exhibition designer is necessary.

Before I explain the planning of the education programme, I would like to share our goals with the Look & Learn cards on the exhibition *Expedition Silk Road*. The first goal is to improve the knowledge of influences between cultures along the Silk Road. This goal is in alignment with the story the exhibition department envisioned *Expedition Silk Road* will tell the audience. The second goal – a broader one – is to use this improved knowledge to stimulate the student's aesthetical experience. The more knowledge of an object, the better it starts to look (Cultuurnetwerk, 2008, p. 28).

The resources and tools to achieve these goals are the study centre, where we show an introduction film about *Expedition Silk Road* and the exhibition space for the self-led tour, where the students engage in group-interaction while answering the questions on the Look & Learn cards.

The planning of the content of the programme is facilitated in close communication with the exhibition department of the Hermitage Amsterdam. During the year leading up to the exhibition *Expedition Silk Road*, the exhibition department creates an object list with the colleagues in St. Petersburg, alongside entries and high resolution pictures for the exhibition catalogue and together with the exhibition designer, establishes a final exhibition design. These three points – the object list, the entries and pictures for the catalogue and the exhibition design – are important benchmarks in the design of the Look & Learn cards. They represent the exhibition on paper while the objects are still in St. Petersburg. A close communication with the exhibition department is therefore crucial for alignment and consistency with the exhibition and to have the programme operational at the beginning of the exhibition.

Other important internal communication in preparation of the Look &

Learn cards takes place between the educational department and the facility and security departments. I will discuss this communication later in this article, as it happens mainly at the end of the development phase. However, it is valuable to stress the importance of co-operation between the education and other departments for a seamless integration of the education programme in the exhibition. In general, museums favour the integration of educational work with other departments within the organisation (Cultuurnetwerk, 2008, p. 37). Another benefit is that during this cooperation, the exhibition department also receives feedback from other departments. Although the exhibition department clearly takes the lead, at the end *Expedition Silk Road* can truly be seen as teamwork between the different departments (Gibbs, Sani, Thompson, 2007, p. 44).

The first benchmark in the programme planning is the object list (fig. 1). The definite object list is ready about half a year before *Expedition Silk Road* starts. This begins the development phase of the education programme. The two main criteria we use when choosing objects for the Look & Learn cards from the object list are quality and diversity. For example, for *Expedition Silk Road*, we had many beautiful and interesting murals from long forgotten cities along the Silk Road. These could easily fill the whole programme. However, in the end, we want the objects on the Look & Learn cards to resemble the quality and diversity of the whole exhibition.




 from left to right	Kashyapa, Buddha's disciple	Clay, loess	69 cm height	Showcase
	Bodhisattva	Clay, loess	65 cm height	Showcase
	Ananda, Buddha's disciple	Clay, loess	69 cm height	Showcase

Fig. 1 - Detail from the *Exhibition Silk Road* object list.



Fig. 2 - Kashyapa, Bodhisattva, Ananda (catalogue picture).

The second benchmark in programme planning is the exhibition catalogue. These high resolution photos (fig. 2) and entries arrive about four months before the start of the exhibition. In the case of *Expedition Silk Road*, they came from the Asian Art Department of the State Hermitage Museum in St. Petersburg. The entries, together with the pictures add depth to the object list, by telling the story of every object and showing each of the small details. This makes the objects on the list begin to come alive.

At this point, we are getting a good idea of the objects we want to use in the Look & Learn cards, but still have to check with exhibition design (fig. 3). What if most of the objects are all in the same part of the exhibition? Ideally, the objects will be spread out equally over the whole exhibition, so the students will also spread out and minimize the risk of disturbance to other visitors. As a result, it is important to have more objects on the list than the number finally needed, so that some objects for the educational programme can be cancelled to ensure they are equally spread out. Another aspect shown clearly by the exhibition design is how the objects are presented in the exhibition. Archaeological exhibits, if displayed in a well presented, lively way, can be very interesting to adolescents (Laura, 2007, p. 23). This was accomplished in the exhibition design of *Expedition Silk Road*.

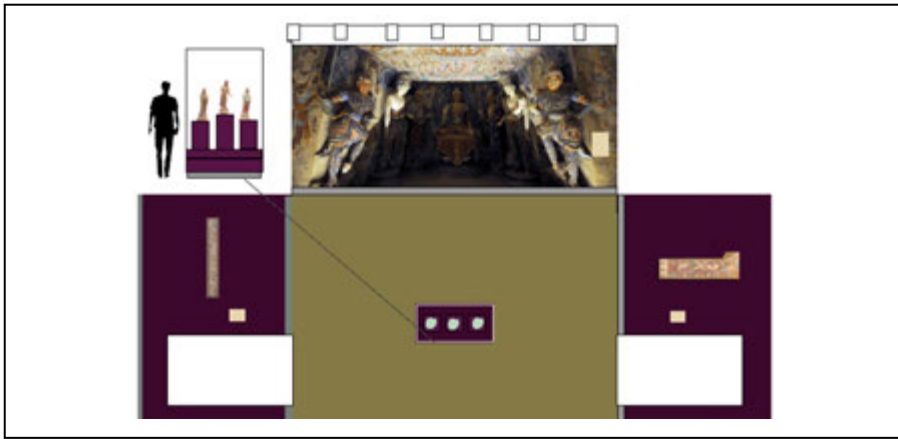


Fig. 3 - Detail from the *Expedition Silk Road* exhibition design.

Based on the object list, the catalogue entries, the pictures and the exhibition design, we choose 18 diverse and well-presented objects of high quality, spread equally over the exhibition. Before we continue with the content of the Look & Learn cards, there is internal communication with the security department about logistics. A maximum class size of 30 students can participate in the programme using the Look & Learn cards. During the programme, the class will be divided into five groups of maximum six students per group. Each group will be studying the same 18 objects, but in a different order. That means that five different routes through the exhibition will be needed, and these routes need to be checked with the security department. Do these routes reduce the chance of bothering other visitors to a minimum? Can the students use both staircases? Is it dangerous when students go for a small part of the route against the stream of visitors? After discussing this kind of questions, a decision can be made which of the five different routes the students can take. Most importantly, this communication with the security department lets them know what to expect and positions them to support the education programme.

While the content on the Look & Learn cards is the same for each student, it offers differentiated learning for most grades and levels of secondary schools. With every object there are three to eight questions, and these questions link to three different learning methods. These are recognizable by the colour of the question (observe=green, compare=orange,

discuss=red) (fig. 4). Students may answer all the questions, or they may stick to one or two colours, depending on their grade and/or level. This is something that may be discussed briefly with the teacher at the start of the programme. Designing the programme this way ensures that one Look & Learn card can serve the whole programme and provides constant challenge for students across grades and levels of secondary schools.



Fig. 4 - Detail Look & Learn card with green and orange questions.

During the development of the Look & Learn cards there is also internal communication with the facility department. *How can schools book a programme? What happens exactly when a class arrives? Is there equipment to edit the introductory film? Is there equipment to show the introductory film in the study centre?* Besides answering these questions, just like the security department, this communication also positions the facility department to know what to expect and makes them feel more involved with the education programme.

The introductory film, like the Look & Learn cards, is also made by the education department in co-operation with the exhibition department. A script is written based on the exhibition story and the catalogue entries. Once the script is approved by the exhibition department, we use high resolution pictures of the objects, along with other pictures meant for the exhibition and the catalogue for the film combined with short clips from YouTube. The text is used in a voice-over, and subtitles are added. This combination of an introductory film and the Look & Learn cards involves the students with passive and active learning. The introductory film

enables students to grow familiar with the exhibition objects, and provides background knowledge that connects them to the exhibition through passive learning.

Active learning takes place during the second phase, when the students visit the exhibition independently and use the Look & Learn cards. With that, we give them a high degree of responsibility. The programme invites the students to observe, compare and discuss the objects. The Look & Learn cards are facilitated through small group interaction, therefore the students support each other, as well as themselves, to maintain focus. This self-directed learning engages their participation and understanding while developing their skills in observation, comparison and discussion (Manzano, Miedema, 2010, p. 50-51).

Now, the programme is almost ready. We have the introductory film, the equipment to play it, the different departments are informed about the education programme, we have the 18 objects with questions of differentiated learning methods and five different routes through the exhibition. Now the Look & Learn cards still need to be designed and printed, but not before the content receives a final check. This is mainly to see if all the objects are on the right spot, as the objects on the Look & Learn cards are designed in the correct order per route. Every Look & Learn card has an exhibition map with the placement of the 18 objects and the route to follow (fig. 5). We don't want to give the students wrong information because an object was moved last minute. This final check can thus only happen when the exhibition is ready, and is done the day before the opening. Since the designing and the printing of the Look & Learn cards takes another week, this education programme is operational one week after the opening of the exhibition.

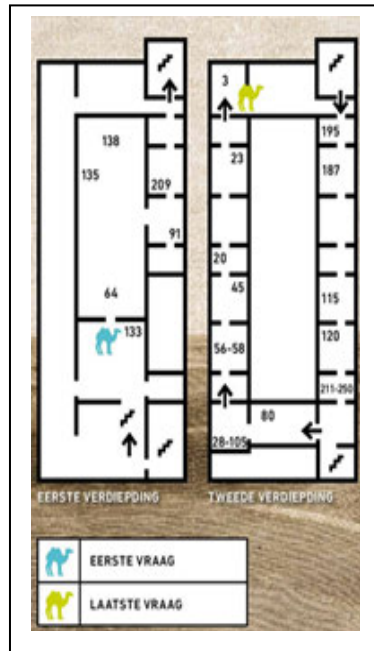


Fig. 5 - exhibition map with 18 objects, one route and start and finish markers.



## **2. Carrying out the programme**

When a class arrives at the Hermitage Amsterdam, the teacher collects the entrée tickets. The education staff member welcomes the class in the main hall and brings them to the study centre where they can leave their coats and bags. Here, they see the introductory film on the exhibition, receive their instruction on how to use the Look & Learn cards and the class is divided into five small groups. The students, teacher(s) and education staff member all go to the exhibition where each of the five groups start their five different routes through the exhibition. This way, the class does not bother other visitors as if they were one big group. The education staff member and teacher(s) assist the students if necessary. The educational programme concludes in the study centre with discussion, questions and feedback.

The design of the programme with the Look & Learn cards also anticipates changes during a school visit. If a class arrives late, the education staff member can choose to shorten the time in the exhibition and email the teacher the Look & Learn cards as a PDF. Since each group took a different route, every object will still be studied by part of the class. This way, the students can inform each other about the objects missed. If a class has limited time, they can shorten the introduction by watching the film beforehand at school. The education staff member emails the teacher the URL of the film (posted on the website [hermitage.nl](http://hermitage.nl)). If the educational staff members are for some reason all unavailable, the design of the programme (through the introduction film and self-led tour with the Look & Learn cards) makes it possible for any museum staff member to host a class, especially since most departments were involved in the developing of the educational programme.

## **3. Evaluation and remedial process**

This design enabled flexible evaluation during the education programme's development, and collaborative feedback with the exhibition designer and exhibition department was exchanged in project group meetings. This dynamic information exchange added responsiveness to education

programme. For example, when the exhibition design revisions caused object positioning to change, it was possible to adjust the programme route and prioritize choice of content using timely information. This dynamic process of information sharing, collaboration and feedback exchange appears to be a valuable method to integrate education programmes into exhibitions. Education objects were able to be selected and prioritized by quality, diversity and location, and associated departments could be involved in the programme's evaluation and improvement.

One thing to keep in mind when using this method is that object details sometimes appear clearer in catalogue pictures than in real life. Therefore, it is valuable to consider diverse dimensions in object positioning when designing education content for interaction.

Finally, the proactive nature of this programme development accomplished greater cohesion between the education programme and the exhibition, leading to more meaningful student experiences. As this process continues to be shared, additional opportunities are created for continuing feedback and realization. Further investigations are recommended to continue assessing the strengths, weaknesses and specific process approaches of these implementations.

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# History adventure! You and the Golden Age

*Annemies Broekgaarden\**

## *Abstract*

Jij en de Gouden Eeuw, an innovative programme designed by the Rijksmuseum Amsterdam, aims to engage students of primary schools (6-12 yrs.) in a number of the most important historical events of the Dutch seventeenth century. Point of departure is 'learning by doing'. To achieve a maximum degree of identification and surprise, the programme uses a unique combination of film, computer game, physical experience, and drama.

'History adventure' is the best description of how children experience this programme. The stories used in the programme are: Rembrandt van Rijn's painting of the Nachtwacht (Nightwatch), the survival in 1596 of a ship's crew on Nova Zembla, and the spectacular prison break of Hugo de Groot (Grotius).

*Keywords:* Netherlands, seventeenth century, drama, primary school, history.

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# 1. The conception and planning of the programme

## *Consultation with audience*

Before developing new educational programmes, the Rijksmuseum always consults with the intended audience. In this case, primary schoolteachers formulated two specific wishes: firstly, a new museum programme must substitute part of the curriculum, and secondly: it must use theatre as a medium. Many teachers struggle with their history lessons, which is why the programme uses an historical perspective: to meet the needs of the educational field and use the strength of the museum.

Developing this programme was team work: curators, a theatre company, historians, educators, designers and text writers all worked together. A special studio was designed and built, and professional actors were trained.

## *Learning by doing*

Because the Rijksmuseum belongs to everybody, the aim was to make sure the programme wasn't 'high-brow' in any way, but in tune with students' experience and enjoyable for school groups and families from all walks of life.

Another goal was to engage students in the most important historical events of the Dutch seventeenth century, related to the most important collection of the Rijksmuseum. Point of departure was 'learning by doing', as active participation allows for better retention of information. The programme is multidisciplinary: theatre, film, gaming, research activities, physical experience.

## *Connecting to curriculum*

The three main historical stories in the programme connect the curriculum of Dutch primary schools to the collection of the Rijksmuseum. Its Unique Selling Point is that the programme substitutes part of the curriculum. Student participation is maximized because the students really become part of the programme. They arrive at the museum fully prepared and connect with the collection immediately.

The programme is offered to students twice a day on schooldays (2,5 hours), and to families with children during holidays and weekends (2 hours). To inform teachers and families, we use a promotional video, a brochure, sneak previews, the website and social media.

### *Connecting to the collection*

Every educational programme developed at the Rijksmuseum is rooted in the extensive collection of the museum. Therefore, the same applies to the three stories featured in *You and the Golden Age*.

Take the story of Hugo de Groot, for example. De Groot, or Grotius as he is known outside The Netherlands, was a Dutch scholar who lived from 1583-1645. He was so bright that he attended the university of Leiden from the age of eleven.

In 1609 Grotius wrote his most famous work, *Mare Liberum*, which means Freedom of the seas. In it, he argued that the sea actually doesn't belong to anybody. This work laid the foundation for the modern maritime laws we use today.

In The Netherlands, however, Grotius is more famous for his spectacular prison break, in March 1621. He had been sentenced to lifelong imprisonment by stadholder Maurits of Orange, following a fierce religious dispute, in 1618. Another of Maurits' opponents, the 71-year old politician Johan van Oldenbarnevelt, was beheaded on the charges of high treason.

Grotius and his entire family - wife, children, maid-servant - were locked up in the castle of Loevestein. The only pleasure Grotius was allowed was reading. Every month a chest of new books would be sent to castle.

In 1621 Grotius' wife Maria devised a plan. What if her husband were to escape using the chest of books? Grotius agreed, and started training: he would curl up in the chest for a few hours every night, to practice keeping still for a long period of time.

On the 22<sup>nd</sup> of March 1621 Grotius escaped his prison in the book chest. His maid-servant Elsje accompanied the chest and diverted the attention of a suspicious skipper. Grotius fled the country. He died in 1645.

A fascinating story, especially for children. And the book chest (fig. 1) in which Grotius escaped happens to be part of the collection of the Rijksmuseum!

Also in the collection: a portrait of stadholder Maurits of Orange (fig. 2), and the sword used to behead Johan van Oldenbarnevelt (fig. 3). Students participating in *You and the Golden Age* are always shown these original, authentic objects, to ensure they are aware of the fact that the stories in the programme aren't fictional, but real.



*Fig. 1* - The book chest in which Grotius escaped his prison.  
Photo: Rijksmuseum.



*Fig. 2* - The sword used to behead Johan van Oldenbarnevelt in 1619.  
Photo: Rijksmuseum.



*Fig. 3* - Portrait of Maurits, Prince of Orange, by Michiel Jansz. van Mierevelt, ca. 1613-1620.  
Photo: Rijksmuseum.

The two other stories featured in *You and the Golden Age* are connected to the collection in similar ways.

### *Structure of the programme*

The original version of *You and the Golden Age* was evaluated on all number of issues. The current version incorporates improvements, and currently has the following structure:

1. In the classroom: the teacher receives an extensive package of educational material, to prepare the students for the visit to the museum. The students ‘become’ a character from one of three seventeenth century stories by playing the computer game ‘Ranking the class’, in which they evaluate each other’s personality to best match the seventeenth century characters. The students also memorize a number of lines from a play that they will perform in (fig. 4).



*Fig. 4 - Is this the real one?* Students admire the book chest in the museum, in which Hugo de Groot probably escaped prison in 1621.

Photo: Rijksmuseum.

2. In the museum: once they are in the museum, three ‘researchers’ from the Society of Historical Secrets guide the students through the museum, showing them the real objects and paintings relating to the characters they have become. The ‘researchers’ are in fact professional actors. They connect the collection to the stories and to the knowledge of the students.
3. In the theatre/studio: after the guided tour, the students enter the final and most spectacular phase of the programme. Each of the

three groups of students enter a specially designed ‘historical experience’. For instance: one group steps into a wooden shack, much like the one the ship’s crew built in the seventeenth century to survive on Nova Zembla. The students feel the icy wind and drops of melting snow on their faces. While they’re listening to voices (via hidden speakers), they suddenly hear a polar bear on the roof. Each of the two other groups has a similar ‘experience’ to fit their story. The Rembrandt-group steps into the ‘head’ of Rembrandt van Rijn, and sees through his eyes. The Grotius students experience his spectacular prison break in a giant book crate, that wobbles en sways.

After half an hour of practice with their designated actors, the students assemble in the specially built seventeenth century theatre. The grand finale is a theatrical show, with music, lights and special effects, in which the students ‘become’ their character on stage and play their story for their fellow students, a fantastic experience. One student described the programme this way: ‘You play history, that’s the fun!’ (fig. 5).



*Fig. 5* - A student plays Rembrandt painting his masterpiece the Nightwatch.  
Photo: Rijksmuseum.



## 2. Carrying out the programme

### *Teamwork*

Carrying out *You and the Golden Age* requires constant teamwork. Each programme is led by a team of three professional actors. Because the students recognize the actors from the film they have watched at school, they immediately feel involved with the story. The personal connection makes it possible to pay attention to every child. To provide a profound physical experience, a theatre designer was hired to design the spaces needed for the programme.

### *Routing and logistics*

We also paid special attention to the routing: students are welcomed in the foyer and shown to the cloakroom. They change into specially designed jackets – that way they are instantly recognizable to tour guides and museum security. The class is divided into three groups, that each follow a fixed route through the museum.

After the visit to the museum and a break with drinks and snacks, the students are escorted to the special seventeenth century studio. Here they physically experience the historical stories. A show control system operates the lights, the sound and special effects (cold air, moving objects) and the beamers during the historical experiences and the theatrical show (fig. 6).



*Fig. 6 – Let's go on a history adventure!* Students act out the prison break of the famous seventeenth-century thinker Hugo de Groot.

Photo: Rijksmuseum.

#### *Day-to-day contributors*

A producer sees to the daily running of the technique and materials. A director trains, coaches and monitors the fourteen professional actors involved in the programme. A number of employers from the department of education guard the programme as regards content and maintain the contacts with schools. The producer, director and actors, as well as visiting teachers, indicate any problems or obstacles they encounter. Small changes are implemented directly, or if required, via a special training.

### **3. Evaluation and remedial process**

#### *Testing*

Version 1.0 of *Jij en de Gouden Eeuw* was tested extensively, twice. The first evaluations and tests were conducted with nine pilot groups of students and their teachers, using observation, interviews and written surveys. The second evaluation was conducted by an independent historical researcher, who visited schools and spoke at length with teachers and students. One element needed no improvement: the computer game 'Ranking the class', in which the students consign each other their characters, proved to be near perfect.

#### *Improvements*

Other elements of the programme, however, did need improving. One of the main outcomes of the second study, for instance, was that the guided tour in the museum was too short. It was consequently lengthened. Another correction concerned the vocabulary used in the programme: it proved to be too difficult, after which the scripts were amended. A third improvement pertained the theatrical show. In the original version students performed the play largely by themselves. The evaluations showed, however, that they needed extra guidance to make it feel more spectacular. The current version therefore uses three professional actors per programme (fig. 7).



*Fig. 7 - Willem Barentsz is dead...* Students act out the story of a ship crew's excruciating winter on Nova Zembla, 1596.

Photo: Rijksmuseum.

## References

Rijksmuseum provided the project manager, curator and educational specialists for schools, families and children.

### **The following partners were involved in the development and production of *Jij en de Gouden Eeuw*:**

Concept development and training

De Toneelmakerij

<http://www.toneelmakerij.nl/>

3D design, lighting design, audio-visual design

Daniel Ament

<http://www.danielament.com/>

Construction

Brandwacht & Meijer

<http://www.brandwachtenmeijer.nl/>

Audio-visual technique

Hulskamp Audiovisueel

<https://www.hulskamp.nl/>

Lighting technique  
Okx B.V.  
<http://www.okx.nl/>

Lighting programming  
JKSoft

Sound  
Wim Conradi

Production  
Jana van Caspel

Scripts  
Tjeerd Bischoff

# Un dimanche avec des étudiants de Paris-Dauphine au musée de Cluny

*Anne-Sophie Grassin\**

## *Résumé*

Conscient de l'importance de sensibiliser les jeunes à l'art et à la culture, convaincu que les pratiques culturelles peuvent répondre au besoin d'autonomie et de responsabilité des jeunes, le musée de Cluny a mis en place un programme spécifique avec Paris-Dauphine, une prestigieuse université parisienne qui forme des futurs managers ouverts sur l'économie et l'entreprise. Ces étudiants, à l'origine non initiés à l'histoire de l'art, incarnent le rôle de médiateurs dans les salles du musée à l'occasion d'une manifestation spécifique, le premier dimanche du mois de mai. Ce rendez-vous annuel s'intitule « Un dimanche avec des étudiants de Paris-Dauphine ».

Parce que ces jeunes sont formés en amont de leur participation, accueillis et accompagnés à toutes les étapes du projet, les bénéfices de l'opération sont concrets pour tous les acteurs mobilisés.

Ce programme de médiation répond aux objectifs de démocratisation culturelle et de développement de l'éducation artistique et culturelle, valorisés par la politique des publics du ministère de la Culture et de la Communication.

*Mots clés* : développement des publics jeunes, médiation culturelle, éducation muséale, démocratisation culturelle, musée et université.

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Fig. 1 - Un dimanche avec des étudiants au musée de Cluny : un rendez-vous stimulant pour tous les participants.

## 1. Conception et planification du programme

Au musée de Cluny, le premier dimanche de chaque mois est gratuit pour tous les visiteurs. La conception du programme *Un dimanche avec des étudiants de Paris-Dauphine* est la convergence de plusieurs constats. Il s'agit tout d'abord d'accompagner la visite d'un grand public demandeur d'aides à la visite et particulièrement présent lors des premiers dimanches du mois, gratuits pour tous. C'est aussi la rencontre des souhaits de deux institutions : un musée qui cherche à sensibiliser et à fidéliser les jeunes et une université soucieuse de former à l'art et à la culture des futurs managers ouverts sur le monde.

En effet, proposer à des jeunes de participer à un projet de médiation peut favoriser ce que certains auteurs nomment « l'inclusion sociale » (Lussier-Desrochers et al, 2003). Ce concept se caractérise par des projets à long terme qui visent à « encourager le lien avec le musée, à développer des habiletés cognitives, sociales et affectives et correspondent à la présence de formations initiales ou de supervisions continues » (Dahan, 2013, p. 57).

### *Justification et pertinence*

Les études sur la gratuité des dimanches dans les institutions patrimoniales ayant montré la significative mobilisation des jeunes, notamment des étudiants (Eidelman-Céroux, 2009), l'intérêt de faire appel à des médiateurs ponctuels lors des dimanches gratuits s'est affiné.

L'adhésion active de l'ensemble des acteurs du projet, au musée de Cluny, est un facteur déterminant à sa réussite le jour consacré.

#### *Des partenaires volontaires et coordonnés*

Le projet prend appui sur une convention partenariale, signée le 4 avril 2012 entre le musée de Cluny, l'université et la Fondation Paris-Dauphine.

L'université Paris-Dauphine, établissement supérieur de prestige ouvert sur l'économie et l'entreprise, est spécialisée dans les sciences de l'organisation et de la décision ; son éventail disciplinaire est large : gestion, économie, droit, science politique, sciences sociales, mathématiques appliquées, informatique, droit et langues. Dauphine investit aussi le champ de la culture et plus largement celui de l'ouverture intellectuelle avec un double objectif : intégrer dans les formations des étudiants une sensibilisation aux enjeux culturels et développer les interactions avec des institutions culturelles pour « rendre les étudiants acteurs de leur relation à l'art ».

Plusieurs rencontres entre les acteurs de ce partenariat (les directeurs des deux établissements et les étudiants) sont nécessaires pour définir les objectifs et les modalités du programme « Un dimanche avec des étudiants de Paris-Dauphine au musée de Cluny », véritable défi pour ces jeunes dont la formation initiale n'est pas en lien direct avec l'art.

Sur la centaine d'étudiants de deuxième année suivant le cours intitulé « Grands enjeux contemporains », vingt-cinq participent à ce projet. Souvent brillants, capables de faire preuve d'un esprit de rigueur, de réactivité et de synthèse, l'exercice auquel ils se prêtent est en adéquation avec la diversité des publics de ces dimanches gratuits, constitués d'autres jeunes, de promeneurs (des curieux passant au hasard d'une déambulation souvent familiale), d'habitues à la fréquentation des établissements patrimoniaux (public de proximité qui connaît ce jour de gratuité), mais aussi de primovisiteurs (touristes de passage ou personnes profitant de la gratuité pour venir découvrir les collections d'art médiéval parfois mal connues).

#### *Des ressources riches*

Le programme du dimanche avec des étudiants de Paris-Dauphine repose sur une coordination efficiente des ressources mobilisées au sein du musée et de l'université. Le déroulement et l'animation du projet impliquent l'intervention de dix personnes. Sept d'entre elles représentent le musée :

un coordinateur du programme au sein du service culturel, un chargé de documentation, cinq conservateurs du patrimoine. À l'université, un coordinateur de l'opération et deux enseignants sont les ressources humaines actives qui gèrent le projet et en assurent sa planification.

- Le musée

Le musée est la sphère qui abrite les collections, l'instance qui orchestre le projet sur place en dispensant des connaissances et en mettant l'ensemble de ses ressources à la disposition des jeunes.

Celles-ci sont de natures diverses : humaines, scientifiques et logistique. A l'issue d'une formation assurée par les conservateurs du musée, devant les œuvres, les étudiants peuvent prendre rendez-vous au musée, au service de documentation et ont également la possibilité de venir dans les salles aussi souvent qu'ils le souhaitent pour se préparer. Ils peuvent alors solliciter les équipes mobilisées.

- L'université

En parallèle, l'enseignement dispensé aux étudiants à l'université est une autre ressource active dans le projet. Les enseignants étant très impliqués dans la planification du programme, les jeunes peuvent facilement les solliciter à toutes les étapes de leur préparation.

Outil prévisionnel qui a son importance dans la gestion de projet, un calendrier détaillé est défini entre les responsables du programme au musée et à l'université, et partagé afin de bien coordonner les actions de ces deux ressources et de les mettre efficacement au service des étudiants.

*Des objectifs croisés*

Les objectifs de l'opération impliquent la coordination de trois acteurs distincts : le musée, les étudiants, les visiteurs, tous trois « récepteurs » d'une expérience unique.

- Du côté du musée, les objectifs sont les suivants :

- faciliter l'accès et compréhension des œuvres d'art
- développer les publics jeunes en assurant une médiation adaptée
- promouvoir et valoriser l'engagement des jeunes
- diffuser de la connaissance sur le monde médiéval
- informer sur les métiers de la culture

- Du côté des étudiants, les objectifs sont les suivants :

- acquérir des connaissances



- améliorer la capacité à problématiser un propos à partir des connaissances acquises
- découvrir la fonction de médiateur culturel
- développer l'expérience de la prise de parole en public
- développer la convivialité en favorisant l'échange et la découverte.

Ce programme permet donc aux étudiants d'appréhender le milieu muséal de l'intérieur et de percevoir la diversité des métiers impliqués et de leurs contraintes. Les étudiants vivent alors le musée comme un lieu de ressources, d'apprentissage et de délectation.

- Du côté des visiteurs, les objectifs sont les suivants :

- obtenir les clés d'interprétation d'une œuvre ou d'un ensemble d'œuvres, grâce à des médiateurs formés
- enrichir la visite facilement et agréablement
- vivre le musée de Cluny comme un espace de socialisation et de débat.

Telle une rencontre, cette expérience peut donc être particulièrement structurante pour les jeunes médiateurs, comme pour les visiteurs.

## 2. Mise en œuvre du programme

Le projet met en présence des partenaires engagés ; sa mise en œuvre implique des paramètres spécifiques.

### *Des contenus adaptés*

Le cursus universitaire des étudiants de Paris-Dauphine n'ayant pas pour objet de dispenser des cours d'histoire de l'art et de médiation culturelle, les jeunes médiateurs Dauphinois sont naturellement moins familiers avec l'exercice de description, d'analyse iconographique, iconologique et de restitution d'un contexte historique d'une œuvre que des étudiants dont l'histoire de l'art est la formation initiale. C'est la raison pour laquelle les Dauphinois sont invités à travailler sur des thèmes transversaux liés aux collections et aux bâtiments du musée de Cluny, plutôt que sur une œuvre en particulier. Chaque étudiant doit choisir un sujet d'intervention parmi les cinq à sept thèmes proposés sur l'Antiquité et le Moyen Âge par les coordinateurs du projet.

Les contenus du programme sont ensuite balisés par une formation préparatoire à laquelle tous les étudiants participants ont l'obligation d'assister. Deux demi-journées de travail sont d'abord organisées au musée de Cluny. Les étudiants répartis par petits groupes sont reçus par les conservateurs responsables des domaines d'intervention choisis. Au cours d'une visite des collections un mardi, jour de fermeture du musée au public, les étudiants parcourent les salles au plus près des trésors médiévaux. Conduits par les conservateurs, qui leur livrent les clés de lecture des collections et les aident à comprendre les différents contextes qui en sont à l'origine, ils apprennent au contact des œuvres à problématiser et construire un propos dans une démarche dialectique.

À cette étape du projet, les étudiants sont accueillis et renseignés sur le contenu du programme.

#### *Des moyens pluriels et complémentaires*

En parallèle, ces jeunes sont initiés à la recherche sur les sources en lien avec le thème de leur future intervention par les chargés d'études documentaires. Ils sont en outre formés à l'utilisation des bases de données disponibles et peuvent consulter les ouvrages, catalogues d'exposition et dossiers d'œuvres. Ils sont ensuite reçus au sein du service culturel par les responsables et chargés de la médiation.

À l'issue de ces quelques heures de travail au musée, les étudiants sont en mesure de rédiger les éléments du discours qui sera le support de leur intervention devant les visiteurs le jour consacré.

Ensuite, jouant un rôle d'observateurs actifs, les étudiants de Paris-Dauphine ont l'obligation d'assister au premier dimanche du mois, précédant celui où ils interviennent, journée également de gratuité consacrée à la jeunesse et à la médiation. En effet, « un dimanche avec des étudiants » est une opération régulière, qui, en dehors du partenariat avec Paris-Dauphine, rassemble d'autres étudiants-médiateurs alors spécialisés en histoire, en histoire de l'art, en littérature médiévale ou en médiation culturelle ; pendant quatre heures, chaque médiateur commente une œuvre aux visiteurs. Les Dauphinois peuvent donc se familiariser avec l'exercice de médiation exigé en l'approchant par l'observation, la distance. Ils ont alors la possibilité de questionner leurs pairs et peuvent se projeter dans des conditions de médiation similaires.

Enfin, des moyens promotionnels sont également pensés conjointement entre Cluny et Paris-Dauphine pour soutenir le projet et favoriser sa réussite. Ils sont assurés par l'université avec la diffusion d'une information ciblée via des écrans numériques dans un espace dédié au sein de ses locaux. Le musée de Cluny annonce l'opération dans le programme des activités et sur son site Internet.

#### *Un accueil personnalisé pour une bonne mise en condition*

Le jour de la manifestation, une étape préalable est indispensable : le musée organise le rassemblement des acteurs autour d'un « café gourmand », moment convivial de mise en conditions qui a toute son importance.

En effet, les coordinateurs de l'opération au musée choisissent ce moment précis pour rappeler aux étudiants-médiateurs ce qui est attendu d'eux, les consignes de sécurité, les informations et les détails techniques dont ils peuvent avoir besoin. Ce moment qui précède le lancement de l'opération a aussi pour objectif de mettre les étudiants à l'aise.

À cette étape du projet, les étudiants sont encouragés et rassurés, autant de principes qui doivent leur permettre de donner le meilleur d'eux-mêmes pour retirer tous les bénéfices de l'expérience proposée.

#### *Une gestion spécifique de la mise en œuvre*

Du point de vue logistique le jour même, une coordination active vise ensuite le bon déroulement de la journée. Elle consiste à porter l'ensemble des actions pendant la manifestation, avec un sens de la synergie et de l'animation. Les coordinateurs se déplacent dans les salles et assistent aux présentations de tous les étudiants.

Il est également important de veiller à la diffusion des programmes papier de la journée et de parer aux besoins d'éventuelles impressions supplémentaires en cas d'affluence, assurer les pauses des étudiants en les accompagnant et accueillir les enseignants de Paris-Dauphine et les conservateurs du musée de Cluny.

Lorsque « Un dimanche avec des étudiants de Paris-Dauphine » a eu lieu, l'opération est-elle pour autant terminée ?

### 3. Evaluation et remédiation du programme

L'évaluation muséale fait partie de la conduite de l'action et permet un retour réflexif sur un programme et ses effets. Plurielle, définie en fonction d'objectifs et de moments particuliers, l'évaluation met en œuvre des instruments et une méthode précise, adaptée, capable de livrer des indicateurs, dans le but d'objectiver des choix de médiation, de les corriger ou de les améliorer.

*Des approches complémentaires permettant la vérification des effets du projet*

Plusieurs temps d'évaluation ont été définis pour obtenir une vérification complète des effets du projet.

- Le jour même, pendant la manifestation, par les équipes scientifiques

Au cours de l'après-midi dominicale consacrée à la médiation par les étudiants Dauphinois, les conservateurs présents et le coordinateur de cette manifestation au musée ont recours à une observation postée des jeunes médiateurs dans les salles. Ils intègrent discrètement un groupe de visiteurs arrêté devant chaque étudiant au travail et notent la manière dont les étudiants à l'ouvrage restituent les connaissances acquises lors de leur formation préalable ainsi que leur « savoir-être » général, la façon dont ils interagissent avec les publics. Comment gèrent-ils les questions ? S'en servent-ils pour livrer un propos enrichi ? Vont-ils au contact des visiteurs ou attendent-ils d'être sollicités ?

Parallèlement, les chargés de l'accueil et de la surveillance notent les remarques des visiteurs et les transmettent ensuite au coordinateur du musée. Au cours des premières minutes de l'exercice de médiation, la présence du coordinateur peut être l'occasion d'encourager les étudiants, parfois encore intimidés, à aller au devant des visiteurs.

- Le jour même, après la manifestation, entre la direction et les étudiants.

À l'issue de la manifestation, le dimanche même, dans l'atelier de médiation, une discussion de groupe entre les étudiants et la direction permet aux étudiants de faire un retour sur l'expérience qui vient d'être vécue. Ces échanges partagés et formalisés « à chaud » sont consignés par le coordinateur de l'opération et laissent la possibilité de les analyser ultérieurement et d'améliorer des aspects qui auraient pu paraître

insatisfaisants, ce qui s'est rarement produit.

- Le lendemain de la manifestation, au musée de Cluny. Le lendemain de « Un dimanche avec des étudiants » un bilan oral à l'ensemble des responsables présents à la réunion hebdomadaire des services est dressé par le coordinateur en charge du projet. C'est aussi l'occasion de restituer les verbatim des visiteurs annotés sur le livre d'or (propos extrêmement positifs au sujet de l'opération). Les analyses réalisées montrent combien les visiteurs apprécient cette manifestation : nombreux sont ceux qui souhaiteraient qu'elle soit réitérée chaque premier dimanche du mois.
- Après la manifestation, à l'université Paris-Dauphine, lors d'un enseignement. À l'issue de la manifestation, alors que les Dauphinois sont de retour dans leur université, une restitution de leur expérience de médiation muséale leur est demandée par leurs enseignants lors d'un exposé noté devant l'ensemble des étudiants du cours « Grands enjeux contemporains ».

En parallèle, la Fondation Dauphine organise des entretiens ouverts avec les étudiants.

La déclinaison de cette « temporalité de la réception » permet une analyse complète de l'événement. En revanche, si les restitutions sont efficaces et offrent un retour de qualité, des améliorations méthodologiques sont envisageables pour optimiser la conduite de l'évaluation, faire évoluer plus aisément le projet et développer ainsi les bénéfices recherchés.

La portée de ce programme pourrait être améliorée en mettant en place une évaluation plus complète et mieux coordonnée au cours du projet.

#### *Vers une meilleure adéquation entre objectifs recherchés et résultats évalués*

Une enquête auprès des différents acteurs et récepteurs du programme pourrait optimiser ses bénéfices généraux. Un questionnaire fermé pourrait être élaboré et remis aux coordinateurs des deux instances partenaires : le musée de Cluny et l'université Paris-Dauphine.

Ensuite, des entretiens semi-directifs plus rigoureusement établis et soumis à tous les participants, de manière systématique, pourraient mettre en exergue l'impact réel du programme sur les bénéficiaires immédiats.

Enfin, un deuxième questionnaire fermé pourrait être administré aux visiteurs sortant du musée le dimanche consacré.

### *Penser la réception du projet dès sa conception*

Chacun des objectifs et bénéfices ciblés pourraient être évalués indépendamment les uns des autres et articulés ensuite afin de mesurer l'impact de l'ensemble du programme.

La mise en place d'une méthode précise, adaptée à toutes les étapes du projet faciliterait sa conduite et la réutilisation des résultats observés.

Un dimanche avec des étudiants de Paris-Dauphine est l'exemple d'un partenariat réussi entre un musée et une université : une moyenne de 2 600 visiteurs se déplacent chaque année ce dimanche-là pour rencontrer de jeunes médiateurs formés, prêts à leur livrer des connaissances dans une atmosphère dynamique et conviviale.

Ces améliorations sont actuellement prises en compte, en prévision du prochain dimanche étudiant consacré aux étudiants de Paris-Dauphine.

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# Wereldgrachten (World Canals)

*Elvire Jansen, Inez Weyermans, Irma Enklaar\**

## *Abstract*

The World Heritage Office and the Amsterdam Museum have developed a special schools' programme on the history of the canals for primary school pupils (age 10-12), called 'Wereldgrachten' (World Canals). The programme offers an introduction to the past and present of the canals. Pupils discover why the canals of Amsterdam have been given World Heritage status.

The project consists of a preparatory class at school and an active class aboard a canal boat, and concludes with a lesson at school. A museum teacher conducts a workshop at school introducing the UNESCO organisation and explaining why World Heritage is so important for future generations.

After the workshop, the pupils participate in an active class aboard the canal boat, conducted by two museum teachers. The history of the canals is brought to life by listening to stories, smelling fragrances and handling

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particular objects. The pupils write and draw their impressions in a special workbook. The boat stops at The Cromhout Houses, a 17<sup>th</sup>-century house (nowadays a museum) where the pupils visit the garden, the kitchen and the large salon.

We ask children to consider their own relationship with this part of the city and with World Heritage. We also focus on the construction of the canals in the Golden Age, the luxury houses that were built and the exotic trade products that were stored in warehouses. Just how vital the canals are for Amsterdam city life is emphasised: the trees that line the canals and the hidden, large gardens are still the green lungs of the city, as they were 400 years ago.

The World Canals schools' programme is important for pupils to learn about Amsterdam and to better understand and appreciate their city.

The pleasure and active way of learning during the boat trip brings this unique and dynamic heritage convincingly to life. We believe this project can be an example to others, especially the active way of learning about one's own (world) heritage.

*Keywords:* World Heritage, history of canals, active participation, boat becomes classroom, awareness of their own city.

## **1. The conception and planning of the programme**

There were plenty of reasons for developing this programme. The Amsterdam Museum and the World Heritage Office (City of Amsterdam) wanted to develop an innovative way of teaching history. The World Heritage Office wanted more knowledge about the fact that the Canal District has been a World Heritage site since 2010. The World Heritage Office also promotes the UNESCO message: World Heritage must continue to be preserved for future generations and the earlier children come into contact with (world) heritage and realise how special it is, the broader that basis will be. The Amsterdam Museum regards it as its social duty to familiarise educational groups with the history and culture of Amsterdam, to learn about and to understand their own city. For this reason there is a broad educational range of programmes linking to the



various educational groups. Most of these programmes are carried out between the walls of the museum. The World Heritage Office and Amsterdam Museum joined together as partners because both believed that the unique story, and history, of the canal ring should be told either on or alongside the canals.

We developed *Wereldgrachten* in 2013, as the city was promoting the 400<sup>th</sup> anniversary of Amsterdam's canals. Several schools requested materials within this context. *Wereldgrachten* was developed with the understanding that it needed to be a sustainable programme to be enjoyed by future pupils for many years to come.

The 17<sup>th</sup>-century canals symbolise a very important period in the history of Amsterdam. During 'The Golden Age' the city was the trade centre of the world. We wanted to emphasise several important topics underlining the importance of the development of the Canal District: the green lungs of the city, the importance of the water/canals, the way people used to live, the importance of (world) heritage. By actually doing this aboard a boat, we hope to bring the history alive. We also show the pupils a 17<sup>th</sup>-century canal house and the fact that almost every such home had a large garden, since this is an aspect you cannot see from the water (figg. 1, 2).



*Fig. 1* - The boat becomes the classroom.



*Fig. 2 - The class visits The Cromhout Houses, where the pupils visit the garden, the kitchen and the large salon.*

We decided to train museum teachers to tell the story of the Canal District and World Heritage, so that teachers from the individual schools do not need to spend considerable time preparing the class, since it is a vast subject to grasp.

A variety of curators and experts trained the programme's museum teachers, to create a current and multi-faceted picture of the Canal District. For the first lesson, in the classroom, the pupils view a short film produced especially for *Wereldgrachten*. In it, presenter Joris van Marseille (well-known by the children from national youth television programmes) delivers a short and stirring introduction to the project.

We work with the Cultuurboot Amsterdam and MOCCA (expertise centre for cultural education). The Cultuurboot is a service provided by the City of Amsterdam to help primary schools by traveling to cultural institutions. For *Wereldgrachten*, the boat sails a special route through the Canals, in accordance with the programme. Schools only pay the museum teachers (50 euros per hour) and are given the boat trip without charge.

*Wereldgrachten* also sought cooperation with canal companies and other local institutions and enterprises, and hopes to be an inspiring example for

other cities with unique historic waterways, such as Paris, London and Venice. We discovered that using a boat and interactive activities brings pupils very close to the subject.

## **2. Carrying out the programme**

The programme is permanent and can be booked by a school throughout the academic year. The school that wants to book this programme approaches the Amsterdam Museum to agree dates for the preparatory lesson and the museum lesson aboard the boat. This is also when the teacher comes into action. The teacher is granted access to the online project material (teacher instructions, project film). The preparatory lesson, which takes about an hour, is offered free of charge to encourage the programme. The project film, which is shown during the lesson, was made in collaboration with a journalist and filmmaker who has broad experience working with children in this age group. The journalist also works for *Het Jeugdjournaal*, a special newsbroadcasting for children, which airs every day on national television. The preparation of this film was made during the summer of 2013. In the film, a child who lives in the Canal District, is being interviewed and he shows the audience round in his 17<sup>th</sup> century canal house.

The museum teacher visits the school with his digital tools. He delivers the preparatory lesson with the project film, and 'UNESCO and World Heritage' is explained with an extended powerpoint. The pupils are given some interactive tasks during this lesson. Since this all takes place in the classroom at school, no other content than a computer and a digital board is necessary. The school doesn't need to prepare anything in particular. The second lesson is on-site: the school class comes to the World Heritage Podium (opened in September 2013) in a building called 'The Bazel'. This means that the schoolclass needs to come to the location. The City Archives are also located here. The building is in the heart of the Canal District. Colleagues working in the building the Bazel need to be informed, like the people working for security as well as the receptionists, that a schoolclass is coming to visit the building. The museum teachers, who awaits the class, need to be half an hour early at the Bazel, to prepare the

World Heritage Podium ready to receive a schoolclass with a maximum of 30 pupils. After a brief reception by the museum teachers, they all head for the tour boat, which then becomes a classroom. Every captain of the tour boat needs to be informed about the route the boat is going to take along the canals. The boat company with whom we work together gives these written instructions to every captain with tour of duty. The children also need to be informed about the rules on board.

The museum teachers take care of all the preparations in advance: they take materials with them for the viewing assignments. They stay aboard for almost two hours. The class is given (viewing) assignments and a workbook. Along the way they disembark at the Cromhouthuizen (houses), for a visit to the grand salon and garden. The Cromhouthuizen are also a regular museum (het Bijbels museum). So during the stay at the museum both the museum teacher as the pupils have to behave according to the rules of the museum and are given specific instructions to do so. The visit in the museum takes about 20 minutes. They visit the 17<sup>th</sup> century old kitchen, the main hall with beautiful paintings and the garden belonging to the house. Of course the museum staff is also informed every time a class comes to visit. The lesson is then resumed on-board. The lesson on board, including the visit to the museum, takes exactly two hours. At that moment the official teacher of the class takes over again. The workbooks used on-board are taken to the school for the concluding lesson (fig. 3, 4). This lesson will be given by the official teacher of the class. He can decide how to rap up the lessons about Worldheritage.



*Fig. 3* - the class is given a workbook.



*Fig. 4* - the boat becomes the classroom.

### 3. Evaluation and remedial process

The programme was tested extensively, and was modified in the spring of 2013. This was necessary for the best possible match with the target group's wishes and needs. Testing was also necessary for us to become familiar with a new working method. Viewing 'living' (and moving!) heritage from a boat is very different to conducting a museum programme in a museum hall or classroom. We made a number of valuable findings during the pilot stage. One result was that we reduced the content volume and number of assignments significantly. The methods we use must be oriented towards 'looking outwards', towards the facades and the vegetation of the canals.

A microphone is used to overcome the noise of the engine. We discovered that this hindered interaction. Thus we tested how we could achieve maximum interaction between the museum teachers and the pupils. By switching between working with the entire group and with smaller groups, the microphone does not need to be used constantly. Varying activities (tracking the route, drawing, offering opinions, creating short poems, passing on materials) also ensure an active work attitude, despite the children sitting around tables on board.

The museum teachers are now used to improvising during the excursion, because a dredger or a tree in the canal can disrupt the programme's regular sailing route. But this is no different to working in the museum, where a room may occasionally be closed. The cooperation with the tour-boat operators is positive; this is important because the captain and the museum teachers have to work together very closely.

The programme began last September 2013, and has so far hosted 775 pupils. This number is rising steadily, and we are now in the spring of 2014, the period in which most schools book a cultural trip. Naturally we will also collect their feedback for further improvement. In the near future, we would like to develop this programme for schools outside Amsterdam.

#### Website

<http://www.amsterdammuseum.nl/aanbod-basisonderwijs>  
[www.amsterdam.nl/werelderfgoed](http://www.amsterdam.nl/werelderfgoed)



# **Promoting science: the creation of a scientific observatory to raise awareness on sea biodiversity**

*Antonella Poce\**

## *Abstract*

The project, funded by the Sicilian local authority and promoted by IAMC (Institute for Marine and Coastal Environment) - CNR – National Centre for Research (IT) and LPS (Laboratory for Experimental Research) - UniRomaTRE (IT), stems from the need to improve science understanding and to strengthen the knowledge about the specific characteristics of the Sicilian sea environment, creating a science observatory on biodiversity.

The idea behind the project is that of setting and spreading the culture of the sea, devising actions addressed to secondary school students and to certain disadvantaged categories of the population (children at risk of social exclusion and drop out, unemployed and immigrants).

The observatory to be created will be based at IAMC – CNR (TP - IT) and will pursue the following aims:

- development of research and testing methods for effective teaching of science and history of science, with particular emphasis on the use of new technologies;

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- promotion of information and dissemination of scientific, historical and scientific issues, both nationally and internationally, including the implementation of exhibitions, conferences, publishing and multimedia projects;
- promotion of technical-scientific culture in schools at secondary level in particular, including better use of scientific laboratories and multimedia tools, involving students in initiatives able to facilitate communication with the world of research and production, so as to raise a widespread awareness of the importance of science and technology for everyday life and for the sustainable development of society;
- promotion of specific activities where disadvantaged categories are involved and supported.

*Keywords:* scientific centres, promotion of science, biodiversity, museum education, disadvantaged categories.

## **1. The conception and planning of the programme**

Scientific topics have often been considered unattractive and difficult and this attitude contributed to the definition of a cultural construct such as that of the deficit model. The deficit model ('70/'80) recognized only formal education systems as subjects able to instruct the public in the fields of reference. When the concept of Public Understanding of Science (PUS) entered the scene, the focus shifted towards the development of the relation “science and technology” and the lack of familiarity with these fields still kept publics away from science appreciation.

Numerous international studies (e.g. Gaskell & Bauer, 2001) proposed, then, to move from a PUS to a PEST model (Public Engagement with Science and Technology), i.e. from traditional instruction to public engagement, also in making decisions on scientific issues with a significant social impact. This facilitated the spread of new discoveries and research results.

Scientific and technological culture, important element of the shared encyclopaedia and individual knowledge, becomes an instrument for social and political participation. In particular, imagery connected to the sea



environment plays an important role: temporary exhibitions events always have a certain attractive impact on the public, but these “successes” are offhand and the culture of the sea is always struggling to develop appropriate standards.

Main aims of the project “Promoting science: the creation of a scientific observatory to raise awareness on sea biodiversity” are those of reaching school students (secondary schools) and disadvantaged groups based in the Region (children at risk of social exclusion and drop out, unemployed and immigrants) and of encouraging social inclusion processes, starting from guiding concepts, such as biodiversity and geo-diversity of the seas surrounding Sicily, increasing social welfare and cultural growth.

At international level, nowadays, the museum has increased its role as a social inclusion instrument. In the past, instead, museums have somehow supported social inequalities, through exhibition of collections, addressed to meet only an élite minority’s interests. Museums have not talked to their potential audiences for many years, but over the past 30 years, they have changed their attitude, understanding that there are different kinds of museum audiences with different needs and knowledge. Museums, now, are well oriented to the 21<sup>st</sup> Century public and they facilitate access to their collections. They are promoting innovative strategies and original approaches are settled to generate interests in their collections and to attract new visitors. Also the terminology employed to indicate the museum-audience relationship has changed: we talk, in fact, of “audiences, customers, consumers, participants, the public, stakeholders, users, spectators and visitors” (Lang, Reeve, Woollard, 2009, p. 5), but each term has a different meaning and a close link with markets, customers, kind of communication or publics. To pay attention to these indications could be an important step in defining a new role for museums.

In the 1990s, this relationship between the institution and its audience culture made its appearance on the government’s agenda, taking into consideration especially social policies.

Government activity was addressed to improve everyone’s access to the museum, to research excellence and innovation, to project educational opportunity and to increase creative industry’s impact.

Museums, therefore, needed to search for new tools useful to build a solid public understanding and appreciation of collection-museum-

exhibition and to appeal to a wider audience.

The museum is more and more considered as an educational instrument, of particular interest not only for the élite audience who visit it on a regular basis, but also for those categories of visitors that are still excluded from it. In France, for instance, the museum is regularly used to develop a sense of belonging for those rehabilitation activities addressed to young offenders, to fight illiteracy, to systematically integrate school education offering in the ZEPs (*zones d'éducation prioritaires*). However, to achieve those objectives, it is necessary to train mediators to be able to understand those social problems upon which the museum can intervene, and design innovative activities, able to raise interest in the various categories of non-visitors. Furthermore, there is a strong feeling that the traditional didactic offering of the museums ought to be renewed, to be more dynamic and interactive, even employing, whereas it is deemed necessary, ad hoc electronic platforms.

Promoting science, in fact, is especially a social need. “Not experts-people”, the majority of citizens, might have difficulties in understanding scientific texts and in catching the message behind certain topics. Museums, as scientific places devoted to the spread of knowledge, can contribute a lot to promotion and dissemination, also in view of educating to environmental protection concepts (Durant, 1998). The project, to be devised within the Observatory based in Sicily (IT), foresees a series of actions in this sense, trying to reach school students (secondary schools) and disadvantaged groups based in the Region (children at risk of social exclusion and drop out, unemployed and immigrants, in particular), encouraging social inclusion processes, starting from guiding concepts such as biodiversity and geo-diversity of the seas surrounding Sicily and increasing social welfare and cultural growth. Specific themes to be developed are the following: biodiversity, geo-diversity and literature; biodiversity and food; geo-diversity and history of science; natural diversity and culture; bio and geo-diversity and art; biodiversity and technology; biodiversity and science.

The project is funded by the Sicilian regional local authority, over an 18 months period (January 2014/June 2015), and is coordinated by IAMC CNR and LPS-UniRomaTRE. Partners in the initiative are Accademia di Belle Arti (Academy of Arts) based in Palermo and the local authority in

Castelbuono (PA). Dissemination activities will be carried out in Sicily, but also on a national and international level, through publications and conference presentations. Informative texts will be produced in different languages.

Project management is assured by a scientific committee and an international panel of external evaluators, that will review work progresses and provide assessment reports, indicating the strengths and weaknesses of the state of the art.

## **2. Carrying out the programme**

In line with the areas identified above, the project aims at achieving the outlined objectives, through the implementation of: “on the road” activities, lab activities, based in the IAMC – CNR science centre, and web-based virtual activities.

- “On the road” activities: science will be brought to “the street”. The aim is to spread scientific culture outside its traditional environment and make it easily accessible to everyone. Planned activities are: exhibitions, installations and artistic shows; public readings; science labs in the streets (involving especially children and their families). As regards the public participating in the project, the possibility of involving different categories of visitors, from school students and their families to disadvantaged subjects, represents the added value of the project. The planned activities aim, in fact, at involving, in particular, besides secondary school students, also children at risk of social exclusion and drop out, illiterate adults, immigrants and the elderly. These categories could get a great advantage in participating in the initiative, especially because, with “on the road” activities, researchers will come and meet them where they usually live and not the other way round.
- On site activities. The sea represents an incredible resource for biological richness, variety of landscapes, archaeological and historical heritage, as well as environmental and socio-economic issues. Pollution and urbanization, as well as maritime transport, the continued withdrawal of resources from fisheries, with the modification of the

coastal line due to ports construction and expansion, determine a serious impact on marine environment. In this scenario, it is essential that citizens could be able to understand various implications related to the proper management of the environment. The action will be based on two complementary approaches: dissemination of information and active involvement of citizens in a series of “on the field” actions (‘participatory’ science, i.e. measurements of environmental parameters, monitoring of different phenomena, etc.). In Italy, the awareness of such heritage, if any, is relatively recent. In this scenario, it is essential that citizens could be able to understand various implications related to the proper management of the environment. Activities include: installations and museum paths delivery, non-destructive analysis of biological and geological samples, interviews, forums, debates and storytelling, forums on movies and videos on marine sciences, courses on innovative and healthy fish cooking. On-site activities will promote a re-design of science teaching and learning. The research group aims at shifting from a traditional approach, to an inquiry based one. In science teaching, laboratories have a central role during the learning process. Laboratory work stimulates development and increases the interest in sciences. The approach based on the investigation allows the development of high-level scientific competences and increases the interest in sciences, which are often considered remote from reality, useless, boring and not necessary in everyday life. Moreover these activities will be set historically and artistically in the context.

- Web-based activities: the overall objective of this activity is to use the Internet as a tool for dissemination and sharing of environmental issues. Activities will be carried out on a dedicated web-platform, based at CNR-IT, which will represent a “window” for deepening and further dissemination of the information produced. Activities include: development of the technological platform, distance learning activities, online science pills, online recipes, narratives, historical laboratories. Online activities will be achieved according to a research line promoted by LPS and based on a critical use of technology, which is not seen as an end in itself, but a tool to facilitate the fulfilment of the objectives. Researchers will always make advantage of the technologically advanced devices available today to strengthen the impact of their action,

showing, for instance, how certain processes are carried out in laboratories, describing characteristics of regional biodiversity through three-dimensional commented videos, delivering courses on line, and so on and so forth. The work, though, will be always carried out in light of a well-structured educational project, and using reflections on the data collected as guiding principles.

Thanks to the activities foreseen, two different potentialities, mentioned by Pierre Clément (2003, p. 56), as regards scientific centres exhibitions, will be carried out:

- breaking of disciplinary individualities: field subjects are more and more seen as separate sectors, different from each other and facing difficulties in reciprocal confrontation. Museum exhibition, instead, break the above separation, highlighting different aspects of the same scientific phenomena.
- Unifying affective and cognitive sides, putting the first at service of the second, surprising the visitors, with the beauty of the expositions (marine flora and fauna, tactile tanks, reconstructions in technological environments), contribute in making them leading actors in the experience, making scientific contents learning more effective.

### **3. Evaluation and remedial process**

Evaluation of the correct project activities development will be carried out by an internal scientific board and an external board of experts. As regards communication and educational activities carried out on site and at a distance, assessment procedures, aiming at identifying the impact of the actions performed, will be realized through the administration of pre- and post-tests duly designed, according to the profiles of the groups under investigation. Profiles of the participants will be identified through ad hoc questionnaires distributed and filled in electronically, in order to facilitate the collection and analysis of the data. As regards “on the road activities”, researchers will administer entrance/exit activities using portable computers and will support participation distributing gadgets (designed by the students from the Palermo Academy of Arts) and brochures regarding the activities. Satisfaction questionnaires will be administered, as well, at

the end of each activity and event. Written comments from the visitors participating in the events will be encouraged and the whole written productions will be analysed through lexicon – metrics tools and content analysis models already tested by LPS – UniRomaTRE, on occasion of other research carried out to measure the increase of critical thinking skills. Thinking aloud comments, as well, will be supported, where possible, handing out recording devices to participants. These productions too will be analysed according to the models mentioned above.

The programme to be devised represents a way of promoting science museum education through research, taking into great consideration the results of the research carried out. Cooperation between researchers and museums, meant as science centres in this case, is in action and the result of the above action will be visible and lasting, thanks to the realisation of a new physical entity: the Observatory for Sicilian biodiversity, which is created to disseminate knowledge and growth.

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# Seeds of Knowledge, Education, and Empowerment through a School Garden Project

*Susan Rowe\**

## *Abstract*

The Museum Science, Heritage Management graduate programme offered through the Museum of Texas Tech University prepares graduate students for entry into the international community of active [museum] professionals by providing theoretical and practical preparation. Students enrolled in the Heritage Management track are exposed to an extensive investigation of Heritage as something of value, whether tangible or intangible, selected from the past for today's purpose. In completion of the programme the graduates are prepared to contribute to the professional development and scholarship of the field as they enrich sociological and scientific values, encourage preservation and stewardship of cultural and natural heritage, advocate public service, and direct educational programmes designed to promote cultural identity and biodiversity. The students' practical preparation is obtained by employment with the museum, course practicum experience, or Heritage Education required service-learning projects.

Heritage Education, a core curriculum course in the Heritage Management track, is based on the idea that heritage offers the opportunity for learners to engage in experiences that make them learn. The class promotes interdisciplinary studies and provides opportunities for

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cooperation among educators, students, heritage sites and organizations. It is designed to provide skill development in oriented education in a heritage context, curriculum development, and program implementation. It provides a hands-on approach to heritage education through key concepts, competencies, learning theories, and service-learning projects. Service-learning<sup>1</sup> is a teaching and learning strategy that integrates meaningful community service with instruction and reflection to enrich the learning experience, teach civic responsibility, and strengthen communities.

*Keywords:* heritage, students, outreach, science, service-learning.

## **1. The conception and planning of the programme**

### **1.1. Origin of the Project**

The Lubbock Lake National Historic Landmark, Lubbock, Texas, is an archaeological and natural history preserve containing evidence of peoples on the Southern High Plains for almost 12,000 years. Due to its nearly complete record of human activity within well-stratified and well-dated geological deposits, the Lubbock Lake Landmark is one of the most important archaeological sites in North America. Interpretation and educational components are done through public programming, onsite visits, and outreach. The Landmark site is on the outer boundaries of the city limits and not accessible to public transportation so outreach programmes are vital to overall yearly visitor totals and public education offerings. It is the responsibility of the education manager to actively explore ways in which outreach programmes can benefit the community and fit within the mission and vision of the Landmark.

Two factors played a role in the evolution of this project. The first factor, a casual conversation between a visitor and the education manager

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<sup>1</sup> Service-learning is pedagogy that links academic study and civic engagement through thoughtfully organized service that meets the needs of the community. This service is structured by and integrated into the academic curriculum, which provides opportunities for students to learn and develop through critical reflection.



of the Lubbock Lake Landmark: the visitor, Jan Unrein, a local 6<sup>th</sup> grade science teacher, had questions about a Three Sisters Garden<sup>2</sup> students had planted during a youth programme. Questions turned into an in-depth conversation and tentative plans for the Landmark to develop and implement a vegetable garden as an outreach programme for her science class the following school year. The second factor is the opportunity to provide graduate students with practical field experience that satisfies course requirements through a service-learning component.

## 1.2. Justification and Relevance

All programming developed and implemented by Lubbock Lake Landmark education staff hinges on personnel availability. The staff in the education division of the Lubbock Lake Landmark includes the education program manager, education intern, and graduate student assistants whose work schedules are dictated by class schedules and course work. Because the education staff is small, a long term project partnership, though feasible, is not always a reality because of the time needed to nurture the partnership, conduct research, or develop and implement the programme; other avenues and resources must be investigated.

The local 7<sup>th</sup> grade science class is in a low-income, at-risk neighbourhood, 90% of the students are on the free lunch programme and 50% of the students are considered at-risk. As defined in Texas Education Code Section 29.081, each student in grades 7–12 who is under 21 years of age is in an at-risk situation if the student meets one or more of thirteen criteria such as; has mathematical or reading skills that are two or more years below grade level or did not perform satisfactorily on a readiness test or assessment. Margarita Donnelly (1987) writes, in her *Information Analyses on At-Risk Students*,

“Successful programs that are helping at-risk students emphasize flexibility tailoring curriculum to learning needs of the individual students. Effective programs are often innovative and offer alternatives to structured traditional formal learning” (p. 1).

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<sup>2</sup> “Three Sisters Garden”, Native American traditional garden of corn, beans, and squash is an example of companion gardening.

Educational programming developed by the Lubbock Lake Landmark provides alternative curriculum to structured traditional learning (fig. 1).



*Fig. 1* - Learning the science of plants in the classroom.

The role of Heritage Education graduate students as project facilitators enables the Landmark to provide a much needed outreach experience to the middle school. And provide the graduate students with practical educational experiences and professional development.

## **2. Carrying out the programme**

The graduate students, and Heritage Education instructor Susan Rowe, met Jan Unrein in her classroom at the middle school to begin planning the project. The students spent time in the garden space to determine its current condition, supplies needed, and to set a weekly work schedule. Mrs. Unrein provided a list of learning skills to be obtained and goals to be reached by her students for the school year. All students in the public school system in the state of Texas are required to reach specific Texas Essential Knowledge and Skills (TEKS)<sup>3</sup> or core curriculum standards benchmarks at different grade levels, formal classroom instructional materials are written based on these standards. The graduate students were responsible for developing curriculum materials and activities that reinforce these standards.

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<sup>3</sup> Texas Essential Knowledge and Skills (TEKS) are the state standards for what students should know and be able to do.

The graduate students took the information gleaned from the initial meeting and developed an education plan for the project. Modelled after a museum strategic plan, an education plan is a viable tool that provides for programme development. Components of the education plan include:

1) learning skills and benchmarks provided by Mrs. Unrein, 2) goals, 3) objectives, 4) lesson plan development, 5) supplies and materials, 6) assessment and evaluation markers, 7) a conclusion. The 7<sup>th</sup> grade science class and their graduate student facilitators met at the middle school the following week, then once a week for the remainder of the semester.

The Garden Project activities incorporated scientific investigation and reasoning skills and knowledge of organisms and environments into hands-on lessons that gave the middle school students opportunity to work together to reach a common goal as they prepared the garden space, grew their own vegetables, and gained an understanding of how to make healthy food choices. Short-season vegetables were chosen so that the middle school students were able to experience gardening for a complete growing season. Both the graduate and middle school students were given opportunity to plant, harvest, prepare, and enjoy healthy foods.

### **3. Evaluation**

In this case, two groups of students were evaluated, the middle school science students and the Heritage Education graduate students. The middle school students were assessed informally by the facilitators during each class period so that daily adjustments could be made. The students were evaluated formally by Mrs. Unrein using pre-test questions and state mandated benchmark tests.

Service learning is different from other types of community engagement in focus as it creates a “win-win” situation that provides for both groups of students mutually with a beneficial relationship that can meet both their needs and through context for graduate students outside university walls and in the community. This process happens almost exclusively on an extracurricular basis or as a professional development opportunity.

The evaluation component of this service learning project focused on the following outcomes: 1) understanding and handling the complexity of “real

world” problems and situations, 2) academic and applied learning, 3) interpersonal communication skills, 4) leadership skills, 5) social responsibility, 6) ethical reasoning, and 7) professional/civic roles - teaches students how they can be of service in their professional lives. The graduate students as facilitators were required to document their experiences in a weekly journal noting successes, failures, and how they experimented with different learning styles; created a portfolio and presented a project presentation for their final grade in the course (Diagram 1).

**Rubric for Service-Learning Projects**  
HMG7 7000-009: Heritage Education FALL 2012

Student \_\_\_\_\_ Date \_\_\_\_\_

Title \_\_\_\_\_

Criterion	Excellent (4)	Satisfactory (3)	Marginal (2)	Unsatisfactory (1)
<b>Weekly Journal (25%)</b>	Consistently records thoughts and ideas notes successes, failures, and goals for the next class period.	Often records thoughts and ideas, notes successes and failures.	Occasionally records thoughts and ideas, notes successes and failures.	Rarely records thoughts and ideas.
<b>Project Portfolio (20%)</b>	Consistently completed all reading summaries and philosophy	Completed 80% of the reading summaries; completed philosophy	Completed 70% of the reading summaries; completed philosophy	Completed less than 70% of the reading summaries; completed philosophy
<b>Develop &amp; Implement Lesson Plans (25%)</b>	Organization & structure very evident; includes introduction, procedures, materials, assessment	Organization & structure clear; missing 1 component	Organization & structure mostly clear, missing 2 or more components	Organization & structure must be inferred, planning components are not clear.
<b>Evaluation &amp; Assessment Tools (10%)</b>	Clearly reflects visitor expectations & program effectiveness	Somewhat visitor expectations & program effectiveness	Visitor expectations & program effectiveness is not clearly defined	Are not reflective of visitor expectations & program effectiveness
<b>Final Presentation (20%)</b>	Presents the overall topic and draws the audience into the presentation with compelling questions or by relating to the audience's interests or goals.	The introduction is clear and coherent and relates to the topic.	The introduction shows some structure but does not create a strong sense of what is to follow. May be overly detailed or incomplete and is somewhat appealing to the audience.	The introduction does not orient the audience to what will follow. The sequencing is unclear and does not appear interesting or relevant to the audience
<b>Total Points (28)</b>				

SUSAN ROWE, INSTRUCTOR, LUBBOCK LAKE LANDMARK, MUSEUM OF TEXAS TECH UNIVERSITY. RUBRIC CREATED FALL 2012.

Diagram 1 - Service-Learning Rubric

## 4. Remedial process

There are two overarching questions that guide prospective K-12 education outreach projects at Lubbock Lake National Historic Landmark, 1) Does the project support the Landmark's mission to preserve natural and cultural heritage and to disseminate knowledge across a spectrum of learners?, 2) Does the developed curriculum reinforces Texas core education standards for social studies and the sciences in the formal classroom? To determine if *Seeds of Knowledge* did answer these questions, the project was evaluated by Susan Rowe as education program manager of the Landmark. Through this evaluation it was decided that as an outreach tool the project did provide learning across a spectrum of learners. It enabled the Landmark to reach visitors that are not able to physically visit the site because of transportation or other constraints. And the project provided unique learning experiences for emerging heritage management and museum professionals through the Heritage Education class. Did the developed curriculum reinforce TEKS? Recognizing the important role informal institutions play in supporting students' learning outside of the formal school setting, the Lubbock Lake Landmark has taken unique steps to provide a variety of science, social studies, and environmental literacy- rich resources within local community which offer families and schools extended learning opportunities.

## 5. Conclusion

The *Seeds of Knowledge, Education, and Empowerment through a School Garden* has proved to be a successful learning opportunity for the Heritage Education graduate students. Through this project the students gained an understanding of "real world" everyday problems middle school students face on a regular basis, learned effective skills to develop their role as informal educators, it enabled them to participate and promote change in the lives of children, provided them with a knowledge of professional responsibility, and the role a heritage site has in the local community.

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Adolescents





# Le Studio 13/16, espace dédié aux adolescents de 13 à 16 ans au Centre Pompidou

*Martin Bourguignat\**

*Projet porté au Best Practice Award par Catherine Guillou*

## *Résumé*

En 1977, le Centre Pompidou innovait en ouvrant un espace phare dédié aux enfants afin de les sensibiliser à l'art à travers des expositions, des ateliers, des rencontres avec les artistes... Aujourd'hui, les ateliers des enfants du Centre Pompidou ont inspiré nombre d'institutions culturelles au niveau international. La clé de leur succès : la rencontre directe avec la création contemporaine sous toutes ses formes, l'expérimentation permanente, la stimulation des sens et de l'esprit et la place faite au jeu pour renforcer la relation de l'enfant à l'art.

Fort de cet acquis et d'une expertise mondialement reconnue dans le domaine de la relation au public jeune, le Centre Pompidou confirme sa vocation d'être à la pointe de l'innovation culturelle et pédagogique en devenant le premier grand musée à créer un espace spécifique pour les adolescents. Ce lieu unique a ouvert ses portes en septembre 2010 et propose aux adolescents de 13 à 16 ans une programmation originale, sans cesse renouvelée et proche de leurs centres d'intérêt.

Il s'agit d'associer activement les adolescents au processus de création dans des domaines qui les touchent plus particulièrement, faisant de la

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rencontre avec les créateurs d'aujourd'hui le point d'orgue de cette expérience artistique.

Le Studio 13/16 est un espace pensé et aménagé spécifiquement au cœur de l'institution pour les adolescents, une plateforme d'échanges et de création artistique. Il crée des passerelles avec les autres espaces et manifestations du Centre Pompidou. Le Studio 13/16 est aussi un lieu de vie, où l'on peut simplement s'asseoir, regarder une vidéo, écouter de la musique et rencontrer les autres.

Ainsi, trois principes structurent l'organisation du Studio 13/16 :

1. la rencontre avec des artistes, la pratique et l'échange avec les créateurs
2. une programmation pluridisciplinaire mêlant arts plastiques, musique, danse, vidéo, street-art, création numérique, graphisme, mode, etc.
3. la diffusion des réalisations des ados sur supports physiques (fanzines, flyers, affiches...) ou virtuels (site internet, web-radio...), encourageant le dialogue et les échanges à travers des canaux de communication privilégiés par la jeunesse.

L'adolescence est l'âge de la construction de soi où se cristallise la relation à l'institution et à la culture, où se définissent et s'affirment les goûts et les pratiques culturelles qui seront celles de l'âge adulte. Dans ce cheminement, la rencontre avec l'art, avec les artistes, peut être un élément très structurant. Le Studio 13/16 est souvent le lieu privilégié d'un tout premier contact avec le monde muséal, la création contemporaine et les artistes qui participent à faire vivre l'art d'aujourd'hui. Accompagnés dans cette première approche par des professionnels de la médiation culturelle, les adolescents sont en position d'affirmer leurs goûts, leurs sensibilités et leur rapport à l'art.

Faire de la rencontre avec la création contemporaine sous toutes ses formes une expérience majeure de la vie au moment charnière où la personnalité se structure : telle est l'ambition du Studio 13/16 du Centre Pompidou.

*Mots clés:* adolescent, art contemporain, artistes, création contemporaine, pluridisciplinarité.

## 1. Conception et planification du programme

Au regard des études menées sur les visiteurs adolescents au début des années 2000, il apparaît que ce public est peu présent au musée hors contexte scolaire. S'il existe une offre bien réelle pour les groupes scolaires d'adolescents, moins d'un tiers des musées d'art proposent une programmation ou des espaces dédiés aux adolescents venus en visiteurs individuels. Distants de fait d'institutions culturelles qui peinent à proposer une offre attractive adaptée à cette tranche d'âge, les adolescents perçoivent plutôt négativement les musées et leurs actions (Lemerise, 1999 ; Timbard, 2007). Alors que les enfants et les adultes sont au cœur des préoccupations des musées, tant sur le plan des moyens mis en œuvre en termes de médiation que sur celui de l'offre culturelle, plusieurs enquêtes ont montré que les adolescents ne bénéficiaient pas de la même attention de la part des professionnels de musées (Serain, 2005). Dès ses origines, le Centre Pompidou a souhaité considérer le jeune public en égal avec les autres typologies de visiteurs, notamment à travers les actions de l'Atelier des Enfants. L'actuel Service de l'action éducative et de la programmation des publics jeunes, en prenant appui sur ces expériences précédentes et le constat de ces différentes études, a décidé d'élargir sa démarche en créant un espace entièrement dédié aux adolescents.

L'ambition du Studio 13/16 est de proposer une confrontation directe avec des artistes connus ou émergents, par le biais d'une expérimentation du processus de création, des espaces d'échange réels et virtuels, de nouveaux outils et méthodes d'appropriation.

Même si l'espace est prioritairement réservé aux 13–16 ans, d'autres publics y sont accueillis afin de favoriser les échanges, les points de vue autour de la création d'aujourd'hui : les jeunes adultes qui manifestent une curiosité pour la programmation du Studio 13/16, les parents – souvent prescripteurs de la visite au Studio 13/16 - et plus largement les membres de la famille. Il est intéressant de noter que le public reflète une mixité géographique et sociale qui participe à faire du Studio 13/16 le lieu d'une expérience de rencontre et d'ouverture à l'autre.

La mise en œuvre de la programmation du Studio 13/16, son animation et son développement s'appuient sur une équipe dédiée, conceptrice de la programmation du Studio 13/16, de sa mise en œuvre et de sa mise en

relation avec les adolescents. Précisons que les programmes du Studio 13/16 sont entièrement financés par des ressources issues du mécénat : tout nouveau projet est ainsi soumis à l'attribution de ces ressources externes.

Dans le cadre de sa programmation, le Studio 13/16 crée des partenariats réguliers avec des associations, entreprises, collectivités, marques, qui partagent le même intérêt pour ce public et/ou qui peuvent apporter de manière ponctuelle un soutien ou une expertise que son domaine d'activité rend pertinents. Des collaborations régulières avec d'autres services et entités internes à l'établissement (Bibliothèque publique d'information, Institut de Recherche et Coordination Acoustique/Musique, Département du développement culturel) permettent de créer des passerelles avec la programmation du Centre Pompidou et ses espaces.

Ces collaborations revêtent des formes variées telles que la programmation d'un cycle de cinéma lié à l'actualité des projets du Studio 13/16 (exemple : Ciné 13/16 spécial « Planète Manga »), des ateliers menés en partenariat avec l'Ircam (« Collective Sound Checks » autour des nouveaux usages du *smartphone*), ou encore des visites du Nouveau Festival du Centre Pompidou scénarisées spécifiquement pour les adolescents.

Rappelons que cette ouverture vers les collections, les manifestations culturelles, et de manière plus large vers l'ensemble des ressources du Centre Pompidou, est l'un des principes fondateurs du Studio 13/16.

Cet espace est envisagé comme une plateforme de rencontres avec la création moderne et contemporaine, un lieu de pratiques et d'échanges avec les créateurs, un espace pluridisciplinaire où se reflètent les tendances actuelles en matière d'art et d'esthétique. La création contemporaine y est appréhendée sous toutes ses formes : les arts plastiques, la danse, la musique, le cinéma mais aussi les jeux et clips vidéo, les nouveaux modes de diffusion numérique, la mode, le design, le livre...

La programmation du Studio 13/16 s'articule autour d'ateliers et workshops menés en présence d'artistes et collectifs, de performances participatives, d'œuvres interactives, de soirées « Studio Party », de rencontres avec des artistes et personnalités, de temps forts qui créent l'événement (exemple : TDT, le tremplin des talents du Studio 13/16).

Les thématiques explorées depuis l'ouverture du Studio 13/16 en 2010 se sont intéressées à l'art urbain (MACADAM), la mode (FASHION FACTORY), les jeux vidéo et le *retrogaming* (PLAY IT YOURSELF !), l'art et la nature (GREEN ATTITUDE), la sculpture (UTOPIES : DES MONDES IMAGINAIRES VUS A LA LOUPE), la bande dessinée asiatique (PLANÈTE MANGA), la science fiction (PARLEZ-VOUS KLINGON ?), la musique (ON AIR), le stree-art (EX SITU) .... (fig. 1).



Fig. 1 - Ateliers de street art dans le cadre de la programmation « Ex situ »  
© Centre Pompidou, Photo : H. Véronèse

Les adolescents sont accueillis au Studio 13/16 par un médiateur, relais privilégié de l'institution auprès de l'adolescent. Son rôle est fondamental, car l'envie de tenter ou non l'expérience du Studio 13/16 peut naître pendant ces quelques secondes d'échange. Le Studio 13/16 est autant un lieu de vie et de rencontres (avec les artistes, le médiateur) qu'un lieu de pratique artistique. Les ateliers participatifs, initiés par des artistes, amènent les adolescents à découvrir des techniques et des univers artistiques représentatifs de la création contemporaine. La nature participative des programmes proposés implique le « geste » des adolescents, même s'il n'est pas obligatoirement requis.

Les horaires, les rythmes et les modalités de participation aux activités sont établies afin de correspondre aux besoins du public : le Studio 13/16 est ouvert gratuitement, hors-temps scolaire, en continu et sans réservation, toute l'année les mercredis, samedis et dimanches de 14h à 18h et tous les jours pendant les vacances scolaires (sauf les mardis). Le choix d'ouvrir l'espace sur les temps de loisirs des adolescents constitue un véritable *challenge*, celui de compter sur le libre-arbitre des adolescents en tant qu'individus responsables, encore en formation mais qui aspirent à l'autonomie. Mais il est surtout l'opportunité de mobiliser la capacité de ce public à s'émanciper du cadre contraint de la traditionnelle visite scolaire au musée, par l'affirmation du choix d'une activité culturelle motivé par l'envie personnelle.

Le Studio 13/16 a construit une communication spécifique concernant la signalétique, les titres des projets, le design graphique de ses supports et documents de médiation. Elle s'appuie sur des réseaux de diffusion, sans cesse à conquérir, liés aux pratiques et aux modes de vie des adolescents.

Les adolescents eux-mêmes sont un précieux relais de communication, notamment par le biais de structures accueillant des jeunes sur leurs temps de loisirs : Maisons des Jeunes et de la Culture, centres de loisirs et d'animation, centres sociaux... Ainsi, un réseau créé en amont de l'ouverture du Studio 13/16, intitulé « Nouveaux Ambassadeurs », a permis d'impliquer une centaine de jeunes de 13 à 16 ans, adhérents de MJC et de centres socioculturels d'Ile de France, dans le projet de Studio 13/16. Pendant deux ans, ces jeunes ont réalisé des actions artistiques (*flashmob*, défilé artistique, événements festifs et créatifs) coordonnées par des artistes en lien avec le Centre Pompidou, en préfiguration de l'ouverture du Studio 13/16, leur offrant ainsi l'occasion de relayer cette expérience auprès de proches et d'amis.

Si la communication du Studio 13/16 s'appuie sur un langage, des médias, moyens et canaux adaptés à la cible (newsletter, facebook, street-marketing, livret-programme, goodies, teaser vidéo), elle s'intéresse également, dans un langage certes plus institutionnel, aux adultes, susceptibles d'être prescripteurs de la visite au Studio 13/16 : Code Couleur (magazine-programme du Centre Pompidou), Centre Pompidou Virtuel (site Internet), invitation électronique.

## 2. Mise en œuvre du programme

Confiée aux soins du designer français Mathieu Lehanneur, la conception du Studio 13/16 répond aux besoins d'une programmation en permanente évolution (fig. 2). Son caractère pluridisciplinaire nécessite un espace autonome et polyvalent, qui puisse être à la fois studio de danse, de musique, de théâtre, de radio, etc. et où différentes formes artistiques sont amenées à se côtoyer. Avec son espace *lounge*, les adolescents peuvent lire des ouvrages d'arts (bandes dessinées, catalogues, livres d'artistes...), écouter de la musique, discuter entre amis, ou simplement être les spectateurs privilégiés de la programmation en cours.



Fig. 2 - Design : Studio Mathieu Lehanneur © Felipe Ribon

La diversité et la nature de la programmation du Studio 13/16, tournée vers des pratiques émergentes et connectées avec la jeune génération, nécessite des équipements dédiés: vidéoprojection, diffusion de musique, éclairage scénographique, installations numériques, relais wifi performant... Le Studio 13/16 dispose d'un équipement permanent (notamment éclairage scénographique, équipement audio, vidéoprojection) mais des besoins ponctuels en équipement spécifiques peuvent se justifier selon la programmation.

Le Studio 13/16 travaille étroitement avec la Direction de la production pour la mise en œuvre de la scénographie de chaque projet, la présentation des œuvres le cas échéant, et la planification des interventions techniques.

La programmation du studio 13/16 s'articule autour du calendrier scolaire:

- des workshops de quinze jours en période de vacances
- des rendez-vous récurrents certains mercredis et/ou week-ends
- des programmations thématiques d'une durée de deux à trois mois
- des soirées "Studio Party" deux à trois fois par an et des temps forts qui créent l'événement.

Chaque programme nécessite des temps de montage et démontage, y compris au cours d'un même projet, avec des ateliers différents menés successivement par plusieurs artistes invités (dans le cadre des expositions thématiques notamment) sur la période.

Les modalités et la politique d'accueil des adolescents au Studio 13/16 (accueil en continu de 14h à 18h, sans réservation) ne permettent pas d'anticiper le nombre de participants aux ateliers. Ainsi, des modes de transmission adaptés ont dû être envisagés pour s'adapter à un mode de participation discontinu et quantitativement variable: pas de "début" et de "fin" dans le processus d'atelier, une activité compréhensible à tout moment, et dans laquelle l'adolescent puisse s'intégrer à chaque instant (fig. 3).



Fig. 3 - « Sous les projecteurs » : atelier avec Laurent Pernot dans le cadre de la programmation « Extra ! »  
© Centre Pompidou, Photo : H. Véronèse

La collecte de données permettant l'appréciation des résultats obtenus depuis près de quatre ans au Studio 13/16 au regard des objectifs du projet initial repose essentiellement sur l'observation (par les médiateurs et l'équipe projet du Studio 13/16) et la tenue d'un tableau conversationne par les médiateurs du Studio 13/16.



En 2011, une enquête de terrain a permis de mettre en évidence la typologie des visiteurs du Studio 13/16. Menée dans le cadre de l'évaluation d'un dispositif de médiation ultra-innovant intégrant la technologie NFC (*Near Field Communication*), cette enquête révèle les principales caractéristiques du public fréquentant le Studio 13/16.

### 3. Evaluation et remédiation du programme

Un questionnaire a été administré à 209 visiteurs entre le 8 janvier et le 23 mars 2011 pendant l'exposition PLAY IT YOURSELF dédiée aux jeux vidéo et à la manière dont les artistes d'aujourd'hui ont investi ce nouveau champ de création.

Le questionnaire était administré par les médiateurs présents aux Studio 13/16. La participation à cette enquête s'est faite sur le mode du volontariat auprès d'adolescents âgés entre 12 et 17 ans. Cela explique en partie que l'échantillon obtenu soit assez faible, étant considéré qu'un total de 300 répondants constitue un minimum satisfaisant. Cependant, ils pouvaient choisir entre une version papier ou une version électronique, administrée sur iPad. Bien que les questions aient été identiques d'une version à l'autre, cette manipulation permettait de contrôler la variable « fracture numérique ». Ainsi, les personnes qui ne sont pas confortables avec le iPad avaient la possibilité de répondre au questionnaire sans être « intimidés » par la technologie.

Les principales données révélées par l'échantillon indiquent que le public du Studio 13/16 est composé de 57,5% de garçons et de 42,5% de filles. 82,25% des personnes interrogées sont nées entre 1995 et 1999 (soit âgées de 12 et 16 ans au moment de l'enquête).

Le mode de visite confirme une première intuition qui était que les adolescents se rendent dans les lieux culturels accompagnés d'amis (34,5%), de leurs parents (33%) ou en groupe organisé (23,3%). Seuls 8,7% disent venir seuls au Studio 13/16.

Ensuite, on constate que pour se renseigner sur le Studio 13/16 la première source d'information reste le cercle de connaissances (32,4%), suivi d'Internet (en particulier Facebook) (23,2%) puis sur place (22,7%). Les invitations envoyées ont un impact sur 8,2% des visiteurs et 14,5%

disent avoir une autre source d'information mais aucune donnée ne permet d'inférer sa nature.

Finalement, on remarque que le public du Studio 13/16 est principalement composé de primo-visiteurs (86,8% des répondants). Une enquête dédiée permettrait de dresser une cartographie détaillée de l'origine géographique des visiteurs.

A la question « Aimeriez-vous revenir au Studio ? », 87,3% des adolescents ont répondu oui.

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## **Websites**

<http://www.injep.fr/Adolescents-au-musee>



Adults



# Nature Nocturne. Rediscovering the Museum as an Adult

*Cynthia Iburg\**

## *Abstract*

In 2013 the Canadian Museum of Nature launched Nature Nocturne, a programme aimed at inviting a young adult audience to reconnect to the museum. Access to world class exhibitions, community, partner programming, bars and DJs created an environment that was both familiar and welcoming to this audience. These events regularly sell-out and provide the opportunity for thousands of young adults to add the museum to their personal list of leisure activities. It also builds awareness of the museum within this group and supports the success of the museum's other offerings that would appeal to adults.

*Keywords:* natural history museum, adults, after hours, new audiences.

## **1. The conception and planning of the programme**

The typical visitation cycle for a natural history museum in Canada is that people come as children, with their own children, and again with their

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grandchildren. With so many children around, the space becomes conducive to their experience of the exhibits and programming. Adults take a back seat as they yield interaction to the children and censor their behaviour to be appropriate for the younger visitors around them. It is rare for an adult to visit the museum on their own and for themselves, and because we don't often see them visiting it is easy to assume that adults, especially young adults, are not interested in museums.

In 2010, the Canadian Museum of Nature re-opened after extensive renovations with grand celebration. During these celebrations, many adults came out, especially to the extended hours when fewer children were around. This observation was the spark that began the planning of what would become Nature Nocturne, a special time each month when the museum is open and programmed exclusively for adults.

Following the re-opening celebrations work began to explore the interest level within the adult community. Several pilot programmes were run, including jazz wine bars in the café, movies in the HD theatre, seasonal chorale performances, and haunted walks of the building. These were all done on a small scale with very little promotion, but succeeded in showing a strong interest in after-hours events for adults at the museum.

A concurrent environmental scan showed a population of nearly 290 000 young adults and new professionals, two groups who are likely to be unassociated with children and thus unlikely to visit the museum. Together with the results from the pilot testing, this indicated a large population who likely felt excluded from visiting the museum.

The objective of Nature Nocturne was to change the existing perception that the Canadian Museum of Nature was a place for children and school groups. It was designed as a direct invitation for adults to rediscover the museum without children and to bring adults to the museum with an event that challenges the traditional notions of what a museum can be (fig. 1).

Drawing inspiration from other museum events around the world, Nature Nocturne was intended to be an original event, the likes of which the city had never seen before. The programme began on in January 2013 with a commitment to begin with four events, break for several months to assess the programme and re-launch in the fall with three more events. These initial events incorporated live DJ music, food, drink, special

lighting and community programming into an invitation to visit exhibitions.



*Fig. 1* - Young adults rediscovering the museum at a Nature Nocturne.

## 2. Carrying out the programme

There are several significant reasons why adults may not choose to attend a museum for themselves:

- presence of children inhibits participation in museum exhibitions;
- museum hours do not align with free time;
- programming tends to be child focused by nature;
- perception of museum being outside of their community;
- museum perceived as a “tourist” activity;
- perception that it doesn’t cater to things adults are interested in, especially socialization and networking;
- feeling of “been there, done that” since most adults had attended the museum as a child.

Nature Nocturne challenges these assumptions. It is a hybrid social event and museum programme that occurs after regular museum hours. The unique combination of the two elements is what continues to make the programme successful. The aim of the event is to foster in adults a brand new appreciation for the museum and its exhibitions, in the hopes that they will want to visit again outside of the Nature Nocturne.

In order to accomplish this, a very careful balance needs to be maintained. On one side of the balance the social party atmosphere is achieved through consultation with our rentals team, security team and facilities team, amongst others. On the other side of the balance respect for exhibitions and collections are maintained by close consultation with our conservation, and our exhibits teams (fig. 2).



*Fig. 2 - Nature Nocturne creates a balance between social party and respect for galleries and collections.*

A regular operations team meets on a specific schedule where programming and event details are discussed. A master plan of the programming is presented, the onsite operations team is confirmed and event specific tasks are assigned. These operations team meetings are open and all opinions and concerns are welcomed and addressed. A contact card with all onsite staff is created and distributed at the event to all parties, including community partners and volunteers. The events are designed to evolve and there is a lot of room to grow and improve from month to month (fig. 3).





*Fig. 3* - Members of “Spinvocate” at a Nature Nocturne event.

Community involvement is crucial to the success of the programme. A federal institution such as the Canadian Museum of Nature, by its nature as an authoritative institution, risks isolation from the greater community within a city. Adults, especially those without children, tend to be greatly involved in their immediate community. Opening the museum to inclusion in this community through Nature Nocturne is vital. Each month, event themes find links between museum activity and community activity. Communities that have been engaged include conservation groups, business improvement associations, art communities, and cultural communities. Focusing on these connections and inviting related community groups to participate in Nature Nocturne builds connections and extends a direct invitation to the adults affiliated with these community groups.

Each Nature Nocturne event begins with an ambiance that changes the feel of the museum building, helping attendees to detach from any memory or preconceived idea that the museum is “for kids”. Lighting is dimmed and styled on the theme. A central DJ fills the core of the building with current music, creating an energy



*Fig. 4* - The central dance floor at Nature Nocturne.

that animates the event. All galleries are open and included in the admission to the event. Attendees have the opportunity to visit the exhibitions, discuss them at leisure and engage with interactive components that are typically occupied by children, all without judgement. Community programming, from music to art installations to games, fill both exhibition spaces and rental spaces.

Typically three to five community organized activities are planned per Nature Nocturne event. This allows people to fill the four hour event without feeling they have missed too much. Themed food and bars fill out the event. While food and drink are not permitted in the exhibitions, maintaining respect for the specimens and exhibitry, visitation in the galleries is a popular part of the event and the exclusion of food and drink from these spaces is not a deterrent to their use.

The combination of unique ambiance, programming and traditional museum visit creates a fun, social and engaging experience for adults. Month after month these events sell out and introduce thousands of adults to museums as an option for them as individuals rather than as facilitators for others. This engagement provides further opportunity to highlight the museum as a place for adults. Nature Nocturne is an introduction that opens the conversation with this group, changing their perception and inviting them to look to the museum as a future option for stimulating experiences.

### **3. Evaluation and remedial process**

Evaluation is a very important part of the Nature Nocturne programme. There is a great number of staff, community partners and attendees involved each month, and there are only four weeks between events in which to gather feedback and apply it to the next event. The programme has been designed with a great deal of flexibility to be able to accommodate suggestions quickly. A basic structure of the event is set in place and this forms the basis for every event. This core is important so that attendees can easily understand how to navigate the event. The thematic programming and details of how amenities are managed are modified from event to event. This provides a unique programming

experience and allows for constant improvement in the operations, ensuring that each event is better experience than the last for attendees.

The first component of the evaluation process is a regular debrief meeting of the operations team, held the first business day after an event. These meetings are free and open, inviting all members of the team to contribute their thoughts on what worked, what didn't and what suggestions we might try for the next event. Follow up is also done with the exhibits and conservations team, community partners and the web/social media team. A summary report is written from these comments and submitted to upper management. All suggestions and any incidents are followed up on immediately.



*Fig. 5 - Young adults interact with an educator at Nature Nocturne.*

In addition to internal evaluation, after every event a survey is e-mailed out to all attendees who purchased tickets through the online ticketing system. This is over 80% of attendees. Comments on what both worked and did not work are collected and trends are identified and acted on, if possible. This survey not only provides direct feedback from those attending the event, it also serves to maintain an open channel of communication with this audience. An e-mail address was created specifically for this event, and a social media profile is actively managed. All of these efforts are to support the message that we are open to suggestions and invite them. This is important in involving the museum in the surrounding communities. Nature Nocturne does not dictate how

adults should visit a museum; rather it invites collaboration in how adults would like to visit a museum then works to make it happen. Nature Nocturne is just one programme that allows the Canadian Museum of Nature to collaborate with its audience to create programming that is of value to the community. Lessons learned from this initiative will be applied to continue to innovate and develop new programmes that enrich both experience of the museum and of its audience.



The  
travelling  
museum



# Les Ateliers nomades

*Fabrice Casadebaig\**

## *Abstract*

The musée du quai Branly has created an outreach programme, *les Ateliers nomades*.

*Les Ateliers nomades* aim to showcase the diversity of the cultural proposals of the museum, in particular through workshops, conferences and presentations of artifacts which are held in local institutions and encourage the audience to discover the museum afterwards.

The first outreach session took place in May 2013, in Cergy-Pontoise. The results were promising, in view of the second outreach session, which will take place in the autumn 2014 in Clichy-sous-Bois and Montfermeil.

*Keywords:* outreach programme, audience diversification tool, collaboration with local networks, wide range of cultural offers (workshops, conferences, concerts, storytelling etc.), partnerships.

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## 1. The conception and planning of the programme

Cultural democratisation has been a pillar of the Education department of the musée du quai Branly since its opening. Thus, article 2 of the decree of 9 December 2011 states that «[the museum] welcomes [...] the attendance of the widest possible audience, develops attendance, fosters knowledge of the collection, designs and implements educational and outreach programmes aiming to ensure equal access to culture».

Hence, how can we accomplish the objectives of audience accessibility and diversity for the museum as an institution?

The museum and its staff strongly feel that it is by seeking out new audiences where they are located, by meeting them to suggest what they might discover at the museum and by actually organising visits and guided tours for them that feelings of distance or illegitimacy toward museums may be reduced.

In May 2011, through a partnership with the town of Montreuil, the musée du quai Branly went off-location by organising events for the town's inhabitants in various locations (a market, a park and a street party) during three activity weekends. Echoing the Dogon exhibition at the museum, the public took part in workshops on Dogon signs, saw dance and storytelling performances, and was able to pose in an itinerant photographic studio... The success of this undertaking attests to how relevant it was: out of 2100 participants in the events, 1100 then visited the museum, which accounts for an exceptional conversion rate of over 50%.

By the end of the operation, it appeared that a more significant collaboration with local networks was required in order to fully reach audience diversification targets. For this, it was appropriate for the museum to anchor itself in an area in a more lasting manner, to interview locals and to create partnerships with local associations and Diaspora networks. Finally, the museum needed to build a totally inclusive discourse.

This is how the musée du quai Branly decided to continue its outreach programme; by creating *les Ateliers nomades*. This scheme has four goals: to reach a new audience which is unfamiliar with museums; to present the variety of the cultural proposals of the musée du quai Branly; to highlight the accessibility of the museum; as well as to encourage the public to visit the museum.



*Les Ateliers nomades*: An audience diversification tool

*1. Diversifying the museum audience and reaching the «non-audience»*

Les Ateliers nomades intend to reach an audience which is distant from culture for social, cultural, material or geographic reasons. They aim to fight prejudice against cultural establishments, which are often viewed as elitist, and to favour equal access to culture.

On this basis, it was a priority to reach young people (aged under 25), families, schoolchildren, and community organisation target audiences.

These audiences must be sought out, and we must imagine cultural events which can take place in the community. With these highly inclusive outreach projects, which last from one week to two months, the museum offers a wide range of proposals: from accessible activities to specific ones, from celebratory performances to artistic events.

*Les Ateliers nomades* appeal to the public's curiosity by exploring issues which feature in the news and at the heart of the musée du quai Branly's identity: discovering other cultures, other ways of thinking, other formal universes, exchanges, cross-cultural dialogue, sustainable development...

Preparatory actions begin interactions with the museum before off-location events, while joining local events and cultural programming. This could take the shape of performances, conferences, activities within various cultural institutions...

Throughout the off-location programme, there are workshops for children and families, informal ethnological conferences and casual events held by renowned specialists. Original objects from the collection are presented to the public by museum experts. There is also a focus on the «behind the scenes» side, to highlight the different professions in the museum and even spark vocations. Exchanges, engaging activities, shows and the festive aspect of culture are all emphasised.

This project also makes it possible to bring new audiences to the museum with free shuttles.

*2. The essential role of partners and community organisations in approaching the public*

As this project intends to reach non-captive audiences, who are sometimes removed from culture, local associations play a fundamental role. Bringing visitors to the museum is essentially organised through pre-constituted

local groups, created by these community associations. This enables inhabitants from partner-towns to discover the musée du quai Branly, thanks to an invitations system.

A complete range of cultural events is created with these diverse local structures, in order to include locals in the project and to ensure that amateur artistic endeavours play a significant part in the programming of the outreach events. These projects are designed in contact with public, private and community players present in each town which hosts *les Ateliers nomades*.

## 2. Carrying out the programme

*Les Ateliers nomades* in Cergy-Dontoise: a window on the musée du quai Branly

With 200 000 inhabitants, 30% of whom under 20 years old from and more than 120 different nationalities, Cergy-Pontoise was an ideal testing ground for the outreach programme. *Les Ateliers nomades* in Cergy-Pontoise offered *children and families friendly* activities as well as events aimed at well-informed audiences. May 2013 was punctuated by five event-filled weekends. Field projects were also established, with the involvement of various local partners.

### 1. Preparatory actions to raise awareness of the off-location events

Prior to the off-location events, two learning packs were made available to schools and libraries in the greater Cergy-Pontoise area.

The first pack, the «Travel Box», is a set of resources in its experimental phase, exclusively distributed in greater Cergy-Pontoise. The pack consists of a USB key which contains curated information about the museum works and classroom activities for students from the 3<sup>rd</sup> to 9<sup>th</sup> grades. The aim of these activities is to discover a selection of artefacts from the musée du quai Branly and to introduce students to the challenges and constraints of museum jobs.

The second pack, the «Musée en musique» pack, lets children discover the musical instruments collection in an original and playful way. Each itinerant pack includes: NCF (Near Field Communication) smartphones which contain the «Musée en musique» application, interactive documents

such as discovery worksheets enhanced with RFID (Radio Frequency Identification) chips, which provide access to audio, video or photographic contents, a giant board game with musical instruments cards, post-game worksheets including geographic cards, and a user guide.

Furthermore, an artistic installation by Renaud-Auguste Dormeuil was presented during the Nuit Blanche on 6 October 2012 in front of the Cergy-Préfecture RER train station. By using candles, the artist invited the public to project into the future with another sky, that of 12 December 2067, which was a reference to French literary figure André Malraux's 12 December 1967 visit to the city.

## *2. Highlights of the month of May: recurring programming, events and field projects*

From 4 May to 2 June 2013, cultural events were offered to Cergy inhabitants on Wednesdays, Saturdays and Sundays. The musée du quai Branly was thus revealed as a true cultural institution which displays works from four continents: Asia, Africa, the Americas and Oceania. All these activities were free.

Each Saturday, an original artefact, which aims to change views of the museum were shown. The audience had the opportunity to admire contemporary Aborigine paintings, a Kota reliquary from Africa, an Indian Bronze, Middle-Eastern sails and a feathered hairpiece from Amazonia. A curator presented each object and answered questions from the public. It was also an opportunity for many to discover different jobs of the museum since other employees such as restorers explained their works and the challenges they imply. These presentations of original works were a lively way to introduce the museum and its behind-the-scenes work to the audience.

Furthermore, four artistic practice workshops for families and schools were held in the greater Cergy-Pontoise town hall. A «Painting Dreams» workshop gave participants the opportunity to paint in the style of Australian Aborigines and discover the meaning of their signs and symbols. «At the heart of masks» invited the audience to build protection objects after having studied Kwela masks from the Congo. The «Plic Plic Origamic» workshop initiated the public to the traditional Japanese art of folding paper, Origami. Finally, the «Mummy's enigma» workshop gave

participants a chance to become apprentice archaeologists for a fictional dig and to discover a mummy in Peru.

Each Saturday, at the Théâtre 95 de Cergy, informal ethnological evenings offered anthropology and ethnology conferences. Presented by researchers, ethnologists or renowned personalities, such as the choreographer Philippe Découflé or the College de France professor, Philippe Descola. These conferences were designed by the Research department of the musée du quai Branly. After each conference, participants were invited to sample different cuisines from around the world.

In keeping with the idea of promoting the wide variety of cultures on display at the museum, an activity designed by the Jacques Kerchache reading room was presented in the various libraries in the conurbation. The workshop, «An artefact's adventure in the dark», asked the audience to discover museum object facsimiles through touch and hearing. This activity was accessible to blind and visually impaired people and was created with the “Percevoir association”.

“Storytelling markets” and storytelling sessions allowed people to discover tales from all over the world and to grasp the rich oral heritage of other cultures. On Saturday and Sunday mornings, storytellers attended local markets. On Wednesdays, the public was invited to storytelling-based sessions in the Musée de l'éducation, in Saint-Ouen l'Aumône.

«Pangée», an original sound installation dedicated to the musical instruments collection from the musée du quai Branly which was based on recordings from the museum's media library, was developed by the MU collective.

A free shuttle service to the musée du quai Branly was made available to inhabitants of Cergy each Sunday. The shuttle also provided the return trip.

Unique events were also organised throughout the outreach programme. On 4 May, a celebratory opening evening took place in Visages du Monde (Faces of the World), a cultural venue from the city of Cergy. A succession of events invited the public to discover the wealth of World's artistic creations: a Hakka flash mob, storytellers, traditional Bolivian dances, origami demonstrations as well as a Fefe concert. For this inaugural evening, the artist Julien «Seth» Malland created, with the

audience's participation, a great mural which was later displayed on a plaza in the town centre, and which will be taken to another public place in the conurbation, as a testimony to the long-standing nature of the partnership.

Actors and musicians performed at the Pontoise library on 17 May. They led the audience to discover Timbuktu through music, its manuscripts, its chronicles, as well as poetry and travel logs. An outdoor film screening evening in Grouchy park in Osny on 31 May echoed the Latin American and Caribbean weekend organised by the musée du quai Branly. This projection was organised in coordination with Ecran V.O, an association based in the conurbation.

*Une sieste nomade* (nomadic Nap) in Maubuisson Abbey in Saint-Ouen l'Aumone invited Djs Plapla, Pinky and Bambounou to set up a unique variation of the «Electronic Nap» festival from Toulouse, which is usually programmed at the museum as a part of its summer activities. On this occasion, the museum's media library opened its audio collection to the Djs, enabling them to sample and mix sounds and tunes from around the World.

Designed by the Coloco collective, a temporary world garden was built with four distinct plant groupings to represent the four continents. It was located in front of the Cergy-Pontoise train station, and served as an information centre for *les Ateliers nomades*.

*Les Ateliers nomades* also collaborated on field projects with local community partners.

For example, a project was led by the Heritage and Ethnology Restitution Workshop (l'Atelier de restitution du patrimoine et de l'ethnologie, or ARPE) in close collaboration a class of 7<sup>th</sup> graders from the collège des Toupets in Vauréal. Starting from their personal history and through the medium of photography, the teenagers created a series of portraits. They also took part in a photography workshop at the museum.

*Les Ateliers nomades* also completed the «Totem Objects» project: seven women were invited by ARPE to choose an object to represent their itinerary. The leaflet which presents these women and their choices draws parallels between the practical uses of everyday objects and the emotional ties to them. These women, with their families, were invited to take part in a guided tour of the museum around objects from the collections which are connected to the objects chosen by the participants.

Finally, the artist Mehdi Aouaichia created the Raz El Hanout/De re coquinaria project in the the Dix Arpents and Challe neighbourhoods community centres in Eragny. He questioned modern society's relationship to spices, as well as the history of these products. The artist worked in different ways: through conversations, cooking and meals at locals' homes as well as appropriating documents intended for learning French.

### 3. *Les Ateliers nomades* after the off-location programme

After the preparatory period and the activity-filled month of May, *les Ateliers nomades* continue in Cergy throughout the 2013-2014 season. The calligrapher-artist from Cergy-Pontoise Abdallah Akar, who had been involved in *les Ateliers nomades*, attended the musée du quai Branly to take part in sessions dedicated to amateur practices in the museum gardens. The «*Musée en musique*» pack roamed from one establishment to another throughout the summer. Also, museum shuttles have been planned during the 2013-2014 season, depending on programme highlights. An after school programme day has also be organised, as well as one hundred guided tours or storytelling tours for classes from the conurbation.

## 3. Evaluation and remedial process

### 1. *A success in terms of attendance*

During the conception stages of *les Ateliers nomades* project, a highly qualitative approach, based on activities with a limited number of participants had been favoured, with the result of limiting overall attendance numbers.

However, a rich and diverse cultural offer, both by nature and location in the conurbation, made it possible to reach a very wide audience as over 6100 people took part in *les Ateliers nomades*. In the same way, the inaugural evening was hugely popular. Artistic workshops for families and schoolchildren were also in high demand. Furthermore, over 1100 people attended an artefact presentation or a conference. Overall, activities with a limit on the number of participants were practically all full.

## 2. *The audience: loyal, enthusiastic and under-represented at the musée de quai Branly*

A public survey was made during part of *les Ateliers nomades* activities. Both quantitative (401 questionnaires were filled in) and qualitative (with 36 interviews), the surveys' aim was to get to know the workshops' audiences; typology, connection to museums, motives for attendance, benefits, and image of the musée du quai Branly (Association Pavages, 2013).

A first notable and previously mentioned fact was a significant attendee loyalty, a true sign of satisfaction. 53% of participants to family workshops also had attended another programme event at the time of answering the survey, and 43% stated their intention of taking part in another activity.

Furthermore, *les Ateliers nomades* were able to attract local audiences:

- two thirds of surveyed attendees (67%) lived in the Cergy-Pontoise conurbation
- 25% came from local municipalities, from the Val d'Oise or Yvelines
- 5% lived in adjoining departments to the Val d'Oise, such as Oise, Hauts-de-Seine and Seine-Saint-Denis
- 2% of the respondents were from Paris.

However, in order to boost young people attendance for future outreach programmes, it will be important to favour partnerships with organisations which work with this audience. It may also be worth focusing on activities which are popular with young audiences, such as music-based events.

The *Ateliers nomades* also enabled to reach an audience which is not familiar with the musée du quai Branly: almost 40% of respondents had never been to the museum and some (4%) had never heard of it. These 40% are, on average, less educated and generally younger than the rest of *les Ateliers nomades* participants. Moreover, a greater proportion of manual labourers and employees took part in the programme than that of the traditional museum audience (20%, compared to 12% in museums) (Culture and Communication Ministry, 2012). 20% of attendees couldn't recall their last visit to a museum. In this way, *les Ateliers nomades* made it possible to reach an audience which is under-represented at the musée du quai Branly.

For 78% of the participants, *les Ateliers nomades* were an opportunity for a casual outing. The survey reveals that the range of topics and ease of access (both for location and cost) were the most important factors leading

to the attendance of the event. The joint goals of accessibility and cultural openness were well received by the public.

It is also worth noting the audience's high satisfaction rate with the Workshops. The average rating was 8, 74/10, and *les Ateliers nomades* scored 10/10 with 34% of respondents. This high satisfaction testifies to the cultural benefits of the event as well as its social benefits (especially for "community spirit"). 90% of *les Ateliers nomades*' audience stated that they would visit the museum after the end of the programme. 25% of the participants also stated that they felt their relationship to the museum had evolved and that they consider the institution, after this encounter, as a more accessible and open space. The remaining 75% could already feel this great approachability. Finally, the survey revealed that within certain families, cultural heritage resides not so much with the discovery of possible roots, as with the encounter of the Other, and Elsewhere.

### *3. The many lessons from this first experience*

*Les Ateliers nomades* in Cergy were deemed a great success and were warmly welcomed by the community. The month long off-location programme occurred in a festive atmosphere and the cultural events were met by a large audience. Activities were both rich and diverse. All chosen speakers displayed great skill in adapting to their audience. Their contribution to the project's smooth running was essential. Likewise, the different cultural venues in Cergy collaborated efficiently with the project's organisers and ensured a quality welcome for the public and the speakers. It would have been impossible to set up this project without the Cergy-Pontoise conurbation's close and efficient support (co-construction of the programme, financial participation, and making infrastructures, staff and equipment available), and without participation from patrons.

Artistic workshops for families all ran at full capacity. This high attendance was possible thanks to a booking system which ensured satisfactory levels of attendance. The public (individuals and groups) was able to access free bookings by email, telephone or at the conurbation hall. In accordance to the goal pursued by the musée du quai Branly of democratising culture, the booking system made it possible to reach an audience which is usually distant from culture, as some slots were reserved to community centres, and hostels. In these places, one finds an audience



who hardly attends museums. In the future, more emphasis needs to be placed on targeting these audiences by working in even closer cooperation with host cities' local association and social organisations.

An added need for cultural mediation was felt for some activities, such as the storytelling markets or Pangée, the shared sonic experience. Indeed, these cultural events were high quality but could benefit from being facilitated by cultural mediators the next time around, in order to attract a greater audience, and to make the events more accessible.

Lastly, for the next *Ateliers nomades*, it would be useful to favour field projects such as artist Medhi Aouaichia's residency and his Raz El Hanout/De re coquinaria project. This project enabled the artist to establish a meaningful bond with the audience and to truly integrate the territory in question.

The first iteration of *les Ateliers nomades* proved highly successful. Audience attendance and satisfaction were high, and various activities reached an audience which was not necessarily familiar with the museum while encouraging people to discover it. According to the audience survey, *les Ateliers nomades* allowed the museum's image to seem more open and approachable.

The next off-location programme is planned in the cities of Clichy-sous-Bois and Montfermeil in autumn 2014. New challenges lay ahead: the percentage of the population living in a Sensitive Urban Area (ZUS) is one of the most significant in France (27840 inhabitants in 2009, or 46% of the population) and youth unemployment is especially high (37% of people aged 15-24). 44% of inhabitants of the Bosquet neighbourhood are aged under 20, and 40% of young people in Montfermeil live there. In 2007, 76% of those aged under 17 in Clichy-sous-Bois were from a foreign background (Tribalat, 2011). The project will need to reach a more fragile population, which benefits from few public utilities, and whose social and cultural range is much more restricted than in Cergy-Pontoise. As an example, there are no swimming pools or cinemas in Clichy-Montfermeil (Sénat, 2011).

With this in mind, the museum will more than ever rely on schools and community organisations, as a gateway to accomplishing *les Ateliers nomades'* ambitions of democratisation through the cultural projects they propose.

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# Le Muséum chez vous

*Nathalie Mémoire\**

## *Résumé*

Le Muséum d'Histoire naturelle de Bordeaux a fermé ses portes en 2009 afin de préparer sa rénovation. Depuis, les collections sont visibles ailleurs et autrement. Des expositions hors les murs sont régulièrement organisées dans d'autres espaces (autres musées, médiathèques, salles polyvalentes). Mais les collections viennent aussi encore plus directement à la rencontre du public grâce au dispositif « Le Muséum chez vous ».

Ainsi, la fourgonnette du muséum parcourt les rues de Bordeaux et sillonne les routes du département, permettant à un médiateur scientifique d'apporter au plus près du public une sélection de spécimens qu'il présente et commente.

Proposé initialement au public scolaire, de la maternelle au lycée, ce dispositif d'animations itinérantes se décline à présent aussi au sein des centres de loisirs, des médiathèques et bibliothèques, ainsi que des résidences accueillant des personnes âgées. Les thématiques sont élaborées selon leurs divers centres d'intérêt et le médiateur adapte son propos et son langage au public concerné. Ainsi, chaque année la demande croît, plus de 300 groupes réunissant plus de 8000 jeunes et moins jeunes ont bénéficié de ce dispositif en 2013.

D'une façon générale, les animations sont fondées sur la proximité du

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public avec le médiateur et avec des pièces de collection du Muséum, permettant une interaction stimulante. Les spécimens naturalisés sont choisis avec soin au sein des collections pour répondre aux contraintes de transport et de manutention, et sont accompagnés d'éléments un peu moins fragiles tels que des pièces ostéologiques, des coquilles, des moulages, des modèles. L'apport des collections est complété par des diaporamas mais aussi par des éléments de démonstration et de manipulation, ou encore par des jeux spécialement créés (cartes, puzzles, loto, memory, etc.) permettant des ateliers menés en groupes restreints. Des sélections d'albums de fiction ou documentaires sont également proposés au jeune public.

Les animations destinées au public scolaire ont été mises au point par les enseignants mis à disposition par l'Éducation nationale, à partir de thématiques d'expositions ou d'animations créées par le Muséum. Les adaptations aux autres publics ont fait l'objet de sujets de stages d'étudiants en médiation scientifique et éducation à l'environnement sous la direction de l'équipe de conservation du Muséum qui assure aussi la sélection et le conditionnement des spécimens ; le planning et le secrétariat sont assurés par l'équipe administrative. Les médiateurs scientifiques sont mis à disposition par l'association *Amuséum* qui accompagne le développement des activités pédagogiques du Muséum de Bordeaux.

*Keywords:* itinérance, musée hors les murs, rôle social, jeune public, médiation de la science.

## **1. Conception et planification du programme**

Le projet de créer un programme culturel et éducatif dispensé au plus près d'un public qui se déplace peu ou pas a été longuement mûri. Si les enthousiasmants projets de muséobus des années 80 se sont souvent essoufflés pour des questions de maintenance et de logistique, l'idée nous semblait pouvoir être reprise dans une configuration plus légère, avec un petit véhicule utilitaire (fig. 1), conduit avec un permis tourisme, et un kit de collections et matériel pouvant être rapidement installé dans le local d'accueil (fig. 2).



*Fig. 1 - Le véhicule et le déchargement d'un kit par une médiatrice.*



*Fig. 2 - Installation du matériel dans une classe.*

Avant d'être mis en œuvre sous la forme actuelle, le projet a été testé à l'occasion de la Fête de la Science. La première expérience, en 1999, a permis d'aller à la rencontre de 45 classes en une semaine. En 2007, 88 classes ont été concernées et l'opération étendue à deux semaines ; trois animateurs sont intervenus et ont parcouru près de 2000 km pour apporter le Muséum dans les établissements de tout le département. Cette offre a été destinée dans un premier temps aux collèges et lycées (au temps plus compté pour les déplacements) et aux écoles rurales pour qui les frais de transport pèsent lourd dans un budget de sortie.

Nous avons donc les arguments, lors de la fermeture du Muséum pour rénovation pour développer un programme intitulé « Le Muséum chez vous » qui permettrait de maintenir le lien avec les établissements bordelais

habituellement usagers du Muséum tout comme de développer l'offre testée avec succès en direction des écoles rurales et des classes du secondaire.

## **2. Mise en œuvre du programme**

Une vingtaine de produits ont été mis au point, déclinés selon trois grands groupes de niveaux scolaires (niveau 1 : maternelle (cycle 1) et élémentaire cycle 2, niveau 2 : élémentaire cycles 2 et 3, niveau 3 : jusqu'à la 6<sup>ème</sup> ou collège toutes classes) et une quinzaine de thématiques. Ils ont été conçus :

- soit à partir des animations déjà réalisées en itinérance à l'occasion de la Fête de la Science (ex. : les ours, le baguage des oiseaux),
- soit en adaptant des animations réalisées antérieurement au Muséum en appui des expositions temporaires ou des salles permanentes (ex. : « manger et être mangé », les reptiles, les loups, « tous les bébés »),
- soit résultant de créations nouvelles (ex. : les oiseaux, « suivons les traces »).

Il a également paru nécessaire de créer des propositions directement en lien avec les programmes scolaires, comme les deux animations sur la classification phylogénétique : « de l'ordre chez les animaux » (élémentaire cycle 3) et « ranger, classer, trier » pour les collèges, ou encore les deux animations sur les insectes : « 6 pattes » pour les maternelles et « insectes » pour les cycles 2 et 3 ..

La préparation a demandé la création des diaporamas, la sélection des spécimens de collections transportables, la conception du discours que ceux-ci illustreront, la réalisation de nouveaux supports pédagogiques (documents pour l'élève, dossier pédagogique de présentation, préparation et exploitation pour l'enseignant, l'acquisition et/ou la création du matériel de conditionnement sur mesure pour chaque « kit » à transporter. Un véhicule a pu être acquis pour ce projet, équipé et décoré et mis en service dès la rentrée 2009, les animateurs recrutés et formés, l'organisation de la prise de rendez-vous et la gestion des plannings incluses dans le plan de charge de l'équipe administrative.

Ce travail a associé les enseignants détachés de l'Education nationale, l'équipe de conservation du muséum, l'équipe administrative, le conseil

d'administration de l'association *Amuséum* qui soutient les activités pédagogiques du musée, les services techniques de la Ville.

### *Déroulement d'une séance*

De manière générale, le déroulé d'une séance est structuré de la façon suivante :

- présentation d'un diaporama introduisant le thème,
- présentation des collections (fig. 3),
- travail sur les collections (fig 4) : observation détaillée, manipulation si la nature des spécimens le permet (coquillages, certaines pièces ostéologiques, plumes...),
- jeu collectif : jeu de plateau, jeu sur grand écran (fig. 5), jeu audio, etc.,
- synthèse.

Pour les classes de maternelles, l'animation est le plus souvent prévue en demi-groupe. Dans ce cas, l'animateur prend en charge l'un des groupes pour mener l'activité sur les collections tandis que l'enseignant propose à l'autre groupe des jeux à partir de figurines, cartes, puzzles et divers matériels pédagogiques créé par le muséum. La consultation d'albums et de documentaires, également fournis dans le kit, peut venir en complément.



*Fig. 3* - Présentation des collections :  
« Tous les bébés » (classe maternelle).



Fig. 4 - Travail sur les collections :  
« Tous les bébés » (classe maternelle).



Fig. 5 - Animation « de l'ordre chez les animaux » (CM2-6ème).

### 3. Evaluation et remédiation du programme

Les premières animations dispensées ont permis de prendre la mesure du temps de mise en œuvre (chargement des caisses, trajet, déchargement, installation du matériel, rencontre avec les enseignants, ajustement de la demande dans certains cas, mise en œuvre de l'animation, rangement, retour, déchargement, retour d'information au secrétariat, à l'équipe éducative et à l'équipe de conservation (demande d'ajustements,



maintenance). Par ailleurs, un questionnaire d'évaluation/satisfaction était remis systématiquement à l'enseignant accueillant pour retour à l'équipe pédagogique du musée. Enfin, l'enseignante détachée accompagnait l'animateur pour chaque nouvelle animation afin d'évaluer la durée, la pertinence et les ajustements à prévoir.

Les principales remédiations opérées ont concerné trois domaines :

- la durée des animations : proposées pour 1 heure ou 1h30 selon les cas, elles ont été systématiquement calibrées pour une durée de 1h20 (soit deux séquences de 40 mn en demi-groupe ou une séquence unique),
- le nombre d'animations disponibles dans un même établissement (réduit de 3 à 2 par demi-journée)
- les conditionnements des collections et du matériel (trop lourd ou pas suffisamment solide)
- la création de collections (montages taxidermiques ou ostéologiques, moulages), spécialement destinées à ce programme.

Le programme a ensuite été diversifié :

- en proposant de nouvelles thématiques et en abandonnant celles qui étaient peu demandées
- en étendant l'offre à d'autres publics (centres de loisirs, médiathèques pour un public familial)
- en créant de nouvelles animations spécialement conçues pour un autre public « éloigné », celui des résidences pour personnes âgées et des établissements pour personnes âgées dépendantes (fig. 6).



*Fig. 6 - Animation pour les seniors.  
(Coquillages, en Résidence pour personnes âgées).*

Les animations destinées aux séniors ont été mises au point après enquête auprès des personnels soignants et des résidents. Les résultats de celles-ci ont permis d'adapter le matériel aux handicaps récurrents des personnes (baisses de vision et audition), les thématiques à leurs centres d'intérêts (il leur avait été demandé de classer plusieurs propositions par ordre de préférence) et la forme de l'intervention à leurs habitudes (jeux collectifs sur le modèle des jeux télévisés ou des jeux de société).

Enfin, pour la rentrée 2014, nous avons proposé de nouvelles adaptations en réponse à la demande de la municipalité liée à la réforme nationale des rythmes scolaires. Les animations seront plus ludiques - puisque prévues sur un temps de loisir - et développées au cours de neuf séances (une par semaine) découpées en trois thématiques.

### *Communication*

Une plaquette a été éditée en 2013. Elle comprend 30 fiches illustrées et permet de décrire chaque animation par niveau grâce à une présentation de la thématique, un descriptif des objectifs pédagogiques ainsi que celui des collections et matériel présentés.

## **4. Conclusion**

Préfiguré bien avant la fermeture du musée pour rénovation, développé durant la période du déménagement et des travaux, le dispositif « Le Muséum chez vous » devrait perdurer au-delà de la réouverture au public de l'établissement. Il pourra alors à la fois se maintenir pour les publics éloignés géographiquement ou physiquement mais aussi constituer pour les autres une « accroche » destinée à faire connaître et à inciter à la visite du nouveau parcours muséographique.

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# Exposition-itinérante « Jardiner la ville »

*Anne Ruelland\**

## *Résumé*

Depuis la création de la Cité de l'architecture & du patrimoine en 2007, des expositions ateliers sont créées en écho aux grandes expositions-temporaires, destinées plus particulièrement aux enfants. Ces espaces proposent une offre adaptée au jeune public, qu'il vienne au musée en famille ou en classe.

Ces expositions-ateliers, conçues par la Direction des publics de la Cité, sont pensées dès le départ pour les enfants et les questions de médiation sont au cœur des projets. L'exposition devient en elle-même un mode de médiation et offre ainsi au jeune public une formidable entrée en matière dans le sujet de l'exposition, pensée au départ plus spécifiquement pour des adultes.

Dans le cadre de l'exposition *La Ville fertile* et du cycle *Ville et nature* en 2011, la Cité de l'architecture et du patrimoine a conçu une de ces expositions-ateliers : *Jardiner la ville*. Exposée à la Cité de l'architecture et du patrimoine du 23 mars au 24 juillet 2011, *Jardiner la ville* a été transformée en exposition-itinérante : elle est proposée à la location et part régulièrement aux quatre coins de la France.

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Conçue autour d'une grande maquette manipulable d'un paysage urbain métamorphosé par la nature, cette exposition donne un aperçu des efforts et de l'ingéniosité que déploient les habitants pour rendre la ville plus « habitable ». Une matériauthèque constituée de pierres, terres et végétation offre aux visiteurs la possibilité de découvrir, voir et toucher les matériaux de la nature utilisés en architecture et en urbanisme. Elle symbolise un « lieu ressource » dans lequel les enfants transformés en « architectes en herbe » pourront puiser leur inspiration. Poétique et ludique, l'exposition sollicite l'imaginaire tout en anticipant avec réalisme le futur des villes transformées par le végétal. Les enfants s'impliquent eux-mêmes dans cette démarche puisqu'ils sont invités pendant un atelier à « végétaliser » leur cité idéale.

*Jardiner la ville* fait partie de cinq expositions-ateliers qui ont été rendues itinérantes suite à leur présentation à la Cité. Cette transformation demande un nouveau travail de conception et de production, de création d'outils de médiation, de suivi avec les institutions qui empruntent l'exposition, de montage et démontage sur place, ainsi qu'un travail de formation des équipes de la structure emprunteuse.

Une plate-forme en ligne sur internet sera mise en place prochainement afin de faire découvrir ces expositions et d'être un lieu d'échange entre la Cité et les structures emprunteuses.

*Keywords:* exposition, atelier, enfant, architecture, ville.



Fig. 1 - Générique de l'exposition-atelier "

## 1. Conception et planification du programme

Le point de départ de *Jardiner la ville* est la volonté de proposer une offre culturelle pour le jeune public, dans le cadre général de la programmation de la Cité (fig. 1). En 2011, celle-ci proposait le thème de la nature et l'architecture avec l'exposition *La ville fertile*. Deux personnes de la Direction des publics, sous la direction d'Anne Ruelland, ont entièrement conçu puis produit l'exposition-atelier, avec un objectif de médiation inclus dans le projet. Le choix a été d'ouvrir un débat sur la place de la nature en ville. L'exposition a été conçue comme un outil de médiation, en intégrant différentes formes d'approche telles que la médiation écrite et l'expérimentation lors d'un atelier.

L'objectif était de réaliser une exposition accessible aux visiteurs en autonomie et en médiation accompagnée, impliquant fortement les enfants, invités à observer, manipuler, construire et expérimenter. L'atelier revêt une importance aussi grande que la partie plus « théorique » de l'activité.

Qu'ils viennent en famille, seuls pour un atelier encadré ou en classe, les enfants sont le public visé par *Jardiner la ville*.

Cette exposition a aussi été pensée pour être en partie accessible à tous les publics, notamment en situation de handicap moteur, visuel, mental et psychique.

*Jardiner la ville* a été exposée dans une salle de 150 m<sup>2</sup>, au sein des collections permanentes.

La version itinérante a été lancée suite au constat d'un réel besoin de nombreuses structures de proposer une offre culturelle spécifique aux publics familles et enfants mais sans avoir suffisamment de ressources, que ce soit en financement ou moyens humains, pour porter le projet de bout en bout. La Cité répond alors à son objectif d'être une tête de réseau pouvant rayonner sur tout le territoire. Un nouveau travail de conception et de production a été réalisé pour rendre *Jardiner la ville* itinérante. Ce sujet de la nature en ville correspond souvent à une thématique développée par diverses structures, notamment des collectivités territoriales, et trouve des échos dans de nombreux contextes locaux.

## 2. Mise en œuvre du programme

Conception et production ont été réalisées en interne, à commencer par le contenu : recherches documentaires et iconographiques, rédaction. A suivi la scénographie avec les dessins du mobilier, le choix des matériaux, puis un travail avec des prestataires sélectionnés par appel d'offre pour la réalisation de la menuiserie.

La mise en exposition en elle-même est conçue dans un objectif de médiation. Ainsi, afin de s'adapter au rythme des enfants, l'exposition propose plusieurs étapes :

- le Mur des projets citoyens est une sélection de projets urbains et architecturaux internationaux, exposés sous forme de panneaux. Ceux-ci présentent les multiples incursions possibles de la nature en ville. Six grandes thématiques sont évoquées : l'agriculture urbaine, les jardins partagés, les jardins sur les toits, la « nature verticale » avec les façades végétalisées, l'aménagement de friches et la « guérilla jardinière ». Les projets choisis permettent aux enfants de se rendre compte de la diversité et l'originalité des initiatives possibles. Ces projets imaginés par les habitants eux-mêmes invitent à réfléchir sur la responsabilité de chacun pour aller vers des villes où la nature fait partie intégrante du paysage urbain ;
- le Cabinet des curiosités animales est conçu sous la forme d'un journal écrit par les animaux eux-mêmes et témoigne du quotidien urbain de la faune et de la flore urbaine (fig. 2). Ce panneau présente toutes sortes d'animaux dont les enfants ne soupçonnent souvent pas la présence en ville et son mode humoristique donnent de la légèreté au propos ;



Fig. 2 - Groupe d'enfants devant le Cabinet de curiosités animales "



- la Matériauthèque, sur quatre meubles en bois, permet aux visiteurs de découvrir les matériaux naturels constitutifs d'une ville, avec la possibilité de les toucher (fig. 3). Ce dispositif est particulièrement intéressant pour le public en situation de handicap. Un livret d'accompagnement en braille et gros caractères est fourni aux visiteurs déficients visuels.

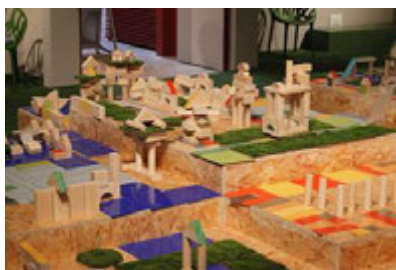


*Fig. 3 - Matériauthèque"*

De manière générale, les panneaux et la matériauthèque sont exploitables pour des visiteurs en situation de handicap. Ces parties de l'exposition s'adaptent à tous types de publics, quel que soit son mode de visite. Ils sont exploitables en autonomie, mais aussi en visite encadrée par un médiateur. Dans ce cas, celui-ci s'appuie sur les panneaux pour introduire le contenu correspondant et susciter des discussions avec les enfants.

Pour les groupes encadrés par les médiateurs de la Cité de l'architecture et du patrimoine, l'espace central de la salle d'exposition sert d'atelier :

- sur un grand « Plateau paysage », avec des modules de bois brut et divers matériaux, les enfants imaginent ensemble une ville métamorphosée par la nature. Par petites groupes, ils se chargent de la construction d'un quartier. Ce plateau, en perpétuelle évolution au gré des groupes, reste en place en permanence et donne aux visiteurs en autonomie (fig. 4) l'occasion de découvrir les réalisations des enfants (fig. 5).



*Fig. 4 - Exemple de ville que les visiteurs pouvaient découvrir"*

L'espace était accessible à tous les visiteurs du musée, avec un billet pour les collections permanentes. Cependant, pendant le temps d'atelier, l'espace devait rester fermé pour accueillir le groupe. Les groupes scolaires étaient donc en priorité accueillis le matin, avant ouverture du musée au public.



*Fig. 5 - Enfant en train de construire un quartier de la ville"*

Pour la « mise en itinérance », l'exposition a dû être repensée en vue du transport et du stockage dans les réserves du musée, en caisses : la gestion des réserves se fait en collaboration avec le service de la régie technique de la Cité de l'architecture et du patrimoine.

Panneaux, mobilier et matériel sont réutilisés, à l'exception du plateau-paysage. En effet, l'exposition itinérante doit avoir une souplesse lui permettant de s'adapter à différents lieux n'ayant pas les mêmes capacités d'exposition. Pour cela, en interne, trois formes de plateaux-paysages ont été dessinées, pour anticiper différentes implantations possibles en fonction du lieu : chaque structure fait elle-même réaliser son propre plateau.

L'équipe de la Direction des publics a créé plusieurs documents mis à la disposition des structures emprunteuses, pour les accompagner dans leur présentation de l'exposition :

- un kit de communication ;
- des dossiers de médiation et technique.

Au lancement de l'itinérance, le budget est prévu en fonction du nombre prévisionnel d'emprunts, l'exposition-itinérante étant prévue pour être rentable en une année.

A chaque location, un travail de collaboration est mis en place avec les structures emprunteuses : repérage pour l'implantation, conseils techniques, montage, formation des médiateurs...

### 3. Evaluation et remédiation du programme

Lors de l'exposition à la Cité, divers moyens ont été mis en place pour évaluer le projet, impliquant différents intervenants dans l'exposition. Ainsi une mission de comptage des visiteurs de l'exposition a été confiée aux agents d'accueil et de surveillance. L'exposition se trouvant au sein des collections permanentes mais pas nécessairement vue par tous les visiteurs, ce moyen était le seul pour avoir une idée précise de la fréquentation. Par ailleurs, le service de la réservation a relevé le nombre de groupes participant aux ateliers scolaires. Enfin, pour chaque atelier pour individuels, les médiateurs relevaient le nombre d'enfants participants.

Ces trois mesures ont permis d'avoir un bon aperçu de la fréquentation de l'exposition par différentes catégories de visiteurs.

La Direction des publics continue l'évaluation de l'exposition lors de ses itinérances.

Une évaluation informelle est tout d'abord obtenue grâce aux échanges entre la Cité et les emprunteurs de l'exposition. De plus, un questionnaire bilan est envoyé à ces structures. Elles sont invitées à fournir leurs chiffres de fréquentation. Elles donnent aussi le ressenti du lieu d'accueil, des médiateurs et sur les retours des visiteurs, sous forme de notes. La note moyenne donnée en 2012-2013 sur toutes les expositions-itinérantes était de 9,45/10.

De plus, le nombre de demandes d'emprunts sur *Jardiner la ville* est aussi un moyen d'évaluer la bonne réception de l'exposition-atelier. A ce jour, elle a déjà été présentée entre-autres à Saint-Brieuc, Valenciennes, Rochefort, Lorient etc., louée par des villes, des conseils généraux ou encore des lieux culturels.

Une veille sur de nouveaux projets citoyens est en cours afin de pouvoir faire évoluer l'exposition : le moment venu, le contenu sera mis à jour avec la présentation d'éléments plus innovants et plus récents.

En revanche, une « plate-forme » numérique, en ligne sous peu sur internet, a été créée, afin de favoriser un travail collaboratif avec les structures emprunteuses. Catalogue des expositions-ateliers itinérantes, elle permettra de découvrir les synopsis, scénographies, et modalités de location. Elle sera aussi le lieu d'échange entre la Cité et les emprunteurs. Elle donne alors accès aux documents pédagogiques et techniques.

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## Website

<http://www.citechaillot.fr/fr/>

[http://www.citechaillot.fr/fr/expositions/expositions\\_en\\_location/](http://www.citechaillot.fr/fr/expositions/expositions_en_location/)

# Multiculturalism



# **The Art of Learning Language**

## **An educational inclusion programme bringing together art, language and interculturality**

*Jesse-Lee Costa Dollerup and Tanya Lindkvist\**

### *Abstract*

*The Art of Learning Language* is an educational inclusion programme led by Sorø Kunstmuseum (Sorø Art Museum) bringing together museum pedagogy, language learning and interculturality. The project is aimed at adult second-language learners of Danish from a wide variety of cultural, ethnic and linguistic backgrounds. The participating language learners share the common experience of having immigrated to Denmark and being enrolled at the country's language and integration centres. The programme is comprised of the development and implementation of museum educational offerings for language learners, a method and practice manual for museum educators on working with adult immigrant groups at art museums, an art-themed textbook designed for classroom use and a national web portal which promotes collaborative partnerships between language and integration centres and cultural institutions nationwide. The programme is the product of collaboration between a number of Danish museums, select language and integration centres and Alfabeta Publishing,

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specializing in second-language learning materials. The project is funded by the Danish Agency for Culture.

The objective of *The Art of Learning Language* is to create greater access and relevancy of content within museum educational offerings for adult immigrant groups as well as promote collaboration between Danish art and cultural institutions and the country's language and integration centres. The programme meets its diverse target audience during their shared experience of attempting to learn the Danish language and develop a better understanding of the new culture and society of which they've become a part.

As a platform for intercultural dialogue, the museum serves as an intermediary learning space, linking the classroom and the outside world and encouraging active participation in democratic processes such as the sharing of knowledge and critical discussion. The application of experiential and sensory-based didactics allows linguistic and cultural knowledge to be exchanged through a variety of physical, cognitive and intellectual processes. In highlighting community norms, values and controversies, art as a medium provides learners with an authentic, experience-based context that can foster new perspectives in the understanding of the language, norms and traditions of Danish culture and their own reality. The program's dialogic pedagogy and focus on multivoicedness in all developmental phases encourages participants to become engaged and critical users within their cultural landscapes.

*Keywords:* interculturality, language and museum didactics, multivoicedness, user involvement, interdisciplinary collaboration.

## **1. The conception and planning of the programme**

*The Art of Learning Language* is an interdisciplinary collaboration between Sorø Kunstmuseum, four Danish museum project partners (Museum of Contemporary Art; Ribe Art Museum; Land of Legends, Lejre; The Danish Museum of Nursing History), three Danish Language and Integration Centres: (Slagelse Language Centre, Næstved Language and Integration Centre, And CBSI Language Centre), Alfabeta Publishing and



the Danish school services (Skoletjenesten) in Zealand, Denmark. The project, which runs from 2012 to December 2014, is owned and operated by Sorø Kunstmuseum (Sorø Art Museum) and funded by the Danish Agency for Culture.

### *Objectives*

*The Art of Learning Language* aims to professionalize and develop educational programmes for adult second-language learners of Danish at museums and cultural institutions, locally and nationally. The project also intends to strengthen cross-institutional collaboration between language centres and the museum world by showing how the museum as a learning environment can be an advantageous learning space for adult immigrant groups. The programme approaches second-language learning as a holistic and socio-cognitive process, incorporating learners' intellectual, experiential and sensory-based encounters with art. Using a thematic approach and dialogic pedagogy, emphasis is placed upon the development of learners' communicative and intercultural competencies as well as the incorporation of the concept of active citizenship.

### *Target Audiences*

#### 1. Adult Second-Language Learners of Danish

This target audience is highly diverse being comprised of migrants who are enrolled as students at the country's language and integration centres. The project participants come from a wide variety of ethnic, social and educational backgrounds with differing motivations for immigrating to Denmark. The programme meets learners during the common process of learning the Danish language and endeavouring to gain a better understanding of the social and cultural parameters of Danish society.

#### 2. Danish language instructors at language and integration centres nationwide.

#### 3. Museum educators at art and cultural history museums nationwide.

### *The Art of Learning Language: products*

1. Permanent educational offerings for adult second-language learners at Sorø Kunst Museum and Museum of Contemporary Art

The educational offerings are diverse, working from the premise that physical, cultural and intellectual contexts are of equal importance during the learning process. The offerings are targeted at learners from all language proficiency levels. During the museum educational sessions, artworks from the museum's collections are employed in the development of learners' communicative competencies, the sessions are likewise intended to instil confidence and stimulate learners' desire to contribute actively within an authentic learning space. Thematic emphasis is placed upon a variety of everyday topics as well as broader issues concerning identity and interculturality. All educational offerings are developed in close collaboration with Danish second-language instructors and meet core curriculum requirements specified by the nation's language and integration centres.

2. *The Art of Learning Language: a methods and practice manual for museum educators*

The manual is intended for museum educators at Danish museums. It contains general pedagogical guidelines for working with adult immigrant groups at the museum as an educational space as well as a set of specially-developed didactic methods which focus on the development of language and communicative competencies in the museum space.

3. *A Danish language teaching textbook for classroom use*

In collaboration with Alfabet Publishing, Sorø Kunstmuseum has developed a textbook for classroom use at the nation's language centres. Designed for second-language learners at the intermediate to upper intermediate levels, it is the first Danish as a second-language textbook where art is employed as a medium for second-language learning and the development of learners' language proficiency skills in the areas of: physical and abstract description, negotiation and debate, narrative competencies, critical argumentation and assessment skills.

The book's pedagogical approach and incorporation of everyday themes such as nature, work, family life, social norms, the meeting of cultures and the like aim to create practicality, accessibility and curricular relevancy for learners and their language instructors. The publication applies approaches from the fields of museum pedagogy, Cooperative Learning and socio-cognitive learning with a conscious

focus on intercultural exchange. The material and its corresponding web resource are due for publication in August 2014.

#### 4. National web portal

Sorø Kunstmuseum, in collaboration with the Danish School services (Skoletjenesten.dk), is implementing a national web portal which aims to develop and strengthen cross-institutional educational alliances between nation's language centres and the nation's museums and cultural institutions.

For the Danish museum world, the portal will serve as an important practical and developmental resource for the sharing of knowledge and experience. For language centres, it will raise awareness of the museum as a learning environment and its ability to contribute to a relevant and nuanced cultural and historical framework in learners' daily language instruction. From a lifelong learning perspective, this can, in turn, help lay the groundwork for more equitable and authentic encounters between adult second-language learners, their local communities and the greater society.

## **2. Carrying out the programme**

As a platform for intercultural dialogue, the museum serves as an intermediary learning space, linking the classroom and the outside world and encouraging active participation in democratic processes such as the sharing of knowledge and critical discussion. The application of experiential and sensory-based didactics allows for linguistic and cultural knowledge to be exchanged through a variety of physical, cognitive and intellectual processes. In highlighting community norms, values and controversies, art as a medium provides learners with an authentic, experience-based context that fosters new perspectives in the understanding of the language, norms and traditions of Danish culture and their own reality in relation to it. The programme's dialogic pedagogy along with a focus on multivoicedness and user involvement encourages a learner self-perception as active citizens within their communities whose thoughts and ideas are relevant, integral and valued (fig. 1).



Fig. 1 - Second language learners during a museum educational session.

### *User involvement*

User involvement is a central element in the programme and the development of its products. The programme's resulting educational offerings were developed by means of a mutual collaboration between museum educators, second-language instructors and learners. Throughout the project's developmental phases, a conscious focus on structural openness and content flexibility was maintained. In addition to focusing on the development of learners' general communicative skills, the developmental phase yielded a plethora of critical information concerning how to stimulate the desire to learn and facilitate favourable learning situations for language students in the museum space.

The active involvement of second-language instructors has also played a crucial role in development and implementation of project products. A focus group of language instructors has been established who serve as professional consultants and internal co-developers aiming to make a museum visit a more integrated part of educational practice at language and integration centres.

### *Dialogic pedagogy and multivoicedness*

*The Art of Learning Language* employs a dialogue-based form of teaching which integrates learners' prior knowledge, personal narratives and interpretations while focusing on the development of oral communication skills and intercultural understanding. Through dialogue and open-ended questions, every learner's unique voice has the opportunity to come to the fore and be understood in relation to the multitude of voices present. The forum must be open for multiple voices, criticism and new ideas - an

openness that helps ensure relevant and thoughtful contributions to the development of educational offerings and instructional materials.

### *Didactic approach*

*The Art of Learning Language* employs a didactic approach inspired by select socio-cognitive learning principles, social constructivist learning and sensory-based encounters with art. This approach, and particularly the incorporation of the senses, corresponds to the following socio-cognitive views of language learning in which:

- 1) “Language is need-based, as it is a product of physical interaction with the world” (Littlemore, 2009, p. 3);
- 2) “Our bodies and the physical conditions play a crucial role in our cognitive processes and thus also for the development and application of our language.” (Johnson, 2012, p. 3).

Learners become immersed within a learning context which allows them to meet their target language as a social and communicative medium. This corresponds to the view of learning as a social-cultural process in which “Beliefs and values are shared and explored together through communicative acts. Communication is a cultural process that creates an ordered and meaningful world of active meaning-makers” (Hooper-Greenhill, 1999, p. 17).

### *Social constructivism and the holistic learning approaches*

*The Art of Learning Language* works from the perception of language, culture and experience as being intrinsically linked - a product of our physical interaction with the world, which is experiential and need-based. Language consists of a complex network of words and concepts etc., which cannot be mastered in isolation. With art facilitating language learning, the museum acts as a multifaceted learning environment, where new words and concepts become culturally contextualized. The starting point is language learners’ immediate encounter with a work of art - a meeting supported and reinforced through a focus on communication and the exchanging of ideas. Learners contribute, hereby, to the artworks’ narratives relating it to their everyday lives. This self-directed process of meaning-making is in line with the social constructivist concept of learning seen as “a cultural process of negotiating meaning, which produces ‘reality’

through symbolic systems...” (Hooper-Greenhill, 1999, p. 17) and “an active process in which the learner uses sensory input to create meaning [...] a process involving the learner’s active interaction with the world” (Hein, 1991; Hein, 1998, pp. 161-178).

### 3. Evaluation and remedial process

*The Art of Learning Language* employs continual qualitative assessment.

#### 1. Learner evaluation methods:

Qualitative student-to-student evaluation interviews are carried out at the conclusion of the museum educational sessions. Here, language learners have the opportunity to reflect upon the museum learning experience. In order to obtain a genuine impression of their experiences, the students are given the opportunity to choose whether they wish to express themselves in Danish, English or their native language. The following excerpts are taken from student evaluations:

*I think it was different and it was nice because we didn't sit in the class and do the usual stuff. It was really creative and I think it is a really good way of learning Danish and teaching Danish.*

(Aga, a student at Slagelse Language Centre)

*This was very interesting because we get to see a lot of art. We got to do a lot of activities that make us use our imagination, our creativity - especially with our senses. Also, we get to bond as a class. [...] We get to learn more new words which we haven't learned in the past, so I think that this is a memorable experience for us.*

(Melanie from the Philippines)

*It was really interesting to visit an art museum because I can understand that I can show my feelings with art to others and I can get to know myself better with art. I also think art relates to our senses. We can use our different senses. We can do writing, painting, everything and it really plays with all of our senses.*

(Mernooush from Iran)

*It's been great for me because I have seen many old pictures [at Sorø Art Museum].*

*It was good to see pictures from that time. Back then it was not so modern. Today, Danish life is really modern. Back then it was only women who worked and cooked at home. Today, Danish women work as much as men. It shows [development] in Danish life. It was really good. Thank you to my teachers and to the museum.*

(Mouhammed from Afganistan)

## 2. Instructor evaluation methods:

At the conclusion of each museum educational session, language instructors are requested to fill out a written evaluation of the experience. Focus group evaluation interviews were also carried out by the museum educator and participating language instructors back at the language centres.

## 3. Advisory Board

*The Art of Learning Language* has established a cross-disciplinary Advisory Board comprised of leading scholars and professionals, from Denmark and abroad, within the fields of linguistic and pedagogical theory, museum inclusion, education and diversity within the cultural sector. The Board assists the museum in the self-reflexive evaluation processes of setting the programme and its objectives into a wider political, cultural and ethical context.

*Long-term objectives: contributing to more equitable encounters with Danish society*

For a great number of participants, their participation in the programme has been their first encounter with the museum environment. In addition to developing language skills, participation in the programme provides unique opportunity for adult immigrant groups to leave the classroom and experience an unexplored feature of their local community, the museum. Here they are exposed to an authentic space which takes into account their specific needs and interests.

*The Art of Learning Language* educational offerings and materials meet a wide range of curriculum requirements as specified in the official *Learning requirements of Danish Language Education for Foreign Adults*. These include promotion of the students' achievement of intercultural and communicative competencies; encouragement of independence; interpersonal and cooperative skills; development of student insight into

his/her own learning; the motivating and enabling of students' self-driven capacity for learning inside and outside of the classroom; and giving the student the opportunity to become aware of and use his/her linguistic, cultural and personal resources.

*The Art of Learning Language* programme and web portal serve as national forums supporting Danish art and cultural institutions in meeting the above curriculum requirements. These efforts help to further contribute to a greater degree of cultural and social relevancy and interculturality in second-language learners' everyday teaching. In so doing, the programme strives to fulfil a greater long-term vision of encouraging a greater feeling of social cohesiveness, thereby, promoting more equitable encounters between migrants and the greater Danish society.

#### *National and international knowledge sharing*

As part of the programme's continual development and assessment, Sorø Kunstmuseum hosted a conference in March 2013 on language, learning and inclusion at museums. The conference focused on inter-institutional and interdisciplinary collaboration, examining what can arise when the fields of museum education, cultural inclusion and language learning meet. Key issues were illuminated by scholars and professionals from the fields of museum pedagogy, second-language learning and cultural inclusion.

Sorø Kunstmuseum is also an active partner in a Danish museum knowledge sharing network comprised of representatives from the Danish museum world currently carrying out projects involving adult second-language learners.

*The Art of Learning Language* has raised national and international interest within the museum field as well as within the fields of second-language learning, migrants and human rights, and audience development. The project has been presented in a variety of national and international fora, in the form of articles and conference presentations. Project results and progress are regularly shared on Sorø Kunstmuseum's website and other relevant professional fora.

#### *Impact on the museum's internal organization, knowledge and strategy*

The museum has gained a greater understanding of the target audience as well as a greater insight into the learning potential and practical application



of socio-cognitive and constructivist learning approaches within the museum space. The programme has also greatly contributed to a professionalization and development of the museum's educational profile to include working with diversity and inclusion. Valuable knowledge has been obtained concerning how best to benefit from the potential of programme's partnerships and collaborative relations. This integration of new, multi-voiced perspectives in relation to the museum's own collections and educational practice has provided valuable self-reflection which will be applied in didactic and professional practices at Sorø Kunstmuseum.

See [www.sorokunstmuseum.dk](http://www.sorokunstmuseum.dk) for further information about the museum's work with second-language learners including student interviews, articles, educational publications and conference presentations from the project.

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# Building a Bridge? Understanding the Multicultural Impact of Islamic Art at the Dallas Museum of Art

*Laura Evans\**

## *Abstract*

This year (2014), the Dallas Museum of Art (DMA) unveiled a new partnership with the Keir Collection of Islamic Art, making the DMA a steward to the 3<sup>rd</sup> largest collection of Islamic Art in the United States and the only such in the South. It is expected that the addition of the Keir Collection to the Dallas-Forth Worth area (DFW) will encourage rich cross-cultural dialogue among visitors and that, as the Keir takes its place in an encyclopaedic institution, it will encourage the public to see Islamic art as a “bridge between the Far East and the West” (DMA, 2014, p. 1). Can the DMA accomplish this through the display and interpretation of this important collection? This research seeks to understand the messages that visitors receive from the DMA’s treatment of the Keir Collection and whether or not this embodies multicultural principles of museum education.

*Keywords:* inclusivity, multiculturalism, museum education, Islamic art, Dallas Museum of Art.

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# 1. The conception and planning of the programme

## Background

### *The Dallas Museum of Art and Surroundings*

The Dallas Museum of Art was established in 1903 in Dallas, Texas and is widely considered an important and prestigious collecting institution in the United States (DMA, 2014). It is well-known for its ground-breaking educational initiatives, including the interactive and inventive Center for Creative Connections. The DMA is an encyclopaedic museum with over 22,000 works of art that represent 5,000 years of human history (DMA, 2014). Most recently and of considerable note, the DMA chose, in 2013, to become a free institution and charges no general admission. It is the first museum in the country to launch a complimentary museum membership programme – DMA Friends – that is based on visitor participation and involvement. It is hoped that these initiatives will continue to diversify the DMA’s public(s) and will better reflect the dynamic, multicultural landscape of the North Texas area.

Texas has the 5<sup>th</sup> largest Muslim population in the United States (Kennedy, 2014) and Dallas is home to approximately 15,000 Muslims, yet the newly-loaned Keir Collection represents the first significant collection of Islamic art in the region. Sabiha Al Khemir, a prestigious scholar of Islamic art, founding director of the Museum of Islamic Art in Doha, Qatar, an advisor to the DMA, and the woman who is largely considered responsible for arranging the loan of the Keir to the DMA, called Dallas a “tabula rasa” – a blank slate – for Islamic art. She said that Dallas was “... a place where the collection would make a difference” (Kennedy, 2014, p. 2). Can it make a difference? If so, how and in what ways? This research seeks to answer these questions by looking at visitors’ interpretations and interactions with the Keir Collection and the broader DMA.

### *The Keir Collection*

This rarely displayed collection is frequently cited by scholars as one of the most diverse (historically, geographically, and materially), important, and

comprehensive collections of Islamic art in the world. The Keir, named after the British mansion where it was formerly housed, is a collection that was amassed over five decades by Edmund de Unger (1918-2011). The collection contains almost 2,000 objects that range from a signature rock crystal ewer to textiles to works on paper to metalwork to ceramics.

The Keir Collection is on a 15-year renewable loan, with the agreement that the Dallas Museum of Art will create new gallery spaces to house its objects. Additionally, as part of the loan agreement, the DMA will create a digital archive of the collection – the first ever – which will be a great benefit for scholars and the public (Lawrence, 2014).

A son of the collector, Richard de Unger, acknowledges the importance of the collaboration between the Dallas Museum of Art and the Keir Collection when he said: “we are pleased that my father’s collection is being transferred to the care of a museum whose commitment to fostering cross-cultural dialogue has made it a leader among its peers. Our late father believed that Islamic Art and Culture was the bridge between the Far East and the West. It is with this concept in mind that we viewed the DMA as the ideal partner to communicate this. It is by exhibiting these rare and beautiful works that we hope to increase the understanding of Islamic heritage and realize the enormous contribution it has made to our own cultural identity” (DMA, 2014, p. 1).

This project seeks to understand how and if de Unger’s expectations are met. Will visitors make the connections between “the Far East and the West” through their experiences with the Keir Collection at the DMA (DMA, 2014, p. 1)? How will visitors articulate their understanding of the bridge that exists between cultures and do these connections lead to a more multicultural, holistic experience at the DMA?

### *Context to the Proposed Research*

With the new opportunities that the Keir provides, the DMA becomes a rich site for research about the visitor’s experience in relation to advancing a multicultural understanding of Islamic culture. DFW is home to approximately 15,000 Muslim Americans, making the Keir Collection important in that it has the potential to help discredit false stereotypes and to provide context for the growing Islamic community in North Texas.

Multicultural education works to investigate the maintenance of authentic cultural history, the subjugation of non-dominant cultural knowledge and the continuous movement, fluidity and evolution of culture (May, 1999). As America continues to diversify as a nation, issues surrounding multiculturalism and equity will remain relevant and important as social and political issues (May & Sleeter, 2010). Likewise, art museums should understand the complexities and practicalities of multiculturalism in order to remain relevant.

As such, the Keir Collection at the DMA has immense importance as a site of inquiry. September 11<sup>th</sup>, its aftermath, and the United States' involvement in the "War on Terror" have scrambled public perceptions of Islamic cultures, leading to negative stereotyping and misunderstanding (Haddad, 2004). When the world's Muslim population is expected to increase by 35% over the next 20 years (Pew, 2011), we need to better recognize how to counteract uniformed stereotypes of Islamic culture and increase compassionate awareness. I believe that the Keir Collection at the DMA can help educate visitors about the cultural diversity and inclusivity of Islamic cultures. In this way, if museum education moves the conversation "from being about something to being for someone" (Weil, 1999, p. 229), I believe that research in museum education should also reflect this emphasis by being about visitors.

### *Methodology and Procedures*

The fulcrum of this proposal are the visitors to the DMA and the meanings they make from their interactions with the works of art, the interpretive materials, and other educational initiatives in the Keir Collection galleries. I conceive of this project in three parts: surveys, a cross-cultural conversation activity, and observations. Central to this study will be the over-arching, general question:

*How do visitors articulate their understandings of Islamic culture after visiting the Keir Collection at the DMA, interacting with interpretive materials, and participating in cross-cultural comparative activities (see "Carrying Out the Programme" for further details)?*

Specific questions to further the general research question are:

- Does the DMA and their accompanying interpretive materials for the

Keir Collection encourage visitors to think of Islamic cultures as diverse and polyvocal? How and in what ways?

- Does the DMA challenge dominant cultural knowledge and counteract cultural misrepresentation through the presentation and interpretation of the Keir Collection? How and in what ways?
- Does the DMA promote a better understanding of how Islamic culture shapes visitor's everyday lives? How and in what ways?

Through carefully designed surveys, activities, and observations, I will collect an array of data that I can numerically and dialogically analyse, using multicultural theory, to assess and evaluate the educational effects of the Keir Collection at the DMA. I will interpret the results of these findings from the DMA through multicultural theory, which doesn't just abide by the toleration of differences between groups, but seeks to revalue "disrespected identities" and change "dominant patterns of representation and communication that marginalize certain groups" (Song, 2010, p. 1). In this case, it is my hope that the inclusion of the Keir Collection at the DMA is not just a token gesture but one that encourages a critical conversation about cultural ideologies, expectations, and stereotypes of Islamic culture that the DMA may or may perpetuate in their display of the Keir Collection. We have yet to see how the DMA will handle the interpretation and display of the Keir Collection, but when the galleries are in place, this project seeks to critically analyse what visitors understand about Islamic culture through the museum's handling of these objects in relation to other objects in the DMA's collection.

### *Audience*

As a university professor, I am lucky to have an audience of students available for participation in this project and to teach very near to the DMA. I will use undergraduate and graduate students as visitors to the Dallas Museum of Art and the Keir Collection and as the main sources of data for this project, specifically for the Cross-Cultural Object Conversation Activity (see "Carrying Out the Programme"). I will build time into my semester curriculum for my students to be able to spend a significant amount of time at the DMA.

The survey that I plan to administer will be given to random visitors at

the Dallas Museum of Art, not exclusively to university students. I will use a maximum variation sampling strategy to understand how diverse visitors interpret and connect with the Keir Collection of Islamic Art.

## 2. Carrying out the programme

I anticipate the collection of data to take approximately three months with an anticipated 20 surveys, 35 cross-cultural communication activities, as well as approximately 50 hours of observations.

### *Visitor Surveys*

I will administer visitor surveys (predominately quantitative with 3-4 qualitative, short answer questions) to random visitors in the galleries of the Keir Collection at the DMA. The survey questions will gather demographic and psychographic data, as well as visitor impressions of the Keir Collection and its interpretive materials in relation to the rest of the museum. I will craft questions so as to help answer part of my main research question:

How do visitors articulate their understandings of Islamic culture after visiting the Keir Collection and interacting with interpretive materials?

### *Cross-Cultural Communication Activity: Object Conversations*

This activity and data source was inspired by the artist Fred Wilson, who is well known for his groundbreaking installation, *Mining the Museum*, which debuted at the Maryland Historical Society in Baltimore from 1992 to 1993. In this installation, Wilson re-arranged and manipulated historical artifacts from the Society's collection as a commentary on the history of slavery in America and as a challenge to the dominant ideologies of White, Western culture. In addition, Wilson's work in *Mining the Museum* was about creating dialogue between objects that don't normally "speak" with one another. Wilson said, "Meaning happens around how the objects relate to each other... I try to bring the invisible into view [through the process of juxtaposing objects]... And so putting them all out and having



them talk to each other is my way...” (Art 21, 2005). This activity is inspired by Wilson’s method of juxtaposing objects of different cultures, in order to spark critical thinking and the analysis of power relationships, stereotypes, and dominant ideologies.

This activity will make use of the digital archive of the Keir Collection (Lawrence, 2014) and interpretation/narrative-writing techniques that encourage viewers to empathize and embody works of art, as well as others’ points of view (Barrett, 2014).

I will use my class of undergraduate and graduate university students as participants in this element of data collection. This is the most time-intensive activity and works best when the participant is willing to take chances and be vulnerable in their writing. I feel that my university students would be enthusiastic collaborators in this element of the project.

In this activity, student participants will choose two images: one from the digitized Keir Collection and one from what has been digitized of the DMA’s permanent collection. Students will write from the perspective of the objects that they have chosen, embodying the works of art and imagining what they might say to one another if they could speak (Barrett, 2014). They will put these two objects in conversation with one another, as if a work of Islamic art and a work of Western art were speaking to each other. Responses can be written as dialogue, as a narrative, a poem or in any other written way that the participant feels will express their interpretation of how these objects might interact, should they be instilled with a voice.

When contemplating what these two objects might say to one another, student participants must think about what the Keir Collection object might want to explain about itself, as a new object to the DMA. Questions that student participants will be asked to consider as they craft a cross-cultural conversation between their chosen objects are:

- Does the Keir Collection object seem like it belongs or doesn’t belong in the permanent collection of the DMA? Why or why not?
- What has the museum chosen to say about this object as compared to the Western object? What has it left unsaid about both objects?
- Has the Keir object been displayed differently than the Western object? In what ways?
- What might these perceived differences say about power, in the museum and outside of it?

- What other ways might these objects be exhibited and interpreted, in relation to the DMA's collection?

Students will be required to post their cross-cultural object conversations and images of their chosen objects to a blog that I will create and facilitate. Students' responses will be anonymous and known only to myself, as the administrator of the blog. Students will also be required to post at least 3 comments over the course of the research period to other participants' object conversations. It is my hope that this activity will serve as a rich and textured source of data. The questions that student participants will be contemplating as they write their cross-cultural object conversation are designed to encourage them to think critically about issues of power, dominant ideologies, and narratives that run counter to the typical Western museological approach (Adams, Bell, and Griffin, 2007).

It is my hope that this cross-cultural object conversations activity will be the most productive in answering my research sub-questions:

- Does the DMA and their accompanying interpretive material encourage visitors to think of Islamic cultures as diverse and polyvocal? How and in what ways?
- Does the DMA challenge dominant cultural knowledge and counteract cultural misrepresentation through the presentation and interpretation of the Keir Collection? How and in what ways?
- Does the DMA promote a better understanding of how Islamic culture shapes visitor's everyday lives? How and in what ways?

### *Observations*

In order to attend to a multicultural analysis of the collected data, my own personal observations of the galleries that house the Keir Collection will be guided by the questions:

- How does the display of Islamic cultural items in the Keir Collection position otherness or suggest cultural insensitivity?
- How does the DMA embrace and/or encourage cultural autonomy through the Keir Collection?
- How does the DMA recognize communities of difference and communities of collaboration through the Keir Collections relationship?

with and to other collections in the museum? (Acuff & Evans, 2014).

I will record my observations at the DMA using a field note format, collating them each week and looking for emergent themes within these observational notes. I hope that I will be able to compare and contrast this data with casual interviews and observations done at the two museums whose Islamic collections are currently larger and more established than at the DMA: the Metropolitan Museum of Art's Galleries for the Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia (New York) and the Arthur M. Sackler Museum (Massachusetts). Comparing observations about visitors' experiences at these other institutions with the DMA will give me a more comprehensive grounding for my research and validity.

### **3. Evaluation and remedial process**

I will use dialogic coding after transcribing the interviews to look for "big ideas" and shared themes. As with observations, I will collate data from surveys and the cross-cultural conversation activity and look for emergent themes. I will continually work to process information and to code observations. After synthesizing the data using dialogical content analysis, I would hope to get feedback from the Contemporary Arab and Muslim Cultural Studies Institute (CAMSCI), which is located at the university where I teach. I would look forward to their expertise in looking at the results of this study. Afterwards, I will compile a comprehensive report of my findings and hope to share this information with CECA at the annual conference in 2015, as well as publish this research in some way, shape, or form.

This research will be an opportunity to explore and present potential educational trajectories through which cultural difference is, hopefully, celebrated within the Keir Collection at the Dallas Museum of Art. Rather than continuing in curatorial and educational traditions that perpetuate dominant cultural ideologies and assimilation, this research aspires to introduce new ways of understanding how visitors can experience the museum as a place of cultural diversity and inclusivity.

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# Special audiences



# **A più voci – With Many Voices. The Palazzo Strozzi project for people with Alzheimer’s and their caregivers**

*Irene Balzani, Cristina Bucci, Luca Carli Ballola, Michela Mei\**

## *Abstract*

*A più voci – With many voices* is the Palazzo Strozzi project dedicated to people with Alzheimer’s, their relatives and their caregivers to offer them a stimulating, enjoyable and enriching activity.

*With Many Voices* focuses on the use of observation and imagination rather than memory and cognitive skills to promote remaining communicative abilities. It is designed to offer people with Alzheimer’s a chance to express themselves through art, proposing to caregivers a model of communication still available to them.

The loss of function that this illness entails is gradual, affecting certain abilities before others, thus *With many voices* focuses on individuals’ ability to observe, to experience emotions, and to use their imagination and their fantasy, all skills that last longer than an individual’s logical and cognitive faculties, thus allowing even those who have built up a substantial cogni-

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tive deficit to take part. The project also aims to change the social perception of the disease through an encounter with other museum visitors. The activities are held during Palazzo Strozzi's normal opening hours to promote people's familiarity with the disease and to foster a change in the way society perceives people with Alzheimer's.

*Keywords:* Alzheimer, art, imagination, access programme, narrative approach.

## 1. The conception and planning of the programme

*A più voci - With many voices* is not an adaptation of activities designed for a generic “adult content” nor is it a simplified guided tour for people with limited cognitive faculties. It is a museum project designed to meet the needs of a special public: first, the need (which is also a right) to be considered as people and not just as “sufferers”, then the need for sociability (eg. to have opportunities to leave the house, and to meet others), the need to find new ways to communicate (because the usual channels don't work anymore), and ultimately the need to find incentives to continue to talk, to get excited, to live. In this process art, with its capacity for stirring emotions, plays a central role.

The project was born out of three meetings in May/June 2011, during the exhibition *Picasso, Miró, Dalí. Angry Young Men: the Birth of Modernity* where Luca Carli Ballola guided three workshops based on *TimeSlips*, a method created by Anne Basting, in the exhibitions at Palazzo Strozzi (fig. 1).



*Fig. 1 - A TimeSlips session at Palazzo Strozzi.*



This method was already used in the Alzheimer Café<sup>1</sup> active in Florence and in several nursing homes.

The *TimeSlips* method is aptly presented by its slogan “forget memory, try imagination” and aims to stimulate the residual ability for communication through using inventiveness: starting from the observation of a picture, a collective narrative is created.

We found a deep consonance between this method and the philosophy of Palazzo Strozzi – art should be accessible to all; there is not only one way of interpreting art; every visitor can leave a trace of their own voice (this approach is called “Visible listening”) (Bradburne, 2012; Rinaldi, 1999) in the exhibition – and we decided to join forces to create a new project. So *With Many voices* stems from the collaboration between the Palazzo Strozzi Education Department and experienced geriatric educators. This collaboration has informed all stages of the project: from planning to implementation of each appointment.

Museum and geriatric educators have pooled their ideas and expertise to devise a new innovative approach, even at international level.

The first phase of the project consisted in reciprocal training. In fact, for such a project we believe it is important to learn about the art and the methods of communication in museum environment; on the other hand it is necessary to learn about the disease and the correct and effective ways of interacting with people with Alzheimer’s.

There is a growing trend towards comprehensive strategies for treating degenerative dementia including not only pharmacological therapy but also a correct relational approach on the caregiver’s part. This type of approach seeks to modify the relationship between the patient and his or her caregiver, whether it be a relative or a professional caregiver, by endeavouring to promote a constructive form of coexistence.

The Naomi Feil “Validation” and the “Gentlecare” described by Moyra Jones (Feil, 1982; Jones, 1999), share a focus on patients’ residual abilities rather than on the disabilities they have built up, and the goal of “possible

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<sup>1</sup> Alzheimer’s Café are informal occasions for encounter: people with dementia and their caregivers can get information about the disease (outcome, services and resources in the area, non-pharmacological approaches), psychological support (enabling self-help groups) and opportunities relations.

welfare” rather than of (impossible) functional recovery. Above all, these approaches consider the caregiver’s ability to transform and tailor their relationship with the patient to be the primary tool for reducing the damage caused by the condition and for increasing the patient’s quality of life.

These are the tools of reference we wanted to adopt in our programme, and further inspiration was found in the “Enabling Approach”, developed by Piero Vigorelli (2011): to stimulate patients’ ability to use their powers of speech and conversation, to meet their need to express, their deep-seated emotions, to be heard out and respected, and to be recognised as individuals so as to recover their status in society.

During the Fall of 2011 (on the occasion of the exhibition *Money and Beauty. Bankers, Botticelli and the Bonfire of the Vanities*) *With Many Voices* started with a pilot project for two groups of eight people with Alzheimer’s from six nursing homes. Each person with Alzheimer’s was accompanied by professional caregivers from nursing homes and in many cases by family members. Each group participated in four meetings at Palazzo Strozzi, with three workshops in front of a work of art and a final creative activity.

A concluding meeting with all caregivers involved allowed us to evaluate the initial project and identify areas for improvement.

## 2. Carrying out the programme

In Spring 2012 *With Many Voices* was opened to nursing homes and families. Palazzo Strozzi has no permanent collection, so the project is renewed for each temporary exhibition (there are two major exhibitions each year). For every exhibition Palazzo Strozzi offers four cycles of three-meetings each. Two special dates are dedicated to caregivers to present the project and to evaluate it. The project is co-conducted by museum and geriatric educators working together.

*With Many Voices* programme is designed specifically to stimulate patients’ ability to use their powers of speech and conversation, to meet their need to express their deep-seated emotions, to be heard out and respected, and to be recognised as individuals so as to recover their status in society.

Actually one of the main aims of the project is to open the museum to people with Alzheimer’s and their caregivers and provide them with stimu-

lating, enjoyable and enriching experience and with the opportunity to express themselves, and to find new ways to communicate through art.

The first two encounters of every cycle are devoted to a work of art: each participant (both people with Alzheimer's and their caregivers) is asked his opinion of the painting, starting with his feelings and finishing by carefully observing the work. They are reminded several times during the activity that there are no right or wrong answers and an educator writes down everything that is being said. In this way participants see their words earning "official" endorsement and feel reassured that their answers are acceptable.

Then the things they observe in the painting become the ingredients in a collective story or poem.

The educators invite participants - through a guided conversation - to contribute to the creation of a collective narrative or poem about the selected work. The narrative and the poetry transcribed during the course of the activity serve not only to document the experience but also as a resource for the group and the public in general, giving space to new voices and suggesting new ways of looking at art. An initial and a final meeting with the caregivers complete the project.

Actually the project also aims to prompt a change in the perception of this condition by society as a whole, encouraging encounters with the exhibition's visitors and thus offering people with Alzheimer's and their relatives new opportunities for socialising while minimising the stigma attached to the disease.

The third meeting of each cycle is devoted to a creative workshop inspired by the objects in the exhibition: we have created monochromatic panel collages, wood sculptures, montages presenting invented memories, clay tiles, diaries made from textiles.

The observation, the narrative or poem, and creativity are the main tools used to relate to the work of art. Moreover, participants are often asked to take part in activities involving their senses of touch, smell or hearing.

The relationship between people with Alzheimer's and their caregivers is a priority in each encounter, in front of the work of art and during the creative activity which is a kind of "buddy system" in which two people build something together (fig. 2).



Fig. 2 - During the textile diaries workshop.

The specific way in which the disease impairs the mind makes many of these people far more creative than they ever were before: art and creativity become privileged tools to communicate and express deep-seated emotions. An important aspect is the active role of each participant. The nature of the activity allows everyone (both people living with dementia and caregivers) to take part in accordance with their own level, turning loss of inhibition and of interpretative mental skills into greater freedom of judgment and capacity for imagination. The project is designed to offer people with Alzheimer's, usually left out of the cultural context, the possibility to enjoy art and a chance to express themselves through art, proposing a model of communication still available to them in accordance with comprehensive strategies for treating generative dementia including a correct relational approach on the caregiver's part.

To realize a project for people with Alzheimer's means trying to redefine the nature of the museum in an inclusive and participative manner. *With Many Voices* aims to develop the educational role of the museum by including a broader audience, whatever their physical and mental conditions and encourages developing new services to meet differentiated needs of the public. The project seeks out a continuous relationship with the community and the territory and aims to make Palazzo Strozzi to be "not just exhibitions" but a place to improve the quality of life for its citizens.

Essential to the ongoing success of the project are the collaborations we have with different partners: the local nursing homes, Alzheimer's café, and a special collaboration with 4390 Taxi Firenze for the transport.

*With Many Voices* aims to strengthen the link between the museum, culture, art and the public with a project based on high professional standards.

The dissemination of access programmes is an integral part of the project, and is realized through collaborations with other museums and associations and through biennial conferences, the first held in November 2012, presenting the best international practices.

This first international conference and some cycles of activities were realized with the sponsorship of Lilly and this collaboration received the Culture + Enterprise Award from Federculture. The next conference, scheduled for Fall 2014 will be organized thanks to the contribution of the Region of Tuscany.

*With Many Voices* was the first museum project dedicated to this public in Tuscany, but subsequently similar projects have been implemented in other museums in Florence (Cristina Bucci, Luca Carli Ballola, Michela Mei and Chiara Lachi started the "Art in Your Hands" project at the Marino Marini Museum in 2011) and at a national level, and the project has garnered international attention (e.g. MoMA, University of Zurich).

In 2012 the Marino Marini Museum started an important professional development project, supported by Region of Tuscany, Office of Museums. The course was dedicated to museum educators and professional or volunteer caregivers. Following this course ten new projects have been launched in different museums in Tuscany.

### **3. Evaluation and remedial process**

*With Many Voices* doesn't aim to be an art therapy project, so the evaluation isn't a medical one but a "human" one and we set up different strategies for assessment and evaluation.

The final meeting with the caregivers at the end of the pilot project allowed us to redefine some practical aspects as the number of participants during each activity, the frequency of the appointments, or the duration of the single encounter. It was an important moment of confrontation be-

tween the participants and educators, during which there emerged expectations, difficulties, needs, ideas and possible strategies to be implemented in the following activities. For this reason, the final meeting has become one of the most important parts of our assessment strategy and is organized at the end of each exhibition. Sometimes this meeting is also attended by some people with Alzheimer's in a less advanced state of the disease and their contribution has been instrumental in focussing on their needs and their points of view.

In addition, at the end of every meeting we ask each participant verbally to express their own opinions about the experience just ended and an educator writes the answers down (fig. 3).



*Fig. 3 - During the exhibition *The Russian Avant-garde*.*

All caregivers are also asked to fill out a questionnaire at the end of each meeting and at the end of the full cycle. We ask if the meeting has been stimulating, enjoyable and enriching for the participants with Alzheimer's as well as for the caregivers. Other points of the questionnaire are: the degree of communication, the engagement within the group, the eventual signs of agitation. One important goal for the caregivers in the program focuses on the development of a new, different and more appropriate way of communicating. Relatives who have taken part in our activities, together with the people they care for, have confirmed the method's effectiveness.

Some comments from past activities:

*It's important having this experience in a museum because it's an environment*

*that stimulates people; even if it looks as though their mind's elsewhere, they feel things, they feel that they're immersed in a positive, helpful environment for them.*

(Paola, family member of a person with Alzheimer's).

*Taking part with a friend and observing a work of art is important because you've got two brains that think differently but that can discover a common ground, also in terms of their affection for one another.*

(Fernanda, person with Alzheimer's).

*It made me realise that a person never stops being a person, that they don't just turn into an empty vessel, because they still have so much inside.*

(Cecilia, family member of a person with Alzheimer's).

The results of the questionnaires are shared during the final meeting at the end of each project to discuss together of possible paths for improvement and change. One aspect that has changed most from the beginning is the role of caregivers: now they are required to sustain the person they are accompanying but also to participate actively during each part of the project. As a result caregivers are an active part of the planning and the project.

*With Many Voices* is designed to offer people with Alzheimer's a chance to express themselves through art, proposing a model of communication still available to them; every meeting is also an opportunity to socialize. The stories and the poems created during every meeting reflect hopes, fears, feelings and dreams and they give everyone a rare opportunity to understand the way people with dementia think and how they see the world.

Every composition also becomes a resource: shared on the Palazzo Strozzi website or printed for distribution they help the general public to see the works of art in a new way, enriching them with new voices.

*When I used to look at paintings I'd only see what was drawn there, but with these people I managed to see beyond that, so there wasn't only what we could see, there was a lot more behind it as well. Through them and the stories they told I also managed to gain a better understanding of art.*

(Serena, professional caregiver).

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# “Le Voyage”, une exposition au Centre Pénitentiaire Sud-Francilien

*Coraline Knoff, Stéphanie Merran, Vincent Poussou\**

## *Résumé*

Pendant plus d’une année, une équipe de neuf personnes détenues, incarcérées au Centre Pénitentiaire Sud-Francilien (CPSF), à quelques kilomètres de Paris, ont eu pour mission de concevoir, mettre en œuvre et assurer la médiation d’une exposition d’œuvres d’art originales dans une salle spécifiquement aménagée au cœur de la prison.

Ces personnes volontaires ont été sélectionnées par l’Administration Pénitentiaire et le Service de Probation et d’Insertion Pénitentiaire, en charge de la ré-insertion des personnes détenues.

Ce groupe a été accompagné pendant toute une année par Vincent Gille, chargé d’études documentaires à la Maison Victor Hugo (Paris, France). Désigné par la Réunion des musées nationaux - Grand Palais (RMN-GP) comme conseiller scientifique, il suit le groupe lors de réunions hebdomadaires et met au service de ces personnes son expertise en histoire de l’art.

Ce projet a été piloté par la RMN-Grand Palais qui a mis l’ensemble de

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ses savoir-faire et de ses métiers au service de sa réalisation et de son succès. Initié par le Président de la RMN-GP et l'ancien directeur du Centre Pénitentiaire Sud-Francilien, sa réalisation fut possible grâce un travail transversal avec plusieurs grands musées français. Il s'inscrit au coeur d'une convention interministérielle entre le Ministère de la Culture et de la Communication et le Ministère de la Justice.

L'exposition « Le Voyage » a été présentée du 24 septembre au 17 novembre 2013 dans l'enceinte de la prison, accueillant plus de 800 visiteurs : personnes détenues, personnels pénitentiaires, familles des commissaires, journalistes, professionnels de la culture et de la justice.

Pour la RMN-GP et les acteurs du monde pénitentiaire et culturels impliqués, il s'agit d'un projet pilote, ayant l'audace d'inscrire dans la durée en milieu carcéral une exposition d'œuvres d'art originales. Il fait partie d'un engagement plus global de la RMN-GP dans une politique d'éducation artistique et culturelle en direction des publics empêchés.

*Keywords:* centre pénitentiaire, personnes détenues, œuvres d'art originales, RMN-GP, publics empêchés.

## **1. Conception et planification du programme**

Ce projet d'exposition naît de la rencontre de deux hommes : le Président de la RMN-GP et l'ancien directeur du CPSF. De cette rencontre émerge une volonté commune forte de rapprocher deux mondes a priori éloignés : celui des privations de liberté, du retrait de certaines personnes de la société et celui dont la volonté et d'aller vers tous les publics, de toucher et diffuser la culture au plus grand nombre.

A l'époque, le CPSF récemment ouvert, dispose d'un espace de 150 m<sup>2</sup> dont la fonction n'a pas encore était attribuée. Les deux hommes souhaitent y faire une « annexe du Grand Palais ». Dans ce format réduit seraient présentées des œuvres d'art originales, dans le cadre d'une exposition.

En France, des actions culturelles en prison sont menées depuis plusieurs dizaines d'années et sont encadrées par une convention interministérielle entre le Ministère de la Culture et de la Communication

et le Ministère de la Justice depuis 1989, des protocoles renouvellent ces conventions dont récemment celui de 2009.

L'ambition est grande et reflète l'engagement de l'établissement en direction de publics éloignés de la culture. Rapidement, il apparaît clair que nous ne voulions pas apporter un projet clef en main au Centre Pénitentiaire et aux personnes détenues. Faire venir des œuvres, les accrocher et les présenter, nous semblait peu pertinent d'un point de vue de la médiation et transmission vers un public qui n'attend pas, dans un lieu comme la prison, une telle proposition. Il fallait donc co-construire la proposition avec le public vers lequel nous souhaitions nous tourner. Que chacun soit actif, partie prenante du processus de création et de réalisation de ce projet culturel, pour se l'approprier pleinement, s'y reconnaître.

Nous nous sommes donc tournés vers ce que nous savons faire le mieux : la conception et la médiation d'expositions. La possibilité de proposer à un groupe de concevoir son exposition, avec des œuvres empruntées aux collections de musées français a émergé. Il fallait pour les accompagner dans cette démarche, une personnalité atypique qui puisse à la fois motiver un groupe hétérogène néophyte à la conduite de ce projet ambitieux, apporter un savoir faire de création d'exposition et de connaissance en histoire de l'art, et obtenir de ses pairs (conservateurs de musée) le prêt d'œuvres originales.

Vincent Gille, chargé d'études documentaires à la Maison Victor Hugo (Paris, France) s'est spontanément engagé dans le projet. Entre septembre 2012 et juin 2013, toutes les semaines, à raison de 2 heures par semaine, il a travaillé avec le groupe qui s'est rapidement appelé : le groupe des détenus-commissaires.

Lors de la première séance de travail, Marc, un détenu-commissaire pose une question clef : quel public pour cette exposition ? Les personnes détenues du Centre - 800 personnes – le personnel pénitentiaire et les prestataires qui y travaillent tous les jours – 600 personnes -, et toutes les personnes qui travaillent au quotidien – magistrats, personnels de santé, aumôniers deviennent tous des visiteurs potentiels de cette exposition à ouvrir.

### *L'engagement financier*

Si la RMN-Grand Palais répond à sa mission de service public et affirme

par ce projet, sa volonté d'être actif dans les actions en direction de publics éloignés, la mise en œuvre d'un tel projet nécessite des moyens humains et financiers dépassant les budgets ordinaires.

Une fois les acteurs du projet identifiés, la recherche de mécénat a été nécessaire à sa réalisation.

La Fondation Daniel et Nina Carasso a souhaité s'engager très tôt sur le projet. Très impliqué dans son déroulé, la Directrice Générale est allée à la rencontre du groupe de détenus commissaires afin de leur présenter la Fondation, son rôle et les raisons de son implication.

Le Ministère de la Culture et de la Communication s'est également investi dans le projet en finançant la réalisation d'un journal de bord sous forme de bande-dessinée.

#### *Un projet transversal et une implication forte pour les institutions*

Au sein de la RMN-GP, trois directions, soit plus d'une cinquantaine de personnes ont été mobilisées pour travailler sur le projet mêlant une diversité de métiers et de savoir-faire.

Côté Administration Pénitentiaire, l'implication d'une multitude d'entités et de services opérationnels a démontré qu'un projet d'une telle envergure ne peut être réalisé sans une synergie entre les interlocuteurs. Pour se faire, la RMN-GP est allée à la rencontre du Directeur de l'Administration Pénitentiaire, mais aussi de la Direction interrégionale des Services d'insertion et de Probation, sans oublier l'amicale des personnels pénitentiaires du CPSF afin de s'assurer de l'engagement de tous, à tous les échelons. Le CPSF a quant à lui cherché à impliquer tous les acteurs présents dans ses murs, et notamment le partenaire privé qui prend en charge, entre autre, les formations pour les personnes détenues. La formation « cuisine » et la formation « boulangerie » ont ainsi été largement impliquées notamment lors de l'organisation du vernissage et de la venue de la Garde des Sceaux (fig. 1).



Fig. 1 - Carton d'invitation officiel au vernissage.

Lors des demandes de prêts d'œuvres aux institutions culturelles françaises, il a fallu également convaincre les interlocuteurs de la pertinence scientifique du projet et expliciter la politique des publics menée par la RMN-GP. L'engagement des prêteurs institutionnels est à saluer. Ils ont souvent fait preuve d'une forte implication, mettant à disposition les œuvres demandées, se déplaçant à la rencontre du groupe pour les rencontrer.

### *Rendre compte du travail en cours*

Il est rapidement apparu nécessaire pour le groupe et la RMN-Grand Palais de pouvoir rendre compte du projet qui était en train de se réaliser. Comment donner à voir à l'extérieur les séances de travail ? L'évolution des idées du groupe, les débats autour du choix du thème et des œuvres ?

Mais également comment rendre compte de l'originalité de ce projet, de son caractère inédit ?

L'illustratrice Cendrine Borzycki a proposé d'assister à quelques séances pour croquer quelques impressions et réflexions des commissaires, du travail mené de Vincent et du CPSF. Cendrine rend facilement, dans ses dessins, l'ambiance des séances et les interrogations que chacun peut se poser lors d'une visite en prison. Sa légèreté et son brin de candeur permettent aux équipes de prendre du recul sur le travail en cours. Les

dessins forment, au fur et à mesure, un scénario qui deviendra par la suite une bande-dessinée. Cette BD, *Hors les murs*, journal d'un voyage immobile, éditée à 3000 exemplaires (fig. 2) à été financée par le Ministère de la Culture et de la Communication et diffusée dans les librairies en France. Les commissaires détenus y apparaissent à visage découvert, après obtention des autorisations adéquates et témoignent de leur expérience culturelle et de la manière dont celle-ci s'insère dans leur quotidien carcéral.



Fig. 2 - Couverture de la bande-dessinée  
« Hors les murs, journal d'un voyage immobile » de Cendrine Borzycki.

#### *Donner une voix aux commissaires détenus*

« Il y a quelques mois, je me suis inscrit au projet *musée Rmn-GP* sans trop savoir de quoi il était question et ce qui m'y attendait. Je savais seulement qu'il s'agissait de choisir et de faire venir des oeuvres d'art dans l'enceinte de la prison pour une exposition éphémère. Avec d'autres détenus ayant envie de s'instruire, de s'investir dans un projet, ou seulement de s'occuper, nous nous retrouvons de manière hebdomadaire pour construire et organiser cette exposition (...) Alors que nous sommes encore coincés ici, coincés entre ces murs, des artistes comme le Douanier Rousseau nous rappellent que le voyage est aussi intérieur et imaginaire, lui qui a peint des forêts tropicales et des jungles sans jamais quitter Paris! » racontent Hadrien et Jean-Claude, deux commissaires détenus.

Caroline Cartier, une artiste travaillant le son et le témoignage journalistique, a également proposé lors d'une séance de travail de venir s'entretenir avec les personnes détenues commissaires. De cette rencontre

individuelle sont nées quatre créations mises en ligne sur le site internet de la RMN-GP. Découpées en quatre temps distincts, elles donnent à entendre les réactions des commissaires sur leur travail tout au long de cette année-là, leurs visions de l'art et de la culture en opposition à leur vie en prison.

## 2. Mise en œuvre du programme

### *La préparation de l'exposition*

Le projet s'est articulé sur la base de sessions de travail hebdomadaires de deux heures tous les mercredis. Chacune de ces sessions de travail a été accompagnée par Vincent Gille, chargé d'études documentaires à la Maison Victor Hugo à Paris.

Vincent Gille a également été accompagné par des interlocuteurs choisis par la Rmn-GP pour leur savoir-faire et leurs métiers – en lien avec la conception, la réalisation d'exposition et la médiation.

Ainsi pendant les cinquante-deux séances de travail précédant le vernissage de l'exposition « Le Voyage », plus de cinquante personnes, d'une trentaines de métiers différents sont venus présenter au groupe leurs métiers, la manière de l'exercer, et ont prodigué leurs conseils : une restauratrice, un scénographe, un régisseur d'exposition, une chef de projet exposition, un chef de projet édition, des conférenciers...

Chaque entrée dans la salle de travail, en zone de détention, s'accompagne d'une demande d'autorisations particulières auprès du SPIP.

Pour concevoir cette exposition, Vincent accompagne les choix de thématiques, de découpage des sections, des œuvres à emprunter, de la scénographie, de la rédaction des cartels et du journal de l'exposition. Organiser une exposition en milieu fermé et sans accès à internet nécessite de trouver des solutions pour alimenter les réflexions et les recherches. Ainsi Vincent se déplace quasiment à toutes les séances avec bons nombres de catalogues et de photocopies d'œuvres pour nourrir la réflexion du groupe.

D'un point de vue logistique et financier, le choix des œuvres s'est fait sur une sélection d'institutions culturelles d'Île de France et de Normandie. Il était difficile, compte tenu du budget, d'envisager l'emprunt d'œuvres venant de plus loin ou de l'étranger.

Afin de rendre compte de l'avancée de la préparation de l'exposition, des comités de pilotage sont organisés de manière régulière avec les différentes instances en coopération : la direction du Centre Pénitentiaire, le Service d'Insertion et de Probation (SPIP), au moins deux commissaires-détenus, un représentant du partenaire privé du Centre, une représentant de la Direction Interrégionale des Services Pénitentiaires, un ou deux représentants de la RMN-GP. Ces comités de pilotage sont d'une nécessité absolue pour rendre compte du travail, soulever les éventuels problématiques ou questions en cours de projet et régler les problèmes juridiques, administratifs et financiers.

### *Création des outils de médiation*

En parallèle de la préparation de l'exposition, le groupe est également accompagné pour créer des outils de médiation :

- la rédaction des cartels des œuvres présentées,
- la rédaction du Petit Journal de l'exposition,
- la médiation humaine à l'ouverture de l'exposition.

Pour mener les visites, les commissaires détenus ont été formés par une conférencière de la RMN-Grand Palais aux techniques de médiation humaine. Pendant plusieurs semaines de manière intensive, elle a relevé le défi de faire que chaque commissaire soit en capacité de prendre la parole, de s'exprimer face à ses collègues commissaires, des codétenus (hommes et femmes), des familles, des autorités judiciaires.

Le Petit Journal retrace en huit pages au format journal (fig. 3), les sections de l'exposition et présentent quelques œuvres choisies par les commissaires. Ce



Fig. 3 - Première page du Petit Journal de l'exposition.



format reprend directement le format Petit Journal édités pour les expositions du Grand Palais. Ainsi la première de couverture est consacrée à un entretien, ici l'entretien du Président de la RMN-Grand Palais venu répondre aux questions du groupe.

Le service de presse de la RMN-Grand Palais déploie également son savoir-faire comme elle le ferait pour n'importe quelle exposition : il mobilise en amont ses équipes, rédige un dossier de presse traditionnel et organise un voyage de presse. Une douzaine de journalistes de la presse culturelle ont donc fait parti du voyage, donnant lieu à 49 retombées presse (tous supports confondus).

#### *Les difficultés rencontrées*

La RMN-GP et l'Administration Pénitentiaire sont deux institutions au organigramme complexe. Dans la mise en place d'un tel projet, le repérage des interlocuteurs et de leur rôle est prépondérant.

Par ailleurs, travailler en milieu fermé avec des personnes détenues exige une chaîne de demandes d'autorisations d'entrée des personnes extérieures et de matériel qu'il faut anticiper. L'information ne circule pas de manière aussi fluide qu'à l'extérieur et les délais sont alors considérablement allongés.

### **3. Evaluation et remédiation du programme**

#### *Le mémoire de projet*

Un mémoire de projet est actuellement en cours de rédaction. L'objectif est de compiler dans un seul et même document l'intégralité des éléments qui ont servi à la réalisation et au bon déroulé du projet, de la note d'intention au budget prévisionnel.

C'est un document complexe à formaliser du fait de la quantité d'information à récolter et qui demande la coopération de chacun des interlocuteurs. Il est important d'anticiper en amont les éléments à introduire dans le mémoire et solliciter rapidement les auteurs.

Un chemin de fer de mémoire de projet a été rédigé et transmis à l'intégralité des personnes concernées, il reprend le déroulé chronologique du projet :

1. les différentes étapes de mise en œuvre
2. les activités culturelles proposées
3. les activités connexes
4. retour sur les difficultés rencontrées
5. retour sur la mise en place opérationnelle interne au Centre Pénitentiaire
6. bilan de l'exposition (horaires d'ouverture, fréquentation...)
7. bilan financier.

Annexes :

- Les conventions locale et nationale
- La plaquette de recherche mécénat
- L'organigramme de la RMN-Grand Palais
- Le synopsis de l'exposition
- Le plan de la scénographie
- Le communiqué de presse
- Le carton d'invitation au vernissage
- La revue de presse
- Le modèle d'autorisation de diffusion de la bande dessinée et des pastilles sonores
- La 1<sup>ère</sup> page de la bande dessinée
- Une capture d'écran de la mise en ligne des pastilles sonores

Ce mémoire une fois complété sera diffusé à tous les interlocuteurs du projet et disponible à toutes personnes souhaitant le consulter.

#### *Une étude sociologique comme objet d'analyse du projet*

Il est apparu rapidement que le projet en construction et son déroulé prenaient un caractère inédit, une dimension humaine et sociale sans précédent auprès du groupe de commissaires et des professionnels impliqués.

Nous ne disposons pas de moyen de quantifier ni même de mesurer la satisfaction du groupe, des visiteurs ou des intervenants.

Ainsi, nous avons souhaité commander une étude à une sociologue afin qu'elle puisse à posteriori mener des entretiens auprès de tous ceux qui avaient été impliqués sur ce projet.

Delphine Saurier, chercheur sociologue, spécialiste du milieu carcéral et de la question de la culture en milieu pénitentiaire a identifié avec l'aide de la RMN-Grand Palais plus de cinquante interlocuteurs avec lesquels les mènera des entretiens individuels.

L'analyse et la mise en lumière de ces entretiens seront restituées dans une publication à paraître fin 2014, début 2015. La Fondation Carasso a souhaité s'engager financièrement, à nouveau, pour la réalisation et l'édition de cette étude.

### *Un nouveau projet, un nouvel interlocuteur*

Avant même que l'exposition ne se ferme, le groupe de détenus commissaires a interrogé la RMN-Grand Palais quant au devenir de la salle de 150m<sup>2</sup> aménagé en espace d'exposition, pour laquelle un investissement financier et humain avait été fait.

Allaient-ils pouvoir refaire un projet ? Sous quelle forme ? Avec quels acteurs ?

Un musée prêteur s'est rapproché de la RMN-Grand Palais pour proposer une suite. A la suite du vernissage de l'exposition, cette institution a souhaité poursuivre son engagement déjà éprouvé d'actions de médiation en milieu pénitentiaire. La RMN-Grand Palais s'engage à mettre à disposition les interlocuteurs nécessaires à la mise en place d'un nouveau projet avec cette institution et de mettre en place des actions de méditation avant que le nouveau projet ne commence.

Ces actions de « passage de relais » prendront plusieurs formes : des visites conférences en histoire de l'art auprès d'un plus large groupe de personnes détenues et des permissions de sortir.

La Direction Commerciale et Marketing de la RMN-Grand Palais proposera également un projet de réalisation de papeterie autour du thème du voyage à un groupe élargi de personnes détenues.

### *Transmission*

Par ailleurs, dans le cadre de la convention entre la RMN-GP, le Ministère de la Justice et le Ministère de la Culture et de la Communication, la RMN-GP s'est engagée à répondre aux sollicitations de l'Administration Pénitentiaire pour présenter le projet et son déroulé. C'est ainsi qu'une formation réduite des équipes de la RMN-Grand Palais est intervenue auprès des élèves de l'Administration Pénitentiaire, lors d'un module « culture et détention » à l'Ecole Nationale de l'Administration Pénitentiaire (ENAP).

L'ENAP a également souhaité présenter dans le hall d'accueil de

l'Ecole, quelques planches de la bande-dessinée ainsi que les pastilles sonores de Caroline Cartier et quelques photos du vernissage de l'exposition.

Des instances universitaires font également appel aux équipes de la RMN-GP pour faire part de ce projet inédit.

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# Museum for One Day

## A special museum experience on location

*Angela Manders\**

### *Abstract*

Museum for One Day brings museum collections and their stories to nursing homes and care facilities. It is a mobile presentation of objects and their stories which are shared with the residents of homes in an esthetic and professional manner. Museum for One Day seeks to reach two groups of seniors: 1] vulnerable seniors who due to physical and mental limitation are no longer able to visit museums on their own and 2] active seniors as storytellers. The target audience is residents of the Somatic and/or Psychogenerative (dementia) wards of nursing homes.

Our goal is to make the contents of museums accessible to residents of nursing homes. Storytellers share the collection and relate the pieces to the lives of the seniors. The specific needs and preferences of this target audience determine which stories are told and the form of the presentation. Museum for One Day is a customized museum experience offered on location. It enables residents to temporarily enter another world and be exposed to new experiences and challenges.

The storytellers are trained to be not only experts on the collection but also in presentation, teaching and group dynamics. The storyteller needs to

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be able to tell a good story, create a dialogue and encourage curiosity and participation while also ensuring that there is respect for the varying needs and abilities of the individuals taking part.

*Keywords:* seniors, collections, lifelong learning, accessibility, museum experience.

## **1. The conception and planning of the programme**

Museum for One Day initially began as part of the Utrecht Museumprogram aside Museum Friday, an initiative of the Van Baaren Foundation, the health care organization AxionContinu and Stichting Utrechts Museumkwartier (community of museums in Utrecht).

The programme Museum Friday (started in 2008) enables residents of the nursing homes in Utrecht to visit one of the city's museums every other week. For groups of residents in the Somatic and Psychogenerative wards - those with physical and mental limitations, respectively – it proved to be too difficult to go to the museums. For this reason in 2011, special for these groups of residents, Museum for One Day was developed by an external partner (ArteKino). The goal was to reach these groups of vulnerable seniors and offer them an intellectual and cultural challenge and experience despite their limitations. For the museums it is a way to reach and inspire an even larger audience.

In 2013, after an extensive evaluation and research for the possibilities of expanding the programme, the Foundation Museum for One Day was established and financing was sought to expand the project to Amersfoort and the surrounding region (fig. 1). Museum for One Day fits in with current ideas and developments within geriatric care, which include more attention for the individual needs and wishes of residents.

At the same time, it also offers museums the possibility of greater mobility for and more interest in their collections. The Dutch Ministry of Education, Culture and Science noted the need to pay more attention to this role for museums in Museumbrief 2013. Minister Bussemaker states that museums should be expected to contribute more to the development of knowledge, historical awareness and identity. This idea has been evident

within a European context for several years now, as demonstrated by this quote from the publication *Encouraging collections mobility – a way forward for museums in Europe*:

“There is no point in hiding your collection in store or in unattractive galleries [...] By actively encouraging access to stored collections, we open up new possibilities for research, education, and creativity for our audiences and ourselves for now and in the future” (Matassa, 2010, pp. 107-135).



Fig. 1 - Highzone Photography - a museum experience on location in nursing home De Koperhorst.

## 2. Carrying out the programme

The target audience for this programme is unable to visit the museum, so the museum comes to them. The presentation takes place within the familiar and trusted environment of residents. In order to give participants the feeling of a day out, without actually going out, the space where the presentation is given is for one hour transformed into a temporary museum with its own atmosphere. Museum for One Day is an attractive, inviting, accessible and professional presentation that engages residents with the content by telling stories and discovering objects.

8 to 15 people participate per activity. This small size is a conscious choice. The strength of the programme lies in its attention for the individual participant's needs and capabilities, and in the attention given to the objects used to tell the stories. To achieve this, the storytellers need to not only be patient and flexible, but there also needs to be space for the participants to interact both with each other and with the objects.



*Fig. 2 - Highzone Photography - sensory-motor experience of collection in nursing home Tolsteeg.*

The objects used in Museum for One Day are those of local museums and galleries. The collections change and the programme is flexible. The objects are the starting point for a sensory-motor experience and for the telling of stories: stories about museums, (art)history, anecdotes and memories (fig. 2). The programme uses of both contemporary art and cultural heritage, allowing for opportunities to recognize and reminisce the familiar as to be exposed to and think and learn about the unknown. In this way Museum for One Day is relevant and accessible not only to residents suffering from dementia, but also to residents whose minds are still sharp and healthy and seek new challenges and stimulation.

With each object, different stories can be told and discovered in different ways. To help illustrate this, a special “object card” has been designed / we designed a special “object card”. The storytellers use these cards to help them determine, based on the information that the card gives them, which approach is best. They can customize which stories they share



and how they present them based on the group. On each card you find information about the museum, the collection and the object itself. There could be (art)historical anecdotes or small facts about the object on the card. The card might also offer suggestions as what senses can be stimulated with the object or give sample questions that the storyteller can ask the group.

We have, for example, a scaled model of a bronze sculpture in the collection as a mystery object (fig. 3). The participants are given the object, encouraged to touch and explore it with their hands and are asked, “What is this? What do you think this could be?”. In this way they are stimulated to look closely, pay attention, to think about what they are what they are seeing and feeling.

In response to the question “What is this?”, the different participants shared divergent associations: *“A candle holder, look in this hole you could fit a candle. A toy. A sled; you could sit here and slide over the ice with this flat surface. A reptile or something because it seems to be crawling. A crane like they use to build a clock tower. It’s just a piece of art, something to sit on and a vehicle...it looks like a bike, a bike you could lie on”*.

The residents composed in this way stories around the object. The story about the artist and what the artist intended is eventually told and responded to with surprise. The experience is memorable.



Fig. 3 - Scaled model of a bronze sculpture (8 meter) in Vathorst, Amersfoort. “Boa constrictor eat grandma(’s bicycle)” by Ram Katzir.

At this time there are two programmes within Museum for One Day: 1] in the city of Utrecht and 2] in Amersfoort and the surrounding region. Both programmes are based on the same concept. They both work with local partners in the cultural and health care sectors, but they differ in their organization structure, financing and the background of the storytellers. In Amersfoort the team of storytellers are well trained volunteers in the age of 55+ (active seniors), while in Utrecht the programme is still run by professionals.

This generation of seniors, more than any before it, has had opportunities for higher education and has throughout their lives continued to learn about and enjoy art and culture. They want, and are able, to continue being intellectually and culturally challenged. This is true for both the seniors (55+) who are active in the programme as storytellers as the vulnerable seniors who are no longer mobile. Museum for One Day makes it possible for both groups to experience the collections of the local museums and galleries together.

The success of Museum for One Day has proven to depend on the following points:

- the programme has a strong social mission and it is necessary that there is support on both a national and local level;
- a sustainable network of cultural, health care and financial partners;
- clear agreements with the project partners that ensure that the quality of the programme is maintained;
- small groups (max. 15 participants) per presentation, with smaller groups when participants suffer from dementia;
- varied museum collections consisting of contemporary art and cultural heritage and accessible with all senses;
- skilled storytellers that have an affinity with and knowledge of the collections as well as teaching and social skills;
- professional presentations – a distinct style of presentation is important;
- monitoring and evaluating the project, including the wishes and needs of the different partners and the residents, in order to maintain and keep improving quality;
- a professional organization that manages the different partners, ensuring leadership and a cohesive programme.

### 3. Evaluation and remedial process

Museum for One Day is not alone in their goal of offering vulnerable seniors a challenging experience. Diverse research and programmes in the health care and cultural sectors have shown the value art can have for the growing part of the population. This has also been confirmed by the experiences in Museum For One Day.

Museum For One Day has been proved valuable for museums helping to reach an audience that would otherwise be inaccessible. And the programme offers health care facilities a challenging cultural programme which gives the residents an opportunity to enjoy a tactile and intellectually stimulating experience of a museum's collection.

To ensure that Museum for One Day can continue to offers its partners all that is mentioned above, since its initiation in 2011 the programme has been continuously evaluated and adapted where necessary. During the presentations residents, activity leaders and coordinators and family are all given an opportunity to share the experiences and offer feedback in a guest book or evaluation form. The feedback has been used to adapt both the content and the organizational, practical aspects of the programme. In 2012 the programme was the topic of a research project for a master's study and has also been thoroughly evaluated by two additional partners.

The storytellers regularly share their experiences, tips and ideas with each other and the organization. Museum for One Day offers special training days for its storytellers (active seniors). These days help to increase the skill set of the storytellers and offer an opportunity to share knowledge, ideas and experiences with each other (fig. 4).

Museum for One Day is part of the national programmes "Vitaliteit ontmoet kwetbaarheid"/"Vitality meets vulnerability" (VITOK) where bringing active seniors in contact with more vulnerable seniors is a central goal, and "Lang Leve Kunst"/"Long Live Art", a multi-year programme aimed at stimulating cultural participation among the elderly population. Various conferences and intervision meeting stimulate the exchange of knowledge, help ensure the quality of the programmes and contribute to the visibility of the programmes.



*Fig. 4 - Highzone Fotografie - Training: Learning from objects team storytellers (55+) – Museum Flehite, Amersfoort 2013.*

In addition to the formal evaluations, we are given a lot of positive feedback during and after the presentations from the participants themselves and the activity leaders. That the programme clearly meets and need is shown in the following comments:

*Mrs. V. expressed that she was happy that she had an opportunity to think again.*

*Everyone was engaged, for an extended period of time, and that is remarkable for this group.*

*The residents felt like they were taken seriously and had fine time.*

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Technology





# Yes picture please!

*Paolo Campetella\**

## *Abstract*

The programme, in partnership with the cultural association of amateur photographers named Foto-Review, aims to achieve cognitive objectives through direct visitor involvement using portable devices, such as smartphones and tablets. Programme activities will be carried out in the National Roman Museum, the national archaeological museum in Rome. Instead of designing specific digital applications to support the visit at the museum, the programme will ask visitors to employ their own devices in order to explore in depth the ancient statue collections through photographic practice and guided observations. The programme exploits the habit of sharing life experiences through images to create informal educational opportunities in the museum. What is forbidden in many museums, in particular taking pictures, will become the way to strengthen visitors' observation, analysis, and interpretation skills.

In order to catch visitors' varying interests, a selection of works of art will be communicated from multiple perspectives and points of view. A team of photographers will guide visitors so they can get some shots that stress the most interesting characteristics of the museum's artefacts.

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Visitors will be also invited to upload and share on social networks the shots taken during the museum workshops. Parallel activities, carried out in the museum following the same mediation strategies, will be addressed to amateur photographers equipped with DSLR cameras. They will have the opportunity to participate in a workshop dedicated to the photography of works of art, as well as learning in depth the most important aspects of the sculpture collections in the museum.

*Keywords:* archaeology, cultural mediation, portable devices, photography, ancient statuary.

## **1. The conception and planning of the programme**

In the last twenty years, the debate on the museum communicative objects has been focused on information and communication technology (ICT) thanks to the rapid spread of portable digital devices always connected to the internet and the great impact that these technologies have had in redefining the role of museum visitors, according to the last post-modern museology trends (Pujol-Tost, 2011). The integration of ICT in museum communication practices has undoubtedly provided new opportunities for museums in designing strategies that can live up to visitor expectations and fit in with each kind of audience:

“Digital media, well designed and wisely used, are important tools that can enhance visitor interaction and learning in museums, ensuring that these environments inspire and provoke curiosity and further understanding among visitors with varying backgrounds, interest, and knowledge levels” (Falk-Dierking, 2008, p. 20).

Constant access to endless web resources, supported by the spread of digital devices such as smartphones, even during a visit to a museum exhibition, requires people to develop critical skills selecting information and the museum to design new strategies to guide the processes of visitors’ meaning making. Not having to select or buy new visiting digital tools, museums have been able to concentrate economic and professional resources in designing new applications which visitors can use directly on

their own devices (Fallon, 2013). This practice has also contributed to promoting more direct involvement with the visitors who can individualize their museum experience and consolidate or integrate it after their visit (Parry, 2007; Falk-Dierking, 2008; Gammon-Burch, 2008).

Museums are also trying to tap into the trend of sharing experiences, enhanced by the growing popularity of social media, to involve visitors in museum activities and attract other potential visitors. The spread of smartphones that integrate digital cameras allows visitors to easily share snapshots that capture life moments more directly. Referring to these new opportunities, Solima (2012) invites museums to consider visitors as potential users. The programme aims to take advantage of these trends using a visit to the museum as a tool to enhance observation, analysis and evaluation skills thanks to direct visitors' involvement.

Thanks to the partnership of photographers and a group of archaeologists, the photography practice, even using smartphones, is considered the means by which visitors can learn about and discover the ancient statue collections housed in the National Roman Museum buildings: Palazzo Massimo alle Terme and Palazzo Altemps. At the Palazzo Massimo a rich collection of ancient statues, Roman marble copies and Greek bronze originals, is integrated into an exhibition trail refurbished in 2011 in order to emphasize material details of each sculpture through lighting and contrast of colours (Gasparri-Paris, 2013). The new exhibition is also based on new research conducted by the *Special Superintendence of the Archaeological Heritage of Rome*. In Palazzo Altemps ancient statues are gathered from collections of antiquities which belonged to various families of Roman nobility in the sixteenth and seventeenth centuries.

On the one hand these collections of ancient statues offer unique opportunities to understand the cultures of the past. While on the other hand they can lead to visitor disinterest if specific cultural mediation strategies have not taken place and if the museum experience is limited to an appreciation of aesthetic aspects without taking into account other perspectives related to these works of art, for example those concerning history, social history, archaeology, restoration (Nardi, 2011).

According to the programme *Yes pictures please!* each visitor will be asked to choose one or more aspects of the works of art and, thanks to the

photographers' support, will be guided in capturing them as photos.

Concerning funding, as the programme has educational and cultural value, local or national institutions might be interested in providing finance. No financial commitment on the part of the museum involved is planned, although the museum can evaluate the programme objectives' relevance and decide whether to provide staff members or support for the programme in some way.

The programme will be implemented in partnership with the cultural association of amateur photographers named Foto-Review. This association, founded by professionals and experts in photography and art historians, aims to offer opportunities to discover the cultural heritage of Rome through photographic tours, workshops, courses and cultural events. Some Foto-Review members will be involved in the design phase for choosing content and in carrying out meetings scheduled in the programme with the support of volunteers. The cultural association will also provide photographic tools for setting up photo shoots.

The Programme target is the general public of the National Roman Museum and amateur photographers. The programme aims to make knowledge about the museum collections more accessible and to develop skills using the most common device for taking and sharing photos: the smartphone. The target choice takes into account the need to engage an audience of young potential visitors that use a lot these devices and that don't regularly visit Italian museums, as recent surveys have shown (Solima, 2011). In accordance with the aims of the association partner, one part of the planned activities will be dedicated to those who consider themselves amateur photographers wanting to enhance their photographic skills in a special context, such as the archaeological museum.

At the end of the activities into which the programme is structured, visitors involved are expected to reach the following main objectives:

- understanding the main aspects of classical art and in particular the development of statuary during the Roman period;
- knowing about the history of the museum's collections;
- understanding how archaeological research can collect and interpret data to reconstruct historical periods and social contexts;
- being able to recognize the iconography and useful elements in order to date works of art;

- being able to recognize different restorations that have occurred in the past;
- understanding the characteristics and aims of the exhibition;
- knowing basic information about photographic techniques;
- analysing the works of art and the museum settings in order to exploit the full potential of the photographic device.

The programme also aims to increase visitor interest in photographic practice.

The programme will involve a working group composed of the association Foto-Review volunteers, one or more archaeologists with an official guide license, a cultural mediator and a volunteer for the communication aspects. The programme will rely mainly on already existing resources. Some costs may be required for the production of educational materials and for promotion.

The programme contents are organized into the following areas:

- elements of the history of Greek and Roman statuary with particular reference to style evolution, themes and iconographic aspects;
- elements of historical and social context for understanding the evolution of collecting from the Roman period to the recent purposes of the museum institution;
- elements of archaeological restoration;
- digital photography techniques. These last contents will be entrusted to the association partner and adapted on the basis of previous visitor experiences.

The programme will be implemented through guided tours led by archaeologists and photographers from the partner cultural association and through a subsequent workshop in which visitors will be invited to take pictures according to instructions reported on activity sheets prepared in advance by staff members.

The visits are intended to communicate the contents, to deepen the techniques of shooting and to facilitate the visitor's observation and interpretation skills. The workshop will aim to encourage active participation, discovery and interactive learning.

After taking part in the museum activities, the visitors involved in the programme will be asked to edit, publish and share the pictures on a dedicated website. This aims to extend the activity beyond the museum

experience, and will allow visitors to consolidate the knowledge acquired in an active way.

The programme activities can be scheduled on special days, such as International Museum Day or included in summer cultural events promoted by the city of Rome in order to exploit a wider communication and attract the selected target audience.

## **2. Carrying out the programme**

The staff members of the programme, archaeologists and Foto-Review photographers, will make a selection of the sculptures exhibited in museums. The archaeologists' selection will be taken on the basis of the relevance and variety of the topics that can be related to the works of art in order to allow the visitors to choose from multiple points of view during the analysis and interpretation activities. The photographers will take into account the location where statues are housed, the variety of viewpoints and all the aspects related to the lighting. Activity sheets for each selected statue will be prepared: they will report the main characteristics about the works of art and tips on how to take pictures that highlight such characteristics.

The staff will evaluate the opportunity to engage the museum institution in the programme. It might be necessary to verify if specific permissions for the implementation are required, especially for those activities which might need specific photographic tools. There also may be the opportunity to include the programme in the museum's educational activities to exploit institutional channels for promotion.

There will be two types of scheduled museum activities: the first will be carried out for the general public that use digital cameras or smartphones; the second is designed for amateur photographers equipped with DSLR cameras.

During the first part of museum activities, archaeologists will introduce the various aspects that characterise the selected statues according to contents reported in the activity sheets given to visitors at the beginning. The photographers will then explain how to take the shots that highlight these characteristics and will show some examples.

The bronze statue of the boxer (fig. 1), housed at Palazzo Massimo alle Terme, might be taken into account as a good example of these activities.



*Fig. 1* - Boxer at Rest, Greek, Hellenistic period, late 4<sup>th</sup>–2<sup>nd</sup> century B.C., bronze with copper inlays. National Roman Museum - Palazzo Massimo alle Terme, inv. 1055

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This masterpiece, whose picture covers the building façade as a representational image of the museum, was exhibited in 2013 at the Metropolitan Museum in New York (MET, 2013). This original Greek statue, dating from the Hellenistic period, was fortunately found on the Quirinal Hill in 1885 during archaeological excavations of the Constantine Baths.

During the first part of the tour entrusted to the archaeologists, some contents that characterize this masterpiece will be communicated, such as:

- discovery history and original archaeological context;
- analysis of statue iconography through its various components;
- dating through style analysis and reference to other similar coeval models (a statue of Hercules made by Lysippos in this specific case);
- analysis of textural details and the technique of bronze statuary;
- collections of Greek originals statues in the Roman empire;
- the spread of statue iconography;
- boxing in ancient times.

The photographers will highlight how the work of art catches visitors' eyes thanks to both its execution and expressive modernity. On these two aspects the photographers' attention will be focused on trying to overcome the obstacles imposed by uncontrolled ambient lighting in the museum. In

particular, the boxer illumination, with its strong directionality, stresses the athlete's muscles and a whole host of interesting details from a historical and artistic point of view, as well as expressing its great photogenic potential. The exposure and lighting techniques will therefore become more advanced, then some tips will be shared during the workshop, such as: how to lighten shadows with a simple sheet of paper, how to manage white balance, how to use the HDR function. The photographers, after analysing framing options, will aim to show how a fixed point of view or a particular focal length can affect a picture's expressiveness and quality. The amateur photographers, using DSLR cameras, will be able to learn how to exploit zooming and motion blur techniques.

After the guided tour, visitors will be provided with different activity-sheets about statues not previously explained and programme staff will be available to support visitors in taking pictures following the indications reported. After the museum activity, visitors will be invited to upload their photos to the programme website or on their own social media profiles (using specific tags), in order to create a best shots gallery.

### **3. Evaluation and remedial process**

At the end of the museum activities, visitors will be asked to fill out a questionnaire. This will be designed to record some background variables and gather information about visitors' profiles and their cultural habits, such as the frequency of visits to museums or their enthusiasm for taking part in educational activities in a museum. Thanks to the questionnaire, staff members might also assess the achievement of some cognitive objectives through questions specifically formulated on the contents communicated, bearing in mind the nature of informal learning activities (Nardi, 2007). The visitors will be able to evaluate the quality of the proposed activities to give feedback.

Uploading the pictures taken in the museum on the programme website and sharing them on social networks might be considered as a means of promoting the programme and giving visibility to the National Roman Museum collections.

The website will be provided with thematic galleries according to the



characteristics of some works of art, such as dating, style, materials or particular photographic techniques. Visitors/users will be asked to upload their pictures selecting the correct galleries. The correlation between the photographed subjects and gallery selections might be considered as an additional tool to assess visitor achievement of some cognitive objectives: the understanding of the contents communicated, the application of the acquired knowledge to analyse relevant elements related to the works of art.

New contacts will be monitored by the partner association that aims to promote interest in photography.

The possibility of a photographic exhibition, documenting different phases of activities undertaken and exposing more interesting visitors' shots, might be taken into account in cooperation with the museum.

A report will be written and published on the programme website in order to communicate the final results.

At the end of the programme, staff members will verify the correspondence between the results and the objectives planned, reflecting on whether to change some part of it.

At the moment it is only possible to imagine which aspects may require a remedial process:

- the choice of the National Roman Museum as a suitable location for the museum activities scheduled in the programme;
- the selection of the works of art that could not fit within the programme objectives or might not meet visitor expectations;
- a questionnaire review that might be taken into consideration, concerning question formulation and answer options;
- the structure and contents of the educational materials used during the programme activities, like activity sheets, that might be considered unsuitable for the visitors involved.

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# L'art du réseau : un Musée en ligne

*Karine Lasaracina\**

## *Résumé*

Ce projet s'inscrit dans le cadre de programmes éducatifs et culturels, en tant que « complément à la diffusion scientifique ou artistique réalisée par les expositions temporaires ou permanentes » (O'Neill-Dufresne-Tassé, 2012, p. 3). Il concerne un partenariat avec une entité extérieure afin de garantir la qualité que prendra la forme du projet (développement technique, scénarisation, réalisation), le contenu scientifique étant apporté par l'institution muséale, qui développera dans ce cadre une approche pluridisciplinaire.

*L'art du réseau : un Musée en ligne* consiste en une collaboration entre les Musées royaux des Beaux-Arts de Belgique (MRBAB) et une plateforme de diffusion de vidéos dédiées à l'art sur Internet.

Concrètement, il s'agit de développer, à travers un documentaire vidéo d'une quinzaine de minutes accessible via une plate-forme de diffusion, une réflexion en profondeur sur un tableau emblématique des collections présentées dans le nouveau parcours « Fin-de-Siècle » des Musées royaux des Beaux-Arts de Belgique. Le choix de cette période n'est pas anodin : la fin du XIX<sup>ème</sup> siècle coïncide avec de profonds bouleversements dans les

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champs de la vie sociale, économique, politique et culturelle. Le but du projet est de développer une étude qui dépasse le cadre de la seule histoire de l'art, pour englober toute la complexité du contexte dans lequel l'œuvre est née. L'objectif est d'élaborer un véritable scénario qui, au départ de l'œuvre, explore de nombreuses pistes en utilisant une riche iconographie multimédia (son, images fixes, images vidéos). Dans cette optique, le but serait de démontrer, à l'attention d'un très large public, comment l'étude pluridisciplinaire (histoire des arts, de l'économie et de la politique, sociologie, ...) d'une œuvre ancrée dans une époque qui semble révolue, peut aider à comprendre les mutations à l'œuvre dans notre société contemporaine.

*Keywords:* vidéo, Internet, E-enseignement, approche multidisciplinaire, musée numérique.

## **1. Conception et planification du programme**

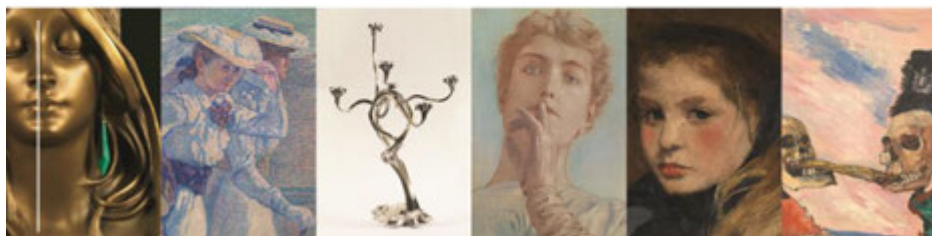
Le programme trouve son origine tant dans une observation de terrain que dans une intuition personnelle : d'une part le recours accru à la vidéo documentaire par de nombreuses institutions muséales dédiées à l'art, et d'autre part le sentiment que ce concept pourrait aider les MRBAB à toucher un plus vaste public. Une des initiatives des plus anciennes et des plus significatives concernant la mise à disposition de vidéos par les musées se trouve outre-Atlantique. Lancé par l'Indianapolis Museum of Art (IMA) en 2009, le portail Artbabble propose au grand public des centaines de vidéos de haute qualité issues de musées tels que : le Museo Nacional del Prado (Madrid), le Van Gogh Museum (Amsterdam), le Museum of Modern Art (New York), l'Art Institute de Chicago et le Musée Boijmans Van Beuningen (Rotterdam). Artbabble est aujourd'hui alimenté par plus d'une soixantaine d'institutions muséales, une série de documents audiovisuels étant spécialement destinés aux enfants. En Europe, le succès rencontré par Arttube.boijmans.nl, la chaîne vidéo en ligne du Museum Boijmans Van Beuningen (Rotterdam) a amené cette institution à ouvrir sa plate-forme à d'autres musées aux Pays-Bas et en Belgique (Museum van Hedendaagse Kunst d'Anvers). La mise en ligne

importante, ces dernières années de vidéos réalisées par les musées témoigne donc de l'intérêt des internautes pour ce type de contenu, qu'il s'agisse d'un public jeune, d'enseignants et/ou d'adultes désireux d'apprendre. Les développements poursuivis par « L'art du réseau : un Musée en ligne » par l'utilisation du support vidéo sont principalement de l'ordre du développement perceptuel (savoir observer), cognitif (acquisition de nouvelles connaissances) et social (connaissances sur l'évolution de la société).

Initié par les MRBAB, ce programme s'inscrit dans le cadre d'une politique de promotion, à travers l'usage de la vidéo documentaire, du patrimoine artistique et culturel des établissements scientifiques fédéraux belges (dont font partie les MRBAB). Il permet également au public d'identifier, outre la mission de conservation des collections du Musée, le rôle de ce dernier dans le monde de la Recherche. Les projets de recherche au sein de l'Institution sont en effet nombreux et souvent méconnus par le grand public. L'intégration de résultats de recherches au sein de documentaires vidéo donnerait plus de visibilité aux découvertes des chercheurs, un sujet apprécié par le public. Les bénéficiaires visés sont des adultes ou des établissements d'enseignement supérieur. La pertinence du projet est tant institutionnelle (volonté des MRBAB de systématiser le recours au multimédia dans la présentation et la promotion de leurs collections), que scientifique (diffusion et approfondissement de connaissances liées à une partie emblématique des collections de l'institution).

Le choix du contenu, c'est-à-dire l'étude d'un chef-d'œuvre issu du parcours Fin-de-Siècle est dicté par son potentiel quant aux buts du projet, mais aussi parce qu'il est représentatif de ce qui constitue un « pôle d'excellence » de l'institution. Le Musée Fin-de-Siècle Museum aux MRBAB (Bruxelles) a été inauguré en décembre 2013 (fig. 1). Ce nouveau musée est consacré aux années 1900, plus précisément à la période 1868-1914, époque à laquelle Bruxelles, la capitale de l'Europe, était un carrefour artistique unique et la capitale de l'Art Nouveau. Ce musée héberge des tableaux, dessins, aquarelles, gravures, sculptures, photos, films, maquettes et objets d'arts décoratifs. Il présente Bruxelles comme étant le carrefour culturel de l'Europe au tournant du siècle et met en valeur une collection exceptionnelle d'œuvres d'artistes belges tels que James Ensor, Fernand

Khnopff, Léon Spilliaert, Victor Horta, Henry Van de Velde ou Philippe Wolfers, ... et étrangers tels que Paul Gauguin, Auguste Rodin, Pierre Bonnard, Emile Gallé, Louis Majorelle et Alphonse Mucha,... Le dynamisme de cette société d'alors s'est manifesté dans tous les domaines de la création : littérature, peinture, opéra, musique, architecture, photographie ou poésie; Maurice Maeterlinck, Emile Verhaeren, Jean Delville, Henri Evenepoel, Constantin Meunier, Maurice Kufferath, Guillaume Lekeu... une pluridisciplinarité palpable au fil des salles du Musée (fig. 2). L'approche multidisciplinaire (caractéristique principale de ce projet vidéo) d'une œuvre emblématique de cette collection est en parfait accord avec la période choisie.



*Fig. 1* - Quelques œuvres phares du Musée Fin-de-Siècle Museum. De gauche à droite : ALPHONSE MUCHA, *La Nature*, 1899-1900, bronze doré rehaussé d'ornements en malachite, exécution Émile Pinedo. Région Bruxelles-Capitale, dation Anne-Marie et Roland Gillion Crowet, 2006, en dépôt aux MRBAB — © photo : Bruno Piazza ; THÉO VAN RYSSELBERGHE, *La Promenade*, 1901, huile sur toile. Musées royaux des Beaux-Arts de Belgique, Bruxelles, inv. 3745 — © MRBAB, Bruxelles / photo : J. Geleyns / Ro scan ; FERNAND DUBOIS, *Tulipes*, ca. 1899, chandelier à cinq branches, bronze argenté. Région Bruxelles-Capitale, dation Anne-Marie et Roland Gillion Crowet, 2006, en dépôt aux MRBAB — © photo : J. Geleyns / Ro scan ; FERNAND KHNOPFF, *Du silence*, 1890, pastel sur papier. Musées royaux des Beaux-Arts de Belgique, Bruxelles, inv. 4844 — © MRBAB, Bruxelles / Photo d'art Speltdoorn & Fils, Bruxelles ; HENRI EVENEPOEL, *Henriette au grand chapeau*, 1899, huile sur toile. Musées royaux des Beaux-Arts de Belgique, Bruxelles, inv. 4939 — © MRBAB, Bruxelles / photo : J. Geleyns / Ro scan ; JAMES ENSOR, *Squelettes se disputant un hareng-saur*, 1891, huile sur bois. Musées royaux des Beaux-Arts de Belgique, Bruxelles, inv. 11156 — © MRBAB, Bruxelles / photo : J. Geleyns / Ro scan.



*Fig. 2 - Vue du Musée Fin-de-Siècle Museum, Bruxelles, 2013.*

Le choix de la diffusion via Internet permet d'harmoniser le propos (développer une connaissance approfondie d'une œuvre) et la forme (recours au multimédia). L'interaction prend la forme d'un échange public/médiateur et public/public via le site web sur lequel le contenu est accessible. Le choix de diffusion de la vidéo via une plate-forme de diffusion garantit au projet l'atteinte du public cible. On peut citer l'exemple dans le monde francophone d'une plate-forme en ligne de diffusion de vidéos dédiées à l'art, elle se nomme « Canal éducatif à la demande ». Cette structure propose sur le Net un patrimoine gratuit de vidéos éducatives sur l'Art, l'Economie et les Sciences. Les documents audiovisuels produits sont le reflet de recherches scientifiques et caractérisés par une ouverture sur le monde actuel et une mise en perspective des connaissances. Spécificités qui leur valent d'être utilisés dans un cadre académique et d'E-enseignement. Autre initiative similaire, aux Etats-Unis, en automne 2013, près d'une centaine de vidéos éducatives produites par le J. Paul Getty Museum (Los Angeles) ont été versées sur la plate-forme en ligne « Khan Academy », une organisation à but non lucratif consacrée à l'éducation. Elles sont mises à la disposition d'enseignants, jeunes et adultes dans un but unique d'E-enseignement, gratuit et accessible à chacun. On peut lire sur le site francophone de Khan Academy que : présente dans 200 pays dans le monde, cette académie touche 10 millions d'utilisateurs par mois, avec plus de 5500 leçons vidéo.

Pour une visibilité maximale de la vidéo produite dans le cadre de « L'art du réseau : un Musée en ligne », sa mise sur Internet via une structure de ce type constitue un atout. L'utilisation d'une telle plate-forme s'intègre également dans une tendance forte aujourd'hui, celle des MOOC (pour Massive Open Online Courses). Ces cours « de masse, en ligne et gratuit » sont donnés par le biais de la vidéo, ils émanent d'universités mais aujourd'hui, également de musées. On peut pointer le cas pionnier du Museum of Modern Art (New York) qui depuis 2013 dispense un cursus intitulé Stratégies pédagogiques pour l'enseignement de l'Art (via la plate-forme Coursera), de même que la Réunion des Musées nationaux français – Grand Palais (Paris) pour son MOOC sur La Rome d'Auguste (FrancetvEducation, 2014). Les MOOC se distinguent des deux plates-formes citées précédemment par un côté interactif qui vient s'ajouter à la dimension consultative. Les participants remettent des devoirs, dialoguent entre eux, participent à des travaux de groupe à distance, posent des questions, ...

La mise en œuvre de ce programme est assurée par l'institution, plus précisément par le service dédié à la présence en ligne des MRBAB : le Musée numérique. Concept né en 2010 aux MRBAB, l'intitulé souligne l'existence, à côté du musée « physique », d'une masse importante – et en constant développement – de données numérisées qui constituent un patrimoine à part entière, qu'il convient de gérer, de conserver et de valoriser. Le Musée numérique se charge par exemple du catalogue en ligne des collections de l'Institution, une vitrine pour les MRBAB mais également un outil de recherche (cf. l'interrogation croisée de diverses bases de données dans la partie Collection du site du Musée, HYPERLINK <http://www.fine-arts-museum.be/fr/la-collection>). Pour favoriser l'étude des collections par le biais des nouvelles technologies, le Musée numérique est aussi à l'origine de l'introduction (2009) au sein des MRBAB de la technique de numérisation par caméra multispectrale et ce afin d'en étudier (en collaboration avec le Department of Electronics and Informatics de la Vrij Universiteit Brussel) les diverses applications. Actuellement, diverses techniques de numérisation 3D sont testées et comparées pour en définir la pertinence par rapport aux collections. Cette cellule spécifique accompagne aussi divers projets liés aux documents multimédia (sons, images animées). Le projet Mediapat (financé par la Politique scientifique belge, Belspo, 2013) témoigne de l'expérience et de



l'intérêt du Musée numérique quant à la vidéo. Par la création de Mediapat.be (fig. 3), le Musée numérique encourage la production de contenus vidéo par tous les Établissements Scientifiques Fédéraux belges et invite chacun d'eux à venir y déposer du contenu (vidéo) lié à son activité. La présence des MRBAB au sein du Google Art Project (2012), sur EUROPENA (base de données du patrimoine culturel européen, 2013), la refonte totale du site Internet de l'Institution (2013) sont également des projets menés par cette cellule tournée vers le monde du digital. Le Musée numérique ne constitue pas une simple version numérisée des collections physiques, mais bien leur prolongement. Tous les projets sont intrinsèquement liés, ils permettent la création d'un matériel d'étude (images haute définition, imagerie multispectrale, 3D,...), favorisent l'accès aux collections de l'Institution et témoignent des compétences spécifiques de cette équipe pour gérer et nourrir un projet multimédia tel que celui-ci.

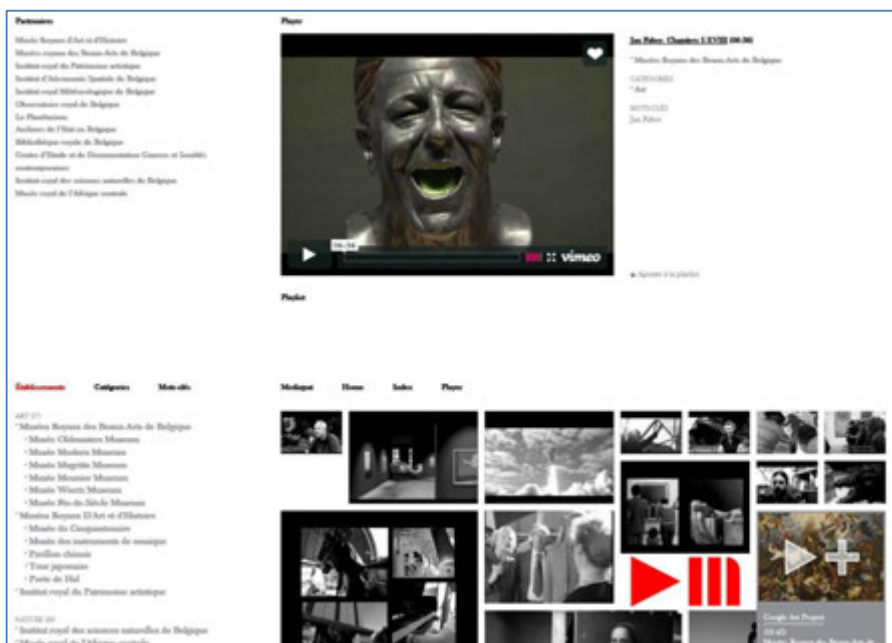


Fig. 3 – Mediapat.be, plate-forme vidéo dédiée aux différents Etablissements Scientifiques Fédéraux belges. Un projet mené par le Musée numérique (2013).

Au niveau de la réalisation, les MRBAB s'adjoignent la collaboration

d'une entité extérieure détentrice de compétences techniques spécifiques alliées à des connaissances en histoire, en sciences humaines et sociales pour le ton juste et pluridisciplinaire de la vidéo. Des études de faisabilité du projet sont menées au préalable avec cette entité ; et parallèlement en interne des études sont menées pour définir le contenu scientifique. Pour le bon déroulement du projet, le calendrier est établi avec cette entité extérieure qui gère les moyens audiovisuels nécessaires.

Sur le plan financier, des ressources supplémentaires sont indispensables pour assurer le développement par la société extérieure qui apporte également les ressources matérielles. Nécessaire pour la visibilité du projet, la communication se fera tant en interne qu'en externe, à l'attention du grand public, de la presse et de la communauté muséale.

## **2. Mise en œuvre du programme**

La mise en œuvre du programme s'envisage comme suit : le contenu scientifique et le matériel visuel préparés par l'Institution servent de base à la constitution d'un scénario à l'approche multidisciplinaire. Les outils techniques pour la production d'une vidéo dans la lignée du web-documentaire et la mise en ligne sont quant à eux ciblés par le réalisateur et son équipe (entité extérieure).

Donnée importante pour une portée internationale du projet, et sa diffusion en Belgique, le multilinguisme du documentaire vidéo (français, néerlandais, anglais, voire allemand) se doit d'être pris en considération. Pratiquement, un calendrier prévoit l'intervention des différentes personnes impliquées pour : la réalisation du scénario, du documentaire vidéo et sa mise à disposition sur Internet. Au cours de la production, l'évaluation du documentaire est régulièrement planifiée pour le respect des objectifs sur le plan de la transmission active des connaissances. De même, pour mettre en adéquation le propos du documentaire et les attentes du public cible, les scénaristes font appel, tout au long du projet à l'Institution pour des informations supplémentaires, pour le choix d'œuvres illustratives et de comparaison et pour la production du matériel visuel additionnel. Une phase test (technique) précédant la mise en ligne de la vidéo est également prévue.

La diffusion sur le Net permet l'usage d'outils statistiques sources d'informations quant à l'emploi de la vidéo par les utilisateurs. Pour s'adapter au public cible, la durée du documentaire vidéo pourrait être revue (subdivision du document en plusieurs parties), la production de sous-titres dans une langue supplémentaire envisagée, etc. en fonction des résultats fournis par les outils statistiques et du retour des utilisateurs.

### **3. Evaluation et remédiation du programme**

Dans un but d'évaluation du programme, les données chiffrées fournies par l'outil statistiques lié au site Internet de diffusion permettent d'évaluer le succès du documentaire vidéo. Il s'agit de confronter des données telles que le taux global de fréquentation du site et le nombre d'utilisateurs ayant visionné le documentaire, d'observer la durée moyenne de lecture et le nombre de partage du document. Le multilinguisme du documentaire et sa portée sur le plan international peuvent être évalués grâce à des données de type : pays de consultation, sites référenceurs et mots clés introduits. Les demandes et commentaires formulés par les internautes, les articles issus de la presse spécialisée (blogs, publications liées à l'art) participent également à ce processus d'évaluation.

Le programme se clôture par la rédaction d'un rapport qui fait le bilan des informations recueillies, interprète et évalue les résultats de façon critique. Des conclusions éventuellement liées à la longueur du documentaire, au rythme et à la qualité de celui-ci (méthodes graphiques employées) permettront d'affiner les connaissances concernant l'expérience des utilisateurs par rapport au documentaire vidéo de type court utilisé dans un but éducatif. Sur le plan de la remédiation, un taux de consultation bas peut encore être amélioré par une campagne de communication supplémentaire (hors période de congés scolaires, relance par le biais des réseaux sociaux, etc.) auprès du public cible (institutions de l'enseignement supérieur). Une réponse technique par rapport à une problématique rencontrée par les internautes peut être envisagée.

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## Website

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<http://arttube.boijmans.nl/>  
<http://www.canal-educatif.fr/>  
<https://www.khanacademy.org/>  
<http://www.khan-academy.fr/>  
<http://www.fine-arts-museum.be/fr/la-collection>

# Observe to Learn

*Kyle Soller, Ellen Bechtol, Leah Melber\**

## *Abstract*

The Observe to Learn app (for iPad/iPhone) provides an opportunity for the general public to step into the shoes of a scientist and learn about animal behaviour. Users are transformed from passive recipients of facts to actively engaged ‘researchers’ exploring the science of animal behaviour through individually designed studies.

The study of animal behaviour, called ethology, is an important tool in learning how to conserve species. Ethology involves watching an animal and recording its behaviour at set intervals using a timer and an ethogram (list of behaviours). Scientists can learn a lot about animals, and how they interact with their environment, by reviewing the frequency of different behaviours and how they change with time or alterations to an animal’s habitat. This information can then help scientists make decisions on how to manage and conserve species in the wild and in zoos.

Observe to Learn allows the general public to engage in the scientific process. Users can design their own studies, collect data, analyze data, and share results with friends, family, teachers, and classmates. After learning about ethology and viewing the behaviour demonstration videos, app users

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go to the data collection page. Here, users enter in basic information about their study: animal name, location of study, weather and temperature. The sampling time interval, either 15 or 30 seconds, is also set on this page. Once the study begins, the animal's behaviour is recorded every 15 or 30 seconds. When the study is complete, results are displayed in a pie chart that can be e-mailed to any valid address or saved.

Observe to Learn is being evaluated through a mixed-methods research approach. Data is being collected at institutions in four countries that have agreed to pilot the app in educational programming. Preliminary evaluation results suggest that technology can play a role in connecting people with wildlife and engaging people in scientific research methods. Data will be collected and analyzed through December 2014.

The app is available for free in the iTunes app store in five languages: French, Spanish, English, Danish, and Polish. You can access the app at: <https://itunes.apple.com/us/app/observe-to-learn-exploring/id597484368?mt=8>

*Key words:* ethology, animal, behaviour, app, zoo.

## **1. The conception and planning of the programme**

There is a role for informal science learning institutions, such as zoos and museums, in supporting science literacy on the part of the general public. Such institutions can be instrumental in stimulating interest in and understanding of science concepts, and increasing visitor use of scientific tools and language (National Research Council, 2009). Research shows that learning the outputs of science addresses only part of science literacy. Public Understanding of Research emphasizes the importance of helping the public engage with and understand the process of science (Lewenstein and Bonney, 2004). Observe to Learn was created as a tool to engage the public in an authentic research experience.

Based on the successes of previous education initiatives at Lincoln Park Zoo, Observe to Learn addresses the challenges inherent in conducting paper-based ethology studies (pencils break, paper gets wet). Evaluation data from former programmes indicated an interest among audiences in

using technology for animal observations. This interest on the part of users fit well with our interest to engage them with an authentic science experience aligned with the methods of our zoo researchers who often use technology-based data collection methods for their own ethology studies.

The first version of what is now Observe to Learn was used in education programmes provided at Lincoln Park Zoo. Programme evaluations collected data on how well the app worked and if learners enjoyed using it. When additional funding provided an opportunity to further develop the app, we decided to create an app that could be used around the world. Discussion with global zoo professionals confirmed there was interest in such a resource.

We then proceeded to design the app for use beyond our zoo. This included creating a multi-lingual platform usable with any animal in any location. It also meant adding features for advanced users in addition to the simple components intended for youth. Due to funding limitations, we chose to develop the app for Apple products. We identified international partners and U.S. partners in different states to serve as pilot sites in using and evaluating the app during its first year.

## **2. Carrying out the programme**

Once we had set our development goals, we went back to the designers of the prototype to create a new app appropriate for public use. Several versions of the app were created and tested before it was placed in the iTunes app store, available free of charge to learners around the world. The final version of Observe to Learn was launched in February, 2013. At that point, seven partners were officially brought on board and provided with the resources to use the app and training visits to their sites were arranged. At these sites, similar to Lincoln Park Zoo, groups of learners used the app as part of established educational programmes such as summer camps and classes (fig. 1). This provided the opportunity to conduct detailed research, something not possible with users who anonymously download the app from the iTunes app store.

The app is designed to work with any type of animal. The app's default setting is a generic ethogram that is not species-specific. This generic

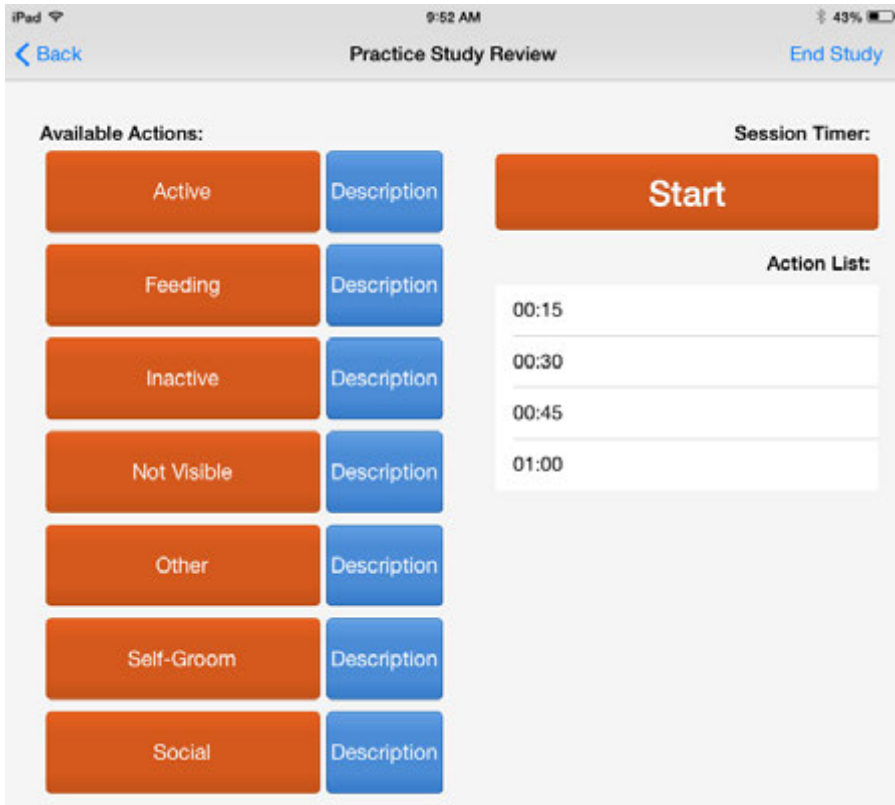
ethogram has behaviours that are seen in most animals such as resting, feeding, or moving. This allows users to study any animals in any location, from a house cat to a tiger in a zoo. For novice users, it includes background information on the science of ethology and videos that illustrate the animal behaviours listed in the default ethogram.



*Fig. 1* - Like Lincoln Park Zoo, research partners in the Observe to Learn app study often used the resource with camps or other programmes already established at their respective institutions.

The experience begins with a practice screen that walks users through one minute of animal observation (fig 2). This can also be used as a short study session for young children with shorter attention spans. Once the user understands the different behaviours, and how to use the technology to record the data, they can move on to the actual data collection. Studies begin with a page that asks for information about the study location including temperature and weather. Users then move on to record data for a time period they select. At the end of the study session, data is displayed as a pie chart summarizing the results (fig. 3). Advanced users may create and upload complex ethograms making Observe to Learn an appropriate and useful tool for university or high school projects. Some users may collect data several times and combine their results for a long-term view of animal behaviour. Others may enjoy the single session as a unique way of engaging safely with wildlife.





*Fig. 2* - This is an image of the practice session portion of the Observe to Learn app.

The app is used in a variety of ways at locations around the world. At Lincoln Park Zoo we have used it as part of an advanced lesson on ethology (fig. 4) as well as with individuals who have no prior knowledge of the topic. Many individuals have downloaded the app and used it without any connection or training from any zoo or museum professional and at time of press, it has been downloaded over 4,100 times in over 70 countries. The strength of the design is that it can be used by novices and experts, and both as a casual experience and an in-depth study.

Minor technical glitches have occurred with Apple operating system updates but have been quickly resolved. No other app difficulties have been encountered. We credit this to the use of an internal prototype prior to creating the publically available version.

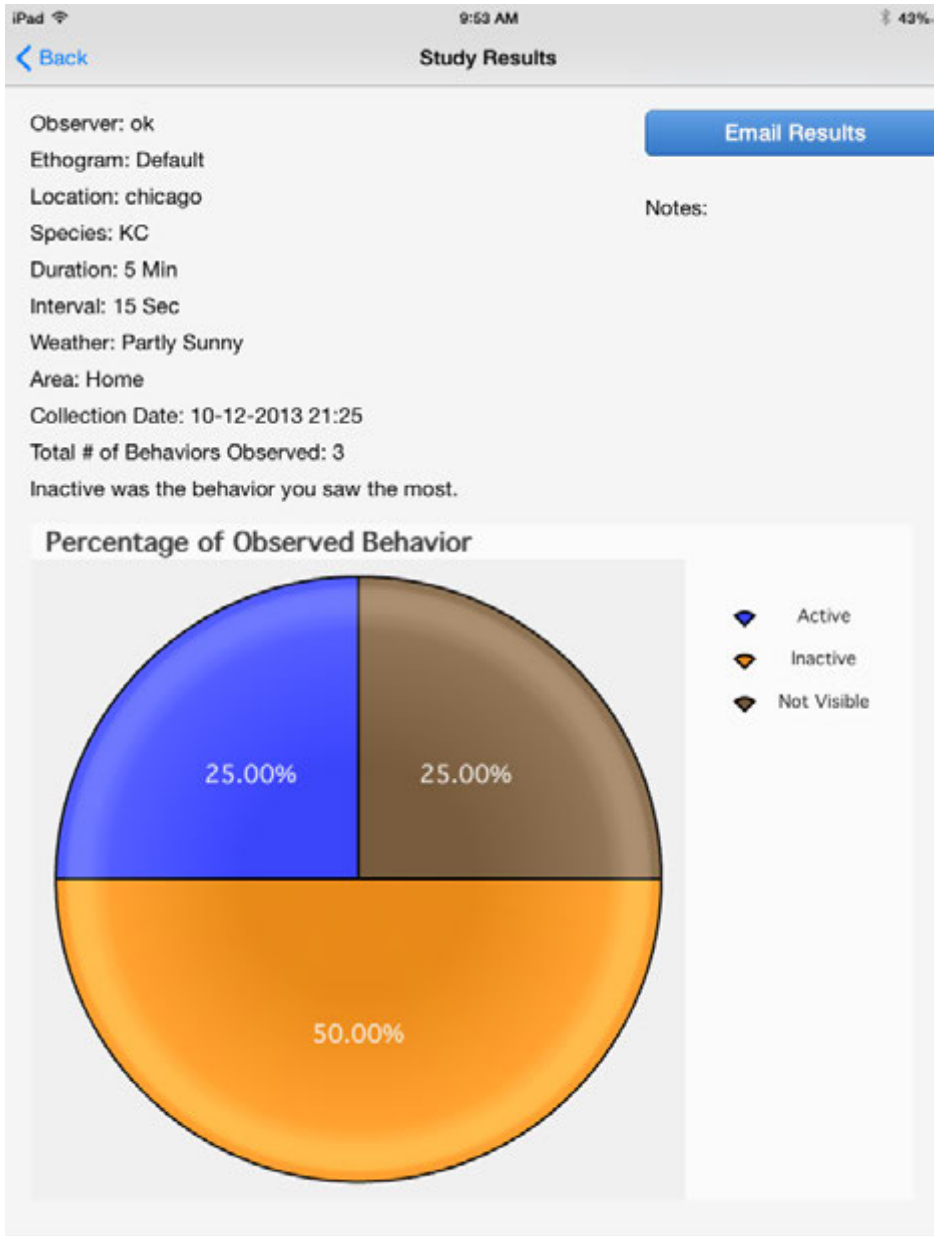


Fig. 3 - At the end of a study, the app generates a pie graph to illustrate the data collected by the learner during their observation session.



*Fig. 4* - The app is relevant to advanced users who may already have experience with animal behaviour studies as demonstrated by aquarium education professionals during an app training.

### **3. Evaluation and remedial process**

Observe to Learn is being evaluated through a mixed-methods research approach among partners in four states in the U.S. and three other countries. The evaluation aims to explore the following questions:

1. Is the app an effective tool for learning about ethology?
2. Does the app authentically align with the practice of conservation biology?
3. Is the app globally relevant?
4. What content gains are observed among app users?
5. What affective gains are observed among app users?

Data is collected from questionnaires, interviews, observations, and focus groups conducted at each partnering institution. Both users and institutional staff members are engaged with these research methods.

Based on initial user feedback, several changes were made to the app. These focused both on troubleshooting user interface issues and increasing the accuracy of translations. User interface remediation included correcting buttons and commands that did not function properly, adjusting forms to make data collection easier, and changing the app to allow for easier corrections to data entry errors. Additionally, some changes were made to the charts displayed at the end of a study session in order to facilitate data analysis.

To date, feedback from over 300 app users has been analyzed. Overwhelmingly, users self-reported that the app was enjoyable, very easy to use, and that it helped them understand animal behaviour. When asked what they learned about the animal studied, app users often listed terms and phrases used in the app (i.e. active, self-groom, social). Some responses point towards a deeper understanding of animal behaviour or content gain. These responses often compared behaviours between animals or indicated that the user understood they were observing an animal for a small portion of the day.

Observe to Learn has been used in a variety of programmes and with a diverse group of audiences at partner institutions. Staff members at these institutions have indicated that the app is a useful programming tool because it slows users down and helps them look at animal behaviour, thereby reinforcing a connection with wildlife. Many have also said they feel Observe to Learn helps users better understand the work of zoos and zoo scientists and that it aligns with institutional messaging. Data collection and analysis will continue through December, 2014.

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