

OLD QUESTIONS, NEW ANSWERS: quality criteria for museum education

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Dear readers,

in your hands are the *Proceedings of the ICOM CECA 2011*, part of exceptional papers from the Annual Conference held from September 16-21, 2011, at the Mimara Museum in Zagreb. The title “Old questions, new answers: Quality criteria for museum education” was challenging enough to gather 150 participants from 46 countries.

The aim of the Conference was to consider issues for quality criteria addressing various aspects of museum education – from museum staff education and the educational role of museums to carrying out programs for various visitors. Papers within the Conference were divided into groups according to topics, namely as research contributions, short reports with innovative ideas and practices in the “Market of Ideas” panel, posters, free presentations and video presentations.

The Conference in Zagreb saw two novelties: the first were pre-conference workshops – one of which focused on working with visitors and was led by Gina Koutsika from the Imperial War Museum in London while the other focused on family programs accompanying exhibitions – best practice examples led by Susan Nichols from the Smithsonian American Art Museum and Renwick Gallery in Washington. The workshops were envisaged as part of the program of mutual education and exchange of knowledge between CECA members and were free of charge for all participants. The other novelty was live streaming of the CECA Conference on September 20, 2011. The fact that this was the first live streaming of an ICOM conference makes use even prouder.

Apart from the Croatian National ICOM Committee, the CECA Conference was co-organized by the Ethnographic Museum and the Mimara Museum, while the financial support was given by the Ministry of Culture of the Republic of Croatia, the Zagreb Department for Education, Culture and Sports as well as the Zagreb Tourist Board.

Credits for a successfully organized conference also go to the organizing team consisting of: Renata Brezinščak, Lada Laura, Željka Petrović Osmak headed by Željka Jelavić and volunteers: Tanja Štignjedec Sulić, Marko Jelenčić, Barbara Lovrinić, Lea Fujs, Luka Žučko and Sussane Rosth Schimdt.

Authors who have responded to the invitation of the editorial board have approached the basic conference topic from various standpoints – as museum practice professionals, as heritage explorers and museologists from the academic community or teachers providing education for work in museums and with museum visitors.

Along with two keynote speakers, Žarka Vujić and Darko Babić from Croatia, and George Hein, longtime ICOM CECA member, the Proceedings also consist of 38 papers analyzing and describing all that can contribute

to the improvement of quality in the field of education for museum education, i.e. the work of museum professionals in general, working with visitors of different groups, developing cooperation between museums and the local communities as well as between different museums. I believe that differences in approach and presented examples of practice and research analyzes published in these *Proceedings* will certainly be inspiring for many ICOM CECA members as well as for all other museum professionals on the way of achieving high standards in museum education.

While preparing this volume, for practical and financial reasons, it was decided that all authors be asked to submit their texts in English with summaries in French and Spanish. Therefore, the editorial board declines any responsibility in this regard. Last but not least I would like to thank Renata Brezinščak and Mila Škarić for their editorial support and enthusiasm.

Željka Jelavić

WHY MUSEUM EDUCATORS?

George E. HEIN

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I am honored once again to address the annual ICOM/CECA conference. I want to thank Željka Jelavić for inviting me, and also thank all the colleagues and staff in Croatia and in CECA who have worked hard to plan and organize this meeting. This year is the 30th anniversary of my first attendance at a CECA meeting, so I want to share with you a brief history of what I have learned from my work with museums and from my colleagues at CECA about the value of museum education, and then talk briefly about where I think we should focus today in promoting museum education.

If there's any doubt about how I would answer the question I pose in the title of this talk, I assure you I believe strongly that museum educators are essential if museums are to carry out their public mission in a democratic world. What follows is my explication of why I believe this.

It is significant that CECA, one of the first committees organized when ICOM was founded in 1946, did not call itself "Committee for Education," but chose "Committee for Education and Cultural Action." I'm not certain what the original members of the committee had in mind by adding those two words "cultural action," but for me they assert that education is a social function and that the role of education is intimately associated with the aims of education. For democratic societies, that aim is to empower people to support and sustain democracy.

Over the thirty years that I've been an active member of CECA, I've come to realize increasingly how significant the inclusion of social cultural action is for any educational theory. When I first joined CECA in 1981, the discussions at our meetings were mostly about organization of education departments, educational methods, and a few papers about visitor studies as a means of finding out what visitors had learned. Ten years later, at the CECA meeting in Jerusalem, Israel, there was more interest in educational

theory. I presented a paper on constructivism (Hein, 1992) that was mainly focused on the pedagogic component of progressive education, on the need to recognize personal and social meaning making and the implications of those concepts for museum education. I expanded on that in 1994 in Cuenca, Ecuador, developing the grid with four quadrants that includes constructivism as the combination of active learning and personally constructed knowledge (Hein, 1998). Over the next decade, CECA meetings increasingly included discussion of the social, cultural action components of education: how to deal with new audiences, how to acknowledge the immigrant communities that make up larger fractions of members' populations, and how to address issues of sustainability, social justice and similartopics. In 2003, at the meeting in Cuenca, Mexico I first introduced a conception of education as a social political activity, based on my newly acquired knowledge of Dewey's writings (Hein, 2006). This was followed in Reykjavik in 2009 by a description of several examples of democratic forms of museum education.

My contributions were not unique, but they reflect a trend in our increasing awareness of the social role that museums do and can play in society. Today, I want to focus on this socio-political component of progressive education theory.

My argument in outline is as follows:

1. Museums are above all educational institutions: objects and material culture require interpretation: there is no intrinsic meaning outside of a socio-cultural context.¹
2. Educators are essential for developing and interpreting both exhibitions and programs.
3. Education includes theories of learning and knowledge and application of practical components; successful education requires both understanding *theory* and knowledge of *practice*.
4. Education also necessarily includes a moral/political aim, a *purpose*: why do we educate? The process of education is never neutral. It needs to be "progressive"² in democracies, based on progressive political theory.
5. Therefore, three essential components museum educators need to consider are: understanding educational theory, practical experience, and acknowledging a social/political purpose for education.

In actual practice, museums have embraced a wide range of attitudes towards education. For purpose of discussion, we can differentiate three approaches. One possible attitude is a view that education is a secondary, not primary, function of the public role of museums. Staff at museums that take this position value collection, preservation and scholarship more than public education. This attitude is found primarily, but not ex-

¹ See Daniel Papuga's paper in these proceedings.

² "Progressive education," is a familiar concept in the United States; in other countries and languages similar pedagogic and political educational movements are described as "new education," "reform education," or "education for critical consciousness."

clusively, in art galleries and art museums. A modern expression of this view is found in James Cuno's collection of essays, *Whose Muse?* (Cuno, 2003). A second attitude towards education is what I would describe as limited endorsement of the necessity of education in museums. It accepts the idea that popular access and education are crucial for museums. Supporters of this view may even acknowledge that education is the museum's most important function. We see this in the current trend to emphasize that museums be "visitor centered, not object centered,"³ and in suggestions that there has been a "paradigm shift" in museum practice towards making the visitor and the experiences connected with visits the central concern for museums.⁴ But this "limited" attitude towards education does not distinguish between particular forms of education; by itself, it does not distinguish between traditional knowledge transfer modes of education and newer, more interactive pedagogies. I propose a third attitude towards museum education; that, at least in democratic societies, education is not only the primary public responsibility of museums, but also that museums should advocate for and practice "progressive" education. Museum education should go beyond knowledge transfer or emphasis on personal meaning making, and should recognize that the purpose of education is to improve society.⁵

A way to describe this progressive approach to education is to refer to well-known examples of its application outside the museum world, especially to other educational efforts that employ museum-like pedagogy. One such model is the educational work of the late Paulo Freire (1921-1997) who developed a highly successful progressive educational program for literacy training.⁶ His approach was to engage students in dialogue based on pictures of human social situations that had emotional and political meaning to the students, and to use the resulting discussions to develop literacy skills. The use of pictures as a basic educational tool relates his work to museum experiences, since by definition, museums provide objects, both two and three dimensional, to engage visitors. That component of Freire's pedagogic approach is comparable to a typical museum educational activity, but the dialogical aspect represents a progressive educational addition: there is a deliberate effort to engage students in making meaning through discussion that relates the material to their own lives and experiences.⁷ Finally, and most important in making Freire's approach progressive, is his goal that goes beyond providing the tools that would enable his students to read and write. His educational work was

³ Among others the late Stephen Weil (1990) described this in his writings.

⁴ Gail Anderson's (2004) selection of articles makes this point the central theme of her analysis of museum history.

⁵ My concept is taken directly from the work of John Dewey, especially his seminal analysis of education, *Democracy and Education* (Dewey, 1916.)

⁶ The literature on his work is vast, but his methodology is explained in most detail in *Education for Critical Consciousness* (Freire, 1973)

⁷ "Dialogical Education" has been discussed in and outside museums in recent years. See, for example, the work of Olga Dysthe (1999).

designed for the purpose of empowering participants, (primarily poor adults), to use their new literacy (and the way they had achieved it) to reflect on their social situations and to be able to engage in political action that could improve their life situations. This last aspect represents what I think is meant by Cultural Action in CECA's name.

Another, non-museum example, is the work of the Reggio Emilia schools, institutions that work primarily with young children and have achieved a worldwide following in recent years. These schools, like museums, use materials extensively to help children to learn. The Reggio Emilia approach is not only intended to have children succeed in school, but also to instill in them social values of cooperation and social justice, derived from the original goal of the program to build a more democratic society for poor worker families in Italy after World War Two. The pedagogy chosen—much of it promoting collaborative activities and a democratic atmosphere in the school—was intended to improve society and counter the influence of an older state school system that discriminated against poor families. (Edwards, Gandini and Forman, 1993).

If we accept the concept that education should have as its aim improving society, then there are several components of any educational activity that need to be considered.

1. Content: are the topics of the educational program appropriate for supporting democracy and social justice?
2. Is there a connection between what is done educationally and social (political) action?
3. What style is used in the educational program; what is the attitude toward the audience, toward people in general?
4. Does the museum structure itself reflect the democratic goals advocated by the educational practice?

Note that I'm emphasizing components of museum practice that go beyond pedagogy, beyond the way we organize educational activities to engage our participants. What I want to describe is the educational significance of the larger socio-political milieu—the overarching social and political environment—within which we carry out our work. Although the content of museum exhibitions and programs can address social issues—slavery, discrimination, or other political topics—and many museums now do develop exhibitions and programs that address these social concerns, I won't discuss this aspect here. Instead, I want to provide a few examples of how even more traditional topics and educational methods can contribute to progressive museum education, and can keep the socio-political component of progressive education in the foreground.

One such example of an educational activity presented at this meeting is the staff development activities at the Pinacoteca do Estado de São Paulo, Brazil described by Mila Milene Chiovatto. That program includes everyone who works in the museum (even contract workers) so that all can better carry out their responsibilities and also gain stature and progress in their own lives. This inclusivity emphasizes the democratic educational

impulse that influences the program. The museum staff has learned a great deal by including workers who are not usually considered part of the professional team associated with the museum activities. In addition, the staff has realized that the needs of the non-professionals—for literacy training, development of skills so they can advance professionally—are not only important for the individuals involved but also in making the museum a more democratic environment for all who work there.

This example is a modern progressive effort that follows a long history of professional education for museum staff. A brief look at some early staff education programs can illustrate various political attitudes towards professional development. John Stevenson pointed out in his talk at this conference that museum education is a relatively new profession, dating back as an independent activity with its own training and professional organizations only a few decades. But at least in the United States, training of museum workers, including people who functioned as museum educators (although they might not have been called that) goes back a century to the founding of the American Association of Museums (AAM) in 1906.

Appropriate education for museum staff was a topic frequently discussed at early AAM meetings. For some, training in an academic discipline was seen as the most important qualification for “curators” (There was no available language to differentiate between subject matter specialists and staff who were responsible for education.) In a discussion of the qualifications needed for museum work, a speaker at the fifth annual meeting of AAM in 1910, stated, and “It is also desirable that he be of good family connections.” While the chair for this talk added, “I believe a curator is born and not made. I do not believe you can train a man to be a curator. He is the result of the combination of natural ability and circumstances.” (Crook, 1910). The general tone of this discussion was that only “men” (exclusively men, not women) with good social backgrounds and social skills could serve a public function in museums. Sara Yorke Stevenson (Mrs. Cornelius Stevenson), a remarkable woman and the first successful woman archeologist in the United States (Cushman, 1984) championed a very different approach. She began a museum training course in Philadelphia in 1908 intended to train workers in various branches of museological work, including education. One of her goals for the program was to open “a career to men and women of liberal education.” She recognized that education could serve a progressive social function as well as a pedagogic one (Stevenson, 1909). Her progressive views about offering opportunities for women were ignored by AAM in later discussions, although museum education did become and has remained a women’s profession in the succeeding decades.

The tension between more or less progressive approaches to training of museum workers has been evident ever since these early endeavors.⁸ In the United States, the most famous museum course for decades was one at

⁸ Only a small minority of the growing number of museum workers attended these early training programs. Most entered the field without specialized training.

Harvard University began in the 1920's that trained mostly curators and directors for art museums. Although described as a general museum course, few of its graduates became museum educators. The course was expensive, selective and emphasized art history and social skills. Its founding director Paul Sachs was a wealthy collector who insisted that students, besides paying tuition, spend some of their own money on purchasing art and learn how to approach wealthy art collectors. He socialized them into the rarified atmosphere of the art museum world (S. Duncan, 2001). In contrast, at about the same time, the progressive Newark Museum started a museum course that emphasized practical work in all phases of the museum (Booth, 1928). Louise Connolly, education specialist at the museum who founded the course, was an ardent feminist. She recognized that well educated women were available and willing to do the hard work of education, research and other aspects of the museum environment. In contrast to the expensive Harvard course, student apprentices at the Newark Museum were paid for their work and spent much of their apprentice time working in every department of the museum. Many graduates went on in the museum field in a wide range of positions.

Another historical example of progressive museum educational practice comes from the historical origins of the science center movement, especially in the United States. These institutions began in the late 1960's and provide primarily interactive science experiences (mostly in the physical sciences) in contrast to static exhibitions that had dominated older science museums. It is generally recognized that the Exploratorium in San Francisco is among the earliest science centers. Its founder, Frank Oppenheimer, was active in the post Second World War science education reform movement in the United States that advocated a shift from text-book dominated science instruction to more hands-on and minds-on (Duckworth, et al., 1990) science instruction. Oppenheimer and his close friends David Hawkins and Philip Morrison were all at Los Alamos during the war and later worked at the Elementary Science Study (ESS), a curriculum development project sponsored by the National Science Foundation.⁹ They belonged to a politically active generation of scientists, who were deeply concerned about social issues and worked after the war to develop educational activities that might lead to a more democratic society. For them, science education, whether in schools or museums, was a means to help people think more rationally and address societal inequalities.

My point in these examples is that museum education is not simply a matter of technical expertise and knowledge, but engages our beliefs and hopes for the kind of society we want to support through our efforts. The pedagogy we use and the way we interact with our colleagues and our visitors reflect our own ideological commitments. A significant aspect of our influence becomes apparent in our style of engagement. I'm reminded

⁹ David Hawkins' wife Frances Parkman Hawkins and Phylis Singer, Morrison's wife, were outstanding teachers who also contributed to ESS activities. Phylis Singer also worked at the Boston Children's Museum.

here of how those who knew him describe John Dewey. He is well known for his strong faith in democracy; in his lifetime he was also recognized as a mild and kind person. In my mind, these two attributes are related. Dewey believed in democracy and consequently treated others as equals and showed respect for everyone who crossed his path. Lucy Sprague Mitchell, a well-known educator herself and founder of what later became Bank Street College of Education, describes Dewey as

A wonderful listener, completely lacking in self-consciousness and able to respond enthusiastically to views presented by others ... Antler

Each of us has his own John Dewey formed by what John Dewey made each of us think (Antler, 1987).

The attitude of accepting and respecting others so that can learn to “think for themselves” and participate in programs as equals, can go a long way towards making any educational activity more progressive.

Finally, perhaps the most difficult aspect of democratic, progressive practice is to consider the organization of our museums. To what extent do we practice what we preach? How democratic are the administrative structures within our own institutions? There is an inherent contradiction in proposing to engage in progressive social action from within a staff structure if a traditional organizational form does not promote shared responsibilities. Robert Janes has written about this in reference to the museum culture: he criticizes the “lone director model of museum management” and advocated its place

Another organizational tradition ... which originated in Roman times, known as *primus inter pares*. In this leadership tradition the *primus* is the leader, but not the chief or the boss, and must prove and test his or her leadership among a group of peers (Janes, 2009, p. 62).

He goes on to outline specific problems that arise from the traditional leadership model, including segregation and loneliness for the director, his/her isolation from the flow of information, poor planning, and inefficient administration. He argues that the alternative model is more likely to allow museums to survive in this troubled world, perform outstanding public service and bring satisfaction to their own staff as well as to the public who needs to support them.

Similarly, Elaine Gurian, for many years an active member of CECA, has described the pioneer progressive work at the Boston Children's Museum in the 1960's and 1970's and attributed their success in part to the relatively flat organizational structure within which they worked under their director Michael Spock.

We were the equivalent of a commune. We were, at a time in America when collective action had a brand new and politically viable currency, where the structure of the single leader and the followers was going on all around us, we were all politically left wing as was Michael Spock, and we had a deeply ... held belief in

the value of individuals and the value of inclusion and we worked desperately hard to make that happen. (Gurian, 2011).

All education has some goal; progressive education always emphasizes its aim to promote democracy and address issues of social justice. The examples above all illustrate ways in which this goal can be manifested in educational activities, even without overtly addressing social justice issues. The particular approach will depend on the unique situation in which any one educational program or exhibition is developed. But in all educational work it is possible to follow a path that supports democracy. It is left to us to find this way in each of our endeavors.

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RÉSUMÉ

Le CECA, un des premiers comités de l'ICOM, n'a pas voulu s'appeler "Comité pour l'Éducation, mais plutôt "Comité pour l'Éducation et l'Action Culturelle." Ces mots ajoutés mettent en relief le fait que l'éducation est une activité sociale qui ne se limite pas au transfert des connaissances. John Dewey l'a formulé très clairement dans ses descriptions de l'éducation nouvelle: dans les sociétés démocratiques, le but social de l'éducation est de former des gens capables d'appuyer et de soutenir la démocratie. Depuis 30 ans, mes conférences aux réunions annuelles du CECA insistent de plus en plus sur cet aspect politique de l'éducation muséale. Au-delà du monde des musées, on a proposé des activités éducatives qui illustrent la poursuite de la justice sociale: l'œuvre de Paulo Freire en témoigne. L'histoire de notre propre domaine montre des cas importants où l'action sociale figure aux programmes éducatifs: la formation professionnelle du personnel des musées, où on a vu assez tôt des efforts d'ouvrir de meilleures possibilités professionnelles aux femmes; les efforts, dans des centres scientifiques des années 60, d'améliorer les compétences scientifiques-efforts qui étaient étroitement liés à ceux des chercheurs qui, après avoir produit des armes au cours de la deuxième guerre mondiale, s'efforçaient d'améliorer la société; et enfin des efforts d'organiser le personnel des musées d'une manière moins hiérarchique. Ces exemples illustrent la longue histoire des pratiques éclairées de la part des musées-pratiques qui peuvent servir de modèles pour l'action sociale à travers des programmes d'éducation muséale.

RESUMEN

CECA (Comité de Educación y Acción Cultural), uno de los primeros Comités de ICOM, (Consejo Internacional de Museos), no se hizo llamar Comité de Educación, sino Comité de Educación y Acción Cultural. "Acción Cultural" se agregó con el objetivo de enfatizar que la educación es una actividad social que va más allá de la transferencia de conocimientos. Como John Dewey claramente estableció en su descripción de la educación progresiva, en las sociedades democráticas el objetivo social de la educación es darle a las personas la capacidad para promover y mantener la democracia. Mis prácticas durante los últimos treinta años en las reuniones anuales de CECA han promovido cada vez más este aspecto político de la educación en los museos. Entre las actividades educacionales que ilustran el apoyo a la justicia social, más allá del mundo de los museos, se encuentra el trabajo de Paulo Freire. En nuestro propio campo se encuentran los siguientes ejemplos históricos de acción social como componente de programas educacionales: los primeros entrenamientos profesionales para el

personal de los museos que tenían la intención de expandir las oportunidades profesionales para la mujer. Otro ejemplo son los intentos durante los años sesenta para incrementar el nivel de conocimiento de la ciencia a través de los centros de ciencias – iniciativas cercanamente asociadas a los esfuerzos de algunos científicos que, después de producir armas durante la Segunda Guerra Mundial, se enfocaron en mejorar la sociedad. Otro ejemplo de acción social en los museos fue introducir estructuras de personal menos jerárquicas. Los ejemplos anteriores ilustran la larga historia de las prácticas progresivas que han tenido lugar en los museos y que pueden servir como modelo para la acción social a través de los programas de educación en los museos.

EDUCATION OF MUSEUM AND HERITAGE EDUCATORS IN CROATIA: HISTORY, ORGANISATION, QUALITY

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The content of this paper is shaped by both the occasion for which it was written - the annual gathering of CECA members in Zagreb in 2011, and the purpose it served for that occasion - an introduction to the topic of the conference from the perspective of the host country.

We, the teaching staff of museology and heritage management, an academic programme at the Faculty of Humanities and Social Sciences in Zagreb, were honoured, though somewhat surprised, to have been invited by the Croatian conference organizers to represent the host country. We therefore took this invitation as the recognition of our study programme as a firm foundation for practical work in heritage profession and museum education. At the same time, we also took it as a silent call for reflection on the fact that our MA programme in museology and heritage management only partially provides students with the knowledge and skills necessary for museum education. However, this does not mean that the education of museum professionals in Croatia is superficial and lacking tradition. On the contrary.

The first significant moment in the development of the education for museum professionals in Croatia was the year of 1967 and the formation of the academic programme in museology as part of the postgraduate studies in librarianship and documentation at Zagreb's Faculty of Humanities and Social Sciences. Such a development was doubtlessly influenced by the Eastern European consideration of documentation as the central core

of all branches of information science¹. The formation of the programme was initiated by Antun Bauer (1911-2000), an archaeologist, collector and museologist who founded numerous museums in Croatia and enriched their collections with donations. It is interesting to note that it was Bauer who published in the early 1970s² and in the 1980s in Croatian museological journals texts on museum education in which he wrote about the work and a wide range of activities of a museum educator. The experience he gained during study visits to countries such as the USA, Austria and the Czech Republic, should also be taken as significant contribution to his theoretical museological writing. Seen in retrospect, it is evident that Bauer was the earliest and most vocal advocate of museum education in Croatia. Unfortunately, various circumstances did not allow him to make his knowledge, experience and strong belief in museum education part of the university programme in museology which he headed.

Another key moment in the development of museology and professional education was marked by the foundation of the Museology Sub-department in 1984 at the Department of Information Sciences (today the Department of Information and Communication Sciences), Faculty of Humanities and Social Sciences, Zagreb University, where the programme in museology was one among programmes in other branches of information sciences such as library and archive sciences. The main protagonist responsible for this important step was the esteemed Croatian museologist Ivo Maroević (1937-2007). To him, information science was the natural environment for the development of museology which was formally recognized as a discipline within the field of social science in the Croatian classification of scientific disciplines³. However, Maroević took even further steps and he specified the scientific character of museology, determined the scope of museological research, defined the fundamental terms etc⁴. Here we wish to quote only the definition which has been recognized and accepted in the international museum community⁵.

“Museology is that area of information sciences concerned with research into the identification, preservation and communication of the museality of the material manifestations of culture and nature (in first place musealia) in order to preserve human heritage and to interpret and transmit its significance and concerned with forms of organized and institutionalized activity (especially museums) serving these goals” (Maroević, 1998)

¹ It should be mentioned that this moment was coincidental with the first stages of informatization of museums in the world and with pronounced tendencies of standardization of museum documentation

² His first paper on this topic, published in 1971, was titled *The Profession of Museum Pedagogue*.

³ This occurred in 1983.

⁴ It should be stressed that the considerations and theoretical thinking of I. Maroević was included in the international corpus of museological knowledge through his active participation in ICOFOM and ICTOP.

⁵ Maroević's most well-known theoretical work on museology was translated into English with the title *Introduction to Museology -The European Approach*.

The focus of museology defined in such a way comprises objects and environments which have been defined as heritage. Intangible heritage is not included in the definition and that fact witnesses the context and theoretical circumstances in which the definition was formed. Furthermore, Maroević's museology was interested primarily in the *museality* of heritage objects and environments. *Museality* is the term whose origins can be traced back to the Central European museological circles. To be more precise, the term was coined by the Czech museologist Z. Z. Stránský⁶. *Museality* has been interpreted as a set of characteristics of objects, environments and phenomena which witness another reality, the chronological or social context from which they were taken and to which they refer. Today, we would say that the term *museality* considerably covers multiple layers of meaning and attributed values which we can detect in entities recognized as heritage. For Maroević, the concept of heritage, also included in his theory of museology, existed outside the museum institution which explains why it was treated in his definition (almost three decades old) in a rather marginal way. Importance was given to the museological functions of protection and communication which, if added with research, becomes the well known Dutch P-R-C system (Protection-Research-Communication)⁷ based on the three main museological functions.

The museology shaped through this perspective formed the basis of a four-year and a two-year supplementary academic programmes established in 1984 which, although embedded in the theoretical principles of information and communication sciences, included necessary considerations and needs for learning and mastering the skills of practical museology which was often called museography in Croatia. It should be pointed out that this approach to museology was not the only one which has been taught in our academic programme.

So although the concept of *museality* entails heritage in general, any of its categories and perceptions, another two important elements, one theoretical and the other rather practical, significantly influenced the way the education for the museum and heritage profession in Croatia took shape.

The first one, which has increasingly been developing over the last few years, is heritage studies as an interdisciplinary (academic) field that takes a critical look at the ways we (humans) create, present and participate in heritage, including any official and unofficial definition or category of it. The importance of tourism in today's globalized world, in spite of its occasionally questionable impact on heritage (no matter how we define it) obviously has given the most important force for the consideration of heritage as hardly-to-be-ignored substantial economic resource. This resulted in blossom of different types of heritage management trainings, workshops, university programmes and the like. Although a great major-

⁶ In 1970 his theory of museology was presented to the Croatian readership in the text The concept of museology, published in *Muzeologija* (Museology), no. 8, pp. 2-73

⁷ The PRC system was introduced into museology by Peter van Mensch, a former doctoral student of Professor Maroević, in his PhD thesis *Towards a Methodology of Museology*. University of Zagreb, Faculty of Humanities and Social Sciences, 1992

ity of them are very much focused only on practicalities in that they rely on the needed skills and competencies, they show the increased importance of dealing with heritage not only by professional, but by laymen as well. Even though we, generally speaking, sincerely applaud this development, we are more in favour of the theory-based heritage studies whose true value is their significant focus on another way of considering heritage which lack in the afore mentioned practical approaches. In summary, such studies imply an idea that heritage is also (or foremost) a knowledge,

“a cultural product and a political resource that fulfils crucial socio-political functions” (Ashworth, Graham and Tunbridge, 2007).

The quote perfectly demonstrates the complexity of heritage as a phenomenon and points to an essential need to tackle with as many contestations the idea of heritage implies in the globalized, multicultural society. This could be exemplified by the concept of dissonant heritage, permanently existing in every society, as was defined by G. Ashworth, B. Graham and J. Tunbridge (2007) or the recognition of specific authorised heritage discourse defined by Laurajane Smith (2006) which perfectly acknowledges that today's dealing with heritage is still dominated foremost by the Eurocentric perspectives, fascination with the grand, the monumental and foremost tangible. Naturally, both directly addresses many (if not all) museums too. But if we strive to develop a genuine idea of (universal) heritage this critical approach has to be followed. It includes reconsiderations and finding of new answers to questions: what is or could be a museum today, what is its role in society, who are creators and who are users (mostly tourists?) and finally, the overarching question, what does the term heritage imply and, indeed, encompass if we take into account different individuals/communities all around the world (with their diverse insights). A critical approach to heritage issues presents a challenge not only to advocates of heritage studies as an academic discipline, but indeed all museum/heritage professionals many of whom are still firmly convinced that by following the existing practice they are doing the right thing. Our role as teachers regarding such an approach is crucial in that we ought to make sure that (at least) the forthcoming generation of professionals, including future museum or heritage mediators and educators, are aware of these challenges from the very beginning.

To be precise, we are not saying all this is something completely new, especially for academics from museums studies/museology. However, the recent dramatic increase in the number of people who are interested in and/or engaged in different heritage and museum issues (whose educational background ranges from geography to communication and media) and the introduction of their ideas and perceptions of heritage, creates a situation where scopes of emerging heritage studies can not be ignored anymore, by anyone. Just one example (out of several) of the broadened interests within the on-going research in heritage studies at our Sub-Department is the attempt to define heritage literacy which on the theoretical level merges ideas of heritage education and heritage management. It should be pointed out here that the notion of heritage, seen through the paradigm of informa-



tion and communication sciences (i.e. heritage as knowledge and similar concepts), in fact, very well fits into the theory of museology which has been developed over the last 25 years at the University of Zagreb and whose definitions of museums or museum objects indeed include different types and layers of heritage, as was previously explained.

The second, quite practical, element which influenced the education of museum and heritage professionals in Croatia (mirrored in today's structure of our university programme) is very well known to all those in academia as the '*Bologna Process*'⁸. Its main goal was to create a three-cycle structure (bachelor, master and doctorate levels)⁹ which could guarantee equal quality and recognition of degrees and other higher education qualifications within those twenty nine countries. Although we have changed, and are still continuously chaining our study programme the '*Bologna Process*' offered us a chance to practically create a completely new programme which, in opposition to the previous one, opened possibilities for the introduction of a new Master's Programme of Museology and Heritage Management. From its planning phase in 2005 this new programme was discussed in a very lively manner with colleagues from museums which resulted primarily with parts of museum/heritage education related topics being including into the existing, re-formed courses. From this year (2011) museum education became a full-fledged course with a tendency to develop into a module (i.e. set of different courses related to museum/heritage education).

⁸ It was named after the Bologna Declaration which was signed in the Italian city of Bologna on 19 June 1999 by ministers in charge of higher education in 29 European countries.

⁹ 3 years bachelor + 2 years master + 3 years doctoral level

At this point a mention should also be made about other activities within our programme in museology and heritage management which contribute to the improvement of education of museum and heritage professionals. This has primarily been done through the introduction of practicum at museums and related institutions. Regardless of his theoretical proclivity, Maroević also insisted on gaining practical knowledge and experience during higher education. It was thus in 1997 that museum practicum became a compulsory part of the programme. In addition, the recent years have seen an increased practice of teaching on case studies and creation of students' projects. One example of a successful combination of theory and practice was witnessed by last year's Rector's Award given to the students of the course in Museum Exhibitions who created a concept of the permanent display for the Memorial Collection of the Croatian author Marija Jurić Zagorka.

Similarly, the quality of the programme has been improved by scientific research projects conducted by the staff of the Museology Sub-department. We would here like to highlight the Heritage Users Research, a project which contributed to Croatian museology and museum practice in that it helped shift the focus and significance onto users, or visitors. Discussing the difference between research and evaluation, research methods, typology of users and visitors has become an important aspect of our work. We also used the advantages of information technology in communicating information about the project through a web site which contains a glossary, useful links and published papers of the project participants. We held lectures, encouraged participants to postgraduate studies, and supervised numerous BA, MA and PhD theses related to this topic.

During the last several years, Croatian museum professionals have also willingly and gladly gathered around this topic. All this shows that Croatia



stepped into a period in which the significance of heritage objects, environments and phenomena and pertaining information has been replaced by the role and significance of heritage users. Without doubt, such an approach is beneficial to any sort of programme aiming to provide academic qualifications to museum and heritage educators.

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RÉSUMÉ

L'article est caractérisé par les circonstances où il a été créé – la conférence annuelle des membres de l'ICOM-CECA en septembre 2011 à Zagreb, Croatie. Son but est premièrement d'introduire le lecteur dans le thème de la position du pays-hôte. Nous, les représentants du Département de muséologie et de gestion du patrimoine de l'Université de Zagreb, d'une part avons compris l'invitation d'y tenir le discours inaugural comme reconnaissance de notre programme en tant qu'une bonne base pour acquérir les outils pratiques pour le travail dans le secteur des musées et du patrimoine, et d'autre part comme une sorte de critique bienveillante du fait que notre programme ne procure pas suffisamment de connaissances et compétences nécessaires pour les étudiants visant à devenir des éducateurs de musées. En 1967 à l'initiative d'Antun Bauer (1911-2000), archéologue, collectionneur et muséologue, le département de la science de la documentation et celui de la bibliothéconomie ont fondé conjointement l'enseignement postuniversitaire de muséologie, que l'on considère comme le commencement de notre programme d'études. Toutefois, malheureusement, Bauer n'y a pas incorporé formellement son grand intérêt pour la promotion publique de la profession d'éducateur de musée. Un autre nom important pour la muséologie et l'éducation professionnelle en Croatie est celui d'Ivo Maroević (1937-2007). Maroević s'est consacré au développement du système de muséologie, des termes fondamentaux comme muséalité, fonction muséologique, etc. Cela se passait pourtant dans les années 1980, dans les circonstances de structuralisme et de forts liens avec les sciences de l'information. Cela étant, il n'est pas surprenant qu'une attention plus accentuée pour les visiteurs et usagers des musées n'ait pas émergé. Aujourd'hui, précisément dans le cadre des études universitaires de muséologie et de gestion du patrimoine nouvellement définis, nous essayons de changer ces circonstances en introduisant dans le programme de nouvelles considérations théoriques (par exemple l'évolution des études du patrimoine), mais aussi en proposant des projets scientifiques et pratiques auxquelles nos étudiants toujours prennent part sur

un pied d'égalité. Toutes ces activités prouvent que nous avons compris l'importance (et la complexité) de l'interprétation, ainsi que la nécessité de bien connaître ceux pour qui on la conçoit. Tenant compte des imperfections antérieures, nous essayons de procurer une éducation de qualité aux éducateurs de musée, mais aussi nous essayons d'étendre le concept de cette profession pour qu'elle devienne celle d'un véritable éducateur en patrimoine.

RESUMEN

El artículo se caracteriza por las circunstancias en que fue creado - la conferencia anual de los miembros del ICOM-CECA en septiembre de 2011 en Zagreb, Croacia. En primer lugar, su objetivo es introducir al lector en el tema de la posición del país anfitrión.

Nosotros, los representantes del Departamento de Museología y Gestión del Patrimonio de la Universidad de Zagreb, por un lado, entendemos la invitación para presentar el discurso inaugural como reconocimiento a nuestro programa como una buena base para adquirir las herramientas prácticas para el trabajo en museos y patrimonio y, por otro lado, como una especie de crítica benevolente de nuestro programa, que proporciona los conocimientos necesarios para que los estudiantes se conviertan en educadores de museo.

En 1967 por iniciativa de Antun Bauer (1911-2000), arqueólogo, coleccionista y museólogo del departamento de ciencia de la documentación y ciencia de la biblioteca, conjuntamente, se fundó la enseñanza de posgrado en museología; siendo este considerado el comienzo de nuestro programa de estudios. Sin embargo, lamentablemente, Bauer no incorporó formalmente su interés por la promoción pública de la profesión de educador de museo.

Otro nombre importante para la museología y la educación profesional en Croacia es la de Ivo Maroević (1937-2007). Maroević se dedicó al desarrollo del sistema de la museología, con términos básicos tales como *musealidad*, *la función museológica*, etc. Esto fue en la década de 1980, en las circunstancias del estructuralismo y con fuertes vínculos con las ciencias de la información. No es sorprendente, sin embargo, que no ha surgido una atención más pronunciada hacia los visitantes y usuarios de los museos. Hoy en día, precisamente en el marco de los estudios universitarios de museología y gestión del patrimonio recientemente definido, tratamos de cambiar estas circunstancias en el programa de nuevas consideraciones teóricas (por ejemplo, la evolución de los estudios de patrimonio), y también para ofrecer proyectos científicos y prácticos para que nuestros estudiantes siempre participen en igualdad de condiciones. Todas estas actividades demuestran que comprendimos la importancia (y la complejidad) de la interpretación y la necesidad de comprender bien a aquellos para quienes la concebimos. Teniendo en cuenta las deficiencias anteriores, intentamos proporcionar educación de calidad para educadores de museos, pero también estamos tratando de ampliar el concepto de esta profesión como la de un verdadero educador en patrimonio.

TOWARDS TEACHING AND RESEARCHING MUSEUM PEDAGOGY AT FACULTY OF EDUCATION, UNIVERSITY OF LJUBLJANA

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INTRODUCTION

The role of university in the education and training of museum educators, museum educational and learning research, and thus the quality of educational practice in museums is increasingly recognised; university programmes specialising in museum education are gradually growing.¹ A basic overview of museum education courses in Europe and internationally shows that the framework of the discipline is not homogeneous. Museum education is found to be based within both humanities and social sciences, and there are great differences in the curriculum, structure, content and organisation of museum education study programmes.² This paper outlines

¹ Vicky Woollard from the City University of London, thinking about “the core competencies of a museum educator,” says that museum education is “an unsettled profession,” and that the existence of university courses “does not necessarily mean that standards improve across the board.” (Woollard, 2006: 211–221)

² See for example master’s study programmes *Learning and Visitor Studies in Museums and Galleries* (University of Leicester, UK), *Art Museum and Gallery Education* (University of Newcastle, UK), *Museums and Galleries in Education* (University of London, UK), *Didattica Generale e Museale* (Università degli studi Roma Tre, Italy), *Museum Education* (George Washington University, USA; Tufts University, USA; Bank Street College, USA), to list a few of them. Differences, pertaining to the conceptual framework of the discipline and profession, are already evident from programme names.

the conceptual framework and structure of the first Slovenian university programme titled Museum Pedagogy, which was recently initiated by the Faculty of Education, University of Ljubljana (to be launched in 2013). The faculty aims to offer a master's level programme for novice museum educators as well as continuing professional development opportunities for museum practitioners. The initiative is a response to the changing political, social and intellectual contexts of museums and education in Slovenia.

ABOUT FACULTY OF EDUCATION

The Faculty of Education at the University of Ljubljana educates and trains teachers and other professionals in the field of education by offering undergraduate, master's and PhD degree courses as well as professional development courses. It has 9 departments, 5 research centres and about 150 academic staff, who teach about 2700 undergraduate and postgraduate students. Undergraduate programmes of study include *Preschool Education*, *Primary School Education*, *Subject Teaching*, *Special Needs Education* and *Social Pedagogy*. The faculty offers eight taught master's courses and a doctoral programme *Teacher Education and Educational Sciences*. New master's programmes, currently under development, will include *Museum Pedagogy* (i.e. *Museum Education*)³, *Educational Policies*, *Drama Pedagogy*, *Inclusive Education* and *Art Therapy*. The faculty offers a range of *Continuing Professional Development* courses, many in response to the most recent discussions in education. The Faculty of Education at the University of Ljubljana participates in a number of national and European projects, and was involved in the national school reform by preparing the new White Paper on Education (2011).

CONTEXTS FOR STUDY PROGRAMME MUSEUM PEDAGOGY

Over the last twenty years museums in Slovenia have gradually begun to acknowledge their educational and social responsibilities. Slovenian museums currently emphasise the significance of their educational role and put efforts in developing it. However, these efforts grow out of 'semi-professional' practice, with staff having no formal qualifications in museum education, and with museum posts dedicated predominantly to non-educational work (exhibitions, research, conservation, PR). Museums do deliver education and lifelong learning programmes, but only rarely consider the intended outcomes of the projects from the visitors' perspective. A university programme that would enable museum professionals to work with the visitors and thus link the worlds of museums and education and improve museum education practice is what both politicians and professionals argue for today.

The Slovenian study programme Museum Pedagogy is a response to the changing political, social and intellectual contexts of museums and educa-

³ According to the Slovenian museum specialist Lidija Tavčar, the term *museum pedagogy* (direct translation of the Slovenian term *muzejska pedagogika*) has two meanings. First, it denotes the educational practice in museums, and second, the theory of this practice. The term *museum pedagogy* has the same meaning as the term *museum education* in English. (Tavčar, 2009)

tion in Slovenia. Particularly worth mentioning in terms of the political context are the *National guidelines for arts and cultural education* issued jointly by the Ministry of Culture and the Ministry of Education (National Guidelines, 2009) and advancing strong arguments in favour of learning through art and culture, as well as museum sector reports aimed at informing policy, such as *The evaluation of Slovenian museums 2006–2008* (Goebel et al., 2010), which offer several arguments for the professionalization of museums. The social context of the new master's programme pertains to issues such as the social backgrounds of museum learners and the changing social frameworks of cultural and educational institutions. Recent decades have witnessed a radical change in the understanding of museums and visitors, the focus of attention shifting from museums as institutions to visitors; the "Copernican revolution in the understanding of the relationship between museums and their public" (Tavčar, 2009) demands from museums to understand the public in greater depth. Within the intellectual context, our programming of Museum Pedagogy benefited from the research work of Lidija Tavčar, particularly her book *Homo spectator. Uvod v muzejsko pedagogiko* [*Homo spectator: an introduction to museum pedagogy*], published by the Slovenian Institute of Education (Tavčar, 2009).

AIMS, STRUCTURE AND CURRICULUM OF STUDY PROGRAMME MUSEUM PEDAGOGY

The master's level study programme Museum Pedagogy will provide post-graduate vocational training for museum educators. It will provide students with the necessary knowledge and skills to engage critically and creatively with the theory and practice of museum pedagogy.

The basic objective of the study programme is to qualify the students for autonomous, professional, ethically reflective educational work in museums, galleries and institutions with characteristics of a museum, such as botanic gardens and zoos, library and archive exhibition galleries, permanent conservation institutions, etc. The study programme will provide for deeper understanding and promotion of the educational value of culture and its heritage, thus fostering educational work in museum institutions with attention to the various needs of museum visitors at the individual, group or community level. Deeper understanding and promotion of the educational value of the cultural and natural heritage will also contribute to complementing educational work in museums with other types of education (school education, lifelong learning).⁴ By developing the ability to conduct research in the sphere of museum pedagogy, the graduates will be able to critically follow the theory and practice of museum pedagogy (including their own) and consequently raise its quality. The practical ob-

⁴ This proposal follows the prevalent thinking in Slovenian museums and galleries since the 1990s, namely: "Educational work in museums and galleries should follow the objectives of museums and galleries, while educational work in a school should follow the objectives of the school. Some of these objectives are complementary and therefore educational work in the two kinds of institution complements itself. But it can only complement itself if the two kinds differ from each other. If they were the same, they would merely repeat, and not complement." (Tavčar, 2009: 29)

jective of this programme is independent and group work in museums, galleries, archives, libraries and other sites of material culture that is active, inclusive and aimed at sustainable development.

The first intake of Museum Pedagogy students is planned for October 2013. The taught programme will be delivered in the mode of full-time study. It comprises several learning units (modules) to be completed within 24/36 months⁵: courses, practice and master thesis. The programme consists of general pedagogical subjects (didactics, psychology, theory of education, inclusive education etc.) and of specific museological and museum-pedagogical subjects (educational role of museum, museology, museum pedagogy with practical training, strategic management for museums, heritage interpretation etc.). The programme also requires practical training, which is provided in the third term and takes place in a museum, gallery or other cultural organisation. The faculty has set up a network of collaborative institutions in Slovenia (museums, galleries and other heritage institutions as well as tourist agencies) and some cities in the neighbouring countries (e.g. The Museum of Contemporary Art in Zagreb). Students will be involved in small-scale educational projects which will include individual and group work. This will enable them to put into practice the knowledge and skills gained on the course and to develop critical and creative thinking.

Table – Share of compulsory and elective components of study programme per years (ratio of ECTS credits obtained by student from compulsory and elective modules)

Year	Compulsory modules	Elective modules	Practical training	Thesis
1st year	25 %	25 %		
2nd year	5 %	25 %	5 %	15 %
Total	30 %	50 %	5 %	15 %

Besides the postgraduate programme in museum pedagogy, *Museum and Gallery Education* is included as an optional part of the undergraduate programme *Art Education*.

CONCLUSION: DIFFERENCES BETWEEN MUSEUM EDUCATION STUDY PROGRAMMES IN SLOVENIA AND OTHER COUNTRIES

The differences between the Slovenian master's level study programme in museum education and similar study programmes in other countries arise from the specific needs and conditions of the Slovenian public service (museum sector, education). The differences between the programmes are culturally bound. They can be summarised as follows:

1. The Slovenian programme differs from other programmes in the name itself; the programme is titled Museum Pedagogy [Muzejska

⁵ The study programme comprises 120 ECTS credits and lasts two years (24 months). The Slovenian system of higher education allows the student an additional year (12 months) to complete the study.

pedagogika]. The term *museum pedagogy* has been used in Slovenia in theory and practice to refer to the educational work with both children and adults for more than twenty years.

2. In comparison with other programmes the Slovenian programme provides for a wider selection of contents, enabling students to proceed in the direction of their individual study course of the planned or already existing field of professional work.
3. Differences are noticed in the duration of programmes and mode of study; the Slovenian master's programme lasts two years and is designed as a full-time study.
4. Heterogeneity is further observed in the structure of the programmes in terms of content and in the related learning outcomes and competencies, whereby more similarities than differences are observed. The Slovenian programme comprises general pedagogical subjects and specific museological and museum-pedagogical subjects, thereby combining generic and specific approaches to learning and teaching.

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RÉSUMÉ

Il est largement considéré que l'éducation au musée n'est pas une profession établie, et des questions sur la qualité du travail d'éducation au musée restent ouvertes. L'université peut jouer un rôle dans l'éducation et la formation des éducateurs de musée, la recherche dans le domaine de l'éducation et de l'apprentissage au musée, et par conséquent la qualité de la pratique éducative dans les musées. Il existe quelques cours spécialisés dans l'éducation au musée qui se diffèrent selon les programmes, la conception, le contenu et l'organisation. Le document décrit le cadre conceptuel et la structure du premier programme universitaire en matière de Pédagogie au Musée en Slovénie, initié par la Faculté d'éducation, Université de Ljubljana (qui sera lancé en 2013). La faculté vise à offrir un

programme de niveau master pour les éducateurs de musée novices ainsi que la poursuite des possibilités de perfectionnement professionnel pour les praticiens du musée. Le programme Pédagogie au Musée fournira le troisième cycle de formation professionnelle dans le domaine de la pédagogie au musée. Il fournira aux étudiants les connaissances et les compétences nécessaires pour s'engager de manière critique et créative dans la théorie et la pratique de l'éducation dans les musées, les galeries et les institutions ayant des caractéristiques d'un musée telles que les jardins botaniques et zoologiques, les galeries d'exposition des bibliothèques et des archives ainsi que les permanentes institutions de conservation. L'initiative est une réponse à des contextes politiques, sociaux et intellectuels dans le domaine de musées et de l'éducation en Slovénie. Dans le contexte intellectuel, le travail de recherche de Mme Lidija Tavčar dans l'élaboration de la discipline est abordé, avec une référence particulière à sa monographie *Homo spectator. Uvod v muzejsko pedagogiko* [*Homo spectator: Une introduction à la pédagogie au musée*], publiée par l'Institut slovène de l'Éducation en 2009.

RESUMEN

Por lo general se ha aceptado, que la de Educador de museos no es una profesión instalada y por lo tanto las preguntas relacionadas con la calidad de este oficio se quedan sin respuesta. Sin embargo las universidades podrían tener un papel crucial en la enseñanza y preparación de estos educadores, colaborando en las investigaciones sobre la educación y el aprendizaje en este campo, y como consecuencia la calidad de las prácticas profesionales. Existen algunos cursos especiales enfocados en los museos educativos que se diferencian en su plan de estudios, diseño, contenidos y organización. Este documento habla sobre el marco y la estructura del primer programa universitario relacionado con los museos pedagógicos en Eslovenia, iniciado por la Facultad de educación de la Universidad de Ljubljana (el programa se lanzará en 2013). La Facultad tiene como objetivo ofrecer un Máster para los nuevos educadores de museos, así como también para los que deseen (o quieran) ampliar sus experiencias laborales haciendo alguna práctica en los museos educativos. El programa postgrado de los museos pedagógicos ofrecerá la posibilidad de realizar prácticas laborales en este campo, estas prácticas ofrecerán a los estudiantes unos conocimientos y habilidades necesarias para poner en práctica los conocimientos teóricos de los educadores de museos, en galerías y otras instituciones con su mismo carácter como jardines botánicos o zoológicos, galerías para exposiciones de libros, archivos e institutos de conservación permanente. *Esta iniciativa es una respuesta a los cambios políticos, sociales e intelectuales que han sufrido (o experimentado) los museos y el sistema educativo en Eslovenia; dentro del marco intelectual de la investigación hecha por Lidija Tavčar, que está desarrollada basándose en particular modo en la monografía Homo spectator. Uvod v muzejsko pedagogiko* [*Homo spectator: Introducción en la pedagogía de museos*], publicada por el Instituto Esloveno de Educación en el año 2009.

LAYING THE FOUNDATIONS FOR HERITAGE EDUCATION TRAINING

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INTRODUCTION

Ask yourself three questions.

1. Do you consider yourself to be a museum or heritage education professional?
2. Accepting that we may be professional, do you think that museum or heritage education is really a profession?
3. What do we have to do to make museum education a proper profession?

My personal view is that museum education is not yet a proper profession (whatever that word means) – but that **we should aim to become more professional**. Obviously, it would be helpful to agree exactly what we mean by a profession. So what do we do in a situation like this? Yes, we head for the internet – Wikipedia was my first call. In their article entitled “Profession” a variety of views were expressed. One contributor suggested:

“A profession is a vocation founded upon specialised educational training, the purpose of which is to supply disinterested counsel and service to others, for a direct and definite compensation, wholly apart from expectation of other business gain.”

I think most of us would agree that our chosen career is vocational (we provide “services” to others – in GEM’s case for the public benefit which

is a requirement for UK charities). We are definitely not in it for the money! And we do have some training – although not specialised enough in my view.

Another contributor to Wikipedia suggested that a profession has all or at least some of the following:

Skill based on theoretical knowledge	Professional association
Extensive period of education	Testing of competence
Institutional training	Licensed practitioners
Exclusion, monopoly & legal recognition	Code of professional conduct or ethics
Self-regulation	Public service and altruism
Work autonomy:	High status and rewards
Individual clients	Middle-class occupations
Male-dominated	Legitimacy
Inaccessible body of knowledge	Indeterminacy of knowledge
Mobility	

And another pointed out that:

“Classically, there were only three professions: divinity, medicine, and law. Now professions include: accountants, actuaries, advocate, architect, dentists, engineers, financial analysts, lawyers, librarians, nursing, pharmacists, philosophers, physicians, pilots, professors, psychologists, quantity surveyors, scientists, veterinarians.”

Interestingly, museum educators and not even teachers are listed.

The general view seems to be that a profession:

Is typically regulated by statute
Enforcement delegated to professional bodies responsible for licensing its members
May set examinations of competence
Enforces adherence to an ethical code of practice.
Has power to control its own members, and also its area of expertise and interests
Tends to dominate, police and protect its area of expertise
Exercises a dominating influence over its entire field which means that professions can act monopolist, rebuffing competition from ancillary trades and occupations, as well as subordinating and controlling lesser but related trades.
Characterised by the power and high prestige it has in society as a whole.

Perhaps most people would not classify museum education as a profession. And then my research took an interesting turn as I found that the American Association of Colleges for Teacher Education (AACTE) was trying to define a new word: “**semiprofession**” and had published a list of twelve checkpoints to help define this neologism:

Lower in occupational status
Shorter training periods
Lack of societal acceptance that the nature of the service and/or the level of expertise justifies the autonomy that is granted to the professions
A less specialized and less highly developed body of knowledge and skills
Markedly less emphasis on theoretical and conceptual bases for practice
A tendency for the individual to identify with the employment institution more and with the profession less
More subject to administrative and supervisory surveillance and control
Less autonomy in professional decision making, with accountability to superiors rather than to the profession
Management by persons who have themselves been prepared and served in that semiprofession
A preponderance of women
Absence of the right of privileged communication between client and professional
Little or no involvement in matters of life and death

Perhaps museum education is more like a “semiprofession”? I think we should leave wrestling with these definitions to another occasion and move forward on the basis that **we should act as professionally as possible. Let’s leave the meaning of those words to be defined by what we do rather than what we say.**

GEM – ADVANCING LEARNING THROUGH HERITAGE

GEM is all about advancing learning through heritage and we see ourselves as *the voice for heritage education*. GEM actually stands for “Group for Education in Museums” – a name which is no longer entirely accurate. Sixty years ago, GEM was just a group with its members drawn solely from museums. Now we are a registered charity and company limited by guarantee with 2,000 members from not only museums but also, libraries, historic houses, cathedrals, archives, science centres, etc. Also we have members from across the world: from Canada to Bermuda and Brazil, from South Africa to South Korea, from the Republics of China and Ireland to Australia and New Zealand, and Japan, Taiwan, South Korea, Malaysia and the Falkland Islands. And not forgetting, of course, many European countries.

For most of our life GEM has been entirely run by volunteers but now we have a small professional staff and an office. Voluntary effort is still essential to the running of GEM particularly that of our trustees and area convenors.

Our traditional **main activities** are:

- Running a large residential conference every year – in 2011 our theme was *Thinking ahead and staying afloat* and we were based in Norwich and about 125 delegates attended;
- Arranging a series of one-day events mainly sharing best professional practice;

- Maintaining an area network with convenors organising meetings for members in their area;
- Publications – annual Journal and two Case Studies and a monthly eNews;
- GEM JISCmail – a lively email discussion list sharing information and ideas, and providing an opportunity to debate topical issues;
- Networking and sharing best practice.

Our **main strengths** are:

- Our membership;
- Our independence (not reliant on external core funding);

The networking and sharing opportunities we provide.

OUR CHANGING WORLD

I started my career in heritage education over 30 years ago by joining the education team at the Science Museum. And over the last 30 years much has changed. In that time, the role of education in museums has become recognised as one of the key roles, if not the *raison d'être* of most museums. However, in the UK and in most other countries of the world, we are facing difficult times. I feel that the position is admirably summed up by John Reeve, who has just retired as chair of GEM after serving six years as a trustee:

“GEM has changed considerably since I rejoined the Board in 2004 and is not surprisingly unrecognisable from the committee I first joined in 1978! It has become much more professional, more ambitious but also more realistic and self-critical. Sadly after a golden age of investment, research and acceptance of learning at the core of culture and heritage, we have to face a period of uncertainty, under-resourcing and volatility in policy, as the real achievements of the previous government are dismantled in areas such as early years, skills, partnerships, social and cultural inclusion, creativity and cultural policy.

As someone who lived through the Thatcher years I can only say that it is cyclical, it will resolve itself and we are starting from a much higher baseline than we were then when museum education was still seen as a desirable but not essential add-on to the ‘real’ work of education. There is no room for smugness but neither should we despair. As a profession we have shown ourselves flexible, responsive and resilient.”

I would like to highlight:

- The use of the “p”-word – we are “much more professional” (“we” here refers not only to GEM but to heritage professionals in general);
- We are more ambitious but also realistic and self-critical;
- Acceptance of learning is at the core of culture and heritage;
- We do face a period of uncertainty, under-resourcing and volatility in policy;

- We can take comfort in the fact that we are flexible, responsive and resilient.

Apart from a “few years of plenty” this “facing uncertainty” is not new to me, or to most of us I guess – this is normal!

EDUCATION, LEARNING & TEACHING

For the last decade or so in the UK the word “education” has been a bit unfashionable – it has been trendy to use the word “learning” instead. This is now reflected in job titles such as learning & access officer, learning & engagement officer, learning & outreach manager, and learning & visitor services manager.

The focus on learning has been very helpful in ensuring that our audiences have gained by our programmes. There has been a need to evaluate programmes – particularly those funded by government – to assess the extent to which the agreed learning and other outcomes for the project have been achieved. There have been many positive and encouraging results published. I’d like to quote some of the key findings from just two of these evaluation reports.

Learning through culture is working was an evaluation of England’s Department for Education and Skills funded Museums Education Programme 2002-4 conducted by the Centre of Education and Industry at the University of Warwick. Some of the key findings reported were as follows:

Key Stage One (ages 5-7)
• 95% enjoyed or very much enjoyed their activity
• 89% learnt a lot or something
• 92% were very pleased or satisfied with their work
Key Stages 2-4 (ages 7-16)
• 93% enjoyed or very much enjoyed their activity
• 82% learnt a lot or something
• 90% were very pleased or satisfied with their work
• 58% were very engaged or quite engaged in the activity

The second evaluation, *Inspiration, Identity, Learning: The Value of Museums* was an evaluation of a project funded by England’s Department for Culture Media & Sport and Department for Children Schools and Families in 2006-7 conducted by the Research Centre for Museums and Galleries at the University of Leicester.

Some powerful learning outcomes for pupils were reported:

• 99% of teachers think their pupils enjoyed the museum experience
• 97% of teachers think their pupils are likely to have been inspired to learn more
• 94% of teachers think their pupils will have gained subject-related facts

These results seem very encouraging. They are of course based on what pupils and teachers told the researchers either verbally in writing. I won-

der how many of you, like me, have pondered on the word “think” in the above sentences. **Do we really know?**

Although these two reports are not completely comparable, it is interesting to note the differences between what the pupils and the teachers say about enjoyment and learning. For example, 82% of the pupils aged 7-16 said they learnt something whereas 94% of the teachers thought the pupils had learnt something. There are obviously many reasons why these differences exist.

So how accurate are the teachers in their assessments? Indeed, how accurate are our assessments as heritage educators?

This thought is brought into sharper focus by one of the findings from Alan Lightman and Philip Sadler’s paper *Teacher predictions versus actual student gains* published in *The Physics Teacher* in 1993.

In brief, a group of students were given a test at the beginning of their astronomy course and at the end. The idea was to find out how accurate the teachers were in assessing the students’ knowledge at the beginning and predicting the actual gains after the taught session. I’m going to look at just one question:

Which of the following would make you weigh *half* as much as you do right now?

- a) Take away the earth’s atmosphere.
- b) Double the distance between the earth and the sun.
- c) Decrease the earth’s rate of spin so that one day equals 48 hours instead of 24 hours.
- d) More than one of the above.
- e) None of these.

Before the course started, teachers thought that 22% of pupils would know the correct answer. The actual figure was 29%. Teachers predicted that after their teaching, the percentage of pupils getting the correct answer would be 66%. The actual figure was 18% - a big reduction! Teachers were consistently very over optimistic in predicting student gains.

There are three questions we need to address:

- Are heritage educators also making incorrect predictions of gains in their students?
- How effective is the teaching by heritage educators?
- Evaluations tend to show us WHAT happened, but HOW or WHY did it happen?

These are not questions I am going to consider now, but they are clearly ones that we as a profession do need to address. We clearly need **more research** into the effectiveness of the teaching which we do. Posing these questions does however help to inform the development of GEM’s heritage education training.

FOUNDATIONS OF HERITAGE EDUCATION TRAINING

Currently, most training provision for heritage educators consists on one-day events usually skills-based or on topical issues. There is little joined-up thinking, and much duplication and re-invention of wheels in the delivery of these events by various providers including professional groups, campaign type organisations as well as commercial suppliers.

GEM is **aiming to achieve**:

An integrated approach to the training of heritage educators centred on sharing and networking;
A suite of CPD opportunities for (a) those just entering the profession; (b) those mid-way in their careers, and (c) experienced heritage education specialists;
CPD should be both continuous <i>professional</i> development as well as continuous <i>personal</i> development (CPD);
A clear, structured and recognised path for heritage educators to follow;
An agreed “curriculum” (i.e. what are the basics a heritage educator needs to know?)
Career progression linked to GEM membership;
Raise the quality of education provision across the heritage sector;
The creation of recognised training and professional development standards in heritage education.

GEM’s suite of CPD opportunities is based on providing **work-based and reflective activities** which will include:

Foundation course in heritage education (entry level);
A series of courses (intermediate level) for those wishing to develop their professional skills;
In-depth programmes for experienced educators;
One-day training events;
Residential conferences;
Study weekends;
Personal CPD toolkits;
Mentoring;
Preparation of portfolios;
A CPD store on the GEM website.

Some of these elements are already in place. Each element of the suite will form a “module”, and GEM will award certificates to those who reach the required standards.

In 2012 GEM will be launching its new **work-based foundation course** which will be for those:

- in their first year or so of employment in an education position in the heritage sector;
- already working in a different part of the heritage sector but wishing to take up an education position;
- currently volunteering for a significant and continuing period of time.

It is worth noting that due to financial cuts and efficiency savings there is an increase in the number of those managing the provision of heritage education who are not education specialists. Also, GEM has noted an increase in the number of part-time workers, and an increase in the number of multi-skilled roles in the heritage sector in which an employee is responsible for two or more different areas of work. For example, of those attending the recent GEM conference who stated that their role contained an educational remit, only 54% worked full-time on education.

There will be no formal entry qualifications, and there is no expectation that participants will necessarily be graduates or have a teaching qualification. GEM believes that due to the many varied and diverse audiences with which heritage educators work, good heritage educators can come from a wide variety of backgrounds. For example, those using heritage learning to improve the health and well-being of older adults may come from a health or social care background rather than a school background.

Some **features of the foundation course** are:

- Maximum of 20 students over about three months;
- Students will form a self-help group;
- Each student will have a mentor;
- Each student will maintain a work-based reflective journal throughout the course;
- About three days of training;
- Students required to complete work-based assignments;
- Each student will receive an observation visit from their mentor at their work place to provide an opportunity to reflect on their practice;
- A reading list will be provided.

Each student will receive an introduction to the **basic skills of heritage education** which will be **centred on the following themes**:

- Understanding your audiences;
- Understanding your colleagues;
- Evaluation and quality assurance.

Each student will leave the course with a structure for their personal professional development – a CPD action plan.

CAREER PROGRESSION LINKED TO GEM MEMBERSHIP

At the moment we have just one category of membership for individual members – personal membership – and we welcome everyone! However, many of our long-standing members would like to be recognised by GEM for their experiences and achievements in heritage education. So we are seriously considering a range of personal membership options to include the following:

- “associates” – open to everyone interested in learning through museums and heritage

- “full members” – open to experienced heritage educators who can show to their peers that they have the required skills, experiences and relevant training and / or qualifications
- “fellows” – very experienced heritage educators, probably in a position of responsibility, who can show to their peers that they not only meet the requirements of full membership but can also show, for example, that they have made a significant contribution to good practice or the development of heritage education

CONCLUSION

This has been a rapid tour of what heritage education training means to GEM. I am sure that many of you are working in this area and have much to contribute and share. I should like to conclude by stating that GEM would be delighted to work with training partners across the world. Let's not invent or re-invent too many wheels.

RÉSUMÉ

GEM (Le groupe pour éducation dans les musées) s'occupe de s'adapter aux changements qui se passent partout dans le secteur patrimoine. La façon de GEM d'aborder la formation des responsables du service éducatif patrimoine est ici présenté.

Le statut professionnel des responsables du service éducatif patrimoine est évalué, et la conclusion tirée est que l'éducation du patrimoine reste d'être bien reconnue par la plupart des gens comme vraie profession, bien que les responsables du service éducatif patrimoine se comportent normalement d'une manière professionnelle. Il est suggéré qu'il les faut s'efforcer de se comporter d'une manière aussi professionnelle que possible, et qu'il faut les permettre d'en juger d'après ce qu'ils *achèvent* plutôt que ce qu'ils *disent*.

L'efficacité des responsables du service éducatif patrimoine est considérée. Les études sur les prédictions des professeurs de l'augmentation de connaissance achevée par leurs étudiants montent que ces prédictions sont souvent trop optimistes et dépassent considérablement la réalité de l'augmentation vraiment achevée. Il est ici proposé qu'il faut faire des recherches sur l'efficacité des responsables du service éducatif patrimoine, parce qu'il reste possible qu'ils fassent aussi des prédictions erronées sur les réussites de leurs étudiants.

L'approche intégrée de GEM à la formation des responsables du service éducatif patrimoine se concentre sur le partage et la réseautage entre les responsables, et la gamme des occasions pour CPD (la formation professionnelle continue) fournies par GEM pour la formation par alternance et l'auto-évaluation. Les caractéristiques du nouvel cours préparatoire de GEM fondé sur la formation par alternance sont ici brièvement exposées.

Dans cette article le terme «patrimoine» plutôt que «musée» est utilisé parce qu'il devient de plus en plus normale que les responsables du service éducatif patrimoine travaillent partout dans le secteur du patrimoine plutôt que seulement dans les musées.

RESUMEN

El GEM (Grupo para Educación y Museos) ha estado respondiendo a ciertos cambios que están ocurriendo en el sector de patrimonio, y se presenta el enfoque integrado del GEM respecto a la capacitación de los educadores del sector de patrimonio sobre estos cambios.

Se evalúa el estatus de educadores en el sector de patrimonio, y la conclusión es que mientras que educadores en el sector de patrimonio son generalmente profesional en su enfoque, educación de patrimonio todavía no está reconocida por la mayor parte de gente como verdadera profesión. Se sugiere que deberíamos hacer esfuerzos para ser lo más profesional posible, y permitir que se nos juzguen según lo que hacemos, no lo que decimos.

Se considera la eficacia de los educadores en el sector de patrimonio. La investigación sobre las predicciones de profesores sobre la adquisición de conocimiento de los estudiantes muestra que a menudo sus predicciones son mucho más optimistas que la adquisición verdadera de los estudiantes. Se proponga que se debe emprender investigaciones sobre la eficacia de educadores en el sector de patrimonio desde que es posible que estén haciendo predicciones equivocadas de la adquisición de sus estudiantes.

El enfoque integrado del GEM a la capacitación de educadores del sector de patrimonio se concentra en proveer actividades reflexivas y basadas en el trabajo. Se esbozan las características del curso preparatorio del GEM, que está basado en el trabajo.

Se usa el término “patrimonio” en vez de “museo” por todo el artículo, desde que hay una tendencia que está creciendo hacia los educadores trabajando por todo el sector de patrimonio en vez de solamente en museos.

STANDARDS AND QUALITY CRITERIA: INTERNATIONAL PERSPECTIVE TOWARDS AN INTERNATIONAL CECA MUSEUM EDUCATION CHARTER

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1. BEST PRACTICE: WHAT ARE WE SPEAKING OF?

Not all museums have a written museum education policy. The reasons are mainly due to a lack of definitions. Before talking about any civic engagement and demonstrating public value, museums should reflect on their goal in society and the role education departments may play in helping them achieve their objectives. It is therefore crucial to insist on how important some definitions and quality criteria are, not to mention the name given to our profession and its development. I have already mentioned at the CECA conference in Reykjavik the various publications on museum education standards and charters¹: *Excellence in Practice: Museum Education Principles* from the American Association of Museums, the *Charte du médiateur culturel* published 2007 by both the Swiss and Aus-

¹ Gesché-Koning N., "This is not a museum educator – Do museums need museum educators?" in, *Museum Education in a Global Context - Priorities and Processes*, Proceedings of the CECA conference in Reykjavik 5-10 October 2009 - DVD, Reykjavik, 2010, 8 p.

trian associations of museum educators, the French charter *Charte déontologique de la médiation culturelle* published in Lyon in 2008 and revised in 2010, the Dutch museum education report on museum education, *Museumeducatie in de praktijk* by Cultuurnetwerk Nederland and the joint German, Austrian and Swiss *Qualitätskriterien für Museen: Bildungs- und Vermittlungsarbeit* published in 2008 and already translated in various languages among which Chinese, Croatian and French. Comparing these publications shows that there is a strong need for more professionalism and definition of specialized training in this field.

How do these international and national documents dealing with quality in museum education describe the function and implications of museum education in the present day globalized society? What are the present trends? How can trendwatchers help museum educators welcoming possible new audiences? How are they prepared to deal with social networks and how do they deal with them? What are the difficulties encountered by museum educators in their job? What should their training be? By analyzing some training for museum educators offered worldwide and how it is planned academically, one may wonder if an international recognition could enhance and legitimate the profession.

1.1. Museums need to be loved and we need to understand and love our public

Next to this idea of understanding and loving of Janet Vitmayer Director of the Horniman Museum, South London, quoted from *The Responsive Museum* (p.182) I had already developed during the seminar organized by ICOM for Arab countries in Amman, Jordan in 1994 as the main missions of museum education, I had added 'to serve'². These words all involve people in relation with one another, in dialogue. This means communicating with one another but also being able to listen to one another, to reflect, to be critical, to be open, tolerant, willing to learn from one another, to discuss, to share. "Like any healthy relationship dialogue feeds constant adjustments and readjustments" (*The Responsive Museum*, p.63). The topic being discussed is focused on the museum object or work of art the museum educator must have 'understood', i.e. with which he is in constant dialogue. How to convey the message of the museum objects is one issue, but what skills are needed to successfully pass on this message to the audience is not easily defined. Which audience are we talking of? Should we start from the museum object as we have so far? From the various audiences we are serving, or both? How can we achieve this?

1.2. "Audience advocates"

A whole chapter of *The Responsive Museum*³ is dedicated to this crucial role of the museum educator as already described by former CECA chair-

² Gesché-Koning N., "La mission d'éducation du musée", in *Museums, Civilization and Development*, Amman, April 1994, Paris, 1994, p. 385-389.

³ Lang C., Reeve J. & Woollard V., *The Responsive Museum*, Ashgate, 2006 & 2009.

person Cornelia [Brüninghaus]-Knubel in *Museum International*⁴. If the fact that some curators and directors see themselves as both collections advocates as well as audience advocates, their training in communication is often lacking as well as their little knowledge if ever of specialized museum education reference literature and learning methods. Moreover as the author of this chapter, John Reeve points out, “at an institutional level we are still not learning sufficiently from our own practice and that of others” (p.186). As to the role of the museum educator, in 1996 it was defined as such: “to be able to operate in a framework of flexibility and respect that still cannot be assumed” (p.187). More than a decade later, the profession is still looking for the appropriate definition and training. Let us not try to reinvent the wheel but on the contrary “build on a growing common body of knowledge ... paying attention to what we already collectively know” (p.191). CECA may and must certainly play this role of shared expertise: this was the purpose of the listing of all CECA publications 1952-2006 accompanied by a short description and index in French, English and Spanish⁵. I realize very few ‘new’ and ‘young’ museum educators make sufficient use of it.

1.3. Museum education activities

The role of museum educators reach far beyond their primary tasks of guide or workshop organiser but are not always clearly defined within the institution, hence the need for each museum to have a museum education policy (“A museum really needs only one policy – an education policy”, in *The Responsive Museum*, p. 45). Defining the skills a museum educator needs can only be based on a clear description of the tasks and activities, which are expected from him/her. A wider range of activities obliges the museum educator to adapt to new situations he/she is not always prepared for. He/she should be able to be correctly trained in these new fields, which means being replaced in his job during this training period, what very few institutions are willing to do. He/she also seldom has the opportunity - due to lack of time and funding - of sharing their experiences with colleagues within the institution hence with peers from other museums within the country and abroad. Live streaming sessions will in the future allow for a better knowledge of what is happening elsewhere if time is allocated for those who want to attend these sessions either physically or virtually.

1.4. Evaluation

CECA surely values evaluation: it has so from the very beginning but yet its value is not recognized sufficiently. Maybe because the goal of the evaluation is not always clear. Are museums sufficiently prepared and trained in evaluation methods? Do they have the necessary funding for conducting these evaluations? How rigorous are the evaluations they

⁴ Knubel C., “Museum educator: the audience’s advocate”, in *Museum International*, Paris, UNESCO, 180, 1993, p.13-17.

⁵ Gesché-Koning N. (ed.), *Museums and Education. ICOM-CECA Publications 1952-2006* (= *ICOM Education* 20, 2006, 107 p.

plan? The “need for studies of a higher standard” is requested by Kate Pontin in *The Responsive Museum*, stating that “collaboration and sharing of experience, knowledge and best practice is the only way forward” and suggesting joining organizations like the Visitor Studies Group in order “to inform those not familiar with its approach so that they will believe in its capacity to reach new levels of authenticity” (p.125). The same idea is found in the January 2012 issue of *neuesmuseum* the Austrian museum journal dealing with Visitor studies in museums (*Der gefragte Gast – Besucherforschung in Museen*)⁶. In order to compare activities at international level, standards of best practice must be available: thanks to Marie-Clarté O'Neill and Colette Dufresne-Tassé, a CECA Best practice tool now exists. It has been proposed and discussed at the CECA conference in Zagreb and it will be tested and analyzed during a discussion session for the first time at the next CECA conference 2012 in Yerevan, Armenia (www.icom.museum.ceca/bestpractice).

2. INTERNATIONAL CECA MUSEUM EDUCATION CHARTER

In order to build an international CECA Museum Education Charter following topics should be discussed, first at national level and then at continental and international levels taking into account the existing documents mentioned above. Missions and principles vary from document to document. Both the *Charte déontologique de la médiation culturelle* and the *Charte du médiateur culturel* are in French and have the advantage of being rather concise, a paramount exercise! I personally prefer the second one I find clearer and to the point. Both have been established to respond to a need for fundamentals based on a shared discussion leading to raising common values. Both use the adopted French word of *mediation*, whose first meaning is that of mediating as a third person in a conflict between two or more people. The word has since then evolved towards the idea of encounter, meeting, communication, exchange and interpretation.

2.1. Museum education code of ethics

(Charte déontologique de la médiation culturelle)

The first charter is based on seven principles put in relation with three symbolic poles, i.e. 1. persons, 2. cultural structure and 3. objects, places and ideas. The seven principles of the first charter are:

1. To be based on ethics;
2. To be inscribed in a certain context;
3. To invest in time;
4. To welcome any cultural capability;
5. To deal with objects;
6. To exist at all levels of the institution and programmes;
7. To rely on engaged professionals.

⁶ *neuesmuseum – die österreichische museumszeitschrift* – Jänner 2012 – 11/4-12/1
www.museumsbund.at

In this last principle, museum educators are regarded as “specific professionals”, whose “status and abilities are recognized and valued” without analyzing their status nor the abilities their profession require.

2.2. Museum education charter

(Charte du médiateur culturel de musée)

The Swiss charter based on the ICOM code of ethics starts from the audience, who according to the Swiss association of museum educators MEDIA-MUS deserves a quality welcome. The museum educator's role is to strengthen the link between the museum and the population, i.e. visitors as well as non visitors. Interesting in this charter is the listing of the five main principles on which the museum educator's actions should be based, defining what a museum is (1. a collection of tangible and intangible remains; 2. a place to protect cultural goods; 3. a special way of looking; 4. a place of knowledge; 5. a place with roots and memory). For each principle the role of the museum educator is clearly described and corresponds to the general trends found elsewhere: the museum educator is a mind opener, should raise cultural awareness, enhance critical reflexion and creativity, citizenship, pleasure of discovery, encourage networking, relate past and present in order to give people landmarks and active ferment for their daily lives. As to the profession in itself, four missions are then listed:

1. To conceive, realize, coordinate, follow and evaluate all education projects in order to build closer links with the population;
2. To train and support all those involved in museum education projects;
3. To ensure museum visitors are satisfactorily accompanied in their visits and museum activities;
4. To develop research in museum education.

2.3 International reflexion

A cross analysis of existing documents will allow to develop common trends in museum education worldwide. These should then be classified following the example of the Swiss charter according to knowledge, know-how and self-management skills, to adapt to new trends in education. The charter is but a first step towards defining the skills any museum educator should have and where and how to be trained in these skills. Surveying the literature on museum education based mainly on experience⁷, one is struck by the variety of backgrounds museum educators have. To list the skills needed, it would be interesting to compare various offers worldwide with different job descriptions in museums⁸. Whatever the museum collections may be, there surely is a strong need for knowledge: good cultural background, a good knowledge of culture in general as well as un-

⁷ See the commented bibliography available on line edited by the OCIM (Office de Coopération et d'Information Muséales) on the occasion of the workshop “Analyser les fonctions et les enjeux de la médiation”, Paris, November 29, 2011: www.ocim.fr/IMG/pdf/BibliographieMediation_pdf (available January 2012).

⁸ See for example the *Référentiel des métiers* at the Pompidou Centre, January 2010, 95 p. – www.centrepompidou.fr/PDF/Ref_Metiers.pdf (available January 2012).

derstanding the cultural milieu. The know-how is more difficult to define: one nowadays needs management skills as well as being computer literate and kept up-to-date with new technologies. After having entered the cyberworld later than the Anglo-American countries, Europe seems nowadays wanting to catch up but remains, fearing for privacy reasons, far behind Asian countries which systematically use these new technologies. Training in this field should be thought as a life-long learning process for which time must be allocated in one's job. The self-management skills consist in learning how to listen, understanding other people's needs, finding out how to use their skills and matching them with those of the museum educator for the benefit of all. These skills are difficult to quantify and require time and psychology. They should also be part of a life-long learning process.

To conclude: finding common trends which could lead to a general charter defining the basic skills a museum educator should have is even more difficult if one refers to this recent definition of museum education (translation mine):

“museum educators have a crucial role to play, that of a ferryman who knows when it is the right moment to leave in order to allow the person he/she helped to continue on his/her own. A museum educator does not give anything and certainly not culture. He/she must consider that the public needs less knowledge than conditions which will allow him/her to share”⁹.

RÉSUMÉ

Face à l'abondante bibliographie sur l'éducation muséale de la première décennie de ce siècle, peut-on dégager les tendances actuelles ? Comment la profession a-t-elle évolué depuis un siècle ? Quelles conséquences cette évolution a-t-elle sur la formation des médiateurs culturels ? Peut-on dégager des tendances internationales communes ? Une reconnaissance internationale pourrait-elle légitimer et donner plus de prestige à la formation ? Elaborer au sein du CECA une charte CECA de l'éducation muséale et des formations y conduisant semble aujourd'hui indispensable.

RESUMEN

Analizando la bibliografía sobre la educación en los museos de este siglo, ¿Cuales son las tendencias hoy día? ¿Como ha evolucionado esta profesión? ¿Que incidencia tiene esta evolución sobre la formación del educador de museos ? ¿Se pueden destacar valores internacionales comunes ? ¿Un reconocimiento internacional para legitimar la profesión? Lograr establecer una carta CECA de la educación en los museos y de la formación necesaria me parece indispensable.

⁹ Saada S., *Et si on partageait la culture? Essai sur la médiation culturelle et le potentiel du spectateur*, Editions de l'Attribut, coll. “La culture en questions”, 2011, 154 p.

PROPOSING A PROCESS FOR BEST PRACTICE IN EDUCATION AND CULTURAL ACTION PROGRAMS

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The Committee for Education and Cultural Action of the International Council of Museums (ICOM CECA) has for years been disseminating innovative practices by means of yearly international conferences. The short oral presentations from the conferences are usually published in the conferences' proceedings. A number of these innovative practices resemble what are known as *Best Practices* in English, and in Spanish as *buenas prácticas*. In a recent survey, a good proportion of members expressed their need to be more informed, through publications, about Best Practices. In order to rigorously respond to this expectation, the President of ICOM CECA, E. Nardi, has commissioned both a publications survey and a proposal for an instrument able to analyze and evaluate museum education and cultural action professional practices. The following text gives a summary of the existing publications and describes briefly a possible instrument of analysis.

PUBLICATIONS SURVEY

This publications survey is centered on texts published either in French, English or Spanish. A small number of these are paper publications, while most of them are digital and found on web sites. Analyzing these documents showed more clearly what is meant by the term *Best Practice*, as well as how to identify and describe a practice aspiring to be *Best*.

What is meant by Best Practice?

A Best Practice is usually identified by its nature, its specificities, its characteristics and the requirements to which it complies.

Nature

A Best Practice can either be a way to proceed or a production. When it is a way to proceed, it may be a technique, a procedure, a method, a body of methods or a strategy. When it applies to a production, it is an intervention liable to undertake diverse forms such as, for example, an education or a cultural program.

Characteristics

To be considered as “best”, a practice must include at least the following characteristics:

1. It is efficient, meaning that its results are clear, stable and persistent;
2. It can be transferred to other situations;
3. It is linked with novelty;
4. It conforms to quality standards of the domain to which it belongs;
5. It is evolutionary, meaning that it includes modifications when new developments of knowledge or technology appear, when there is an evolution in the institution that created it or an evolution in the needs and expectations.

Requirements

The level of expectation confronting a practice showing the five identified characteristics can be extremely diverse. Indeed, one can expect from a practice to be Best, or more modestly to be just proper, generally accepted or recognized. The meaning for these diverse levels of expectation is as follows. A practice is Best when, on top of giving excellent results, it is the most cautious and secure. In other words, it is better than all others. For the most appropriate practice, it is the one that complies best with one or several situations. For the generally accepted practice, it is usually just the one that is used on an ordinary basis.

How to evaluate a practice

The previous analysis has just described how practices showing the same five characteristics may, all the same, vary according to their nature or to the requirements that are applied to them. We are going to see how the evaluation process can also lead to other variations, knowing that, in any case, only a formal description can allow the analysis of a practice.

Process of evaluation

Three aspects can impact the decision making: who is the judge of the practice, what the aspects are taken into consideration, and which methods are used to build the judgment.

1. *Who is judging?* Usually, it is an expert from the field; most of the time a jury constituted either of experts or of a group of peers.

2. *Which aspect of the practice is being looked over?* The jury may take into consideration either general aspects or major dimensions, or, on the contrary, precise specific dimensions usually described in an analysis grid.
3. *Which means are being used for evaluation?* To implement its decision, a jury may use three very diverse means:
 - a) Its own opinion, usually relying on values or standards;
 - b) The comparison of the evaluated practice with others already considered as Best (i.e. benchmarking);
 - c) Other types of criteria, such as: criteria coming from specialists; criteria issued from research results; criteria coming both from research results and from formal evaluation of the impacts of the considered practice; criteria issued at the same time from research results, formal evaluation of the impacts of the considered practice and the opinion of the professionals applying the practice.

Perspectives

With all this in mind, Best Practices appear as a phenomenon with five characteristics or qualities: efficiency, transferability, novelty, conformity with principles and capacity for evolution. This category covers a whole world of very different practices that may be classified through a great number of categories. These categories are built upon the interaction of four differentiating factors:

1. The nature of the considered professional activities: methods versus productions;
2. The evaluated dimensions of these productions: general versus specific;
3. The level of expectation with which one has to decide whether a practice is or is not exemplary: the best, the more adapted, the more used;
4. The adopted means to evaluate: norms or principles, as opposed to comparing practices or using criteria issued from a scientific approach.

Best Practices have their followers, who consider that an area that recognizes this process gets richer, at least intellectually and ethically. They also have their opponents, who stress the importance of caution especially because of the very strong preliminary conditions Best Practices induce before getting started or because of the risks they could generate when transferring from their original location to a new one.

The instrument hereafter presented has as its first aim to respond to a need expressed by the president of ICOM CECA, namely to propose a tool for analyzing practices to be evaluated by a jury. Nevertheless, in a second phase, the instrument tries to escape the sole dynamic of Best Practice, offering museum education and cultural action professionals a tool that allows the development of better programs, helping them either to evaluate a program or to identify its weaknesses for remediation.

PROPOSAL OF AN ANALYSIS AND EVALUATION TOOL

The hereafter proposed instrument covers, through a minute process of analysis, every phase of the development of a program, from conception to development, from evaluation to remediation, i.e. the phases usually followed by professionals or researchers when they work around education or cultural action. It stresses structural aspects when elaborating or conducting a program, trying mainly to avoid giving “must” or “must not” recommendations. The selected method tends, more specifically, to provide awareness of a process, describing its multiple dimensions, rather than considering the objective of a result aiming at any exemplarity. It is the quality of attention bestowed to each dimension which makes it susceptible to being exemplary, but of a flexible nature, ready for adaptation to every specific situation. In a way, the exemplarity of the project is in the quality of attention given to each dimension, whether intellectual or material. To help reach a high quality of attention, the following tool utilizes the usual general dynamic of the building of a project, and identifies criteria and ways to work on them.

Three phases are, therefore, successively analyzed:

- I) Conception and planning of the program;
- II) Production and carrying out of the program;
- III) Evaluation, including both its construction and its possible results, including the implications for remediation.

Each dimension is given precise and simple examples to facilitate understanding

I) THE CONCEPTION AND PLANNING OF THE PROGRAM

a) Origin of the project

What are the reasons for initiating the program, which situations, people, ideas have been the starting elements of the project: Is it a specific demand, field observations, personal intuitions, circulating ideas, outside new or dated research? The whole process will necessarily be influenced by this factor, giving its general orientation.

b) Justification and relevance

- Social relevance
 - The social relevance of a program can be described as the relationship between the project and the social environment in which the museum is located. The museum could be located in a rural or urban environment, with or without the presence of multicultural communities, in an economically rich or deprived environment, in a touristic area, in a specific political situation, etc.
- Institutional relevance
 - The program is considered in its relationship with both the institution's main objectives and its resources. The specificity of the collection has then to be considered, as well as the available professional and scientific expertise, the strength and weaknesses of

the general institutional situation, etc. A behind the scenes program around an area of expertise of the institution will then have more meaning than an expensive one-time program if there is no regular education activity offer.

- Scientific relevance
 - Scientific relevance is reached through the quality of the existing relationship between the information transmitted by the program and the discipline producing the scientific knowledge. For example, the information content of the program should rely on verified scientific information, such as up-to-date archeological data. Another possible dimension could be that the information content of the program retains the fundamentals of the related scientific information more than anecdotal scholarly results.
- Economic relevance
 - Economic relevance relies on the relationship between the project and the global financial policy of the institution. Is the program funded by internal subsidies, or by outside financial support obtained either by the institution or by the program leader directly? The situation of education activities in the general institution budget is a strong indicator of the relative importance given to this aspect in relation to the other needs of the institution, giving a fair share but not depriving other essential missions like conservation or inventory

c) Partnerships

The partners are the individuals, institutions or bodies likely to be associated with the designing of the project. Both the nature of partners and the quality of the partnership they are offered have to be considered. Will the program be planned in strong collaboration with the representatives of a concerned community or with another cultural institution, or will it rely solely on inside expertise and strength?

d) Beneficiaries

The beneficiaries are the individuals at which the program is aimed. This dimension can be considered in two different aspects: all the different types of citizens to whom museum programs should be proposed (school children, the elderly, tourists, experts, etc.) or the types of beneficiaries that the museum decides to specifically promote in its offer. This dimension is a strong component of an education or cultural policy.

The reasons for choosing a specific type of audience have then to be considered either as:

- Meeting a request coming from an individual (such as a teacher asking for an interpretive visit with his class around a specific topic he is working on), coming from the institution (like a program to be designed around a new exhibition) or coming from political entities (like a town council or a political body in charge of the museum and asking for a tourism oriented program).

- Aiming at an unusual audience, like proposing a program specially designed for the taxi drivers of a city to help them orientate tourists towards the museum.
- Acting in a financial perspective, like a program designed for local businessmen as an incentive for private funding.

At this point, as in numerous others of the Best Practice process, one must consider what type of information issued from research is needed. When audience policy is touched upon, certain general knowledge will be needed, such as knowledge about what national or touristic audiences consume in terms of overall cultural offerings, knowledge about the potential museum need of the population in the overall cultural offering, knowledge about the typical visitors of the museum in question, knowledge about the specific targeted audience, etc.

e) Aims and objectives

What is sought out through the projected program? The desire of the museum to offer its audience an exceptional heritage or art experience often prevents educators from searching for definite and precise achievements both through the whole program and through each of its elements or moments. Does the program tend to provide keys for critical heritage appreciation or does it consider that having just fun in the museum is what is most important?

The objectives will, of course, heavily depend upon the type of audience, the type of collection, and the type of museum. It can, all the same, be synthesized through several large categories.

- The first category is the nature of acquisition that can range from sheer experience to proper education. The experience field will recognize, for example, that allowing people to be confronted with objects going beyond their everyday experience leads them to access the exceptional. The education field will be open to diverse possibilities, between acquiring or improving knowledge or know-how, or personal attitudes or positions. Acquiring or improving knowledge could be getting information about the Egyptian antique civilization by working on the Egyptian archeological collection of the museum. Acquiring or improving know-how could be understanding how design can fit into architecture in Romanesque art, a reusable or transferable notion for future heritage experience. Finally, acquiring or improving personal attitudes or positions could be being made conscious, through the program, about material or natural conservation issues.
- These objectives may be more or less precise, from getting a general feeling of a civilization to understanding the process of making butter.

These objectives may have diverse orientations in the short, medium or long term, from preparing a school assignment to changing your position on nature preservation.

f) Resources

The resources represent all the types of means allowing the development of the project. These means cover a very large range of needs and opportunities, from material to scientific, from having space for a workshop studio to being obliged to lead workshops in the galleries, from having the intellectual opportunity to welcome the physical presence of an exhibited artist to having his artistic creation explained by an art historian.

These resources can take very diverse forms, like timing opportunities (Mother's Day, International Museum Day, school holidays), space possibilities (crowded or empty galleries, auditorium, school cafeteria), staff expertise and presence (appointed education staff, teacher, gallery conservator), financial resources, available skills for the project (content-wise, such as a field specialist, or communication-wise, such as museum staff trained to communicate with the visually impaired).

g) Content

The content represents all the kinds of information and/or experience offered throughout the program. For example, aesthetic appreciation can be enhanced by offering related music or poetry and/or by offering methodological "learning to look" keys and/or by providing information about the artist.

The content dimension can be considered through three dimensions.

- Potential variety of contents.
 - This is all the diverse contents offered by the environment, the collections and their related information. The educator is fully aware of the extent and variety of all these potential contents.
- Choice
 - This relates to the selection made by the educator among all the potential contents he has already identified. It also means deciding an orientation of the content (aesthetical, ethnological, etc.).
 - The selection and orientation of content is done with full awareness of possible varieties of content.
 - In certain programs, for example guided tours, the educator, being tempted to approach either most items of the collection or everything he knows about one specific object, does not comply easily with this dimension.
- Construction
 - This third dimension relates to the need for structuring the proposed contents inside a global dynamic. As a program is usually rich in various types of content (technical issues, scientific information, aesthetical or experimental experience, etc), attention is given to the relative dynamic that can be foreseen for the whole program to achieve proper communication with the audience (logical structure, attention span of the targeted audience).

h) Interpretation techniques

The interpretation techniques are the communication media selected to carry out the content.

Selected information can be, indeed, carried out in a great number of ways, relying on diverse mediation techniques or agents. Lecturing, workshops, demonstrations by artists or professionals, performing in or outside the galleries, are potential interpretation techniques.

The selection and organization of the use of diverse media in a program relies on a three step process:

- Being aware of the general scope of these available communication means in a museum environment, of the existing theory around these means, of previous experiences done in or outside museums with these means;
- Choosing among such a broad range of communication means that can be either already known and experienced means or original means;
- Setting out the means together to build a structure for the whole program.

When a program uses various communication means, their relative nature, their position inside the whole program, and their relative given importance is crucial.

i) Communication levels

Communication levels are identified as the possible types and intensity of interaction with the audience that may be selected to communicate the content to the audience through the interpretation techniques.

The nature and level of social, intellectual and technical participation is considered, as well as the adopted participation bias, to build the content and scheme of the program. For example, which level of interactivity is offered to the targeted audience during the program? When, how, to what extent, with which dimensions?

j) Coordinating content with interpretation techniques and communication levels

If each of the three previous dimensions has first to be reflected upon individually to ensure the best possible quality of focus, the final choice can come only from a harmonious combination of them all (content, interpretation techniques and communication levels). In fact, these three dimensions are strongly interconnected. Is it more efficient to build awareness around the chosen topic through discussion, lecturing or doing, with which level of audience participation? Which is the most effective way to seduce prime visitors and make them understand what a museum is?

The question of coordinating the three dimensions (content, interpretation techniques and communication levels) is present throughout the whole process of the conception of the program. It is present in each step of the project but also in its global building, through the whole program,

that is, in itself, a long combination chain of content, interpretation techniques and communication levels. What is the best arrangement of content and means to get to a dynamic scenario for the program?

k) Evaluation projection

At this point of planning, evaluation needs to be projected, both in criteria and in tools, to ensure its natural presence and effectiveness when and where needed along the progress of the program. Evaluation will help the verification of the effects obtained through the program and will check if and how the specified aims have been reached. To check if the representation of museums has changed in teenagers' minds after an offered program aimed at that goal, specific evaluation tools should be planned before, during or after the visit.

Different dimensions will have to be taken into account to plan the evaluation of a program: the nature of the elements that should be evaluated, who should be the operators of the evaluation (internal or outsiders), who should decide what should be evaluated, who should conceive the evaluation tools, and who should physically lead the evaluation. Political and practical reasons will provide the answers. The evaluation can touch either the progress of the program itself in all its dimensions (material, intellectual, managerial, economic, etc), or the quality of reception of the program by its audience. This second case raises a number of questions to get a satisfactory result from the evaluation process. The first is to specify the targeted audience for evaluation: type of the selected audience, relative precision about the specific audience characteristics (i.e. what is a family?), ways of selecting the people from whom we want to get information (will you select whole or part of the audience, which choice for the sampling method?).

The preparation of the evaluation process needs knowledge of the range of possible research tools to collect information, and of the relative validity of the information obtained through these tools. For example, satisfaction is often over represented in cultural surveys without providing convincing results.

The stability of the information obtained through these tools is also to be considered, like making the distinction between long-term and short-term memories of a visit.

So there is a choice of data collecting methods, either using an existing tool like a questionnaire designed for all museums of a country, a state or a city, or conceiving an original tool like a questionnaire specifically designed for this museum.

Once the elements for leading the survey are decided, questions arise about data analyzing once they are collected: the range of existing tools for analyzing the data, that is to say interpreting them, and the selection of the tools for analyzing the data, again using an existing tool or conceiving an original tool.

II) CARRYING OUT THE PROGRAM

Carrying out the program is implementing the conception and planning of the program by developing its various dimensions and adjusting it to the audience and to the circumstances. For example, inserting the use of multimedia in a part of a program will need developing a scenario, working with a designing firm, discussing the technicalities with outside providers, seeing how it can be inserted in the galleries, how to use it depending of the type of audience or crowd, etc.

a) Developing

Developing is preparing the materialization of the diverse aspects of the program, such as buying the necessary equipment, consulting outside advisers, etc. Certain points will have to be taken into account, like the relationship with external providers, the adequacy of the program to the internal dynamic of the institution or the time frame of implementation.

b) Implementing

Implementation is the effective materialization of the projected objectives, using projected means: environment, audience, intervening staff, content and communication means, resources, etc. For example, it could mean inaugurating a new Sunday program for families on Mother's Day with a grant from a baby food company and the help of the grandmothers of the "Friends of the Museum", etc.

Implementation will mean managing a great number of components, as diverse as the nature of elements and dimensions participating in the building of a program:

- Managing the environment considers the relationship of the education or cultural agent with the other professionals of the museum. For example, are the security guards informed about and in agreement with a dancing workshop in the galleries?
- Managing the time checks the timing of the development of the program. Will the auditorium conference be finished in time for the closing procedures of the institution?
- Managing the audience means being aware of the consequences of the program on the involved audience as well as on the general public of the museum. In other words, it is foreseeing how to organize things so that a gallery program does not become a nuisance for the other visitors or, to the contrary, that the other visitors do not become a nuisance for the program.
- Managing the material could mean having the necessary audiovisual appliances.
- Managing the finances could mean not exceeding the anticipated budget.
- Managing the intellectual and material processes of the program together, such as checking that the whole process works in a satisfactory way in every dimension.
- Adjusting to the audience, like shortening a visit for elderly visitors.

- Managing human resources provided by the education or cultural agent, whether by availability or expertise. When will the best speaker for this topic be available?
- Reacting to unforeseen situations.

These situations could arise from the program itself and its components: either objects (missing in the galleries for restoration reasons), either visitors (unexpected wheelchair visitor), either spaces (closed for lack of security or unexpected works).

Situations may arise also outside of the program (crowd situation in an exhibition) or even outside the museum itself (demonstration in front of the museum).

c) Subsequent adaptations

Once things have been thoroughly planned, necessary adjustments are generally due to specific or unexpected conditions.

Important points have to be taken into account before deciding on an adjustment: the reason(s) for this adjustment can be a very positive one like adapting the program better to the actual audience, the nature of the consecutive change of perspective, the relative importance of the subsequent change of perspective, the consequence for the quality of the program.

It would indeed be absurd, after having worked on so many details for the planning, to decide in a thoughtless way variations to the prime scheme.

III) EVALUATION

a) Implementation and results

Once the evaluation has been planned (see I.k), it has to be implemented around the actual conditions of progress of the program and the results have to be analyzed. The implementation of the evaluation enables confirmation of the expected effectiveness of the project.

Eventual adjustments and reorientation of what was previously imagined (namely the elements that should be evaluated, the research tools to be used and the involved actors of the evaluation) are liable to be necessary, but always with the same caution and thoroughness, using proximity of reality as a focus instrument.

Carrying out the evaluation will require checking the practicality of using the projected research tools and mastering again a number of diverse dimensions, from material (material conditions enabling the collecting of quality information [seats, sensorial nuisance]), to human (availability of the projected visitors to get the information [teachers in a hurry to get back to school buses], interaction conditions enabling the production of pertinent information [questionnaire given out by a responsible person rather than self-administered]). All these are essential conditions for mastering the collecting of data.

Researching the data means looking for answers in the collected elements of information. The data usually give a generous potentiality of results, answers to previous questions or, better yet, hypotheses.

This can be obtained through diverse analyzing tools, such as creation of pertinent categories, quantitative treatment, applying variables, etc.

Sometimes data can open a way for extra clues or information.

Interpreting is giving meaning to the gathered data, by relating them with the hypothesis or with comparable studies.

b) Reporting

Reporting is giving a form of communication to the results and conclusions reached through the evaluation. This form can be either organizing a report session for the staff or writing a written report. This reporting effort is crucial as too much research on education programs is not shared, neither internally nor externally, leaving the field looking more like well-intentioned improvisation than like an experimental scientific field.

Two types of research accounts can be found, either an extensive account or a synthesis to be communicated to the management of the museum.

Both types of reports must integrate the following dimensions:

- Reasons for integrating an evaluation dimension to the project;
- Description of the implementation of the research (process, instruments, selected sample, etc.);
- Justification of the adopted orientations;
- Results obtained;
- Critical analysis and interpretation;
- Professional and scientific perspectives to be driven from the research.

The roles of both documents are necessary and supplementary. An appendix must provide raw gathered data.

c) Remedial process

Evaluation is not driven in this case only by scientific interest, it is mainly designed to amend and better the program, to lead it towards Best Practice. The evaluation process must, then, lead to eventual amendments, to a light or more radical evolution of the product. This evolution of the education or cultural action program may be the result of two diverse processes: informal observations led during the development of the program, or formal results accessed through evaluation research.

The remedial process is preceded by fundamental re-questioning of the relevance of the pursued aims of the program either *per se* or in relation to the general orientation of the institution. It includes also a critical analysis of the practical conditions during the making of the program and a critical analysis of the relationship between the action led and its evaluation to check aims and meanings.

The remedial process does not entirely rely on the results of formal evaluation: it can integrate only certain aspects of the obtained results, it can voluntarily exclude certain aspects, considered as irrelevant by the institution (audience satisfaction versus audience education), or it can add certain dimensions, not considered in the first version of the project. The

question will then be: who decides the relative pertinence of each of these postures with their consequences?

In any case, the criteria adopted for the remedial process will concern all internal and external actors of the project.

CONCLUSION

Such a tool is not meant to be presented, as here, in a literary form. At least it cannot be efficiently applied to an education or cultural action program without the help of a proper grid. This tool as such is presently published in usable form on the ICOM CECA website. It is still a work in progress, as it is meant to be enriched through two processes. The first is the successive critical presentation of the tool and its criteria to diverse groups of national and international experts of different categories, professionals, researchers, and advanced students. The second is the testing in the field of the criteria of the grid on education or cultural action projects initiated and presented by members of the CECA community, leading to a presentation at the next annual CECA gathering in Yerevan, Armenia, in 2012. Thus amended and enriched through experiment and further analysis, this tool should lead to the publication of a book, still lacking in the museum community, about projecting, leading and evaluating education and cultural action programs.

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RÉSUMÉ

Une revue des écrits et un outil de réflexion autour des pratiques exemplaires concernant les programmes éducatifs et d'action culturelle a été demandé par la présidente du CECA à la suite d'une enquête auprès du réseau des membres. Une revue des écrits de langue française, anglaise et espagnole, littérature minoritairement sur papier et majoritairement électronique permet de déterminer ce que l'on peut appeler une pratique exemplaire, ainsi que les critères qui permettent d'en identifier la nature, les caractéristiques ainsi que les exigences auxquelles elle a complu.

Un instrument d'analyse, publié et mis à jour sur le site du CECA dans les trois langues officielles de l'ICOM, dont le français, permet de couvrir et d'analyser finement, en les assortissant d'exemples, toutes les phases de développement d'un programme : la conception-planification, la réalisation (développement et mise en œuvre), l'évaluation et la remédiation. Cet outil s'adresse tant aux professionnels qu'aux chercheurs. Son but est de soutenir un processus analytique approfondi de chaque critère évoqué, tout en s'intéressant aux occasions de rapprochement ou de synthèse entre divers éléments. Tous les aspects sont évoqués : scientifiques, éducatifs, matériels, financiers, politiques, institutionnels. La pratique exemplaire est donc plutôt dans une manière de piloter un projet que dans un résultat idéal mais autoritaire qui serait recherché. Cet instrument a pour vocation d'être soumis à l'analyse critique de groupes experts et à l'épreuve de la mise en œuvre de projets de terrain s'appuyant sur les critères identifiés. Le but ultime serait la publication par le CECA d'un ouvrage bilan portant sur ce thème peu exploré jusqu'alors sur ce sujet

RESUMEN

La Presidenta del CECA, tras una encuesta realizada con los miembros de la junta, ha pedido una revista de publicaciones y una herramienta de reflexión sobre las buenas prácticas en relación con los programas educativos y de acción cultural. Las publicaciones en francés, inglés y español, mayormente electrónicas y a veces en papel, permiten determinar lo que se llama "buena práctica": su natura, sus características y las exigencias a las que debe complacer.

Una herramienta de análisis, publicada en el sitio web del CECA en las tres lenguas oficiales del ICOM, incluso en francés, permite cubrir y analizar precisamente, dando ejemplos adaptados, todas las fases de desarrollo de un programa: la concepción-planificación, la realización (desarrollo y puesta en marcha), la evaluación y la remediación. Esta herramienta interesa los profesionales como los investigadores. Su hito es sostener un proceso analítico penetrado de cada criterio, a la vez interesado en las posibilidades de reconciliación o de síntesis de varios elementos. Todos los aspectos son incluidos: científicos, educativos, materiales, financieros, políticos, institucionales. Una buena práctica busca más bien una manera de dirigir un proyecto sino que un resultado ideal. La herramienta estará sometida a un análisis crítico de grupos de expertos y comprobada con proyectos de terreno obediente a características bien identificadas. El último hito estuviera la publicación por el CECA de un libro-balance sobre el tema.

CHARACTERISTICS AND QUALITY CRITERIA FOR MUSEUM EDUCATION

Collective text from CECA- Brasil, 2011¹

It can be said that all creative strength of today is part of a huge indirect program to remodel, through images in movement, the ways of perception and feeling, leading to new ways of living.

(Mario Pedrosa, 1979).

The historiographical analysis of the museum education highlights an element that crosses the trajectory of this knowledge field: the understanding of the museum as a potential environment for education. Although the term 'education' had different meanings from today's, this comprehension enhanced the first manifestations which led to the creation of departments for the attention to the public and the development of specific museum programs. A short manual dated 1838, called *a visit to the British Museum* attended the need for the mediation between the public and the institution (Suano, 1986, 30). This little book was a museum guide written by a visitor aiming to offer orientation to his nephews' visits to the Museum.

Over time, museums have been motivated to developed different and better resources to approach its various audiences and nowadays some departments are organized exclusively to the field of museum education. Despite important advances in practices, for many years the procedures were very empiric and inspired from correlated areas . By not constituting a knowledge field with its own contours, the methodology orienting actions was built parallel to work. The theoretical fundaments needed for the professional training of the museum educator seemed fragmented in

¹ Organized from texts by Adriana Mortara Almeida, Sonia Guarita do Amaral, Gabriela Aidar, Milene Chiovatto, Marília Xavier Cury, Aparecida Rangel, Thales Magalhães and contributions by Janina Sanches, Magaly Cabral and Marina Toledo.

several knowledge areas. This resulted on institutions having different profiles for the same professional occupation.

In Brazil, some museums developed educational experiences that were used as investigation objects for dissertations and thesis, so increasing specialization in this field. The constitution of a theoretical corpus, by a group of researchers and documents served as reference and source to new experiences, making possible the area consolidation. It was also important the interchange of professionals among the institutions, to reach common fundaments.

Relevant investigations gave visibility to some themes that nobody had thought about before and others illuminated matters that had remained obscure for years. Audience studies were mainly about groups such as schools, NGOs, elderly people, and also the spontaneous public, as individuals, families and groups of friends. Also ethics, assessment and mediation studies were produced by universities and museums from all over the country regarding practices in museums of specific typologies.² A range of possibilities were then opened to the complexity of studies about museum education.

As new fields started to get explored, new answers emerged to old questions and others were formulated, increasing complexity. How could we transform the museum visit into a unique experience, educative, pleasant, sensorial, affective and emotive, reaching the material and immaterial character of the cultural heritage? What are the audience demands? Which are the limits and potentialities of the museum educator action? Is it possible to mediate without interfering? Who is the visitor of the museum? What about the non-visitor, how can he be attracted? How can we turn non-visitors into visitors?

We understand the museum education as a specific field of knowledge with its own particularities, and we consider that it requires a consistent, continuous and interdisciplinary professional education. The quality of the educational action is intrinsically related to the quality of the worker's training.

THE KNOWLEDGE AREA CONSTRUCTION AND QUALITY CRITERIA

By assuming education in museum as a knowledge area, further than a work field, it means to valorize and to incentive the collective participation in the construction of specific knowledge and its theoretical dimension, methodology and practices. We believe that Museum Education involves three main aspects: 1) the sciences of Education and Communication, 2) Museology and 3) the specificity of the museum, dedicated to: anthropology, history, art objects or others. The interdisciplinary relation of

² As typology we mean the characteristics given by the kind of collection and the area of research, such as arts, history, sciences. So as it was the case of those organized by the type of mentoring, regional, national, at the university, and also by the context criteria: communitarian museum, school museum and so on. These distinctions and typologies are not exclusionary.

these knowledge areas gives museums education the theoretical-conceptual base and wide ranges of practices. To study, to research, to theorize, to conceptualize, to create, to innovate, to test, these are some of the verbs we consider very adequate to signalize what is required to build up the education in museums.

Before defining what would be the quality criteria, we should clarify some of the peculiarities of museum education. As it is a non-formal education we believe it must be understood as a propositional project, which aims the building of educational processes through the dialogue with different audiences. These audiences have multiple profiles, needs, interests, expectations, even if in a single visit – as it happens in most cases. This is also the type of action which changes along the process and articulates different knowledge fields such as affectivity, cognition, behavior and also leisure which are present in the relationship among educators and the different audiences.

Museum educators are supposed to be concerned about the complexity of these specificities to accomplish the excellence on education. Understanding what is a museum, how it operates, how the curatorial process happens is mandatory to be successful. Otherwise, education may be within the institutional context, but not necessarily adopting the museum characteristics. Education must reflect the concept of the museum itself and a clear understanding about the social role of the institution.

As the exhibition is usually the main place where public gets in touch with the museum, a field dominium is required from the educator. They are supposed to know about what the exhibition contents and how to dominate it, in the conceptual and the museography senses, as well as all characteristics of the educational turn. We believe some questions may guide to a better experience: What paths are possible? Which are the main pathways and possible narratives? Which are the adequate themes to talk about? What is the potential attraction of some special objects or artworks? Where to stop for a pleasant talk? Is there enough space for the whole group? Are there blanks in the contents of the exhibition? Are there any museum objects lacking? A previous work together with the researchers, architects, designers and museologists benefits the development of the exhibitions and promotes productive educational environments, attending to the strategy planned for the target-audience.

As most museums consider their own collection objects as basic support for their research and exhibitions, it is rather necessary that educators take this into account paying attention to the material culture. The characteristics, history, context, whatever elements related to of each object are to be known to develop the educational action. To know how to problematize from the observation of objects may be difficult but it is an essential instrument to the educator. In this sense, to make questions is much more important than giving answers.

In this respect, to know the contents related to the object implies the study and investigation of the co-related themes to the exhibition and to the edu-

cational practices. As said before, at this stage, the interdisciplinary work, together with the researchers and curators is fundamental. The educator is not supposed to become a specialist on the contents, as this is the researcher's role, but he must know how to explore adequately and how to build knowledge and meaning to his audience. The museum educator does not merely transmit closed messages but he has to be continuously motivated and trained to formalize and organize the educational processes.

Creating proposals in the museum requires the educator to amplify concepts, contents, considering informational data, conceptual explanations, procedures and attitudes, values and norms, recognizing all as important items of different complexities. We consider attitudinal contents of major importance as those are to develop the heritage conscience, which is essential to a participatory citizenship and consciousness of the preservation and musealisation.

Regarding to how people learn in this context, there are also some aspects to detach such as the different ways people gain knowledge - visually, hearing, kinesthetically, by tactile, tasting, smelling, as different sensations effects integrate learning. Asserting this as a working horizon can help to improve the development of a variety of approaches to the museum heritage and learning in museum can be comprehended through its cultural dimension.

The cultural dimension must be taken into account in museums' learning. Although this may seem obvious, we mention as an example of the paradox, the case of the formal school education when it is practiced in the ambience of the museum, bringing 'school culture' inside the museum. The importance of differentiating the kind of public we are dealing with means considering it socially and culturally. To the museums it is inevitable to accomplish studies about the different audiences, mainly in the field of Reception as this is part of the studies of Communication.

Indeed, quality on communication is what we highlight for the efficacy and efficiency of museums. Communication, in simple words, is to contribute to make possible to the exhibition message to circulate among people's life contexts and through what happens on their everyday lives. On this purpose museum messages are expected to mean something to people. That is why perception studies are important helping to comprehend society, its values, codes and what makes sense for people.

Quality on the educational action process means to know the target audiences, implies a certain knowledge of human development psychology, what a human being can do in every phase of physical and mental development under social influences, to know what are the characteristics of every individual and groups - important information such as the educational level, social and economic conditions, culture and motivations for the visit.

In the case of school audiences, it is not enough to know the level of education, it is mandatory to search which are curriculum contents given at the moment of the visit, especially those related to the museum. Preserving quality is to invest on the potential to overcome general visions and

treat precisely with the real individual who is before us, getting in touch and establishing dialogic contact with the subject.

What is of real importance here is that education can contribute to provide visitors an opportunity to discover about their own subjectivity by relating to other discoveries and knowledge found in the museum, so establishing new ways to get in touch to others, to oneself, and by means of the learning to be open to changes. We all live in a world surrounded by objects. Images are on many ways influencing our thinking, behaving, dressing, eating, experiencing pleasure and to perceive ourselves as individuals. Highly influenced by the visual culture, almost all knowledge is given ready to us. Information and media communication privilege matters and meanings that may not really mean to be of our respect, devaluating our identity and valorizing an external "us" which was externally built.

Increasing interest for images has led historians, anthropologists, sociologists and educators to discuss about the need for a visual literacy, meaning the reading of images, aiming a consistent cultural education. Some scholars of the visual culture as Chris Jenks, Nicholas Mirzoeff, Gillian Rose, John Walker and Sarah Chaplin have distinguished *visual*, as the eyes physiologic possibilities and *visuality* as the cultural construction of human glance.

These authors sustain that meanings about the social world are also created and negotiated through images being conveyed on different types of visual technologies, such as the artistic production, the media communication, electronics, music, theater production and architecture. They emphasize that vision is informed from different sources of interest, like the desires of the observer and also by the existing social relations which are between who perceives and what is perceived.

As per Gillian Rose,

"(...) the visual is central to the cultural construction of social life in contemporary Western societies. It is now often suggested that much meaning is conveyed by visual images. We are, of course, surrounded by different sorts of visual technologies - photography, film, video, digital graphics, television, acrylics, for example - and the images they show us - tv programmes, advertisements, snap-shots, public sculpture, movies, surveillance video footage, newspaper pictures, paintings. All these different sorts of technologies and images offer views of the world; they render the world in visual terms. But this rendering, even by photographs, is never innocent. These images are never transparent windows on to the world. They interpret the world; they display it in very particular ways." (2001, 6)

Searching to understand the mediation of the museum educator, it becomes essential to recognize those aspects images acquire by the motivation of the dynamics of the symbols as narratives. It is also important to note how the archetypes present ideas, as primordial myths are inherent to the human being (Jung, 1987) and are always present in dialogical prac-

tices. The same happens in the personal search for coherence between practice and discourse so as in the comprehension of the Other in collective life (Durand, 2002).

As for the visual turn, museum education appropriates of the benefits of reading images to contribute to create new glances to the world, wider and opened to complexity, as per the purposes of transdisciplinary and interdisciplinary projects. For a better understanding and application of the visual culture, Fernando Hernandez suggests (1993) to explore images that refer to the social world and that benefit some positive thoughts we have about ourselves, then questioning and criticizing the attempt to fix meaning in representation and how this affects our lives. He also proposes to discuss about how power relations are produced and articulated through representation, how they reinforce certain modes of seeing and producing images. Hernandez stimulates to elaborate representations using different procedures on forms, answers, dialoging with the existing representations and building visual narratives by using different supports related to the identity and socio cultural contexts, by these procedures helping to take positions.

So standing, we come to defend the mobility of the educational discourse as we recognize that new aspects are incorporated every day and the restrictive approaches have become obsolete. Receptors and readers are now builders and interpreters. The interactive approach is not passive neither dependent but it is the result of reflections about everyday life experiences. We now have collective activities with the participation of all, taking risks and assuming challenges. The new paradigm is far ahead from old authoritarian propositions (CURY, 1999 and 2005).

Educators should then pay much more attention to contemporary facts of the world and society, widening and extending connections so as that together with the visitor share narratives. Approaches and mediations that apply visual culture³ resources contribute for much more dynamic positions, enriching mediation, critical narratives and eliminating passivity, indifference or apathy, which sometimes impregnate the museum routine.

The Pedagogy, Psychology, Museology, Communication and correlated areas to the collection of the museum are to be deeply known by the educators. Furthermore, the continuous interest to understand what is going on in the context, in society, in the field of education in museums, all these contributes for the improvement of actions.

QUALITY CRITERIA: REFLECTIONS FROM AN EDUCATIONAL EXPERIENCE

Further than the reflexive processes and the professionalization of the education in museums, we find that one of the ways to search for quality in our context is on the continuous professional training. It is certainly by

³ The museum experience involves different human senses, being vision the sense most stimulated by exhibitions. It is important to note that the visual culture is not the only one that must be taken into account in museum education.

constant actualization, reflection and action that we can generate a space where our audience may acquire knowledge, feeling free, welcomed, respected and listened.

Due to the museum characteristics, the evaluation of educational actions cannot consider only the final results as there is a complexity involved in processes and those are challenges as per the subjectivity of some elements. As example we quote the case of the apparently simple visit to a museum, during which knowledge about arts, aesthetics, history, behavior, heritage are in action but it is also involved the construction of social relations, social bonds, identity, self-recognition, auto-perception, self-confidence, and the development of self-expressing potentialities and communication.

Objective outcomes are considered the measurable knowledge or the aesthetics results (in the case of museums of art) so as those which are more subjective. The latter are equally relevant as resulting from the educational process in museums and ought to be considered in the same equity on quality criteria for education in museums. Exemplifying, we cite the “feeling well in the museum space” which was identified in the evaluation of the *Sociocultural Inclusion Program* of the Pinacoteca do Estado de São Paulo. Evaluation procedures based on the *Generic Learning Outcomes* proposed by the *Museums, Libraries and Archives Council MLA*, U.K., within the *Learning Impact Research Project*, which aims to develop a comprehension of learning and results and to establish a model of research offering tests for learning in those ambiances⁴. Evaluation instruments were applied to young and adult groups of people in socially vulnerable situation, from 2005 to 2008.

Four hundred and fifty three questionnaires were applied with open questions and multiple choices taking into consideration the tangible aspects of the educational process so as the subjectivity involved.

To the question of multiple choices *how did you feel in the museum?* On the options: at easy/ ashamed-timid/ well-attended/ badly attended/ welcomed/ other, which? The results obtained were: At easy: 41%, satisfied: 29%, well-attended: 25%, ashamed/timid: 2%, others: 3%. The quantity of answers pointing positive feelings in the visit experience is very expressive and this is a fundamental aspect of any learning process. We understand that results are showing that educators have been able to establish a positive contact with participants. The evidence is confirmed on answers to another question, as follows:

What did you like most at the Pinacoteca? This question had 50% answers to: *art-works/exhibition*; and *the educators*: 11%. The outcome reveals two associated logics: by one side the value attributed to the direct contact with the art-work, by the other side, the link people develop with the educators. Other answers to *What did you like most?* reinforced the appreciation of the educational activities offered involving conceptual contents, attitudinal and procedures. They are: *everything*: 10%; *the knowledge about*

⁴ Details may be found in www.inspiringlearningforall.gov.uk

art-works/artists: 7%; practical activities: 5%; the building/ the space: 5%; the general attendance: 5%; novelties: 3%; the ability to read images: 2%; to know about the Pinacoteca: 2%.

Concluding, we understand that the outcome above also indicates that educators of this Program successfully established a confidence relationship with young and adult public, motivating their interest to art-works showed during their visit. We sustain that quality in education and its consolidation cannot be disconnected from the continuous training of educators. This seems to be the guarantee for a consistent, reflective and liberating practice. As Paulo Freire (2007) used to say, we shouldn't want to become manipulable automats, reduced to simple objects of technics.

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RÉSUMÉ

Il y a quelques conditions nécessaires pour développer « une bonne éducation par les musées » :

1. Connaître l'audience / le public / le visiteur.
2. Connaître l'exposition /l'environnement du musée.
3. Connaître le contenu /les sujets de l'exposition/le musée.
4. Être informé sur l'éducation dans les situations informelles.

L'Éducateur de musée doit être bien informé sur le contexte local, national et international rattachés aux thèmes du musée et de ses visiteurs. Toutes les données sur la vie culturelle de la communauté locale et sur les visiteurs potentiels sont utiles.

Pour atteindre ces objectifs la préparation des éducateurs doit être continue et bien structurée pour garantir un bon travail.

Les activités éducatives doivent être évaluées par tous les participants : éducateurs, visiteurs (les professeurs, les étudiants, les parents, les enfants etc.), surveillants etc. L'évaluation doit être appuyée par des idées claires sur ce que l'enseignement dans le musée veut dire.

Elle devrait impliquer les concepts tangibles ou intangibles, les valeurs impliquées, les sentiments, les idées et d'autres aspects culturels importants.

L'évaluation apportera l'information pour définir les modèles d'une bonne pratique conformément à tous les environnements des musées. La définition claire de quelque terminologie de musée comme «la visite guidée», «l'atelier», permettra la comparaison entre différentes pratiques des musées dans des contextes différents.

RESUMEN

Hay algunas condiciones necesarias para desarrollar una “buena educación museológica”:

1. Conocer a la audiencia/al público /al visitante.
2. Conocer la exposición / el entorno del museo.
3. Conocer los contenidos /los temas de la exposición / del museo.
4. Tener conocimientos sobre la educación en las situaciones que no son formales.

Los educadores del museo deben estar bien informados sobre el contexto local, nacional e internacional relacionado con los temas del museo y con su público. Todos los datos sobre la vida cultural de la comunidad local y sobre los visitantes potenciales son útiles.

Para alcanzar estos objetivos la preparación de los educadores en los museos debe de ser continua y bien estructurada para garantizar las “buenas prácticas.”

Todos los participantes deben evaluar las actividades educativas: educadores, visitantes (los maestros, los estudiantes, los padres, los niños etc.), supervisores etc. Las ideas que apoyan la evaluación deben ser claras y expresar lo que es el aprendizaje en un museo. Debería involucrar los conceptos tangibles e intangibles, incluyendo los valores, los sentimientos, las ideas y otros aspectos culturales importantes.

La evaluación aportará la información para definir los modelos para una “buena práctica” de acuerdo con las circunstancias de cada museo. La definición clara de algunos de los términos educativos de los museos como “la visita guiada”, “el taller”, permitirá la comparación entre distintas prácticas de museos en distintos contextos.

SPEAKING, HEARING AND TRANSLATING ONE HUNDRED LANGUAGES IN MUSEUMS

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INTRODUCTION

When compared to the standardised and curriculum-based school education system, museum education can look chaotic and ad hoc. Subject matter, teaching style, audience, learner involvement, resources and staff all vary enormously from place to place. However, during my ten years experience of working as a museum educator I have seen that this system works. I believe that the challenge is, in the face of demands for standardisation, to find a model for thinking about museum education that can preserve its virtues, but that can also provide a way of thinking about what we do in a way that can help us develop our own skills and so improve the standard of visitor experience. In this paper I am going to suggest a way that this can be done without falling into a trap of creating a museum curriculum to which we are required to work in order to somehow prove that we are doing a good job.

Many museum educators are former teachers, used to the standardised world of school education. It can therefore be easy to slip into thinking that standards in museum education would be a good thing, if only we can work out what they should be. But I would like to argue that the imposition of curriculum-like standards could potentially threaten some of the things that are most valuable about the types of education that take place within museums. My own belief is that that working to standards can erode the enthusiasm that museum educators genuinely feel towards the

subjects that they teach. I also suspect that standards can shift the focus of educators away from creatively responding to the needs of their own audiences towards more generic concerns, and thereby undermine their personal expertise. And thirdly, I think that standards could risk turning our wonderful, rich and varied ecosystem of museums into a monoculture, in which museums are judged according to an external set of standards, rather than by whether they are, in themselves, achieving what they and their audiences desire.

I know that museum educators already work incredibly hard with limited resources, staffing and time to achieve high standards of service for the learners they work with. I am going to suggest, therefore, that what educators need, rather than externally imposed standards, is a philosophical approach based on practical wisdom that is fluid enough to account for the differences between museums, but that could also potentially influence a broader system of training, support and professional development.

THE HUNDRED LANGUAGES OF VISITORS

Having worked for eight years in museum education, two years ago I began a PhD in Museum Studies, exploring young children's experience of natural history in museums. For the purposes of my research, I am using a philosophy and practice of working with young children, which I am borrowing from the pre-schools of the Italian town of Reggio Emilia, and which was originally developed by the educator Loris Malaguzzi. The Reggio approach, as it is generally known, has had a significant impact on the way that pre-schools around the world work with young children. However, its usefulness is also starting to be recognised by those working in museum education. I am going to suggest here that this type of approach can actually help us, not only in our work with young children, but in the way that we see museum education as a whole.

Reggio education is defined by its child-centred approach, in which young children are seen as strong and capable protagonists in their own learning. For reference, the descriptions of Reggio that I am giving in this paper draw on a number of theorists and practitioners, including Carlina Rinaldi, and several others gathered together in the edited volume *The Hundred Languages of Children*, by Edwards, Gandini and Forman. Like contemporary museum learning theory (Falk and Dierking, G. Hein), the approach is based on a constructivist model of learning, in which learners are seen to play an active part in their own knowledge building and meaning making. It also bears strong similarities to Falk and Dierking's contextual model, in which learning is seen to arise from personal, social and physical contexts, and to change over time. As with museum learning theory, learning is therefore seen as both personal and social, and a process in which the learner must be intellectually, physically and emotionally engaged for learning to be at its most effective. Reggio educators draw on theorists such as Vygotsky and Bruner, who show that learning often depends on a teacher to scaffold the learner's progress, responding personally to them as they develop their understanding. The skilled and respon-

sive educator is therefore a vital part of the process – something of which we, as informal educators, must continue to remind ourselves.

Within Reggio schools, much of the children's learning takes the form of creative activities. But rather than the focus being on the *product* (for example, the painting or model), they are valued for providing the children with a *process* by which they can explore their understanding of a subject and present it to other people in a way that makes sense to everyone involved. These activities are used as a talking point, rather than a series of individual endeavours, as they are in most schools. Reggio educators talk about children as having 'a hundred languages', whereby a language is any means by which a child takes in, processes, and shares their understanding of the world, including the creative activities they carry out in the schools. These 'languages' could be verbal, graphic, musical, gestural, expressive, symbolic, communicative, ethical, metaphorical, logical or imaginative, and many more besides. Most importantly from our perspective, the educator must be open to 'listening' to any of these languages, thereby developing their own understanding of the child's learning, and allowing them to enter into meaningful dialogue with the child. In this context, 'listening' is used to describe the process whereby the educator actively tries to understand what the learner is conveying. So, for example, it is legitimate to talk about 'listening' to what a child is saying as they communicate through the language of painting.

It is this concept of listening to a hundred languages that I think can be useful to museum educators, both to show us how we can work with visitors and also to help us appreciate what we are already doing well. Within museums we often congratulate ourselves on the versatility of our resources – the collections and objects around which our programming is based. But for this versatility to be properly achieved, we need to be responsive to our audiences. If we take the Reggio concept of the hundred languages of children and apply it to all visitors – let's call it the hundred languages of visitors – then it can help us to become aware of all the different ways in which visitors of all ages are communicating with us about their museum experience and how meaningful or not it is to them.

So what languages might visitors speak in the museum? Often, in educational workshops, we focus on verbal languages. We ask questions and await responses, or give people worksheets or trails, which we expect them to read and write on. I think many of us are also reasonably aware of some physical languages – for example we might get children to role-play, which we know is an effective means to encourage empathy and maybe certain practical skills, and which also allows us to judge the degree to which they are engaging with the subject in the session. One quick example of a language I think we are very aware of, but maybe don't properly listen to, is that of fidgeting. If children begin to fidget, we might ask them to stop it, rather than being aware that the children are communicating to us that we are somehow not holding their attention. To give you another example, in my PhD research, I am using young children's photography as a way to allow them to communicate to me their respons-

es to a natural history museum. Talking to the children about their photographs has revealed that there are often elements of the child's visit that their parent's don't know about, for example it is very common for children to be interested in the shapes, colours and textures of artefacts, as well as in such disparate forms as teeth, ammonites, minerals and eggs. As educators, whose job it is to understand and engage with visitors, we need to make ourselves more aware of these different ways in which people can communicate to us something about their meaning making in our museums. By better understanding the processes by which they learn and the types of things they are interested in, we can better tailor our programmes to our particular audiences.

Making ourselves aware of the many languages that people use allows us to realise that we are, in effect, multi-lingual, and can become even more so. Once we are aware of visitors' languages, we can also use these different methods to communicate more meaningfully with them. This will often be as much a matter of being aware of the hidden messages we are giving out as it is of thinking about the things we are saying directly. For example, when working with young children, lowering ourselves to their height and speaking gently can be much more effective than towering over them or shouting, which can give them the message that we are distant and different from them, and can be quite intimidating. Another example might be in the messages that we give to children through the classroom environments we create for them. Knowing the importance of shape, light, colour, texture and natural forms for children, we can then create welcoming learning spaces, rather than minimalist environments that are clean and tidy but also unwelcoming and unstimulating.

The Reggio approach of communicating through different languages bears some similarities to Howard Gardner's theory of multiple intelligences. But the point I am making here is that we should not just create learning sessions or resources that tick off a list of different modes of learning, but that we should respond directly to the children and adults we work with, actively listening to their different languages, and responding to and guiding them in ways that are meaningful and interesting to them. I know that some museums script their educational workshops or costumed tours, so that all visitors are provided with exactly the same session, carefully developed to guarantee the museum's own standards. And while sessions such as these may have been designed to make use of multiple modes of learning, ticking a number of boxes along the way, they only serve close the ears of the educator to the multiple languages, voices and needs of their real, live learners.

A PHILOSOPHICAL APPROACH TO MUSEUM EDUCATION

What I am essentially saying is that museum education, rather than being based around a set of standards, needs to be based upon a philosophical approach that looks very much like what Aristotle termed 'practical wisdom'. This means that educators are able to respond directly and specifically to the situations they are in – the building they work in, the collec-

tions they have access to, and most importantly the people they work with. The question then arises, how can museum educators develop their own practical wisdom? Aristotle is clear about this, as are the Reggio practitioners; practical wisdom comes from experience, which allows us to develop our judgement of how to respond to particular situations. Of course, if we are really being practical, we also know that we should draw not only on ourselves, but also on colleagues and anyone else who can share their own relevant experiences.

A professional development programme for museum educators based on practical wisdom would involve sharing skills and experience between different practitioners, and learning from each other whilst appreciating both similarities and differences between museums. In actual fact, this is what organisations like the UK's Group for Education in Museums support, with regional groups of educators convening in training sessions to learn from each other. However, I would also argue for a more widespread system of mentoring, whereby those who have been in the profession for longer are encouraged to give personal guidance to those at an earlier stage in their careers.

I am not saying that there aren't specific skills that would be useful to most educators. I think all of us could benefit from training in areas such as presentation, writing and formatting resources, handling artefacts, carrying out evaluations, understanding the formal education curricula of our national schooling system and so on. But I think that we also need a system whereby we can be guided and encouraged in how to respond creatively and enthusiastically to the unique circumstance in which we each find ourselves.

To return to my point about the hundred languages, what is key to all of this is the development of a culture in which we are aware of the different ways in which we come to understand other people, and in which we work to sustain a meaningful dialogue between the people involved. Just as a museum educator should understand the different languages used by the learners they encounter, and so tailor their experience to their needs, so the example could and should be set by mentors, who are able to respond to the individual needs of their mentees, or by groups of educators who come together to learn from each other. Thus, educators across the museum sector would be able to develop their own practical wisdom.

THE SIGNIFICANCE FOR OUR MUSEUMS

So far, I have outlined an approach to museum education whereby educators consciously and deliberately respond to their individual circumstances and audiences. According to this model, educators are aware of the many languages that visitors use to learn and communicate in the museum, and this allows them work meaningfully with learners whilst making the very best use of their inherently versatile collections. This approach then extends beyond the educator themselves into museum education more widely, allowing skills and experience to be shared between museum educators, through training, peer support, mentoring, and maybe even

being incorporated into museum learning theory. But as educators, we also have the potential to promote this approach within different areas of the museum.

As professionals on the front line of working with visitors, we are in prime positions to act as translators between our audiences and managers, curators and others behind the scenes in the museum. Often, our colleagues require information about audiences to allow them to make decisions about aspects of the museum such as exhibition development or facilities and services. If we understand the different languages that visitors use to express themselves and engage with the museum, then we can better find ways to represent their experiences and needs to our colleagues. This is particularly important when we are representing some of the quieter visitor voices, which are not otherwise heard. But to do this we also need to understand the different languages that our colleagues themselves speak, so that we can translate for the visitors in a way that is meaningful to others within the museum. Thus our practical wisdom, with its particular focus on communication, can extend beyond education theory and practice and into the workings of the museum more generally.

A HEALTHY MUSEUM ECOSYSTEM

The picture that I have aimed to paint during this talk is one in which museums reach the highest standards according to their individual merits. I now want to reiterate one reason why this individuality is so important. One of the dangers of external standards is that all museums risk being judged by the same set of criteria. While standards may be appropriate when it comes to care of collections, I believe they are inappropriate for museum education, and could lead to situations in which certain institutions are seen as doing a better job of 'being a museum' than others, and in which all institutions are essentially trying to achieve the same end.

The danger of this, as I suggested earlier, is that it will lead to a monoculture, in which museums are all encouraged to aim for the same end point, and some museums are simply seen as lesser versions of others. But while many decisions that people make in life need them to commit to one choice – for example one car, one school, one spouse or one doctor's surgery – one person could visit and enjoy, or even love, many tens or even hundreds of museums. And they are much more likely to do so if the ecosystem of museums is varied and interesting, with each providing a different experience and having its own personality.

As I said at the beginning, I think museum educators are already doing a good job, and that in some ways, what I have laid out in this paper is a best case scenario of what is already happening. However, I think the fact that we are having discussions about standards shows that what we might lack is a sense of purpose and coherence. But in developing this sense, we must make sure that we don't undermine the core of what is truly valuable about museum education. I wonder if one of the problems is that there has been a huge amount of theoretical focus on the learner and their processes of learning, but much less on what it means to be a museum educator.

I'm obviously not saying that most educators can't improve. In fact, I think that all of us, regardless of how long we have been following this career, should be aspiring to get better at what we do. And some of what we do, such as improving access or child safety, or learning to work with collections, should be carried out with reference to external standards. But we must avoid thinking that the setting of standards is the best way to define what we do as museum educators and to overcome the challenges that we face. I hope that I have gone some way to convincing you in this paper that museum education could be better served by promoting a culture of our very own, which is based on listening to and entering into dialogue with our visitors and each other, in all the languages available to us, and which is built upon a philosophy of practical wisdom.

The bottom line is that museums are not judged in the same way as institutions such as schools or hospitals, for which the ideal situation is that all people are provided with a comparable service, which is defined legally. One of the things that makes museums unique is that each institution is unique. And we are judged by our visitors, who pass their judgement in terms of footfall, word of mouth and reputation. Our diversity, and the organic nature in which we are able to respond to our visitors is what keeps the ecosystem of museums healthy, and in the end, what keeps us alive. Yes, we should always be trying to improve the standard of what we do, but imposing curriculum-like standards is not the way to do it.

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RÉSUMÉ

Dans cet article je construis sur mon expérience en tant qu'éducatrice et chercheuse du musée pour proposer une approche philosophique de l'éducation du musée que les champions museo-diversité, tout en rejetant le type de standardisation qui mine les compétences des éducateurs et pourrait potentiellement conduire à une monoculture dans les musées.

L'éducation est avant tout question de communication. Ici, j'emprunte la notion «cent langues» de l'approche Reggio Emilia, où un «langage» est tout moyen par lequel nous prenons, un processus et de partager nos compréhensions du monde, qu'elle soit verbale, physique ou visuel. Je suggère que la clé du musée de l'éducation est le développement d'une capacité d'écouter activement et de parler des multiples «langages» des personnes avec qui nous communiquons, des jeunes enfants aux décideurs.

Variété, de polyvalence et de l'absence de centralisation sont les points forts de l'éducateur du musée, nous permettant de répondre à des contex-

tes particuliers de notre propre musée et les publics. Plutôt que de se concentrer sur des normes externes, je soutiens que la question devrait être l'un des éducateurs de musée permettant de devenir polyglotte, de donner leur attention à toutes les voix, et de répondre intelligemment et de manière significative à une variété de besoins et l'évolution des conditions. Qu'est ce qui exige, plutôt que de normalisation, est une approche basée sur la sagesse pratique, en s'appuyant sur les compétences et l'expérience d'une communauté d'éducateurs.

Les éducateurs ont un rôle ajoutée comme traducteurs, d'encourager ce multilinguisme au niveau du musée de la gouvernance et la théorie de l'éducation. Nous devons décourager les politiques basées sur un particulier, «langue», mais plutôt une campagne pour l'écoute de la voix silencieuse. De cette façon, nous pouvons cultiver museo-diversité et d'éviter aux musées de devenir une monocultures monolingues.

RESUMEN

En base a mi experiencia como educadora e investigadora en el sector de los museos, propongo en este artículo un enfoque filosófico que pretende fomentar la museo-diversidad dentro del campo de la educación en los museos, a la vez que rechazar los patrones de estandarización que merman el potencial de los educadores y que pueden, en última instancia, terminar provocando una homogeneización cultural en los museos.

La educación se basa principalmente en la comunicación. Este artículo toma prestado el concepto de 'cien lenguajes' de la pedagogía de Reggio Emilia, que define 'lenguaje' como cualquier medio a través del cual recibimos, procesamos y compartimos nuestra concepción del mundo, ya sea de forma verbal, física o visual. Sugiero que la clave de la educación en los museos radica en desarrollar la capacidad de escuchar y hablar activamente los múltiples 'lenguajes' de todos aquellos con los que establecemos lazos de comunicación, desde los niños hasta los encargados de la toma de decisiones.

La fortaleza de un educador de museos radica en la variedad, la versatilidad y la descentralización, aspectos que nos permiten dar respuesta a los contextos y los públicos específicos de nuestro propio museo. En lugar de basarnos en estándares externos, propongo centrar la cuestión en que los educadores desarrollen la capacidad de convertirse en multilingües, para que puedan atender a todas las voces y a su vez responder de forma inteligente y significativa a las distintas necesidades y realidades cambiantes que se dan en el museo. Es por ello, que el requisito principal no es la estandarización, sino en una sabiduría práctica construida a partir de las diferentes capacidades y habilidades de una comunidad de educadores.

Los educadores también tienen una misión en calidad de traductores, han de fomentar este multilingüismo en el ámbito de la gestión del museo y de la teoría de la educación. Debemos huir de aquellas políticas basadas en un solo lenguaje para así poder escuchar aquellas voces más silenciosas y de esta forma, cultivar la museo-diversidad, evitando que los museos se conviertan en entes monolingües y monoculturales.

HERITAGE EDUCATION IN MUSEUMS AND THEIR UNIVERSAL ACCESSIBILITY. RESEARCH-EVALUATION OF EDUCATIONAL PROGRAMMES AND DEFINITION OF QUALITY STANDARDS

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My interest in following the line of research set out below began with my training in Psychology and my career development as an educator in the Education and Research Department of the museum *Museo Patio Herrero*, in Valladolid. Thanks to the collaboration with the R&D Project OEPE (Spanish acronym for Observatory for Heritage Education in Spain), led by Dr Fontal Merillas in the framework of a pre-doctoral research fellowship of the Ministry of Science and Innovation, new perspectives are opening up for those interests and learning experiences. On this basis, we start this line of research that gives way to new studies within the framework of Museum Education, Heritage and Diversity.

Diversity, cultural heritage, education and accessibility are the four axes on which we have supported this research paper. On this basis, there are a number of questions we must ask:

- Are the rights and equal opportunities being observed in heritage education?
- Are the education plans based on normalisation, desegregation, equal opportunities and educational inclusion implemented in reality? If not, why are they not implemented?

- Are the criteria of universal access and design for all being observed in the education environment with respect to heritage?
- Which of the quality standards should be in education with respect to heritage in order to reach everyone?

With these considerations in mind, the first objective of our research is to explore, analyse and describe the state of affairs in the heritage education field, bringing together and examining heritage education programmes running in Spain. For this purpose, we have followed a non-experimental research methodology based on the evaluation of programmes through two methods: descriptive statistical analysis of 230 educational programmes developed at a national level and an in-depth evaluation of programmes through an analysis worksheet inspired by the principles enunciated by major figures in the case studies. We started from a theoretical framework based on the literature referring to heritage and the forms of communicative mediation between this framework and people, relying on outstanding authors in the field. From this point of view, we looked deeper into the concept of education focused on heritage, i.e. heritage education as a discipline. Given this, we will explore the concept of diversity in this field.

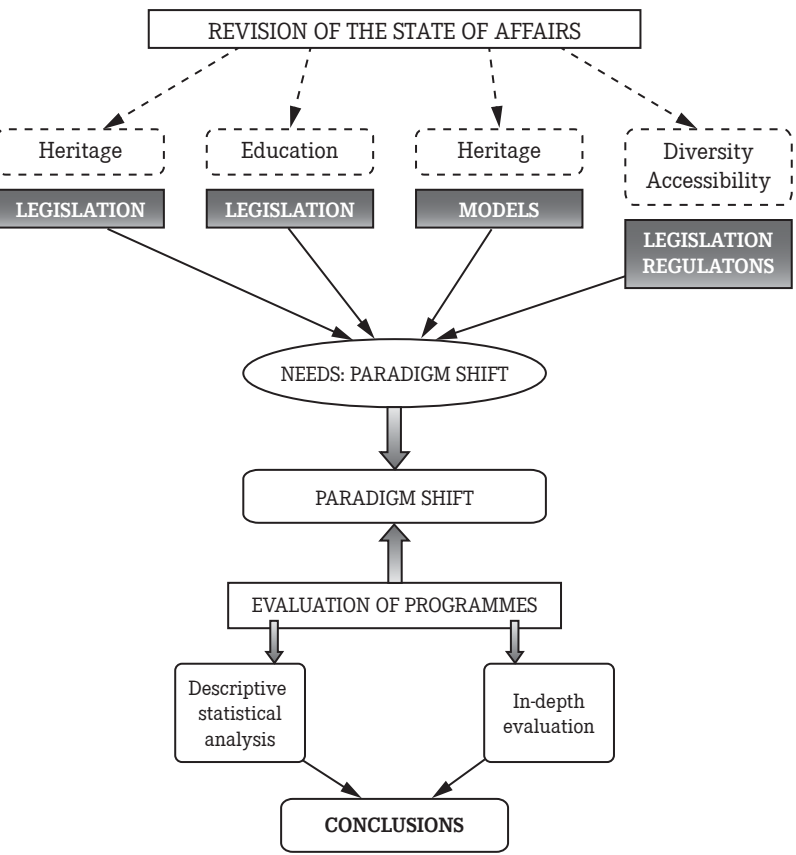


Image 1.
General outline
of the research

HERITAGE EDUCATION AS AN EMERGING DISCIPLINE

Heritage Education is still an emerging discipline but if we also look for a type of education based on diversity as a value, then we will find an even more deserted field. To create new education models focused on normalisation and design for all it is required to know the approaches that guide heritage education at the present time and the education models present in our schools, as well as to review national references in this field. Accessibility and heritage are two different issues that share diversity as their common denominator.

The attention to the diversity of individuals begins in the concept of Communication as a form of mediation between heritage and people. This is due to the transition from a very limited use by some elites and the tourism sector towards a more intensive social use. That's when individuals are increasingly important and there are positive moves to make heritage accessible to everyone. There is concern about this matter although most of the times this concept only refers to a physical access. This consideration and respect for diversity is going to give concrete shape to the pedagogical approach to Heritage Education as a discipline, fostering the democratic access to heritage, i.e. a relationship and identification with it. It involves several forms of mediation between goods and people, an evolution that leads us to an education-heritage pair pointing out the consolidation of their role in a horizontal way within the school curriculum - i.e. in formal education - as a future approach.

THE HUMAN DIMENSION IN HERITAGE EDUCATION

In the above-mentioned way to open heritage and school to society, we must take into account a design for all. In this sense, accessibility is not only the absence of architectural barriers - a concept that defines the bulk of practices in heritage education and accessibility - but it is a first step. It is also an access to heritage content and environment. The design for all does not mean to adapt things for disabled people but to achieve a unique design, valid for everyone and from which we all benefit. Above all, this is about providing a simple and equal use for everyone.

DIVERSITY AS A HORIZON OF HERITAGE EDUCATION

We propose that what is diverse in Heritage Education should be interpreted as a double value, given the diversity that exists around human beings and the diversity that characterises heritage, which results in a need for diversification of the education methods and the didactic objectives within formal education. The diversity of possible heritage processes is based on that double value. If we want an education that gives the measure of the current society's need, it has to involve multi-dimensional and complex schools, open to diversity on the basis of respect and equal opportunities.

ACCESSIBILITY THROUGH EDUCATION: NEED FOR QUALITY CRITERIA

When people talk about accessibility, we note that most of the times they refer to the physical access to a certain place. Nevertheless, in our field (education) to be in a place does not necessarily imply to be able to learn. When we talk about accessibility we are referring to all its environments: intellectual, sensory, etc. We are aware that many of the attempts to meet the accessibility criteria required by regulations had political and economic interests and reasons behind. Notwithstanding, beyond the underlying interests, we believe that every attempt is a small step towards that common goal of universal access. That's why we consider that it is really important that these practices should be based on quality criteria, without being in danger of highlighting the difference again through isolated and segregated practices, in order to achieve real and optimal accessibility in heritage education.

ACCESSIBILITY IN EDUCATION THROUGH LEGISLATION

After analysing the regulatory and legislative frameworks referred to education and disability, we concluded that:

- Throughout history, attempts to achieve the access to education have been recorded in international reports and regulations. Among all the documents we have revised, we would like to highlight the Framework for Action on Special Needs Education, passed in 1994 in the World Conference on Education for All, and the 2006 Convention on the Rights of Persons with Disabilities, where the accessibility topic was discussed from all points of view admitting the rights of people with disabilities as well as the universal design approach to promote accessibility for all.
- On the basis of the current regulations on accessibility in Spain, we found the recognition of the right of the persons with disabilities to equal opportunities in all spheres of life. The Law on Equal Opportunities highlighted the need for a new approach to accessibility.
- As an indicator of the concern for this need, the National Plan of Accessibility was launched in 2003. This document proposed to include the design for all in the formal education. Further, it was admitted that regulations on accessibility were not being observed.

THE METHODOLOGICAL GAP HAS TO BE FILLED WITH RESEARCH

We conclude that there is a gap in the methodological models that may allow us to design accessible and quality practices for heritage education. Out of all the examples and references of the best practices we have collected, we highlight the following:

- All the actors and groups involved in heritage education (schools, cultural centres, specific groups, associations, etc.) need to work in a coordinated manner.

- It is important to work on a solid basis with regard to the definition and theory around concepts such as: diversity, disability, accessibility, universal design, normalisation and others.
- It is important to link and share experiences to move forward together and improve our practices.
- Our approach must start from quality legal and technical rules and fight for their fulfilment. Within Spain, we have regulations in the autonomous communities, which are a good basis to start working.
- An adequate training for the professionals involved is also of utmost importance.
- We feel that there is insufficient research in this field; thereby there should be a call for researching in this area.
- We cannot yet talk about the inclusion of Heritage Education and the criteria of normalisation, universal accessibility and universal design in the educational curricula. It is essential that public institutions shoulder this responsibility.
- A new concept of school needs to be introduced, based on respecting diversity and on new educational approaches and paradigms breaking with the deficit model.

All this forms the basis¹ from which we develop the analysis framework, whose results – derived from statistical analyses and evaluations of programmes – are explained below.

The population of our research is made up of all the Heritage Education programmes carried out in Spain in the last ten years. It is a very large, unknown and incomprehensible population and we therefore had to select a sample from the database of the R&D Project OEPE. This way, we focused on a sample of 230 Heritage Education programmes developed in Spain from 1990 to this day. From that sample, we selected those programmes that were related to accessibility. We performed a descriptive statistical analysis on this subsample and extracted the conclusions, a selection of which is explained below.

We observed that there is a significant contrast between the current social demands – reflected in laws and claimed by experts – and the reality of the practice around heritage education and accessibility. We feel that it is necessary to suggest and find solutions to the research problem discussed in this paper: the study, analysis and description of relevant programmes of heritage education and accessibility in order to, in the future, develop useful generalisations for the knowledge and improvement of the practices in this field.

¹ All these ideas were developed by prestigious authors, who are the basis on which we develop the theoretical framework around education, heritage, diversity and accessibility, namely: Fontal, Tilden, Freire, Efland, Dewey, Santacana, Colom, Cubero, Juanola, Calaf, Mateos, López Melero, Muntaner, Lavado, Dubé, Ballart and Treserras, among others.

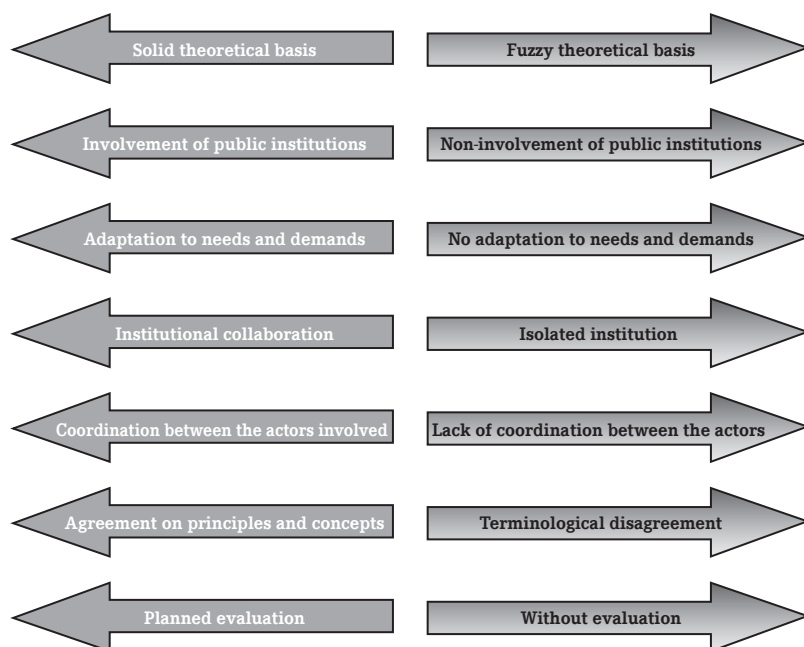


Image 2.
Quality standards
in educational
programmes

We found that 48.65% of the analysed programmes are promoted, designed and funded by public institutions, 29.73% by private institutions and a remaining 21.62% by the collaboration between public and private entities. We think that the initiatives around accessibility and heritage education programmes should be promoted by public institutions, as it is their responsibility to guarantee and assign budgets and projects to cover the rights and needs in the access to education and heritage for all, as well as to restore the rights and the equality established in the regional, national and international regulations.

The fact that we found a percentage close to 50% of programmes linked to public institutions is a happy note. Nevertheless, 29.73% of the programmes are still promoted by private institutions, from which we deduce that there is still a high percentage of actions that are originated from the interest of private groups and private subsidies without the support of public institutions, even when we are talking about the fulfilment of rights of all people. This is an issue that, according to us, concerns the public authorities.

After an in-depth evaluation of the programmes and taking an analysis of the examples of the best practices in the field as a basis, we inferred that the following characteristics, defined as **Quality Standards**, should be present to be able to talk about quality educational programmes:

QUALITY STANDARDS	Solid theoretical basis	The theoretical approaches will condition all the further development of the project as well as its impact and scope. Therefore, these approaches should be based on a stable, well-founded and quality framework.
	Involvement of public institutions	Programmes should be designed and promoted by public institutions as well as be related to the educational environment with the help of professionals trained in the field.
	Adaptation to needs and demands	Programmes should ensure a clear detection of needs and demands to propose and pursue goals aimed at covering real needs, i.e. to pursue realistic and feasible objectives.
	Institutional collaboration	It is important that the initiatives emerge from the collaboration between institutions in order to develop quality programmes.
	Coordination between actors	To maximise the design of programmes, it is important to work and collaborate closely together.
	Shared principles	It is necessary to agree on the principles and concepts that will guide the practice.
	Based on an evaluation	It is very important to make an evaluation of the programmes to improve the practice itself.

Referring back to the hypothesis suggested in this paper, we demonstrated the following points:

- Indeed, we have identified a great dispersion of heritage education and accessibility programmes for which there is not a uniform and shared theoretical framework to work in accordance with the accessibility criteria.
- Nevertheless, we found patterns, lines and criteria in these educational programmes that allowed us to define models and typologies. Thus, we noticed that there is no distinct educational model in the fields of heritage, education and universal accessibility.
- Finally, we verified the hypothesis that argues that the accessibility criteria are not being fulfilled despite being required by law both at regional and national levels.

All these findings, along with the quality standards, provide the basic lines to continue the study for the Doctoral thesis that we are undertaking in this field.

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RÉSUMÉ

Dans cet article, on présente les résultats de la recherche dirigé par Dr Fontal Merillas et réalisée par Sofía Marín Cepeda, «La Diversité et l'accessibilité de l'éducation patrimoniale, évaluation des programmes», publiée en juin 2011 à l'Université de Valladolid (Espagne) dans le cadre du projet de recherche et développement l'OEPE (l'Observatoire de l'Éducation Patrimoniale en Espagne). C'est une étude profonde de l'état de l'éducation patrimoniale et les pratiques concernant sa diversité et son accessibilité pour tous.

RESUMEN

En este artículo presentamos los resultados de la investigación “Diversidad y accesibilidad en la Educación Patrimonial, Evaluación de Programas” dirigido por la Dra. Fontal Merillas y realizada por Sofía Marín Cepeda; realizada en la Universidad de Valladolid (España), en el marco del Proyecto de I+D+i OEPE: Observatorio de Educación Patrimonial en España. Se trata de un estudio en profundidad del estado de la Educación Patrimonial y sus prácticas en torno a la diversidad y accesibilidad de todos.

QUALITY HERITAGE EDUCATION TO PROMOTE LIFELONG LEARNING

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1. INTRODUCTION

Museia (<http://www.mapadelconeixement.com/fitxa.php?id=14>), is a research group focused on heritage, museology, museography and ICT that forms part of the eLearn Center (<http://www.uoc.edu/portal/catala/elearn-center/index.html>), the centre for research, innovation and training in e-learning of the Universitat Oberta de Catalunya (UOC). One of the principal research areas focuses on the line of Heritage, Education and ICTs, in which projects are developed that relate the ICTs, Heritage, Didactics and Learning and which are therefore intended to analyse the relationship between formal and informal education. The projects bring together different areas of knowledge and their relationship with museology and heritage and employ learning networks (Harasim; Hiltz; Turoff; Teles, 2000) formed by heritage managers and compulsory secondary education teachers and pupils: digital objects (UNESCO, 2003) with on-line cultural heritage content aimed at compulsory secondary education; processes of educational resource use and creation (Simon, 2010) with on-line content of cultural heritage in compulsory secondary education, and; quality criteria (Bamford, 2006) of the educational resources with on-line cultural heritage content in compulsory secondary education. Overall, they are projects that relate ICTs, Heritage, Didactics and Learning and which are therefore intended to analyse the relationship between formal and informal education.

From September 2008 to December 2009, we carried out the 3c4learning within the Museia research group. The results form part of the “Educació patrimonial mitjançant recursos educatius en línia amb contingut de patrimoni cultural i xarxes d’aprenentatge” (*Heritage education using on-line educational resources with cultural heritage and learning network content*, Sprünker, 2011) doctoral thesis. In this paper we will present the methodology and principal results obtained in relation to one of the goals of the project, which is to define the quality criteria of a heritage education for compulsory secondary education (ESO) pupils.

2. METHODOLOGY

We decided to use Action Research (Reason and Bradbury, 2008:4) as we had the chance to experiment within the framework of the territory of Catalonia where the cultural managers of three cultural institutions, teachers, secondary pupils and project coordinator come together in the same virtual learning platform as the joint producers of on-line cultural heritage educational resources and to achieve the goals.

One of the goals of the research was to determine the quality criteria of a heritage education, and specifically a heritage education with cultural heritage and learning network content through Internet educational resources. Bearing in mind that the Action Research allowed us to achieve the goals of the research, there were other reasons why we used this methodology in the heritage education research area. Amongst other things, we wanted to carry out an investigation in collaboration with the people (Reason and Bradbury, 2008:4-5) giving heritage education in a specific socioeconomic, cultural and educational context.

The 3c4learning project (September 2008–December 2009) was attended by social players of the following institutions:

- 2 universities: Universitat de Vic and Universitat Oberta de Catalunya.
- 3 cultural institutions: Museu de la Patum, Parc Arqueològic Mines de Gavà and Fàbrica de les Arts Roca Umbert.

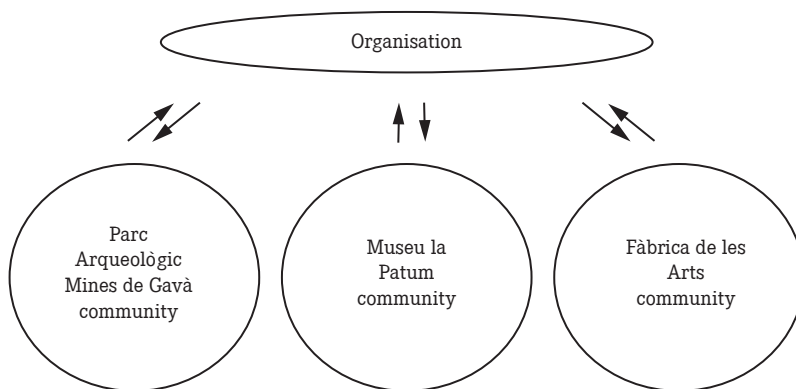
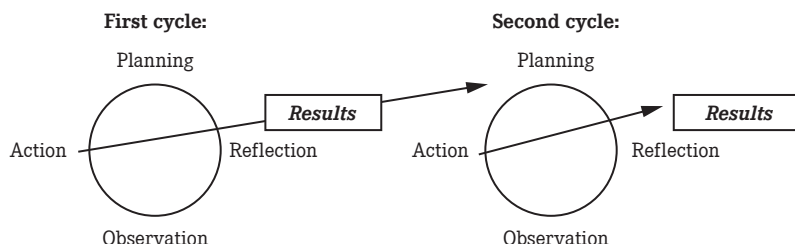


Diagram 1.
Layout of the
organisation and the
three communities.
Source: Sprünker,
2011.

Diagram 2
Lewin's Loops.
Action Research
cycles. Source:
Sprünker, 2011.



- 3 secondary schools: IES Maremar, IES Els Tres Turons and IES Baix Empordà.

We chose two subjects on the secondary curriculum, Spanish Language and History, which are subjects that are expected to include heritage education. We broadly included the intangible heritage of la Patum in Spanish Language, which allowed us to work on contents of the multilingual and intercultural dimension of fourth year secondary, while the archaeological heritage of the Parc Arqueològic Mines de Gavà enabled work to be done on the first year secondary Neolithic didactic unit. The tangible and intangible heritage of the textile factory and the present Fàbrica de les Arts Roca Umbert helped us to deal with the third year secondary and tertiary sector.

Cultural managers and teachers had to do their own work and at the same time be researchers and investigate the practices carried out with the other researchers. The cultural managers, the teachers and the researchers formed the organisation (Senge, 2005), and each teacher with their pupils and a cultural manager formed a practice community¹. A total of three communities were formed in a virtual environment.

We carried out two cycles of Action Research. Two cases and practices were carried out in the first cycle (communities: Parc Arqueològic Mines de Gavà and Museu de la Patum) and the results were applied in the second cycle, in which the hope was that they would be improved or modified. The last cycle was used to carry out the case and the practical of the Fàbrica de les Arts community.

We use different techniques, for example field notes (Taylor; Bogdan, 1987:74-79). The methods we used to collect data and information were participant-observation, analysis of documents and other resources (recordings of electronic texts, activities, reports, etc.) and interviews. We mainly had qualitative data to analyse and interpret. We used triangulation to achieve valid, reliable data (Hesse-Biber, 2006:67-68). We present below some results, which are a guide for future heritage education initiatives or studies that are certain to bring forth new results that will change or improve the quality criteria identified up to now.

¹ We prepare the theory from the practice. We produce practical and theoretical knowledge.

3. PRINCIPAL RESULTS

Here we bear in mind the question, “How did the different players intervene in a learning network (cultural managers, teachers and pupils) in defining quality criteria?” (Sprünker, 2011).

The different players in a learning network (cultural managers, teachers and pupils) took part in the assessment and revealed quality criteria: the assessment criteria of the teachers were quality criteria; the quality criteria of the cultural managers defined assessment criteria. The teachers assessed different types of knowledge and skills acquired by the pupils during the teaching and learning process, and if the pupils had acquired certain knowledge and skills, that is, if they had achieved certain educational and curricular objectives, the teacher regarded the heritage education teaching and learning process as having been one of quality. What's more, the cultural managers above all assessed the cognitive and intellectual knowledge from the final products or the digital objects created by the pupils, and the final products or digital objects created by the pupils that were of quality for the cultural managers had to have rigorous contents related to heritage and the cultural institution.

The quality was measured by the achievement of certain goals independently and individually determined by the cultural manager and the teacher. The teachers and cultural managers did not share the same goals, so the assessment criteria were also different. The teachers wanted to work on different educational and curricular goals and the cultural managers wanted to disseminate the heritage. However, this cognitive or intellectual objective, that of disseminating heritage, is part of a first year assessment criterion of the area of high school Social Science ESO (Departament d'Educació, 2007a) and is therefore part of a curricular goal.

We notice that the goals of the high school Social Science teachers and the cultural managers do not differ excessively. However, the teachers and the cultural managers did not share the same goals and these goals were subject to a purpose that they did not share either. This influenced the actions and interactions established between cultural managers, teachers and pupils in the planning, and also the processes of teaching, learning and assessment. The teachers' purpose was to develop the pupils, whereas the cultural managers wanted to acquire digital objects with digital content in order to spread heritage through the Internet. We find that in most cases, the cultural managers fail to develop the purpose of the educational function of the cultural institution or museum.

Failure to share goals and purposes was one of the factors that resulted in the teachers limiting their collaboration with the cultural managers. The teachers took the decisions individually, planned and became the principal force behind the teaching and learning process. This meant that certain goals were promoted and certain conceptual, procedural and attitudinal contents were activated that resulted in the pupils creating end products or digital objects of sufficient quality mainly for the teachers. In other words, the pupils acquired certain knowledge and skills that were

sufficient for the majority of the teachers, but not for the cultural managers and some groups of pupils.

The teachers assessed different kinds of knowledge (cognitive, affective, psychomotor) and skills (cognitive, social, linguistic, motor,...) acquired during the teaching and learning process and/or reproduced in an examination, shown throughout the process and above all related to the curricular subject and each teacher's educational goals. The cultural managers assessed the cognitive and intellectual knowledge above all from the digital objects, the contents related to heritage or the cultural institution and the formats of the digital objects. The pupils assessed the knowledge and skills they had acquired during the experience or teaching and learning process, but above all the knowledge and skills they needed to achieve their expectations in the end product, to create a digital object with cultural heritage content. For some groups of pupils, the digital objects were not of sufficient quality either, as they lacked knowledge and skills related to the heritage and creation.

As we said before, the cultural managers and the teachers did not share the same assessment criteria; for example, at the end of the teaching and learning process, the cultural managers stressed the importance of rigour in the contents related to the heritage and the cultural institution that had to be transmitted or disseminated through the digital objects created by the pupils, and assessed the creativity. These are aspects which were not taught, learning goals were not previously defined and therefore conceptual, procedural and attitudinal contents were not promoted to allow pupils to develop their creativity and to have the knowledge and skills they needed to be able to transmit the content related to heritage in a way that was valid, precise and reliable. We see that if assessment criteria were not set before the assessment and were not planned, each member determined their assessment criteria independently and disconnectedly, and therefore valid quality criteria were not given either for the formal educational centres or for the cultural institutions.

The quality lay in the end product and the process. The cultural managers situated the quality in the end product, whereas the teachers situated it in the process. The end products were therefore of sufficient quality for the teachers, while they were not for some pupils or for the cultural managers. The teachers, the quality and the only valid quality criterion were not limited to the pupils being able to transmit or disseminate the heritage in a way that was valid, precise and reliable, but the pupils were also able to achieve other goals throughout the teaching and learning process which were knowledge and skills that were not only expressed through the digital object. In other words, the end product or digital object was not the only instrument of assessment.

The pupils created digital objects in order to contextualise the content of the subject (Neolithic or industrialisation) and to present the heritage, reproducing the same content offered by the cultural institution or adding meaning. However, as the digital objects were not of sufficient quality, the cultural institutions had administrative limitations and their websites

presented technical limitations, the cultural managers failed to publish the pupils' works on their web page. This meant that the learning was less significant (Fontal, 2003:144), and the pupils failed to acquire certain knowledge and did not feel competent.

4. CONCLUSIONS

Schools and cultural institutions activate the key competencies (Eurydice, 2002) that equip pupils with knowledge and skills that allow them to continue to learn in their adult life (Delors, 1998: Delors et al., 1996). As we noticed in the investigation, **heritage education activates the basic skills**. However, certain quality criteria must be borne in mind that help to promote an **efficient and effective** heritage education which, as a result, improve the secondary students' acquisition of basic skills.

The investigation, as shown by Bamford (2006) and UNESCO (2006), also revealed that collaboration is needed between different kinds of professionals in order to offer a quality heritage education. However, the **collaboration must be established during the planning and must be extended to the assessment**, otherwise the intervention of the cultural managers and the teachers in the teaching and learning processes would have no goal or shared methodology, and random educational actions might take place that limit the development of the pupils and their heritage education.

Amongst other aspects, collaboration requires the **purpose and the goals to be shared**. However, the cultural managers were not educators and the cultural institutions did not have a strategy of Internet dissemination and education to guide the educational actions of the cultural managers. In order to promote quality, the teacher and the educational function of the cultural institution must share the purpose, which is the pupils' development.

Above all, the planning of the teaching and learning process **must be unilateral**, prepared only by the teachers, as it limits the quality of the heritage education. It must also be remembered that the conceptual and factual contents are not sufficient knowledge on the heritage to be acquired by the pupils. **Heritage education activates three types of contents** (conceptual, procedural and attitudinal) that **develop the basic skills** as a result.

For the end product to be one of quality, the teaching and learning process must also be quality. Amongst other things that we will specify below, and as we have said before, this means **programming together**. We must program certain goals (necessary knowledge and skills that the pupils must have; for instance, transmitting the heritage in a way that is valid, precise and reliable using a digital object or end product) before carrying out the teaching and learning process; teaching and learning contents; methodology and sequence (activities, phases or sequences, methods, teaching and learning techniques and strategies); resources and support materials; teaching and learning context or environment; social agents that teach and

learn; assessment criteria and instruments, purpose, times of assessment. **Sharing a quality programming gives quality to the heritage education teaching and learning processes**, as they direct the actions of the cultural managers and the teachers throughout the teaching and learning process (and assessment) **towards a common goal**.

Just as there is a school curriculum, a cultural institution can have a museum educational project or an educational plan of action. However, **the curricular requirements and the resources available must be fitted in the socioeconomic content of the school and the pupils in order to make the most of the full potential of the context, the resources, the professionals and to meet the specific educational needs of a certain demand**. Furthermore, a large part of the teachers fail to express the teaching and learning processes around the heritage or the curricular material, but rather place the pupils at the centre of the process to meet their interests, needs or problems. **The quality heritage education educational projects are expressed around the pupils**.

Apart from this, the educational projects must promote **significant learning of a constructivist model** (Direcció General de l'Educació Bàsica i el Batxillerat, 2010). What's more, there is a tendency throughout the country for **pupils to be at the centre of the teaching and learning process** and to actively build knowledge. Therefore, **the quality lies beyond the transmission of knowledge by the teachers and the cultural managers, giving pupils the chance to an active part and to build knowledge**.

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RÉSUMÉ

Un musée est au service de la société et son développement (ICOM, 2007). Par conséquent, la fonction éducative du musée devrait soutenir cette fin, qui coïncide avec la finalité qui a l'éducation formelle (Département d'Educació, 2007b). Toutefois, pour assurer le développement personnel et social des individus (Silverman, 2010), et dans notre cas, les élèves de l'enseignement secondaire obligatoire, nous devons tenir compte de certains éléments qui offrent un enseignement supérieur de qualité du patrimoine.

Cet article présente quelques résultats de la recherche-action «3c4learning», encadrée dans Museia groupe de recherche, qui a impliqué deux musées, une institution culturelle et trois écoles secondaires de la Catalogne. Un objectif était de définir les critères de qualité d'une éducation au

patrimoine grâce à l'utilisation de l'Internet, quand il a lieu de la collaboration entre les enseignants et les gestionnaires de la culture.

Les critères comprennent la planification, la mise en œuvre de l'enseignement et l'apprentissage et l'évaluation. Pas établir de collaboration limitée à la qualité de l'éducation patrimoniale parce que, entre autres choses, elle doit être adaptée aux exigences du programme d'études et des ressources disponibles, dans le contexte socio-économique de le centre éducatif à prendre plein potentiel du contexte, des ressources, des professionnels et répondre aux besoins éducatifs d'un élève en particulier. Les projets de l'éducation du patrimoine, développer les compétences de base.

RESUMEN

Un museo está al servicio de la sociedad y de su desarrollo (ICOM, 2007). Por lo tanto, la función educativa del museo debe apoyar esa finalidad, la cual coincide con la finalidad que tiene la educación formal (Departament d'Educació, 2007b). Sin embargo, para asegurar el desarrollo personal y social de las personas (Silverman, 2010), y en nuestro caso, del alumnado de la educación secundaria obligatoria, debemos tener en cuenta determinados elementos que proporcionarán una mayor calidad a la educación patrimonial. La presente comunicación presenta algunos resultados obtenidos del proyecto de investigación-acción «3c4learning», enmarcado en el grupo de investigación Museia, en el cual participaron dos museos, una institución cultural y tres institutos de secundaria de Cataluña. Uno de los objetivos fue definir los criterios de calidad de una educación patrimonial a través del uso de Internet, cuando esta tiene lugar a partir de la colaboración entre el profesorado y los gestores culturales.

Los criterios comprenden la fase de planificación, ejecución del proceso de enseñanza y aprendizaje y la evaluación. No establecer colaboración limita la calidad de la educación patrimonial porque, entre otros aspectos, se deben encajar los requisitos curriculares y los recursos disponibles, en el contexto socioeconómico del centro educativo, para aprovechar todas las potencialidades del contexto, de los recursos, de los profesionales y responder a las necesidades educativas específicas de un determinado alumnado. Los proyectos de educación patrimonial de calidad, desarrollan las competencias básicas.

PHILOSOPHIES OF INTERPRETATION

Daniel Winfree PAPUGA

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“Culture is loose on the streets” said anthropologist Paul Bohannon. Terms that once had specific meaning in academic discourse are now being used with NEW meanings by anyone and everyone. And on the other hand, many “common” words gain special meanings in professional contexts. “Interpretation” is one of them. We all know what the word means, but then we wind up using it in ways where it signifies first one thing, then something else.

“Interpretation” has long been a major concept in the North American heritage field, but until recently has been little used in other areas of the world.

The Collins English Dictionary defines interpretation as

1. *the act or process of interpreting or explaining; elucidation*
2. *the result of interpreting; an explanation*
3. *a particular view of an artistic work, esp as expressed by stylistic individuality in its performance*
4. *explanation, as of the environment, a historical site, etc., provided by the use of original objects, personal experience, visual display material, etc.*
5. *(Philosophy / Logic) an allocation of significance to the terms of a purely formal system, by specifying ranges for the variables, denotations for the individual constants, etc.; a function from the formal language to such elements of a possible world*

In his book *Museum exhibition*, Dean explains that “Interpretation is the act or process of explaining or clarifying, translating or presenting a personal understanding about a subject or object.” (Dean, 1994:6)

Other authors consider interpretation and education to be synonyms for each other, however. For example, Alexander & Alexander write that *"In a sense, museum interpretation (or education) is the multilayered process of museums issuing messages – intended and inadvertent – to the public"* (Alexander & Alexander, 2007:258).

In the early 1950's the United States National Park Service adopted the motto: "through interpretation, understanding; through understanding, appreciation; through appreciation, protection". Historian Freeman Tilden was engaged by the Park Service to study how this new focus on interpretation was implemented, and to write a text about the subject. The result was the publication of "Interpreting Our Heritage" in 1957.

In his book, Tilden offers two definitions of interpretation. He considers the first concept for personal use. He says that "Interpretation is the revelation of a larger truth that lies behind any statement of fact".

The second concept concerned contact between an educator and the public. Tilden writes that "Interpretation should capitalize mere curiosity for the enrichment of the human mind and spirit".

Tilden insists that interpretation is not information, and not education. It is provocation. He claims that interpretation could be a tool to provoke the public to think for themselves, to be "active" learners. This provocation must first inspire the visitor "to want to discover things for himself, and second, to see and understand the things at which he looks..." (Tilden 1967:33). The result is, according to Tilden, that "the interpreter who creates a whole, pares away all the obfuscating minor detail and drives straight toward the perfection of his story will find that his hearers are walking along with him - are companions on the march. At some certain point, it becomes their story as much as his." (Tilden, 1967:31)

According to Tilden, one way the interpreter encourages understanding is through holistic description. In this way, the interpreter helps uncover relationships between phenomena. The aim is to give visitors "whole" pictures, rather than collections of facts and figures. He stresses "a" whole, not "the" whole, as there might be many different stories that could be constructed about any single object, site or event. "It is far better that the visitor [...] should leave with one or more whole pictures in his mind, than with a mélange of information that leaves him in doubt as to the essence of the place, and even in doubt as to why the area has been preserved at all." (Tilden, 1967:41)

Subtle hints often function better than explicit statements to provoke visitors towards engaging with subject matter. Tilden uses the example of a waiter at a rural hotel restaurant, which instead of directly suggesting dishes to customers, comes with phrases such as 'I could smell that the cook has a wonderful stew on the stove. I'm looking forward to tasting it, when I get the chance'. And just as the restaurant visitor might come upon the idea to order this delicious stew, so might museum visitors be led to embrace the ideas that the interpreter presents.

For Tilden, then, interpretation is a form of cultural action. Interpretation should aim at changing how visitors both think and act.

INTERPRETING CULTURE

The second author I will discuss is Clifford Geertz, who published a number of works that have had profound influence on academic life, among them "The Interpretation of Cultures". In these works, Geertz focuses on how groups of people learn and express themselves, instead of how "we" as educators, researchers or interpreters can communicate with them. He says that "man is an animal suspended in webs of significance he himself has spun, I take culture to be those webs, and the analysis of it to be therefore not an experimental science in search of law but an interpretive one in search of meaning." (Geertz, 1973:5)

One of Geertz' best known examples concerns "winking". For Geertz (and for Robert Ryle, who he borrowed the example from), winking can have various meanings depending on the situation. It might be that you have a piece of dust in your eye, and blink in automatic reflex. But then someone sees you, and winks in secret sympathy. And yet another observer feels that this is a hilarious situation with people winking all around him, and responds with an exaggerated clown wink. All three winks share the same physical movement, but carry three different symbolic messages. How can we interpret which message is connected to which wink?

Geertz claims that cultural interpretation is tied to symbolic systems that people learn through culturalization – through the process of growing up in certain contexts and situations. People learn how to appreciate jokes, art or other communicative forms through experience in active contexts. Geertz writes that "The artist works with his audience's capacities-capacities to see, or hear, or touch, sometimes even to taste and smell, with understanding. And though elements of these capacities are indeed innate... they are brought into actual existence by the experience of living in the midst of certain sorts of things to look at, listen to, handle, think about, cope with, and react to" (Geertz, 1983:118)

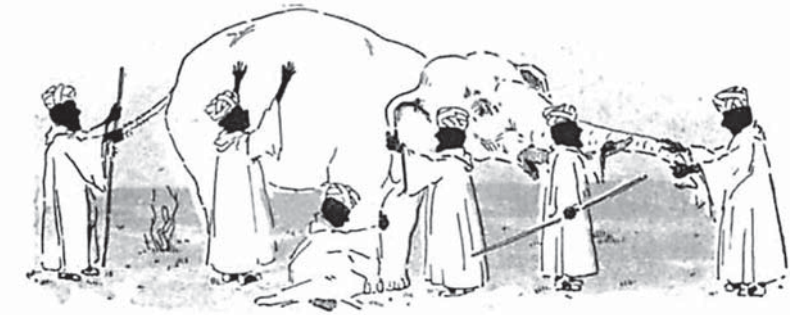
But as "outsiders", are we able to interpret messages tied to specific cultural expressions? Geertz says that "Our double task is to uncover the conceptual structures that inform our subjects' acts, the "said" of social discourse, and to construct a system of analysis in whose terms what is generic to those structures [...] will stand out against the other determinants of human behavior." (Geertz, 1973:27)

Geertz believes that culture is shared between groups of people in the same way that language is. The expression of culture is public, and can be observed by those who acquire the appropriate cultural tools. If something – such as 'Art' – is considered important, people find ways to discuss it among themselves: "Something that meaningful to us cannot be left just to sit there bathed in pure significance, and so we describe, analyse, compare, judge, classify; we erect theories about creativity, form, perception; we characterize art as a language, a structure, a system, an act, a symbol, a pattern of feeling..." (Geertz, 1983:95)

Symbolic systems are like maps – or perhaps like the rules for playing a game. They can be "models of" something, providing description of what

we see in front of us. They can also be “models for” what we do and how we do it. According to Geertz, symbolic systems of this kind are involved in structuring everyone’s lives. Religion, art, politics and even “common sense” can evoke ways of being that both provide people with understanding of the universe, and provide models for action within cultural spheres. We go in and out of these systems in the same way that we take notice of the “winks” around us. Some of these winks are important, others not.

Geertz considers that the task of the researcher is to use “thick description” to interpret the flow of social discourse in order to communicate what is actually being said in a wink, a joke or an art situation. Thick description illustrates the contexts that cultural expressions occur in – including differences of opinion.



The story of story of the blind men and the elephant could act as a good illustration. In the story, the blind men each use the senses available to them in examining this strange beast. Their reports variously say that the elephant is similar to a rope, a wall, a tree, a leaf, a spear or a snake. They argue about what the elephant is, and can’t agree. As outsiders, we see that each is correct, to a degree. But then they are each wrong in claiming that the single aspect that they have focused on is what the elephant is. There is a problem in the narrow parameters of each of their studies, and that the examination tools limit what data they perceive. This is both a physical issue, and a social issue. The blind men lack of sight gives limitations in the physical world, but their lack of collaboration limits also the world of ideas. How could we use thick description to clarify how such situations come about?

Geertz says: “It is, after all, not just statues (or paintings, or poems) that we have to do with but the factors that cause these things to seem important [...] to those who make or possess them, and these are as various as life itself” (Geertz, 1983:119). The result is “not to answer our deepest questions, but to make available to us answers that others [...] have given, and thus to include them in the consultable record of what man has said” (Geertz, 1973:30)

CONCLUSION

Both Geertz and Tilden believe that people construct meaning through shared cultural idioms. Experts and institutions are involved in this process – wholeheartedly in Tilden's case, less so in Geertz's.

These two authors share many traits with “constructivist” educational philosophies of more recent decades, in that they focus on subjective meaning tied to communities and individuals, rather than absolute truth or knowledge on a grand scale. This puts them right in the center of what museum education and informal learning circles have promoted. However, both Geertz and Tilden were publishing long before Jean Piaget's work on constructivism was known among educators. Hence, their thoughts on “interpretation” run parallel, but not always together with learning theory authors.

Geertz and Tilden also have much in common with historian Zygmunt Bauman, who in 1987 wrote a book called “Legislators and Interpreters”. According to Bauman, legislators are those who define the rules which decide who can participate in discourse, how controversy will be settled, how the social world in general shall be ordered. Bauman compares the role of the legislator to that of the *interpreter*, which “consists of translating statements made within one communally based tradition, so that they can be understood within the system of knowledge based on another tradition” (Bauman, 1987:5). The interpreter makes his descriptions not from a basis in rules, but rather out from the situation, allowing the public to decide for themselves what is true and false, right and wrong. I'm sure that Geertz and Tilden would agree wholeheartedly that museums should be centered more on interpretation than legislation, which puts into relief the title of this conference – on which side of the legislative/interpretive division does “quality criteria” belong?

Revising our thoughts on interpretation in museums can be important for defining the role of museums in modern society. If we are to find “new answers” to “old questions”, it might be useful that we do deeper studies of authors of the past – and see how many of the old questions remain relevant to our work in the present.

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RÉSUMÉ

«Interprétation» a longtemps été un concept majeur dans le domaine du patrimoine nord-américain, mais a été jusqu'à tout récemment peu utilisée dans d'autres domaines du monde. Le présent document examine la façon dont «l'interprétation» pourraient être utiles à une communauté éducative plus grand musée en comparant le travail de deux auteurs: Freeman Tilden et Clifford Geertz.

Dans son livre «L'interprétation de notre patrimoine» à partir de 1957, Tilden propose des concepts d'interprétation et des suggestions pratiques pour l'éducation liés à la fois le patrimoine naturel et culturel. Geertz, d'autre part, suggère des méthodes pour «l'interprétation de la culture» avec une base en philosophie herméneutique. Qu'est-ce que ces deux auteurs ont en commun, et comment pourraient-ils être liés à la conférence thématique «Anciennes questions, nouvelles réponses: critères de qualité pour l'éducation muséale»?

RESUMEN

“Interpretación” ha sido durante mucho tiempo un concepto importante en el campo del patrimonio de América del Norte, pero hasta hace poco ha sido poco utilizado en otras áreas del mundo. En este trabajo se analiza cómo la “interpretación” podría ser relevante para una comunidad más grande museo de la educación mediante la comparación de la obra de dos autores: Freeman Tilden y Clifford Geertz.

En su libro “Interpretación de Nuestro Patrimonio” de 1957, Tilden ofrece conceptos de interpretación y sugerencias prácticas para la educación vinculados a la vez el patrimonio natural y cultural. Geertz, por el contrario, sugiere métodos para “la interpretación de la cultura”, con base en la filosofía hermenéutica. ¿Qué significan estos dos autores tienen en común, y cómo podrían estar relacionados con las conferencias temáticas “Preguntas viejas, respuestas nuevas: criterio de calidad para la educación museística”?

LEARNING ABOUT MEANING MAKING IN MUSEUMS

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INTRODUCTION

Some of the features McQuail considers as pertaining to mass media institutions can also be ascribed to museums, such as the production and distribution of knowledge – information, ideas, culture; their provision of channels for relating certain people to other people, their operation in the public sphere, voluntary participation of audience members. Another important characteristic that the museum and all media share is the semi-otic nature of communication (Danesi, 2004; Gaines, 2010). The museum has often been defined and discussed in museum literature as a medium which communicates cultural message through segments of the world taken from their original contexts and placed in a new one where they act as signs within a museum system of signification (Pearce, 1990; Taborsky, 1990; Silerstone, 1994; Kaplan, 1995). The museum, therefore, functions as a representational framework in which visitors experience material and symbolic reality in a discursive form. In other words, they engage in the process of meaning making based on tangible and intangible heritage which is at the core of museum communication, primarily established through exhibitions. There, the raw material of the outside world is turned into stories defined by the museum's structural rules of messages and meaning formation.

If we observe the museum as a communication medium it is important to take a closer look at those messages, the way they are formed, what meanings they carry and how they are interpreted. The research presented in

this paper has been inspired by the change from the information paradigm which takes the museum audiences as passive participant in the linear activity of message transmission to the meaning paradigm which sees the audiences as active participants in the creation of meaning (Silverman, 1999). Taking the meaning making paradigm in communication and having in mind that learning is meaning making (Hein, 1999) we decided to do research focusing on the processes of understanding of museum exhibitions as multimodal environments and examining the role of the museum educator in mediating museum-based knowledge.

MUSEUM AS A MULTIMODAL ENVIRONMENT

In 1984, Carol B. Stapp observed that “museum literacy” was a “newly emerging phrase that articulated the older idea of a philosophy of museum accessibility” (Mathewson-Mitchell, 2008). Her concept of museum literacy included skills and competencies which museum visitors need to possess in order to use museums purposefully and independently. For her the basic museum literacy means “competence in reading objects (visual literacy)”, whereas full museum literacy is

“competence in “drawing upon the museum’s holdings and services purposefully and independently. Museum-literacy therefore implies genuine and full visitor access to the museum by virtue of mastery of the language of museum objects and familiarity with the museum as an institution. In a word, the museum literate visitor is “empowered” (Stapp in Mathewson-Mitchell, 2008).

When talking about museum literacy Stapp does not refer to the acquisition of the knowledge though the content but rather the way the content is formed and represented in the museum institution. Competence in reading objects can be understood as one step towards acquiring full museum literacy and that notion has been taken in this paper as the groundwork for a theoretical examination of museums as communication systems and research on museum literacy. Materiality, originality and authenticity of museum objects and immediacy which they can provide make museums, and especially exhibitions as “museum speech acts”, different from the mass media institutions.

In taxonomic displays they have been the dominant carriers of museum messages, though hardly comprehensible for those with no knowledge of academic codes. As iconic signs, museum objects are inevitably ambiguous and if shown in isolation they represent immaterial relationships in a codified way determined by the scientific discipline which researches them. According to Maroević the information “extracted” from the objects by professionals are scientific information. On the other hand, cultural information is related to all other forms of knowledge about objects – their history, social role etc., to all those additional layers of meanings of the objects that go beyond their material existence (Maroević, 1993: 120-124). However, intangible, symbolic meanings have to be translated into comprehensible forms by other media. In museum displays, which use

interpretative tools in different modes of communication, objects stand in the centre of the display but share the task of carrying the message with other elements. Museum objects represent thus the primary communication system and the interpretative tool the secondary system, though they are dependent on each other in the process of interpretation. Expanding Maroević's category of information, we would say that those information which explain the relationship between two systems are museological in the way that they help us detect how the modes of communication and the applied methods of their use related to each other in the production of meaning and formation of museum messages.

Interpretative aids have both brought some ease to museum visitors and emphasized the multimodality of the museum environment - various types of texts (labels, panels, texts as part of design) audio-visual media, printed media (posters, photographs, newspaper articles), interactive technology elements of design, spatial disposition... etc, (Kress 2003) Mode is, according to Kress, the name for a culturally and socially fashioned resource for representation and communication. There are space based (images, three-dimensional objects, layouts, architectural arrangement) and time based modes (speech, dance, gesture, action, music) and their elements and the relationship of the elements are resources for meaning. He takes these things to be defining new, multimodal literacy. On the other hand, Cope and Kalentzis prefer to use the term multiliteracies to describe a system which supports the interrelationship of language and other modes of meaning which are "dynamic representational resources, constantly being remade by their users as they work to achieve their various cultural purposes" since their belief is that mere literacy remains centered on language (Cope and Kalentzis, 2000: 5).

Following Kress's theory, the museum could be characterized as a multimodal communication environment where the relationship between various modes of communication appeals to multiple perceptual systems (Duncum, 2004, Mathewson-Mitchell, 2008) and generate production of multiple signs.

If we build upon Stapp's definition, we can say that museological information form the basis of museum literacy which involves the abilities to match different sets of perceptual systems, i.e. separate communicative modes, thereby enacting separate literacies which support interpretation of signs and lead to the creation of meaning(s).

Museum visiting inevitably involves meanings making by the visitors through their interaction with objects, photographs, texts, music etc. All these modes are used by the museum to make interpretation a function which provides coherent understanding of the purpose of its exhibits and their placement within a broader framework of meaning. However, any museum exhibition can be understood according to multiple readings generated from the multiple positions of each individual visitor. Understanding of the exhibited content and cultural concepts will depend on what each museum visitor brings into the interpretative or learning proc-

ess. Possible individual meanings visitors will impose on museum material depend on their prior knowledge, motivation, skills, beliefs and concepts (Hein, 1998; Falk, Dierking and Adams, 2006). In other words, these characteristics will underlie the organization of information received at an exhibition.

In a similar manner, visitors' perception and knowledge of the ways museums use different modes of communication in order to facilitate the transmission of ideas depends on their previous experience with museum mediated messages, or more specifically with the physical context of the museum. The museum savvy visitors use the clues in the form of interpretation tools to build up new layers of meaning to their knowledge of the content or to compensate for the lack of it (Falk and Dierking, 1998). In contrast, "inexperienced visitors see a display with dozens of objects, but they focus on only a handful (Falk and Dierking, 1998: 79). Frequent visitors feel comfortable in museums, as opposed to occasional participants and nonparticipants who "feel that museums offer little in the way of comfort-not simply physical comfort but a feeling of 'this is where my friends and I belong, a place where I feel at ease and am able to cope with the message'" (Hood, 2007:154). Therefore they usually chose some other places or cultural sites for spending free time. Hood suggests that museums should appeal to new audiences, i.e. the occasional and nonparticipants "on the basis of what satisfies their criteria of a desirable leisure experience" (Hood, 2007:155).

Wishing to find out what satisfies and interest occasional and nonparticipants of the Museum of Slavonia in Osijek, Croatia, we decided to conduct a survey among the university students aged 18 - 25. A painfully small number of visitors aged 18 - 35 in the museum was the reason behind the choice to examine behaviors and opinions of that particular group.

MUSEUM LITERACY – RESEARCH RESULTS

The History of the Osijek Radio, an exhibition which featured different modes of communication was taken to be the multimodal environment for the survey and the focus of the entire research. The exhibition was organized both chronologically and thematically around the topic of radio from the perspective of technology and its social significance. The chronological sequence was somewhat more noticeable since the enfilade of exhibition rooms was used in presentation of certain timeframes in the history of the radio. Within this chronological sequence there were three topics that were dealt with in all periods - the development of the radio technology, radio as a mass media institution and the history of music. The exhibition started with the 1920s and 1930s and foreign radio stations. It continued with the establishment of the Osijek radio in 1943, development of radio technology in the 50s and 60s, transportable radios of the 1970s and 1980s, new radio stations during 1990s, the role of the radio in Croatian War of Independence, and the contemporary radio stations.

In order to find out about the participants' perception of certain elements of the exhibition we conducted a questionnaire survey. Their opinion on this one and exhibitions in general was recorded during group interviews. We also tried to see how visitors' meaning making in a multimodal environment can be related to the role of museum educator - in empowering museum visitors by making them "museum literate", stimulating visitors' feedback and thereby contributing to the formation of more comprehensible museum messages, and exploring visitors' perceptions and opinions on museum communication with the aim of encouraging individual visits. For that reason we had to create two groups, one of which participated in an educational session where the museum educator engaged them in a creative process of exhibition making and learning about various kinds of information they can gather during a museum visit. Special attention was given to the ways museums use interpretation tools in order to explain and /or arouse interest in visitors. The premise was that such an educational session could influence the ways participants observe and understand interpretative tools within a display which facilitate meaning making process.

The research results, of both the questionnaires and group interviews, show that there are certain things in common to both groups. They were all interested in certain objects which they found interesting, for example, a deck chair of a simulated beach setting (Fig. 1), the jukebox and the disco globe (Fig. 2) and the installation (environment) strongly suggestive of war destruction in the city (Fig. 3).



Fig. 1.
Simulated beach,
photo: D. Detling, 2011



Fig. 2.
Disco globe
and jukebox,
photo: D. Detling, 2011



Fig. 3.
"War room",
photo: D. Detling, 2011

These results are consistent with the notion of non-savvy museum visitors and their reliance on museum objects (Falk and Dierking, 1998) but they can also be interpreted through the prism of contemporary "digital" lifestyle of today's young adults by following Huyssen's notion of the museum object as a fetish, something that can yield experience beyond the televised one (Huyssen, 1995). Their fascination with the disco globe was such that no one actually raised the issue of its meaning at this exhibition, since it rather stands in opposition to the radio. On the other hand, the preference for installations, or environments suggestive of times long past, are very close to the "scopic desire for the screen" (Huyssen, 1995: 22), especially if we add to this common feature another one, which is a complete lack of interest in any textual explanations (they openly said that they had not read either labels or panels at this exhibition and that they usually did not read them but they would want to see more environmental settings). Another important fact which emerged from the interviews is that their museum visits, although not very frequent, are done in a group and with a guide, which can also be the reason for their unwillingness to read labels and panels.

However, there are differences between the perceptions of the first group which did not receive education, and the second one which did. The first group recognized the chronological organization mostly by means of museum objects on which they were focused based on individual interest. The topic which was most frequently stated was the title of the exhibition (history of the radio), radios (as three-dimensional objects) and war in Osijek. Interestingly, the war room, as they called it, was for them about war itself and not about how and for what radio was used in those days. In contrast, the second group paid more attention to the information about the role of the radio in the war. They seemed to understand the things

they saw more in terms of themes and in stating topics they not only perceived the three main ones but also “micro-topics” such as journalists working on the Osijek radio, emergence of new radio stations, importance of radio in everyday life, and so on. Their perception of the museum space was also somewhat better in that they recognized the role of spatial segments in supporting the chronological arrangement. Furthermore, the educated groups seemed to remember more specifically what they heard or saw on screened documentaries or at the exhibition in general. Unlike the first group participants who used very general terms to describe what they heard such as music and speeches, the second group was more detailed in listing and paid more attention to videos. The same can be said about objects which they remembered. What was the most important difference between the two groups was the way in which they talked about the exhibition and their experience. The first group gave a positive impressionistic opinion which was verbally expressed simply as “it was nice” or “I liked it”, without raising any questions regarding the form or content of the exhibition. The second group also positively evaluated the exhibition but they expressed certain dissatisfactions related to certain parts of the exhibition which they saw as confusing or incomprehensible. Maybe the most indicative observation was the last room with posters of Osijek alternative bands displayed together with panels showing contemporary radio stations operating in Osijek. Although the majority failed to grasp the connection with the rest of the exhibition - contemporary music and contemporary radio stations, an interesting realization was that the implied message did not correspond to the truth. Participants said that alternative music represented by the posters could not stand in such a determined relationship with the contemporary radio stations since it could hardly be heard broadcast on them.

This critical observation led us to believe that the capacity in reading various languages of the museum can help visitors in detecting nuances of museum messages, controversies and conflicting issues in them. Addressing cognitive demands within the museum in order to observe social and cultural issues of the messages can empower detection of ideological substructures and the development of cultural identities of visitors. With individual and group contribution to the functioning of a museum in multivocal way on the basis of museum literacy, the visitors could gain power to effect change in the institution (Lindauer, 2006) and jointly work with the producers of cultural messages in museums in order to “come up with ideas, do decide what objects to display and how to display them” (Hooper-Greenhill, 1999:18). In that way, visitors can contribute to museums becoming a public forum (Cameron, 2004).

CONCLUSION

What can be said to be a positive result of the educational sessions is the participants' competence to go to a level above the individual museum objects to see bigger chunks of meanings and to question certain elements of exhibition that are not clear enough. By doing that they engaged in a

dialogue with the museum educator express their standpoint and stating their opinion which can help the educator in coming up with new and improved interpretation methods.

However, in order to do that they had to know what they needed the museum to do and/or make better, more interesting and easier to understand. By opening up to such a feedback the museum can offer visitors an active involvement in the present experience and influence on the future ones. The role of museum educators can be considerable in this institutional task. They can act as mediators of meanings between the museum and visitors, carry out visitor studies and work on developing exhibitions making them better, more educational or more appealing to the visitors. Naturally, they can deliver educational sessions helping visitors acquire museum literacy since learning about museum and its various modes of communication can create a firm basis for future museum visits.

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RÉSUMÉ

Le texte a pour but d'établir l'aspect représentatif du musée en considérant l'éducation par les musées. En utilisant les pratiques d'exposition le musée crée le matériel et les réalités symboliques et on peut le considérer comme le média où différentes modes d'interprétation servent de dénominateur commun pour les objets de musée. Placés dans le musée, les objets agissent comme des éléments qui font partie du langage de musée à travers lequel ils parlent d'autres langages. Le texte a pour but de rapprocher ce fait de l'éducation et d'ajouter une approche à l'instruction sur la formation du sens dans le musée. En plus de l'information scientifique et culturelle qui apporte la connaissance sur les «artefacts», «mentifacts» et «sociofacts», l'éducation de musée devrait traiter avec un ensemble d'«informations muséologiques» qui facilite une exploration des éléments du message de musée et la manière dont il est formé. La notion d'«éducation muséologique» dans cette investigation implique le développement de la capacité de comprendre les messages construits par l'information muséologique. Le document apporte le processus et l'évaluation de l'enseignement à propos du choix des objets, leur arrangement et leur rapport et l'interprétation exprimée par différents média et agents organisés dans les ateliers qui ont été réalisés dans un musée historique locale. On considère que cette méthode contribue à la capacité de comprendre les musées.

RESUMEN

El estudio tiene propósito de incluir la estructura representativa de museo en las consideraciones sobre la educación en los museos. Usando las prácticas expositivas el museo construye las realidades materiales y simbólicas y se puede considerar como medias de comunicación en las que varios modos interpretativos sirven como un denominador común para los objetos de los museos. Colocados en los museos los objetos se convierten en los elementos constituyentes del lenguaje del museo a través del cual hablan otros idiomas. El estudio pretende relacionar este hecho con la educación y añadir un enfoque a la enseñanza sobre la creación del

significado en los museos. Además de la información científica y cultural que aporta el conocimiento sobre los objetos (“artifacts”, “mentifacts” y “sociofacts”), la educación en los museos debería tratar un conjunto de la “información museológica” que facilita una exploración de los elementos del mensaje de museo y de la manera en que se formula. La noción de la “educación museológica” en esta investigación implica el desarrollo de la capacidad de entender los mensajes que formó la “información museológica”. El documento aporta el proceso y el asesoramiento de la enseñanza sobre la elección de los objetos, su arreglo, la relación de los objetos y la interpretación expresada a través de los distintos medios y agentes, todo lo cual se realizó en los talleres que se llevaron a cabo en un museo local de historia. Se argumenta que un tal enfoque contribuye al alfabetismo en cuanto a los museos.

PASSION AND PROFESSION: GUIDING THE PUBLIC THROUGH DUTCH MUSEUMS OVER A CENTURY (2010)

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INTRODUCTION

The central question this paper seeks to address is the extent to which educational museum work has been professionalised since the beginning of the twentieth century. The developments in this field as discussed here will be viewed primarily through the eyes of the people who witnessed them or actively contributed to the process. What were their experiences? Has their role improved over the years? Was there any development in their position or the tasks expected of them within their job description? And do they feel improvements are still taking place following on previous changes?

For the purposes of this research, the working definition of museum education (or making the encounter with museum collections to bear fruit, as was formerly the expression) is: the formal and informal learning in and driven by the museum.

Certain aspects of museum work have been important throughout the period concerned and are guiding themes in this report. These include guided tours, informative captions, teaching and educational activities and attracting new groups. The summary is divided into themes accordingly.

SPIRIT OF THE TIME

Many of the developments that occurred in museums reflected the spirit of the time and the political climate. The desire for innovation propagated by the pioneer H.E. van Gelder, director of the Hague Gemeentemuseum 1912-1941, was in line with a broader 'civilization offensive' adhered to by the government of the day. Victor de Stuers, Minister of the Interior in 1874, played an important role. He was a great advocate of the museum as an instrument for civilization: 'Museums are among the most essential and powerful leverage tools for educating the public'. It was during the 'De Stuers' period that a national policy on culture was born. His policies resulted in an explosion in the number of museums, which grew from 50 in 1875 to around 250 by 1940.

The period after the Second World War was marked by a public feeling of optimism, militancy and general good spirits. The left-wing parties in particular were convinced that dynamic art and culture policy could play an important role in helping the country to recover from the moral and mental damage it had suffered during the war and would therefore aid post-war reconstruction. All governments increased budgets for art and culture substantially after the war. 1946 saw the state budget for museums rise from 1,986,000 guilders (in a total arts and culture budget of 5.3 million), to 10.9 million guilders (in a total budget exceeding 60 million).

On 5 December 1950, the 'Committee for the Advancement of Museum Visits' was established. This committee identified a huge gap between the museums and the general public. More attention was needed to teach young people to appreciate culture, primarily in the schools, but also through youth movements. Terms such as elevation and civilization made way for education, personal development, inner refinement and nurturing good taste. Jo Cals, State Secretary and Minister for Education, the Arts and Science (1950-1963), put a lot of effort into realizing these ideals. A separate entry for promoting culture (e.g. via exhibitions) was added to the culture budget.

During the nineteen-seventies, the political focus on culture shifted to welfare. The responsibility for culture (and museums) was moved from the Ministry of Education, the Arts and Science, to the new Ministry of Culture, Recreation and Social Work. Policy on art was no longer aimed at serving art but at serving society; this basic principle was upheld for many decades. 'Social relevance' became an important criterion used to evaluate funding for institutions including the museums. Education was seen as one of the museums' key tasks in their function as welfare institutions.

In the eighties under Minister Elco Brinkman of Culture, Recreation and Social Work, the policy on culture did a U-turn. Museums were no longer seen as welfare organizations. Furthermore, in Brinkman's opinion making art accessible to 'broader layers of society' was a 'utopian ideal'. To his mind, the government should stop trying to direct people towards art, and concentrate on creating conditions conducive to a flourishing artistic and cultural life. In other words, there should be less attention for the public

service task. Museum collections only increased in value if people went to see them, was Brinkman's thinking.

Minister Hedy d'Ancona largely continued the policy pursued by her predecessor Brinkman, although she put a greater focus on public services as spreading culture and stimulating cultural participation. Museums were encouraged to pay special attention to groups that had traditionally stayed away, such as ethnic minorities and the less well-educated, as a means of furthering social integration.

In 1994, cultural policy once again became the domain of a Ministry of Education, Culture and Science. This amalgamation gave an extra impulse to policy initiatives to encourage collaboration between cultural organizations and the education sector. Once again, participation in culture took its place at the root of cultural policy.

GUIDED TOURS

Guided tours have always been the core business of many educational services. Pioneer Van Gelder, director of the Hague Gemeentemuseum 1912-1941, saw guided tours as the perfect instrument for helping people to appreciate art. His experiments with guided tours were later seen as marking the start of the educational services provided by museums. The German art historian and educational specialist Alfred Lichtwark, director of the Kunsthalle in Hamburg from 1886 onwards, was his shining example. Lichtwark successfully bridged the gap between his museum and the general public by revamping the interior of his museum and introducing the concept of guided tours.

Van Gelder's deputy Ida Peelen opted for an approach that is still used today. Teachers gave an introduction during lessons in school before the children visited a museum. Peelen then showed the children round in small groups. After visiting the museum, the children were instructed to write an essay describing their experiences. The tendency in the seventies was towards more personal contact between guide and visitor. It could be defined as the evolvement of a guided tour *of* the museum into a group excursion *in* the museum. Visitors were encouraged to take an active part in the tour; setting assignments was a good medium.

Most educators agreed that to be a good member of the museum teaching staff, you had to be able to give a good guided tour. And yet in the late eighties, guided tours were still on the peripheries of the main education brief, and mainly largely being given by volunteers or freelancers without specialist training. So in the nineties, a group of educators organized a series of three-day courses, which ultimately led to the 'Guided tours; a specialist job' syllabus. But the responsibility for advancing the skills of guides gradually shifted back to the individual museums. Many of today's educators are convinced of the need for training courses for museum guides.

But not everyone considered guided tours to be the best way of imparting knowledge. In the smaller museums, 'guided tours cause bottlenecks and obstruct individual visitors'. What is more, guided tours were time-con-

suming. Frederik Schmidt Degener, director of the Boijmans van Beuningen Museum (1908-1921) and the Rijksmuseum (1921-1941), famously criticized guided tours, stating that they generated ‘false aesthetes’. He disdainfully referred to visitors as ‘herd animals’ dancing to the pipes of the guide. ‘I believe that to appreciate a work of art truly, one must at least be alone...’ Guided tours were particularly unpopular during the seventies and eighties, when they were seen as patronizing.

CAPTIONS

Another task of museum educators is to produce written information for visitors. In much the same way as he championed guided tours, H.E. Van Gelder also promoted the use of captions to describe objects on display. However, captions were by no means the norm. Even in the first half of the twentieth century, museums still did not commonly show the title and date of objects. Captions were thought to interfere with the aesthetic impact of the object on display.

It was not until the early seventies that captions showing the name of the object, the artist and the date became commonplace in Dutch museums. There were two distinctive types of captions: educanese and the A, B, C method. The Amsterdam Historisch Museum first introduced the so-called A, B, C method. The A text had the biggest letters. This was the main text, which indicated the theme of the room or department concerned. The B texts were written in a smaller font and contained background information about the subject. The C texts comprised more detailed information about the objects or works of art on display. They did not only give information about who made the object and when, but also described the function and/or meaning of the object.

The Rijksmuseum used a ‘rival’ method: so-called ‘educanese’. The basic idea was to write every sentence on one line and limit each line to forty characters. This forced the person writing the captions to be concise and efficient. Clauses were unthinkable. This restrictive method was later relaxed. Both methods still provide an important reference framework for museum staff.

OUT AND ABOUT: NEW TARGET GROUPS

The educator’s work field did not confine itself to the museum; new target groups needed to be identified outside the museum. This was seen as one of the museum’s ‘social duties’. Once again, Van Gelder led the way in this area. Like his icon Lichtwark, he ventured outside the museum in search of primary school heads, professional bodies, the unemployed and social organizations. In the nineteen-twenties, for example, there were guided tours for the Netherlands Workers Travel Association, the General Dutch Typographers Union, members of the ‘Art for People’ Alliance and the Factory Workers Association.

And if the community would not come to the museum, the museum would go into the community. Under this motto, museums started organizing travelling exhibitions that were staged in the community. Ideas like this

corresponded perfectly with cultural policy of the nineteen-seventies, which was packed with the terms like social distribution and democratization. Municipal authorities in The Hague, Rotterdam and Haarlem played an active part in this development. But the seventies also saw other cities hosting exhibitions set up with the help of local residents, albeit on a very casual basis.

In the nineties, initiatives led by Minister Hedy d'Ancona prompted museums to organize projects aimed at attracting new Dutch citizens. A number of museums had already gained some experience of devising activities for 'Dutch citizens with non-Dutch origins' during the eighties. The museums considered it their duty to 'contribute to the process of getting to know each other'. At the turn of the millennium, a visit to a museum became part of the statutory civic integration course for new Dutch citizens.

In recent years, attention for the community has seen a new lease of life. The Historisch Museum Rotterdam has devised a three-step method: 'Phase one is liaison. We go out into the community, where we talk to various key figures. In phase two, we explore the topics that are of interest to the community. And in phase three, we conduct an in-depth interview with a few community members. All this information ultimately results in a presentation on location, together with the network.' In this approach, the museum works alongside the so-called community culture scouts. Culture scouts stimulate participation in culture at the community level and promote dialogue with urban institutions, such as museums. Museums in other cities have also recently started venturing outside their own four walls.

Another way of reaching a wider audience was to organize special events. In the seventies, the Hague Gemeentemuseum offered a range of courses, talks, slide and film presentations, concerts and even 'art safaris'. By 2000, museum events were booming business. This was the year of the very first Museum Night in Amsterdam, an event aimed specifically at the younger generation. The museums opened their doors all night and put on performances and cultural activities. Many other cities have since followed suit and now organize an annual Museum Night.

Peer-to-peer education is a new trend designed to attract young people. It involves asking young people to help think about, set up and run exhibitions, guided tours and other activities for their peers. The Bijbels Museum in Amsterdam has been working with peer educators since 2005, and the Stedelijk Museum in Amsterdam has been recruiting them as part of its 'Blikopeners' project since 2008.

EDUCATION

For many years, a significant section of the museum world was opposed to children visiting museums. They thought that the art museums in particular were too high-brow for younger visitors. Frederik Schmidt Degener, director of the Boijmans van Beuningen Museum (1908-1921) and the Rijksmuseum (1921-1941), was an ardent opponent of museum visits by

groups of schoolchildren (particularly primary schoolchildren): 'Our museums are meant for adults. It is ridiculous to show children around things that they are incapable of understanding.' Yet even today, showing groups of schoolchildren around museums is still a large part of the museums' work. The term education is usually taken to mean schools and the work carried out by museum educators is largely associated with activities aimed at the education sector.

However, the special sessions in which children are taught to look at art (*Kunstkijkuren*) in Amsterdam and the lessons given in the Hague Gemeentemuseum since (and before) the Second World War are living proof that even very young schoolchildren are perfectly capable of discussing visual art. Special sessions in which children were taught to look at art (*Kunstkijkuren*) were launched in 1948 in Amsterdam and are still going strong. The aim was to bring primary school children into contact with art. Children at all Amsterdam primary schools were taken round the Rijksmuseum and the Stedelijk Museum by a museum teacher (visual artist) several times a year. Later on, the Van Gogh Museum, the Tropenmuseum and the Amsterdam Historisch Museum also joined the project. The teachers use the discussion method so that children are encouraged to get a real feel for the works of art by looking at and discussing them with each other and the teacher.

Research conducted in 1993 among schoolchildren who took part in *Kunstkijkuren* from the 1950s onwards showed that the sessions had a significant effect on museum visiting in later life. Adults who attended *Kunstkijkuren* sessions while growing up in Amsterdam visited a museum 10 to 20% more often than people who grew up elsewhere and were not offered *Kunstkijkuren*. And yet *Kunstkijkuren* did not catch on in other cities. The only comparable project started in 1997 in Leiden: 'Museum and School', a project whereby schoolchildren visit eight museums during their time at primary school.

It was not until the fifties that museums started devising teaching material for schools to help them prepare children for a visit to a museum and evaluate it afterwards. By the mid-seventies, most museums had an education department that produced a programme for schools. These were the days when extensive teaching material was readily available and there was an abundance of work books, teaching manuals, educational trails and study guides. But by the eighties and early nineties, this boom was over and there were increasingly fewer educational exhibitions and projects with unlimited teaching material to attract busloads of schoolchildren from across the country.

In 1994, cultural and educational policies were reunited within the same Ministry. This gave cooperation between the museums a huge boost in the shape of the Culture and School project (1996) and the introduction of 'Cultural and Artistic Development' onto the secondary school syllabus in 1998. The umbrella objective of Culture and School was to familiarize children with art and culture from an early age. The project resulted in a number of measures designed to stimulate visits to the museums. Chil-

dren in the higher classes of secondary schools, for example, undertake various cultural activities including museum visits. Schools are given funding for these activities.

Culture and School is still having an impact on the way many educators think and act, even today. Despite the fact that many museums had already been operating demand-based policy for many years, and despite numerous practical obstacles and objections, there has been a definite shift in the way museums package their range of educational activities.

CREATIVE WORKSHOPS

The Stedelijk Museum in Amsterdam was the first museum to open a children's workshop, where children from seven to twelve years old could come to 'draw and paint at liberty'. The workshop functioned outside school hours and was open on Wednesday and Saturday afternoons. The sixties saw more museums becoming active on the creative front. For example, the Hague Gemeentemuseum has had a very successful studio where it has been offering courses in 'Doing and Seeing' since 1962, the Stedelijk Museum in Schiedam provides art classes and the Stedelijk Museum De Lakenhal organizes creative activities involving its own collection and exhibitions. In 1973, the newly-opened Van Gogh museum launched its own workshop. The Rijksmuseum voor Volkenkunde combined school trips with a creative arrangement: playing the gamelan, making batik, Japanese drawing. Most of the 'creative workshops' or 'studios' in museums were established during the course of the nineteen-seventies.

Opinion on the benefits of active participation in museum visits was divided. Critics thought that many of the activities had little to do with the collection or exhibition in question, and that creative activity only dealt with the formal and technical aspects of art. But all educators were in agreement about one thing: creative workshops were pointless unless they were clearly linked to the collection.

The creative workshops gradually disappeared from the museums during the eighties, only to undergo a revival at the beginning of the 21st century. Alongside numerous museums and exhibitions compiled with children in mind, the workshops also made a reappearance. Various museums reserved special areas where groups could become actively involved. They were of the opinion that children and adults learned most from a visit if they could actually make something themselves.

Of all the workshops and studios, the Hermitage in Amsterdam is the most illustrious example. All Amsterdam primary school children were invited to the museum in year four, five or six. After the visit, the whole class set to work in one of the studios. Children showing talent were selected for more intensive supervision from the museum. The Gemeentemuseum in The Hague also reinstated its studio. This Museum Studio is used exclusively for education. The visual assignments set there have a clear relationship with the exhibition on display at any one time.

TRAINING

At the turn of the twentieth century, museum workers did not undergo any kind of formal training. Being director or curator of a museum was traditionally seen as an honorary office. It was something you did alongside your real work as a collector, lawyer, archivist, preacher, notary or art dealer. Partly thanks to the efforts of the Association of Museums, ideas about job requirements and training for museum staff became more defined: they should have a university education followed by a number of years working in a museum as a volunteer. The history of art degree programme launched in Utrecht in 1921 finally made this possible.

Right from the start, educational staff employed by museums had a wide variety of qualifications. Some were art historians or ethnologists, others art academy graduates, teachers or working artists. They learned their profession on the job. Some training courses covered the educational aspect, but it is not clear how much impact this had on the educators.

In the nineteen-sixties, a museum training programme focusing specifically on teaching educational skills to museum staff was launched by the Nutsseminarium voor Pedagogiek at the University of Amsterdam. However, educators did not consider the course to be a serious museum programme, but more of an 'initial practise round for would-be guides'.

Despite the dire need for academically-trained staff, museums, universities and government wasted many years arguing about the qualification requirements and salaries of museum staff. The breakthrough came in 1976, when a special training programme for museum staff known as the Reinwardt Academy quietly and unexpectedly came into being.

Although the Reinwardt Academy focused much attention on education, it actually produced very few educators. It mainly concentrated on the teaching, organizational and coordination side. Potential educators often had to take a second course, such as history of art, to learn more about the actual field. Where and how future museum education staff should be trained is still a burning question.

RESEARCH AND THEORY

The United States and England soon became role models for Dutch educators. Many teaching staff did internships, worked, conducted research or went on study trips to these countries, where they got most of their inspiration for innovation: from guided tours, catalogues for the public and appealing, comprehensible exhibitions to living history, interactive programmes, peer education and 'outreach' programmes.

These countries relied on theoretical foundations for the educational activities they established. Most Dutch educators, however, did not feel the need for theoretical foundations for their work. Instead, they trusted their own creativity when devising new projects. They were concerned that too much theory would restrict their professional and artistic leeway. Experience was a greater priority for Dutch educators.

Theoretical foundations were only taken seriously in the seventies, when more attention was paid to the more traditional educational tasks such as writing educational texts and giving tours. Educators started exploring the theoretical knowledge that might help them with their work. The successful *Kunstijkuren* in Amsterdam are a striking example of sharing knowledge with the public on a theoretical basis. New ideas about teaching and learning processes such as 'authentic learning' and the teaching theories of Kolb, Gardner, Falk and Dierking became popular in the museums in the nineties.

The first survey of the public, carried out in 1953 in the Hague Gemeentemuseum by Gerard van der Hoek, was a revelation. As suspected, it turned out that most museum visitors lived in the more affluent areas and worked in the higher professions. Many of them also revisited museums. In short: a small group of people were visiting museums relatively often. Almost every subsequent public survey came up with the same results. Public surveys in museums became commonplace in the seventies. Since 2002, the TNS Nipo market research organization has been conducting the annual Museum Monitor, designed to collect information about the composition and characteristics of the various groups of museum visitors.

THE POSITION OF EDUCATORS

Educators often had to fight for their position and influence in museums. In 1970, The Educational Services Working Party (set up in 1967 under the auspices of the Association of Museums) organized an enquiry into educational services and work in Dutch museums. The main conclusion was 'that in a striking number of cases, the educational service had no say in the process of planning, preparing and installing exhibitions'.

This was mainly due to an underlying rivalry between educators and curators. The 'use' of a collection or exhibition for educational purposes was often at odds with the museum's duty to preserve art and culture. Managers and curators broke into a sweat at the very idea of hordes of school-children running through their precious museum. Curators were (and still are) a step ahead of the education staff. Their jobs were well-established and initially often overlapped that of the museum director. Furthermore, curators were usually in the majority.

But by the seventies, the position of the educators had certainly improved to some extent. This was partly due to the rising numbers of educators; from a few dozen in 1967 to more than three hundred in 1978. Increased government attention for the public service task also enhanced their position. The 'Towards new museum policy' document (1976) was a 'breath of fresh air' to many educators and marked a turning point in their fight for recognition.

Although education came under fire in public debate during the eighties and the public relations department emerged as a new rival, the need for educators was no longer in doubt. They started to work more closely with curators when setting up exhibitions. The acquisition policy in museums began to take account of the message that potential objects would convey.

The growing emphasis on the public, and therefore on the duty to serve the public, and increased government commitment to education has boosted the position of museum educators even further over the past few decades. It cannot be a coincidence that so many of the educators interviewed are now museum directors or members of the management team.

CONCLUSION

The connecting thread in this publication is the matter of how much more professional educational museum work has become over the decades. The book uses the following definition for professionalization: Professionalization is the process whereby a professional group acquires autonomy and status through mutual recognition and the exclusion of others, through securing deeper theoretical foundations for the knowledge and skills of the professionals, through developing visions, introducing recognized training programmes, setting up a professional association, laying down protocols and standards, codes of conduct and the like.

Between 1900 and 1945, museum work changed from being a hobby into a real job. Although recognized as such by government and society, staff with a specific responsibility for education did not at that point exist. The establishment of educational services in the fifties and the appointment of staff specifically responsible for educational tasks turned education into a specialism in the museums. During the seventies, education became a fully fledged part of the museum system. The number of educators soared, the government saw them as a serious partner and the Reinwardt Academy opened its doors.

The increased emphasis on public interest in museums elevated the status of education in museums. The autonomy of the profession is still a weak spot. The level of autonomy often depends on the leeway allowed by other players in the museum world, and educators often have to fight for their rightful position. Yet the museums' public service task is set to expand in the future and the education departments will grow with it.

BRIEF CHRONOLOGY

1900-1945

The first serious consideration of the fundamental tasks of a museum (such as collecting, managing, preserving and serving the public) took place during the first decades of the twentieth century. This is when the first attempts were made at arranging collections and exhibitions to suit the public, writing captions, producing visitor guides and offering guided tours. Attracting new groups of visitors also became a priority.

1945-1967

Education became a specialist subject in the museums during the fifties. This public service duty was no longer the responsibility of the director and scientific staff. Educational work largely involved giving guided tours. Slide shows, publications and educational exhibitions gradually found their way onto museum programmes.

1967-1984

Education started to win ground during this period, particularly after publication of the ministerial policy document 'Towards new museum policy', which gave education a prominent role. Educational work involved a wide range of activities, from guided tours to informative exhibitions, from lessons in schools to showing the public around exhibitions. The Reinwardt Academy and the universities contributed to professionalization of the job.

1984-1995

The position of museum educators improved and changed. The traditional educational tasks such as guided tours and caption-writing were provided with a theoretical foundation. Educators took on extra tasks, such as information, public relations and sponsoring. New strategies evolved: hands-on, living history, children's museums. Attention for school projects dwindled.

1995-2005

Various governmental policy measures boosted the relationship between museums and the education sector. Interest grew among new sections of the public, such as new Dutch citizens, young people and other groups unfamiliar with what museums had to offer (social inclusion). Information for the public, particularly for individual visitors, became an integral feature.

The 21st century

The role of education became increasingly important in general museum policy on public service duties. Everything revolved around visitors, whether physical or virtual, whatever age and nationality, and however actively he or she visits the museum. It is hoped that museums (including the educational aspects) will help people to develop their identity and enhance their general and personal knowledge.

RÉSUMÉ

Le sujet principal que ce texte veut aborder c'est à quel point le travail éducationnel des musées a été professionnel depuis le début du vingtième siècle. Les développements dans le domaine qu'on traite ici seront observés premièrement à travers les yeux des personnes qui ont été témoins ou qui ont activement contribué à ce processus. Quelles ont été leurs expériences? Est-ce que leur rôle s'est amélioré au cours des années? Est-ce qu'il y a eu quelque évolution dans leur position ou dans le travail que l'on attendait d'eux? Et est-ce qu'il y a encore des améliorations qui sont une continuation des changements précédents?

Ce que l'on poursuit avec cette étude, la définition de l'éducation par les musées (ou comment faire que les rencontres avec des collections de musées donnent quelque fruit, comme on disait avant), c'est: l'apprentissage formel et informel dans et à partir des musées.

Quelques aspects du travail des musées ont été importants pendant la période dont on parle et ce sont les thèmes directeurs dans ce mémoire. Ceux-ci comprennent les tours guidés, les légendes informatives, les activités enseignantes et éducatives et l'attraction de nouveaux groupes.

RESUMEN

El principal tema que este texto pretende a tratar es hasta qué punto el trabajo educativo de los museos ha sido profesionalizado desde el principio del siglo veinte. Se observará el desarrollo en este campo en primer lugar a través de los ojos de las personas que fueron testigos de este desarrollo o han participado activamente en él. ¿Cuáles fueron sus experiencias? ¿Ha mejorado su papel a través de los años? ¿Hubo desarrollo en su posición o en las tareas que se espera que ellos hagan dentro de la descripción de sus trabajos? ¿Y si ellos piensan que basados en los cambios anteriores aún se están realizando los avances?

Para los propósitos de esta investigación, la definición de trabajo de la educación en los museos (o el hecho de hacer que los contactos con las colecciones de los museos den fruto, como se llamaba anteriormente) es: el aprendizaje formal e informal dentro de los museos y derivado de ellos.

Algunos aspectos del trabajo de los museos han sido importantes a través del dicho periodo y son los temas que rigen en este informe. Estos incluyen las visitas guiadas, las leyendas debajo de los objetos o cuadros expuestos, las actividades educativas y de enseñanza y la atracción de grupos nuevos.

HOW TO INVOLVE ALL THE MUSEUM STAFF IN THE EDUCATIONAL ROLE?

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INTRODUCTION

Even though the museum is by definition, unequivocally an educational institution, the development of this role has stayed, in practice, in the hands of the areas destined to promote education from the contents and systems organized not necessarily for that end.

A fundamental aspect for the construction of an effectively acting museum; is to increase the conscience that the educative nature of the museum is a shared responsibility between all the professionals acting on it, to pay attention that they all develop their actions with responsibility and prioritizing the museum's operations of communication and safeguard.

PREMISES

One of the systematic concerns of the museums is to increase the number of visitors, making the not so regular visitors, active participants. For that, it emerges among others, the program aimed at the public schools and sociocultural projects also for handicap people, which are very important for a wider social inclusion. Meanwhile, there is another public that is also a part of that community¹, and even though it is in the interior of the institutions, sometimes it doesn't feel as a part of it.

It is a public that every day is in the exhibition space, taking care of historical, ethnological, scientific and artistic heritage objects, and that be-

¹ Translated from: Novo Dicionário Aurélio. Comunidad: *calidad de lo que es común, comunión; el cuerpo social; la sociedad.* p. 513.

sides helping in the preservation and safeguard of this heritage, is responsible for the reception of the visitors. Those employees and service providers, are very demanded by the visiting public in search for different kinds of information; they are not specialists, on the contrary, most of the times, they don't know basic facts of the nature of the institution where they operate, and crucial information for the good development of their function, such as the date of construction of the building or fundamental information of the exhibitions.

Differently denominated in each institution, they are called receptionists, functionaries, auxiliaries or museum or cultural space guards among others, and they are day to day with those cultural goods without understanding the culture they are immerse into, being also not prepared to deal with the public in the matter of the projects and programs of their training.

Many times, the professionals of that group perceive their job barely as a way of making a living. That way, their attitude can be sometimes compared to the one of an employee of a store, a supermarket, a factory or even a bank.

Analyzing that "invisible" public, we propose "to do the invisible real, from a group of people that is united for the construction of learning communities"², in this case, inside the museum³. One of the highlighted matters is still the difficulty that exists in integrating the different museological actions inside the institutions, being necessary an effective action to involve every sector of the institution, so that social and educative integration may occur in an absolute way.

The museum, space that allows the informal education throughout its educators and other educative actions, is par excellence a space of dissemination of the cultural productions, and cultural mediation must have a relevant role in all of them.

It seems appropriate to us that this cultural space, full of knowledge, serving the community, be also used as an instrument of teaching for its "inner public" – its employees.

It is interesting to perceive that the satisfaction of the visitor is, partly, in the hands of the service employees of the museums. It is a matter that exceeds the goals, functions, structures and specific knowledge of Human Resources, and it is related to the budget that guides its educative actions and generates quality outcomes to the visitor.

² Maria Célia Teixeira Moura Santos in a text presented in the first Conference of the REM (that corresponds to the Spanish abbreviation of the Museum Educators Net). She is a retired teacher of the Federal University of Bay – Museology Course, Museologist, Professor and PhD in Education. She's a visitor professor of the Post-Graduation Program in Social Museology of the Lusophone University of Humanities and Technologies, Lisbon, Portugal.

³ MOLL, J. *Reinventar la escuela dialogando con la comunidad y con la ciudad: Nuevos itinerarios educativos*. In Revista Pátio, n.º 24: Comunidades de Aprendizaje, año VI, p. 58-61, nov.2002/ene.2003. Moll affirms that the project *Learning Communities* (C.A) emerged in the 80's, as a way to stretch the relationship between schools and families, and to involve social and culturally discriminated groups in the schools of USA and Spain.

According to Isabel Victor, education should be “understood not as a function more, or as a product of the museum, but as a key process, horizontal to all museological actions”⁴.

She points out that in general neither the organizations nor the museums, realize that having satisfied employees could improve the final quality of the job. That happens because commonly, the most modest workers in the hierarchical scale of the museum are seeing as “do-ers”, responsible for carrying out common and even trivial functions; on the other hand they are not perceived either as public: they produce a job for a public that visits, but they are not part of it. That creates for these workers, a contradictory and undervalued identity, because they are not perceived as a priority function of the museum, and they are not perceived as visitors, in other words, as an institutional purpose. “They are dissolved in the anonymity of the organization [...] and in the ritualized fulfilling of the functions [...]”⁵, separating themselves of feelings of pleasure and satisfaction inherent in working with culture. That way we agree with the Museologist and propose actions to understand “their workers and collaborators as the first ones destined for their services [...]”⁶

So that we can achieve quality in the job, the participation of all the employees in the construction of the institution is necessary, widening in that way the educative function throughout cultural actions, which will allow the insertion of these employees in that context, giving them the opportunity of learning, development and evolution.

These aspects contribute in generating quality index that are measurable in results for the citizens, with consecutive returns in a cycle of continuous improvement.

THE FUNCTIONAL CONSCIENCE PROGRAM

The term functional conscience was created to designate a program of continuous and systematic action together with the workers, substituting the series of *activities with employees*. Developed from proposals of the Educative Action Core, it is addressed to certain groups of employees; mainly the functionaries, the ones of the reception, the maintenance department, and the ones of cleaning and security.

Its main goal is to establish a constant dialogue with the employees of the diverse groups of the museum, amplifying their perception of the different works developed inside the institution and of its nature. The job is done through the collaboration between the Educative Action Core and Human Resources, which allows the actions. Nowadays, this job has a coordinator and an educator⁷, besides the help of assistants.

⁴ VICTOR, op. cit., p.10.

⁵ Op.cit., p.18.

⁶ Ibidem, p.18.

⁷ da Silva, Maria Stella coordinates the program and Gabriela Conceição functions as the educator.

This program is developed since 2003, and initially it reached directly only the workers of the museum that had direct contact with the public. Nowadays, it has also acted on the maintenance department of the museum, which consists of electricians, painters and carpenters, plus the team that provides services: security guards and cleaning department, both *outsourced*.⁸

It is common that these workers feel that their functions are less important than the other functions developed in the museum. Therefore, it is necessary to point out constantly that the museum depends of a joint construction that involves all levels of action, cores and employees.

EMPLOYEE GROUPS THAT PARTICIPATE IN THE ACTIVITIES:

a) Functionaries and receptionists – The goal of the Core of the Public Service of the Pinacotheca is to reach excellence in the quality of the service for the visitor. They are responsible for the security of the exhibition spaces, the safeguard of the pieces, and the reception of the visitors.

During the development of the Program we perceived as necessities of these groups: more appreciation of their work; more acknowledge of their role inside the institution; to know better the institution (actions in general developed by the museum, groups and employees) perceiving the necessity of adapt their job to the reality and the mission of the institution; to accomplish more information necessary for the development of their functions: internal rules, information on events and exhibitions, change the number of visitors, etc.; to feel as an integral part of the institution; to amplify the sense of belonging in the official culture presented in the museum.

Maintenance team of the building (painters, metalworkers, electricians, carpenters)

They are responsible for the general maintenance of the building (alteration, canalization, electric power, etc.); the construction of the space structures, paint and lighting of the exhibitions (permanent or temporary); and the preventive maintenance of the building. It includes employees specialized in carpentry, metalwork, paint, electric power.

During the development of the Program, we perceived as necessities of these groups: to receive information of the exhibitions that are preparing; to know the institution better (actions in general developed by the muse-

⁸ *To outsource*, according to the SEBRAE – SP, is “to give to third parties activities not essential of the company, in other words to hire (...) We think that to work with the outsourced team of the museum, despite of the turnover that this type of hiring represents, is essential because every developed function in the institution should be valued, no matter how or who executes it (in this case, being a functionary or not). It is important that this functionaries understand the dynamic of the museum (its function, the developed internal actions, visitation rules, etc.) and that also have the opportunity of visiting and getting to know the exhibitions presented. Once inside the institution, they also represent it, as for the visitor there is no difference between a functionary and a service provider, they all appear as the “face” of the institution. Another important aspect is that those functionaries, knowing the institution to which they provide their services, improve their performance and their relationship with the other functionaries inside.

um, groups and employees) perceiving the necessity of adapt their job to the reality, mission, vision and values of the institution; more appreciation of their work; more acknowledge of their role inside the institution; to know better the internal rules; to feel as an integral part of the institution; to amplify the sense of belonging in the official culture presented in the museum.

Cleaning team – service providers / outsourced

They are responsible for the cleaning of the physical spaces of the museum, including the spaces for the exhibitions and for work.

During the development of the Program we perceived as necessities of these groups: more appreciation of their work; more acknowledge of their role, even being outsourced; to know the institution better (actions in general developed by the museum, groups and employees) perceiving the necessity of adapt their job to the reality, mission, vision and values of the institution; to visit the temporary exhibitions of the museum; to know better the internal rules of the museum; to feel as an integral part of the institution.

Security guards – service providers / outsourced

These professionals are responsible for the security of the heritage and the people who visit the institution, acting mainly in exterior spaces and of circulation of the institution.

During the development of the Program we perceived as necessities of these groups: more appreciation of their work; more acknowledge of their role, even being outsourced; to know the institution better (actions in general developed by the museum, groups and employees) perceiving the necessity of adapt their job to the reality, mission, vision and values of the institution; to accomplish more information necessary for the development of their functions: internal rules, information on events and exhibitions, opening of the exhibitions, etc.); to feel as an integral part of the institution.

DEVELOPED ACTIONS

The educative actions carried out by the program have been developed from the demanded necessities of each of these groups throughout years of work. That way, we arrive to the current model that is structured in eight modules and composed of publishing actions, gatherings and systematic visits to the temporary and permanent exhibitions. Next, there is a small description of each module.

Integration and training – developed activity when the employee integrates to the staff. It happens in two days and its goal is to accept the employee into the institution, to present basic concepts of museum heritage, culture and arts; to present the organization of the museum, its cores, its functions and its employees.

b) Who am I, am I somebody? – the goal of this activity is the raising of awareness within the employees so they can perceive their personal val-

ues, their individualities, their forms of expressions, their image, their origins; but that they also understand the importance of respecting the differences.

c) Knowing the other – the goal of the activity is to amplify the knowledge of the different kinds of public that the museum receives, throughout the development of ethical conscience and the training of attitude of the employees of the institution.

d) Encounter with the Educative Program for Special Publics (PEPE) – its goal is to allow the employees to know the program PEPE; to understand the social role of the museum regarding the public with disabilities; to provide supplies so they can receive properly everybody (people with physical disabilities, blind, deaf, with learning deficit, etc.), plus knowing the activities and materials developed by the program.

e) Encounter with the Program of Socio-Cultural Inclusion (PISC) – its goal is to allow the employees to get to know the program reinforcing the perception of the social inclusion of the museum; throughout the understanding of the goal of action of this program, which is addressed to socially vulnerable groups and their characteristics; and that way, to allow a better reception of them.

f) Encounter with the Memorial of Resistance – Historic and documentary space dedicated to the memories of repression and resistance of the dictatorship periods of Brazil; in this module we make a detailed presentation focusing on the concepts, favoring the contact with this space that differs from the institution.

g) Encounter with the restorers of the museum – The goal is to show to the employee the importance of the heritage; why to preserve it, how to preserve it, when and why objects are restored, and the importance of their functions in the preservation process of the heritage.

h) Technical external visit to other museum. – This module has the goal of presenting to the employees other spaces of heritage and exhibition promoting the opportunity of assuming the role of the visitor, and at the same time, to observe the stance of the employees of another institution so they can reevaluate their own professional stances.

Another action that make up the program is the publishing of an **educative booklet** used when the employee⁹ starts being part of the staff of the museum. In it there is information and definitions of concepts that will be part of their day like: what is the museum, heritage, preservation, art, etc.; and information on the State Pinacotheca itself, like: history of both buildings, presentation of the cores, visitation rules of the institution, etc.

One of the greatest efforts of the program refers to the unity and reliability of information on each of the close to 40 temporary exhibitions devel-

⁹ This material was developed initially for the attention team (functionaries and receptionists). Since the start of the year, it has been used in the reception of all of the functionaries that become a part of the museum (educators, functionaries of the administrative sector, maintenance, interns, etc.), and outsourced functionaries (security and cleaning).

oped by the institution every year. To fulfill this challenge, we develop an **internal program** distributed to all the employees of the museum, which has information on the temporary exhibitions like its name, the name of the artist, of the curator, the start and end date of the exhibitions, the works presented on it, additional information of the technics or concepts used by the artist, and some essential details of the relationship with the public, such as if it is allowed to take pictures and video, and if there is any published material of the exhibition (folder or catalogue).

Besides these, the program has **other systematic actions** that try to reach its goals, such as the realization of educative visits to the temporary exhibitions, introducing the workers into the discourses, systems and aesthetics of each exhibit; the annual realization of the meeting commemorating Children's Day for the relatives of the employees in October, in which we present the importance of every professional performance in the construction of the collectivity of the institution. We also introduced successfully, a gathering space for the employees with computers for free use, living room and mini library. We developed actions that appreciate these employees, like in the 'Beauty at Work' workshop (with makeup and hair dresses for the women) and a workshop of experimentation with plastic material for everyone.

SOME RESULTS AND FINAL CONSIDERATIONS

From the introduction of the Project, it was possible to verify that 90% of our employees didn't know other museums, and that they had a positive perception of the reversal of the roles becoming a visitor, and recognizing the demands of this new situation, like wanting to be well received, respected and to have every doubt clarified.

The program amplified the perception of every function of the museum as fundamental for the different needs of the visitors.

Throughout the developed works, it was perceived in the employees a better understanding of the activities they perform in the institution and their importance; they were also able to understand in a deeper way the different activities developed in the museum, their purpose and the relevance of the coordination between them, and the perception that the institution is a space of socialization for all. The participants also presented a transformation in their self-perception, feeling valued as individuals by the institution, perceiving the program as an encouragement to their self-confidence regarding the treatment of the visitors. It was also possible to perceive an improvement in the response of the visitors, regarding the perception of the performance of the employees of the institution, describing it as very positive.

Until 2013, the program intends to reach all the employees of the institution.

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RÉSUMÉ

À partir de la perception du quotidien et que quelques catégories de travailleurs du musée avaient développé des attitudes qui démontraient la méconnaissance de l'institution et même un certain manque d'intérêt envers elle, nous avons développé une action éducative continue visant la construction de connaissance sur le musée et sur l'art, à la recherche d'une plus grande interaction avec le travail, un meilleur service au public et des meilleures attitudes fonctionnelles.

Implémenté timidement en 2002 et bénéficiant aujourd'hui d'un fort soutien institutionnel, le programme de Conscience Fonctionnelle cherche à accueillir l'employé dans l'institution, à présenter ses départements et les travailleurs les uns aux autres; à développer la perception des valeurs personnelles des employés (leur individualité, leurs moyens d'expression, les images, les origines, les choix et les limites), ainsi que renforcer la perception des différences entre les personnes; promouvoir l'attention compétente et attentive envers le public, indépendamment de leur classe sociale, leur sexes ou leur âge; connaître d'autres espaces culturels pour observer les employés des autres institutions assumant le rôle de public dans ce cas; et, surtout, développer les connaissances sur le rôle social du musée.

La méthode pour atteindre ces objectifs repose sur des dynamiques éducatives ; sur des lectures d'images ; sur des visites à d'autres musées ; sur des dynamiques corporelles, sur des discussions et des évaluations.

RESUMEN

Desde la percepción del cotidiano y de que algunas categorías de trabajadores del museo habían desarrollado posturas que demostraban desconocimiento acerca de la institución e incluso falta de interés en ella, desarrollamos una acción educativa continuada buscando la construcción de conocimiento sobre el museo y el arte, en búsqueda de una interacción en el trabajo, mejor servicio al público y mejores actitudes funcionales.

Implementado tímidamente en 2002 y hoy con fuerte apoyo institucional, el **Programa Conciencia Funcional**, busca acoger al empleado a la institución, presentar sus núcleos y trabajadores unos a otros; desarrollar la percepción de valores personales de los empleados (su individualidad, sus maneras de expresión, imágenes, orígenes, elecciones y límites), así como valorar la percepción de diferencias entre las personas; favorecer la atención idónea y atenta al público independiente de su clase social, género o edad; conocer otros espacios culturales para observar los empleados de otras instituciones en acción en cuanto asumen el rol de público; y principalmente, desarrollar conocimientos sobre el papel social del museo.

El método para lograr estos objetivos está calcado en dinámicas educativas, lecturas de imágenes, visitas a otros museos; dinámicas corporales, discusiones y evaluaciones.

MEASURING GENERIC LEARNING OUTCOMES IN THE NETHERLANDS: A PILOT STUDY¹

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Recent events in the European politics have stimulated much concern in the world of museums. In the Netherlands, two issues have come to the forefront. One is the desirability of gaining more insight into what is concealed behind quantitative data. After all, not everything is measurable! Visitor numbers are measured, but what really appeals to people in museums? The other development is that, in the current political and economic climate, museums are expected to indicate their social and economic value. In the United Kingdom, a well-developed research programme for measuring visitor outcomes has been developed, through which museums can use “Generic Learning Outcomes” as performance indicators. This article describes the current museum-related political and social context in the Netherlands, in which Generic Learning Outcomes were translated and tested. Especially in the current European political and financial climate, there is considerable pressure to adopt performance indicators. Ge-

¹ This article is an extended version of a paper presented by Jan Sas at the ICOM Marketing & Public Relations Committee (MPR) Annual Conference, Brno, Czech Republic, September 18, 2011 and a paper presented by Ruben Smit at the ICOM Committee for Education and Cultural Action (CECA) Annual Conference, Zagreb, Croatia, September 18, 2011. Both paper presentations were on the same day, so we decided to present a similar paper. This written version is extended, incorporating some comments on our presentations, a presentation by Jan Sas at the 2nd China International Forum of Museums in Beijing (China) on October 26, 2011, and a presentation by both authors in Utrecht (The Netherlands) for the Dutch Museums Association (Public & Presentation Committee) on November 10, 2011.

neric Learning Outcomes can help to communicate the impact museums have on their visitors. In times of heavy cutbacks this seems essential.²

FINANCIAL CRISIS

Until recently, governmental support of art and culture was not an issue in the Netherlands but, with cuts taking place all over Europe, it is no longer exempt. The extent to which cultural institutions should be subsidised has generated heated political discussion in the Netherlands. Cuts are being made to the health service, to social welfare, to defence and to development aid. And there are considerable reductions in the money available for culture, a total of 200 million Euros to a budget of 900 million Euros. Theatre and film have suffered their share, and state-supported museums are also getting less.³ The same applies to regional and local authority museums, for instance in Amsterdam.⁴ Museums are expected to make more money in the market, quite apart from ticket sales and merchandise, through sponsorship and donors, for example. The essence of the discussion is: should taxpayers' money be used to pay for the pleasure and benefit of a small proportion of the population?

A recent survey by *NRC Handelsblad* (2011), a quality Dutch newspaper, polled about 500 respondents and their results suggested that 40 per cent of the Dutch population supports these budget cuts in the cultural sector. Almost six out of ten Dutch people agree with the government that artists and art institutions should pay more attention to the public and the market. Only 10 per cent of the respondents were willing to pay more tax to maintain art and culture subsidies. The participants were also asked which threatened sector they would prefer to spare. Less than 10 per cent opted for the cultural sector. Over 65 per cent preferred health care.

These financial cuts have museums struggling for survival. Neither the political climate nor public opinion favour the cultural sector. So museums have to find unorthodox approaches. Some of them see a solution in selling parts of the collection or are considering doing so, which generates a great deal of criticism. The Museum Gouda, which was in great financial distress, is a recent example from the Netherlands. This small institution sold the painting *The Schoolboys* by Marlene Dumas (b. 1953). It purchased the painting in 1988 for 18,000 Euros and its auction at Christie's in London netted more than 950,000 Euros, which saved the museum from closure.⁵ The World Museum in Rotterdam, an ethnographical establishment, provides a further example. Its director has announced the sale of the in-

² This research project was sponsored by the Mondriaan Foundation, The Netherlands.

³ <http://www.rijksoverheid.nl/onderwerpen/kunst-en-cultuur/documenten-en-publicaties/notas/2011/06/10/meer-dan-kwaliteit-een-nieuwe-visie-op-cultuurbeleid.html>

⁴ City of Amsterdam, *For the City and the Arts. Outlook Art and Culture 2013-2016*. In Dutch: http://www.tga.nl/media/beeld_nieuws/1112_knipsels/02_hoofdpijnennota_081111_def.pdf (November 15, 2011)

⁵ http://www.dutchnews.nl/news/archives/2011/09/museums_round_on_gouda_museum.php (November 15, 2011)

stitution's Africa and America collections. The intended sale is expected to raise over 60 million Euros and the museum wants to finance the annual running costs of the institution out of the interest on this capital sum. Understandably enough, there is a lot of discussion about this way of thinking in the Netherlands – not to mention Africa as well!⁶

PERFORMANCE MEASUREMENT

In the Netherlands, those who subsidise culture, not only the government but also private sponsors, consider it ever more legitimate to ask museums to demonstrate the impact of their efforts. To show others that they are successful, Dutch museums report visitor numbers, including the number of unique website users, making a distinction between the total number of visits and the number of unique visitors. Visitors are divided into clear categories to show that a museum caters for politically relevant target groups such as schoolchildren, young people, families, the elderly and people from (cultural) minority groups. In the Netherlands today, museums are increasingly shifting their focus towards the local community, from whence the probability of financial returns is the highest. Only museums in the bigger cities report substantial numbers of national and international tourists.

Knowledge of the reasons for visiting is largely gathered by quantitative audience research. These reasons are influenced by the mood and the attitudes of visitors before and during their visit (Falk 2009). Thus they come, for instance, for discovery, for enrichment, for reflection, for enjoyment or for bonding. Some museums cater mainly for discovery, for instance children's museums. Other museums are more popular with the reflective; among these are art museums, which offer moments of contemplation.

Other quantitative evidence may be derived from such things as the number of exhibits, special events, lectures and museum courses, including how successful they are, which means recording the number of visitors or participants. Museums report sales figures, like ticket sales, museum shop revenues, including online activities, membership numbers and private funding, and the amount of Euros they generate. The results of audience research include the lengths of visits, client satisfaction, and willingness of visitors to come back to the museum. Media coverage is measured as well, for instance how many articles were published and where: in a quality newspaper or, for instance, some local free-sheet?

If one turns to qualitative analyses, what were once national museums have started to report assessments of intrinsic artistic or scientific quality in terms of peer reviews (for instance, from experts and advisory boards); this is done every four years. They conduct content analysis of reviews in newspapers, magazines, and journals and of visitor compliments, complaints and comments.

⁶ <http://www.modernghana.com/news/347184/1/dutch-museum-to-sell-african-collection.html> (November 15, 2011)

All these figures hardly show what visitors have to gain from a museum visit. Sometimes benchmarks are used to compare key figures. But not everything is measurable! The most fundamental question is: what makes a given museum different from other museums? What makes it so unique that visitors choose to visit this museum rather than another one? Or – perhaps of even greater interest – not to partake of another kind of leisure time activity, such as a sports game or a movie? What is a museum's success factor? Again, what do visitors have to gain from that particular museum?

GENERIC LEARNING OUTCOMES

An interesting method of measuring the success of museums was developed in the United Kingdom about 10 years ago. The Museums, Libraries and Archives Council (MLA) led a discussion that eventually culminated in *Inspiring Learning for All*, a programme, within which a set of five “Generic Learning Outcomes” (GLOs) form the basis of a tool of measurement.⁷ Emeritus-Professor of Museum Studies Eilean Hooper-Greenhill described the well-developed research programme in the UK in a 2007 publication. Through this programme, museums can use Generic Learning Outcomes as performance indicators, as direction indicators and as briefs for new exhibitions and educational programmes, as markers to offer a clear course for the museum's strategic development, or for audience-focussed policy-making.

The GLOs themselves are enshrined in a firm – and probably by now challenged once more – set of postmodernist views on learning:

- Acknowledgement of social and cultural differences, resulting in the perspectival character of knowledge;
- The perception of culture as a system – or perhaps better, a practice – of producing meaning;
- Seeing learning as integral to everyday life. Learning is like drinking, eating, breathing;
- Understanding learning as constructivist (in the end, people construct their own realities, and thus knowledge results in multiple perspectives);
- Furthermore, learning is experiential and performative and therefore needs the involvement of active minds and bodies;
- Learning is a mode in which individual identities are produced. Further learning can make you change your set of beliefs, standards, attitudes and ideas about the world around you.

After initial research and thorough discussion, a series of learning outcomes were agreed upon. These are called “Generic Learning Outcomes” (GLOs). “Generic” appears in contrast to the “specific” learning goals so often promoted in a formal education setting. This inspiring learning

⁷ <http://www.inspiringlearningforall.gov.uk/>

framework was built on a broad and inclusive definition of learning, adapted from the Campaign for Learning.⁸ Its versatility then enabled five categories to be distinguished: a) *Knowledge & Understanding*, b) *Skills*, c) *Attitudes & Values*, d) *Enjoyment, Inspiration & Creativity*, e) *Activity, Behaviour & Progression*. These GLOs are interlinked and overlapping.

According to the researchers in the United Kingdom, Generic Learning Outcomes provide an instrument with which to analyse our work and facilitate discussion about its impact on individuals and communities. However, it is essential at this point to acknowledge that GLOs do not measure learning; but they do they offer a lens through which specifically to view what impact a museum visit has on individuals. It reveals what people *think* they have learned. The GLOs give museums a fundamental background and direction for talking in a straightforward language to colleagues, sponsors, evaluators and policy-makers about learning, in a language that they share and understand. Using GLOs helps museums and other cultural institutions to design better learning experiences and spaces that inspire people to learn. And GLOs reinforce for users the significance of their learning experiences. As a consequence, in dozens of heritage institutions all over the United Kingdom the impact of museum visits were measured. The reactions of tens of thousands of visitors, mainly schoolchildren, were mapped and interpreted in relation to the five GLOs.



Figure 1:
Generic Learning
Outcomes

⁸ <http://www.campaign-for-learning.org.uk/cfl/index.asp> (November 15, 2011)

INTERLINKED AND OVERLAPPING

What are the GLOs? Each one of them covers a number of sub-categories. For instance *Knowledge & Understanding* is about something like facts, about things and subjects, it is about deepening your understanding, making links and relations, and using prior knowledge in new ways. *Skills* is about knowing how to do things, using your intellectual skills, but also key skills such as numeracy and literacy. Further, this GLO represents social, emotional, communication and physical skills. *Attitudes & Values* is linked to feelings and perceptions, opinions and attitudes associated with personal viewpoints and as such related to empathy (or lack of it). *Enjoyment, Inspiration & Creativity* is about having fun through exploring and experimenting. This may lead to surprise and then bursts of inspiration may even lead to creativity. *Action, Behaviour & Progression* is about what people intend to do, actually do, or have done. It may include a change in how they manage their lives. It may lead to further learning or actions. For instance, after visiting an exhibition a person might decide to do things differently. For instance, after visiting an exhibition about ecosystems a visitor might decide to start to recycle. There is always the story about the gentleman who left Britain after visiting an exhibition about China. He quit his job and went to China to explore the country and to teach English.

THE DUTCH PILOT STUDY

After intensive study and consultation with experts in England, we set up a pilot study. The research question was: “To what extent are the Generic Learning Outcome framework, instrument and methodology adaptable to the Dutch context?” The aims were to find out if we could transfer the GLO framework to the Dutch context, using the best practice of English methodology and tools. We wanted to test this framework on both schoolchildren the 10-12 age group and individual adult visitors. The latter were not analysed in the United Kingdom studies, so this extends the scope of research.⁹

The key was fully to grasp the original GLOs and translate them into the Dutch language. We also needed to overcome semantic differences. For example, the word “learning” in Dutch is contaminated or at least problematical. For most Dutch people, “learning” is redolent of old-fashioned school-teachers and high-pressured anxiety or boredom. We decided to avoid the word for “learning” altogether and use the word for “experience”, which in Dutch can be translated as *ervaring* or *beleving*. The first, *ervaring*, is probably the better word since it means “deep experience”, while the other refers to a more shallow experience; compare the German words *Erfahrung* and *Erlebnis*.

⁹ This research could only have taken place, and successfully so, with the enthusiastic and meticulous input of our research students Annegeer Bierling, Davida de Hond, Sarah Punse-lie, Willeke Rodenhuis, Aurélie Ruhé, Marlieke Visser, and Kim Zwart.

Six museums or heritage institutions were willing to participate in the project: the Amsterdam Museum, a city museum¹⁰, the Biblical Museum in Amsterdam, a cultural-historical museum¹¹, Beeld en Geluid, the Netherlands Institute for Sound and Vision Media Experience in Hilversum¹², The Centraal Museum in Utrecht, a history and art museum¹³, Museum Rotterdam, a city museum¹⁴, and the Tropenmuseum (Tropical Museum), Amsterdam, an ethnographical museum¹⁵. In each museum, 30 young learners and 30 adults participated.

PROCEDURE

One of the crucial tools we adopted from English research was the use of a printed A4-size “thought bubble” reaction sheet for eliciting reactions from schoolchildren. This tool allows the interviewee first to reflect on his or her key experience by making a drawing or short written comment. To speed up the research process, we also decided to ask for no more than the visitor’s name, age, and place of residence. We anticipated that creating a drawing might encourage the average visitor to engage a mind set that was more active, playful and provocative than if we were immediately to conduct a straightforward interview.

MIJN MUSEUMERVARING

Wat vond ik het meest bijzonder?



Figure 2:
Response card with
“thought bubble”

¹⁰ <http://en.amsterdammuseum.nl/> (November 15, 2011)

¹¹ <http://www.bijbelmuseum.nl/english.aspx> (November 15, 2011)

¹² <http://instituut.beeldengeluid.nl/index.aspx?ChapterID=8532#close> (November 15, 2011)

¹³ <http://www.centraalmuseum.nl/page.ocl?pageid=48&mode=&version> (November 15, 2011)

¹⁴ The research was carried out at two locations in the Museum Rotterdam: ‘Het Schiedlandshuis’ (adult visitors) and ‘De Dubbelde Palmboom’ (pupils). The website is only in Dutch: <http://www.hmr.rotterdam.nl/index.php>

¹⁵ <http://www.tropenmuseum.nl/-/MUS/5853/Tropenmuseum> (November 15, 2011)



*Figure 3:
Drawing an experience
in the "thought bubble".
Photo: Davida de Hond*

To stimulate visitors into actually make a drawing rather than writing down their initial reaction, our student researchers were equipped with a handful of colour pens and actually did ask people to make a drawing rather than a written account. This worked out very nicely altogether. The drawing was then the starting point for a short, although sometimes extended, conversation with the museum visitor. All the interviews were recorded. These individual recordings were transcribed and tagged with an original "cloud bubble" card.

Within a team setting of a maximum of nine and a minimum of three researchers, all the transcribed conversations were first read individually. With respect to a relationship to the drawing or a written reaction in the thought bubble, each individual marked the most significant part of the interview, that is, the part that most strongly expressed the main experience of the visitor. The individual results were then discussed and matched in relationship to GLOs. First the generic in one of the main categories, and then the main experience, was linked to one of the sub-categories of that specific GLO. When there was a discrepancy about labelling a visitor reaction with a GLO, an open discussion about the outcome followed. In most cases in mutual agreement, a GLO was identified that matched the visitor's reaction. In some situations in which the assessors persistently disagreed, we voted by majority in the end, or decided that we had encountered a multi-GLO. In this pilot phase we tried to avoid choosing multiple GLOs as an option, since that could all too easily become an easy way out. All in all we were able – within this inter-subjective marking – to pinpoint and frame all the visitors' reactions within the GLO-framework.

SOME VISITOR REACTIONS

MIJN MUSEUMERVARING

Wat vond ik het meest bijzonder?



MIJN MUSEUMERVARING

Wat vond ik het meest bijzonder?



MIJN MUSEUMERVARING

Wat vond ik het meest bijzonder?



MIJN MUSEUMERVARING

Wat vond ik het meest bijzonder?



Figure 4:

Drawing by Iris, 11 years old, visited the Sound & Vision Top of the Pops experience. Asked what she had drawn, she said: "Here you can really loosen up. Normally when you visit a museum you are only allowed to walk, or whatever. But now you are allowed to really have fun!"

Figure 5:

Drawing by Victorine, 12 years old, who went with her school to the Centraal Museum in Utrecht and referred to an interactive work of art. She said in the interview: "This is the painting where everyone can pass by and draw a line with a marker. And I was amazed that although everyone makes a different line it still looks like art..."

Figure 6:

Drawing by Henk, 60 years old, who was in the Tropenmuseum [Tropical Museum]. "And now I am here with my grandsons and my daughters-in-law, so what you hope is you can provide them something of what you see. It's about mankind in his culture, but also music, habits; it's about joy and sadness, varying from weddings to war. It gives a very nice picture of what was happening in the world, but also what is happening now."

Figure 7:

Drawing by Frits, 77 years old, who visited the Biblical Museum where he saw a painting depicting the Biblical figure of Moses striking the rock with his staff, and water flowing. Frits said: "I once went to Egypt on holiday. I saw the picture as it's shown here in the museum, but I've been there. It is very dry and arid, nothing grows there. You start to think, 'How can people live here?' And then I truly think it is miraculous that the water starts flowing when Moses hits the rock with his staff, because there simply is no water."

RESULTS

The research group labelled the various reactions of 178 adult visitors. The mean group proportional score from adults shows a predominance of *Knowledge & Understanding* (28%), *Attitudes & Values* (37%) and *Enjoyment, Inspiration & Creativity* (29%). In contrast, *Skills* (3%) and *Activity, Behaviour & Progression* (3%) were hardly drawn or mentioned as initial reactions. *Attitudes & Values* scored higher than average in the Biblical Museum (43%), Museum Rotterdam (44%) and the Tropical Museum (52%). At the time of the research project, the shows at these museums were focussing – more than the other participating museums – on themes dealing with values and alternative approaches. Compared to the mean score for adults, *Knowledge & Understanding* was well represented in the Amsterdam Museum (43%) and Biblical museum (35%), both history museums. *Enjoyment, Inspiration & Creativity* was scored highest in Sound and Vision, the media experience (42%).

The proportions of the various GLOs among the school learners in the 10-12 age group shows something of another picture. The average score of the 167 participating children shows that *Enjoyment, Inspiration & Creativity* (51%) predominates strongly. This is not really a surprise in view of the fact that most of the schoolchildren were involved in a special educational program in which supplementary activities were being offered. *Knowledge & Understanding* (19%) and *Attitudes & Values* (21%) scored less than for the adults. *Skills* (8%) and *Activity, Behaviour & Progression* (1%) were hardly drawn or mentioned.

Comparing the GLO scores of the adults and the schoolchildren at each individual museum, most of the results tend in the same direction: for instance, in the Amsterdam Museum both adults (43%) and young learners (32%) scored high on *Knowledge & Understanding*. Both adults and young learners scored 0% in Sound & Vision and the Tropical Museum on *Activity, Behaviour & Progression*. In contrast, adults scored 0% and pupils 41% on *Skills* in the Tropical Museum. Here the pupils participated in a two-hour special programme about China. They had lessons in Kung Fu and Chinese cooking, experiences concretely related to skills.

The museum-specific scores were also checked against the generic scores of the participating institutions at large. Similarly, museums could also benchmark with any other individual institution that was part of the survey. We must obviously step carefully with such matches since individual museums all have their own ways of programming, exhibiting, and providing interpretation.

CONCLUSION

There are still major differences of opinion among professionals about the concept of “learning”. In this study the expression “visitor’s experience” was used instead of “learning”, although in the United Kingdom the still more neutral “visitor outcomes” is sometimes used. This pilot study tried to demonstrate that the Generic Learning Outcomes performance indicators are transferable to the Dutch context. A linguistic translation to the

Dutch cultural context was adapted successfully. All the “off-the-top-of-the-head” experiences that visitors had could effectively and appropriately be assimilated within the GLO framework. Some of the outcomes were straightforward and could be tagged with ease; others proved to be more stubborn and needed re-assessment. In the end, all the reactions elicited from the participating visitors were effectively labelled within the GLO context. However, reducing and attributing comments to just one specific GLO often fails to do justice to the complex and multi-faceted experience of a museum visit. Children probably have a more limited vocabulary to express what they feel in words; many of them expressed their experience merely as ‘nice’ or ‘fun’. Adult visitors sometimes gave a surprisingly open insight into their own personal experience. Communicating these learning outcomes and experiences clearly and fully to stakeholders, professionals and non-professionals is valuable in times when museums are expected to indicate their social and economic value.

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RÉSUMÉ

Il y a à peu près dix ans qu'on a commencé un débat sur le fait de mesurer l'impact des visites aux musées. Les musées, les bibliothèques et les Conseils des Archives (MBC) ont mené ce débat dans le domaine culturel qui a finalement culminé par cinq résultats éducatifs génériques (REGs). (1) En utilisant une définition de l'éducation généralisée et postmoderne, cinq catégories ont été différenciées : a) La Connaissance et la Compréhension, b) Les Habilités, c) Les Attitudes et les Valeurs, d) Le Plaisir, l'Inspiration et la Créativité, e) L'Activité, le Comportement et le Progrès. Comme conséquence dans des douzaines d'institutions d'héritage du Royaume-Uni, on a mesuré l'impact des visites aux musées. Les résultats des réactions des dizaines de milliers d'élèves ont été mis sur un graphique et catalogués en cinq REGs. (2) Aux Pays Bas le financement des institutions culturelles est un sujet de débat politique passionné. Un des sujets est l'effet de la participation culturelle. C'est pour cette raison que le Groupe d'Investigation de l'Héritage Culturel de l'Académie Reinwardt a commencé un projet sponsorisé pour traduire et valider l'instrument de la mesure du REG pour la situation aux Pays Bas. Bien que l'objectif ait été de copier et coller la meilleure pratique de la méthode Anglaise pour mesurer, les sujets culturels, linguistiques et interprétatifs ont dicté les résultats.

Au Royaume-Uni, on a examiné principalement les élèves qui participaient à une activité collective. Pour comparer ces résultats, aux Pays Bas on a interviewé 360 élèves distribués dans six musées.

En plus, aux Pays Bas le projet a été étendu et on a enquêté 180 adultes individuels. Pour mesurer le résultat de l'apprentissage après leur visite, on a demandé à toutes les personnes enquêtées de faire un dessin de leur meilleure expérience pendant la visite. Par la suite on a fait des enquêtes individuelles pour obtenir une explication du dessin réalisé. Après l'étape de rassemblement des données, les dessins et les enquêtes ont été interprétés par un groupe de sept étudiants et deux enseignants de l'Académie ReinWardt.

Les résultats montrent que les cinq REG catégories s'appliquent aux Pays Bas. Quelques catégories mentionnées au Royaume Uni n'ont pas été mentionnées par les personnes enquêtées aux Pays Bas. Une classification adaptée en rapport avec la situation néerlandaise est le sujet du débat.

RESUMEN

Sobre hace diez años en Inglaterra empezó una discusión sobre cómo medir el impacto de las visitas al museo. El Consejo de los Museos, Bibliotecas y Archivos (CMBA) llevaron este debate al nivel cultural, que al final culminó en cinco Resultados Genéricos del Aprendizaje (RGAs).

1. Al usar una amplia postmoderna definición del aprendizaje, se diferenciaron cinco categorías: a) El Conocimiento y el Entendimiento, b) Habilidades, c) Actitudes y Valores, d) Placer, Inspiración y Creatividad, e) Actividad, Comportamiento y Progreso. Como consecuencia en docenas de las instituciones de herencia en Reino Unido, se midió el impacto de las visitas a los museos. Las reacciones de decenas de miles, principalmente los escolares se transmitieron en los gráficos y se tradujeron en RGAs.
2. En los Países Bajos la financiación de las instituciones de la cultura es un tema del debate político acalorado. Uno de los temas es el efecto de la participación cultural. Por eso el Grupo de la Investigación de Herencia Cultural de la Academia Reinwardt empezó a patrocinar el proyecto de traducir y validar los instrumentos de medir derivados de los RGAs a la situación holandesa. Aunque el propósito era copiar-pegar la mejor práctica del método de medir inglés, los temas culturales, del lenguaje e interpretativos dictaron los resultados.

En el Reino Unido, se examinó principalmente a los niños de edad escolar que participaron en una actividad conjunta. Para comparar estos resultados en Holanda se entrevistó a 360 niños escolarizados, distribuidos en seis museos.

Además, en Holanda el proyecto se extendió en encuestar a 180 adultos, individualmente, para medir el aprendizaje y el resultado. Después de la visita a todos se pidió que dibujaran su mejor experiencia durante la visita. Seguidamente se llevaron a cabo las entrevistas individuales para que expliquen la imagen captada. Después de la fase de recogimiento de datos un grupo de siete estudiantes y dos profesores de la Academia Reinwardt interpretaron los dibujos y las entrevistas.

Los resultados demuestran que las cinco categorías RGA se aplican en Holanda. Los entrevistados en Holanda no mencionaron algunas de las categorías del Reino Unido. Se está considerando una clasificación adaptada, relacionada con la situación holandesa.

ADULT MUSEUM EDUCATION STUDIES IN MULTI-PROFESSIONAL GROUPS IN FINLAND

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The discipline of museum education took its first steps in the museums in 1950's, but in general it started to become a more essential part of museum practices from the 1970's onwards. For example the first museum educators in Finland were appointed in the beginning of the 1970's. From this time its significance has increased up to now. Today's museums have a wide variety of educational programs for children, families, school groups as part of their formal learning, for special groups like immigrants, children with special needs and so on. The children who have learned to use museums as active learning environments during 1970's, 1980's and 1990's are now between 30 to 50 years' old. It really is time to start talking about adults as learners in the museums, if we consider how to continue in the path of life-long-learning, which started for those children in the 1970's. It is good to distinguish between two levels of museum education, which are dealt in the *Open museum* project. The first level is museum professionals as learners. The main aim of the project is to increase the adult education skills of museum staff members. The second level presents learning in the museum from an adult visitor's perspective. This article is more focused on the first level, museum as learning organization, but in close connection with the perspective of developing a museum into a learning environment for adults¹.

¹ A wider article of the theme in Tornberg, LLinE 2/2011.

THE CONCEPT OF MUSEUM EDUCATION IN THE ARTICLE

The definitions for museum education vary. There is a wider definition which sees museum education as part of so called public or audience services. In a more specified definition museum education is connected to the visitors' learning processes in the museum. In this article museum education is mainly defined according to the mission of the Association of Finnish Museum Educators². Task of museum education is to bring the visitor perspective to museum culture, to consider the general audience as several audiences with different needs. Museum education has a two-way activity as its character. It serves as mediator between the museum institution and the public. Museum education sees the museum visit as holistic, not only the content which the museum presents, but all that which a visitor faces during his or her museum visit, even outside the museum. Museum education can be seen having three starting points. Museum education activities should a) make it easier for a visitor to encounter the museum, encourage and support his or her personal interpretation of the museum visit experience and to use one's own creativity b) to communicate with the public, deepen and increase understanding and knowledge c) to present and open the museum as a public institution to the visitor, as a place and an environment. A very important task for museum education inside the museum is to integrate the whole personnel of a museum into a visitor-oriented visitor perspective geared towards achieving the pedagogical goals that have been set. The focus of this article is in the last definition³.

NATIONAL DISSEMINATION OF ADULT MUSEUM EDUCATION MODELS – AVAAMO STUDY GROUPS

When the project first started in Finland and the names of the co-museums were announced, there were some questions within the museum field about how these particular museums were chosen. The questions were mainly raised among the museums which have developed programs for adults and found the project very interesting. Acknowledging the impossibility of having all interested museums as co-partners, project management saw that the dissemination model of AVAAMO study groups could compensate for this. The model of dissemination is aimed to be geographically democratic in the entire country. The Finnish museum network is spread across the whole country from the most southern tip up to Lapland in the north. Every citizen can find one of the 1000 museums quite close to him or her, if desired. On the other hand, museums have limited resources for staff training. CICERO Learning Network wanted to turn the traditional model of museum staff training around. Museum personnel do not have to travel anywhere to be able to develop their skills in adult museum education. Training went to the museums.

² Association of Finnish Museum Educators, Pedaali (2012).

³ More about the definition for museum education in Finnish in Levanto (2004), Tornberg & Venäläinen (2008), Kaitavuori (2007).

TRAINING CONCEPT

Once a year (in 2010-2012) the *Open museum* project arranges a one-day national seminar, which acts as a general training day for all museum workers who are interested in the theme. The first one was held in 2010 in Helsinki. Before the first national seminar day, CICERO Learning Network launched a call of interest for establishing local study groups on adult education in Finnish museums in different parts of Finland. CICERO Learning was prepared to build a network of three study groups around the country for the duration of 2011. The idea was to keep the groups relatively small, 5-8 persons, to be able to keep the learning methods as participatory and active as possible. Almost 80 participants expressed interest, which is a high amount number of interested people for such a specified theme in museum education. It seemed that there was an acute need for the presented study group model. Instead of three groups, six local study groups were established in different parts of Finland (see figure below, idea of study group network Figure 1 by P. Kinanen).

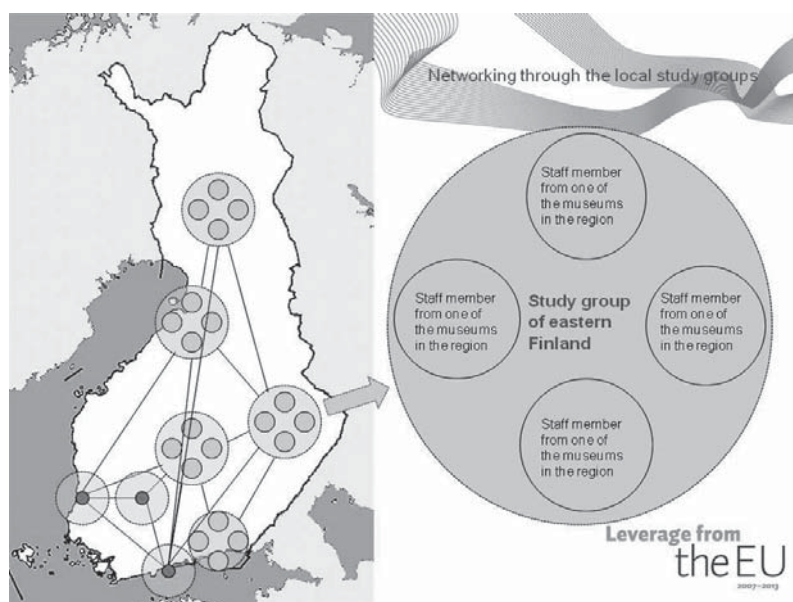


Figure 1.

The educational thinking for the study groups mainly stemmed from the socio-cultural perspective via *Learning Bridges*, a CICERO Learning Network research project (2009-2010). One of the main themes in *Learning Bridges* was different kind of learning settings in formal but especially in informal learning environments, like museums. The *Learning Bridges* project publication⁴ was one of the main reference sources of the groups dealing with participatory learning methods. The professors of the *Learning Bridges*

⁴ Kumpulainen, Krokfors, Lipponen, Tissari, Hilppö & Rajala (2010).

research group acted also as scientific experts in the *Open Museum* project. In AVAAMO groups the participatory method meant especially sharing the existing experiences of adult education of the museum personnel to each other. The participants first discussed existing practices properly before going into to new ideas or themes.

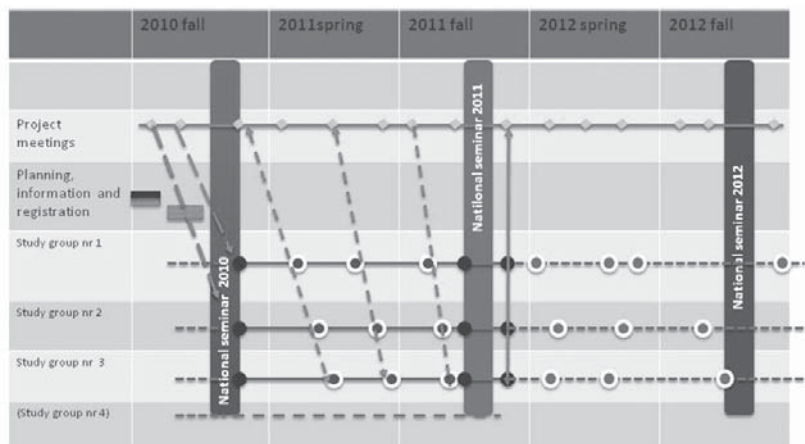
When we look at professionals in the museums today - or in any other working place - the main problem is to find time to think, communicate and evaluate things we do in our stressed timetables. These AVAAMO groups were meant to break the tight timetable of group members enabling them to evaluate their own work together with each other. To avoid a new stress factor, the evaluation process was kept as light as possible. Since the main educational principle of the study groups was that learning is a process, minimum amount of sessions was three. Another important goal was also to find new perspectives for evaluating adults as learners in the museums.

All study groups had the same structure for three sessions:

- During the first session CICERO Learning acted as an activator to get the members of the study group to perceive themselves as active learners in their own learning processes. The members were activated to tell what kind of experience each of them had in the field of adult education in museum context. The material for study groups was aimed to be found in and inspired of the local environment. One of the participating museums worked as a responsible museum in all three sessions. In this way the 'funds of knowledge'⁵ of the one place was exploited as much as possible. The idea was to continue from the ideas which were already in use in the museums and to study them more from the perspective of adult visitors and learners, not necessarily find something totally new. The main methods in the study groups were participatory methods: group discussions, listening and sharing experiences. The aim of the first session was to find a case, as practical as possible in the hosting museum, which was followed up with discussion in the second session.
- During the second session, a case, an activity or a program with real visitors were observed by the group. Field notes were made and possibly audio or videotapes were used. In the end of the second session a short feedback discussion was arranged among the study group, possibly with the participants of the observed case.
- During the third session, which was also the last session, the observed case was analyzed once more in the group. Also a workshop was held on how the case study could be documented and distributed to the museum field both on the project blog site and in the upcoming project publication. All documented outputs were focused on describing new or otherwise useful adult education practices on practical level. Each session took about 4 hours, altogether amounting to about 12 hours of training.

⁵ See the definition Kumpulainen et. al. (2010).

Figure 2.
The structure of three
sessions timing.
(Figure by L. Tornberg)



The last session was crucial for the AVAAMO model and its future. The very basic idea of the model came from the practical museum field. The AVAAMO groups tried to raise and deal questions of museum education on a very practical level, for example what is the role of museum education in the process of exhibition planning. The exhibition environments are the main tools for museum educators to start or promote one's learning processes.

The voluntary perspective is important in the AVAAMO model. The study groups are comprised of members from several museums, which are located more or less close to each other. The museum which hosts the three sessions' set, benefits from multi-professional feedback and impact. The idea is that a similar kind of three sessions' model will be also held in other participant museums and a new study case will be chosen again in the next hosting museum. This kind of training model, and at the same time small-scale evaluation work, would become a practice. Two of the six original AVAAMO groups have continued the practice since the pilot sessions.

Literature and links connected to the special case and its theme were offered by CICERO Learning, Finnish Museums Association and also by participants. There is not so much literature about adult education in museums, so producing a paper of one's case during the last session serves this aim at least on a national level but maybe also on an international level if written in e.g. English.

MULTI-PROFESSIONALISM IN THE STUDY GROUPS

In the beginning of this article it was mentioned that one aim of the project is to introduce more multi-professional activities to museum education. The AVAAMO study groups were comprised of many different museum professions: for example directors, collection curators, museum educators, guides, workshop leaders, exhibition directors, exhibition planners,

office workers and education planners. There was also a plan to get a representative of education research - others than CICERO Learning representatives - to join the group. Meaning of this was to continue the co-operation and practice between a museum and field of education also after the original three sessions were over. One AVAAMO group used this option; they invited a lecturer of adult education from the local university to the group. This could be easily done also in other AVAAMO groups since there is a faculty of education almost in all regions where the AVAAMO groups existed.

The field of museum education is developed to satisfy the expectations of people outside the museum. Even if the expectations revolve around knowledge, which is suitable for a memory organization, enjoyment is not excluded⁶. Museum education methods are developed in pace with general education development. So far several good practices and applications have been found in 40 years of history. It is prime time to continue to stress the importance of museums as lifelong learning sites with the assistance of innovative and active methods of latest education science.

One of the aims of this project was to make museum education among adults more visible not only on the practical level in museums but also in the field of literature. Time will show to what extent general education research will include museum education as part of its research themes. There are already signs of this happening⁷. Similarly, it will be interesting to see what kind of role museum education will play in the field of museum research.

THE OPEN MUSEUM PROJECT – A DEVELOPING LEARNING ENVIRONMENT FOR ADULTS

The Open museum project had two aims. The first aim was to increase adult education skills of museum staff members by developing new operation models and services for adult visitors in five co-partner museums. The museum partners represent public museums such as *Pori Art Museum* and *Satakunta Provincial Museum*, as well as so called special museums in the museum field such as, *The Finnish Museum of Technology* in the field of history of technology and *The Finnish Labour Museum Werstas*, which specializes in the history of industrialism in Finland. *The Museum Education Unit of Tampere museums TAITTE* co-ordinates museum education in eight museums in the municipality of Tampere.

The second aim of the project was to develop new activity models and services for adult visitor groups. Museum partners chose to focus on adult groups such as the unemployed, immigrants, senior citizens and company employees. New knowledge, activity models and good practices achieved during the project are conveyed nationwide to museum professionals and various actors in the field of cultural heritage and arts. A book (with an

⁶ More about museum experience for example Ljung (2009).

⁷ See for example Kumpulainen et al. (2010).

English and Swedish summary) will be published in year 2012 of the whole project.⁸

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RÉSUMÉ

L'éducation par le Musée est principalement considérée comme le travail d'éduquer les enfants ou les jeunes gens dans les musées, ou dans le contexte de la coopération entre l'école et le musée. On a eu beaucoup de projets nationaux et internationaux pour développer cette section du travail des musées. Le premier débat extensif en Finlande, qui pose la question du musée comme un environnement pour les adultes est un projet nommé Le Musée Ouvert. Il a commencé début 2010 et il durera jusqu'à fin 2012. Le principal coordinateur du projet est l'Association des Musées Finlandais et il y a sept autres partenaires. Deux musées représentent des musées publics⁹: Pori Musée d'Art et Satakunta Musée Provincial. Deux des musées représentent les musées dits spéciaux dans le domaine finlandais.

⁸ Open museum (2012).

⁹ Le musée public: financé par l'état ou par la communauté.

dais, Le Musée Finlandais de la Technologie dans le domaine d'histoire de la technologie et le Musée Finlandais du Travail Werstas, qui se spécialise en histoire de l'industrialisme en Finlande. Le sixième partenaire est l'Unité du Musée d'Éducation des musées de Tampere TAITTE, qui agit en coordination de l'éducation de la culture dans huit musées dans la ville de Tampere. Le projet du Musée Ouvert est un des projets pionniers de l'éducation par les musées en Finlande, dans lequel l'unité d'investigation de l'éducation universitaire, dans ce cas le CICERO Réseaux de l'Apprentissage, agit comme un co-partenaire parallèle aux musées¹⁰. L'auteur de cet article présente cette unité. Tout le projet est principalement financé par les Fonds Sociaux Européen (FSE). Un des principaux buts du projet est la divulgation la plus ample possible des résultats de bonnes pratiques. La diffusion des modèles et des pratiques éducatives pour les adultes était une de principales tâches pour l'apprentissage CICERO. Un nouveau modèle pour la diffusion nationale a été développé dans le projet, appelé groupes d'études multi-professionnel AVAAMO qui seront présentés dans l'article. Les Musées devraient être accessibles à tous les citoyens du pays et aussi aux citoyens des autres pays sous forme de tourisme culturel. Bien que les musées soient ouverts à tout le monde il y a beaucoup d'adultes qui ne trouvent pas souvent leur chemin dans un musée. Cela peut être une des principales épreuves dans le futur de l'éducation par les musées.

RESUMEN

La educación en los museos se considera mayormente como el trabajo de educar a los niños o los jóvenes en los museos, o en el contexto de la colaboración entre los colegios y los museos. Ha habido muchos proyectos nacionales e internacionales para desarrollar esta parte del trabajo del museo. El primer debate extensivo en Finlandia considera el tema del museo como el entorno del aprendizaje para los adultos en un proyecto que se llama el Museo Abierto. Empezó en el principio del año 2010 y durará hasta el fin del año 2012. El principal coordinador del proyecto es la Asociación Finlandesa de los Museos y hay siete cooperantes más. Dos museos representan los museos públicos¹¹: Pori Museo de Arte y Satakunta Museo Provincial. Dos de los museos representan así llamados museos especiales en Finlandia, el Museo Finlandés de Tecnología en el campo de historia de la tecnología y el Museo Finlandés de Trabajo Werstas, especializado en la historia del industrialismo en Finlandia. El sexto cooperante es la Unidad de Tampere del Museo de Educación de los museos TAITTE, que coordinan la educación cultural en ocho museos en la ciudad de Tampere. El proyecto educativo del Museo Abierto es uno de los proyectos pioneros en la educación en los museos en Finlandia, en el que la unidad de la investigación de la educación universitaria, en este caso CICERO Red

¹⁰ CICERO : réseaux de l'apprentissage (2012).

¹¹ El museo público se define en este contexto como el museo financiado por el estado o por la comunidad.

del Aprendizaje, actúa como un cooperante paralelo con los museos¹². El autor de este artículo presenta esta unidad. El proyecto entero está financiado principalmente por el Fondo Europeo Social (FES). Uno de los principales propósitos del proyecto es la diseminación de los resultados de buenas prácticas de manera más amplia posible. La diseminación de los modelos y prácticas de la educación de los adultos en los museos era una de las principales tareas del aprendizaje CICERO. Un modelo nuevo para la propagación en plan nacional se desarrolló en el así llamado proyecto multi-profesional AVAAMO grupos de estudio que se presentará en este artículo. Los museos se idearon para que cada ciudadano en cada país tenga acceso a ellos, y también los ciudadanos de otros países en forma del turismo cultural. Aunque los museos están abiertos para todo el mundo, hay muchos adultos que con frecuencia no encuentran su camino hacia el museo. Esto podría ser uno de los principales desafíos en el futuro de la educación en los museos.

¹² CICERO Red del aprendizaje (2012).

RESEARCH ON DEVELOPMENT OF MUSEUM EDUCATION EVALUATION CHECKLISTS FOCUSED ON GARDNER'S FIVE MINDS FOR THE FUTURE

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INTRODUCTION

Museums need support from the public. This means that they are asked to offer the result of their activities (Weil, 1999). The outcome and impact of museum education is a way to justify the public's support.

The ICOM definition of a museum indicates that a museum is an institution that serves society and its development, and education is one of the three purposes (education, study, and enjoyment) of all of the museum's functions (acquire, conserve, research, communicate, and exhibit). What does it mean then, that education serves society and its development? This study assumes that education for society and its development means personal development for being a successful member of a democratic society.

Traditionally museum education has focused on learners' cognitive development. While this attitude still exists, affective and motor-skill development have also become an important part of museum education. Nowadays various teaching and learning strategies are being developed to engage and enhance learners (visitors) cognitively and affectively and skillfully through museum education.

What is the goal of all of these educational activities of museums? What should be the goal of museum education? Cognitive and affective and skill development can be a goal but not enough to be the ultimate goal. The ultimate goal of museum education is to help the public lead a successful life personally and socially.

Howard Gardner (2006) suggested five minds as important minds for the future. The five minds are the disciplined mind, the synthesizing mind, the creative mind, the respectful mind and the ethical mind. His suggestion has reasonable grounds, for it is not difficult to recognize that the problems and difficulties today's societies face, are due to the lack of these five minds. And also when the daily newspapers report on education matters, it is easily noticeable that formal education is directed toward fostering learners to be creative with respectful and ethical character.

If the five minds are necessary for an individual to lead a successful life and for society to develop forward as this study assumes, then fostering them as the ultimate goal of all the museums' educational activities is worth.

This paper reports on a doctoral study, where the goal is to develop the checklists focused on fostering the five minds, as museum education can refer to. The research questions were: What checklists, focused on fostering the five minds, can be extracted, based on the nature and theories of museum education, and the characteristics of the five minds? How do museum education professionals and researchers evaluate their adaptability of the suggested checklists?

BACKGROUND

Museums' educational activities have developed in quantity and quality. However, the direction is not so clear. We, as museum educators, are doing many things for museum users, but where are we going? We need to discuss the worth of museum education with collective perspectives. The ultimate and universally accepted goals were not discussed among museum education professionals. Open discussion about the direction, ultimate goal is necessary. For now, if society pursues its members to be creative and respectful and ethical, and if museums as public institutions can respond to its society needs, fostering Gardner's five minds can be worthy direction.

STUDY APPROACH AND METHOD

The study procedure is as follows. The first step is, through literature and document review, creating the concept and nature of museum education, visitor categorization and educational program types, and the concept and method of evaluation on museum education. Then museum education and other related theories, and the characteristics of the five minds were studied, and 14 criteria and 89 checklists were developed.

First of all, it examined literatures concerning learning environment, social factors, learning inhibitors (environmental, motivational, intellectu-

al), long-term memory, learning style, and learning evidence, which were thought to be addressed beforehand to foster the five minds. For this purpose, Falk & Dierking (1992)'s Interactive Experience Model, Rogers (1980)'s client-centered counseling, Bloom (1956)'s educational objectives, Maslow (1954)'s educational environmental theory were examined considering four natures of museum education: audience-centered, object-based, museum educator as facilitator, environmental uniqueness, with the suggestions by Kolb (1984), Vygotsky (1962), Csikszentmihalyi (1990), Chambers (1992), Boekaerts (2002), McCarthy (1980), Gammon (2003) and others. Thus the study extracted 55 checklists on 9 criteria (see *Tab. 2*).

For the five minds the study examined Gardner (2006); Elder & Paul (2006); Scriven & Paul (1987); Csikszentmihalyi (2007); Feist (2009), Hayes (1989), Lubart (1994), Weisberg (1999), Simonton (1987), Velasquez, Andre, Shanks and Meyer (1987, 2010), Ryan (2002) and others to explore the characteristics of each of the five minds. Thus 34 checklists on 5 criteria were developed according to their characteristics (see *Tab. 3*).

For application in practice, a new evaluation model was tested twice through the Delphi survey by 31 museum education related professionals (Group 1) and once by 31 docents (Group 2). *Tab. 1* shows the composition of the Delphi survey sample. The Korean museums are divided into four categories: national (central government), public (city or local government), university, and private. The Delphi sample covers all four categories.

The five-point likert scaling questionnaire was sent to each participant of Group 1 and two docents of the Busan Marine Natural History Museum by electronic mail, and 29 docents were distributed and collected the questionnaires at their regular meeting.

The responses were processed with SPSS PASW Statistics 18.

THE SURVEY ANALYSIS

The suggested 89 checklists on 14 criteria were all evaluated above mean 3.0 by survey participants. Group 1 evaluated most of the checklists much higher than Group 2. And as the mean score goes higher, so does the numbers of the checklists that belong to that mean score. Group 2 evaluated only one checklist above mean 4.0, and 30 checklists with above mean 3.7 and below 4.0. Majority of the checklists falls between mean 3.5 and 3.8. Group 1 evaluated 48 checklists of the suggested 89 checklists above mean 4.0 at both surveys. They are marked with ✓ in *Tab. 2* and *Tab. 3*. Group 1 selected only 9 among 37 learning inhibitors checklists (only 3 out of 17 motivational inhibitors) with above 4.0 at both surveys. 7 checklists (v16, v17, v24, v32, v37, v40, v53) among 48 evaluated above mean 4.0, have wide variations, over standard deviation 1.0, and 6 of them are related to the learning inhibitor criteria. Group 1 respondents evaluated the synthesizing mind checklists as having less adaptability. The checklists developed for the synthesizing mind were evaluated between mean 3.1 and 3.6 at the first survey, and between mean 3.2 and 3.7 at the second

survey. Group 2 considered the 17 checklists of the 48 that Group 1 evaluated their adaptability with above mean 4.0, to be adaptable with above mean 3.7 but below 4.0 except one checklist, v1(4.5484), and the checklists related to the motivational inhibitor, the synthesizing mind and the respectful mind were not included. However, v33 of the motivational inhibitor criteria, which is not included in the 48 checklists, was evaluated by the Group 2 rather high with the mean 3.9032 compared to the other checklists. The 17 checklists are checked with ■✓ in *Tab. 2* and *Tab. 3*.

STUDY FINDINGS

1. 48 checklists(26 prerequisites and 22 requisites) are proven to have adaptability as checklists for fostering the five minds by researchers. However, the rest of the 41 checklists can be used, if necessary.
2. The study emphasized resolving learning inhibitors, especially motivational inhibitors, by suggesting detailed checklists, but researchers and docents considered them having less adaptability. And opinions vary among researchers concerning learning inhibitor checklists, so further survey on this needs.
3. Both groups evaluated the synthesizing mind checklists as having less adaptability, though at the second survey it showed a slight raise. The main reason might be the irrelevance and unfamiliarity of the suggested checklists. It needs to be investigate further.
4. Researchers evaluated most of the checklists(72 out of 89) much higher than docents. Docents might not perceive museum education in its full scale, if then, they need to be trained not only in the subject matter, tools and methods, but also in the areas of the concept, nature, theories and research results of museum education.

CONCLUSION

The evaluation checklists the study developed is for the application on the structured and semi-structured educational programs.

The limit of the study is found in participants' interpretation of the checklists. There were a few survey participants who requested a supplementary explanation, so for future investigation, the wording of the checklists needs to be reviewed and described in a clearer way.

The study conducted the Delphi survey twice. If it expands further, possibly one more with the same sample, and internationally, it is likely to have a more meaningful result.

Museum education professionals who participated in the survey recognized the five minds as valuable towards museums' educational goal. Thus more study and explicit discussions are necessary.

Tab. 1 - The Composition of Delphi Survey Sample

category	Institution		#s of participants
museum educational professionals (museum employees)	National government	National Museum of Korea	1
		National Folk Museum of Korea	5
		Kimhae National Museum	2
	city and local government	Gyeonggi Museum of Modern Art	1
		Seoul Museum of History	3
		Busan Museum	1
		Busan Art Museum	1
		Busan Marine Natural History Museum	1
		Namyangju Museum of History	1
		Bucheon Museum of Education	1
		Seodaemun Museum of Natural History	1
		Incheon Children Museum	1
	university	Hwajeong Museum(Kyung Hee University)	1
	private	Woodblock Print Museum	1
		Samsung Childrens Museum	1
		Leeum	1
		Kim Koo Museum & Library	1
		Iron Museum	1
		museum education ph.ds or abds	6
sub total	researchers (Group 1)		31
docents		museums and historic sites of Busan city	29
		Busan Marine Natural History Museum	2
sub total	docents (Group 2)		31
total			62

Tab. 2 - Prerequisite criteria and checklists for the five minds

criteria 1. learning environment <input checked="" type="checkbox"/> v1 drinking water, ventilation, light, cleanness, safety, restroom facilities <input checked="" type="checkbox"/> v2 environmental and educational orientation <input checked="" type="checkbox"/> v3 rapport between teacher and learner
criteria 2. social factor <input checked="" type="checkbox"/> v4 Vigotsky's scaffolding <input checked="" type="checkbox"/> v5 suggesting models to help learners' understanding(modelling) <input checked="" type="checkbox"/> v6 staff and/or volunteers' behaviors and attitudes affect learners' learning
criteria 3. environmental inhibitor v7 device hard to operate v8 wait in the line to have a chance to operate or see v9 small screen, slow computer, and software needed high technique to operate <input checked="" type="checkbox"/> v10 exhibits and/or label panels displayed at improper illumination level and/or location v11 inadequate font size and inharmonious color(illegibility) v12 low quality and unclear audio v13 information that visitor looks for, is unseen easily

<ul style="list-style-type: none"> ■<input checked="" type="checkbox"/> v14 crowded, noisy, dimly, no seat to rest, etc. ■<input checked="" type="checkbox"/> v15 tour guide invisible and/or inaudible, so hard to be engaged. ■<input checked="" type="checkbox"/> v16 confusing floor plan
<p>criteria 4. intellectual inhibitor</p> <ul style="list-style-type: none"> ■<input checked="" type="checkbox"/> v17 unintelligible and/or unpronounceable technical words v18 label texts that are written in complex or double negative compound sentences v19 repeated and lengthy explanation v20 lengthy label text that says irrelevant, unhelpful information (unnecessarily lengthy) v21 label text that gives only basic or below basic information, unprovided new and sufficient knowledge v22 explanation/interpretation does not provide even basic information v23 label text that are illegible and make viewers feel incompetent ■<input checked="" type="checkbox"/> v24 informations or activities that are irrelevant with learners' previous knowledge or daily lives (irrelevancy) v25 confusing, unclear, illegible activities v26 not creative, ordinary, simple, and/or unaffected activities
<p>criteria 5. motivation inhibitor</p> <ul style="list-style-type: none"> v27 no relevancy or connection with learner's daily life, family and culture v28 information that are not connected to the previous knowledge v29 not attractive color, size, and light wise v30 objects displayed at the backward of the case v31 low-quality technique, medium and props ■ v32 learning process with lacking or no interaction v33 exhibitions or activities that put learners passive(transmission-absorption) v34 activities that are progressing very slow with lengthy and repeated explanation v35 activities that takes long v36 activities that are plane and/or available at other places and/or experienced before. ■ v37 activities that are not provided with proper feedbacks v38 activities that makes look stupid before other people v39 activities that demand interaction that the learner feels awkward ■ v40 activities that the learner feels neglected v41 activities that only takes one learner at a time, not allowing interaction among learners v42 activities that allow no interaction between parents and children v43 staff who is unkind and/or not helpful
<p>criteria 6. learning objectives</p> <ul style="list-style-type: none"> ■<input checked="" type="checkbox"/> v44 cognitive learning that provides knowledge, understanding, application, analysis, synthesizing, and evaluation ■ v45 affective learning ■ v46 motor skill learning (critical thinking, problem solving, creating skill, presentation skill, communication skill, scissoring, etc.)
<p>criteria 7. learning style</p> <ul style="list-style-type: none"> v47 multiple intelligence theory and practice ■ v48 various pathway and entry points to the object and/or learning subjects ■<input checked="" type="checkbox"/> v49 project based group activities, suggest multiple viewpoints, create ideas, feedback and evaluation, reading, lecture, analysis, exploring, experiment, hands-on, field trip ■ v50 process oriented learning, for example problem solving through visual, hands-on, confirming, identifying, looking for, comparing, measuring
<p>criteria 8. long term memory</p> <ul style="list-style-type: none"> ■<input checked="" type="checkbox"/> v51 satisfying the conditions for long term memory such as depth and time and connection to the past experience etc.

criteria 9. evidence of learning

- v52 focusing on engaging learner
- ☒ v53 Does the learner feel she/he is learning
- ☒ v54 Does the learner feel learning benefits him/her
- v55 The opportunity of the learner's making meaning

Tab. 3 - Requisite criteria and checklists for the five minds

criteria 10. the disciplined mind

- ☒ v56 provide facts information
- ☒ v57 provide two or three stories and facilitate learners to realize the connection among them
- v58 facilitate learners to express their understanding
- v59 provide meaningful questions about phenomenon or current issues
- v60 facilitate learners to collect data regarding suggested questions
- v61 facilitate learners to evaluate data, think with an open-mind about substitutions.
- v62 facilitate learners to communicate effectively with others and refine their thought and reach a very reasonable conclusion
- v63 facilitate learners to think appropriate to the expertise of the certain field

criteria 11. the synthesizing mind

- v64 synthesizing collected data and making it as a story is included in the curriculum
- v65 express what they learn synthetically into in nonverbal form such as picture, drama
- v66 describe the concepts vividly in a metaphor
- v67 use short phrase representing much meaning
- v68 classification based on predominant characteristics/ marked features using chart and graph
- v69 categorize a series of phenomena as a group
- v70 theorizing by synthesizing various concepts
- v71 making a metatheory about theory

criteria 12. the creating mind

- v72 flow experience condition (Csikszentmihalyi suggested clear objectives, prompt and clear feedback, balance between learner's ability and task)
- ☒ v73 opportunity to find ability of the self
- v74 opportunity to express one's own idea, belief, perception, etc.
- v75 activities such as imagination and thinking different are included in the curriculum
- v76 giving enough time to learners for thinking

criteria 13. the respectful mind

- v77 modelling to show respectful mind and relationship is included in the curriculum
- ☒ v78 shows respect by careful listening and paying attention to learners' request
- ☒ v79 relationship based on receptiveness and consideration, attentiveness, and empathy
- v80 draw learner's empathy on the necessity to learn the subject and contents
- v81 experience many difference perspectives and communal spirit
- v82 opportunity to express one's opinion and coordinate through open discussion
- v83 deal the differences with mutual respect

criteria 14. the ethical mind

v84 ethical model is suggested in the curriculum

■ v85 the teacher pays attention to building/developing the learner's ethical mind

■ v86 the teacher explains the reason when consideration for others and self-controls are needed.

■ v87 opportunities to present ideas and thoughts are given fairly and respectfully

■ v88 the learner acts with sense of responsibility

v89 let learners feel shamed when he/she does wrong ethically

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RÉSUMÉ

Jusqu'à présent le musée, depuis sa naissance, est considéré comme une institution qui contribue au développement de la société. Malgré cela, étant donné qu'il dépense des fonds et des aides publics, il fait face à la demande de démontrer ses résultats et son impact par une évidence scientifique. L'évaluation de l'éducation par des musées est donc nécessaire et cette étude a pour but de développer les modèles d'évaluation pour les programmes éducatifs de musée.

La prémisse de ce document est que l'esprit discipliné, l'esprit de synthèse, l'esprit créatif, l'esprit respectueux et l'esprit éthique, dont parle le psychologue Howard Gardner, sont nécessaires pour que les membres d'une communauté aient une vie pleine de succès et la formation de ces cinq esprits est donc la valeur et la direction que l'éducation faite par les musées devrait chercher. C'est pourquoi le développement des modèles des musées, envisagé du point de vue des cinq esprits de Gardner a un sens important pour la responsabilité sociale des musées.

Cette étude qui définit l'exposition et les programmes éducationnels comme l'éducation par les musées, et les modèles d'évaluation que l'investigation développe, sera appliquée aux programmes structurés ou semi structurés.

La méthode de cette recherche est la suivante : le premier pas est la création du concept et du caractère de l'éducation d'un musée, la catégorisation des visiteurs et des types de programmes éducatifs et le concept et la méthode d'évaluation de l'éducation par un musée.

Après on a étudié l'éducation par le musée et d'autres théories qui s'y rattachent ainsi que les caractéristiques de l'esprit discipliné, de l'esprit qui synthèse, de l'esprit créatif, de l'esprit respectueux et de l'esprit éthique et grâce aux recherches on a développé 14 critères et 89 listes d'évaluation.

RESUMEN

Hasta ahora los museos desde que se han creado se han considerado como las instituciones que contribuyen a la sociedad y a su desarrollo. Sin embargo, como el ente que gasta los fondos y las ayudas públicas, se enfrenta con la exigencia de demostrar sus resultados e impacto con evidencias científicas. Así que es necesaria la evaluación de la educación y este estudio tiene el propósito de desarrollar los modelos de los programas educativos.

Esta investigación tiene premisas que establecen que la mente disciplinada, la mente sintetizada, la mente creativa, la mente respetuosa y la mente ética sugeridas por el psicólogo educativo, Howard Gardner, se necesitan para las vidas exitosas de los miembros de una comunidad y de esa manera el fomento de estas cinco mentes tiene un significado importante para la responsabilidad social de los museos.

Esta investigación define la exposición y los programas educativos como la educación en los museos y la evaluación de los modelos que desarrolla la investigación se aplicará a los programas educativos estructurados o semi-estructurados.

El procedimiento de la investigación es el siguiente: el primer paso era crear el concepto y el carácter de la educación en los museos; después se hizo la categorización de los visitantes y los tipos de los programas educativos y el concepto y método de la evaluación de la educación en el museo. Luego se hicieron el estudio de la educación y de otras teorías relacionadas y de las características de la mente disciplinada, de la mente sintetizada, de la mente creativa, de la mente respetuosa y de la mente ética y se desarrollaron 14 criterios y 89 listas de comprobación.

MUSEAL ITINERARY: CULTURAL AND PEDAGOGIC DYNAMIC

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During the last decades, sociologists considered relationships between public and works of art as cultural practices lacking in interactions that could have happened during the visit. This way, they removed the axiological dimension of the work of art and reduced it to a simple human product.

The sociologists insisted on the social determinants as a crucial parameter of the formation of cultural practices. The consequence was the abandon in the majority of the sociological studies of the concept of imaginary and the cultural representations. By neglecting the aesthetic problematic, sociology forgot what a work of art can bring to the individual-visitor.

There is an opposition that appear when we examine the connections that exist between the individuals and the exposition through the concept of the aesthetic approach of the interactions made between these two partners during the process of the preparation of the exposition and not the one of the social determinants. In the first approach, there is a transformation, a break, and in the second a continuation.

In order to overcome this impasse and crisis in sociology, we have to go back to the Aristotelian tradition of the aesthetic taken again by Kant to understand what is happening to the individual visitor. It is necessary to know what is stated inside an aesthetic form. That's why aesthetic pedagogy needs an appropriate method based on real-life experiences. Between the individual visitor and the work of art, a dynamic exchange takes place that allows the visitor to go back to his own world. In this process takes form pedagogy of axiological values and different conceptions originated from the work of art, the institution that made the exposition. We should also not forget that the individual visitor can be influenced by other visitors.

How can we define the dynamic of the interactions made between a work of art and the public and what are the investigation tools?

Can we make a parallelism between a museal itinerary and a cultural experience submitted to a pedagogical form?

We will work with Dewey's principle that a museal visit creates a new experience mentally. We put forward the hypothesis that it can be possible thanks to the interactions that takes form in a dynamic, a *kinesis*.

To answer this problematic, we experimented an investigation tool that follows the temporality of reception and that allows the interviewee-visitor to concentrate on his immediate experience. This tool has been experimented in surveys conducted during expositions that took place in France and the United States.

In order to determine the interactions made during the visit of an exposition, we present field's examples. We are able to present results and interpret the answers given by the interviewees on the interactions made as much on a cognitive level than on an emotional level. This way, we can attain the knowledge of the meta-itinerary of this museal experience.

Before presenting our approach, we will explain the concept of the temporality of the reception.

We began from the principle that the individual, when he becomes a visitor, has got opinions and cultural representations. He begins his visit with previous experiences and knowledge. This can influence the reception and is a part of the aesthetics attitudes.

To verify our hypothesis, we prepared other measures for the survey. We interrogated visitors that came out of the exposition, by using the same questionnaire than at the entrance.

There are essentially two elements at the epistemological level that we have put forward in our process:

a) The intermediary spaces

We interviewed the public during the *before-visit*. The intermediary space is a component of the individual-visitor. In this public-open space, that precedes the entrance of the individual in the public-closed space, the visitor uses all the elements to understand what will happen during the new experience.

We also interviewed the public during the *after-visit*. This other intermediary space plays a role on the deconstruction of the individual-visitor. He leaves the visit and progressively finds again his status of a lambda-individual.

In those intermediary spaces, we wanted to ask visitors a series of questions concerning their relationship with the exposition, the institution and the public.

b) The experience of the visit

By interviewing the public one and a half hour after the beginning of the visit, we view it as an experience. The aesthetic attitudes play a role dur-

ing the formation of the reception's process. It is in the dynamic that is taking shape that we will find the temporality of the reception.

Here are two examples from the soon published book "La Temporalité de la Réception - Expériences esthétiques":

ITINERARY 1 : VISION OF THE FUTURE

We will present a synthesis of the two steps of the visit.

The exposition is a *topos* of artistic representation of subjects that touch the individual either in their individuality or in their universality. It is a distance to reach between a *before*, a *during* and an *after* the exposition.

By analysing what we call intermediary spaces and by comparing the answers of the interviewees, we can observe the operationalisation of this reception.

The exposition is then completed with cultural representations filled by individual and collective relationships.

Those answers will allow us to understand that when they will visit an exposition, the visitors will be in search of *something* and that even when their visit will have ended, their conception of the function of the exposition will stay.

Thus, we observed that between these two space-times is happening a progress in the representations.

Because we asked the same questions before and after the visit, we can compare the answers.

a) Regarding the exposition

We observe that for our interviewees the meaning of the exposition and what they searched there has shifted relatively over time.

We will at first develop the concept of *exposition* and then *vision of future*.

b) The concept exposition

Functionality of the exposition:

Before

Exposition → walk → reminiscence → change of scene

Learning → pleasure → reflection → omen

After

Exposition → learning → improvement → discovery → delight

We notice that there is a linear configuration and that at the same time, a relative shifting is occurring in what an exposition can bring to an individual.

Its function in the *before-visit* means at the same time a way that leads either to the past, or to a place off-time, and also in contributions admitted socially in the functionality attributed at the exposition (which are objective and subjective data).

In the *after-visit*, socially recognized values - formed with objective and subjective data - are attributed to it.

c) *The social role of the exposition*

Before

Social role → make think → nourish the imaginary → develop social exchange → occupation of the free-time

After

Social role → allow cultural contributions → develop the learning → develop the curiosity → make famous items → provoke emotions

Between those two times, the perception of the role of an exposition has evolved from those elements:

- The social exchange
- The occupation of the free-time
- The items

The notion of learning is a value so deeply internalized in the Western World that its absence appears unlikely.

d) *The concept of the vision of the future*

We observe that the meaning of the *vision of the future* improved during this itinerary. The words *spirituality* and *eternity* didn't appear in the interviews before the individuals did their visit.

This confirms that a real exchange has taken place and that an itinerary has been build, not only a physically, but also mentally and emotionally.

We observe through the answers of our interviewees that:

Before

Vision of the future → past → science-fiction → creativity/ideal/utopia → technology → eternity

After

Vision of the future → spirituality/end of times/eternity → apocalypse → science-fiction → technology

After having done the visit, we observe that their answers are more oriented by the content of the exposition.

The concepts expressed about the vision of the future are interrogations on the visions of the Western World on this matter.

However, concerning the perception of these concepts, we observe that there is an appropriation of a speech inspired by religion in the choice of the words: *spirituality* and *apocalypse*.

Thus, an interaction is happening between the content proposed and its perception.

This approach allows seeing that there is an evolution inscribed in a given time. This itinerary of social judgement contributed to the improvement of it.

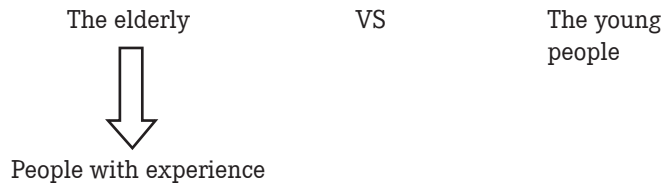
ITINERARY 2: SCYTHES' GOLD, AN ARCHAEOLOGICAL EXPOSITION

For this itinerary, we will present a synthesis of the progress of cultural representations between the *before-visit* and the *after-visit*.

a) Representation of the relations between the National Galleries of the Grand Palais (called the GNGP) and the public

We observe that between the two intermediary spaces, the immediate experience can be conclusive regarding the perception that an individual-visitor can have of a collective space. Thus, we can say that in words of temporality, we are in presence of the phenomenon of homeostasis.

Problematic of the public: to which public is the exposition meant for? In the answers given to this question, the GNGP seems to be intended to a certain age group.



At the end of the visit, we have observed that there has been a reinforcement of this conception.

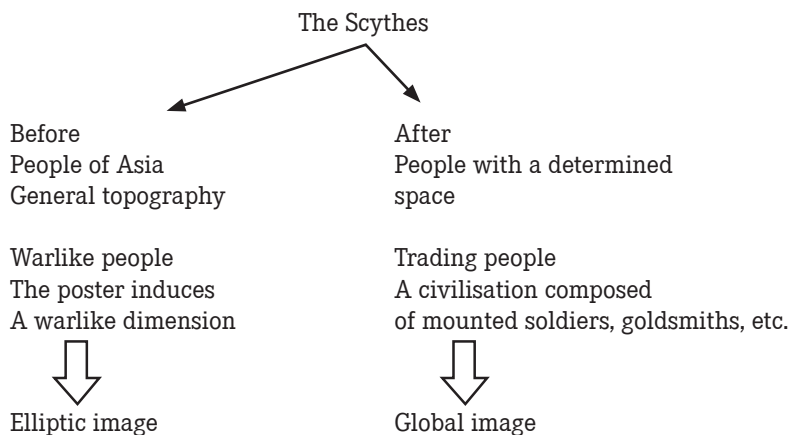
Also, by this immediate experience, they express regarding the culture that the public must have:

Culture VS Lack of culture

Note: the notion of *culture* is replaced by the one of *elite*.

Our public interviewed understands then the visit of an archaeological exposition as a way to reinforce school knowledge and not as a way to live an intellectual emotion. That explains the feeling that the archaeological exposition is set to a certain group of individuals. The content of the interviews shows that it is shared by all the groups interrogated.

Evolution of the representations on the content of the exposition



We observe that the exposition has fulfilled its pedagogical function.

At the question: “to whom is intended this exposition?”, we can classify the answers by specific interests :

- Goldsmith enthusiast
- Archaeology enthusiast

The public states then the listeners. This notion of the particular is the opposite of the one stated in the beginning of the survey, the notion that the exposition was for everyone. It also means that the interviewees have gained an empirical knowledge of a museal space.

How does the empirical knowledge play a role on the formation of the cultural representations?

We can say that after a time during which sociology treated the work of art as a product and the museal visit as a social practice, we reconsider in our approach the connections between the work of art and the individual-visitor. Thus, we reconsider the role aesthetic play on education, which is not an isolated data. That is why we have to return to the meaning of the Greek definition *aesthetita* and *noeta*: the aesthetic will become a door that will allow the mind of the individual to open to the comprehension of the world.

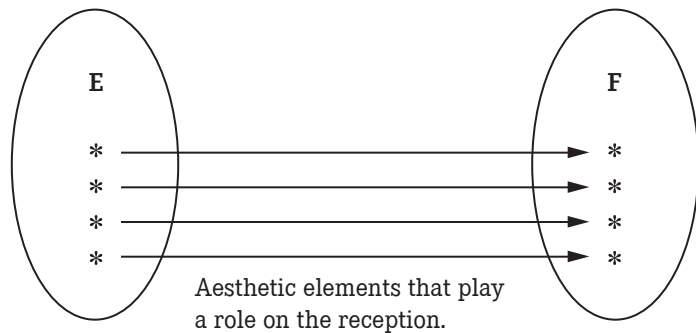
The visit of a museum, especially during this time of awareness, leads us to think on the stimuli that nourish the mind.

The exchange happening during this experience brings, like we saw earlier, elements either affective, or cognitive that will nourish the imaginary. The contributions, in particular at the cultural representations level, are either directly or indirectly an immediate face to face that can be present at middle-term and long-term. It can even be triggered in the conscience sphere by the existence of the present. We are considering *education* in the full meaning of the word: an individual needs, in order to express his inner world, his own contradictions and his own worries with the world and his social environment, to clearly conceive mental images that would precede the *speech*.

When we interviewed 16 years old people, we observed their incapacity, in the vast majority, at being able to express their representations on certain questions.

By leaving their classical studies fast and without having any other stimuli, the content of the expression of their cultural representations is kind of weak. Thus, museal education can be a complementary teaching because it is unique due to the fact that it develops in the individual what lies in him as his potential. This kind of process allows us to understand that the established exchanges are based on a potential of communication. Between the public and the work of art, there is a potentiality in the ways of creating exchanges.

In a schematic way, we can represent those exchanges:



E = the exposition and **F** = the public.

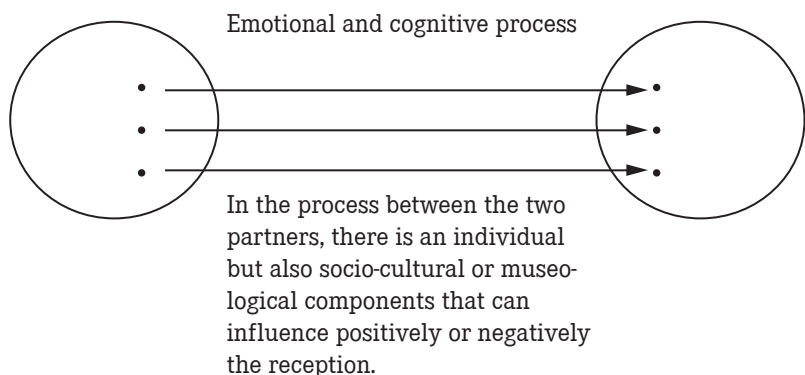
It is the potential that already exists in **E** that will wake the one in **F**. This application of the law of transitivity allows the individual-visitor to become actor of his visit and to nourish his cultural representations.

This diagram allows us to understand that the artist shares components of the mental universe of the public in his work of art.

The institution is a partner-mediator and as such must promote the exchange that is happening during the visit between the different partners. Thanks to it, modifications of the different representations have appeared.

In the two examples, each visitor comprehends its new experience with previous experiences and knowledge. The more the exposition is built in a way that favours the creation of exchanges, the more visitors can put aside what they know and reach a new connection.

This can be schematized this way:



We must not forget the exchange established between the work of art and the public. That is why the problematic of the place of the artist in society is present in the sociological studies. Does a work of art express something that is too far temporally from the public or does it express elements of the present's comprehension?

The approach that we developed allowed us to autonomise completely this relationship, to not stay dependent of socio-cultural parameters. This hypotrophy, observed in the sociological studies, had the consequence to minimise the heaviness of this meeting. It even reduced the way of thinking to the results of external factors.

We can't neglect the power of the experience and the inner potential of the individual-visitor to broaden himself to new sights. Thus, study the *visit* as a particular relationship between a work of art and the public makes us consider *education* not like a sum of knowledge coming straight out of books but like a pedagogy that will metaphorically takes the individual from point A to point Ω .

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RÉSUMÉ

Cette communication s'attache à présenter les relations établies entre œuvre et public. Ceci à travers l'analyse des représentations culturelles, en tenant compte et en introduisant de nouveau la problématique esthétique. Nous présentons notre démarche mise en place pour cerner les rapports établis durant cette visite à travers le processus de la réception.

Nous montrons ce qu'une œuvre d'art peut apporter à l'individu-visiteur. En partant du principe de Dewey qu'une visite muséale crée une nouvelle expérience au niveau mental, il devient possible de faire un parallélisme entre un itinéraire muséal et une expérience culturelle obéissant à une forme pédagogique.

En mettant en place une méthode originale qui consiste à diviser la mise en place de l'enquête en deux parties, nous interrogeons certains visiteurs à l'entrée de l'exposition et à la sortie. Ainsi, en leur posant les mêmes questions, nous avons établis les modifications qui se sont produites durant la visite. Grâce à cette possibilité de comparaison, nous avons pu cerner le rôle des attitudes esthétiques au niveau de la mise en place du processus de la réception. C'est dans cette dynamique que se forme la temporalité de la réception.

L'échange produit durant cette expérience apporte des éléments soit affectifs, soit cognitifs, qui nourrissent l'imaginaire en s'inscrivant dans une dynamique temporelle. Nous sommes face à une éducation au sens large du terme car un individu a besoin, pour pouvoir exprimer son monde intérieur, de ses propres contradictions et de ses propres inquiétudes avec le monde et son environnement social, pour bien concevoir les images mentales qui précèdent la parole.

RESUMEN

Esta comunicación se propone señalar las relaciones que se establecen entre la obra y el público. Mediante el análisis de las representaciones

culturales y tomando en cuenta la dimensión estética, presentamos nuestro procedimiento para delimitar las relaciones que se generan en el proceso de recepción durante una visita museística.

Mostramos lo que una obra de arte puede aportar al individuo-espectador. Partiendo del principio de Dewey; sabemos que una visita museística crea una nueva experiencia a nivel mental; y entonces es posible establecer un paralelismo entre un itinerario museístico y una experiencia cultural de tipo pedagógico.

A partir de un método original que consiste en dividir la aplicación de un sondeo en dos partes, preguntamos a algunos espectadores justo antes de entrar a la exposición e igualmente justo al salir de ella. De esta manera, al interrogarlos sobre las mismas preguntas podemos saber las modificaciones que se produjeron durante el recorrido. Gracias a esta posibilidad comparativa podemos delimitar el papel de las actitudes estéticas que se establecen en el proceso de recepción. Es en esta dinámica que se forma la temporalidad de la recepción.

El intercambio que se produce durante esta experiencia aporta elementos afectivos o cognitivos que nutren el imaginario al inscribirlos en una dinámica temporal. Estamos ante una educación en el sentido amplio del término, ya que un individuo requiere dichos elementos para concebir las imágenes mentales que preceden a la palabra para poder expresar su mundo interno, sus propias contradicciones e inquietudes con respecto al mundo y a su entorno social.

PERCEPTUAL PROCESSES IN MUSEUM EDUCATION RESEARCH ON THE DEAF COMMUNITY AND POSSIBLE APPLICATION IN HEARING ENVIRONMENTS

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At present, museums attempt to open up to society by offering their contents for the enjoyment of everyone. However, if we want our museum visits to be as enriching as possible – understanding enrichment not only from the intellectual point of view but also from the personal perspective of a full aesthetic use and enjoyment – we need to find the keys to render art comprehensible by means of its own codes, which are common to the multiple images that portrait our society.

The starting point of our research is born of the reflection and doubts emerging from my day-to-day experience as a practising educator. It will lead us to find answers and quality improvements for museum visits, as well as to localise elements that will optimise the quality of those visits from a learning experience based on the way of looking and understanding the world of the deaf, who have hyper-developed their eyesight due to their functional diversity (because of their hearing deficit). Why are we trying to integrate and normalise them in our society while we overlook the characteristics that allow everyone to improve their visual experiences? This reflection means a shift from the consideration of the deaf as disabled people to their new status as learning individuals who we can learn and be enriched from.

This will lead us to suggest our initial hypothesis based on the following proposals:

Language is an expression of the mental organisation of individuals who develop it and exercise it. The deaf community has a visual language and, therefore, a visual mental organisation. The deaf community will better understand the art based on visual codes thanks to the exercise of a language stemming from a functional diversity, which involves the hyper-development of the eyesight and, as a result, a further compression of the visual codes.

To do this, we developed a study following a quasi-experimental methodology based on the design of a number of interrupted time series and a cluster sampling: G1 (deaf people), G2 (hearing people) and G3 (interpreters), putting together a sample of 19 people to achieve the following objectives:

- To understand how the deaf and hearing people see and understand art
- To locate any possible differences between both communities regarding their artistic perception
- To find possible models that will facilitate the understanding of art for both communities
- To open up the doors to a research that will facilitate the creation of models and guidelines to expand the understanding and perception capacities, through reflection of the objectives that the museum aims to transmit to the visiting public

To achieve this, we developed a plan divided in two stages completed during the year 2010-2011 in the city of Valladolid

RESEARCH STAGES

The data collection process was carried out in two different contexts of observation that corresponded to two different stages. The first stage was hosted by a laboratory and the second by a museum.

Stage 1. laboratory. During this stage we collected data with the help of an Eye tracker. This system consists of a set of technologies aimed to capture and record the way a person observes an image or scene, which will allow us to detect his/her focus areas, during how long and in which order he/she performs the visual exploration (Hassan and Herrero, 2007).

Thus, we obtained objective results related to the observation of the four images selected for that purpose. These images were chosen by virtue of their visual codes: abstraction, figurativism, realism and symbolism. Four of the most important museums in Valladolid - *Museo Patio Herreriano*, *Museo Nacional Colegio de San Gregorio*, *Sala Municipal de San Benito* and *Fundación Alberto Jiménez-Arellano Alonso* - are the centres hosting the works of art selected and where we worked with our sample.

Stage 2. Museums. On the day we visited the museums, we firstly tried to determine the influence of the recognition of the works of art observed in the laboratory on the groups and, secondly, to detect the variables that

come into play both in the understanding and the taste of the analysed groups. For that we had a data collection test filled out by the subjects, a non-interventional observational study, interventional observational studies, photographic and audio-visual studies.

CONCLUSIONS

Based on the triangulation of the data obtained, we reached a number of conclusions that, contrary to what we expected at the beginning of our research, has not confirmed our initial hypothesis. This fact comes across as a new challenge for the work with deaf people inside and outside of the art museums.

While it is true that culture determines to a large extent the way that individuals look at reality, it is also true that language somehow has an influence on the visual perception. This turns the deaf culture into a visual culture different from the oral culture, with linguistic and relational features different from those of the hearing people. In fact, an important action line arises for the specific work with these groups of people.

Also the role played by museums as social inclusion agents means that over the last decades they have been relying on their Cultural Education and Action departments as an essential element to sensitise, teach and raise awareness among the society. This society is imbued with a reflection process with respect to groups with functional diversity, promoting a debate at all levels between those who support their social inclusion and those others who defend their social rehabilitation. Museums are, therefore, the ideal scenario to host this process as they are a faithful reflection of the social changes and thanks to their non-formal status, which facilitates the direct approach to the several groups.

As for the data collected in the experimental stage, we have detected that indeed there are perception differences between deaf and hearing people. These differences are located in two different stages of the visual perception: during the data collection and when the collected data was processed.

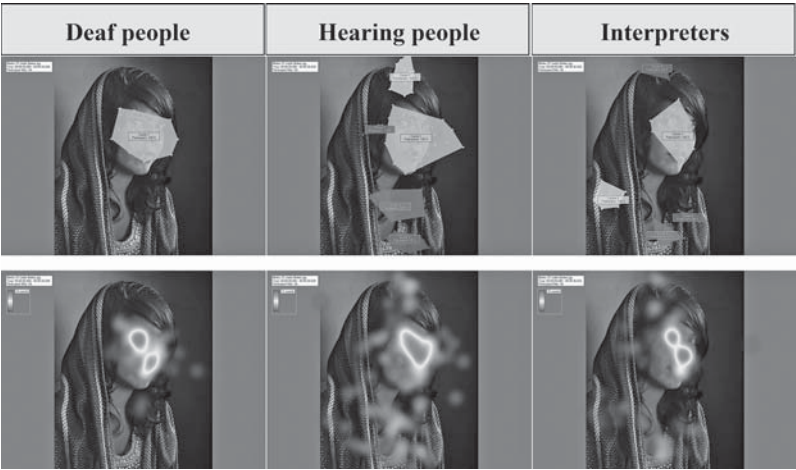
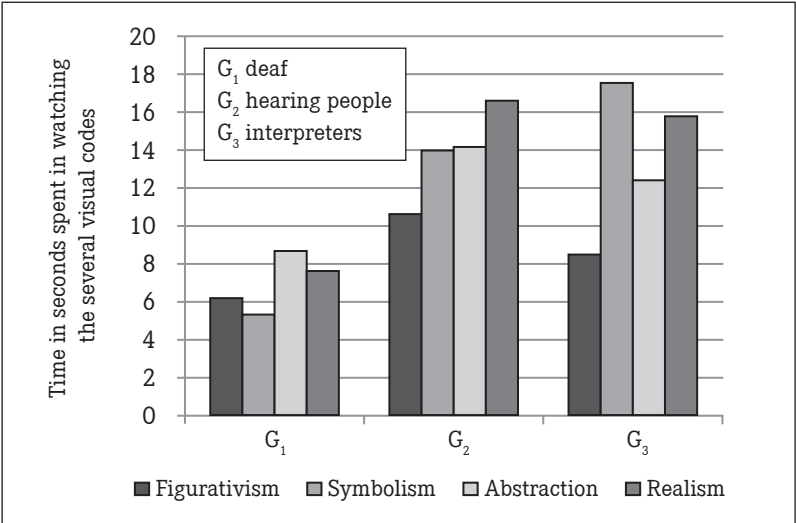
The first aspect showed us that the deaf require far less time than the rest of people for the viewing of images as it was detected that hearing people needed 81% more time than deaf people. Also, sign language interpreters require 45% more time than the deaf, meaning that they also need 35% less times than the hearing people. These data lead us to speak about the “visual economy” of the deaf against the detailed analysis of the hearing people. In addition, the community of interpreters reflects a viewing experience that might be called “hybrid” if we compare it with the other two communities.

Likewise, an eye wandering pattern was not observed among the deaf and the hearing people as well as the interpreters although we identified a number of common visual behaviours.

The visual codes, far short of what we suggested in our first hypothesis, do not facilitate the understanding of contents. In this regard, we antici-

pated that certain visual codes could facilitate understanding but contrary to this idea, we detected the opposite, which opens up new work possibilities through the use of codes not explored in the present paper.

As for the sign language, we observed an eye wandering pattern in the subjects that know and practise this type of language. It, therefore, shows itself as a tool that might be used in different ways depending on the culture, as it has been detected that the deaf community features a level of critical and reflective thinking slightly lower than the hearing and interpreter communities', a fact that may have become an influential variable in their difficulty to understand artistic works. Thus, art must be brought closer to the deaf community with the help of explanatory and mediating elements specifically thought of for the deaf to meet their disadvantages and needs.



OPEN LINES OF WORK AND NEW CHALLENGES

The conclusions drawn from this paper bring about the possibility of research and suggesting new lines of action in two ways: on one hand, we are proposing the sign language/eye wandering equation and, on the other, the artistic education/deaf communities equation.

Regarding the first equation, we believe that the knowledge of sign language – which is based on visual codes with a lexical and grammar structure provided by the shape, orientation, movement and position of the hands (Queirema, Queirotronema, Kinema and Toponema), as well as by non-manual components (Prosoponema) – might educate the eyes of those who practise such a language. In the case of the interpreters community, we verified how their eyes wandered in different way although far more similar than the pattern showed by the hearing people, with the interpreters using an intermediate viewing pattern with respect to the rest of subjects. For this reason, the knowledge of the sign language might help sight education by providing a visual economy that would allow capturing the essential information out of the artistic works in an orderly fashion and in a shorter time.

Moreover, the deaf community shows certain disaffection for art, which is not seen as proper to them since they do not fully understand its meaning and, in most of the cases, they do not even consider that a piece of art can “talk” and communicate with the spectator. This way, their low level of critical and reflective attitude is a new challenge when working with them using art as a tool to penetrate in their culture and temper their disadvantages with the help of their great visual perception.

This will lead us to yield some reflections: is the use of sign-language guides and interpreters sufficient to make the deaf community understand the exhibition contents? Is translation into another language sufficient to facilitate the understanding of concepts? Can we do more?

As a reflection of societies, eras and thoughts, Art should be accessible for everyone with the help of mechanisms designed for its use and enjoyment. Nevertheless, in many occasions – perhaps because of a lack of knowledge or because of idleness – we put the use of technological devices before the human factor, which is indeed a key factor when working with other people. We cannot forget to mention that from the museums we work for people and using products designed by people.

We are at the ideal time to research in favour of equal rights for everyone. We must work to make the use and enjoyment of art accessible to all people regardless of their condition or status. In order to that, museums are in a privileged position, which allows them to be at the forefront of working with all sorts of social communities. We must give thought to how we are working and what we want to achieve to continue to contribute to the social improvement from the culture world. We cannot forget that museums are social inclusion agents and, therefore, also responsible for the development of our society by contributing to build a world that offers the same opportunities to access culture for everyone.

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RÉSUMÉ

Ce travail montre les résultats obtenus par la recherche publiée juin 2011 et dirigée par les Docteurs Fontal et Moriyón à l'Université de Valladolid. Les données et conclusions obtenues concernant la perception visuelle d'art des communautés des personnes auditrices, des personnes sourdes et des interprètes ouvrent des nouveaux sujets de recherche destinés à l'amélioration de l'expérience visuelle dans les musées et posent les fondements pour la création des outils appliqués à cela qui optimiseront l'expérience artistique des visiteurs.

RESUMEN

El presente trabajo muestra los resultados obtenidos a través de la investigación defendida en Junio de 2011 y dirigida por la Dra. Fontal y el Dr. Moriyón en la Universidad de Valladolid. Los datos y conclusiones obtenidas respecto a la percepción visual del arte en colectivos de oyentes, sordos e intérpretes abren nuevas vías de investigación encaminadas a la mejora de la experiencia visual en los museos, y al asentamiento de las bases para la creación de herramientas aplicables en la educación museal, que confluyen en una optimización de la visita artística.

THE USE OF AUDIO GUIDES IN MUSEUMS

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In this paper, we present the results of a survey on the use of audio guides for permanent collections¹ in museums. Three topics of study have been chosen: complementarity or redundancy between the different forms of mediation devices, family visits and the downloading of museum website audio guide applications.

The move towards gratuity of audio guides and the multiplication of mediation devices has made it more necessary than ever to question what we expect from each of these devices. We will study how the audio guide is used, depending on whether the mediation devices offered (audio guides, information cards, detailed labels etc) have been intended by the mediators as complementary or repetitive.

The family visit is one of the questions that preoccupy many museums. Few offer audio guide versions especially designed for children. We will look at family visits and the diversity of the messages found on the audio guides (adult or children's versions). The possibility to download the audio guide content is now offered by an increasing number of museums, but how is it really used? What are the reasons behind downloading the audio guide?

¹ This work is part of research commissioned by the Département de la Politique des publics, direction générale des Patrimoines, du ministère de la Culture et de la Communication and conducted by l'Equipe Culture & Communication du Centre Norbert Elias (UMR 8562) of the Université d'Avignon et des pays de Vaucluse. The report *Typologie et usages des audioguides* was submitted in December 2011.

A report in 2002 by Sophie Deshayes (Deshayes, S. (2002) can also be consulted. *Les audioguides, outils de médiation dans les musées. Études de cas qualitatives, analyse qualitative de l'offre et la demande d'audioguides au musée, Synthèse sous forme de fiches d'aide à la conception*. Association «Publics en Perspective», Paris : Direction des Musées de France, Département des Publics.

Four museums were chosen for the enquiry²: the Museum of Fine Arts in Angers and the Champollion Museum in Figeac for the first topic of our study, the Musée des arts et métiers in Paris for the second, and the Lyon Museum of Fine Arts for the third one. Several dozen observations and interviews were carried out during visits in order to answer the questions raised by the first two topics. For the third one, we used an online questionnaire and phone interviews. For each museum, we will present certain of the results obtained.

COMPLEMENTARITY OR REDUNDANCY : THE MUSEUM OF FINE ARTS IN ANGERS

In the museum's permanent collections we can find the entire range of classic interpretation devices (a leaflet, an audio guide, interactive devices, information cards, 'Facing the artwork' texts, detailed didactic labels).

The complementarity in these devices was perceived but not exploited.

The visitors interviewed felt that the different mediation tools allowed for a complementary approach to both the works and the rooms, and that the information was rarely repetitive. However, if this complementarity exists, it is not exploited very much. We noticed this in the answers given by the respondents as well as in our own observations of their behavior. The audio guide is almost the only device used by the visitors who participated in our enquiry. It is the principal source of information used in order to understand either the artwork or the theme of the room. The information cards or the 'Facing the artwork' texts are therefore seen as complements that the visitor could consult to increase his or her knowledge or comprehension but that he or she does not seek out otherwise.

Although it is true that the enquiry may have favored the use of audio guides, it nevertheless highlighted the fact that, for those who use the audio guide, the other forms of interpretation become unnecessary. It is also important to note that the visitors who did not have an audio guide only very rarely consulted the information cards or the 'Facing the artwork' texts, or any of the other aids at their disposal.

The decision to continue using a certain device or not is taken very quickly.

The information cards are very rarely consulted after their use in the first room, as the information is considered too dense and the presentation too complicated and too scholarly. On the contrary, concerning the audio guide, after an initial, somewhat neutral experience with the audio sequences in the first room, the listening of a sequence that was particularly appreciated in the second room led the visitors to 'adopt' the device (the visitors intend to use an audio guide for future museum visits). It was a commentary of a work that offered an interpretation of the theme dealt

² The choice of the four museums was made following a study of 30 audio guides (see note 1 above)

with, identification of the characters and an analysis of the painting's composition that allowed the visitor to see what he probably would not have seen without help.

COMPLEMENTARITY/REDUNDANCY : THE CHAMPOLLION MUSEUM

The designers planned for complementarity between the audio guide (centred on the objects) and the information panels (which give a general presentation of the room's content) or the interactive screens (which deal with a specific theme) but they also planned for redundancy between the audio guide and the detailed labels, meaning the visit could be done with or without the audio guide.

The visitor tries to understand the selection offered by the mediation devices

The visitor questions the devices proposed and the more he/she questions them, without finding an answer, the more his/her visit will be disturbed and the more critical or unsatisfied he/she will become. The visitor cannot see the links between the different commentaries concerning each object. In this museum most of the general information on the collections is given on the room panels.

As most visitors only listened to the audio guide, this approach perturbed numerous visitors in their understanding of what they were seeing. It would seem that the visitor expects the audio guide to give him all the general information on the exhibition (though not in too much detail) that would allow him to grasp the overall message and its implications, and to be able to contextualize whatever he will see through the audio guide.

Using an audio guide means leaving aside other interpretation devices

When a visitor visits with an audio guide, he tends to privilege it to the detriment of the didactic panels. When, however, a label or panel is near an artwork commented on by the audio guide, it has more chance of being read.

The visitor knows that the time announced at the entrance to the museum for the normal length of a visit never corresponds to the real time necessary (he believes that one usually has to double the time) and therefore he feels he will not be able to cover everything. Listening, reading and looking at each item will take time, and, faced with the uncertainty of time management, the visitor will choose one of the forms of mediation : either written texts or the audio guide. This choice can change if, in certain rooms, another device is clearly dominant.

VISITING AS A FAMILY : THE MUSÉE DES ARTS ET MÉTIERS

The audio guide in the Musée des arts et métiers proposes four different visits, all available in the same audio guide. The number of the sequence to be listened to in the audio guide is written on a specific color-coded label, and the visitors needs only to type in the number seen. Three differ-

ent visits for adults and teenagers are proposed, each offering, according to its color code, a bigger or smaller number of objects with commentaries (30, 75 or 100). The fourth tour, for children aged 7 to 12, proposes an hour and a half audio visit in the company of a little robot who helps the child to discover 34 objects from the collection. All the commentaries for children are given in a ludic way and the commentaries are both simpler and shorter than in the adults' versions.

Audio guides and 'visiting together'

In the groups that we observed and interviewed, the importance of 'visiting together' and of the child's acquisition of knowledge during his/her visit appeared to be a priority. For the adults we surveyed, it is essential to visit with their children and to communicate with them during the visit on what they see, hear and understand.

Two thirds of the observed groups stayed together, more or less, during the visits. Some groups never separate while other groups have members who move along at different paces, although they keep in constant contact with the rest of the group. The younger ones tend to move very quickly from one display to the next, often looking for the green numbers, and then coming back towards the adults. Whenever the group seems to visit separately or at different paces, there are still moments when the group gets together before separating once more.

Thus, even if 'visiting together' does not mean spending every second of the visit with the child, it nevertheless calls for several moments of getting together and communicating. Practically all the groups communicate during their visits, even if the communication does not necessarily happen in front of the displays or the exhibits, but perhaps during breaks or moments of transition from one room to the next.

The adults are generally the initiators of these moments of verbal exchange within the group, usually to give explanations on the objects or perhaps to attract the child's attention to a particular exhibit, or to ensure that he has understood correctly the audio guide sequence that he has just listened to.

Visitors and the different versions proposed by the audio guide

Certain differences in the audioguide versions available for adults or children were picked up by the visitors. The children's versions are shorter because they give less and more simple explanations by using a less complex, less technical vocabulary. They also appear more ludic, and even the voice and the tone used are different from the adults' versions.

Proposing different versions within the same audio guide makes family visits very flexible. During a visit, each visitor is free to follow the route of his/her choice, and to change from one to the other without any particular effort. All he/she has to do is to type in the corresponding item number of the audio commentary.

This possibility, within a family visit, allows the child to adapt the audio guide version to his/her own level of understanding. We observed children

who changed versions after listening to 2 or 3 commentaries. Some thought that the children's version they had been listening to from the beginning of their visit was, in fact, too simple and they preferred the more complex explanations found in the adult version. Others, on the contrary, gave up the adult version, which they found too complex, to listen exclusively to the children's version. The fact that they were free to switch from one to the other at any moment meant that they could find the one that suited them best, without having to choose a specific one at the beginning of the visit, which could, in turn, lead to a bad audio guide visiting experience and thus potential rejection of this device in the future.

The very flexible use of the audio guide also allows the visitor, child or adult, to obtain information on objects that interest him or her, but that are not presented in the version that he or she has initially chosen. We noted thus that, even if many parents took the 'green' route so as to listen to the same commentaries as the children, they also listened to commentaries from another color-route, depending on the interest that they might have in a particular object. This was also observed in children aged 10 and 11 who mostly followed the children's route but listened to several commentaries from the adult version. The younger ones, 7 to 9 years old, generally concentrated on the children's version only, while the older ones, from 12 on, principally preferred the version for adults and teenagers.

This allows parents to listen to the same commentary as their child without forcing any particular version on them. They can also ensure that the child has understood what is explained in the commentary and see what he/she has retained. They can also complete the information given to the children from their own knowledge or from the adult version of the audio guide which is usually more detailed. The acquisition of knowledge by the child remains one of the major reasons for a family visit to a museum. Being able to listen to the same version as the child appears to be very important to parents. They can thus control, and share the information transmitted and can discuss with their children on this basis.

DOWNLOADING : THE LYON MUSEUM OF FINE ARTS

Since February 2011 all the audio guide information on the museum's permanent collections is downloadable for free. With the audio guide is given a paper document 'Menu or Contents', also available on the website and which gives the choice of downloadable apps. The main chapters are: History of the Palace, History of the Museum; commented artworks in each of the collections; general and context questions; 'Coups de c  ur'.

On the museum website and its Facebook and Twitter pages, an online enquiry was proposed in April 2011. This enquiry permitted an analysis of the practice of downloading museum audio guide information.

The very varied uses of downloading

We can draw up an initial list of the uses of downloading, although such a list is obviously provisional because it is linked in particular to both the

evolution of audio guides accessible for downloading and the increasing number of apps offered.

Thus, downloading from the museum website allows one keep up with museum cultural news or exhibitions, and is not necessarily related to an intention to visit the museum. The downloaded audio guide content can be listened to anywhere: at home, in public transport or while away from home.

For the people surveyed, the content can be used before, during or after a visit.

The possibility of downloading allows people to build up their own personal databank, usually for further studies or for professional reasons. We also noted that, for teachers, downloading has led to thinking their school or extracurricular outings differently, because such outings can now be prepared in advance with the pupils.

Another argument is that downloading avoids long waits on arrival at the museum and solves the problem of hygiene linked to the audio guide earphones.

And finally, there are requests for *in situ* downloading, and possibility of having links to images or written versions of the audio texts.

CONCLUSION

For the moment, the existing mediation tools seem to have been devised to respond to differences within the audience in terms of preference for either written or oral mediation. If a museum wants to encourage visiting practices that play on a complementarity between the different devices, then this complementarity needs to be done by a genuine organization of the content, by giving specificity to each device, and it needs to be part of an overall communication strategy.

Many parents seem to visit a museum with their family in order to share a moment together, a moment in which both communicating and sharing knowledge are important factors. They want to communicate with their child, even remain the principal source of knowledge for the child during the visit; a role that could easily be taken away from them by the audio guide. So, it seems to be important for them to find moments without the audio guide, moments during which the group comes together and shares its personal experiences.

For parents who might desire it, extra information could be made available, and/or questions could be asked and discussed within the family group.

Downloading audio guide apps from the museum website has led to uses that are no longer linked to the visit alone. This tool is now part of the documentation that museums have placed online and raises the question of a new form of mediation that is outside the usual context of museum visits. New apps for smartphones come out every day, and this will obviously lead museums to question their audio guide content as they find

themselves more and more in competition with museums online and nomadic multimedia³.

RÉSUMÉ

Dans une enquête portant sur les usages d'audioguides présentant les collections permanentes de musées, trois axes d'étude ont été privilégiés : complémentarité/redondance entre les médiations, la visite en famille et le téléchargement des audioguides.

Quatre musées ont été retenus : le Musée des Beaux-arts d'Angers et le Musée Champollion à Figeac pour l'axe 1, le Musée des arts et métiers à Paris pour l'axe 2, et le Musée des Beaux-Arts de Lyon pour l'axe 3. Quelques dizaines d'observations et entretiens en cours de visite ont été réalisés pour répondre aux questions des deux premiers axes ; pour le troisième, un questionnaire a été mis en ligne et des entretiens téléphoniques réalisés.

Si l'on veut susciter une pratique de visite jouant sur une complémentarité entre les outils de médiation, cette complémentarité doit être pensée dans une articulation des contenus, dans la spécificité de chaque support, et s'inscrire dans une véritable stratégie de communication.

Beaucoup de parents semblent visiter un musée en famille pour partager un moment ensemble, un moment au sein duquel la communication, au même titre que la connaissance, est un élément important. Ils veulent communiquer avec l'enfant, voire demeurer l'interlocuteur principal de l'enfant, un rôle que l'audioguide peut facilement ravir ; il est important de créer les conditions leur permettant de jouer ce rôle.

Le téléchargement de l'audioguide sur le site du musée conduit à des usages de l'audioguide qui ne sont plus liés à la seule visite du musée. Il pose la question d'une médiation à penser en dehors du contexte de la visite. De nouvelles applications pour Smartphone sont proposées chaque jour, elles ne peuvent que conduire les musées à s'interroger sur leurs audioguides qui vont entrer en compétition avec le musée en ligne et le média nomade.

RESUMEN

En una encuesta relativa al uso de las audioguías que presentan las colecciones permanentes de los museos, se priorizaron tres esferas de estudio : complementariedad/redundancia entre las mediaciones, la visita en familia y la descarga de las audioguías.

Se seleccionaron cuatro museos : El Museo de Bellas Artes de Angers y el Museo Champollion en Figeac para la esfera 1, el Museo de Artes y Oficios

³ Can be consulted : *Culture et Recherche* N° 102 juillet, août, septembre 2004. Ministère de la culture et de la communication. Mission de la recherche et de la technologie. Dossier : Les usages des multimédias culturels
Culture et Recherche N° 118-119 automne - hiver 2008-2009. Ministère de la culture et de la communication. Mission de la recherche et de la technologie. Dossier, Usages numériques : patrimonialisation et/ou création?

de París para la esfera 2, y el Museo de Bellas Artes de Lyon para la esfera 3. Se hicieron unas diez observaciones y entrevistas durante la visita, para responder a las preguntas de las dos primeras esferas ; para la tercera, se colocó en línea un cuestionario y se efectuaron entrevistas telefónicas.

Si se quiere crear una práctica de visita que juegue sobre una complementariedad entre los instrumentos de mediación, esta complementariedad debe concebirse en un contenido común, en la especificidad de cada medio y ser parte de una verdadera estrategia de comunicación.

Muchos padres parecen visitar un museo en familia para compartir un momento juntos, un momento en que la comunicación, así como el conocimiento, es un elemento importante. Ellos quieren comunicarse con el niño, o seguir siendo el principal interlocutor del niño, un papel que fácilmente puede robar la audioguía ; es importante crear las condiciones que les permitan desempeñar ese papel.

La descarga de la audioguía en el sitio del museo lleva a utilizaciones de la audioguía que ya no están ligadas únicamente a la visita del museo. Se plantea la cuestión de una mediación que hay que pensar fuera del contexto de la visita. Todos los días están disponibles nuevas aplicaciones por Smartphone, que sólo pueden llevar a los museos a interrogarse sobre sus audioguías que van a competir con el museo en línea y el móvil multimedia.

HOW DO MUSEUM PROGRAMS ACHIEVE PARENTAL INVOLVEMENT

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1. INTRODUCTION

Bridging the gap between home and school is a fundamental aim of educational efforts all around the world. Current research reveals that there are many different kinds of activities that connect families and schools. They are lumped together as “parent involvement” or “school-family connections”. Many studies highlight the importance of developing school, family and community partnership programs to improve children’s education.

As Sanders and Sheldon emphasizes (2009) many theorists have long recognized the important role strong school-home connections play in child development and education; Bronfenbrenner for example, argued that children’s behavior and development are influenced by their interactions with their homes, schools, and communities. Beyond theory, scientific evidence supports the inclusion of school, family, and community partnerships in efforts to reform education. Parent and family involvement help children transition to kindergarten and elementary school (Carter, 2002). “The more families support their children’s learning and education progress, the more their children tend to do well in school and continue their education” (Henderson and Mapp, 2002: 30). All of these highlight the importance of developing school, family and community partnership programs to improve children’s education. While the literature indicates that parent-school and community connections can produce positive effects, there is also evidence that different types of connections produce different results. (Pomerantz et.al, 2007; Epstein, 1992; Rapp, 2005;) Little is known about the ways in which non-school programs can influence parent involvement.

One of the roles of museums is to fulfill the social and cultural needs of their communities. Many museums provide support for educational organizations. There are some museum programs that are designed to encourage parental involvement in children's education. There are also empirical studies about the role of museum programs in fostering family-school connections and supporting children's learning (McCreedy and Luke, 2006; Ash, 1998; George and Kaplan, 1998). Although a number of studies have focused on the subject, little is known about the parent involvement programs in museums. Further research is needed.

Several authors have developed frameworks for understanding the various types and components of parent-school connections. Joyce Epstein from John Hopkins University has developed a framework that describes the different kinds of "school-family-community partnerships" that can lead to increased children achievement. According to Epstein's framework, the museum practices of parent involvement could be categorized under Type 6: Collaborating with the Community. (Epstein, 1992) According to the literature, developing this connection can have a lot of fruitful results:

- Non-school organizations and programs can play a crucial role in parent involvement by offering alternatives to school-centered approaches, and by building the capacity of both parents and schools to come together in support of children's learning. (McCreedy and Luke, 2006)
- Museums can play in providing family learning experiences to diverse populations. (Glick and Hohmann-Mariot, 2007; Epstein, 1992) These studies are also accepted as adult education. (Melber, 2006; Bergerson and McCreedy, 1996)
- Through the learning process in which museums and schools in addition to homes are also involved, the museum experience can be integrated with children's life and a more effective learning experience can be achieved. (Bergerson and McCreedy, 1996; Ash and Wells, 2006; Melber, 2006)
- Museums can be used to bridge connections between families and museums. (Borun et al., 2006; Luke, 2009)

This paper presents results from a post-doctoral research study¹ supported by the Fulbright Visiting Scholar Program.

2. METHODOLOGY

The aim of the research was to contribute to a better understanding of the current "parent involvement" practices in museums and promote parental involvement programs. Specifically, the research investigated two research questions. What is the nature of parental involvement programs in United States? What is important about the design, the development, and

¹ The study was conducted at the George Washington University Museum Studies Program, under the supervision of Prof. Jessica Luke, who is an adjunct professor at the Program, and hosted by Program Director Prof. Kym Rice.

the evaluation of parental involvement programs? This paper addresses the second research question.

There are approximately 17,500 museums in United States. As such, American Association of Museums/AAM Accredited Museums were utilized as the sample group because they have some basic standards for conducting education programs. Eligibility criteria of AMM Accreditation Program are very good for selection of the museums for this research. (AAM, 2010)

Mixed methods design was used to investigate the aforementioned research questions. First, questionnaires were administered to the museums, documenting the nature of parental involvement programs. The online questionnaire was employed to gather qualitative data and to select museum sample practices. The questionnaire was designed to be completed by an individual who is managing or involved with designing and delivering education programs in the museum. The questionnaire analysis included answers from 169 respondents who took the survey. The questionnaire data has shown that only 18.3% of AAM Accredited Museums have museum programs that specifically designed to connect parents and schools together in support of children's academic achievement. Among them, museum sample practices were selected for in-depth research. Interviews were conducted with the museum staff who self-identified themselves as volunteers to gather qualitative data on their specific program experience and whose museum has/had parent involvement programs that has objectives not only for schools and teachers but also for parents, are to be developed in collaboration or partnership, provide materials and spaces that parents and students discover together, include not only school- oriented activities, but also family and/or community oriented activities and evaluate the results of the program.

The interview was employed to get the museum's staff's experience and perceptions about their museum's parental involvement programs. What is important about the design, the development, and the evaluation of parental involvement programs? A total of four museum staff were interviewed. Two interviews have been conducted face to face and two of them have been conducted through telephone. Data were collected over four months, from February through May 2011. Three museum programs were chosen as representative.

3. DESCRIPTION OF THE MUSEUM PROGRAMS

In this section, the basic information about the represented museum programs will be given based on the data received from related articles, and museum reports about their programs.

Parent Partners in School Science (2001-2006) Franklin Institute Science Museum

Parent Partners in School Science program (PPSS) developed by the Franklin Institute Science Museum had a partnership with the school districts of Philadelphia. It was designed to demonstrate how a science museum

could facilitate science learning in and out of school, working with teachers and parents from three urban elementary schools in Philadelphia, targeting kindergarten and elementary schoolchildren, teachers, and parents. The program aimed at supporting children's science education with an emphasis on building home-school connections towards getting parents more involved in their children's science learning. (McCreedy and Luke, 2006)

PPSS programming was designed to accomplish three broad goals: Promote science teaching at the elementary level; cultivate home-school collaboration in support of students' science learning and document the role that a science center can play in bridging the gap between home and school in an inner-city urban educational district. (Luke and Foutz, 2007)

The first strand targeted teachers, encouraging buy-in and ownership of the project within schools and providing teachers with resources and strategies for enhancing their science teaching. Key project components included Site Team Retreats (annual planning meetings for site team teachers, administrators and parents), as well as Professional Development Workshops (annual workshops facilitating teachers' understanding of developmentally-appropriate science content and teaching strategies). The components of the program were

- museum-based events gave families open-ended exploration time for families in their local science museum: Museum Adventure Days
- school-based workshops designed to engaged parents, teachers, and children in the collaborative exploration of science: Discovery Days
- home-based activities designed to offer nonthreatening opportunities for families to engage in science together at home: Exploration Cards. (Luke and Foutz, 2007)

Arte Juntos/Art Together Katonah Museum of Art (Fall 2010-Spring 2012)

Arte Juntos-Art Together, a nine-session museum and art-based family-literacy program funded by Institution of Museums and Library Services. Arte Juntos is designed specifically for low income and educationally disadvantaged new immigrant parents and their children. The expansion of the program involves collaboratively implementing the Arte Juntos program with new partnering organizations in three towns in Westchester County, NY. The partners are two school districts with pre-K and Kindergarten classes and two community based organizations with family literacy and parenting classes for new immigrants with young children.

Arte Juntos focuses on educating and empowering young parents in their role as their child's most important first teacher. It aims training parents to engage their children with the arts. The objectives were to have to museum the accessible to a large growing population of new immigrant families were predominately from Central and South America, The Caribbean and Mexico Spanish speaking countries. The program introduces families

to museums and invites their participation in creative activities designed to develop observation, critical thinking, social and intergenerational learning skills that can be enjoyed on any museum visit. Program activities and materials are designed to engage both parent and child learning, and support parent's facilitation of activities at home in school, and in the museum community. (Katonah Museum of Art, 2011)

SAPLINGS (2004-)

Chrysler Museum of Art

SAPLINGS is an acronym and it stands for "Students and Parents Learning Intellectual Growth Strategy". It is a collaborative program between Virginia Beach City Club School and Chrysler Museum of Art. The aim of the program is introduce parents to strategies for engaging children with works of art while developing core skills such as vocabulary and communication. The program is designed to help students improve higher order thinking skills like comparing contrasting and observation by using the Chrysler's art works as the basic for the lesson.

"The program uses a program called COWLICKS. It's also an acronym and it stands for Counting, Observation, Words, Letters, Imagination, Compare and Contrast, Kinesthetic and senses. The parts get to try the COWLICKS and find out it works and the child then shares with their parent or adult what they learned in the last hour. Those are ways to look at a work of art and count something. It teach parents how to get kids to verbalize and communicate' to use their creativity and imagination when they look at something." (Rutherford, 2005)

4. RESULTS AND DISCUSSIONS

In this section, the results of the interviews will be presented to reveal what is important about the design, the development, and the evaluation of parent involvement programs.

Basics of the Programs

First, the respondents were asked about the basics of the program. As interviewees described their programs, it was seen that all the museum programs

- targeted "elementary school" groups: This focus is consistent with parental involvement literature.
- were funding programs,
- were developed in collaboration or partnership with another agency.

When the aims of the programs are considered, it is seen that the focus is frequently on children's education and encouraging parent involvement in their children's learning. This focus is consistent with parental involvement literature. Henderson and Mapp (2002) have found that "parent and community involvement that is linked to student learning has a greater effect on achievement than more general forms of involvement. To be effective, the form of involvement should be focused on improving achievement and be designed to engage families and students in developing spe-

cific knowledge and skills". Epstein also stated that, "programs of school, family, and community partnerships must include a focus on increasing student learning and development. When plans for partnerships are linked to school goals for student success, family and community involvement can measurably affect students' learning and development" (Epstein, 2001, Sheldon, 2003).

As for the question whether museums programs were based on a theory or conceptual framework, it was evident that -except one museum- none of these programs were informed of parent involvement literature and/or theory.

As seen in the following quotations, they believe that they made their museum accessible through their programs.

- "They would never come to the museum before but now I see them over and over again because the first program gave them a chance to look at the other programs we offer that are not school related"
- "So school was a great place to reach families because kids, by law have to be at school. Parents have to be attached to kids in school in some way."

Process of Design, Development and Evaluation of the Program

The respondents were asked about the process of design, development and evaluation of their program.

It was seen that, all of the interviewees agreed that it is important to engage parents and communicate with them in the process of program design and development. They engaged them socially and empowered the social identity as seen in the following quotations. Social learning was a big part of the programs.

- "Another important part which is very specific to the museum is that we have a learning center which is designed for families with young children. It is both an exhibition space and hands on learning space and it's free, so here it is; an accessible community resource that is culturally based and has a museum to really engage families."
- "We find that when a parent comes to family day or to a larger program, they may not get all of it as they can because they are focused more on their child then on what they know. So we want to provide the parent with instruction, support, examples, how to engage in a work of art, how to use the museum."

All of the programs designed support materials (worksheets, exploration cards e.g) and created spaces that parents and children discover together as part of the program.

As seen in the following quotations, two interviewees emphasized that they tried to create non-threatening sort of place through their programs.

- "It was about creating sort of series of opportunities for parents and teachers and administrators to come together over something non-threatening."

- “The museum environment is a wonderful bridge for these immigrant families, because it’s not threatening. It’s not like a classroom where they have to produce, have to know the word. The art is non-threatening. Everyone can talk about the art on his or her own level.”
- “Those family nights are really quite extraordinary. The mothers really show the art to their whole family. So, they get this real sense of importance and feeling good about themselves.”

Two interviewees emphasized the importance of organizing support materials that connect home and school subjects that the museum program focused on, as seen in the following quotations:

- “We provided support to teachers so that there could be ways of connecting science that was happening at school to potentially have science involved at home.”
- “So you want them to be able to use the museum, to connect the work at home to school and understand how art relates to all of that.”
- “So our worksheets, our gallery guides were provided for parents to give them the opportunity to engage with their children.”

The Strengths and Weaknesses of the Program

When the interviewees were asked, “What do you think were the biggest strengths and weaknesses of the program?” they gave several responses to this question.

As an example of strength, one of the interviewees emphasized the efforts to connect home and school as seen in the following quotation. “I think it was about parents’ awareness of the ways they could be collaborative learners and support their children and also be part of the school. We know that the relationships between home and school changed.” The other interviewees emphasized that teachers should develop an awareness of the value of parent involvement.

Two of the museums mentioned the following opportunities as their biggest strengths in the program: to learn about works of art and talk to people and to learn the language of art.

Interviewees talked about several weaknesses of their program. One of the interviewees emphasized the need to have a bilingual person to connect with immigrant families as seen in the following quotation. The interviewee also talked about the significance of working with people who understand the museum’s community. The interviewee explained, “We worked with two people. They are both very creative thinkers, and understand this population. They have been working with them, and then they have trust in this population.”

The other interviewee mentioned the need for more time of parents. The other one talked about the problem of accessing all of the schools in the city. They generally mentioned the need of more time and energy to connect with schools and parents and get good relationships, as can be seen in the following quotes:

- “I think that we would stand a lot more time in the beginning of relationships, probably with teachers and administrators.”
- “It’s hard to reach families that are very busy. Parents were disconnected from the school in a lot of ways. “

The Aspects of the Program They Would Like to Improve

When asked to describe which aspects of the program they would like to improve, interviewees most commonly referred to the difficulties of the program. One of the interviewees mentioned the difficulty of understanding each of the schools. The interviewee said; “These were of course three schools in the same district with the same superintendent, supposedly with the same rules or same requirements; but they were all extremely different schools. Everything such as the program was different about them.” The other interviewee talked about the transportation problem and funding for transportation. And the other interviewee said that they want to develop more resources like take-home activities.

Their Opinions About Why So Few Museums Have Programs That Are Designed To Bring Parents and Schools Closer Together

When the respondents were asked; “Why do you think so few museums have programs that are designed to bring parents and schools closer together”, the interviewees most commonly mentioned the difficulties related with funding, sustainability and access to parents, as can be seen in the following quotes:

- “It’s hard to sustain those efforts without funding, so we still continue to struggle. We want to do this.”
- “I think that sometimes parents are so busy that it’s hard to put the museum program ahead of other things.”

The Advice They Would Give Other Museums Who Are Interested in Designing Programs for Parental Involvement

When the respondents were asked what advice they would give to other museums who were interested in designing programs for parental involvement and what factors they believed to be the key success about the process of parent involvement itself;

One of interviewees suggested working with an already successful community based organization. The other one emphasized the importance of understanding the population and suggested that critical people should reach the parents in their neighborhood. The interviewee also emphasized the importance of providing more opportunities to make parents and teachers feel comfortable, as can be seen in the following quotes; “Parents and teachers require a lot of strategies to help them feel comfortable, because once there’s comfort I think a lot of things can come from that.”

Interviewees also talked about the language problems. They mentioned the need for a bilingual person for the program.

5. CONCLUSION

Results from this research documented the museum staff's experience and perceptions about their museum programs that bring parents and schools together for their children's academic achievement, and more specifically what was important about the design, the development, and the evaluation parent involvement programs.

We have found that, interviewees had a clear understanding of the importance of the program, despite a lot of difficulties. Interviewees considered the program as a tool to develop parents and their children's awareness of and engagement with the museum resources and activities.

Data from interviews clearly showed that several factors influenced the success of the program:

Partnership: Partnering with the school system where they already have strong parent involvement. Partnering with another group or partnering with a parent group.

Engagement and Communication: It is important to engage parents and communicate with them in the process of program design and development, create non-threatening sort of place through their programs.

Create meaningful connections between home and school: It is important to create spaces and organize support materials that parents and children discover together.

Data from interviews clearly showed that several difficulties influenced the success of the program such as funding, sustainability, time and energy.

Parent involvement is a developing field in museums. As museum educators and developers develop a better understanding of parental involvement, more effective programs could be organized.

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RÉSUMÉ

Comblé le fossé entre la maison et l'école est un objectif fondamental des efforts d'éducation dans le monde entier. La recherche actuelle révèle qu'il y a beaucoup de différents types d'activités qui relient les familles et les écoles. Tous ces activités sont nommés et regroupés comme «participation des parents» ou «connexions école-famille». De nombreuses études mettent l'importance d'élaborer des programmes de partenariat entre les écoles,

les familles et les communautés en évidence pour améliorer l'éducation des enfants. Il y a certains programmes de musée qui sont conçus pour encourager la participation des parents dans l'éducation des enfants. Un certain nombre d'études ont axé sur le rôle que les programmes de musée jouent en ce qui concerne la participation des parents. Cependant, on sait peu sur les programmes de participation des parents dans les musées.

Cet article présente les résultats d'une recherche post-doctorale soutenue par le programme Fulbright Visiting Scholar. L'objectif de la recherche était de contribuer à une meilleure compréhension des pratiques de "participation des parents" dans les musées et de favoriser ces programmes. Précisément, l'étude s'est penchée sur deux questions de recherche: Quelle est la nature des programmes de participation des parents aux États-Unis? Qu'est-ce qui est important sur la conception, le développement et l'évaluation des programmes de participation des parents? Ce document traite la deuxième question de recherche. Les musées accrédités par AAM ont été utilisés comme le groupe d'échantillon. Premièrement, des questionnaires concernant la première question de recherche ont été donnés à des musées. Deuxièmement, des entretiens ont été réalisés avec trois des répondants parmi les musées qui offrent des programmes de participation des parents. L'entretien a été utilisé pour acquérir les expériences et les perceptions du personnel du musée au sujet des programmes de participation des parents dans leur musée. Les données provenant des entretiens ont clairement montré que plusieurs facteurs ont influencé le succès du programme.

RESUMEN

Solapar el margen entre la escuela y el hogar es una de las metas fundamentales de los esfuerzos educacionales en el mundo entero. Investigaciones recientes revelan que hay diferentes tipos de actividades que conectan a las familias y las escuelas. Están agrupados como "Participación paterna" o "Conexiones escuela- familia". Muchos estudios resaltan la importancia de desarrollar programas a fines a escuelas, familia y la comunidad que estén designados a fortalecer la participación de los padres en la educación de sus hijos. Un numero de estudios se ha enfocado en el rol que juegan los programas de museos en la participación paterna. De cualquier forma, poco es conocido acerca de los programas de participación paterna en los museos.

Este documento presenta los resultados de investigación post doctoral apoyado por el "Fulbright Visiting Scholar Program". El propósito de esta investigaron era contribuir a un mejor entendimiento de las practicas actuales en museos sobre "Participación Paterna" y promover dichos programas. Específicamente, el estudio investigó dos preguntas: ¿Cual es la naturaleza de los programas de participación paterna en los Estados Unidos? Y ¿Qué es importante acerca del diseño, desarrollo y evaluación de los programas de participación paterna? Este documento esta dirigido a la segunda pregunta en cuestión. Museos acreditados (AAM) fueron utilizados como ejemplo muestra. Primeramente los cuestionarios fueron ad-

ministrados a los museos relacionados a la primer pregunta. Posteriormente se condujeron entrevistas con tres encuestados entre los museos que cuentan con programas de participación paterna. La entrevista fue empleada para obtener la percepción y experiencia sobre programas de participación paterna del equipo laboral en los museos. La información de las entrevistas muestra claramente que varios factores influyen el éxito del programa.

CHALLENGES & OPPORTUNITIES IN MUSEUM DEVELOPMENT – A HISTORIC-SOCIOLOGICAL PERSPECTIVE: CHINA VERSUS JAPAN

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BACKGROUND: ECONOMIC DEVELOPMENT MIRACLES IN JAPAN AND CHINA

By World Development Indicators database on gross domestic products 2010 released by the World Bank in July 2011, China produced \$5,878,629 and Japan made 5,497,813 million U.S. dollars. With its opening policy for the past three decades China surpassed Japan as the world's second-largest economy in 2010. Figure 1 illustrated the trend of GDP growth over last two decades by Japan and China.

Has China really passed Japan today? Table 1 reveals the fact that China is still far behind Japan. However, there are so many similarities between those two countries in terms of culture, heritage, social and economic development. Study on lessons learned by Japanese at different stages of social development may help Chinese for its own course of development. Study by Wang, W. (2006) stated that China is facing serious challenges not only by its huge population and lacking of natural resources, but also by lacking of humanity resources, which has generated more obstacles

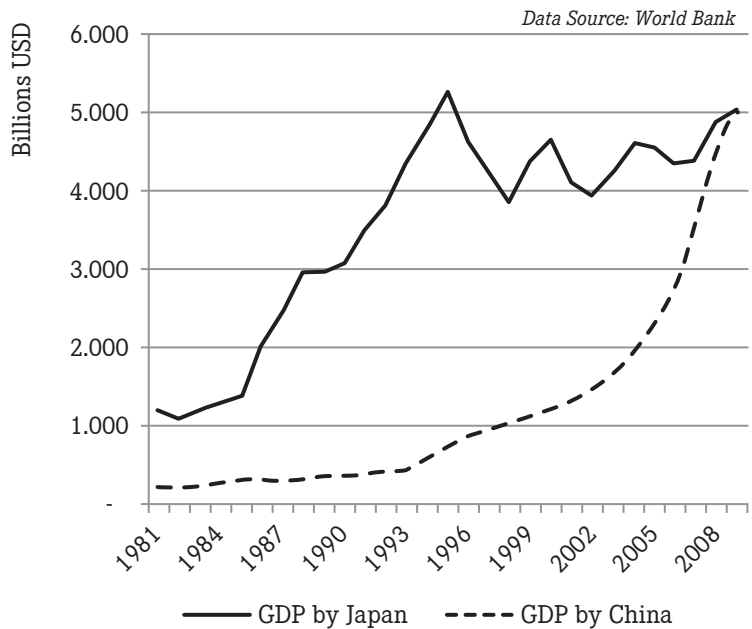


Figure1.
GDP Growth 1981 –
2009 Japan China

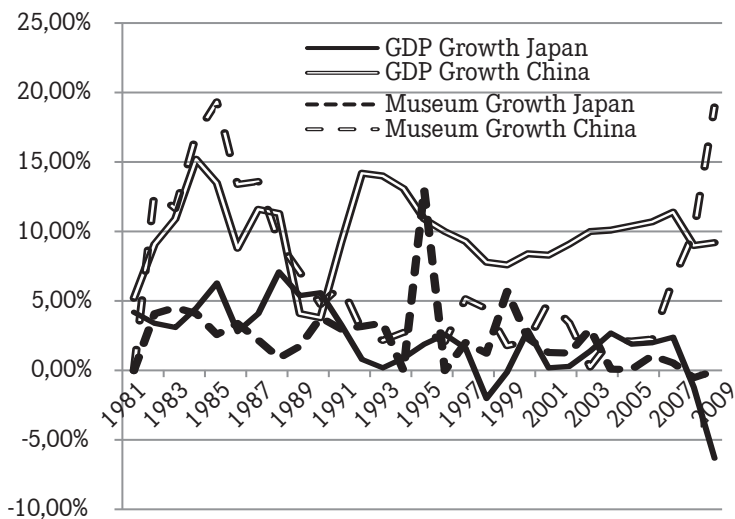
to the sustainable development of China. Rethinking of fundamental values for the society and rethinking of culture heritage from Chinese tradition could be two critical venues for making contribution to build the harmonious society.

Table 1. Economy: Japan v.s. China

	Japan	China
Population Million	126	1,336
Urban Population (2010)	67%	47%
Rate of Urbanization (2010 - 2015)	0.2%	2.3%
Area SQ KM	377,915	9,596,961
GDP Trillion USD (2010)	5,497	5,878
Growth Rate %	3.9%	10.3%
GDP Per Capita USD (2010)	34,000	7,600
GDP - by Sector		
Agriculture	1.4%	10.2%
Industry	24.9%	46.9%
Services	73.8%	43.0%
Labor Force Million (2010)	63	815
Labor Force by Sector		
Agriculture	3.9%	38.1%
Industry	26.2%	27.8%
Services	69.8%	34.1%

Data Source: CIA The World Factbook, 2011

Figure 2.
GDP Growth and
Museum Growth
Japan vs China



Data Source: World Bank (GDP), MEXT (Japan Museum), SACH (China Museum)

Over last two decades, Chinese museum sector has been grown at a rapid pace along the high growth rate by its national economic development. Figure 2 illustrates the trend of GDP growth rate with number of museum in Japan and China. Seeing the similar growth trend of GDP and museums in Japan and China, we tried to study the phenomena with quantitative and qualitative analysis to learn challenges and opportunities in museum development for the twenty first century.

By its 12th Five Year Development Plan (2011 – 2015), China will increase the number of museums up to 3,500, which is 150 ~ 180 museums a year to be added for next four years (SACH State Administration of Cultural Heritage, 2011). Methodology in combining historic – sociological study and culture economics is introduced in this study to understand challenges and opportunities of museum development in Japan and China.

SOCIAL MISSION OF MUSEUMS

It is the new global trend to view museums as the knowledge source of civilization with focal points of conscience, wisdom and art (Wang, 2009). By 2007 ICOM Vienna Statues, a museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.

ICOM Statues was initially drafted with the emphasis of collection and conservation, while it was soon revised for preserving, studying and enhancing in 1951. In 2007, education became the number one priority as the common goal of fundament services of museums over “study and enjoyment”. The theme of ICOM ASPAC Tokyo 2009 was “Rethinking of Mu-

seums' Core Value and Regional Heritage in Asia-Pacific". The theme of ICOM Shanghai 2010 was "Museums and Harmonious Society".

MUSEUM, INNOVATION AND SUSTAINABLE SOCIAL DEVELOPMENT

Travers (2006) report presented an updated analysis of a number of economic and social impacts of many of Britain's major museums and galleries. By Travers' report, museums played leading roles in encouraging civic development and economic regeneration within society. The report found that *"the UK's museums and galleries could, with greater capacity to expand and improve, allow this country to be a world leader in creativity and scholarship."* The report's positive findings included:

- The economic benefits of the UK's major museums and galleries are estimated to be £1.5 billion per annum taking into account turnover and visitor expenditure. Broader economic impacts would be still greater;
- Generally speaking, £1 in every £1,000 in the UK economy can be directly related to the museum and gallery sector.

Cutler (2008) made clear link from culture and art to economic development through his study on innovation. By the report "Venturous Australia: Building Strength in Innovation" to the Ministry for Innovation, Industry, Science and Research, Cutler tried to get a point that there was a large gap between the way culture and the arts see themselves and formal innovation frameworks, policy and programs. The 202 page report not only made study on other industrial nations, but also paid attention to the emerging economy such as China and India. With his believing that innovation is one of the key drivers for the 21st century, Cutler points out: *"This is the innovative spirit we need to nurture in all Australians."*

As early as 1983, Americans realize education is the key to keep its national competitiveness. "Our Nation is at Risk", the report by U.S. National Commission on Excellence in Education pointed out that: *"Our once unchallenged preeminence in commerce, industry, science, and technological innovation is being overtaken by competitors throughout the world. There could be many causes and dimensions of the problem, but education is the one that undergirds American prosperity, security, and civility."* English, Math, Science, Social Studies and Computer Science are five fundamental skills for high school education, *"Knowledge of the humanities, they maintain, must be harnessed to science and technology if the latter to remain creative and humane"*.

Rostow (1960) created five-stage model as the road map how countries to be industrialized, which is categorized as traditional society; preconditions for takeoff; economic takeoff, the drive to maturity, the age of mass consumption. This model works in most of the developed countries such as U.K., U.S, Canada, and Japan. As of today, tertiary and quaternary industries are two main sectors which will drive the economic development. Both Tertiary and Quaternary Industries are knowledge intensive, which requires innovation as the key driver. Porter (2002) further enhanced Rostow model by using an S-shaped relationship between entrepreneurship and economic development. Innovation would be the dominant factor to drive the future.

LESSONS WE MAY LEARN FROM JAPAN AND CHINA

Past events of museum development in comparison with economic development by time and territory dimensions in Japan and China were investigated by application of historic - sociology methodology. The goal for this project is to use time, people, community, social and economic development elements to understand museum roles in education and innovation.

For easy comparison purpose, five stage approaches were created to view how Japan developed their social education system by utilizing museums in dealing with similar issues like other industrial nations; and how China developed their museum system together with their high economic growth.

Stage I: Modern Museum Initiation

Japan (1861 - 1951): The operation model was "Administration Driven". Japanese government kicked off the initial establishment of museums nationwide from the needs of administration of national Assets, natural Resources, products, produces, industry information gathering for national policy of foreign trade and industry development. Museums in Japan were born with "DNA" for social economic development. In 1936, 320 museums were established including 10 in Korea and 10 in Taiwan.

China (1905 - 1936): The operation model was "Academic Society Driven". The academic community kicked off the museum to serve the needs of science and democracy from new culture movement. China Museum Association established in 1936 with conference proceedings. Museums in China were born with "DNA" for culture and academic development. In 1936, 77 museums were established including the Forbidden City Museum.

Stage II: Community Education Platform

Japan (1950 - 1969): Social education along the social and economic development was the main task carried by museums. Education Law, Social Education Law, Museum Law, Science Education Promotion Law, Industry Education Promotion Law were issued in 1950 and 1951. Per TEUCHI (2010), Citizen Hall, Library and Museum became three key support columns of Japanese Social Education System. Japan experienced high growth in its economic and social development. 1670 museums opened from 1965 to 1977.

China (1949 - 1976): Museums became a national political education platform. Political propaganda along the socialism education was the main task carried by museums. With development by former Soviet Union model, building and operation, standards, architecture and display design of museums were fully adopted from USSR, which had been highly influenced by political movement. Museums mainly focused on "class struggle". Social and culture were greatly damaged during the Culture Revolution from 1966 through 1976. There were 72 museums open in 1976.

Stage III: Growth with National Reform

Japan (1969 - 1989): Japan became the second largest economy by its GDP in 1968, when it was the year for Meiji Ishin (Restoration) 100 anniversary ceremony. Japan reached its peak in social and economic development. "Local", "Culture", "Globalization" became signature for local government

to build new museums. Corporate memorial museums and art galleries became another social trend into museum development. Corporate culture became buzz word into community development. 150 museums added per year by central, local government and major corporations. The number of museums reached to 3,289 in 1977.

China (1978 - 1990): Opening policy of China by Deng Xiaoping brought "New Spring of Chinese Museums". A chain of social and political events has changed China since then. Focus on preservation of cultural relics became an important prospective on museum development. 100 ~ 120 museums were added per year by central and local government. Shaanxi History Museum was the first contemporary museum ever built in China. It took eight years from planning to completion (1983 - 1991).

Stage IV: Rethinking in Museum Development

Japan (1990 - 2000): 200 museums were added by central and local government as well as community. Vision and mission management of museums were lost in the high tide of museum development. Museum pathology made Japan museum society aware of where they should go for reform. Public and Private Partnership (PPP) was introduced by "Mécénat" (Patronage) for the support, encouragement, privilege, or financial aid for museum and art development. Public got aware of lifelong learning to prepare them for the 21st century.

China (1990 - 2010): For landmark and signature of city development, 100 ~ 120 museums added per year by central and local government. Real estate driven economy made museums as part of the urbanization. Less consideration for museum social mission and public service functions were made. Hardware building only issue brings new challenges. China just followed footsteps of Japan for similar "hardware" issues.

Stage V: Objective Driven Management

Japan (2000 -): JMMA Japan Museum Management Academy developed a grading system for museum evaluation. Performance management was introduced by balanced score card and other methodologies. Digitalization, Dialogue and Communication for social education with citizen and community participation are advocated. Education reform in 2002, integrated study time initiative was commenced as part of social education for high school student.

China (2011 -): The state mission is for protection of heritage to build mutual spiritual homestead. 200 ~ 220 museums are going to be added per year by central, local government and private investors. Social mission and public service roles are reviewed by Chinese leadership. To create innovation, sustainable economy, green development, culture development are new dimensions of museum development. Social education by museums is recognized gradually.

CONCLUSION

Museums in Japan are part of the three supporting columns of citizen lifelong learning system, including museums, citizen halls and libraries.

With adopting the best practice from the U.S. and European countries, Japan has developed its unique Asian style citizens' development system for learning society creation by passing museum law, social education law, library law, lifelong learning law and other education related laws.

There exist so many similarities in viewing the development road map of Chinese museums in comparison with Japan. Based upon the statistic data released by China State Administration of Culture and Heritage, the number of museums in China has been increased from 24 in 1949 to 3000 plus in 2010. China has great gap to integrate all functional departments of museums for public service in supporting citizen lifelong learning with other countries. China is a way behind the social development for legal frame work, operation mechanism, management system and talent in museum development.

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RÉSUMÉ

En 2010, la Chine a dépassé le Japon et a devenu la deuxième plus grande économie du monde par trois décennies d'ouverture politique. Dans la même période, le nombre de musées en Chine a augmenté de 300 en 1978 à 3.000 en 2010. Alors qu'au Japon, le nombre de musées a augmenté de 145 en 1945 à 5.000 en 2003. Les méthodologies historico-comparatives appliquées pour étudier le rôle de service public des musées dans des

stades différents de développement économique au Japon et à la Chine peuvent révéler de nouvelles perspectives sur l'impact du développement de la culture par la croissance économique régionale. Par comparaison, cinq caractères principaux du Japon contre la Chine sont comme suit : l'initiation par l'administration par rapport à l'association universitaire conduite, la croissance économique par l'éducation publique par rapport au mouvement politique de masse, la maturité par le développement d'étape importante par rapport à la protection des vestiges culturelles, le mythe par pathologie de musée par rapport à la construction matérielle, la future par la performance de gestion par rapport à la mission sociale. En examinant le plan de voie de l'industrialisation en cinq étapes de Rostow (1960) avec la courbe en S améliorée de Porter (2002), l'innovation serait le facteur dominant de conduire l'avenir dans le 21^e siècle. Des études menées par le gouvernement des États-Unis, du Royaume-Uni et de l'Australie ont illustré que les rôles des musées, l'éducation, la culture et l'art, l'innovation, le développement social et économique sont liés. Les connaissances des études sociales auraient un impact sur public à inspirer l'innovation pour le développement social et économique.

RESUMEN

A partir de 2010, China superó a Japón como la segunda economía más grande del mundo tras tres décadas de la política de reforma y apertura. Al mismo tiempo, el número de museos de China aumentó de 300 en 1978 a 3000 en 2010. Mientras que en Japón, el número de museos se incrementó de 145 en 1945 a 5000 en 2003. Las metodologías histórico-comparativas aplicadas al estudio sobre las funciones de los museos de servicio público en las diferentes etapas de desarrollo económico en Japón y China pueden revelar nuevas perspectivas sobre el impacto derivado del desarrollo del museo al crecimiento económico regional. Por comparaciones, las cinco características entre Japón y China son las siguientes: la iniciación por la administración frente a por la sociedad académica, el crecimiento económico mediante la educación pública contra mediante el movimiento político de masas, la madurez por el desarrollo histórico frente a por la protección de la cultura reliquias, el mito por el museo de la patología frente a por el edificio de hardware, y el futuro por la gestión del rendimiento en comparación con la misión social. La innovación será el factor dominante para impulsar el futuro para el siglo XXI mediante el examen de Rostow (1960) en una hoja de ruta de cinco etapas para la industrialización con una mejora de la curva S por Porter (2002). Estudios realizados por el gobierno de los EE.UU., Reino Unido y Australia muestran que los papeles de museos, la educación, la cultura y el arte, la innovación, el desarrollo social y económico están relacionados. El conocimiento de las ciencias sociales tendría un impacto público para inspirar a la innovación para el desarrollo social y económico.

GETTING OUT FROM UNDER THE E-WORD

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Waikato Museum, New Zealand

Good morning, dobar dan, bonjour, hola, tena koutou katoa.

I am here from WaikatoMuseum in NZ, Te Whare Taonga o Waikato, and I am thrilled to be sharing this forum with you. My focus today is on the way words shape our thinking and the implication this has for us as champions of learning in our respective institutions. I am interested, in particular, in a single word – one that represents the core of who we are and what we do; one on which everything that we do is predicated and that serves as our reference point, our guide, our operating principle, our measurement, our *raison d'être*. This is the e-word: education.

Language is core to the way we understand and manage our world. The accepted meaning and application of words and language structures may change over time through common use and we may also attach personal biases based on practical and emotional experience. While we may be alert to context around particular words when we know that they carry multiple meanings, we generally accept a large number of socially-significant words as having stable and less variable meaning. We often act upon, react and relate to these words in predictable ways as they are so embedded in our culture. In a sense, such words may programme our thinking patterns and be the basis of long-lived assumptions from which we work. Education is such a word.

If you are familiar with TED.com you will know what a wonderful, stimulating resource this is. A few weeks ago I visited TED.com and watched a presentation by biologist Mark Pagel on the fundamental role of language in our collective (and cumulative) social and cultural development. Pagel opens his talk by reminding us that we each possess

“... the most powerful, dangerous and subversive trait that natural selection has ever devised... a piece of neural audio technology for rewiring other people’s minds....” (Pagel, 2011)

He is referring to language, of course, and the capacity for implanting ideas and thoughts in other people's minds, and our own. That capacity is magnificent and terrifying at the same time. Magnificent because the complexity of our language processes is so unique and fundamental to our social structure and development. Terrifying because to a large extent our thinking patterns and communications reflect the programming that has been achieved in our own brains and of which we may be largely unaware. Unconsciously or not, we all know what a powerful programming tool language can be and we have all used language to persuade or to achieve an outcome. But mostly, we tend to use language without thinking about it very much. This matters because words for which certain meanings are strongly programmed or imprinted can be straightjackets creating artificial and unconscious barriers to our thinking – or worse they can control our responses.

So, as we reconsider our ongoing questions about our role in museums it seems wholly appropriate to pause for a moment and examine the words that we take for granted. The e-word is a good place to start.

Try this quick, informal test. Close your eyes for a few seconds and still your thoughts. Now, what pops into your head when I say “education”? I asked a handful of colleagues to do the same thing: tell me what came immediately into their mind when they heard the word “education.”

Here's our list:

Engaging	Blackboards	School
Sitting down	Teachers	University
Listening to lectures	Textbooks	Education providers
Diversity	Desks	Internet
Curriculum	Movement	Children
Tests	Work	Learning
Writing essays	Expectations	Adults
Marks	Students	Parents
Money	Being shown what	
Knowledge	to do instead of doing	
	it yourself	

How many of you had similar thoughts to us? Note how many of our immediate associations related to systematic schooling. This is neither a big sample nor properly conducted research, but I suspect these will not be a unique set of results.

A couple of years ago The Pinky Show explored the role of museums. The Pinky Show¹ is a provocative website that features cartoon cats discussing

“...information and ideas that have been misrepresented, suppressed, ignored, or otherwise excluded from mainstream discussion.” (Lazar, 2010).

¹ The Pinky Show is a project of Associated Animals Inc., a 501(c) 3 non-profit educational organization based in the United States. Website home: <http://www.pinkyshow.org/>

In this episode, the little black cat, Kim, reads her report *On the Logic of Museums and other Coercive Institutions*. One of her conclusions is that museum people

“...need lots of training so they can tell the difference between what’s important and what’s not important. They go to college to get trained how to think properly so they can learn to recognize what has value... if you want to work in a museum you must be educated in the school system for a long time.” (The Pinky Show, 2008, at 2.34 minutes).

The degree to which that is true or should be true is debatable. But for those of us who have been “in the school system for a long time,” that experience can be a problem legacy. If schooling has been the most influential education process in our lives then it is no surprise if we act according to the attendant sets of assumptions, expectations and requirements. This is how we have been trained.

In the museum context, the word “education” is a general term that encapsulates both our role and the programmes and activities that we produce for a variety of purposes, age-groups and interest groups. Education is a trusted word. It has been in use for centuries, has social status, is globally recognized and widely understood. At least, there is a *perception* of shared understanding. However, it seldom occurs to us to debate the words that we commonly use. We may use content words with the same minimal thought and analysis that we apply to structural words – in many cases our use of certain words may simply be “verbal habit” as philosopher Bertrand Russell observed. (Russell, 1926). So, yes - education is a trusted word but how often is it tested? Do we question our understandings of its meaning and the way we act as a result of that understanding?

The original Latin ‘educare’ meant to draw out or lead out of. But current meaning very often relates to the process of systematic schooling. While the dominant educational sensibility continues to promote the importance of certain skills, learning areas, values & attitudes as of civic, and/or national importance it is hard not to be influenced by this, consciously or not.

What, then, are the possible impacts of this influence?

Firstly, our hiring processes may favour trained and certified teachers and the academically-gifted over those who, while not trained in teaching, may have practical subject expertise and people skills. A bias towards teaching qualifications implies that museum educators must have an understanding of the school curriculum. Hiring teachers supports the status quo. If we believe that education goes beyond the schooling process and the curriculum, are we being counter-intuitive when we repeatedly hire trained teachers? I am a trained teacher, by the way.

Secondly, in constructing experiences for children and school groups we may be overly influenced by national curriculum requirements and design directly into those. This inclination is amplified by the expectations, styles and processes of the teachers and schools with whom we work and

the constraints within which those teachers believe they work. If we place undue reliance on classroom sessions, the use of worksheets (including those that are thinly-disguised scavenger hunts), lecture-based programmes, and tightly designed lessons that are teacher-orchestrated and controlled, we may be trying too hard to be “educational” and be constructing experiences that in the words of Dr David Carr are

“...over-managed, and unsatisfying ... excessively intense, charged with promises and expectations.” (Carr, 2003, p.134)

Thirdly, in the way we construct experiences for adult users we may automatically be following processes and pathways and be promoting attitudes that have been shaped by our own formal education.

I'd like to tell you a story from my own museum and one which I am grateful to my colleague for allowing me to share.

Earlier this year we began a new school programme for a recently opened exhibition. This exhibition, Ngaa Pou Whenua or Pillars of the Land, is significant to the Waikato region as it tells a modern story of Tainui Maaori, the local indigenous people. The goal of the school programme was to introduce culturally-diverse groups to the central concept of the exhibition: what it means to be Tainui. After the first few classes we reviewed the programme. During this review my colleague talked about taonga, or treasures. Each taonga has its own life-force, its character, personality, soul. This life-force needs connection with people and the taonga is honoured and renewed through regular and respectful use. When this connection is broken a taonga grieves and its life-force becomes dormant requiring reactivation by its tribal descendants. Being able to touch and connect with taonga is therefore very important to Maaori. However, it turned out that my colleague did not incorporate this aspect of taonga into the programme he was leading.

My colleague is Maaori and he lives and breathes the connection with taonga. Yet when wearing his educator's hat he felt that discussing such spiritual concepts was incompatible with what he saw as the “expectations” of formal educational practice. Previous experience including his own schooling had successfully inducted him into a view of education that caused him to filter his own expertise and knowledge to such an extent that he was not able to achieve the very learning outcomes we had set for the programme. This is an interesting comment on how we interpret our role as facilitators of knowledge and how the power of social and cultural constructs around words can influence our thinking and subsequent behavior.

So far I have talked of the force of our own beliefs, understandings and behaviour. However, there are also institutional factors that sustain the status quo. The necessity to meet performance standards such as number and revenue targets can reinforce a traditional programme style. The sources of our funding can be another driver. In NZ most museums, particularly regional & local institutions, fund their education programmes through a contract with the country's Ministry of Education. This ties

them into curriculum-based learning experiences which may be more likely to trigger what I think of as “school-process thinking” resulting in predictable programme design and delivery. Note I do not believe this is a predetermined outcome – just that such requirements create the conditions for activating strongly programmed responses.

In April this year Elizabeth Merritt, founding director of the Center for the Future of Museums, wrote a blog post on her disaffection with nouns. She wrote that nouns

“...are ... attempts to create clear boundaries for identities that are inherently fuzzy... [nouns] mutate over time, they accumulate archaic baggage [and] outdated meanings that continue to shade our perceptions and they get in the way of seeing the complex reality of the thing we are trying, inadequately, to label.” (Merritt, 2011)

In the post, Merritt talks of the assumptions we associate with nouns and how we might flip those assumptions on their head – flip thinking is a lateral thinking tool for challenging the thinking habits we fall into. She made the simple suggestion that we put the word “not” in front of the limiting assumptions. Remember those earlier responses to the word “education”? Education is a noun. If we put “*not*” in front of the school-related associations, we get:

Engaging	<i>Not</i> blackboards	<i>Not</i> school
<i>Not</i> sitting down	<i>Not</i> teachers	<i>Not</i> university
<i>Not</i> listening to lectures	<i>Not</i> textbooks	<i>Not</i> education providers
Diversity	<i>Not</i> desks	Internet
<i>Not</i> curriculum	Movement	Children
<i>Not</i> tests	<i>Not</i> work	Learning
<i>Not</i> writing essays	<i>Not</i> expectations	Adults
<i>Not</i> marks	<i>Not</i> students	<i>Not</i> parents
<i>Not</i> money	<i>Not</i> being shown	
Knowledge	what to do instead of doing it yourself	

How different does this look? How different does it feel? Does it change the way you think about your role? You may not have an answer right now but perhaps you might ask yourself this question again in a few days time.

Whatever the outcome, it is worthwhile taking some time to challenge the word “education” and what it means to us because the language that we use to label ourselves and describe our role in museums can direct our thinking. Framing museum-based learning opportunities as “education” has the potential to distract us and diminish the possibilities of the learning experience we offer. How interesting it would be to be radical and to remove the e-word from our operational language. If we are involved in *not* education, what is it that we do? Perhaps we might start to think of ourselves as change agents or alchemists or cognition artists. Or we might

take a lead from technology entrepreneurs and restyle ourselves as “disruptors of thinking.” Whatever linguistic decisions we may make, one thing is certain: new answers to old questions require new thinking. If anything is a specialty of our role it should be this.

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RÉSUMÉ

Le langage parlé est au cœur de notre compréhension et de notre rapport au monde. Les significations et usages des mots et structures de langage peuvent quelquefois évoluer au fil du temps, à travers des utilisations usuelles à laquelle nous ajoutons parfois des biais personnels provenant de nos pratiques et expériences émotionnelles. Bien que nous soyons attentifs au contexte entourant certains mots porteurs de sens multiples, nous acceptons généralement que nombre de mots socialement importants aient un sens stable et peu variable. Puisque ces mots sont fortement ancrés dans notre culture, nous agissons, réagissons et faisons référence à eux d'une manière automatique. Dans un sens, de tels mots peuvent influencer nos schémas de pensée. Ceci est important car, tels des camisoles de force, ces mots peuvent alors créer dans notre esprit des barrières artificielles et inconscientes.

« Education » est l'un de ces mots problématiques. La racine latine « educare » signifie sortir, retirer de. Le sens actuel fait plus souvent référence au processus de scolarisation automatique qui est couplé à des ensembles de suppositions, d'espérances et de besoins. En quoi cela est-il pertinent lorsque l'on considère le rôle des musées à faciliter l'apprentissage ? Réduire les possibilités d'apprentissage offertes par les musées au terme « éducation » peut créer une confusion, et ainsi amoindrir la portée des différentes expériences que nous pouvons offrir.

RESUMEN

La lengua verbal es esencial para la manera en que entendemos y manejamos nuestro mundo. El sentido aceptado y la aplicación de palabras y la gramática posiblemente cambiará con el paso de tiempo a través el uso común y también sea posible que asociemos prejuicios basados en experiencias emocionales y prácticas. Mientras pongamos atención al contexto alrededor de ciertas palabras que sabemos llevar múltiples sentidos, generalmente se acepta uno que un gran número de palabras con importancia social tendrá un significado más estable. Muchas veces reaccionamos y relacionamos a estas palabras de modos previsibles porque se han vuelto tan integradas en nuestra cultura. De este modo, estas palabras pueden tener el poder de programar nuestros modelos de pensar. Esto tiene gran importancia porque estas palabras se pueden volver a ser camisas de fuerza creando barreras artificiales e inconscientes para nuestra manera de pensar.

Educación es una de estas palabras problemáticas. La palabra original en latín- 'ducere' quería decir 'sacar' o 'guiar' o 'conducir' en el conocimiento'. El sentido corriente relaciona más frecuentemente al proceso de la educación sistemática que viene con las suspensiones, expectativas y requisitos. Qué tan relevante es esto al papel del museo en facilitar el aprendizaje? Proponer oportunidades del aprendizaje 'museum-based' como 'educación' tiene la potencial de distraernos y disminuir las posibilidades de experiencia de aprendizaje que ofrecemos.

SETTING NEW STANDARDS IN MUSEUM EDUCATION THROUGH COMMUNITY COLLABORATIONS

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BACKGROUND

Recognizing the tradition of connections between museums, science and cultural organizations, and schools in Sarasota, Florida, The Patterson Foundation challenged the community to make these connections excellent and sustainable – strengthening the connection between classroom and museum, and the world of work. The Science and Environment Council of Sarasota County (SEC), a collaboration including museums and organizations educating about science, was invited to take the leadership role in developing connections to support what is referred to as STEM (Science, Technology, Engineering, and Math) curriculum in the United States. A different organization, the Arts and Cultural Alliance of Sarasota County took the leadership role for visual and performing arts organizations. This paper will focus on the work done by STEM organizations.

Sarasota County is one of 67 counties in the State of Florida. Each county is responsible for its own school district supervised by an elected board, which in turn hires a superintendent responsible for running the school district according to State of Florida guidelines. This allows for some discretion on how internal affairs are managed within each school district in Florida. The Sarasota County School District covers education from kindergarten through Grade 12 representing ages 6 to 18 with approximately 40,000 students.

The Science and Environment Council has 27 members. Each member is a nonprofit organization (non-governmental organization), or a government

entity, or a college (meaning an institution of higher learning offering the first four years of university course work).¹ To date, SEC has not identified another collaborative organization involving such diverse types of organizations committed to public understanding of science and to creating policy based on sound science.

Member organizations collaborate on various projects. The criteria for collaboration is that the collective strength of the members is stronger than the individual mission. The SEC has a ten-year history of creating collaborations for school programs, public education, and using sound science to inform policy in environmental issues. Many member organizations have deep and long-stranding relationships with teachers. SEC chose to work collaboratively on the Cultural Connections Initiative because it provided an opportunity to collectively enhance STEM education in the School District.

A key player is The Patterson Foundation. It offered to play a financial leadership role for a minimum of three years to develop cultural and science connections between classrooms and organizations. During this three-year period, all those involved are working to change the way in which the school district and organizations interact. The formal name for the project is Cultural Connections Initiative.

Two additional organizations are playing a pivotal role. The Arts and Cultural Alliance of Sarasota County is working in close collaboration with visual and performing arts organizations and art museums. The Education Foundation of Sarasota County, a long-standing funder of programs and activities that enhance teacher work, is committed to raise funds in the community – specifically to support teachers who wish to participate in the explorations offered through www.EdExploreSRQ.org.

SEC BUILT ON A PREVIOUS COLLABORATION WITH THE SCHOOL DISTRICT

The Cultural Connections Initiative builds on previous work done by many organizations to support student learning. In particular, the SEC, its members, and the Sarasota County School District developed a collaborative project for 9th grade science students and teachers that had given us experience in working with each other. Based on that experience, the Cultural Connections Initiative implicitly recognized that connections between students and science organizations enhance classroom learning.

Concern in the United States has been growing about generally poor student performance in science and a lack of interest in pursuing careers in

¹ As of December 2011, members of the Science and Environment Council include: Institutional Members: Conservation Foundation of the Gulf Coast, Crowley Museum and Nature Center, Florida House, Florida West Coast Resource Conservation and Development Council, Friends of Myakka River, Friends of Oscar Scherer State Park, G.WIZ The Science Museum, Historic Spanish Point, Marie Selby Botanical Gardens, Mote Marine Laboratory, Myakka River State Park, New College of Florida, Oscar Scherer State Park, Ringling College of Art and Design, Sarasota Bay Estuary Program, Sarasota County Government Affiliate Members: Aquarian Quest, Founders Garden Club of Sarasota, Lemon Bay League, Lemur Conservation Foundation, Sarasota Audubon, Save Our Seabirds, South Florida Museum, Southwest Florida Water Management District, Venice Area Audubon Society

the fields of science. Reasons given include a curriculum that does not include experiential learning and fails to make science relevant to the students' lives, as well as a negative perception of science. Further research shows a decline in attitudes towards science beginning in the secondary grades (Osborne, 2003).

As a result, many school districts are looking for ways to improve attitudes towards science as a means of improving science achievement. A study by Turpin and Cage (2004) demonstrated an activity-based approach to science improves secondary students' achievement in science. While numerous high school science classes have a laboratory component, many educators agree that seeing science first-hand in a "real world" environment raises the curriculum to a whole new level.

The 9th grade science project gave us experience in making science "real" for students through community-based science education and inquiry-based activities. In that earlier project SEC and member organizations developed activities that showed students how abstract science concepts apply to their community and that provided opportunities for students to interact with people who work in the sciences.²

DATA COLLECTION TO IDENTIFY CULTURAL CONNECTIONS INITIATIVE PARAMETERS

The first step in the Cultural Connections Initiative was to identify the many opportunities that already existed for teachers to take students on field trips or bring resources into their classroom. The Initiative created an in-depth survey to identify what community organizations already provide to support classroom work, and under what circumstances teachers choose to participate.

The survey identified opportunities provided by museums including art, botanical garden, aquarium, and nature center, by visual and performing arts organizations, and by public-private science-based partnerships. Results of the survey revealed students average five "explorations" annually. The Initiative defines an "exploration" as an opportunity for students or teachers to learn with or at a community-based organization; these include field trips, attendance at theatrical performances, and much less frequently resources brought into the classroom or the school.

Survey responses showed that teachers learned about explorations by word of mouth and were each aware of a limited number of opportunities. Teachers did not know of the quality and quantity of explorations offered for their students. The survey also revealed explorations tended to involve costly field trips that occur mostly in the younger grades. While there was consensus the field trips clearly enrich student lives, the survey found that not all the explorations are linked to classroom instruction. In addition, the survey revealed that some schools participate in many

² Science and Environment Council of Sarasota County, Final Report, Two-Year Science Curriculum Enhancement Pilot Project Conducted in Collaboration with Sarasota County Schools, September 2008. Available at <http://www.secsc.org/school.htm>

explorations, while others hardly participate, and that some schools do not seem to be aware of opportunities that are close by or closely linked to their curriculum.³

A steering committee including representatives from The Patterson Foundation, Sarasota County School District, Arts and Cultural Alliance of Sarasota County, The Education Foundation of Sarasota County, and Science and Environment Council reviewed the survey data and set parameters on how to proceed. Simultaneously, these organizations hosted four symposia over the course of the 2010-11 school year. The symposia provided additional information and feedback as plans progressed.

The Science and Environment Council organized a symposia focused specifically on STEM education. One hundred and thirty-eight teachers, school administrators, and educators in museums and science organizations came together for three hours after a school-day to begin the conversation on ways to create better collaborations to strengthen 6th-12th grade STEM education, to share a vision of what collaborations might look like, to make “connections”, and to learn about each other’s strengths.⁴

As a result of these many steps in information gathering and testing of ideas, the steering committee determined that a website, developed and managed by the School District, would be the best way to strengthen collaborations between science and cultural organizations and teachers in Sarasota County. The steering committee set various parameters for the website. In addition, an advisory committee reviewed and determined the criteria for organizational participation.

WWW.EDEXPLORESRQ.ORG

As a result of this broad-based input the website www.EdExploreSRQ.org was launched in time for the 2011-12 school year. Ed stands for Education; Explore is for explorations offered; and SRQ is Sarasota’s airport code and a well-known nickname for the County.

While other communities in the United States have websites that link arts or science offerings for students, few such websites are managed by a School District itself to cut across disciplines and include a broad array of offerings by organizations in the community. In addition, on www.EdExploreSRQ.org each exploration is linked to a specific instructional benchmark. These benchmarks are mandated by the State of Florida and teachers are evaluated, among other factors, by how well students meet the

³ Survey data is available for download at <http://www.thepattersonfoundation.org/initiatives/cultural-connections/discoveries.html>. Comments on the survey are included in: Stryker, L. (2011, May), Online Platform Creates ‘eHarmony’ Style Connections for Teachers and Science and Cultural Organizations, posted on Cultural Connections with Students Blog, A Patterson Foundation Initiative, May 20, 2011, <http://cultural.thepattersonfoundation.org/?p=69>

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⁴ Information on the four symposia is available at <http://www.thepattersonfoundation.org/initiatives/cultural-connections/discoveries.html>

benchmarks. The School District's Curriculum Specialists review each offering submitted by an organization before it is posted on the website. The process is collaborative and has opened opportunities for dialogue between organizations and schools.

Explorations include a broad range of offerings for teachers and students, ranging from the traditional school fieldtrip to resources brought into the classroom. They include:

1. In-school field exploration;
2. In-school performance;
3. Off-campus field exploration;
4. Off-campus performance;
5. Online performance;
6. Professional in their field – visit to classroom;
7. Teacher professional development;
8. Video-conferencing.

The website is also searchable by curricular subject matter such as career and technical, dance, digital arts, language arts, math, music, science, social studies, theater, or visual arts. In addition, explorations can be searched by grade level, month in which the exploration is offered, benchmarks that are met by the exploration, or keyword.

The website also has tabs providing related resources for various users. Teachers will find all the forms they need to organize and obtain permissions from the school and from parents for explorations off campus. Organizations will find information on how to offer an exploration to teachers and students, and the criteria they must meet for that exploration to be posted on the website. Parents will find links to help them support classroom involvement.

The “Ways to Fund” tab is among the important resources offered. As is typical in the United States, organizations that offer field trips or other resources for students must find ways to fund them. They do so through their own fundraising efforts and through charging program fees. When program fees are charged, teachers must in turn find ways to pay the fee; they do so by asking for family contributions, working with a parent-teacher organization, or writing grants to fund the exploration. To support the fundraising efforts of teachers, The Patterson Foundation is working closely with the Education Foundation of Sarasota County, providing matching dollars for those raised by the Education Foundation to support teacher participation in explorations posted on www.EdExploreSRQ.org. In addition, the website links with several other local foundations that provide support for teachers.

STRENGTHENING AND DEEPENING WWW.EDEXPLORESRQ.ORG

The Sarasota School District has included its commitment to collaborations between community organizations and teachers in its strategic plan, underscoring that these activities are not simply “nice to have” but critical to student learning.

The School District is offering workshops to help organizations better understand curriculum benchmarks and how they can effectively link their explorations to benchmarks. The workshops provide support to organizations that may need help to move from offering explorations related to curriculum in a generally enriching way, to ones linked to instructional benchmarks. It is up to the organization to decide how they choose to work, but to be included in the EdExploreSRQ website, the offering must be linked to benchmarks.

In the first year of operation, the website itself is being evaluated in a number of ways. Results of the evaluation will inform changes to the website for the 2012-13 school year.

STRENGTHENING AND DEEPENING STEM EXPLORATIONS

While a major achievement, the website is simply the beginning. The Science and Environment Council is helping connect organizations and teachers to bring 6th through 12th grade explorations into the classroom. Beyond the elementary grades, students rarely go on field trips; the school day is structured in such a way to make being “out of school” very difficult. The Initiative therefore encourages bringing resources into the classroom. Those resources might consist of a science professional meeting with students during class time, joining a class discuss via telecommunications, or providing printed, photographic, computer, data, or video resources for use in the classroom.

Individual teachers were invited by organizations to develop an exploration that utilizes the organization’s intellectual content and to identify a replicable connection, in a lesson linked to a benchmark. The organization and the teacher (and sometimes a team of teachers) jointly select a benchmark and identify ways to bring the organization’s expertise into the classroom. They committed to developing the exploration so that other teachers can also use it in their classrooms. The team piloted the exploration with students and refined it before it was posted on the website for use by other teachers in future semesters and school years. One of the goals is to encourage students to solve community problems, by understanding the science involved and crafting solutions.

The Initiative is embarking on rigorous evaluation so that it can better describe and articulate what needs to be in place for a connection between a classroom and community expertise to ensure student learning. That knowledge will inform the next round of explorations to be developed.

At the same time, the Initiative is encouraging additional collaborations. A second STEM Symposium – STEMposium – was held in early 2012. More than one hundred teachers, school administrators, and educators attended. They started the evening by viewing posters of successful collaborative explorations – these served to provide context, give concrete examples of what teachers can do, and provide inspiration for others to work on additional explorations. Participants then worked in roundtables to identify places where collaborative projects could help students under-

stand fundamental science, technology, engineering, and math concepts through hands-on experiences that bring resources into the classroom or provide students with opportunities to interact with professionals and practitioners working in these diverse fields.

Once again, teachers and organizations are invited to create new explorations based on their conversations at the STEMposium. The Initiative has now entered a multi-year cycle in which new explorations are being developed to deepen and enrich the website – and student learning – while evaluation is helping us understand the key features to include in the next round of explorations. In addition, as explorations are used by a growing number of teachers, they are being refined, thus enhancing the impact they will have on student learning.

OUR NEXT STEPS

The Patterson Foundation issued a challenge. They would help strengthen connections but the community must take up the challenge of making them financially sustainable. While the Cultural Connections Initiative is changing how schools and organizations work, it is also working closely with The Patterson Foundation and the Education Foundation of Sarasota County to align additional funders.

The Executive Director of one of the partner science organizations said it best:

“There is an enormous brain trust in our community. Finding ways to connect experts and practitioners in the sciences and the arts to student learning will enrich every student exploration. We all remember a pivotal moment when we became passionate about the work that drives us, and we believe this program has the power to ignite those passions.”

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RÉSUMÉ

Reconnaissant la tradition des liens entre les musées, les organisations scientifiques et culturelles et les écoles à Sarasota (Floride), la Fondation Patterson a poussé la communauté à mieux les développer. Le Science and Environment Council de Sarasota (SEC), regroupant des musées et des organisations à vocation scientifique, assume le rôle de leader dans le développement du projet coté sciences. Les 27 membres du SEC collaborent depuis dix ans déjà dans le domaine de programmes scolaires, d'enseignement public, et d'utilisation des données scientifiques rigoureuses pour informer les politiques. En outre, beaucoup d'entre eux ont des relations à long terme avec les enseignants.

La collecte d'informations a inclus des symposiums et une enquête permettant d'identifier ce que les organisations fournissaient déjà aux étudiants et selon quelles modalités les enseignants y participaient. Le comité de pilotage a conclu qu'un site web géré par le district scolaire renforcerait les liens. Lancé lors de l'année scolaire 2011-2012, www.EdExploreSRQ.org comprend un large éventail d'explorations, de l'excursion scolaire traditionnelle aux ressources apportées dans les salles de classe, chacune d'elles liée aux programmes scolaires requis par l'état de Floride.

Le SEC connecte les organisations et les enseignants afin de fournir aux élèves de la 6^e à la 12^e des explorations dans les salles de classe, par l'intermédiaire de réunions de scientifiques avec les élèves, en rejoignant une discussion en classe grâce aux télécommunications, ou en fournissant des ressources photographiques, informatiques, ou d'informations. L'équipe pilote l'exploration avec les élèves et l'affine avant de la publier sur le site web pour que d'autres enseignants puissent l'utiliser. L'un des objectifs est d'encourager les élèves à résoudre des problèmes de la communauté en utilisant des méthodes scientifiques rigoureuses.

Le projet est maintenant entré dans un cycle pluriannuel au cours duquel de nouvelles explorations sont développées afin d'approfondir le site web - et l'apprentissage des élèves - tandis que l'évaluation aide à identifier les caractéristiques clés à inclure dans le prochain cycle de développement.

RESUMEN

La Fundación Patterson, que reconoce la tradición de las conexiones entre los museos, las organizaciones científicas y culturales, y las escuelas de Sarasota, Florida, lanzó un desafío a la comunidad para ampliar estas conexiones. The Science and Environment Council of Sarasota County (SEC), una colaboración de museos y organizaciones basadas en la ciencia, está desempeñando un rol de liderazgo en la educación científica. Los 27 miembros del SEC tienen una historia de diez años de colaboración con los programas escolares y la educación pública, utilizando sólidos datos científicos para informar la política. Además, muchos cuentan con relaciones de hace varios años con los maestros.

La recolección de datos incluyó simposios y una encuesta para identificar qué es lo que las organizaciones ya están brindando a los estudiantes, y bajo qué circunstancias participan los maestros. El comité directivo decidió que un sitio web, administrado por el Distrito Escolar, reforzaría las conexiones. El sitio www.EdExploreSRQ.org, que se lanzó para el año escolar 2011-12, incluye un gran número de exploraciones, desde la tradicional excursión del colegio hasta los recursos que se brindan en el aula, cada uno unido a los puntos de referencia del plan de estudios de Florida.

El SEC está conectando a las organizaciones y los maestros para acercar las exploraciones al aula desde 6. a 12. grado, a través de reuniones de estudiantes con profesionales de la ciencia, realizando un debate en clase

por medio de la telecomunicación, o brindando recursos fotográficos, de computación o de información. El equipo maneja la exploración con los estudiantes y la refina antes de publicarla en el sitio web para que otros la utilicen. Uno de los objetivos es alentar a los estudiantes a resolver problemas de la comunidad utilizando sólidos datos científicos.

La iniciativa ha ingresado en un ciclo de varios años en el que las nuevas exploraciones se desarrollan para profundizar el sitio web (y el aprendizaje de los estudiantes) mientras que la evaluación está ayudando a identificar las características clave que se han de incluir en la próxima ronda de desarrollo.

CAPACITY BUILDING AND SKILLS SHARING: DISSEMINATING ‘GOOD’ MUSEUM EDUCATION PRACTICE

Caroline LANG

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This is a report on a new initiative at the Victoria and Albert museum, London which is only just beginning and at this stage there are as many questions as answers. However I wanted to share the thinking so far behind our plans for working with museums in India and hope that I might be able to report on the outcomes and whether the questions outlined here have been answered, at a future conference .

At a time when emerging economies such as India and China, with increasingly affluent and educated populations and growing cultural ambitions, are opening new museums, redisplaying existing collections and expanding their public programming, what is the potential for sharing skills and helping to build capacity in museum and gallery education? What are the best ways to disseminate ‘good’ museum education practice in a way that is relevant both to global audiences and local circumstances? Does good practice translate from one area of the world to another? Can experienced educators help institutions in other countries to train their staff to develop and deliver programmes for a wide range of audiences or are local conditions so specific that a skills-sharing approach has little to offer?

I would like to outline the issues and potential two-way opportunities relating to a skills sharing and capacity building programme being prepared by the V&A under a Memorandum of Understanding with the Ministry of Culture, India.

THE V&A'S INTERNATIONAL STRATEGY

- This initiative relates to the V&A's international strategy which has the following objectives:
- Promoting international access to and building international knowledge of the V&A's collections;
- Contributing to public diplomacy;
- International income generation.

There are 3 priority areas for our international activity, India, China and the Middle East. The reason for India being identified as one of these priority areas is primarily because the V&A's India collection is one of the world's most important holdings of art and design from the subcontinent. It has over 45,000 objects dating from 200 BC to the present day, reflecting the cultural heritage of India and the country's association with Britain. Also the V&A already has a strong and well-established historical relationship with the cultural sector in India and Memoranda of Understanding with the Indian Ministry of Culture and a number of Indian museums have been agreed. India is the world's second fastest growing economy and has high cultural ambitions as well as an increasingly affluent population. The UK government is committed to forging a special relationship with India and has encouraged the V&A and other museums to continue to develop their work with and in India.

The strategy for working with Indian museums involves skills-sharing, advice and exchanges in conservation, collections and touring exhibitions as well as education. For example curators from the V&A have visited India to advise on collections such as Chinese ceramics held in museums, two textiles conservators have spent 6 months at the V&A and two paper conservators are due to arrive this month. An education programme, which I will outline in more detail later is also being planned. We hope to create genuine opportunities for sharing skills, knowledge and understanding.

BONITA TRUST PROGRAMME

The V&A has recently been awarded funding from the Bonita Trust to help to develop these relationships in collaboration with colleagues in India. There are a number of strands to the project currently:

1. Exhibition of Kalighat Paintings from both the V&A's and Indian museums' collections, touring to four venues in India, with an associated education toolkit.
2. Masterclasses on the following topics, requested by museums in India, to be held in Kolkata in October 2011: learning in museums; redeveloping museum galleries; collections management and documentation systems.
3. Course about the educational role of the museum - *Engaging with Museum Audiences* to be held at the V&A in summer 2012, attended by 15 Indian museum professionals.

EDUCATION TOOLKIT FOR KALIGHAT PAINTINGS EXHIBITION

The toolkit to accompany the Kalighat Paintings exhibition is in two parts.

Part 1 is generic to any touring exhibition, it covers:

- Philosophy and objectives – **why** do it?
- Audiences – **who** is it for?
- Methods of delivery – **how** we do it at the V&A and suggestions for working with different audiences.

Part 2 is specific to the Kalighat Paintings Exhibition and includes sample resources for different audiences in a downloadable pdf format.

- A Family trail and practical workshop;
- Two interactive talks for schools (for ages 5-11 and 12-16) and practical workshop;
- A guided tour and practical workshop for a general adult audience.

COURSE FOR INDIAN MUSEUM PROFESSIONALS AT THE V&A

This course was first discussed on a visit to India in March 2011. It is being developed in consultation with colleagues in India and reflects their strong preference for a very practical, hands-on approach rather than something more theoretical. Entitled *Engaging with Museum Audiences* the course will cover aspects of museum learning, interpretation, marketing and visitor services. The first course, which is very much a pilot, will run for 2 weeks in June and July 2012 and 15 Indian museum professionals from different institutions will travel to London to participate. The aim is to help to create a pool of expertise in India for these areas of museum work. The content will be based largely on discussion and observation, drawing on the expertise and experience of staff at the V&A with contributions from other UK museums and galleries. Practical activities will give opportunities to develop ideas and content for use back in India. At present the modules are:

- Engaging with your visitors: an overview of museum education theories, philosophy, aims and objectives.
- Programming for different audiences: what kinds of programme do different visitors need?
- Digital Learning: the impact of web design on learning; digital programmes and on-line resources.
- Gallery Interpretation: different approaches to interpretation, examples of media and methods used at the V&A; writing effective labels.
- Visitor research: what is visitor research and why is it important? Evaluation in practice using a range of research methods.
- Marketing for public programmes: effective ways to communicate your message.
- Looking after your visitors, how good visitor services can provide the right environment for engaging and learning from the collections.

Over the next year through these initiatives we hope to find answers to the questions about a skills sharing approach mentioned above. We expect, through evaluation of the pilot course, to gain a better understanding of what the best ways to disseminate 'good' museum education practice are and will build on this in the future. Whether the experiences of museums in one country are relevant to another, what the potential to share skills and build capacity is and finally whether there are genuine two-way benefits and possibilities for sharing skills.

RÉSUMÉ

Nous informons d'une initiative nouvelle dans le musée de Victoria et Alberto. Nous développons un programme de répartition des habilités et de développement des aptitudes qui englobe conseils et échanges en restauration, gestion des collections, investigation et expositions avec des tours, ainsi que l'éducation avec le Ministère de la Culture en Inde.

Nous programmons un cours sur le rôle éducatif du musée « Le Compromis avec les Audiences de Musée » pour 15 professionnels indiens dans le Musée de Victoria et Alberto en été 2012. Il va contenir les aspects d'apprentissage, interprétation, marketing et les services pour les visiteurs. Il a pour but d'aider à former un groupe d'experts en Inde pour ces domaines de travail de musée, et dans cette étape il y a autant de questions que de réponses. À une époque où les économies émergentes comme l'Inde et la Chine ouvrent de nouveaux musées en exposant de nouveau les collections existantes et en étendant leur programmation publique, - quel est le potentiel pour la répartition des habilités et pour aider au développement des aptitudes dans l'éducation des musées et des galeries ? Peut-être les expériences dans les musées d'un pays et continent sont-elles valables dans un autre ? Quel est le potentiel pour la répartition des habilités et le développement des aptitudes ? Et finalement, est-ce qu'il y a par hasard de vrais avantages dans ces deux aspects de travail dans le musée ?

On espère obtenir grâce à l'évaluation de ce cours pilote des meilleures manières de répandre la « bonne » pratique éducative des musées.

RESUMEN

Estoy informando sobre una nueva iniciativa en el museo de Victoria y Alberto. Estamos desarrollando un programa de reparto de habilidades y desarrollo de aptitudes, que incluye consejos e intercambios en restauración, manejo de colecciones, investigación y tour de exhibiciones, así como educación con el Ministerio de Cultura en India.

Se planea un curso sobre el rol educativo del museo - *Compromiso con las audiencias del museo* para 15 profesionales hindús en el museo de Victoria y Alberto en el verano del 2012. Cubrirá aspectos de aprendizaje, interpretación, mercadotecnia y servicios al visitante. El objetivo es ayudar a crear un grupo de expertos en India para estas áreas del trabajo de museos, y en esta etapa hay tantas preguntas como respuestas. En una época en la que economías emergentes como India y China están abriendo nue-

vos museos, volviendo a exponer colecciones existentes y expandiendo su programación pública, ¿cuál es el potencial para el reparto de habilidades y para ayudar con el desarrollo de aptitudes en la educación de los museos y las galerías? ¿Son acaso las experiencias con los museos en un país y continente relevantes en otro? ¿Cuál es el potencial para el reparto de habilidades y desarrollo de aptitudes? Y finalmente, ¿hay acaso beneficios genuinamente de dos vías?

Esperamos a través de la evaluación de este curso piloto, obtener un mejor entendimiento de los mejores modos de difundir la “buena” práctica educativa del museo.

“HANDS-ON” ACTIVITIES IN AN ART GALLERY: HOW EDUCATIONAL THEY ARE?

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In the last several decades, many museums, particularly western ones, turned away from the traditional didactical method of museum education, which meant passing of knowledge from a teacher to a pupil, or from a museum curator to a museum visitor. This method is harshly criticized in the western world, thus museum education today is almost exclusively based on the subjectively-experimental method which means that learners should themselves search and acquire new knowledge. Museums of different kinds obviously have different ways and different opportunities to introduce subjective experiments in their display spaces. While in a Science museum the exploration of a display can naturally and logically be followed by an experiment, it is much more difficult to organise such an experiment in an Art Gallery. In the process of the observation of and even participation in some of such efforts, the questions were raised: Is it really necessary to introduce hands-on activities in an Art Gallery? Is it indeed the best way to help visitors to communicate with an artwork? Does the usage on hands-on activities in an Art Gallery provide better educational results in comparison with traditional didactical method?

The paper analyses several multi-sensory educational museum projects and some examples of ‘hands-on’ activities in the development of which the author of this paper was involved.

“AT YOUR PLEASURE”

Ten years ago, in 2001-2003, Wolverhampton Art Gallery (West Midlands, United Kingdom) developed an ambitious idea: to introduce a three-dimensional, multi-sensory hands-on interpretation for its permanent display of British 18th century paintings:

It was decided that in order to make the paintings truly accessible, active and multi-sensory interpretation that engaged directly with audiences was needed. We wanted to develop a dynamic and interactive display, without obscuring the paintings themselves. /.../ Facilitating more interaction between audiences and the collection ... could help to make paintings meaningful and relevant.¹

In order to facilitate interaction, five main themes of British 18th century history were identified by the Gallery's Head of Education: *Painting, Painters' Lives, the Polite Society, Georgian Theatre, and Ports and Perspectives*. The choice of themes was loosely based on the subjects of the paintings on permanent display. It was suggested that 'hands-on' and interactive objects related to each theme will be placed on the so-called 'stations': specially commissioned modern pieces of furniture inspired by 18th century style, designed with the aim to accommodate hands-on and multi-sensory interactivities. 48% of the budget was allocated for these five stations.

At this point a temporary project manager was employed. She was given a chance to express her opinion, to incorporate her ideas into the project, to amend some details. For example, she pointed that the themes *Painting* and *Painters' Lives* can be easily united, in order to give room for a missing theme which however is one of the most important features of the 18th century: the Enlightenment. This change was accepted; however, the main duty of the project manager was to bring the project from the theory to the reality and to do it to the deadline. Thus there were little opportunities to express theoretical ideas, which were different from what was promoted by the Gallery, let alone to undertake any dramatic changes of the project, which had been already fully developed and the authorship of which did not belong to the project manager.

The work was fulfilled at time and within the budget. The display appeared to be very popular with target audiences – children and families. It had a very positive evaluation report, received favourable reviews in many professional publications, and has been formally considered a big educational success of Wolverhampton Art Gallery. A book “Touching Audiences” was produced, with the description of the project from the initial idea to the evaluation. However, despite its success, from the point of view of the temporary project manager the hands-on activities and the assumed way of their use were not only doubtful, but actually contradicted with the very methods and aims of museum education.

¹ *Touching Audiences. Designing for interpretation in the Gallery*. WAG, No date [2003]. P.20.

Firstly, the ‘stations’ for the project were commissioned from highly gifted, enthusiastic, very well established and much respected furniture makers. These craftspeople brought to the project their creative ideas and designed unique pieces of furniture of a very high quality – real masterpieces of museum quality. However, in the context of the project, the role of these pieces had to be subservient – not of individual self-contained craftworks on display, but that of educational tools which must be visually different from original artworks and be immediately understood as educational means. However, when the “stations” (inspired by 18th century design!) were brought into the exhibition space, it became obvious that some of them were pretty similar to original 18th century furniture. As a result, one of museum artefacts, an authentic piece of Georgian furniture, had to be removed in order not to be confused with the ‘stations’. In the eyes of project manager, the very fact that an authentic (!) artefact was taken from the display in order to favour educational tools, and not the other way around, indicated that the way of *‘making paintings truly accessible’* is methodologically doubtful, if not incorrect.

Secondly, the ‘Georgian’ project was not really concerned with relevant artefacts from the museum’s collection, and did not consider their inclusion in the display. Being anxious about this fact and acting against the spirit of the project, the project manager insisted on inclusion in the display the relevant original artefacts from the store (portrait miniatures, 18th century enamels, rare books, 18th century ceramics, etc.) It was done, but they were not given a favoured and respectful place in the display, and became visually subservient to the interpretation tools.

Also, developing a new permanent or semi-permanent display, a museum institution normally uses materials from its own collection – this is the most obvious and easiest way to make a collection accessible for the public! But, following the concept of the project, the project manager had to acquire a large number of copies and reproductions of various artworks from elsewhere. Let alone a serious issue of museum ethics, the Gallery spent a very significant amount of money from the project budget on worthless reproductions, and overfilled with them the display. Combined with handling objects and replicas of various 18th century devices, specially commissioned or purchased for the display, ‘hands-on’ activities visually dominate and overshadow unique original artworks. As a result, the display does not provide the basic features of the specifically museum education – explanation of the difference between history and historic illustration and interpretation, and recognition of the historic and informative value of authentic objects.

Having mixed authentic objects with copies, and given favoured places to reproductions, the Gallery created difficulty in explaining to visitors why they are invited to touch, for example, the ‘Declaration of Independence’ (a souvenir purchased in the museum shop of the Hall of Independence, Philadelphia), or a little painting which depicts a detail of the Joseph Highmore’s picture on the wall (a sketch commissioned from a local artist specially for handling), but at the same time and in the same room they cannot touch the painting of the same Joseph Highmore.

The majority of objects which have been offered to visitors for handling, are modern, relatively cheap, mass-produced items, most of which were purchased in local shops and elsewhere. As such, they do not provide an 'authentic experience' of the Georgian life, as in the 18th century there was no mass-production; objects (particularly clothes) were made by hand from organic and natural (not synthetic) materials and fabrics; wigs were made of real hair; paints were mixed by the artist himself; artist's mannequins were completely different to what was purchased in a local art shop, etc. As a result, almost all handling objects, despite their admitted popularity with the public, educate very little, but rather deceive visitors. They provide misleading physical experience and misleading information about minor physical details, but tell nothing about struggles, tragedies, achievements, and spirit of the 18th century. They also deceive the Gallery staff, by creating a heart-warming picture of popularity and educational success.

Several audio records which provide 'sensory' activities are not the original sources of historic information, but fictional dialogs or audio-plays. They do not present historic reality, but are the result of collaboration between the project manager and a freelance playwright, and consequently reflect the level of education and knowledge of the manager combined with the writing style of the playwright. As such, they also provide misleading information, if even factually and historically correct. It would be much more informative to provide original poetry, music, extracts from original memoirs, correspondence, and from other documents of the day.

The 'stations' cannot be used in any other project or context, as they were specially designed to accommodate a small selection of particular exhibits. All craftsmen, independently from each other, asked the project manager how the pieces of furniture would be used after the end of the project, and there was and still is no answer to this question.

Working on the realization of the project, the manager assumed that many of visits will be facilitated by art interpreters and guides who would help visitors to use explanatory material, directing their attention to relevant paintings and creating historic context for them. This very simple and obvious idea was confirmed by the evaluation report:

Unsurprisingly, the greatest interaction occurred when facilitated by gallery staff. Visitors enjoyed having things pointed out to them, and having the meaning of certain objects explained to them in person. This applied to both family groups and adult visitors.²

However, in practice this is not the case. 'Hands-on' activities are mainly for the disposal of independent visitors. Observing their behaviour in the Georgian Room, it is obvious that people who look at the paintings do not often play with handling objects; people who come for 'hands-on' experience do not pay much attention to the paintings. Little children who do

² Ibid. P.35.



drawings at the ‘Painters’ station do not associate the ‘hands-on’ tools with the paintings in the room as was intended. Teenagers who ‘for fun’ put on the synthetic female wigs and hats made by museum volunteers hardly acquire any knowledge about the achievements and spirit of the 18th century. But if so, are the interpretation tools really needed or an old-fashioned and traditional human being – guide/interpreter could do the work just equally good, or even better?

“THE WEST MEETS THE EAST”

In 2006-2010, the author was again employed by the same Gallery to develop the permanent display of Victorian Art. This time the project was described to her as ‘curatorial’ one, which concerns with putting on display artworks and artefacts that for a very long time remained in store, particularly a significant collection of the 19th century Eastern objects. Thus the main idea of the ‘Victorian’ display ‘The West Meets the East’ was – to present links, communications and mutual influences between British and Eastern art, and to show them in social and historic context. The curatorial approach was – to select appropriate 19th century objects from as many, as possible collection departments; to research their history and include the objects from the point of view of not only their artistic quality, but also of their provenance and history; to consider all groups of visitors and provide for them relevant objects which might be of a special interest for them (for example, works by local artists and craftsmen; objects telling stories of local people and their participation in great historic events; objects for different age groups, like dolls and toys relevant to the main theme and displayed with children and families in mind, etc.)

While in 2001-2003, the interactivities in the Georgian room of Wolverhampton Art Gallery still felt like innovations, in 2006-2010 the Gallery’s education officer, without even knowing the details of the display and its



layout, already considered the presence of handling objects and interactivities to be compulsory. 'Hands-on' activities were in this case addressed to little children, developed by the education team and included into display space (and became a visual part of the display) without consultation, agreement and sometimes even without informing the curator³. Thus they also became a subject of observations, thoughts and comparisons:

In an unlocked pullout drawer of a display case a set of modern dolls can be found. It is accompanied by one label with a question: '*Where do you think they're from?*' The label does not direct a child to the dolls on display and does not give the task to discover/look at/consider/compare/etc. the exhibited authentic historic dolls. In fact, the 'activity' is not concerned with the display at all. But if so, how can a child answer this question? On which observations and experience the answer is expected to be based? Correct responses probably should include suggestions of the nationalities represented by the dolls' costumes. But the costumes of the 'hands-on' dolls are not accurate for the period and geographical place; they are made of modern synthetic materials, so it is difficult to come up with a definite answer to the question. Also, to whom the child should address his/her answer if the activity is not supervised by an art interpreter? And how should the child know whether the answer is correct?

Another activity is called "Be Sherlock Holmes". It consists of a 'Sherlock Holmes's' cap, a magnified glass and a sheet of paper with small details from the paintings which children are invited to spot. As such, the activity is probably addressed to 5-7 years old children who might not know yet who Sherlock Holmes was. However, it is not a costume and accessories

³ This is a strange, sometimes peculiar and contradictory parallel to the relations described by Marie-Clarté O'Neill in 'Museum Educators and Curators: Reasons of Misunderstanding, Means of Coproduction.'//*Public Education and Museums*. Shanghai: Junan University Press, 2011.P.121-128.

which makes Sherlock Holmes a detective, but his ability to solve a mystery, using a few clues provided. Thus a task needs to be intellectual – not just dressing up. But the task is not provided. Also, it is not said, why the child should find these paintings? What should be done after he/she finds them? Find who painted them? Find their titles? Their date? Describe them? Write a composition about them? Are they clues to a mystery? And where is the mystery itself? In its current form, the activity is senseless.

It is becoming increasingly widespread practice to provide museum visitors with reading. Books selected by the education team for children investigating the Victorian display range from Owen Jones' 'Grammar of Ornament', which whilst containing plenty of images, is directed at educated adults and specialists, to 'Victorian Children' – which is irrelevant to the display, as it does not serve to outline or to enhance any of the themes in the exhibition.

Maybe the most offensive 'hands-on activity' is the random selection of various small items which are called '*Victorian-style objects*': 20th century issue of Wedgwood's blue jasper pin-dish; knitted cushion covers; miniature porcelain iron, ceramic candleholder, etc. The label provides an irresponsible use of the word 'style' – within Victorian period there were several particular movements, but the activity does not concern about them. Also, the use of the word 'Victorian' seems rather thoughtless: it refers only to 19th century England/Britain, but the display is NOT about it, but about communications and mutual influences between Britain and wider and non-European world. The word 'Victorian' hardly can be applied to other countries. Despite this name, most of handling objects are mainly 20th century 'junk', or 20th century reproductions of earlier objects, acquired from local charity shops, without history and provenance. As such, they do not possess any museum value ever, but rather provide a very undesirable and meaningless counterpart to the valuable and unique artworks and artefacts.



In fact, all these 'hands-on' activities are organised in exactly the same way how a playground is provided in a day-nursery or in a kindergarten. But a museum/art gallery is a different kind of institution, and it is not a play, but museum education through the play that should be provided for little visitors. The main purpose of any museum/gallery is demonstration of original, historic, often unique, museum quality artefacts. They are the starting and ending points of any interpretation in a museum environment. The meaning and content of a museum interpretation is to reveal, explain, and interpret the past through the original artefacts which are physical evidences of this past. The mission of museum education is to demonstrate original objects and to teach through them and about them, explaining their significance, meaning and aesthetic and historic value. This mission becomes even more important and challenging at the time of digital images and virtual museums and exhibitions.

It seems that all activities described above are based on three fundamental methodological errors: 1. They distract visitor's attention from the display. 2. They are irrelevant to the main idea of the display⁴. 3. They direct visitors to worthless objects of no museum value instead of enhancing original artefacts and conveying the ideas of the display.

There are not one, but many various theoretical approaches to education in general and museum education in particular. It seems that museums in England, including Wolverhampton Art Gallery, heavily rely on the idea of experimental method of museum education. This idea by no means is new. It was discussed and analysed by J Dewey (1900-1956) in a number of his works, namely "The School and the Society" and particularly "Experience an Education" (1938). Stressing the importance of the experience for education, Dewey pointed at the same time that not every experience is educative:

The belief that all genuine education comes from experience does not mean that all experiences are genuinely or equally educative. Experience and education cannot be directly equated with each other. For some experiences are mis-educative. Any experience is mis-educative that has the effect of arresting or distorting the growth of further experience. /.../ an experience may be immediately enjoyable and yet promote the formation of a slack and careless attitude. /.../ Each experience may be lively, vivid and "interesting", and yet their disconnectedness may artificially generate dispersive, disintegrated, centrifugal habits (Dewey, 1938: 25).

Dewey stressed that in order to be educative, experiences must be not only 'hands-on', but also 'minds-on'. Developing the guidelines formulated by Dewey and reminding about his legacy, G. Hein pointed recently that it is not sufficient for experiences to be 'lively, vivid and 'interesting'; they must also be well organised to be educative (Hein, 1998:2).

⁴ Compare with examples of interpretation given by M-C. O'Neill: Museum Educators and Curators: Reasons of Misunderstanding, Means of Coproduction. P.126.

It seems that old answers still do not fail when new questions are asked: the traditional ways of museum education hardly are out of date: a passionate and informative talk given by a guide in front of the painting, a two-way conversation with an expert, an invitation to see and to think still do their job. These old-fashioned ways of education can even be more fruitful than ‘hands-on’ tools, simply because they usually take place in the exhibition galleries, in front of the artworks. It does not mean that ‘hands-on’ activities should be rejected. But they only can be useful and informative, if they appear the only way to convey some special information and to provide a particular experience related to the artwork. The main purpose of the ‘hands-on’ activity is not the activity itself, but enhancing further understanding of original objects on display and enriching their meaning.

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RÉSUMÉ

Dans les décades récentes, beaucoup de musées, surtout ceux de l'ouest, ont abandonné des méthodes traditionnelles d'éducation par les musées qui impliquaient la transmission de la connaissance de l'enseignant à l'étudiant et - dans le contexte du musée- du conservateur/éducateur au visiteur de musée. Parce que cette méthode est dite « démodée » et elle est sévèrement critiquée dans le monde de l'ouest, l'éducation de musée aujourd'hui est presque exclusivement basée sur la méthode subjective et expérimentale qui suppose que ceux qui veulent apprendre quelque chose devraient chercher et acquérir les nouvelles connaissances par eux-mêmes. Les différents musées ont des manières différentes pour introduire des expériences subjectives dans leurs espaces d'expositions. Dans les musées scientifiques l'exploration de l'exposition peut naturellement être accompagnée par une expérience scientifique mais c'est beaucoup plus difficile dans une galerie. Le texte analyse des projets éducatifs multi-sensoriels et quelques exemples des activités « pratiques » dans la Galerie de Wolverthampton (West Midlands, UK), où l'auteur était impliqué. Il y a des doutes si c'était vraiment nécessaire d'introduire les activités avec la participation active dans une galerie et si l'on obtient de meilleurs résultats éducatifs quand on utilise les activités avec la participation active que quand on utilise les méthodes éducatives traditionnelles.

RESUMEN

En las décadas recientes, muchos museos, sobre todo los del oeste, abandonaron los métodos didácticos tradicionales de la educación en los museos, que significó la transmisión del conocimiento del maestro al estudiante y - en el contexto del museo - de un conservador/educador del museo al visitante. Siendo que este método es etiquetado como anticuado y se critica severamente en el mundo del oeste, la educación en los museos se basa casi exclusivamente en el método subjetivo experimental que asume que los que aprenden deberían buscar y adquirir los nuevos conocimientos ellos mismos. Los distintos museos tienen distintas maneras de introducir las experiencias personales en sus espacios expositivos. Pero en un museo de ciencias un experimento científico puede acompañar de manera natural la exploración de la exposición. Eso es mucho más difícil en una galería de arte. El estudio analiza los proyectos educativos multisensoriales y algunos ejemplos de las actividades prácticas en la Galería de Arte en Wolverhampton (West Midlands, UK), en los que el autor estaba involucrado. Hay dudas si realmente era necesario introducir las actividades prácticas activas en la galería de arte, y si el uso de las actividades activas proporciona mejores resultados educativos que los métodos tradicionales de enseñanza.

SERVING LOCALLY GROWN: THE SMITHSONIAN AMERICAN ART MUSEUM'S EXPERIMENT WITH GOING LOCAL

Tierney K. SNEERINGER

Smithsonian American Art Museum, USA

WASHINGTON, D.C. AND THE SMITHSONIAN INSTITUTION

According to the United States Census Bureau, the Washington, D.C. Metropolitan Area¹ is home to over five and a half million residents and is one of the top ten most populous metropolitan areas in the country (Mackun and Wilson, 2011). The area experienced large growth between the 2000 and 2010 Census, with Washington, D.C. proper seeing the largest growth in people in their 20s and 30s (Morello, Keeting, and Hendrix, 2011).

The city attracts millions of tourists each year. In 2009, approximately 16 million domestic and international visitors traveled to Washington, D.C. (Destination DC, 2011). The Smithsonian Institution (SI) museums and National Zoological Park are some of the top Washington, D.C. destinations (ibid). More than 30 million people visited the various SI complexes in 2010 (Smithsonian Institution, 2011).

The Smithsonian American Art Museum (American Art Museum) attracted over one million visitors in 2010 (SI, 2011). A study by the SI Office of Policy and Analysis (OP&A) found that a third of museum visitors lived locally (SI, 2010). They also found that the average age of the museum visitor was 45. This was the fifth visitor study that OP&A conducted, and results remain fairly consistent since the first study in the winter of 2007 (ibid).

¹ The Washington, D.C. Metropolitan Area is defined as Washington, D.C. proper, and parts of Virginia, West Virginia, and Maryland.

CHANGING VOCABULARY AND SOCIETAL TRENDS

A growing interest in our environment, food production (particularly locally-farmed foods), supporting local businesses, and a troubled economy have inspired a new vernacular and influenced how people spend their time and money. Words that refer to the “go local” trend, such as *locavore*² and *staycation*,³ are now found in the dictionary and are widely used in popular publications. A trend that started most visibly with the food industry⁴ has hit the arts on both a national and local level.

On the national level, The National Endowment for the Arts and the John S. and James L. Knight Foundation launched the *Community Arts Journalism Challenge* in the summer of 2011. The challenge aims to cover local arts initiatives and to better engage different communities across the United States. Seeking to “rethink how traditional media systems function,” several finalists were selected that fall (National Endowment for the Arts, 2011).

Similarly, the District of Columbia Government has created new programs to support local artists and entrepreneurs. The Office of Planning’s *Temporary Urbanism Initiative* awards grants to transform abandoned storefronts into temporary retail spaces, or Tempori-ums. By the fall of 2011, the government had awarded grants for Tempori-ums in three neighborhoods that were experiencing growth and significant change: H Street, Mt. Pleasant, and Shaw. The spaces attracted thousands of visitors and created thousands of dollars in revenue while supporting local entrepreneurs and exposing visitors to D.C.’s art community (Douglas, 2011).

Museums around the country are creating new, innovative programs that foster communities, both in the museum and online, with the hopes of engaging new and local audiences (Harvey, 2011). The Denver Art Museum hosts the online community, *The Collective*, which creates a space for people to discuss and share their own artwork, while connecting it to activities related to the museum’s collections and exhibitions. As part of *The Collective*, the museum presents ongoing programs in the museum, such as *Demo & Do*, which invites local artists to do demonstrations inside the museum or on museum grounds (The Denver Art Museum, 2010-2011).

In February 2010, The Museum of Modern Art’s P.S. 1 launched *Studio Visit*, a website where artists can upload images from their studio (P.S.1 Contemporary Art Center, 2011). The website accepts submissions from New York-based artists with the intention of giving artists a virtual platform to share their art and workspaces, while simultaneously creating a pool for future exhibitions and research. As described on its website, “*Studio Visit* will serve as an online artistic hub and provide viewers a look at

² Locavore is defined as “one who eats foods grown locally whenever possible.” (Merriam-Webster, 2011).

³ Staycation is defined as: “a vacation spent at home or nearby.” “Staycation.” (Merriam-Webster, 2011).

⁴ The demand for eating locally-grown products has created an abundance of farmers’ markets across the country, inspired restaurants to feature locally-sourced dishes, and formed new food communities that focus on healthy and green eating (Zezima, 2011).

the varied artistic practices located within one city" (P.S.1 Contemporary Art Center, 2011). Visitors to the site are able to view where studios are located on an interactive Google Map, see curators' picks, and learn more about the artists through artist statements and biographies. Artists' work is featured on the page for at least one month.

GOING LOCAL AT THE SMITHSONIAN AMERICAN ART MUSEUM

The Luce Foundation Center, the visible storage area for the American Art Museum, offers a tour and coffee program, *Art+Coffee*, five days a week (Wednesdays through Sundays). The program started in March of 2008 after the museum's café, once located in the Luce Foundation Center, moved to another part of the museum on the other side of the building. As a result, Luce Center's attendance decreased to a quarter of what it had once been. The Luce Center created *Art+Coffee* to attract more visitors, and has been successful. From March 2008 to July 2011, 56,044 coffee, tea, and hot chocolate drinkers have participated, and 4,030 visitors have attended the tour portion of the program. A diverse range of visitors participate in the program. Luce Center staff has observed that many participants are tourists visiting the city. Local visitors on tours often remark that they had never been to the Luce Center, despite having been to the museum previously.⁵ In 2010, OP&A found that less than 15 percent of museum visitors listed visiting the Luce Foundation Center when asked which parts of the museum they had seen (SI, 2010).

In 2010, the American Art Museum invited local craft artists with works on view in the Luce Foundation Center to talk about their pieces and processes during *Art+Coffee*. Through these talks, the museum saw an opportunity to develop ways to engage the city's artists and residents. An informal partnership was created with Flashpoint Gallery, a nonprofit art gallery located near the museum. The museum also started an acoustic concert series, *Luce Unplugged*. These two programs invite local artists, whose work is not necessarily represented in the museum's collections, and musicians to share their work with visitors and to connect it to pieces on view in the Luce Center.

Both initiatives have garnered attention on third-party websites and local papers with little formal marketing. Museum staff has observed repeat visitors to the programs and people staying after the program to talk with each other as well as with the presenting artists or musicians.

The Luce Center implemented surveys during *Luce Unplugged* (starting in May 2011), and *Art+Coffee* programs (for three weeks over the summer 2011)⁶ in order to determine whether or not the new programs were attracting more local residents.

⁵ Luce Center staff records every question asked and has done so since opening in July 2006. Documenting questions help staff members identify trends, address visitor needs, and record an informal count of visitors to the space.

⁶ *Luce Unplugged* surveys were distributed during three programs: May 15, June 5, and July 31. *Art+Coffee* surveys were collected over three weeks, from July 20 to August 7, 2011.

IS THE MUSEUM GOING LOCAL?

The museum has been able to attract more local visitors through the Luce Center's programs that feature D.C.-based artists and musicians. The survey administered over the summer of 2011 showed a very different *Luce Unplugged* visitor profile when compared to that of those who attended other ongoing programs in the Luce Center, or even the museum as a whole:

1. *American Art Museum Visitor Profile per OP&A*: Most likely a tourist, around 45 years-old, from the Eastern seaboard, visiting the museum for the first time; well educated (SI, 2010);
2. *Art+Coffee Visitor Profile*: Most likely a tourist, 40 years old or older, visiting the museum for the first time; had never heard of *Art+Coffee* and stumbled upon it; would return to the Luce Center based on their experience;
3. *Luce Unplugged Visitor Profile*: Local visitor who has been to the museum before, but not necessarily to the Luce Center; between the ages of 18-34; had heard of *Luce Unplugged*, most likely through a friend; came to hear the music, although it was not the only reason they came; would return to the Luce Center.⁷

It is not surprising that the Luce Center programs are attracting more local visitors as the "go local" phenomenon is becoming more ubiquitous. While supporting the museum's mission to attract new audiences and increase accessibility of the museum's collection, the programs also reflect cultural interests by promoting the local artistic community, thus creating public value and attracting more visitors over time (Scott, 2010). They also provide a platform for artists and musicians to share their work with other members of the artistic community, making them more invested in the series while giving them alternative forms of exposure for their art.

Another aspect of the programs that has helped in their success is that they move beyond traditional interpretation of the museum's collection. Unlike a traditional tour or object talk, the programs invite members of the artistic community to discuss artworks on view and make connections back to their own work. This creates a new way of seeing and understanding the objects that are on permanent display in the Luce Center, a space which visitors who live locally might otherwise view as a one-off or tourist destination (McRainey, 2008).

An unexpected outcome of the series is the programs are attracting younger visitors. This could be because many young adults are the main proponents and consumers of the "go local" trend. Commonly referred to as *millennials* in the United States, young adults (born after 1980) are described by the Pew Research Center as "confident, self-expressive, liberal,

⁷ At the time of the evaluation, museum staff was unable to collect sufficient surveys for the artist talks due to limited staff and repeat visitors who had already completed a survey during *Luce Unplugged*. Attendance to the artist talks was also inconsistent. The museum staff has since worked with the partner gallery to increase visibility of the talks and they have been rebranded as a stand-alone program, Luce Artist Talks.

upbeat and open to change" (Pew Research Center, 2010). In the same study, they found that this generation identified music as one of the main characteristics that sets them apart from other generations (ibid). This self-defined characteristic could further explain why *Luce Unplugged* attracts a large number of young adults.

While the Luce Center programs reflect larger cultural trends in Washington, D.C. and the United States as a whole, they were created with the museum's mission in mind – "The Smithsonian American Art Museum is dedicated to collection, understanding, and enjoying American art. The Museum celebrates the extraordinary creativity of artists whose work reflects the American experience and global connections." Through focusing on and celebrating the creativity in D.C., the museum has been able to foster enjoyment and new ways of understanding American art. Both the artist talks and *Luce Unplugged* started as an experiment and are now attracting on average respectively 20 and 150 visitors. By providing a platform for D.C.'s artists, the museum has positioned itself as an inclusive institution interested in the artistic community surrounding it.

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RESUMÉ

Washington, D.C. accueille des millions de visiteurs chaque année et les divers complexes de l'Institut Smithsonian sont souvent reconnus comme des attractions touristiques, au lieu des ressources culturelles locales. Cet article examinera deux programmes au Centre Fondation Luce du Musée Smithsonian d'Art Américain qui ont attiré les visiteurs locaux en développant les relations avec les artistes et musiciens de Washington, D.C.

Pendant le printemps de 2010, la Musée Smithsonian de l'Art Américain a invité plusieurs artistes artisanaux à parler au sujet de leurs œuvres dans l'entrepôt visible de la musée, le Centre Fondation Luce. L'idée d'inviter les artistes locaux à s'adresser au public a inspiré une initiative en deux parties. La première est une série de conférences présentée en collaboration avec un galerie d'art privée à but non-lucratif située près du musée. La série invite les artistes locaux à parler de la connexion entre leur art et la collection du musée, bien que leurs œuvres ne soient pas nécessairement présentes. La deuxième, *Luce Unplugged (Luce acoustique)*, est une série de concerts qui présente un artiste local pour une performance, après une discussion facilitée par le personnel du musée et centrée sur un œuvre choisi par les musiciens.

Cet article examinera ces programmes dans le contexte "go local" et comment cette nouvelle tendance, qui a commencé avec un mouvement agricole, et a inspiré des programmes à autres instituts d'art. Il démontrera comment la musée a pu attirer les publics locaux et variés à travers des nouveaux interprétations de sa collection, et en connectant avec les voix créatifs de la communauté. En plus, il discutera comment le programme *Luce Unplugged* a attiré plus de jeunes adultes au musée, puisqu'ils considèrent la musique un élément qui définit leur génération.

RESUMEN

Millones de personas visitan la ciudad de Washington, D.C. cada año y los habitantes de la ciudad suelen pensar en los museos diversos del Instituto Smithsonian como atracciones turísticas en vez de recursos de la comuni-

dad. Este documento analizará dos programas del Museo de Arte Americano del Smithsonian que atraen principalmente visitantes de la capital. Los programas tienen lugar en el Centro Fundación Luce del museo y presentan las obras de artistas de Washington, D.C.

Todo empezó en la primavera de 2010 cuando unos artesanos locales hablaron de sus obras de arte que se exhibía en el almacén de arte del museo, llamado el Centro Fundación Luce. Estos programas inspiraron una iniciativa que presenta el trabajo de artistas locales. La primera se presenta en colaboración con una galería de arte sin fines lucrativos que está ubicada cerca del museo. Artesanos locales hablan de sus obras propias y unas de la colección del museo que exhiben en el Centro Fundación Luce. No es necesario que sus obras formen parte de la colección del museo. La segunda, *Luce Unplugged*, es una serie de música acústica que presenta un concierto de un grupo local después de una charla sobre una obra de arte elegido por el grupo.

Este documento explorará estos dos programas en relación con la tendencia de apoyar el local, un movimiento que empezó con la comida y la agricultura, y ahora inspira a programas en otros institutos de arte. Mostrará como el museo ha sido capaz de atraer a visitantes más diversos y a más habitantes de la ciudad a través de programas que interpretan la colección de una forma distinta y reflejan las voces artísticas de la comunidad. Discutirá también como el programa de música atrae más jóvenes que consideran la música como un elemento que define su generación.

EDUCATION AND THE COOPERATIVE METHOD AT MUSEU HISTÓRICO E PEDAGÓGICO ÍNDIA VANUÍRE¹

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PRESENTATION

In 1884, western São Paulo State was an “unknown backland inhabited by Indians”. At that time, it was a target of expansionism by coffee growers. The path of the railroad – with the purpose of connecting the coastal region with the center of the country – helped further such expansionism. Three men (João Ribeiro do Val, Eurípedes Soares da Rocha, and Luiz de Souza Leão), entrepreneurs who owned a company called “Empresa de Melhoramentos Alta Paulista”, developed the project for the City of Tupã. They successively purchased land, designed the urban layout, and implemented infrastructure as project goals. Creation of the Museu Histórico e Pedagógico Índia Vanuíre was one of the project’s final highlights, a fact that demonstrates the heritage view of Luiz de Souza Leão regarding the history he helped build.

“Pacification”

The conflict between the Kaingang and the non-indigenous peoples in western São Paulo intensified in 1905 due to startup of construction of the

¹ Museological Unit of the São Paulo State Secretariat of Culture, with management by ACAM Portinari – Associação Cultural de Apoio ao Museu Casa de Portinari.

railroad – *Estrada de Ferro Noroeste do Brasil*. The Kaingang fought for the territory they inhabited, and the non-indigenous people fought for private ownership of the land, motivated by the expansion of coffee plantations. The Indians set up ambushes and destroyed the railroad under construction. The non-Indians hired Indian hunters (*bugreiros*) to eliminate resistance and brought in contagious diseases that led to countless deaths among the Kaingang. The dispute ended in 1912 with the “pacification” of the Kaingang and their confinement in guarded and controlled reservations known as *Postos Indígenas*. The Posto Indígena Icatú (Braúna) was created in 1912, and the Aldeia Pirã (Pirã Village), also known as Posto Indígena Vanuíre (Arco-Iris) in 1916.

It is estimated that 90% of the Kaingang population was annihilated between 1905 and 1921. The joint population of the Icatú and Vanuíre Reservations amounted to a mere 173 individuals in 1921.

Resistance and “Cultural Redemption”

Within a short time, the Kaingang were withdrawn from isolation and integrated into the Western capitalist society. Without their territory and surrounded, they became farm workers. In short, they were experiencing the “progress” of the “civilized world”. Without their territory, they lost their cultural and social autonomy. They were forbidden to practice the *Kiki* festival – a major death ritual – and to speak their own language.

The first Krenak tribe members moved from northern Minas Gerais State to the Vanuíre Village in the 1940s. The Krenak expelled from the municipality of Resplendor in the Vale do Rio Doce region arrived in 1964.

The “cultural redemption” began in 1980, the Vanuíre peoples’ response to external pressures that questioned their indigenosity. This hails initiation of a new stage in the construction of identity. The ethnicity discourse is built up in the quest for recognition and as a form of political organization.

THE BRAVE KAINGANG – “TAHAP!”

The Kaingang arrived in the south and southeast of Brazil 3000 years ago. The history of this people in São Paulo can therefore be counted as of that time. They occupied the highest land in the savanna grasslands between the Tietê and Paranapanema Rivers, valleys and peaks bordering on the Tietê, do Peixe, Aguapeí/Feio, and Paranapanema Rivers.

The Kaingang wandered throughout their territory. They never stayed very long in the same place. Seasonal moves were a constant and characterized their economic base and social reproduction. Such “perambulations” meant changes in places and activities: farming in open fields, fishing in the rivers, gathering food in the forests, and hunting during the treks from one place to another.

They maintained villages in the highest places and near small- and medium-sized drainage canals in the middle of forests. They held rituals, had fixed houses, and cemeteries in the villages. In the wooded areas or open fields, they built temporary shelters for use during food gathering treks.



*Photo 1
“Bugreiros”, men
hired to “hunt”
Indians. The photo
shows the result of
that work, 1990s.
Photographer
unknown.*

They set up temporary camping sites on the shores of fast flowing Rivers where game and fish were abundant.

The Kaingang diet consisted of vegetables, game (spotted pacas, tapirs, peccaries, monkeys, armadillos and deer), fish, and other items such as honey. They planted corn, beans, squash, etc. near their dwellings.

For hunting mammals and fowl and for fishing, the Kaingang used cudgels, bows and arrows, traps, and spears. They made pottery (pots and dishes) were expert weavers (bags, basketry, sieves), and prepared fabrics without the use of looms (blankets, sleeveless shirts, and skirts).

The various Kaingang groups lived far from one another. Each group had its own territory and mutual agreements defined their territorial space. Each group had its own chief (*Rekake*).

Exploration of the Kaingang territories began in the mid 19th and early 20th centuries. The conflict between the Kaingang and non-Indians grew as of 1904. Raids and epidemics (illnesses transmitted intentionally or not) wiped out entire villages. “Pacification” of some groups came about in 1912. Other groups fled to the forest where they suffered from the epidemics without any medical resources. The last Kaingang group, led by *Rekake* Charin, surrendered in 1915 due to exhaustion.

The Posto Indígena Vanuíre was created in 1917 when a farmer and major landowner donated non-fertile land, surrounded by farms, on the Peixe and Aguapeí/Feio Rivers.

Once relegated to villages, the Kaingang were restricted to small areas and subjected to physical and cultural violence, control, and surveillance. They lost their mobility and their hunting, gathering, and fishing territo-

ries. Transformed into farm workers, they were exposed to constant hard labor and accidents, suffered from mental illness, anemia, and diseases against which they had no resistance. Forbidden from practicing their own culture, the Kaingang became victims of alcoholism, police repression, and incarceration in psychiatric institutes or sanatoriums.

Despite all this pain and suffering, we can state that the Kaingang of Aldeia Vanuíre resisted bravely for more than a century. Traces of their ancestral culture do persist, but they must be redeemed with great care. The elders of yore, the Candire, Parané, Goiove, Mulata, Canuto descendents, and others have a great responsibility in the “cultural redemption” that involves all. Perhaps the greatest challenge the Kaingang face today is that of being a Kaingang, as an act of loyalty, be it to their ancestors, to the land, or to themselves.

MUSEUMS AND THE INDIGENOUS PEOPLE

From 1950 to 1970, the State of São Paulo, Brazil, promoted the founding of a network of historical and educational museums with a view to positioning the state as regards its history and identities. The Museu Histórico e Pedagógico Índia Vanuíre was founded in 1967 within this São Paulo museological context. It was installed and inaugurated in the following year in the presence of Vinício Stein Campos (1908 – 1990), then Director of the Museum Division of the State of São Paulo. In 1980, Luiz de Souza Leão, founding father of the City of Tupã, donated a building to house the museum.

As of 1980, one of the museum’s first directors, Maria de Lourdes Corrêa Manzano, pioneered the act of inviting the region’s remaining Kaingang to take part in activities at the Museu Índia Vanuíre, above all in the month of April (April 19th is Indian Day in Brazil). Such invitations became a routine event, as did incentives for the production of artifacts to be sold in the museum. The invitations plus the sale of handicrafts promoted a movement among the Kaingang that we will explain in depth in another paper. However, what we want to report is that during the public sessions, the non-Indians began questioning the Kaingang regarding their claimed indigenosity and the trade in artifacts grew. That situation brought about what they themselves term “cultural redemption”, a process of identity building and of recalling traditions.

Between 2008 and 2009, the Museu Histórico e Pedagógico Índia Vanuíre underwent various types of renewal and updating². One of these was the conception of a long duration exhibition covering both lines of museological collection: local history and indigenous ethnography. A suggestion was proposed at that time to call on the Kaingang to take part, now incorporating a broader and critical view of the Kaingangs’ current situation and what the Kaingang represent in cultural terms. Museu Índia Vanuíre and others, such as the Museu Histórico e Arqueológico de Lins³, are be-

² Promoted and carried out by the São Paulo State Secretariat of Culture and ACAM Portinari – Associação Cultural de Amigos do Museu Casa de Portinari.

³ Special reference goes to the actions engendered by Louise Alfonso and Márcia Lika Hattori with diverse groups, including the Kaingang.

ginning to question the older partnership policies, as well as reviewing their insertions and their role in the region by bringing up topics for critical reflection. Our interest thus lies in shedding light on the cultural, museological, and educational issues – issues that involve rights of the indigenous people that remain – and to propose means and venues for this segment of Brazilian society's effective and creative participation. Our main concern is the responsibilities that the museums should take on in regard to the heritage, musealization, and construction of identities and memories.

EXPOGRAPHY, EDUCATION, AND THE COOPERATIVE METHOD

The long term exhibition was called “Tupã Plural”. Its first module deals with the previous indigenous territory and the colonization process, highlighting the conflict between indigenous and non-indigenous peoples. Based on this introduction, it addresses the birth and growth of the municipality of Tupã. In the second module, we reserved a special space for the Aldeia Indígena Vanuïre and the Kaingang. The third module addresses Indians in Brazil, and the fourth and fifth modules comprise samples of the ethnographic collections of the various indigenous peoples. The Kaingang have two spaces, in the first and second modules – first, because they already occupied the territory and fought for it. Relegated to reservations, they lost their cultural and social support territory. Thus, before Tupã there were the Kaingang. The second module gave voice to the Kaingang so that they could express their feelings and anxieties, recall the narratives of the elders, remember their ancestors, think about what took place in the past, etc. The Kaingang are therefore not something of the past; they live in the present, they stood up to history. The Indians are usually the first to be presented in exhibitions because they were Brazil's

Photo 2
Video recording.
Children waiting for
the moment of the
dance. Photo: Marília
X. Cury.





Photo 3
Detail of the exhibition
showing contemporary
artifacts. Photo: Marília
X. Cury.

first inhabitants. The problem is that by doing so, we force association of Indians with the past – the result of a process of cultural resistance.

The whole process is educational in itself, for the Kaingang and for us, museum professionals. No initial plan was established. We knew that we were going to conceive and assemble a joint exhibition, but did not know what the process or the exhibition would be like. At each meeting – several over a period of ten months – ideas began to get clearer for all of us. One of the first decisions referred to objectives, i.e., what we wished to achieve with the exhibition. On one hand, the object was to prioritize Kaingang children, grandchildren, and great-grandchildren. The exhibition would aim to enhance their self-assertion, pride, and self-esteem. On the other hand, it should favor a dialectic relationship with the surrounding society – a society that lacks information regarding colonization of the region, Brazilian indigenous cultures in general, and the Kaingang culture in particular; two distinct objectives, both difficult, but for different reasons. It would be up to the Kaingang to rediscover and even reinvent themselves, because the past never returns and no culture is static. The surrounding society would have to dismantle successive layers of attitudes incorporated over centuries, cultures resulting from a view – negative, demeaning, and prejudiced – built up as a strategy aimed to exclude indigenous contributions. Dismantling such structures and proposing others to include elements that make up Brazilian culture (Amerindian, European, and African) is one of the major challenges for ethnographic museums in Brazil, and perhaps one of its main responsibilities. Our view is that to start with, we must eliminate that imagery in ourselves – not an easy, uncomplicated, or quick process.

Regarding work methodology, we take into account three expographic methods: autocratic, team, and cooperative. In short, the autocratic cent-

ers on the curator. This involves several professionals, but like in relay races, actions depend on “passing the baton” or, in other words, delegating. In the team method, decision making covers various perspectives: museology, education, architecture and design, research, etc. The cooperative method features the same qualities as the team process, but incorporates representatives of the culture, from the exhibition’s object of interest to the conception process. The narrative thus switches from the third person – he/they – to the first person – I/we. The museum does not delegate its responsibility, but brings other elements and characteristics to the process which, due to their quality, enhance the institution’s value.

We thus made all decisions collectively. The Kaingangs’ anxieties were respected in full. They set the “tone” of the exhibition’s narrative as well as for the video specially prepared for the situation. We elected those who would speak and the focus of the testimonials. Recordings and editing were carried out by a competent and sensitive team⁴. We selected objects from the museum’s collection and contemporary artifacts were produced separately. We point out that the mediations played a major role and it is our opinion that the actions of the museologist, educators and cultural producer, and other professionals⁵ came about within this dimension because it was their job to manage other contracted professionals, acquainting them with and engaging them in the proposal. It was also up to them to materialize the exhibition, i.e., it was their responsibility to fulfill the expectations of the Kaingang as well as our own – without doubt, a great responsibility.

It is very important to register that our views, the views of all, are transformed in the course of the work and the process tends to seem richer than the exhibition itself. Actually, that is not the case since the exhibition is there fulfilling its educational role, that of a promoter of change. The exhibition is there for all of us, enabling us to become acquainted with and face another culture that was always very close, and yet always distant.

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⁴ Our thanks to Angélica Fabbri and Luiz Antônio Bergamo, the team of *Estúdio Preto e Branco*.

⁵ Marília Xavier Cury, Joana Ortiz, Tamimi David Rayes Borsatto, Marcelo Souza Damasseno, Valquiria Cristina Martins, Maria Odete Correa Vieira Roza, Raquel Maria F. Miguel S.de Luna, Lamara David Ruiz Estevam, Gessiara Castiglione Biazom, Pamela Adami de Souza Bonetti, Viviani Micheli Gonela Bononi, Anderson Cristiano de Souza.

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Translation: Doris Hefti

RÉSUMÉ

Fondé en 1967, le « Museu Histórico e Pedagógico Índia Vanuíre » est situé dans la ville de Tupã, dans l'état de São Paulo, au Brésil. Il englobe les collections indigènes historiques et ethnographiques. Jusqu'au commencement du vingtième siècle, Tupã faisait partie d'un grand territoire qui appartenait aux indiens Kaingang, toujours présents dans les villages de cette région. De cette manière nous avons initié le développement d'un processus expographique qui insérerait les Kaingang dans une action coopérative, où ils prendraient leur place légitime dans le processus du musée en structurant des narrations à la première personne : je/nous. Nous avons établi une méthodologie de travail qui permettrait la réflexion sur la tradition et l'identité, les possessions culturelles, les musées, et l'exposition et nous avons organisé quelques réunions pour prendre des décisions concernant les expositions intitulées Aldeia Indígena Vanuíre avec une élaboration conjointe des objectifs. Les objectifs : faire connaître le passé de la tribu Kaingang et promouvoir l'orgueil et les sentiments d'identité chez les jeunes membres de la tribu ; éveiller la conscience de la trajectoire de la tribu Kaingang parmi la population locale et régionale. Les ressources ont inclu la collection du Musée, les productions contemporaines et une vidéo avec des témoignages. Les muséologues et les éducateurs ont préparé les discours de l'exposition basés sur les narrations résultantes des réunions. Nous considérons cela comme un processus éducatif grâce à ce que les membres de la tribu Kaingang et le personnel du Musée ont expérimenté pendant des mois de préparation, ce qui leur a permis de reconsidérer quelques concepts et pratiques.

RESUMEN

El Museo Histórico y Pedagógico Índia Vanuíre, creado en 1967, ciudad de Tupã, provincia de São Paulo, Brasil. Es constituido por colecciones históricas y etnográficas indígenas. Hasta inicio Del siglo XX Tupã fuera parte de un gran territorio de indios Kaingang, aun presentes en la región “aldeados” (aislados). Pasamos a desenvolver un proceso expográfico que

involucrarse a los Kaingang en una acción cooperativa, o sea, que tomaran su lugar en el proceso de comunicación museal, estructurando la narrativa en la primera persona: yo/nosotros. Establecemos una metodología de trabajo que permitiese una reflexión sobre tradición e identidad, patrimonio cultural, museo y exhibición. Varias reuniones fueron organizadas para la toma de decisión sobre la exhibición nombrada Aldea Indígena Vanuíre. Los objetivos fueron trazados conjuntamente: hacer conocer el pasado y promover orgullo y sentimiento identitario entre los jóvenes Kaingang; sensibilizar a la población local y regional sobre la trayectoria de los Kaingang. Los recursos adoptados fueron: La colección del museo, producción de artefactos contemporáneos y la realización de video con testimonio. El discurso expositivo, acción del museólogo y educador, fue elaborado a partir de la narrativa resultante de los encuentros. Entendemos este proceso como educativo, por todo lo que fue vivido en meses por los Kaingang y por el equipo del Museo que tuvo la oportunidad de rever algunos conceptos y prácticas.

HOW BIG WAS THE TUNA IN OUR MUSEUM? – THE FIRST DIDACTIC EXHIBITION OF DUBROVNIK NATURAL HISTORY MUSEUM

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The Dubrovnik natural history tradition dates back to 1872 when the Museo Patrio (the Native Museum) had been founded largely on the basis of its natural history collection. Ever since, the Museum has been run by great enthusiasts and philanthropists, and natural historians and scientists contributed to the formation and preservation of the collections of birds, fish, amphibians, reptiles, mammals etc. Throughout the Museum's history, the collections have been moved on six occasions, (Kršinić, 1989). The last instance was when they were evacuated to Zagreb due to very unfortunate circumstances - Homeland War, and returned to Dubrovnik in 2003. Searching for an adequate new space for the collection also took time, and all this resulted in the Museum being closed for almost three decades in total. Finally, it re-opened to the public in 2009 at the new premises in the old city centre. Since the Museum had been closed for so long, the local community by large lost the memory of it and there was a need to reanimate their interest.

Currently, the Museum does not have a permanent exhibition. By large, the collections on show are preparations made at the turn of the 20th century. They are a record of the biodiversity of the Dubrovnik region at the time. The collection's importance is twofold: firstly, many of the species presented are endangered or even extinct, and secondly, as part of the cultural heritage they represent the early ways of collecting, preparing and exhibiting specimens primarily from the Dubrovnik region and the Adriatic Sea. What was needed to provoke interest in the local community about this valuable collection was to tell a story about the objects on show by conducting programs that could foster cultural progress in a small, well known, and yet a remote place such as the city of Dubrovnik.

THE STORY OF THE MISSING PART

The "story telling" started off with two curious natural objects from the collection, the head and the caudal fin of an enormous tuna *Thunnus thynnus* (Linnaeus, 1758.) caught in the vicinity of Dubrovnik in 1897. In his scientific paper "Dubrovnik Fish", the most important natural historian in the Dubrovnik region of the time, Baldo Kosić says:

"We get tuna mainly from the vicinity of Ston, and above all from Hodilje, where *small tunaras* are set up. People from Rijeka Dubrovačka also quite often catch these fish. Usually, all the big catches consist of juvenile tunas, sometimes little tunas, the weight of which is somewhere between 15 and 20 kg, but quite often specimens of 50 kg and over are caught.

Individuals above these sizes are a rarity around here, although in recent times specimens of 150 and 160 kg have been seen. An exception among them was the tuna from Hodilje, 1897, which weighed 227 kg; its head alone weighed in at over 30 kg and is now placed together with the caudal fin in the local collection of the museum."¹ (Kosić, 1903)

For comparison, the biggest known specimen of *Thunnus thynnus* ever caught in the Adriatic, off Bakar in 1885, weighed 336 kg.

More than a hundred years ago, natural historian Spiridon Brusina drew attention to the importance of what was then called the Native Museum and the significance of the Croatian heritage in the European context, referring to the museum object of tuna head:

"I am happy to admit that I was uncommonly surprised by the preparation of the vast head of a common tuna of *Thynnus thynnus* of 30 kg in weight. Indeed, I had read in Kosić about the head and the tail, but what is that really worth? You have to see it, and, I repeat, institutions in London and Paris could be proud of such preparations." (Brusina, 1905)

Still today, these museum objects are marvelled at and are a memento of the scientific work of Dubrovnik natural historian Baldo Kosić, who as the

¹ In the Croatian part of the Adriatic coast a special device for catching tuna is called *tunara*

Museum curator prepared them and most of the other exhibits in the collection all those years ago, (Kosić, 1889, 1891).

By looking at these objects in flesh one can only guess the actual size of the fish since the rest of the body is missing. Precisely that missing part became the core of the story to tell by conceiving an exhibition entitled “How Big Was the Tuna in Our Museum?” Two years of scientific research preceded the exhibition (Crnčević, Cukrov, Ivanišin Kardum, 2010). In parallel, the workshops were held with an aim to translate scientific facts into actual forms whilst testing the possibilities of making a life-size model. Participants were high school children, whose contribution was essential in the exhibition set-up and the popularization of both the Institution and the natural history in general.

“The Physical Impossibility of Death in the Mind of Someone Living” is a well-known art work by British artist Damian Hirst, created in 1991. It consists of a tiger shark preserved in formaldehyde in a glass case. It was first exhibited in 1992 in the first of a series of Young British Artists shows at the Saatchi Gallery, then at its premises in North London. Today, this work of art is considered a symbol of Young British Art (YBA) movement. It is a perfect example of how putting an object into a surprising context gives it a completely new meaning and emphasises the fact that museum objects are also carriers of cultural information. In this case a prepared animal, an object that you would expect to see in a natural history museum obtained a new meaning having been put into a contemporary art setting. More so, the meaning this object acquired by such an action is something it still possessed when after twenty years it was included in an exhibition in the natural history museum – Musée Océanographique de Monaco (Damien Hirst, “Cornucopia”, April 2nd – September 30th 2011)².

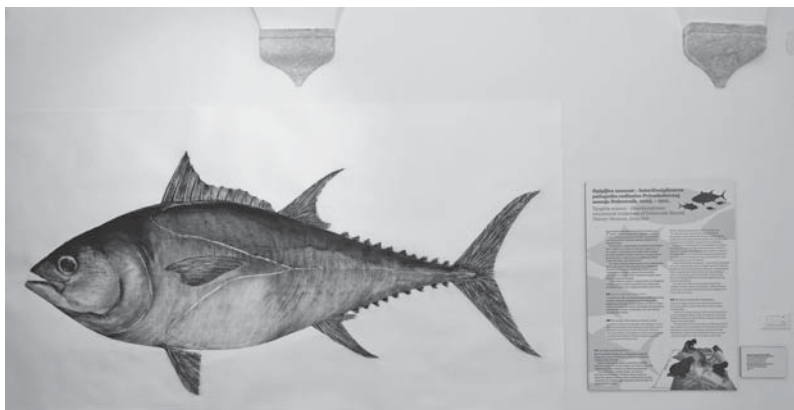
In the workshops held at the Museum, to an extent an opposite process was carried out. Art techniques and approaches were used to reconstruct the scientific facts - dimensions estimated by mathematical methods on the bases of morphometric characteristics of the museum objects and the information about the weight of the tuna from the Museum, as well as the scientific information about tunas, (Crnčević *et al.* 2010).

2D DRAWING

The first step in the process was drawing. This approach and method would have been very common to a scientist of over a hundred years ago. Examples are well known drawings of the marine species by Ernest Haeckel. On the other hand, there are very successful examples of nature observation drawings made for non-scientific purposes. Such are the drawings of the marine species made for the purpose of creating the animation film “Finding Nemo”. In 2006 these drawings were included in the exhibition at the Science Museum in London, “Pixar: 20 Years of Animation”.

² Two art works included in the Monaco exhibition, sharks in formaldehyde in a vitrine “Fear of Flying, 2008-2009” and “Immortal, 1997-2005” were in fact variants of the piece “The Physical Impossibility of Death in the Mind of Someone Living”

Figure 1



Initially, drawings of a tuna skeleton on the scale of 1:10 were made. To aid the drawing process the photographs of a well preserved skeleton of this species were kindly made available by the Oxford University Museum of Natural History. These drawings were succeeded by a charcoal on paper drawing on the scale of 1:1 (Figure 1). Later included in the set-up of the exhibition that was installed in four rooms on the entire second floor of the Museum building, these drawings illustrated to the visitors how scientific data was given a physical shape.

3D MODELS AND MOVEMENT

More complex step was to turn the 2D depiction into a 3D model. A simple and inexpensive way was to make models on the scale of 1:10 by recycling cardboard boxes. In the exhibition display, over 50 of these models hanging from the ceiling illustrated tuna moving in schools. The shadows they projected on the surrounding walls were evocative of the sea depth (Figure 2).



Figure 2

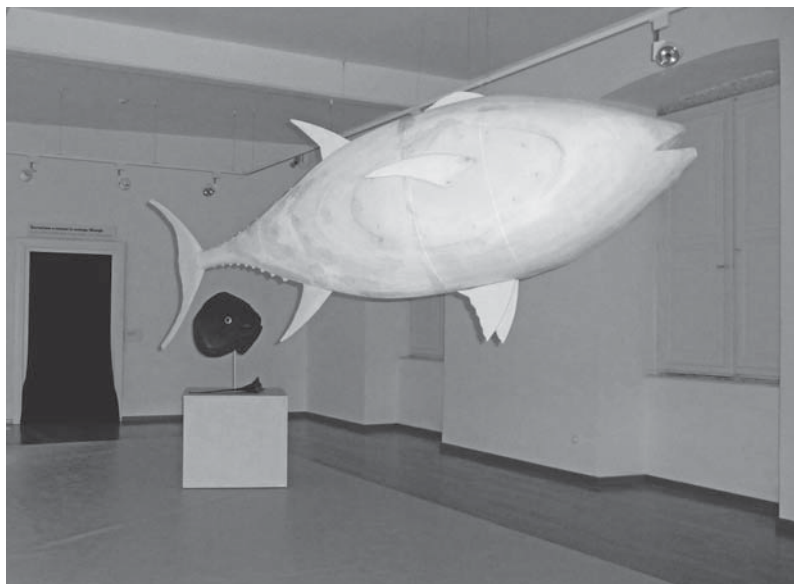


Figure 3

In one of the exhibition spaces the visitors were encouraged to make their own cardboard models. Initially, the idea was that they would add their model to the school of tunas on show, but eventually their wish to take the models away with them prevailed. This aspect of the exhibition was very much appreciated by tourists as it gave them a space to contemplate in an otherwise very busy city and to leave the Museum with an original souvenir they made themselves. Over 200 such models left the Museum. The number would have been even greater, but each model had to be pre-cut before being offered for assembling.

The 1:1 model was made in collaboration with a 3D modelling studio and a small ship building factory. The layers of styrofoam were cut and then glued to form the body of the tuna. In the exhibition space the model was installed next to the original museum objects.

Technically, the most complex task was to reconstruct the way this fish moves. An animation was created for this purpose, using the drawings and the models from the workshops as the input data.

MEMORY: A TRIBUTE

“How Big Was the Tuna in Our Museum?”, the exhibition by Katarina Ivanišin Kardum, Marija Crnčević and Marijana Cukrov was on show at the Dubrovnik Natural History Museum from May 2011 to January 2012.

When the exhibition opened on the International Museum day in May 2011, it was attended by numerous audience of Dubrovnik. This was in large the consequence of workshops with children held since 2009, which were regularly reported on by the local media and on several occasions by the national Television. The title of one of the articles published the day

after the opening read: "They know how to attract citizens, and children in particular."

An especially fun part of the exhibition was the 1:1 contour drawing of the tuna on a panel on which the visitors could mark their own height and compare it with the length of the tuna from the Museum, getting the most direct answer to the question that initiated this story, "How Big Was the Tuna in Our Museum?" Soon, the panel became the platform for all sorts of messages.

The copies of three scientific works by Baldo Kosić, from the turn of the 20th century, where he describes the tuna from the Museum, as well as other aspects to do with the life of tuna as a species in the region, were available in the exhibition set-up. These works emphasise the cultural value of the Museum's natural objects in many instances. In the context of language for example, because they are written in the dialect of the Dubrovnik region upon which official Croatian literal language is based.

Telling the story of the two museum objects revived the themes of the natural history of the Dubrovnik region from the time of Spiridon Brusina and Baldo Kosić. The interdisciplinary approach in the realisation of the exhibition emphasised the scientific and the cultural role of the Museum. Finally, by relating the cultural heritage and the contemporary scientific cognitions, with the particular attention on the nature protection, this exhibition is a direct contribution to the concept of the future Dubrovnik Natural History Museum permanent exhibition.

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RÉSUMÉ

Le Musée d'Histoire Naturelle de Dubrovnik a été fondé en 1872 en tant que Musée Patrio. Il a été fermé au cours de deux dernières décennies, tandis qu'un espace adéquat pour la collecte a été recherché après. Il a ré-ouvert au public en 2009 à un nouvel emplacement dans la vieille ville. Actuellement, le musée ne présente pas d'exposition permanente. Les collections exposées sont des préparations faites à la fin du 20^{ème} siècle et sont un record de la biodiversité de la région de Dubrovnik à l'époque.

Alors que le Musée a été fermé, la communauté locale l'a oublié et il y avait un besoin de réanimer leur intérêt. Dans cet esprit, un programme éducatif a été conçu sur l'exemple de la recherche des objets précieux exposés dans le musée - la tête et la nageoire caudale du thon *Thunnus thynnus* (Linnaeus, 1758), les données historiques au sujet de la recherche en histoire naturelle et les cognitions scientifiques contemporaines. En regardant la chair de ces objets on ne peut que deviner la taille des poissons capturés dans les environs de Dubrovnik en 1897. La partie manquante est devenue le noyau de l'histoire à raconter. Le programme éducatif a consisté d'ateliers interdisciplinaires dans le but de traduire des faits scientifiques en formes réelles en construisant un modèle grandeur nature, et enfin mettre en place une exposition didactique qui donnerait une réponse directe à la question «Quelle était la taille du thon dans notre Musée?». Deux ans de recherche scientifique ont précédé l'exposition. En parallèle, des ateliers ont eu lieu avec les enfants des écoles secondaires en tant que participants. Leur contribution a été essentielle pour l'exposition, et aussi pour la popularisation de l'Établissement et l'histoire naturelle en général.

RESUMEN

El Museo de Historia Natural de Dubrovnik fue fundado en 1872 bajo el nombre de Museo Patrio. Estuvo cerrado durante las últimas dos décadas mientras se buscaba un local adecuado para la colección. Fue reabierto al público en 2009 en el nuevo local en el casco antiguo de Dubrovnik. Actualmente, el museo no tiene una exposición permanente. En general, las colecciones expuestas son ejemplares preparados hechos a comienzos del siglo XX y constituyen un registro de la diversidad biológica de la región de Dubrovnik de la época. Cuando el Museo estaba cerrado, fue olvidado por la comunidad local y fue necesario revivir el interés del público. Teniéndolo en cuenta, fue concebido un programa educativo sobre la base de la investigación de los valiosos objetos expuestos - la cabeza y la aleta caudal del atún *Thunnus thynnus* (Linnaeus, 1758), de los datos históricos sobre la investigación histórico-natural y de los conocimientos científicos contemporáneos. Mirando esos objetos en vivo, uno puede sólo adivinar cuál fue el tamaño natural del pez pescado en las cercanías de Dubrovnik en 1897. La parte que falta se hizo el núcleo de una historia para contar. El programa educativo consistió en unos talleres interdisciplinarios con el objetivo de traducir los hechos científicos en formas verdaderas construyendo un modelo de tamaño natural y, al final, instalar una exposición que daría la respuesta directa a la pregunta: „Cuál fue el tamaño del atún de nuestro Museo?“. A la exposición precedieron dos años de investigación científica. Paralelamente a eso, fueron tenidos los talleres con estudiantes de escuelas secundarias como participantes. Su contribución fue esencial para la instalación de la exposición y también para la popularización, sea de la Institución, sea de la historia natural en general.

SCHOOL PROJECT: HOW PUPILS PERCEIVE THEIR SITUATION TODAY

Christine BREHM

City Museum Erlangen, Germany

In 2010 the City Museum of Erlangen (Bavaria, Germany) presented the exhibition „Childhood and Youth and their Changing from the Past to the Present.“¹in coproduction with the University Erlangen-Nürnberg.

To emphasize the view of the youth onto the present we designed a school project to establish a special section of the exhibition. This idea was brought up by Eckart Liebau² in the sense of an example of equal participation in social life. The coordination and implementation was done by Christine Brehm, educator at the museum. The leading question was: How do pupils observe their own situation in general? Pupils from local schools and of different ages designed, organized and formulated an additional exhibition area of six small rooms in the museum.

In autumn 2009 the museum asked several schools. Four schools answered and attended the project. The exhibition gives a wide view of the broad spectrum of **self-perception** of young people today.

The youngest pupils came from a school close to the museum and were 8-9 years old. Their motto was: **Youth life yesterday and today.**

The older ones were 14-15 years old. One class of that age asked themselves inter alia the fundamental question: **Who am I?** Another group analyzed their own age. Their motto was: **Youth, an area of conflict.**

The oldest were about 18. They ran a photo project: **Staging youth.**

¹ Kindheit und Jugend im Wandel, exhibition catalogue, Stadtmuseum Erlangen 2011, page 152-161.

² Professor and Head of the Department of Education Science II of the University Erlangen-Nürnberg. The Department is also UNESCO Chair on Arts and Culture in Education.



1. YOUTH LIFE YESTERDAY AND TODAY

In a first step the pupils decided to depict life yesterday and today. Distinctions and similarities seemed to be an exciting field. They started to ask their parents and grandparents. Soon they found out that the leisure time of their ancestors differed much from their own. They decided to show toys from the past in opposite to present day toys. In addition they invented “turn-around-cards” (size: 20 X 30cm). One side showed and described themselves and their life. In most cases the children depicted themselves in a typical pose of a child in 2010. On the other side they wrote down what they had explored by interviewing their ancestors, and put down a picture of them. They found out that nowadays’ status symbols which play a decisive role were irrelevant or not yet invented at the youth age of their parents or grandparents. Altogether, they learnt a lot by comparing, not only about the past as expected but also about their own life.

*Foto: Erich Malter,
Erlangen: “natural size
pupils and poems”*

2. WHO AM I?

Each pupil wrote a poem to cope with the fundamental question: Who am I? The poems were written or printed on cardboard, hanging from the ceiling on strings. On the surrounding walls they presented natural size pictures showing some of the pupils themselves. When walking through the room every visitor could read the poems in eye height. The tension between the pictures and the poems controlled the room.

For example:

ICH
ANDERS
LEISE
GELANGWEILT
BESORGT

The "HELLO"-poem

(translation: *I, different, silent, bored, anxious*)

3. YOUTH, AN AREA OF CONFLICT.

In the beginning no satisfying idea was found by the pupils to solve the task of showing their own perspective. To handle the problem they established a permanent workshop once a week. After a lot of discussion, stimulated by museum professionals, they established their concept. They designed a divided room. On one side they linked themselves to school and family, on the other side they showed their own world. This world is in most cases a foreign world for others. Flashy, loud and full of fun and not always politically correct. Obviously the pupils tried to balance the two worlds. Many visitors perceived the statement as an example of "adjusted provocation".

4. STAGING YOUTH

These pupils were not interested in giving a realistic picture of themselves but tried to put different paradigms of life on stage. They moved off the beaten track and invented worlds of visions: a self-confident Eve without Adam, a young man on a beach mattress with floral design suffering from the gap between school-stress and party and an empress who is still a child but well equipped with wig and hand fan.

Foto: City Museum
Erlangen





*Foto: MirjamKonrad,
Model: Lara Köhler:
"young empress"*

5. CONCLUSION

From the beginning the project was a highly interactive, laborious and complex process between the pupils and the museum. The pupils achieved the installation of their respective expositions on their own. It was not only an asserted value of the museum but a real break down of barriers for most of the pupils to experience working together and with the museum as a local cultural center.

RÉSUMÉ

Comment les élèves considèrent-ils leur situation actuelle ? Le Musée de la ville de Erlangen (Allemagne/Bayern) présentait en 2010, en partenariat avec la chaire pédagogique II de l'université de Erlangen-Nuremberg (Chaire de l'Unesco pour l'éducation culturelle), une exposition ayant pour titre : « Enfance et Jeunesse en mutation ».

La section de l'exposition mise en place par les élèves eux-mêmes permettait aux visiteurs de mieux prendre conscience de la réalité des jeunes. Cette exposition, donnant un large aperçu de l'engagement personnel des jeunes élèves, est par conséquent un exemple innovant de transmission de la culture. Cette exposition montre le travail des élèves et est de ce fait un bon exemple de coopération entre des élèves et le musée.

RESUMEN

En 2010 el Museo Municipal de Erlangen (Alemania/Baviera) presentó una exposición bajo el título: "Infancia y juventud en transformación". La Cátedra de Pedagogía de la Universidad Erlangen-Nürnberg (Cátedra UNESCO de la Formación Cultural) colaboró con el proyecto. Los alumnos mismos crearon una parte de la exposición, en sus obras muestran cómo se ven los jóvenes hoy en día.

MUSEUM EDUCATION – MERE PLAY OR SOMETHING MORE?

Renata BREZINŠČAK

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Play is an activity of one or more persons intended for recreation and entertainment. Its primary purpose is to achieve a certain goal (gaining knowledge!). Play has an important role in child development; in addition to bringing them fun and joy, it is also a way they learn about themselves, others and the world around them, and establish social relationships. Through play children can enter the world of grown-ups. Educators and child psychologists agree that play has a very important educational value.

What connects a serious institution such as a museum and children's play? Who is playing in museums instead of working? Owing to museum workshops, museum educators certainly do have this privilege! Spending time in museums is not the same as spending it in museum workshops. The latter can be connected with fun and enjoyment. Museum educators employ their immense imagination (which includes playing games) to spread knowledge in an amusing way. The idea of *having fun and learning* in museums has been conceived to help children realize the importance of museums and their role in the society, as well as the significance of the archival heritage kept in museums. By playing in such workshops children learn about the activities and the core mission of museums, as well as about the cultural and natural heritage. Organizing such workshops is always a challenge, as they require special preparations adapted to the children's interests and age. The key components of play are motivation for reaching a goal (e.g. in the museum this could be a desire to learn something), as well as socialization and establishment of contact between the participants. Museum educators have created numerous games with the aim of enabling children to acquire new knowledge and skills. Adults

also like to play whenever they get the opportunity. They find the extensive interactive content of museum exhibitions (developed by museum educators) particularly interesting and attractive, and they eagerly participate in all programmes. Both adults and children are becoming increasingly aware that museums can be very pleasant and interesting places, enabling children to enjoy their free time playing and learning at the same time. Eventually, everyone learns something; of course, some more than others.

Here are some examples of numerous workshops organized by our Museum. Judging by the results of our research and evaluation questionnaires, we have certainly achieved the set goals – not only do the participants (regardless of their age) have fun, but they also acquire new knowledge.

Like many before, this conference also challenges the role and importance of museum educators. This is undoubtedly a museum job whose importance equals that of curators', as recognized by the law. Collections and objects form the core of museum activities. It is thus logical that the work of curators is crucial for the functioning of any museum, since it is precisely curators that "care for" the collection, i.e. look after it. They collect an item, process it in a professional and scientific way, and prepare it for exhibition or storage at the museum depot. They write reports and scientific articles on the respective item, with the aim of informing their colleagues – specialists in certain areas – on it. The curators' work is closely connected with the work of museum educators who need to devise the ways and methods to introduce that item to a wider, general public, whether educated or not, i.e. to all museum visitors. Visiting a museum is a matter of choice and everyone has their own interests and motives for doing this (here I am not referring to certain pupils *forced* to group visits by their teachers). This means that the visitors are drawn by the topic, and are interested in seeing or learning something new. However, despite the best efforts invested by the museum staff, visitors often fail to grasp the gist of the exhibition, i.e. 'the author's message', which is frequently the case with contemporary art museums. This is why cooperation between museum curators and educators is crucial. It requires teamwork, with the educator building on the curator's work (Hooper-Greenhill, 1994). Despite this being a well-grounded theory, it often fails to work in practice. There is a certain 'distance' between the two professions and a huge lack of understanding. Where does the problem lie? As an educator, I believe that curators see things from a very narrow perspective, focusing on a limited circle of experts they belong to themselves. This is, to an extent, understandable since curators aim to present their professional and scientific advancements to their colleagues. From this point of view it might seem that educators are 'just playing and having fun'. *'Are museum educators merely playing?'* is not the crucial question in terms of profession, but more of a reconsideration of the sense of value / importance / perception of the very profession. It is about a personal perception of our own worth. Some people might consider this a marginal, unimportant question, but I find it relevant since it involves the issue of perception of a responsible

profession. We know from experience that the very work and its quality are often not the decisive factors in 'reforming the world', i.e. for rectifying the wrong perception of our work by the rest of the museum employees who consider it less important than that carried out by curators. How can we change those attitudes? What should we do in order to rectify the misperception about our job? Or is such perception perhaps correct? Is it the truth or a myth that museum educators are just playing and having fun instead of doing a 'serious' work? It is perhaps difficult to provide a definite answer to this question, since it mostly depends on the type of museum, visitors' age structure, but also on the museum educator, their age, personality, perception of and commitment to their work. However, if, for example, visitors sometimes opt for 'more fun and less education', we should not refrain from having fun. One just needs to put it to good use and cleverly throw some education in it (Cassin, 2007).

The Museum I work at receives some 20,000 visits a year. According to our statistics, out of this figure some 3,000 are preschool children, 12,000 are schoolchildren (grammar school pupils make up merely a few % within this category), and 5,000 are adults (this group mostly comprises parents who bring their children to the Museum, and to a smaller extent individual visits). It is evident that our Museum is mostly visited by schoolchildren. It is, therefore, not surprising that we are doing our best to adapt to their needs, preferences and possibilities. In order to familiarize them with our holdings (minerals, rocks, fossils, stuffed plants and animals) and enable them to learn something during their visit we often play games, e.g. impersonate nature explorers or animals; play at creative art workshops; play in the meadows and woods; collect leaves and stones, etc. To put it simply, playing is an integral part of my work.

According to the feedback (e.g. from kindergarten teachers, school teachers), it is evident that a large percentage of the children who visited the Museum acquired fresh knowledge, not only about the Museum as an institution that nourishes the heritage, but also on the very nature and its treasures: fossils, minerals, animals, and other items kept in the Museum (Brezinščak, 1997).

Museum education and playing are interrelated terms. It is clear that museum education is not only about playing - this is merely a tool for carrying out tasks. Play is perhaps (only) the most conspicuous element of museum education. This might be because this segment is interesting and noticeable by everyone, while the *more serious* part of our job (preparation) is less conspicuous. Is the work going to be done through play or in a more *serious* way depends on a number of parameters, primarily on the teacher who contacts us to arrange for a visit and presents us with a certain idea and preferences, as well as on the group in question, and the topic being covered.

It is precisely museum education that connects the 'serious' museum institution and children's play. We can joke about it and say that playing at work is a museum educators' privilege. Playing has only recently started to be seen as a synonym for museum education. I have been working as a

museum educator since 1988 and I remember my work initially being considerably 'more serious' compared to today. At those times, the work of both curators and educators was much different than nowadays. Museum education was a 'quiet and serious' activity, much like schoolwork. There were not as many workshops, nor did they vary so much in terms of topics. 'Ex cathedra' group tours were similar to school classes. The educator would speak/interpret, and the group would quietly listen without there being any interactive communication, and any questions would be left for the end of the visit. There were certainly no impersonation games or other similar educational ideas that are now perfectly usual. In addition to giving guided tours, educators would hold lectures (also 'ex cathedra') and assign different tasks (similar to those in school). Museum visits were part of the school curricula. This was the case in the 1970s and 1980s (at least at our Museum, although the situation at other museums was not much different either). Little by little, certain positive changes were introduced, and museum education underwent development and advancement. Twenty years later, we are witnessing a thoroughly changed profession: it has become more diverse and dynamic, with play often being used as a tool for interpreting the heritage we are presenting. Museum education in Croatia has undergone huge progress since the establishment of the Museum Education Section within the Croatian Museum Association. Brimming with enthusiasm, we jointly initiated museum games that have persisted to date; we have been inspiring, supporting and encouraging each others to devise as diverse programmes as possible. A daily newspaper recently published an extensive article on one of our major museums whose intensive educational activities took the spotlight off of the very exhibitions.¹ And who would have thought this day would come? Museums are no longer recognized by their exhibitions, but their educational programmes.

As far back as ancient Greece, museums were places intended for quiet studying and contemplating. At America's very first museums education served exclusively to promote the ideas of democracy, while it was only in the 1930s that museums started using certain forms of entertainment to familiarize visitors with their collections. This significantly contributed to a rise in the number of museum visits by schoolchildren (American Association of Museums, 1984). Having realized the benefits of such an approach, museum educators gradually introduced novelties into museum programmes, such as brochures, leaflets, various courses, audio and video materials, etc. They also increasingly started to use play as a method of transferring knowledge, both at the museum and outside, and, as pointed out by Clark-Chermayeff et al, this has become a growing trend.

What is the definition of play? It is any activity performed by one or more persons for recreation and fun. And this is where the problem actually

¹ "The Museum has been rewarded for its 'live' educational activity and many various programmes, while its core exhibition-related activity has remained in the shadow, with too few major and important exhibitions and a negligible number of guest exhibitions", M. Tenžera, *Vjesnik*, 16 Nov 2011)

begins: play is frequently perceived as something trivial, unimportant, marginal, and is therefore often underestimated. This is due to a lack of understanding of the very point of the game. Children's lives are today mostly dictated by routines that imply carrying out tasks that have been imposed on them (by their parents, in school, etc). This results in constant weariness, lack of motivation, etc. Once we start to use play to facilitate their learning (even when mathematics is concerned), children suddenly show interest in the material. Throughout the history, many renowned educators have supported the use of play in a systematic work with children, saying that it livens up their spirits, while those who never play are prone to depression and behavioural disorders. Playing, therefore, has a very important role in everyone's life, not just children's.²

Motivation for reaching a goal, certain rules and interaction, i.e. contact between the participants, are the key components of play. It is exactly these elements that make many games useful and educative, stimulating the players to acquire fresh knowledge and skills. Man has been playing throughout the history. *Homo ludens*! Play is practically as old as mankind, and it is an inevitable component of our collective experience (Huizinga, 1992).

Play is seen as the opposite of manual or intellectual (paid) work, although the two activities intertwine in certain aspects. Sport makes a good example; although it belongs to a category of games by all of its characteristics (e.g. Olympic Games are considered highly important and valuable), within the professional framework it is assigned features that are usually linked to a traditional conception of work. And, of course, nobody even dreams of telling athletes that their work is not serious because they are 'playing'.

What we - museum educators - find crucial is the fact that through play children explore and learn how to cope with the world around them - in our case the museum and related material we are striving to clarify. And despite the deep-rooted opinion that play is just a form of enjoyment that relaxes children, it is precisely its educational value and role that are exceptionally important. No matter what we play and how we play (on condition that the game is suited to the child's age), any game can give children an opportunity to learn and gain knowledge (Diamond, 1996).

EXAMPLES FROM PRACTICE

Example 1. Taking into consideration all of the above points, it is, therefore, not surprising that play is an integral (even vital) part of museum education. The responsibilities of a museum educator are quite clear: their primary task is to familiarize the museum visitors, particularly the youngest ones, with the items the museum keeps and the ideas it promotes; this, of course, needs to be done by employing an innovative approach. The greatest scope of museum educators' work is carried out in

² As reported by N. Govedić on TV show "Children's Museums", HTV 2, 2011

various theme workshops that encourage the participants, in a simple and illustrative way, to become aware of the significance of museum exhibits. Certainly, exhibitions should be as attractive as possible in order to encourage the visitors to actively participate in them and create their own opinions. Modern interactive exhibitions offer numerous possibilities for the preparation of somewhat different educational programmes in which pupils can actively participate, reflect on what they have experienced and at the same time be creative (Tome, 2010).

Museum education has today become a key factor for the very existence of museums; I dare say it is crucial for their survival. It is, therefore, important to familiarize children (sometimes the adults, too) with the museum world, values, space and activities. The core question is how to achieve this. It is sometimes enough to take coloured pencils or some other tools children can use to express their creativity; at other times it is enough to hold an interesting lecture. However, sometimes one needs to create a game, a form of fun. In doing so, we should not be restrictive and believe that playing is for children only. Quite the contrary, grown-ups like to play as well, thus the expression that there is a child inside every adult. Playing comes natural to children, but adults need to 'relax' and dare to embark upon an 'adventure'. We need to be aware that the technological development has significantly changed the conventional ways of learning; by this I primarily mean the use of ever-increasing information technology and electronic media that open up numerous possibilities for the transfer of knowledge (Meštrić, 2010). This is, indeed, excellent; however, we should bear in mind that a child sitting at computer is playing and having fun on his/her own, while our goal is to encourage children to socialize, make friends, and jointly acquire knowledge.

One of the programmes we offer on Saturdays for various age groups has practically become a tradition – we have been organizing it every once in a while for several years due to a huge interest. It is a research game "Photo Safari at the Museum". Its rules are very simple: when purchasing an entrance ticket, each visitor gets a paper with ten photographs of different details belonging to the stuffed animals from the Museum's display. Their task is to locate the animals and take their photographs with a mobile phone or a camera. Anyone who completes the assignment gets a symbolic reward. The programme can be joined at any time during the Museum working hours, and there are no task completion deadlines. This enables any visitor participating in the game to take a tour of the display, which is exactly our goal. Such programmes always cover certain topics, such as environmental protection, protection of endangered or rare species, or species with special features. Upon locating an animal, the visitor learns basic information on it and gets acquainted with our country's natural heritage in a fun way. This way everyone either learns something new or refreshes their knowledge. About fifty people participated in our last programme, mostly elementary school children escorted to the Museum by their parents who eventually all joined the game, which we found particularly rewarding. Many adults visited the Museum just to

play the Photo Safari game.³ The one-day programme, tailored to all age groups, was exceptionally well received by all generations. It was organized on Saturdays, when the Museum was open for visitors all day long.

Example 2. While the first example referred to a short programme implemented on a periodic basis, this one refers to the one that lasted for over a half year as part of the permanent display. The game was about exploring nature with our senses, and the programme was interpolated in the permanent zoo display, primarily in order to clarify the concepts of senses and nature to the children, and familiarize them with our natural heritage – its definition, purpose, ways of preserving it, etc. Ten different boxes were placed within different parts of the display, each containing one of the senses: smell, sight, touch, taste or hearing. The game was primarily intended for children; however, to our surprise, almost no one could resist trying to find out the contents of the boxes and solve the puzzle. The participants would stick their hands into the boxes in an attempt to identify whether it was fur or grass, etc., they contained, or get their noses closer trying to guess the smell. In short, everyone had great fun, and the success of this and other similar programmes has been confirmed by the numerous comments the visitors entered into our books of impressions. The aim of the “Feel the Nature” programme was to communicate to the visitors that they should enjoy and try to feel nature to the full, in order to become more responsible and aware of the need to preserve it.

Example 3. As our visitors with special needs also like to play, during our exhibition of medicinal herbs we devised a game that involved the guessing of smell of certain plants used in everyday life. The tasks involved recognizing the smells, matching plants to their names, flowers to leaves, etc.

There are numerous examples of games played by our adult visitors and it is impossible to present them all, but let me mention a couple more that helped us learn about the natural heritage through fun: “From Sky to Earth” (treasure hunt around the displays), “Up and Down” (learning about caving and alpinism), etc.

TO SUM UP...

To an outside observer it might seem easy and simple, but the work of museum educators is by no means easy. Not only does it require a broad and diverse knowledge of various topics that cover the scope of activities performed at the museum (curators, for example, deal strictly with their field of specialty related to the collection they work on), but it also implies a demanding role of a planner, organizer, supplier, observer, motivator, playfellow to a visitor (e.g. a child), etc. Museum educators are responsible for assessing what to do and when, as well as how to do it the right way.

Finally, let us admit that we also always gladly participate in the exhibitions and enjoy playing the games prepared by our fellow museum educators. Therefore, the question from the title is left for each of you to answer based on your own deliberations; meanwhile, I will continue playing...

³ The programme was promoted in the media

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RÉSUMÉ

Qu'est-ce qui connecte une institution sérieuse comme un musée avec le jeu des enfants ? Qui joue dans un musée au lieu de travailler ? Compte tenu des ateliers des musées, les éducateurs des musées ont certainement ce privilège ! Passer son temps dans un musée n'est pas la même chose que passer son temps dans un atelier d'un musée. Les ateliers peuvent être associés avec la diversion et le plaisir. Les éducateurs de musée emploient leur immense imagination (qui suppose aussi jouer à des jeux) pour étendre les connaissances d'une manière amusante. L'idée de s'amuser en apprenant dans les musées a été conçue pour aider les enfants à se rendre compte de l'importance des musées, de leur rôle dans la société et de ce que veut dire l'héritage des archives gardé dans les musées. En jouant dans ce type d'ateliers les enfants apprennent les activités, la principale mission des musées et l'héritage culturel et naturel aussi. Organiser de tels ateliers est toujours un défi, étant donné qu'ils exigent des préparations spéciales et adaptées aux intérêts et à l'âge des enfants. La clef d'un jeu est de motiver pour atteindre un but (par exemple dans le musée cela pourrait être le désir d'apprendre quelque chose), et aussi la socialisation et l'établissement de contacts entre les participants. Les éducateurs des musées ont créé de nombreux jeux dans le but de permettre aux enfants d'acquérir des connaissances et des habilités nouvelles. Les adultes aiment aussi jouer chaque fois qu'ils en ont l'opportunité. Ils trouvent le contenu extensif et interactif des expositions des musées (développé par

les éducateurs des musées) particulièrement intéressant et attractif, et ils participent de bon gré à tous les programmes. Aussi bien les adultes que les enfants se rendent de plus en plus compte que les musées peuvent être des endroits très agréables et très intéressants qui rendent les enfants capables de profiter de leur temps libre en jouant et en apprenant à la fois. Finalement, tout le monde apprend quelque chose ; bien sûr, certains apprennent plus que d'autres. Voilà quelques exemples de nombreux ateliers organisés par notre Musée. En jugeant d'après les résultats de notre recherche et des questionnaires d'évaluation, nous avons certainement atteint des objectifs établis – non seulement tous les participants (quel que soit leur âge) se sont amusés, mais ils ont aussi acquis de nouvelles connaissances.

RESUMEN

¿Qué una institución sería como un museo con el juego de los niños? ¿Quién está jugando en vez de trabajar en los museos? ~ Gracias a los talleres de museos, los educadores en los museos ciertamente tienen este privilegio! Pasar tiempo en los museos no es lo mismo que pasarlo en los talleres de museos. Lo último puede relacionarse con la diversión y disfrute. Los educadores de museo emplean su enorme imaginación (que incluye juegos) para expandir el conocimiento de una manera divertida. La idea de divertirse y aprender en los museos ha sido concebida para ayudar que los niños se den cuenta de la importancia de los museos y de su papel en la sociedad y también de la relevancia de la herencia archivada que se guarda en los museos. Jugando en tales talleres los niños aprenden sobre las actividades y la misión esencial de los museos, y a la vez sobre la herencia cultural y natural. Organizar este tipo de talleres es siempre un desafío, puesto que requiere una preparación especial adaptada a los intereses y las edades de los niños. Los componentes claves del juego son la motivación para alcanzar una meta (por ejemplo en el museo esto podría ser el deseo de aprender algo), como también la socialización y toma del contacto entre los participantes. Los educadores de museo han creado numerosos juegos con el propósito de capacitar a los niños para adquirir nuevo conocimiento y habilidades. A los adultos también les gusta jugar cada vez que tienen una oportunidad de hacerlo. Ellos consideran el contenido extensivo e interactivo de las exhibiciones en los museos (que han desarrollado los educadores de los museos) particularmente interesante y atractivo y participan en todos los programas con ilusión. Tanto adultos como niños están cada vez más conscientes que los museos pueden ser los lugares muy agradables e interesantes que hacen que los niños disfruten de su tiempo libre jugando y aprendiendo a la vez. Finalmente, todo el mundo aprende algo; por supuesto, algunos más que otros. Aquí se dan algunos ejemplos de los numerosos talleres que nuestro museo ha organizado.

Juzgando por los resultados de nuestros cuestionarios de investigación y evaluación, recientemente hemos alcanzado el conjunto de metas – los participantes (sin importar su edad) no solo se divierten, sino también adquieren nuevos conocimientos.

EDUCATION PROGRAMME FOR A MULTIRACIAL SOCIETY

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INTRODUCTION

Everyone that steps into a museum will leave with some form of knowledge. Be it about the artefact or some form of social connection if they were to be visiting in a group. This paper is written to look at designing an education programme for a multiracial society. Initially the paper will the visitor's education and learning perspective at a museum before coming up with suggestions on how to design an educational programme for a multiracial society.

1. MUSEUM EDUCATION

Museum education is a buzz word for providing learning to all visitors to a museum. No matter how organised an education programme is at a museum, many have agreed that education at any museums exists informally (Hein 1998, Screven 1993 and Trishman 2005). Museum education has no set curriculum and subtly educates visitors through their curiosity, discovery and exploration of exhibits. Unlike formal education, for example, in a school, museum education requires no compulsory attendance and provides no certification upon completion (Milano 2010).

A museum educates its visitors via its exhibits, architecture and wall panels. One can argue that education is presented in almost all aspects of a museum offering from the actual exhibits to its surroundings.

2. LEARNING AT MUSEUM

Learning is an essential part of any human being's life. As human beings, learning takes place both consciously and unconsciously. In order to ex-

plore the subject of learning at a museum better, one must understand that it learning at a museum is a complex subject and that learning is interrelated with many different factors. The process of learning is dependent on how one views an exhibit at a museum. However; when viewing an exhibit, learning is closely related to several factors such as: visitor's the life experience, personal needs and fulfilment as well as their perception during the visit.

Quite often learning at a museum occurs voluntarily where visitors self direct themselves and the exhibits. They explore and discover things informally and quite often are guided by their companion (Tishman 2005, Hein 1993). During such sessions, the museum visitor learns by stretching their minds to interact with the exhibits, formulating their own ideas and making their own mental judgements in order to get connected with the display. This type of learning is often described as active learning. Another form of learning that can happen in a museum is passive learning whereby visitors may just stand in front of a painting or object whilst admiring it (Tishman 2005).

3. CASE STUDY MUSEUM EDUCATION PROGRAMME FOR MALAYSIAN SOCIETY

3.1. Case study

Multiracial society is an ideology that denotes that a society is made up of a number of races with different ethnicity, language, culture, religion and traditions. Notably, the growth of globalization has enabled the expansion of such ideology (Md Razak 2007).

Disseminating information via museum programmes targeting such society can be a challenge as it has no common social representations, value systems, code of conduct or social relation to register all the races. Quite often members of one ethnic group are conscious of their belonging as in their own identity.

Sensitivity towards the various ethnic groups is taken into account to ensure racial harmony. Therefore, in education at the museum within a multiracial society, the museum needs a careful plan and a workable objective whilst taking into account sensitive issues in order to move forward. This should be seen as a challenge rather than an obstacle as it could be a driving force of development in respect of fulfilling intellectual, emotional, spiritual and moral side (UNESCO 2011).

3.2. Malaysia - Country's background

The multiracial society in Malaysia consists of:

Ethnic Groups:

Malays 50.4 %, Chinese 23.7 %, Indigenous 11 %, Indian 7.1 % and others 7.8 %

Religion: (CIA Country's Factsheet 2011).

60.4 % of the population are Muslims, 19.2 % are Buddhist, 9.1% are Christians, 6.3 % are Hindu's, 2.6% are Confucianism/Taosim from other Chinese religions, 1.5% of unknown religion and 0.8% have no religion.

Languages:

The official language is Bahasa Malaysia (Malay Language). The majority of the population speak English (be it simple English as it is a compulsory subject at school from the age of 7 years old). Other languages that exist are Chinese (Cantonese, Mandarin, Hokkien, Hakka, Foochow), Tamil, Telugu, Malayalam, Punjabi, Thai. In addition in East Malaysia there are a number of indigenous languages such as Iban and Kadazan.

4. MULTI-RACIAL EDUCATION PROGRAMME AT BANK NEGARA MALAYSIA MUSEUM AND ART GALLERY

“Public programmes in effective museums emphasize strategic approaches to achieving positive outcomes for visitors” (Griffin et al, 2007, p. 157).

Careful planning of an educational programme from the design to the execution will guarantee success of such a programme. An education programme can be viewed like any other project therefore the visitors should be placed “at the centre of all decision making processes.” (Horner and Swarbrooke, 1996, p.4). The factor that determines whether or not an education programme is successful is how the visitors respond to the activity it offers. Satisfaction is derived when products (education programmes) are consumed through experiencing the different elements available and where the user then develop an impression (Swarbrooke 2002). In general, experience is part of the unique selling proposition for any education programme. The more satisfied the visitors are the more likely that they will return to the museum.

Special attention needs to be taken when designing an education programme for a multiracial society. Programme designers should pay close attention to the audience. This is crucial as it will ensure the understanding of where the audience is coming from. This is essential especially when it comes down to tackling sensitive issues that may cause racial tension. By studying the audience, one will be able to ensure:

- The use of an appropriate language. The use of festivals in an idea or concept
 - For example: Chinese New Year Celebration and Devali – the festival of lights).
- An appropriate educational activity is designed during certain festivals/celebrations.
 - For example: no rigorous educational activity to take place during the month of Ramadan as the Muslims will be fasting from sun rise to sun set).
- Appropriate symbols or examples are used when interpreting an exhibit/concept
 - For example: in a Muslim society it is more appropriate to use the term “Money Boxes” rather than “Piggy Banks” as pigs are considered unclean in the Muslim religion).

- For example: Cows are considered to be a sacred animal by the Hindu's, hence one would never convey or associate a cow with any negative things)
- An education programme should always have a positive learning outcome as it will avoid racial tension
 - For example: try to avoid using statements that play one race against another. Learning outcomes should be geared towards creating awareness so that the society will move forward and not make the same mistakes again)

CONCLUSION

"In a community practice, peers learn from one another. Side-by-side and peer to peer replace top down relationships" Cross, p.153

Museum education exists informally in a museum setting. Generally, everyone learns differently and their learning experience is closely related to their life experience, personal needs and fulfilment. Quite often learning at a museum takes place voluntarily and is guided by their companion.

In terms of designing an education programme for a multiracial society, programme designers will need to take extra care to understanding the audience well. Special attention is needed in terms of the use of language, and the do's and don'ts of all races and cultures. This is essential in order for maximum learning to take place and to avoid racial tension.

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RÉSUMÉ

L'éducation par le musée est une expression à la mode qui veut dire l'apprentissage pour tous les visiteurs d'un musée. En Malaisie il y a une société multiraciale et nous prêtons beaucoup d'attention, dans le Musée et Galerie d'Art Bank Negara Malaisie, à notre audience quand nous divulguons les informations. L'éducation à travers le musée s'adresse à tout le monde soit par l'apprentissage formel ou l'apprentissage informel. Il est donc crucial pour un éducateur de musée d'observer et de comprendre l'audience qu'il vise avant de décider des moyens, du style et du contenu qu'il présente. De cette manière, l'apprentissage positif de différentes façons constitue la survivance de l'organisation. Pour faire une description brève de l'environnement : en Malaisie il y a une société multiraciale avec trois groupes ethniques forts : Bumiputeras, Chinois et Indiens qui parlent au moins dix langues principales. Disséminer l'information via programmes de musée peut être un défi à cause des différences culturelles et religieuses. On tient compte de la sensibilité des différents groupes ethniques pour assurer l'harmonie raciale. Pour éduquer dans les musées dans une société multiraciale, il est donc nécessaire que les musées élaborent une étude des audiences visées en tenant en compte des sujets sensibles pour pouvoir avancer. Ce document examinera attentivement les choses qui aideront à ce que le processus de l'enseignement dans les sociétés multiraciales soit un succès, duquel les participants devraient sortir avec des idées qu'ils peuvent mettre en pratique dans leurs musées respectifs.

RESUMEN

"La educación en el museo" es un cliché que sobreentiende proveer el aprendizaje a todos los visitantes de un museo. La sociedad multirracial existe en Malasia y en el Museo Bank Negara Malasia y en la Galería de

Arte prestamos mucha atención a nuestra audiencia cuando diseminamos la información. La educación en el museo está pensada para todo el mundo, sea a través del aprendizaje formal o informal. Por eso es muy importante que los educadores en los museos tengan en cuenta y entiendan la audiencia a la que se dirigen antes de decidir qué medios, estilos y contenidos van a usar en la entrega. De una manera, el aprendizaje positivo en los museos en la sociedad en Malasia consiste de tres fuertes grupos étnicos: bumiputeras, chinos e indios, con un mínimo de diez diferencias culturales y religiosas. La sensibilidad hacia estos distintos grupos étnicos se toma en cuenta para asegurar la armonía racial. Por eso, la educación en los museos en una sociedad multirracial requiere un plan cuidadoso que incluye los objetivos en los que se trabaja y que toma en cuenta los temas sensibles para poder avanzar. Este trabajo examinará de cerca las cosas que contribuyen para que la enseñanza en las sociedades multirraciales se convierta en éxito: los participantes deberían salir con las ideas que quizás pondrán en práctica en sus museos respectivos.

THE ROLE OF MUSEUMS IN THE DEMOCRATIZATION OF SOCIETY, WITH SPECIAL REFERENCE TO THE ZAGREB CITY MUSEUM

Vesna LEINER

Zagreb City Museum, Croatia

The Zagreb City Museum is one of Croatia's oldest city museums. It was founded in 1907 and has been based in its current location since 1947. Adequate exhibition space was provided in 1998, when a dedicated centre for the permanent exhibition was opened. The Museum is located in the oldest part of the city's core, within a space that includes the 13th Century Popov Tower, the medieval embankments and the 17th Century Convent of St Clare.

Globalization has resulted in the democratisation of knowledge, which is why museums must seize the moment and utilise their unique position as stewards of original testimonies from the past to their advantage. New technologies, for all their potential, cannot replace the charm and distinctiveness of original objects which contain information about the time they were made or the people who constructed and used them. The media through which this information can be transferred may vary and can depend upon several factors, but the overall aim must be to disseminate knowledge in a way that brings museums to a wider range of social groups and fully integrates them into community life.

Some fifteen years ago, the Pedagogical-Adult Education Department of the Zagreb City Museum, guided by these principles, began to expand its focus from conventional educational institutions to include institutions involved in diversifying civil society, institutions for the elderly and in-

firm and institutions that care for the disabled. All of the Museum's activities were organized to include and link up with the widest possible range of potential visitors despite their differences, and in many ways this is the mission of the Museum: to create a locale that is important to Zagreb and all of its inhabitants where they can explore their differing interests.

This resulted in various workshops, publications and exhibitions which not only aimed to familiarise these specified target groups with the concept of heritage, but also raised public awareness of the problems faced by the disabled and other marginalised and vulnerable social groups.

The first question was: how and in what way?

The first contact and cooperation with these institutions was almost by accident. The public were invited to participate in an archaeological heritage workshop, and amongst those who responded were the *Association for the Promotion of Inclusion* and the *Association of the Deaf-Blind 'Dodir' ('Touch')*. The people who make use of these associations operate in a completely different emotional, physical and mental way to the usual museum visitor. It soon became apparent that they perceive and interact with their environment in a specific way. Consequently, the approaches and methods adopted had to be adapted to include specialized people to work with this segment of the population. In this case, this involved cooperation with a leading special needs teacher in the workshops. During these workshops, which familiarized the participants with archaeology, certain archaeological findings were selected which were in turn modelled in clay, and it could be clearly seen that the two groups involved had different perceptions of the subject matter.

Deaf-blind tactile senses can master to perfection morphology and the utility of items, and some of the clay copies were made with fascinating precision. It goes without saying that the heritage value was completely understandable to the deaf-blind. On the other hand, people with learning difficulties encountered many problems when modelling objects, although they understood their purpose. Additionally, certain works were dissimilar to the originals, and the historical and chronological characteristics of the objects were not perceived by the participants. Both groups, almost by chance, participated in the workshop, and based on the interactions, interest and levels of engagement they displayed, it was concluded that these still marginalized groups gained a lot from the workshops, which contributed greatly to the quality of their lives. It became apparent that the Museum was a place where they felt accepted and welcome regardless of their differences and that a great deal of effort had been made to integrate them into society. The one-off exhibition that resulted from these workshops was such a source of pride and satisfaction that it proved to everybody involved they should continue. In turn, this was followed by numerous pedagogical-art workshops for the members of the *Association for the Promotion of Inclusion* (including the making of carnival masks, Christmas tree ornaments, Easter symbols etc).

The result of all of this was more than surprising, not only for the Museum's experts, but also for the care providers involved. Visits to the Museum,



immediate communication, hitherto unimaginable independence within the Museum resulted from a warm and adaptive approach. What followed were invitations to birthday parties, Christmas celebrations and hugging at meetings.

After these initial experiences, it was found that for a group of partially sighted, blind and deaf-blind people organizing workshops was simply not enough, and that they needed to immediately access information because they were people eager for knowledge and new experiences.

One of the subsequent tasks was a commitment to the specialized printing of a guide to the Museum's permanent collection.

The idea was warmly received and supported by various organizations and state and city institutions that are responsible for approving funding for such programmes. Partial funding was obtained from *Zagrebačka banka d. d.*, who during the European Year for Raising Social Responsibility implemented the '*Zajedno*' (*Together*) programme which included the printing of such a guide fully suited for this purpose. The strongest supporters of the implementation of the guide were '*Hrvatski savez slijepih*' (*'the Croatian Association of the Blind'*), *Udruga slijepih Zagreb* (*'the Zagreb Blind Association'*), *Udruga za školovanje pasa vodiča* (*'the Croatian Guide Dog Association'*), *Hrvatska udruga gluhoslijepih osoba 'Dodir'* (*'the Croatian Deaf-Blind Association "Touch"'*) and *Kazalište slijepih i slabovidnih 'Novi život'* (*'The Croatian Theatre of the Blind and Visually Impaired "New Life"'*). The guide was published in 2005 in both Braille and large print, and con-

tains photographs that are printed in relief. It is designed so that a the blind and the visually impaired can freely gain independent access to the Museum, and can walk from the entrance of the Museum, through the Permanent Collection and onto the exit, using the guide to avoid obstacles and to be aware of changes in direction or any items that can be felt.

The cooperation in the production of the guide resulted in a new museum activities and events every year to commemorate International White Cane Safety Day, during which participants with public figures and media promotions try to raise public awareness of the problems faced by the visually impaired, the blind and the deaf-blind. A Campaign titled *'Budimo isti - zamjenimo uloge'* (*'Let's be the Same - Let's Change the Roles'*) saw blind people being led by famous public figures who were blindfolded. This was followed by the exhibition *'Tko gleda, a tko vidi'* (*'Who Looks, Who Sees'*) in which replicas of Museum objects were displayed with Braille and large print legends.

The *'Sklad'* (*'Harmony'*) Workshops were realized to commemorate the (2010) International Museums Day. Members of the *'Dodir'* Association and local primary school children collaborated as part of a themed workshop entitled *'Museums for Social Harmony'*. Early reticence aside, excellent communications were established between children, adults, blind and deaf-blind people. Also that year, the *'Dodir'* Association were the main holder of the *European Instrument for Democracy and Human Rights (EIDHR)* Programme for Croatia, producing a piece entitled *U ponoru diskriminacije: program emocionalnog, kulturološkog i socijalnog osnaživanja žena sa senzoričkim oštećenjima* (*'In the Abyss of Discrimination: a Programme of Emotional Cultural and Social Empowerment of Women with Sensory Impairments'*).



Besides co operations with these organizations, the Museum has also developed a multi-year collaboration with 'Centar za kulturu i informacije Maksimir' ('City Centre for Culture Maksimir') on the Project 'Maske' ('Masks'). The aim of this Project is to show the importance of the preservation of heritage as well as maintaining traditions surrounding the celebration of carnival in Zagreb. The project also included a number of primary school pupils, students and schools that cater for children with visual impairments and / or hearing problems or children with learning difficulties.

The Museum has collaborated and continues to collaborate with care homes for the elderly and infirm. These programmes organize visits to the Museum with guides that show people round the permanent and temporary exhibitions, and are also involved in the associated thematic exhibitions. In this way workshops relating to the exhibitions *The Power of Flower* and *With a Hat on the Head* were organized, and were eagerly participated in by both the elderly and the infirm as well as school children. The cooperation also included institutions of higher education, especially the Faculty of Teacher Education in Zagreb. They organized an exhibition entitled *I bez riječi Zagreb* ('Zagreb without Words'). The Exhibition includes student visual art depicting Zagreb in the 19th Century. The Exhibition and the associated workshops entitled *Pitam se, pitam, može li i drugačije?* ('I Wonder? I Wonder? Can it be Different?') were the product of a cooperation with 'B.a.B.e.' a Womens' Rights Association. The theme presented the role of women in society by demonstrating their discriminative treatment at the hands of the media and



the portrayal of women in textbooks. Among the activities carried out by the Pedagogical-Adult Education Department of the Zagreb City Museum, one worth mentioning is the exhibition created by primary school pupils organized to commemorate the European Year of Languages. This was realized in cooperation with the National Committee for the *European Year of Languages* which is under the auspices of the Croatian Ministry of Education and Sport. Another workshop resulted in an Exhibition entitled '*Povežimo gradove*' ('*Let's Connect the Cities*'), which was produced by secondary school students from Zagreb and Austria as part of the project entitled *Moj kvart u novom stoljeću* ('*My Neighbourhood in the New Century*'). The Exhibition encompassed heritage and mutual connections. This was presented in the works created by primary school pupils in several Croatian Cities, which were showcased at the Exhibition '*Born in Europe*'.

These art works from primary schools from across Croatia answer questions such as: 'what does Europe mean to young people?' 'are they conscious of belonging to a European civilization and its shared history?' and so on. As part of its public activities, the Museum organized exhibitions and workshops at the *International Puppet Theatre Festival* (PIF) in cooperation with the *International Centre for Cultural Services in Zagreb*. During the last few years, a project entitled *Fotografija i mladi* ('*Photography and the Young*') was initiated with the aim of encouraging the young to investigate their own City and record as many scenes as possible for posterity. The best works were exhibited and awarded prizes.

From 2008, on the first Tuesday of every month, the Museum opens its doors to the disabled in a scheme entitled '*Dan otvorenih vrata za invalide osobe*' ('*Disabled Open Door Day*'). As standard a professional guide and a sign language interpreter are available.

In this way a whole range of activities, workshops, publications and exhibitions were produced, the main goal of which was to familiarize certain target groups with themes of heritage and to raise public awareness about the issues that people with special needs encounter. As part of this ongoing activity a guide book for blind and visually impaired people was published in English in 2010. A Croatian audio guide was produced in 2007. From 2011 we have been cooperating with *Udruga za promicanje kvalitetnog obrazovanja mladih s invaliditetom 'Zamisli'* ('*the Association for the Promotion of High Quality Education for Young Disabled People*' '*Imagine*').

This cooperation included international student exchanges entitled '*Meet the neighbours*'. The Museum's task is to familiarize students with the history of Zagreb through permanent and temporary exhibitions.

All this has resulted in the Zagreb City Museum becoming an institution which provides equal treatment of disabled and non-disabled visitors alike, which significantly contributes to the democratization of society.

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RÉSUMÉ

La mondialisation a conduit à la démocratisation du savoir, c'est pourquoi les musées doivent saisir le moment et tirer parti de leur rôle unique de porteurs de témoignages originaux. Les nouvelles technologies, malgré tout leur potentiel, ne peuvent remplacer le charme et le caractère unique des œuvres originales qui portent des informations sur leur époque de création ou sur les gens qui les ont inventées et utilisées. Le média qui peut transmettre cette information peut varier et dépendre de plusieurs facteurs, mais le but principal doit être de répandre le savoir en le mettant à la portée d'un plus grand nombre de catégories sociales en les intégrant pleinement à la vie communautaire.

Guidé par ces principes, le département en charge de la formation des adultes du musée de Zagreb, a commencé, il y a une quinzaine d'années, à s'étendre à des institutions prônant une plus grande diversité, notamment en faveur des personnes âgées ou invalides, ainsi que des handicapés. L'ensemble des activités du musée étaient organisées pour toucher le plus grand nombre de visiteurs potentiels en dépit de leurs différences, ce qui est en quelque sorte la mission du musée : créer un lieu qui est important pour Zagreb et l'ensemble de ses habitants, et qu'ils peuvent explorer chacun à leur manière.

Cela a conduit à divers ateliers, publications, et expositions, qui avaient pour but de familiariser les groupes sociaux visés au concept de patrimoine, mais aussi de sensibiliser le public aux problèmes des handicapés et des autres personnes vulnérables ou en marge de la société.

RESUMEN

La globalización ha dado como resultado la democratización del conocimiento, que es por lo que los museos deben aprovecharse sin vacilar del momento y hacer uso de su posición única como administradores de los testimonios originales del pasado en su propio provecho. Las nuevas tecnologías, con todo su potencial, no pueden sustituir al encanto y las características de los objetos originales que contienen información acerca de la época en que se fabricaron o las personas que los construyeron y utilizaron. Los medios mediante los cuales puede transmitirse esta información pueden variar y depender de varios factores, aunque el objetivo global debe ser el de difundir el conocimiento de modo que haga los museos accesibles a un espectro mas amplio de grupos sociales que les integre plenamente en la vida colectiva.

Hace unos quince años, el Departamento de Educación Pedagógica de Adultos del Museo de la ciudad de Zagreb, orientado por estos principios, empezó a ampliar su enfoque desde las instituciones educativas convencionales para incluir instituciones implicadas en la diversificación de la sociedad civil, instituciones para las personas mayores y enfermos e instituciones que atendían a los discapacitados. Se organizaron todas las actividades del Museo para incluir y agrupar la gama mas amplia posible de visitantes potenciales a pesar de sus diferencias y, de muchos modos, esta es la misión del Museo : crear un lugar que sea importante para Zagreb y todos sus habitantes, en el que puedan explorar sus diferentes intereses.

Esto dio como resultado diferentes talleres, publicaciones y exposiciones que no solo iban dirigidas a familiarizar estos grupos objetivo con el concepto de patrimonio, si no que también elevaron el interés público por los problemas a que debían hacer frente los discapacitados y otros grupos sociales marginales y vulnerables.

THE RESISTANCE MEMORIAL, SÃO PAULO, BRAZIL: PATRIMONIALIZATION AND MUSEALIZATION OF A PLACE OF MEMORY

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THE DICTATORSHIP OF THE 1964-85 PERIOD IN BRAZIL AND THE SERIOUS VIOLATIONS OF HUMAN RIGHTS

On April 1st 1964, Brazil suffered a coup d'état, starting to live under a dictatorship until 1985, when, "at least 50 thousand people were arrested in the first months of the year 1964; around 20 thousand Brazilian citizens were submitted to torture and around 400 citizens were killed or remain missing. Thousands of unregistered political arrests occurred, as well as 130 banishments, 4.862 forfeitures of political mandates, an incalculable number of exiles and political refugees", according to the 3rd Human Rights National Plan - PNDH3 (Brasil, 2010), launched by the Brazilian government in 2009. This created, after more than 25 years of silence since the end of the regime, the Truth Commission to investigate the crimes of the State and was approved at the end of 2011. It is already a target of protests by the military officers before it has even started to work on the cases.

However, this commission will not be of a jurisdictional nature and its greatest barrier is the 6.683 law, created in 1979 under the dictatorial regime. Called "Lei da Anistia" (Amnesty Law), it worked as an auto-amnesty, forgiving, in addition to political crimes, the crimes against humanity committed by public agents. This law, maintained until today, is contrary

to international treaties that consider torture and forced disappearance of bodies to be crimes against humanity and thus imprescriptibles, like in the III Geneva Convention of 1929 and the Universal Declaration of Human Rights promulgated by the UN in 1948.

While those past events are not clarified and made publicly available, the trauma will remain in society, without any guaranties that those violations will not happen ever again. Besides the Amnesty Law, the censorship of public files contributed to the attempt to obliterate the memory of a shameful or compromising past.

In 1992, Brazil joined the American Convention on Human Rights - the so called "Pact de San José da Costa Rica" (Costa Rica San José Pact, 1969). Under this, Brazil is obliged to ensure the protection of human rights and punish their violators. In 1995, Brazil created Law number 9.140 that recognizes the responsibility for the deaths of political opponents during the dictatorship and started to compensate the families and those that were politically persecuted.

On November 24th 2010, Brazil was sentenced by the Organization of American States - OAS in the Araguaia Guerrilla case (1972-1975). Araguaia Guerrilla was a movement against the dictatorship which was decimated by the army, with at least 70 forced disappearances among members of the Brazilian Communist Party - PC do B - and peasants of that region. Brazil had one year, until November 24th 2011, one year to serve the sentence in full, meaning, among other measures: file disclosures; punishment of the involved parts and locating missing bodies.

It seems that Brazil is going to be sentenced soon by the OAS, because the reparation ordered by the government was insufficient, as besides the fact that the recently created Truth Commission is not of a jurisdictional nature, it only took care of financial compensation. However, according to the UN, this is only one type of compensation required. According to the resolution concerning Damage Suffered, number 60/147, in 2005, chapter 10: "victims of gross violation of international human rights law and serious violations of international humanitarian law should (...) be provided with full and effective reparation (...), which include the following forms: restitution, compensation, rehabilitation, satisfaction and guarantees of non-repetition"¹.

According to Cecília Coimbra (2008), this resolution requires the non-recurrence of these violations and among the necessary measures are: public affirmation; official notes and judgments able to repair the dignity of those affected as well as the reputation and rights of those affected and their family members; publicity of the facts and jurisdictional and administrative sanctions against those responsible and search and burial for the remains of the missing.

Impunity contributes to gross violations- like torture and forced disappearance - continuing to happen in this country, nowadays affecting the poor population.

¹ <http://www2.ohchr.org/english/law/remedy.htm>. Accessed on: February 1st 2012.

THE PLACES OF TORTURE AND ITS PEDAGOGICAL POTENTIAL

There were hundreds of torture and death centers during the Brazilian dictatorship from 1964 to 1985 (Aquino, 2010). Those Places of Torture are highly symbolic because they witnessed the suffering of those who were arrested, tortured and killed and the abuse of power committed by its executors.

The use of the memory of those places varies over time and even if such places were neglected for decades, they have started to have their value recognized in the present as a heritage. The Places of Torture are “places of refuge, sanctuaries of spontaneous fidelity and peregrination of silence. It’s the living heart of the memory (Nora, 1993)”.

Preservation and musealization of these places may bring the voices silenced in the past into today’s dialogue, helping society to create awareness of and protect from similar traumas.

In this sense, the pedagogical potential of those places expands, showing that actions of violence and torture in prison should not happen again.

The museum is an effective vehicle of activation of those memories in a society, able to bring back silenced voices, such as the voice of the dead, the missing or the tortured and, indirectly, of those who practiced torture and acts of violence. In an attempt to turn historic places into objects which develop awareness, the Sites of Conscience² have been created in many countries, recognizing the importance of the resisters and the places where the violations of human rights were reported thus helping to diminish the trauma and the silence produced by an official memory of the past. There are dozens of museums in historic places of dictatorships in Latin America such as in Argentina and Chile³.

Eugenia Vilela (2000) proposes the nomination of places of barbary, which are inhabited by the logic of devastation, because on the other hand, if we accept the unspeakable of the intolerable, we’re making a pact with the executioner’s silence and are emptying the history of men:

“The limits of experience are indescribable and it must be. If we give it a name, we bring it into existence. Using names to give meaning to such forgotten occurrences means bringing back its voice, it’s building words and a language of resistance. (...) The deaths of the corpses have become the wandering of voices. That’s why it’s central to find the bodies, give them visibility and thus highlight the struggle conveyed by each of those corpses. They’re mute, but not silenced witnesses. With them, memory is showed to be as insignificant as the cry of pain. To recover the memory means to make them subjects of history”.

² <http://www.sitesofconscience.org>. Accessed on: February 1st 2012.

³ <http://www.memoriaabiarta.org.ar/redlatinoamericana>. Accessed on: February 1st 2012.

SÃO PAULO, RESISTANCE MEMORIAL – MUSEALIZATION OF A PLACE OF TORTURE

The tall and beautiful building of 1914, in neoclassic style, with the size of around 8 thousand square meters, located in Largo General Osório, Luz neighborhood in São Paulo was designed by Ramos de Azevedo offices and sheltered originally the Railway Company of Sorocaba. In 1940 it started to work as part of the São Paulo State Department of Political and Social Order - DEOPS/SP, a political police body, until 1983, existing during two dictatorships and democratic periods.

In Vargas dictatorship (1937-45), the targets were the anarchists, communists and later on, during the Second World War, Italians, Germans and Japanese and during the 1964-85 dictatorship, the communists. Although many times there were excuses for persecution. Prominent political prisoners like the writers Monteiro Lobato and Caio Prado Junior, passed through that place during the Vargas dictatorship while Dilma Rousseff and Lula, current (2011-2014) and former (2003-2010) presidents of the country, were imprisoned there during the last dictatorship.

During the 1964 dictatorship, torture was intensified and professionalized, becoming a State policy. The DEOPS/SP was one of the most terrible torture and death centers of the country. It was ruled, from 1966 to 1974, by Sérgio Paranhos Fleury, who was famous as one of the most sadistic torturers. His persecution and interrogation services were required by the political police, as he stood out with his self-called Death Squad, that had already murdered and tortured hundreds of common prisoners and the poor, many of them with no criminal records (Arns, 1985).

With the extinction of the DEOPS/SP, in 1983, the building worked until 1997 as a precinct of consumer protection – DECON. In 1998, its transferred to São Paulo Secretary of State for Culture, no longer being a police institution after 47 years, thanks to the efforts of former political prisoners, the family of the dead and missing, human rights organizations and governmental bodies.

The building was abandoned until 1999, when it was listed as a heritage site and reformed and started to be used for public use, for example the play *Lembrar é Resistir* (Remembering is Resisting) was performed, action was taken in the cells and the exhibition *Amnesty 20 years* took place - all important marks to make the place a Site of Conscience. The reforms ended in 2002 and, unfortunately, they changed the characteristics of the interior of the building. Four individual cells, two collectives and the jail disappeared, and as a consequence, the writings on the walls made by political prisoners during two generations of dictatorship also disappeared. The only things from that period that are still there are a sunbathing corridor and four cells, but disfigured, without the little toilets at the end of it and with the inscription on the wall scraped off, like the ones made by Monteiro Lobato, arrested during the first dictatorship. Scraped and painted walls. The destruction didn't happen only on the ground floor, where the cells were, but on other grounds of the building too where the offices and symbolic spaces were, such as the torture and marshal Fleury's rooms.

During the reform period (1999-2002), there was much speculation about the new usage of the building: drama school, music school, and after that, a prison Memorial and Imaginary Museum of Brazilian People. In 2004 it became the Estação Pinacoteca (Pinacotheca Station), and, in 2009, on the ground floor, The Resistance Memorial was built – both institutions related to the Pinacotheca of the State of São Paulo (Pinacoteca do Estado de São Paulo).

MANAGEMENT OF THE STATE PINACOTHECA

The Resistance Memorial is the first 1964 dictatorship's torture place to become a museum in Brazil, providing visibility to the memory of those who suffered in that place, memory victims of oblivion and treated as a taboo. The management of the museum is located on the ground floor of the building, is in charge of State Pinacotheca, an institution historically devoted to arts, bound to State Secretary of Culture. The other floors of the building, from the 2nd to the 5th, are located, since 2004, the Pinacotheca Station, an art museum, attached to State Pinacotheca.

The central axis of the musicological project, base for long term exhibitions are exactly the sun bathing corridor and the four cell partially intact. The reproduction of those places was guided by former prisoners, who were also invited to make inscriptions on the walls with their names, organizations they belonged to in the past and, in red, the names of dead “companions”. Out of the four cells, two of them are noted as having a great emotional impact. They are cell number 3 with the new inscriptions on the wall, and where the prison ambience was rebuilt with the reinstallation of the toilet in the back and provided with objects like a mattress, a toothbrush and towels and cell 4, where the visitor can listen to former prisoners statements on their routines in the cells.

The decisions related to the Memorial as for instance the - material and immaterial - chosen heritage and the way they communicate are taken by the Pinacotheca, however, it has been showing great respect to the opinion of the ones affected, especially to the São Paulo State's Permanent Forum of Former Political Prisoners and Persecuted, which is a partner Institution to the Memorial.

The educational activities are developed by the Núcleo de Ação Educativa da Pinacoteca (Pinacotheca's Educative Action Center), precedents to visitation, having as its target audience, teenager students.

THE PARTICIPATION OF THE SÃO PAULO STATE'S PERMANENT FORUM OF FORMER POLITICAL PRISONERS AND PERSECUTED

Those affected are constitutive subjects of the Memorial. The São Paulo State's Forum of Former Political Prisoners started their participation claiming for its name to be changed, it used to be called Memorial da Liberdade (Freedom Memorial); they act in the trusteeship and provide the statements exhibited in cell 4. They permanently hold events like Rodas de Conversa (Conversation Circles), where they talk to visitors and

they also hold the event *Sábados Resistentes* (Resistants Saturdays) where they promote debates about themes related to the dictatorship period.

The Former Prisoners Forum demanded a regard for the struggle against dictatorship and that does not glorify the disgrace, not enclosing itself to the idea of torture and death that that place carries in it. Another demand was that the Memorial would not be identified with any political party, especially because it's financed by the State, and also, that it does not personalize itself, giving privileges to a group of people instead of highlighting the individuals.

Although the premises complied with and exercised the influence of the Memorial's choice, The Forum would like to have greater autonomy. For example, among other things, they would like to have a private room in the museum and for the site to be integrally dedicated to the Resistance Memorial.

INTERPRETATIONS ON THE MUSEOLIZED HERITAGE

The Resistance Memorial is the ninth most visited public museum in the city of São Paulo: from January to October 2011, it received 52.257 visitors⁴. A great audience and with great acceptance, as the book of visitors demonstrate. The visitors praise the Memorial for acknowledging the subject and for showing the violations they ignored, including people who lived during the dictatorial period.

The groups of teenager students interact during their visitation, especially when they have worked with projects inside the classroom before the visit. They show special interest for the exhibitions especially in the reconstructed cell 3 and cell 4 with its reports and statements. In cell 3 they tend to get surprised and agitated, looking for familiar names on the walls, while in cell 4 they tend to be calm, sad and reflective and many of them even cry after listening to the sensitizing statements.

The Resistance Memorial contributes to society, especially to the new generations. It raises an awareness of a forgotten reality, silenced and erased in the official memory, like those of the people who gave their lives in the fight against state terrorism. When we end the silence, we create the possibility of facing the trauma, of trying to at least mitigate it and to prevent it from returning at a future time.

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⁴ Data obtained from the Unidade de Preservação do Patrimônio Museológico da Secretaria de Estado da Cultura de São Paulo.

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RÉSUMÉ

La dictature de 1964 à 1985 est un des périodes les plus tortueux de l'histoire récente du Brésil. La mémoire est fortement marquée par des silences et oublis, envers les graves violations aux droits humains contre par le gouvernement militaire. Condamné par la Cour Interaméricaine des Droits de l'Homme de l'Organisation des États Américains à la fin de 2010, l'État brésilien doit enquêter les crimes de la dictature, depuis 2012 par une Commission de la Vérité, où dont le bout principal c'est de clarifier la disparition forcée des prisonniers politiques. Comment et par qui ont-ils été tués et où sont leurs corps? Il faut répondre ces questions aux familles et à la société. Maintenant commence à être reconnu comme patrimoines, les lieux où les violations ont été produites - facultés universitaires, prisons, commissariats de police et les fosses communes où les cadavres ont été inhumés clandestinement.

Cette recherche examine la patrimonialisation et la muséalisation de ces endroits, qui reconnaissent, préservent et misent en dialogue avec la société, les voix réduites au silence pendant décennies. Le Mémorial de la Résistance, ouvert en 2009, est le premier centre de torture et de mort de la dictature à devenir un musée au Brésil, et il se trouve déjà parmi les musées les plus visités de la ville de São Paulo, ce qui démontre la préoccupation de la société envers cette mémoire. Nous avons l'intérêt par la gestion de ce musée et par le méthode pédagogique adopté en ce qui concerne surtout les étudiants: la politique et la performance pratiquées, les questions abordées, les pas qui mènent à la découverte du passé dans le musée. Il y en a d'autres acteurs sociaux impliqués, comme les prisonniers politiques survivants. Qu'est qu'ils gagnent du Mémorial de la Résistance, quels sont leurs besoins, quelle mémoire est-ce qu'ils veulent construire et comment approcher cette passé de l'avenir?

RESUMEN

La dictadura de 1964 a 1985 es uno de los periodos más traumáticos en la historia reciente de Brasil. Su memoria está fuertemente señalada por silencios y olvidos, como las graves violaciones de derechos humanos cometidas por el gobierno militar. Condenado por la Corte Interamericana de Derechos Humanos de la Organización de Estados Americanos, a finales de 2010, el Estado brasileño investigará los crímenes de la dictadura, a partir de 2012, a través de la Comisión de la Verdad, centrándose en la desaparición de los cadáveres de presos políticos. Cómo murieron, por

quién, dónde y adónde están los cuerpos, son preguntas que deben responderse a la familia y la Sociedad. Ahora empiezan a ser reconocidos como patrimonios, los sitios donde ocurrieron esas violaciones - campus de universidades, cárceles, comisarias de policía, trincheras y fosas para entierros clandestinos.

Esta investigación examina los procesos de patrimonialización y musealización de esos sitios, que reconocen, preservan y ponen en diálogo con la sociedad, las voces que fueron por décadas silenciadas. El Memorial de la Resistencia, inaugurado en 2009, es el primer centro de tortura y muerte de la dictadura que se ha convertido en un museo en Brasil, siendo uno de los más visitados de la ciudad de São Paulo, lo que demuestra la preocupación de la sociedad por esa memoria. Nos interesan la gestión de ese museo y los procesos educativos con estudiantes: su política y actuación, los temas son abordados y cómo los estudiantes participan en el diálogo con el pasado en este sitio. Otros actores sociales involucrados, como ex-presos políticos, también son examinados en esta investigación. ¿Qué obtienen con el Memorial de la Resistencia, cuáles son sus necesidades, qué memoria quieren construir y cómo mirar ese pasado desde los días actuales?

OUR EYES SHOULD TRAIN OUR HEARTS

Rakel PÉTURSDÓTTIR

National Gallery of Iceland, Reykjavik, Iceland

Museum educators are constantly confronted by new challenges and have to tackle controversial issues. In essence, it can be difficult to grapple with the subtlety of existing between art and the living person: to partake in the World of artwork and the World of the viewer is an enormous challenge.

Contemporary art is sometimes more than challenging, it is downright insensitive and shocking – one could say it demands a sympathetic person that has real life experience in the most diverse and general sense to communicate. As museum educators, curators and interpreters we must manage the experience with the upmost respect and never compromise professional integrity and honesty. In the measuring of the success of the aforementioned the most popular metric has been the quantity of museum guests.

In recent years, ICOM CECA members have introduced various projects focusing on innovative concepts, however, I feel that, often, the value of the Quality of the visit: the impression left, is overlooked. In trying to take the qualitative metric into consideration, the National Gallery of Iceland, a modest gallery, has applied various methods to create qualitative moments for its users. Many of these methods are commonly known: films, workshops, text panels, mobile phones and live interactive conversations with academic enthusiasts.

THE SUBJECT AS CHALLENGE

Recently, I was presented with the challenge of communicating on the subject of death. An exhibition, titled *Dialogues on Death*, was hosted at the National Gallery. It was an exhibition I knew would attract those who had lost their beloved ones. I also knew that many would be searching for consolation and relief. Death is the only thing we know for sure will hap-

pen in life. In the past, it was very commonly experienced. Children often did not make it to adulthood. Disease took its toll among the young and people in their prime. War and persecution, sudden death was experienced by many. The experience of death differs for us significantly today. We live longer lives and death is associated mostly with accidents, suicide or terminal illnesses at an advanced age and, as a result, we very often connect with hospitals.

Dialogues on Death was a unique moment where art and science meet. Created by both an artist, Magnús Pálsson, and Helga Hansdóttir, a physician in geriatrics, the installation was based upon interviews with 8 elderly people. They were asked: How do you see death and how would you like to be treated when your life comes to an end? (Hansdóttir & Halldórsdóttir: 2005). The artist worked with the results of the doctor's research. Visitors could listen to the conversation by using headphones located in authentic living room settings. The artist used objects similar to those found in elderly people's homes during the period 1940 – 1970 in Iceland, including furniture, carpets, clothes and electronic equipment. Sonography, enhanced by cardiograms exposed on the wall, gave the feeling that someone was present: one could hear the heartbeat in conjunction with the cardiogram, like in a hospital.¹

We live in a primarily secular society. While in most cases of death, the religious rites are honored, artistic representation is very different. One might say that the church was where we most often experienced the art of death - particularly the Christian iconography with the crucifix, the martyrdom and death of saints depicted in a religious setting. These days, however, we see these representations in museums and galleries. For the exhibition *Dialogues on Death* it was clear for me that I would need experts on the subject of Death to discuss this matter. I invited a hospital priest who came and gave a captivating lecture on the history of death. My personal experience, while standing close to the visiting group while they listened and partook in a discussion, gave me a new and unexpected perspective on death. One could say that a valuable qualitative moment had been initiated by this expert.

QUALITY MOMENTS

Referring to my own experience and interviews with the participants, "Quality moments" can be created using conversation involving people who have knowledge and experience in the field: who can mediate their expertise. One might say that the atmosphere of the "temple" to art maintained a somewhat sacred environment in which to meditate upon this.

¹ This installation involved digital knowledge representations, referred to simulations, visualization (e.g. data), graphs, and models that users were expected to interpret. "There is a challenge in understanding the ways in which diverse and complex digital representation becomes relevant as knowledge resources in museums work-settings. In order to develop a usable learning environment, we have to understand the rapid changes that information technology brings, as well as the evolving nature of learning and new possibilities for constructing knowledge". (CHANGE 2011).

However, I faced an almost overwhelming challenge with the art installation. Art, today, is often experimental. In contrast, the distance that the more conventional painting, sculpture, mural or photograph gives us is supportive and can inspire us toward philosophical contemplation. For this reason, I invited experts and others to talk, facilitating the transformative aspect of the experience, which I believe is essential. Transforming the experience of the clothes, furniture, heartbeats, etc... into something other gives meaning and value to the departed, rather than demystifying the experience by reliving an exact replica.

This exhibition was imaginative and did not recreate the circumstances of one particular death. Rather, it gave insight to those peoples attitude towards death who answered the question about how they wanted to see their last days on earth. My duty as a museum educator was to make the exhibition meaningful, participatory and communicative. This said, one can only go so far with death. I had to consider how it could be done without disregarding the work of art itself, without changing the concept of taking part in the installation. It would have been easier if it had been accompanied by poetry, music, reflection; if there had been space to meditate - followed with hopeful and meaningful quotations - linking the reality with the spiritual. My choice was to offer life conversations with experts in various aspects of Death.

THE EXPERIENCE

Visitors had to be brave to dare to enter the gallery with the installation *Dialogues on Death* by Magnús Pálsson and Helga Hansdóttir. Going through a narrow corridor, a passageway with old clothes, they entered a dark room filled with old furniture, diagonal walls, furniture riding up to the ceiling and the sound of a beating heart from an electrocardiogram. A pulse like a voice found in hospitals made one feel that someone was here just few minutes ago. Surrounded by empty shelves and cupboards, you wonder where all the things had gone: our worldly possessions, goods, holdings, toys we collect, where do they go and what happens to them? These questions created the most revealing conversations I have experienced in relation with artwork. Arranging for the artist and the doctor to explain their approach as well as having the priest speak to the visitors, made for many meaningful moments. The voices speaking in a calm realistic and honest way about the end of life evoked respect for this generation and the opportunity for a realistic and honest life experience. The beating hearts and breathing in the background made one very much aware of life.

My intention of having specialists in a variety of academic fields demonstrating their knowledge in conjunction with the exhibition was to enrich the democratic discussion that I feel should be a vital part of every museum function. In my mind, courage is a prominent quality criterion in museum education. Museum professionals need courage to dare to go new ways in communication. "The museum is a creative environment for learning in favor of social solidarity." (Falk & Dierking, 1992). Developing this strategy in museum education to reach schoolchildren from 4 years

up to University requires close cooperation with schools and teachers at all levels. We have to strengthen this CROSS BOUNDARIES and help teachers to use Museums in a meaningful way because this work has to be done at both ends. We know that every person has to deal with emotions and feelings that occur when you love someone dear. It is not a matter of age, and it helps to talk about it.

ARE THERE ANY NEW QUALITY CRITERIA?

I have noticed by listening to museum educators in diverse conferences that they are sometimes were tired of being neutral in their performance as mediators, reflecting academic traditions. Educators want to ask essential questions and use museum objects to help people live and achieve self-knowledge, to remember forgiveness and love and to stay sensitive to the trial and tribulations of others.

Museum professionals often complain that the main emphasis from the stakeholders is on the number of visitors. This is because they know that qualitative and quantitative elements are not the same. Are we able to measure quality by using other criteria? Number of events: type and variety. We all know that exhibitions attract differently, but educational events help. We all can see when something works and people are engaged, enlightened, or, even, becoming irritated. It happens. We know when we succeed, and know that, if just one person is enlightened, it is worth the effort. Museum education has to be prioritized as number one of the museum basic functions, - communication - research - preservation. "A walk through a museum would amount to a structured encounter with a few of the things which are easiest for us to forget and most essential and life-enhancing to remember" (Botton 2011)

This should be the new quality criteria! What stories are we going to tell and how? What, and for whom do we collect? What meaning does it have for today? Why should the object be preserved? "Museums, archives and such like are places where the collective experience is stored. It is no use saying that it will serve our descendants well. It has to serve us now, as we have to be able to keep this world in usable shape." (Sola 1997). This manner of discussion of old questions and quality criterion, and its extensions according to temporal reality, is my way to share with you cognition in the making.

"What is good in the past should direct us today by its values. There is nothing wrong in having the dead as guides if their messages are interpreted correctly and according to our specific circumstances." (Šola, retrieved 2011).

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RÉSUMÉ

Les éducateurs des musées sont constamment confrontés aux nouveaux défis et ils doivent aborder des questions controversées. En substance, lutter avec la subtilité d'exister entre l'art et l'être vivant peut être difficile : prendre part au monde d'un œuvre d'art et au monde d'un visiteur est un défi énorme.

L'art contemporain est parfois d'un abord plus que difficile, c'est carrément insensible et choquant – on pourrait dire qu'il exige une personne compréhensive qui a une vraie expérience de vie dans le plus général et le plus varié sens pour communiquer.

Dernièrement j'ai eu un défi de communiquer sur le sujet de mort. Une exposition, intitulée « Des Dialogues sur la Mort », était exposée dans La Galerie Nationale. Faite par un artiste, Magnús Pálsson, et Helga Hansdóttir, médecin spécialisée en gériatrie, l'exposition se basait sur des entretiens avec huit personnes âgées. Dans ce document j'explique comment des dialogues sur la mort peuvent donner la vie à un musée.

RESUMEN

Los educadores en los museos se encuentran constantemente con nuevos desafíos y tienen que abordar temas controvertidos. En esencia, luchar con la sutileza de existir entre el arte y el ser vivo puede ser difícil: compartir el mundo de una obra de arte y el mundo de un visitante es un desafío enorme.

El arte contemporáneo es de vez en cuando más que desafiante, es verdaderamente insensible y muy sorprendente – se podría decir que exige una persona comprensiva que tiene una verdadera experiencia de vida en el sentido más general y más variado para comunicar.

Últimamente he tenido un desafío de comunicar sobre el tema de la muerte. Una exposición, "Los Diálogos sobre la Muerte", estaba expuesta en la Galería Nacional. Hecha por un artista, Magnús Pálsson, y Helga Hansdóttir, médico especializada en geriatría, la exposición se basaba en las entrevistas con ocho personas mayores. En este documento explico cómo los diálogos sobre la muerte pueden dar vida a un museo.

INTERSECTIONS - DANCE, MUSIC AND VISUAL ART

INTERMEDIA EDUCATIONAL PROGRAM AT THE MUSEUM OF MODERN AND CONTEMPORARY ART

Milica DILAS

Museum of Modern and Contemporary Art in Rijeka, Croatia

The following text presents the intermedia educational program *Intersections* held in May 2001 at the Museum of Modern and Contemporary Art in Rijeka (MMSU) in partnership with the Contemporary Dance Section of the OŠ Vežica Primary School for Classical Ballet and Contemporary Dance in Rijeka. This program is an example of a successful cooperation in the time of recession, one that enabled the museum and the school to create an environment for students to learn through art.

The collaboration of the Education Department of the MMSU with the only recently opened School for Ballet and Contemporary Dance started already in spring of 2009. At that time, a number of short workshops were held during a temporary exhibition of drawings from the MMSU collection, where groups of contemporary dance students and groups of ballet students analyzed particular drawings with the help of the museum educator. They were then asked to draw up their own sketches inspired by these works, which they used as a basis for their solo and group dance improvisations in the space of the gallery. These improvisations have later been elaborated into choreographies for the final annual school dance production held at the city theater. Projections of drawings from the

MMSU collection and the students' sketches made at the exhibition were used for the set of the production.

The second joint program, initiated by the school, had much more ambitious tasks to perform and goals to fulfill. Kate Foley, co-organizer, choreographer and dance teacher, stated: "This collaboration between MMSU and the contemporary dance faculty and students at OŠ Vežca School for Classical Ballet and Contemporary Dance was provoked by the need to introduce fundamental principles of modernism and interdisciplinary dialogue in dance education for young people in Croatia."

For more than half a century such conversation across media was explored by two American artists, the composer, poet and visual artist John Cage and the choreographer and dancer Merce Cunningham. Both of them challenged conventional ideas in the arts and used chance operation to determine the elements of their works. While Cage created music by experimenting and modifying sound, Cunningham explored new possibilities of body, space and time in dance.

They collaborated with visual artists of their time, like Robert Rauschenberg, Jasper Johns and many others, and created performances in which dance, music and visual art were highly structured independent elements happening simultaneously.

In the spirit of such an intermedia dialogue of the avant-garde art, the contemporary dance school faculty in collaboration with the museum educator designed the intermedia educational program *Intersections* which connected dance, music and visual arts. John Cage's compositions for prepared piano were chosen as the score. An old school concert piano was delivered to the MMSU gallery. It was prepared by inserting various screws, rubbers and other small objects following the composer's instructions and used for the live performance. The dance teachers selected artwork from the collection that they wanted to work with by using printed and online MMSU catalogues. The museum educator curated the exhibition. In this way the MMSU gallery became the space where a month-long residency was held. There, the students and their teachers explored the relationship between visual art, music and dance in direct contact with art pieces from the museum collection.

Students already began preparations for the workshop in their classes. They were able to listen and discuss Cage's compositions and observe the reproductions of the works chosen for them. Each class started its residency at the MMSU by exploring the artwork displayed for them at the exhibition through conversations with the museum educator Milica Đilas. A process of transposing visual structures into movement and dance followed, where students worked independently and later joined their efforts with their dance teachers.

1st grade students led by dance teacher Mila Čuljak, used the rhythm of the lines taken from the drawings *Printemps inconnu* (1986) and *Catastrophe printan-nière avec épanouissement* (1986) by Jean Messagier to determine their own movements in space, set to Cage's *And the Earth Shall Bear Again* and *Sonata V*.



2nd grade students were guided by dance teachers Kate Foley and Sanja Josipović and they used a piece *A Kingdom for a Horse* (1983) by Vlastimir Mikić, to study how to interpret a painting and translate it into dance, how to dance together, construct an image in time and how to use space. The piece was set to Cage's *Daughters of the Lonesome Isle* (1945).

3rd grade students, attended by dance teacher Sanja Josipović, focused on the body and used figurative and abstract sculptures from the collection to explore the quality of movement and bodies in motion in their relation to the space. The teacher chose Cage's *Triple Paced* and *Sonata XIII* as the musical background.

Based on Marcel Duchamp's legacy of a readymade, Kate Foley chose a number of installations for her 4th grade students that contain everyday objects: *Tryptichos Post Historicus* (2005) by Braco Dimitrijević, *A Feast of Danubian and Adriatic Painting II* (1987) by Laszlo Kerekes, and *My Piece of the Sky* (1987) by Viktor Libl. Students were to experiment with time and space in solo and collective improvisations set to Cage's *Bacchanale* (1940).

Drawings made by the students themselves played an important role in these explorations. The drawings functioned as an intermediary, a medium that enabled the students to freely develop ideas of their own bodies in space. These students' drawings and notes became an integral part of the *Intersections* exhibition.

The month-long residency was presented to the public at the MMSU gallery with a concert of Cage's compositions for prepared piano performed by Joe Kaplowitz and Mihael Nikolić, the dance piece performed by 4th grade students and the *Intersection* exhibition. A live performance of music and dance in the surroundings of the art exhibition allowed the audience, students' families, young artists and musicians, art and art history students as well as other interested visitors, to engage into a multilayered reading of the relations between music, dance and visual arts. A week



later, all participating classes performed their *Intersection* choreographies as part of the final annual school production at the Croatian National Theater “Ivan Zajc” in Rijeka.

The participants of the *Intersection* program were students of all grades (1-4) of the Contemporary Dance Section of the OŠ Vežica Primary School for Classical Ballet and Contemporary Dance in Rijeka, the aforementioned dance teachers and the museum educator, music teachers Marin Alvir and Mihael Nikolić, the costume designer Jasna Bajlo and Katie Grace McGowan, who wrote an essay on the *Intersections* program. A video documentation of the residency and the live performance was filmed by FilmAktiv. A number of other people that must remain unnamed contributed to the program through their volunteer work. The school did not only support the program financially, but has also put in a great effort into managing the organizational proceedings.

So, what about the museum? In a financially more stable period, the MMSU would have certainly displayed one of its more ambitious exhibitions. There would have been neither time nor space to design and execute a special program and an exhibition that would satisfy specific user needs, such as the ones of the dance school. However, were it not for the recession which literally freed the whole exhibition ground of the MMSU, this month-long intermedia educational program would not have been possible. The students of contemporary dance, as well as their teachers, had the opportunity to learn and dance in an unusual and stimulating environment, designed and set up especially and only for them.

The museum educator, on the other hand, was able to experience a different way of collaborating with an educational institution in the process of designing the form and the content of museum education. She was also confronted with new ways of interpreting works from the museum collection.

This intermedia educational program made it possible for the MMSU to present historical art procedures and display a part of its collection in a conceptually unusual way. At least for a certain period of time, this set-up became present again and available to a specific group of users, ones that interpreted them anew and absorbed them irrevocably into their own experience and memory.

Translated by Ivana Maurović

RÉSUMÉ

Le texte parle du programme éducatif intermédiaire qui a eu lieu en mai 2011 au Musée d'art moderne et contemporain à Rijeka. C'est un projet réalisé en collaboration avec l'Ecole élémentaire de ballet classique et de danse contemporaine OŠ Vežica. L'idée était d'introduire les principes fondamentaux de la modernité et le dialogue interdisciplinaire dans l'enseignement de la danse en Croatie. A partir de l'expérience avant-gardiste, les enseignants de l'Ecole et l'éducateur du Musée ont conçu un programme éducatif intermédiaire nommé

Intersections. Les compositions pour piano préparé de John Cage ont été choisies comme la base musicale du programme. Une exposition qui présentait la collection du musée a été préparée en collaboration avec les enseignants de danse. Pendant un mois les élèves et leurs enseignants exploraient les relations entre la musique, la danse et les arts visuels en contact direct avec des oeuvres d'art. Les élèves apprenaient comment transmettre le stimulus visuel en danse. En même temps ils faisaient des dessins où ils élaboraient des idées de leur propre corps dans l'espace. Leurs dessins sont devenus une partie intégrale de l'exposition. Le programme a été présenté au public lors d'un concert au Musée où on jouait plusieurs pièces pour piano préparé de Cage et les élèves de la quatrième année ont préparé une danse. La réalisation de ce programme qui a duré un mois et qui concernait un groupe spécifique d'utilisateurs a été possible à cause de la récession qui a provoqué l'annulation d'une exposition prévue. De cette manière-là une vide salle d'exposition a donné la possibilité aux élèves et aux enseignants d'apprendre et de danser dans un environnement formé premièrement pour eux. D'autre côté le Musée a obtenu l'occasion de présenter les pratiques artistiques historiques, une nouvelle interprétation des oeuvres d'art et l'activation de sa propre collection.

RESUMEN

El texto nos ofrece el programa educativo, llevado a cabo en mayo de 2011, en el Museo de Arte Moderno y Arte Contemporáneo de Rijeka. Es un proyecto didáctico interactivo y multimedia realizado en colaboración con el departamento de danza moderna de la Escuela primaria de ballet clásico y danza moderna de la escuela primaria de "Vežica". El mismo fue iniciado por profesores de baile para introducir principios básicos de la modernidad y el diálogo interdisciplinario en la enseñanza de la danza en Croacia. Los maestros de escuela de y el educador de museo, concibió un programa educativo interactivo y multimedia titulado *Intersections*. Como un fondo

musical de las composiciones seleccionadas para se escogieron piezas para el piano de John Cage. En otra parte del espacio se montó una exposición compuesta por obras de arte de museo colecciones con las que los profesores de baile que querían experimentar en su obra. Un mes entero los estudiantes de danza moderna y sus profesores exploraron profundamente la relación entre la música, la danza y artes visuales en contacto directo con las obras de arte plásticas. Los estudiantes fueron guiados por sus profesores, y también individualmente, para aprender a transmitir los estímulos visuales en la danza. Al hacerlo, se produjeron dibujos en los que elaboraron ciertas ideas sobre su propio cuerpo en el espacio. Sus dibujos se han convertido en una parte integral de la exposición. El programa fue presentado al público en un concierto en la galería del MMSU de Rijeka, donde se dio concierto en un piano restaurado de las piezas de Cage junto con la actuación de baile por parte de los alumnos del 4º (cuarto) grado. Fue literalmente la recesión que hizo posible hacerse realidad y mantener vivo a este complejo programa de un mes de duración, con un grupo de usuarios tan específicos. Por las circunstancias económicas de aquel momento, el museo se vio obligado retirar la exposición que se había planeado previamente. Al final, un espacio de exposición tan estupendo y vacío, brindó la oportunidad a estudiantes y profesores de baile para aprender y bailar en un entorno estimulante. Ha sido un espacio único, pensado en este momento sólo para ellos, mientras, por otra parte, fue una oportunidad ideal para el museo de exhibir prácticas artísticas históricas, la activación de su propia colección y una nueva interpretación de obras de arte de los que dispone.

NO LONGER JUST AN OPTICAL ILLUSION

Litza JUHASZ

Museum of Fine Arts, Budapest, Hungary

A long awaited pleasant surprise came my way in the fall of 2010, when the newly appointed director of the Museum of Fine Arts Budapest Vasarely Museum, Györgyi Imre, suggested we transform the first room of the permanent collection into an interactive gallery. Originally, twelve years before, I had begun volunteering at the Museum of Fine Arts, Budapest, with the hopes of creating exhibitions wherein visitors were encouraged to “take a closer look” not only by looking at the objects on display, but by using hands-on materials which inspired them to explore the collection and their own ideas, thoughts and feelings about it. A space had been made available, now all I needed to do was to get down to work.

Two additional factors framed the initial parameters of the project. A freelance colleague, Anna Tóth, had just finished writing her thesis on interactive galleries and was ready to put all the theory learned at university into practice in a real life setting. Secondly, the Museum of Fine Arts was involved in a European Union Grundtvig Life Long Learning project whose main aim was to provide adults with opportunities to engage in all kinds of drawing activities. Since December 2009, museum education staff had been offering adults a variety of drawing opportunities during the Museum + program, when the museum is open until 10 p.m. on Thursday evenings. While staff felt that those activities had been successful, I also wanted to provide more occasions for adults to engage in drawing and creative exploration. How might we even the balance between offers for children and ones for adults during weekend programs?

Anna and I both acknowledged that for years during “family programs” the emphasis had been placed on activities for children, with their parents assisting them, instructing them or sitting quietly to the side. No art activities had been especially designed for adults to engage in collaboratively with or separately from their children. Indeed, these programs were

only for families with children 5-12 years old, not for adults with older children or without children at all. Therefore, the main driving force behind the development of this new interactive space would focus on ways to engage with the collection through games, activities and art projects specifically designed for adults, teenagers and children.

For this broader target audience we realized we needed a neutral name for the gallery and the programs which would accompany them. In Hungary, Victor Vasarely (1906-1997) is not only known for his optical illusions, but also for his many representations of zebras. Therefore, we settled on two names: Zebra Interactive Gallery and Zebra Studio Days.

The Museum of Fine Arts' Vasarely Museum is located on the Buda side of the Danube off the main square of a large, mainly residential district surrounded by high rise blocks of flats. The front door of the museum opens onto the end stop of buses servicing the area and next to the inner city local rail service. Most pedestrians and users of the public transport system hardly notice the museum's entrance, especially as the front and side walls of the building have been painted over with graffiti. This certainly does not help the museum increase its low visitor numbers. Maybe an interactive room might encourage more people to stop by and have a look at what's on?

Once inside the museum, visitors enter the first room of the permanent exhibition after purchasing a ticket, walking through the garden, passing the gift shop and coat check area. This room, like most in the museum, has archways, small alcoves for windows, poor lighting, and some of the walls have been built half way up with the bricks showing. Shades over the windows facing the inner city train line are permanently kept shut, allowing no natural light into the room. Architectural as well as educational challenged faced us, but did not discourage us from day one.

Like many involved in a new research project, when developing activities we asked ourselves many questions. What environment will encourage adults visiting with or without children try out the activities? Which one will facilitate adults and children to work together? We also wondered how many types of creative tasks are needed so that everyone finds something that appeals to them and inspires them to get involved. We wondered how to display the materials so that visitors would be encouraged to use them independently in a room where no staff was on hand. After researching similar projects done in museum abroad, we still could not predict how Hungarian visitors would respond and behave in the exhibition space. This mainly stems from the fact that Hungarian museum visitors do not often, if ever, come in contact with non-facilitated hands-on opportunities in exhibition spaces where art is on display. Since this new gallery space became part of the Grundtvig Life Long Learning research project, we planned three pilot installations to test out our ideas before the first installation was set up for the Long Night of the Museums to be held on 24 June 2011. Each pilot installation began on the first Sunday of the month and ran until the last Thursday of the month. This allowed three days to take down the old installation and put up the new one. In

order to collect as much feedback as possible on how the public responded to the activities, we “opened” each new pilot installation with a Zebra Studio Days program.

These free three hour programs took place on Sunday mornings, allowing visitors to view works on display (many of which had been in the depot) as well as try out the activities, games and art projects available. During the programs museum educators observed visitors and spoke to them to gather feedback on their experiences which in turn provided the structure for improving both the activities and the display for the next installation.

The first pilot interactive installation, *Illusions in Space* opened in February with four works of art and more than a dozen accompanying activities. Since the Interactive Gallery was located in the first room of the permanent exhibition, at the first Zebra Studio Days event a member of staff greeted visitors there and explained the set up. She suggested they first have a look at the four works of art, choose one that caught their attention and to try out any of the “interactives” which had been placed in cloth bags and were hanging in two areas of the room. Each activity was labelled with the work of art it was connected to and included step by step directions. Staff members were on hand to assist visitors when necessary. In addition, adults were given an eight page booklet with background information about the four works of art including: Vasarely’s own thoughts, information on perspective and composition, and on how our brains are tricked into perceiving optical illusions. Since only sixty people can work comfortably in the exhibition room the interactive gallery is located in, we set up two more areas upstairs where visitors could make their own art in front of pictures similar to the ones visitors saw downstairs.

We quickly realized that this self-service system did not work well with the almost two hundred visitors who attended over the three hour event. Guests did not just take what they needed from one bag and leave the rest





for others. Finding many activities interesting, they took one or more bags with them back to their table. In addition, it became immediately clear that while the activities were based on one of the four works of art, visitors did not need to look at the work of art to do them. The activities took centre stage and the works of art became part of the scenery. Nevertheless, feedback from visitors showed they felt inspired by the environment and happily engaged in drawing and other creative art projects. Some adults reported sitting down and drawing for the first time in many years.

In between the two Zebra Studio Days, the Zebra Interactive Gallery was open to the public. Originally we asked the room guards to check the cloth bags and make sure all the needed materials were still in good condition or replace any that had been used up. However, we soon realized that we should have given them more background information about this new project as they were often unsure of their role in maintaining the bags and how to approach visitors using the materials. In order to collect feedback from visitors between the two Zebra Studio Days events, we placed feedback sheets in Hungarian and English as well as a box to post their comments in the room. The five questions inquired about what they had done in the room, what they enjoyed most and asked for suggestions on improving the space.

For the March installation focusing on *Lines* our main goal focused on how to encourage more visitors to take a closer look at the works of art on display. We experimented with placing text on the wall between works of art as well as on the floor in front of one of Vasarely's objects. The wall text consisted of a series of quotes by Vasarely in which he describes how his experiments with one of the exhibited pictures from an earlier period of his career later led him to create the next exhibited picture from a much later period. In contrast, the floor text encouraged visitors to view Vasarely's works from more than on view point: to discover the work while mov-

ing left and right, squatting down or standing on tiptoes. The text suggests that visitors would only see how the work of art changed by moving left and right or up and down. Furthermore, we changed the texts on the activity packs. The task cards now suggested that visitors walk over to and look at the work of art before doing the activity. To focus visitors' attention on certain aspects of the work of art, "looking at art" questions were also included on this card as well as some background information. Finally, we incorporated a new element to the room: two large frames were hung on two separate walls with a sign asking everyone to add another few lines with the yarn provided. We wanted everyone to have an opportunity to add at least one line to these large collaborative works of art. This might be the single most popular activity of the more than fifty we displayed.

For the April installation, *Colours*, we focused on the layout of the activities as well as on encouraging even more people to take a closer look at the exhibited works of art. We recognized that placing the activities in cloth bags did not work well with so many visitors needing access to the same thing at the same time. Therefore, we decided to simply place the activities in front of the works of art and offer one art activity and one game for each picture on display. Some art projects, based on how Vasarely and his team worked in his studio, encouraged visitors to work together on one collaborative work of art. In addition, we wrote separate *Looking at Art* cards for visitors of different ages and hung them on stands in front of each picture.

After analysing the first three installations and studio days programs, Anna and I chose the best elements to include in the first interactive installation to open for the Long Night of Museums, celebrated in 2011 on 24 July. We would divide the room into three areas, each for one of the three topics we had developed so far: *Illusions in Space*, *Lines* and *Colours*. We felt we needed to alter a few elements after our three pilot installations. First, we asked a graphic artist from the museum's exhibitions department to create a unified clear design for all wall and floor texts. Second, uniform texts in Hungarian and English were written for each area: a main title and a quote by Vasarely introduced the topic, works of art were accompanied by a short text and four or five *Looking at Art* cards for different age groups. These texts were printed and mounted, creating a much more professionally looking exhibition space. Third, we took advantage of the small alcoves under the windows and had shelves made to fit by the museum's carpenter. Instead of placing activities in cloth bags, we placed them in boxes on the shelves. We also ordered square tables where three or four people could sit down and work together as Anna felt they would provide a more intimate atmosphere than the larger tables for six people we had been using.

Finally the big day arrived. How would visitors respond? We decided to stand on the sidelines and just watch visitors' reactions to the newly designed space without any verbal introduction. At once we saw how important our decisions had been. In the eyes of the visitors, the professional graphic design and mounting transformed this room into a "real" exhibition space. The tables, chairs, pillows, and shelves filled with activities



transformed it into a “real interactive” exhibition space. Visitors began exploring the room by reading the wall and floor texts and trying out activities at the tables. While a few visitors picked up *Looking at Art* cards and read them while looking at the art on display, many fewer did than we expected and some were apprehensive about taking them off the stands. Hungarian museums in general do not provide anything similar to *Looking at Art* cards. Therefore more research needs to be done in this area to find the best way to encourage visitors to use them.

The project was documented through photographs, conversations with visitors, observing visitors as well as written feedback questionnaires. Over the six months in planning and delivering this project, we were pleasantly surprised by many things. First, adults attending without children engaged in art activities. In addition, some adults who attended the first session with their child returned on another occasion without their child, bringing an adult companion instead. Second, some adults visiting alone found “friends” to spend their time with and explore materials with. Third, adults of all ages happily sat on the floor and to work with materials in the space provided. Fourth, and maybe most importantly, for the first time facilitators really felt that adults visiting with children were not making decisions about their child’s art work, but either working together with them to create something cooperatively or working in parallel. That is, both the adult and the child worked with the same materials, both creating their own work of art.

We have yet to find the correct balance of the number of activities to offer and how to present them for individual visitors in the interactive



gallery and to hundreds of people on a Zebra Studio Day program. For public programs, having an art activity and one or two games in front of one work of art may not be the best approach. While more research needs to be done in this area, we will experiment with offering either games or art activities in connection with one work of art. Some of the games/tasks/activities allow visitors to create a picture or sculpture with sets of materials: origami elements, blocks and pre-cut shapes that they can not take with them. Therefore, visitors might find it easier to navigate through their options if for one specific work of art they do not have to choose between making something that they can take home and making something that will be disassembled and then reassembled by someone else.

As facilitators and task developers we seem to err on the side of too complex. Staff working at the events observed that while adults reported enjoying complex tasks which they found challenging, the level of challenge needed to be kept lower than what some facilitators had originally thought. In addition, often visitors simplified complex tasks and just skipped to the end instead of following all the steps. Consequently, some tasks will always be offered which allow people to create as complex or simple an image or construction as they want while a few will be available which include step by step directions.

Another positive outcome of the project lies in finally being able to offer teenagers a place to come and explore art on the weekends. Over the past few years, teenagers attending summer camp activities and their parents have requested programs for teenagers during the school year as well.

Although originally this new project centred around providing drawing activities for adults, we always kept in mind the needs of 13-18 year olds, designing tasks, games and art activities for them and testing them out with teenagers to get feedback even before presenting them to the public in one of the installations.

How much signage and direction seems to be an issue that all exhibition curators and museum educators struggle with. Facilitators found that during the first two Zebra Studio Day program some people did not read the instructions on the activity cards or expected that the facilitator would deliver the session. In addition, some adults reported that when little guidance was given on the card they were at a loss. How much will people read? How directed do they want their experience? On one hand, museum educators creating the installations must consider neither overwhelming visitors with text nor not providing enough. However, since no interactive galleries like this exist in other non-science specific museums in Hungary, Hungarian visitors have no previous experience in engaging with collections in this way. In 5-10 years, if more museums create such galleries, visitors will enter “knowing” what to do. Adults attending more than on Zebra Studio Day program proved this theory correct as after greeting the person at reception, they entered the interactive room and got on their way without any problems.

We placed a wide variety of activities out for people to choose from. They could dip in here or there or dive in and explore one work of art for a longer period of time. On any one Zebra Studio Day or in any one installation more activities were available than anyone could try out on one visit. Visitors had to make an active choice about what they wanted to do. We hope this inspires them to come back again and explore some of the other activities they missed the first time around.

In line with Vasarely's dream, we too hope more and more visitors will pick up a ruler, a pencil and a pair of scissors and create their own works of art to take home or leave as an inspiration for future visitors. The positive feedback we have gotten so far shows that while more research needs to be done in this area, our initial pilot project has been a success, not only with visitors, but with in the museum education profession as well, winning the 2011 “Best New Hungarian Museum Education Initiative Award.” This professional recognition will allow us to experiment with interactive areas of in the permanent and temporary exhibitions at the Museum of Fine Arts.

RÉSUMÉ

Durant le projet, la première salle de la collection permanente du Musée Vasarely du Musée des Beaux-Arts de Budapest fut transformée en un espace interactive, « hands-on », destinée à l'usage des adultes, adolescents et enfants. Engagés dans le cadre d'un projet de recherche *Grundtvig Formation Continue*, les médiateurs culturels visaient à créer un environnement où les adultes étaient invités à créer leurs œuvres d'art personnels qu'ils pouvaient ensuite exposer sur place où apporter à la maison.

Les installations pilotes qui duraient trois mois étaient conçues et développées pour tester les idées et les matériaux qui servaient de modèle de préparation pour la première galerie interactive semi permanente qui s'ouvrait en juin. Pour chaque installation pilote, des œuvres d'art originaux étaient exposés à tour de rôle. Des matériaux additionnels, en forme de jeux et activités créatives aidaient les visiteurs à mieux comprendre les aspects divers de l'œuvre de Vasarely. A l'ouverture de chaque nouvelle installation, une *Journée Atelier Zèbre* était organisée où les visiteurs pouvaient tester les nouveaux matériaux. Ces événements à l'entrée libre se déroulaient dimanche matin et ils étaient précédés par une publicité faite dans le voisinage du musée. Les médiateurs observaient les visiteurs et demandaient leurs avis sur les modalités d'amélioration de la salle et les activités. L'ensemble du projet était un grand succès, les visiteurs appréciaient les activités et déclaraient d'avoir beaucoup appris sur l'art de Vasarely. Dans le futur, des recherches additionnelles devront être effectuées pour trouver le niveau de complexité juste des activités et pour créer une espace qui encourage encore plus les visiteurs de tous les âges à utiliser les éléments interactifs.

RESUMEN

Este proyecto ha transformado la primera sala de la colección permanente del Museo de Bellas Artes "Museo Vasarely" en un área manos libres interactiva para adultos, adolescentes y niños. Como parte del proyecto de investigación del programa *Grundtvig Formación Continua*, educadores del museo querían crear un ambiente en el cual los adultos pudieran inspirarse para crear sus propias obras de arte y así mostrarlas a futuros visitantes o llevárselas a sus casas.

Tres instalaciones piloto de un mes fueron desarrolladas para probar ideas y materiales entre febrero y mayo como preparación para la primera galería interactiva semipermanente, la cual abrió a finales de junio. Por cada instalación piloto, obras de arte originales fueron mostradas en una base rotacional. Materiales complementarios en forma de juegos, tareas y actividades artísticas ayudaron a los visitantes a comprender mejor varios aspectos de las obras de arte de Vasarely. Como "apertura" para cada nueva instalación, se planeó un Día del Estudio Zebra (Zebra Studio), en donde los visitantes pueden usar materiales desarrollados. Estos eventos de tres horas llevados a cabo los domingos por la mañana son gratis y anunciados por toda la ciudad, especialmente en los alrededores del museo. Los educadores del museo observaron a los visitantes y conversaron con ellos durante el programa de Días de Estudio (Studio Days) para saber lo que funcionó y cómo mejorar la calidad de la apariencia de la sala y las actividades a escoger. El proyecto fue un éxito total, con visitantes disfrutando de actividades y reportando un aprendizaje de Vasarely y su arte. Aún es necesaria más investigación para encontrar el nivel de complejidad adecuado para las actividades, al igual que crear una apariencia que incite a los visitantes de todas las edades a explorar más elementos en la sala.

FROM ENTHUSIASTIC IDEAS TO THE REALIZATION OF HIGH QUALITY PROGRAMMES – EDUCATIONAL ACTIVITIES IN THE GALLERY OF MATICA SRPSKA

Snežana MIŠIĆ / Aleksandra STEFANOV

Gallery of Matica Srpska, Novi Sad, Serbia

The Gallery of Matica Srpska is located in Novi Sad, the capital city of the province Vojvodina, and presents one of the leading museum institutions in Serbia. It was founded in 1847 within Matica Srpska, the oldest Serbian cultural, literature and scientific society. It is one of the museums with the richest collection of national art for the period between the 16th and 20th in Serbia. Apart from the fundamental museological, scientific and research work, the Gallery has highly developed exhibition and publishing activities, and during the last decade educational activities as well.

At the beginning of the new millennium, in accordance with modern educational and museological changes, experiences and practice of museum worldwide, the Gallery of Matica Srpska pays special attention to educational activities which has become an important segment of work in the Gallery since 2003.¹ Starting with the fact that museums have opportuni-

¹ T. Palkovljević, D. Korolija Crkvenjakov, *Muzej kao edukativni centar*, in: Umetnost, obrazovanje i društveni kontekst, 2005: 89-93.

ty through variously designed programmes to be the centers of education and inseparable part of education system, we succeeded to make transition from individual initiatives and one day workshops for children to continuous yearlong educational programmes which are recognized nowadays as examples of good practice in Serbia and the region.²

In order to achieve these results it was necessary to overcome many objective obstacles, characteristic for each country. In the case of Serbia, as a former Yugoslavia country, the last decade of the 20th century meant facing additionally aggravating circumstances as well: with the country disintegration, sanctions, economic crisis and numerous other problems. Also, the situation in museums and museological practice in Eastern European countries was significantly different than practice in museums in the Western countries. At the beginning of the new millennium, the previous period consequences were enormous, especially in the domain of cultural politics, both at the institutional level and in the cultural sector as a whole.

Nowadays, in a very complex social and economic environment of transition processes, in which culture is frequently treated in public discourse as a significant driving force of social development and a representative of our values worldwide, we had to make huge efforts in our business orientation and the way we function in order to reach goals we set.

THE BEGINNING OF EDUCATIONAL ACTIVITIES – GOALS AND REALIZATION

Bearing in mind new roles of museums, we directed our business politics toward the following goals:

- Museum as a centre of informal education (lifelong learning);
- Museum as an active member of the local community;
- Museum social inclusion.

In the era of globalization, museums are seen as ideal places for direct knowledge acquiring, for developing needs and desire for lifelong learning, for developing skills and abilities necessary to individuals for the purpose of creating quality future and their participation in the cultural life of the community.³ Regardless of type and form, museums need to be positioned as centers of (informal) education, because museum space, collections, permanent collection and exhibitions have opportunity through variously created programmes to play active role in the process of education of children and young people.⁴

We wished a museum open for all categories of visitors who are no longer just passive participants but participants who have the need for interactive involvement in museum work. In that way museums become inseparable part of the local community and process of growing up, maturing

² On development of children educational programmes of the Gallery of Matica Srpska (S. Mišić, A. Stefanov in: *Oseti umetnost*: 83-113; S. Mišić in: *Zbornik radova. V. Skup muzejskih pedagoga Hrvatske s međunarodnim sudjelovanjem*, 77-84).

³ *The Manual of Museum Learning*, 2007: 16-17, 49, 62-63.

⁴ J. Milutinović, 2003: 51-66.

and forming of future generations which will have a positive attitude towards institutions of culture and cultural heritage of the past and present. We directed our educational activities towards preschool children and early school children, since it is at this earliest age that we reach best results. This is a basis for forming their creative potentials, developing their aesthetic experience and forming of future museum visitors.

During 2003, we initiated educational activities which had a form of short term one day workshops related to exhibitions and certain manifestations. This type of activities did not differ much from a traditional working model, common for the museum practice at the time.

We wanted to make a further step and to bring Serbian art and cultural heritage closer to children in a fun and appropriate way; to improve educational activities in accordance with modern museological practice and to make the Gallery a center of education in Serbia and region.

In order to adjust museological experience to children, encourage their curiosity and motivation for further exploration it was necessary to create conditions for them to be active participants in the programme activities. By modernizing „traditional“ presentations we made artistic fund of the Gallery, the programmes and exhibitions interesting and understandable to the youngest.

For the realization of these goals enormous participation of internal forces was necessary, and in order to have the programmes all year long it was necessary to establish cooperation with educational institutions as potential users of our programmes.⁵

On our path to realize our ideas we faced many obstacles and difficulties. We did not have:

- Educational department and specialized professional personnel in the Gallery;
- Cooperation with educational institutions and local community;
- Adequate room for working with children;
- Financial support and
- Defined strategy and rearrangement in some business segments.

With a clear idea and a lot of enthusiasm, in 2006 we made a strategy in order to overcome the above-mentioned obstacles and to create conditions making and realizing quality educational programmes for children. We succeeded to:

- Establish cooperation with educational institutions, as our main partners: with the Preschool Institution of Novi Sad and the Department for Pedagogy at the Faculty of Philosophy in Novi Sad, and with other institutions depending on needs;

⁵ Organized and coordinated work of educational institutions and museums opens wide opportunities for development of exploration capabilities, creative thinking and culture of living in general (*The Manual of Museum Learning*, 2007: 77-78, 81-82; J. Milutinović in: *Oseti umetnost*, 2008: 125-126, 130).



- Form volunteer network – pedagogy students, who take active part in programme and workshop realization; art history students, as well as numerous associates who are involved in accordance with the type of workshops (musicians, artists, actors, etc.);
- Ensure support of Ministry of Culture of the Republic of Serbia and the City of Novi Sad;
- Find programme sponsors and ensure financial support;
- Make Children's Room at the Gallery;
- Found Children's Club at the Gallery of Matica Srpska;
- Create educational and didactic material – for each programme, special children publication and commercial material;
- Ensure greater visibility in the media.

Year after year, we have been improving our work with children in methodological, qualitative and quantitative sense. The results are five successfully realized programmes: *My Portrait for the Museum* (2006/07); *Beauties and Heroes* (2007/08); *Pictures and Sounds* (2008/09); *Once Upon a Time there was a Painter...* (2009/10); *Magic Animal Kingdom* (2010/11). During 5 years, 15.000 children took active part in programmes.

EDUCATIONAL PROGRAMMES OF THE GALLERY OF MATICA SRPSKA – CONCEPT, METHODOLOGY AND THE MAIN CHARACTERISTICS

Educational programmes in the Gallery of Matica Srpska are characterized by unique concept based on scientific and methodological fundamentals. Programme consists of three phases:

- I. Before coming to the Gallery, in kindergartens children are prepared during the motivation phase. In this phase kindergarten teachers and art pedagogists prepare children for their arrival to

the Gallery. In cooperation with our partners, children have organized transportation and arrival.

- II. The central part of the programme takes place in the Gallery and it consists of two parts: educational and creative, and it lasts between 45 minutes and one hour.

The educational part of the programme is carried out in the room with permanent collection. Children are introduced to the work of the Gallery as an institution, to musicological profession and to the purpose of their visit in an adequate and fun way. After sparking curiosity, children become familiar with segments of the permanent collection, with the main accent on the work of art chosen for a certain topic in a comfortable atmosphere and a story adequate to their age. Discussion in front of the chosen works is directed to raise awareness and encourage analysis of work of art through interactive contact between the curator and children. The main focus is on providing opportunity for in-depth acquiring through sensual, intellectual and primarily emotional capabilities. In the context environment we discuss different terms which relate to their experience. In this way children emotionally relate to the painting and create stories establishing relationship between work of art and everyday life, making parallels with modern time and everyday life. Depending on children's interests, the visit to the permanent collection lasts not more than 30 minutes, after that the programme continues in the Children's Room.

The creative part of the programme is held in the Children's Room. This room is specially designed for the creative part of the programme, art, music, acting and similar activities. The Room is designed as a place in which children would feel comfortable and which they should see as their own space in the Gallery. The main principle of this specialized room is „touching is allowed“. Through creative games with educational and didactic means (puzzles, details, reproductions of the original work of art, etc.) a more comprehensive experience of learning through games is provided.

Each educational programme is followed by a children's publication *My Gallery*, prepared in cooperation with experts at the Department of Pedagogy at the Faculty of Philosophy in Novi Sad, psychologists and pedagogists at the preschool institutions and children's magazine. With interesting concept and with age appropriate texts, the publication includes works of art reproductions which children saw during the programme in the Gallery, model papers for drawing and appropriate didactic games. Each child who takes part in the programme gets this publication as a gift with the aim to use our education material after the visit to the Gallery, as well as a member card of the Children's club GMS.

- III. After the visit to the Gallery further education is continued in kindergartens and schools, where children in cooperation with peda-



gogists summarize their impressions and knowledge acquired during the visit to the Gallery and participation in the programme, and artistically expressed their own view of the works of art. Such activities are based on the fact that artistic expression is of special importance for young children whose linguistic and writing skills are less developed. Kindergarten and school teachers also benefit from such activities. Children's works do not only illustrate the ability of children's mind to memorize and are not only skills revision, they also indicate the level of children's understanding created by physical and mental activities at the museum.

The final part of the programme is the exhibition of children's works and multimedial presentation of the programme organized at the Gallery. During the time of the exhibition, we organize various creative workshops (drawing, sculpting, costuming, photographing) in which adults can take part as well.

The main characteristics of the programmes

Apart from a recognizable concept, all educational programmes in the Gallery of Matica Srpska are characterized by:

- Clearly defined topic (child's portrait, a portrait of historical person, music, biography of an artist, animal's world, etc.);
- Collection of certain works of art of national and world cultural heritage which illustrate the topic;
- Dynamic, interdisciplinary, constructivist approach which encourages authentic children's perception and development of flexible and original structure of thinking and spontaneous creative (artistic, music, dancing, acting) expression;



- Workshop interactive work type, as a modern form of working with a group based on learning through experience and personal involvement of the participants, children and workshop creator. This type of work contributes to acquiring and development of new knowledge, skills and behavior and encourages various forms of learning, experience exchange and practicing new behavior patterns;
- Important role of workshop creator, since in his/her sensibility, knowledge, skills and capabilities lays the power of constructive process and active learning through game for children and adults;
- Unique space (permanent collection and Children's Room) with encouraging working and educational atmosphere in which it is possible to direct participants' towards their wishes and feelings and enable them to actively and creatively learn through game.

Creative workshops and additional programme qualities

Unlike educational programmes organized throughout the school year and organized children's visits, during programmes paralelly we also organize creative workshops on Saturdays. Saturday workshops are open and meant for children aged 3 to 12. Their idea and topic are related to current educational programme, and each workshop is held according to well-prepared script in advance using educational material created for that purpose. Although they are related to the current programme, they are differently created and there is more freedom in interpretation of various topics. Their creation and realization include the Gallery expert team, curators and conservators, associates at the Department of Pedagogy and volunteers. In a relaxed atmosphere and through various creative activities and imaginative tasks: drawing, disguising, acting, dancing and

photographing, children spend time with friends, exchange experiences and learn through games.⁶

The one thing that presents special quality of our educational programmes is the opportunity of their realization in other museums and other educational institutions; “outside” the Gallery space, as well as work with marginalized groups with children.

Educational trainings

For the purpose of improvement of our programmes and their realization we also organize educational trainings for the professional advancement of curators-educators, pedagogists and all others who work with children so that they can acquire skills and competences for programme application. Participants are introduced to available resources of the Gallery and they are educated for independent realization of the programmes in the Gallery or to create and develop a similar programme in other institutions using model of our programmes.⁷

International cooperation

In 2008 we established international cooperation in development of children educational programmes with the Diocesan Museum in Palermo (Sicily), through jointly created and realized programme *Feel the art: reading works of art by senses*. The programme was designed with the aim to join theoretical knowledge and experiences of both institutions in the field of museum education, as well as to make foundation for further cooperation through intercultural dialogue.⁸ The project included interactive workshops, exhibitions of children's works in Palermo and Novi Sad and the publication *Feel the art: Intercultural experience in museum education*.

Experience exchange between experts from Italy and Serbia drew attention to a very important role that museums have as places where conscience on national cultural heritage is developed, which is an important preconditions for understanding cultural diversities. On the basis of the achieved results new opportunities and perspectives for improvement of museum work through intercultural dialogue were made. Paralelly realized programme showed that educational programmes of the Gallery of Matica Srpska can be applied in museums and galleries outside Serbia, since the topics are general and present in painting of European peoples.

PERSPECTIVES

New challenges are ahead of us with the aim to improve museum work in the domain of education, and success that we have made so far working with children gives us motivation to develop and improve our educative

⁶ Game as an art and form of children's expression (O. Gajić, in: *Oseti umetnost*, 2008: 216-232).

⁷ In 2011 the Gallery of Matica Srpska accredited educational training “Gallery as a kindergarten” with Preschool Institution of Novi Sad “Radosno detinjstvo” as a partner.

⁸ Project realized as one of the cooperation on the basis of cultural heritage between Territorial pact for employment Alto Belice Korleoneze from Sicily and Autonomous Province of Vojvodina, designed within the project I.Ne.P.S.

programmes further. The one thing that we wish to achieve and what we work on is self-sustainability of the programme. This would create foundation for continuous application of the formed educational programmes in cycles. New business goals are related also to the development of educational programmes aimed at other target groups. We also think that the best way of transferring experiences and knowledge is through continuous educational trainings, as well as cooperation with museum institutions in other countries.⁹

Educational programmes for children in the Gallery of Matica Srpska enable quality time, learning, relaxation and participation in fun activities. They show museum capabilities to function as an organization in the reform of the whole educational system, as well as school capabilities to work systematically with children in museums and in this way to free themselves from traditional practices. Through consideration of works of art children encourage development of creativeness and divergent thinking and develops and generalizes knowledge. Creative process happens through game and self-initiative creating feeling of satisfaction and self-confidence. At the same time, visit to the Gallery enables teachers to find out how museums can help them to make and teach school curriculum, since this museum offers wide choices for development of exploration skills, creative thinking and culture of living in general.

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⁹ On perspectives of educational programmes for children in the Gallery of Matica Srpska (B. Kulić, T. Palkovljević, in: *Oseti umetnost*, 2008: 29-31).

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RÉSUMÉ

En ce début de nouveau millénaire, face aux changements du monde moderne en termes d'éducation et de muséologie, la Galerie Matica Srpska a choisi d'accorder une attention toute particulière aux activités pédagogiques : elles y tiennent désormais une place importante. Nous pensons que les musées ont vocation à être des centres pédagogiques et à faire partie du système scolaire. C'est pourquoi nous avons voulu faire le lien entre les initiatives individuelles et des ateliers d'une journée pour les enfants. Les bénéfices de ce prolongement des programmes scolaire sont aujourd'hui reconnus en Serbie et au-delà.

Afin d'atteindre nos objectifs, et pour mener à bien la réalisation de programmes pédagogiques de qualité pour les enfants, nous avons dû abattre de nombreux obstacles et difficultés. Après avoir défini notre stratégie, ce n'est qu'année après année que nous avons amélioré ce travail avec les enfants, en termes de méthodologie, de qualité et de quantité.

Cette brochure est un aperçu des activités développées entre 2003 et 2011. Elle présente la réussite d'un concept unique pour la réalisation de programmes pédagogiques destinés aux enfants. Ce concept est basé sur des fondements et des résultats scientifiques et méthodologiques, qui trouvent leur origine dans *les idées et l'enthousiasme* des commissaires.

Les programmes pédagogiques de la Galerie Matica Srpska sont le meilleur exemple du fait que les musées sont capables d'agir en collaboration avec le système éducatif, et que les écoles peuvent systématiquement travailler avec les enfants dans les musées. Et tout cela, pour s'affranchir des méthodes traditionnelles.

RESUMEN

En los albores de este nuevo milenio, y en concordancia con los modernización museológica y educativa a nivel mundial, la Galería Matica Srpska centra su atención en actividades pedagógicas que se han convertido en parte importante del trabajo en la Galería. Conscientes de la posición central de los museos en la educación, hemos logrado una transición de iniciativas individuales y de talleres para niños a una serie de programas educativos que son reconocidos hoy en día como ejemplos en Serbia y en la región.

Con el objetivo de lograr nuestro propósito y crear y realizar programas educativos para niños, debemos enfrentar algunos obstáculos y dificultades. Todos los años llevamos a cabo una estrategia, que nos ha permitido

mejorar nuestro trabajo con los niños participantes en términos de metodología, calidad y cantidad.

Este ensayo es un acercamiento de las actividades pedagógicas desarrolladas en el periodo 2003-2011. Se presenta la realización exitosa de programas educativos para niños basados en fundamentos y resultados científicos y metodológicos, la cual nació de *las ideas y del entusiasmo* de los comisarios.

Los programas de la Galería Matica Srpska demuestran que los museos pueden funcionar como organización dentro del sistema educativo, y del hecho que las escuelas pueden trabajar sistemáticamente con niños en museos. De esta manera, se liberan de las prácticas tradicionales.

RETURN TO NATURE: OLD OR NEW QUESTIONS – OLD GOOD ANSWERS

Marian Číž

Museum in Svätý Anton, Slovakia

The text presented as comment of DVD with showing of activities from Museum in St. Anton:

Excuse me please that I am not very modern. I am very conservative – you can see white colour in my beard. That is why - I am afraid not only of new answers – if they are interpreted through massmedia, internet and economists, but I am afraid also of new questions.

In our Museum in St. Anton we have many experiences with education of children in the field of biology, geography, history, creativity, ... and we try to utilize old proved methods - mostly lectures with the help of exhibits, walks in nature, lectures with films, competitions, ...etc. I work in Natural History Museum, where we try to teach children about nature and with the help of nature. The Nature alone is the best teacher. She (Nature) knows answers for all important questions. She teaches us to be good, modest and clever. In this field we realized already many exhibitions and events, which I could present many times also with the help of Markets of Ideas through our CECA Conferences.

This year I shall introduce one simple project of Children Competition in Natural History „What the Forest whispers“. Children from selected Primary Schools /4th - 6th classes, age 9 -12 years/ - both 13 teams (three members per one school) and 39 individuals compete in their knowledge about nature - flora, fauna and creativity.

The competition had more disciplines. Experts in the Jury evaluated the knowledge of children in zoology, botany, mountains in our region, voices of birds and animals, traces of animals, hounds, planting of trees, making of boxes for birds, painting of posters about forests.

In competition we utilized our expositions, courtyard and corridors of our mansion, our park - of course, workshops and other places in museum. We prepared nice and valuable prizes for winners and all participants. Besides of competition we prepared for children also other program: showing of falconry, guiding tour in mansion and museum, possibilities of riding on horseback, etc.

Our museum (our establisher is Ministry of Agriculture and Rural Development of the Slovak republic) realized this competition together with experts from State Forests of Slovakia and from the National Forestry Centre. We have good cooperation with them and what is also very important – they help us also with finance.

Through such events museum can advertise our offer for primary schools. Schools, which know more about our collections and possibilities in education, visit our museum more times and include its visit to their plans for excursions.

With such activities as the competition „What the Forest whispers“ we try to return children from their computers and other things advertised in massmedia, back to the trips to nature, to the playgrounds. From such notions as mobile, facebook, internet, email, celebrity ...- back to simpler and nicer ones - as fairy-tale, bird, flower, tree, friend, rain, sun, ...etc. Often we try to combine competitions in knowledge with the creativity of children – not only in crafts, but also in fine arts, poetry, music, theatre, etc.





We try to teach children about the real values – to teach them modesty and old good and right answers.

So as conclusion I must own up, that I respect all new phenomenon (computer, massmedia, marketing, facebook, etc.), and we - of course, utilize them also in our museum, but all these new phenomenon must not be on the first place. On the first place must be knowledge and recognition of real values and the endeavour to protect these real values for the next generations.

However – the fact that I am not very modern, that I am very conservative has also one advantage: I am more than 20 years member of the same committee of ICOM - of course of the best one - CECA!



RÉSUMÉ

C'est la présentation d'un simple projet de la Compétence des Enfants en Histoire de la Nature « Ce que la Forêt Chuchote ». Les enfants de la quatrième jusqu'à la sixième année de l'école primaire forment des équipes de trois membres et 39 individuels démontrent leur connaissance sur la nature – la flore, la faune et leur créativité. Nous essayons de sortir les enfants de devant leurs ordinateurs et autres choses annoncées dans les mass médias pour les amener aux voyages dans la nature, aux terrains de jeux, aux jardins. Les sortir de leur portable, Face book, Internet, e-mail,... pour revenir à des notions plus simple mais meilleures – comme les contes des fées, les oiseaux, les fleurs, un ami, la pluie, le soleil,... Nous essayons de leur enseigner les vraies valeurs – la modestie et de vieilles mais bonnes et correctes réponses.

RESUMEN

Esta es la presentación de un proyecto sencillo de la competición Infantil en la Historia Natural “Lo que susurra el bosque”. Los niños del cuarto al sexto curso forman los equipos de tres miembros y compiten junto con 39 competidores individuales en conocimiento sobre la naturaleza – flora, fauna y en la creatividad. Intentamos que los niños dejen sus ordenadores y otras cosas anunciadas en medios de comunicación y que vuelvan a las excursiones en la naturaleza, a los patios y jardines. Que dejen nociones tales como móvil, Facebook, Internet, e-mail, para volver a las cosas sencillas y simples, pero mejores – como un cuento de hadas, un pájaro, una flor, un árbol, un amigo, lluvia, el sol,... Intentamos enseñarles sobre los valores verdaderos – enseñarles la modestia y las buenas y correctas respuestas de antaño.

EDUCATION ACTIVITIES IN THE CROATIAN MUSEUM OF NAÏVE ART

Mira FRANCETIĆ MALČIĆ

The Croatian Museum of Naive Art, Zagreb, Croatia

The Croatian Museum of Naive Art, an institution that collects, processes, studies and exhibits works of naive and modern self-taught art from both Croatia and elsewhere in the world has about 1.900 artworks in its holdings.

It is located in Zagreb's Upper Town, in rented premises of 350 square metres, the 18th century Raffay Palace.

In the permanent museum display shown in six rooms, on about 200 square metres, about eighty or so works of naive art are shown, including numerous masterpieces of classic Croatian and world naive art.

The museum has no separate areas for occasional or special exhibitions, which have to be shown in the premises of other museum-gallery institutions.

Museum education programmes went on even before 1997, when, as part of the establishment in the Museum, a museum educationalist was employed half time, while the other half of the working time of this employee was spent on the processing of museum documentation.

Visitors to the Croatian Museum of Naive Art, according to statistical figures collected throughout the year, are preponderantly foreign. Most visitors come from Japan, which quite distinguishes the museum from other museum institutions in Zagreb, in which domestic visitors are in the majority.

The programmes of the educational work in the Croatian Museum of Naive Art are however mainly directed to the domestic public, and in particular to younger visitors.

The educational programmes for young visitors unfold in the form of guided tours, of educational or didactic exhibitions, art workshops, lectures, with accompanying printed and electronic publications.

In the period since 2002 various teaching activities have taken place with the school and undergraduate publics, the target users of our programme. These programmes take on renewed vigour every year in the period around International Museum Day – May 18.

There are organized informed guided tours of the permanent display.

There are also art workshops, educational exhibitions, didactic leaflets and brochures are printed, games and competitions giving prizes are organised.

ART WORKSHOPS

Art workshops are held in the museum for children of pre-school and school age, as well as for students attending courses for pre-school and school teachers (the College of Education). To a large extent, such courses have been headed and guided by the actual artists – Ivan Rabuzin, Josip Generalić, Ivan Lacković. In immediate communication with the artists, the children can have direct experience of the creative act: they draw on paper with Indian ink, paint in tempera or oils on glass, shape wood (and paint natural forms of wood), paint on silk and so on. They get to learn, they observe and in a sense internalise the individual artistic techniques, the forms, motifs and models that are typical of naive art.

To date we have paid particular attention in the art workshops to the technique of painting on glass, characteristic of the Hlebine School, the best-known phenomenon of the Croatian Naive. This is a kind of painting





in which mainly landscapes and subjects from rural life are painted in tempera or oil on the reverse of glass.

For painting on glass, it is first of all necessary to make a pencil drawing on paper; this is the prototype. On top of this, a piece of glass the same size as the paper is placed.

The order of painting on glass is the reverse of that of painting on canvas or paper. On the glass, in oil or tempera, it is first the small details in the foreground that are painted, and after that, the more distant items will be painted in, and finally the background.

In the art workshop – as well as getting to know the three-dimensional art form, the children create their own works from wood in its natural form, with cutting and painting.

In one workshop, Ivan Lacković, one of the greatest of the world's naive draughtsmen, demonstrated drawing with Indian ink on paper in a simple and continuous line.

Great interest was shown in art workshops at which painting on silk was demonstrated. The children painted scarves of silk, their work being inspired by the motifs of Rabuzin.

EDUCATIONAL EXHIBITIONS IN THE MUSEUM

Educational exhibitions in the museum are prepared as part of the celebration of International Museum Day, when artworks with the targeted subject are put on show.

As part of the Bon Appetit campaign, in 2003, the educational exhibition of paintings by several artists directed the attention of young visitors to the differences between still life and portrait.

In the museum education project of all Croatian museums on the topic of Clothing, 2004, the Croatian Museum of Naive Art showed fabrics, head squares and umbrellas with motifs of Rabuzin, a classic of the world and Croatian Naive.

At the educational exhibition *Surprise!* in 2007, in display cases in the permanent display there were exhibited picture books illustrated by Ivan and Josip Generalić, Ivan Rabuzin and Ivan Lacković Croata.

MUSEUM EDUCATION OUTSIDE THE MUSEUM

What is kept and exhibited in the Croatian Museum of Naive Art is demonstrated outside of the museum in several ways: with educational exhibitions marking special occasions, where children are acquainted with the general concept of “Naive” and the particularity of this segment of contemporary art; in small art workshops, with the help of education aids, the technique of painting on glass is demonstrated.

Exhibition in the library presented the first picture book which was created as part of the educational project of the museum.

The exhibition and workshop in an elementary school marked the many years of collaboration between the museum and the school.

PRINTED AND ELECTRONIC PUBLICATIONS

The worksheets were created in order to survey the young visitors' response to the art presented in the museum. For example, during the joint campaign of 2003, *Bon Appétit*, about 400 young visitors filled out the worksheets entitled *Tomato and cornbread on glass*.

Accompanying the educational exhibitions, brochures were printed – information sheets with several colour photographs, which made the youthful audience more familiar with the individual artistic style.

Electronic publications

The projects *Door into the world of the Naive* and *Pictures and sculptures of the Naive in sounds* were issued as electronic publications of an educational purpose, accompanying the interactive contents of museum education games in the Croatian Museum of Naive Art marking International Museum Day in 2005 and 2006.

The concept and content were devised by the museum educationalist, and included several layers. There was the animated picture of a girl Iva Nai-va, who took the user through the virtual exhibition, in which there were paintings and sculptures of several selected artists. Via a chosen exhibit, it was possible to get to know the biography and collected works of the individual artist, and see a video clip in which he is creating his work and talking about it. As well as a map of Croatia showing where the artist lives, an important part was an interactive quiz in which the right answer could be chosen in a multiple choice format.

PICTURE BOOKS

The children's picture books as the special project brings together works made by children in the art workshops in the museum, poems by the famous Croatian poets and masterpieces from the museum's display. So far, the poems have been written by Pajo Kanižaj, Luko Paljetak and Salih Isaac.



These projects proved to be a remarkable contribution to the educational activities of the museum.

The objective is to get the younger audience together in the museum in as large numbers as possible through educational programmes of learning through experience, and of interactive learning, about the art of the Naïve, as well as to point up the significant role of the museum itself in the preservation and presentation of this segment of the Croatian national heritage.

RÉSUMÉ

Les activités éducatives du Musée croate d'art naïf comme visites guidées des expositions, ateliers d'arts plastiques et du musée, expositions didactiques et publication des CD multimédia et des livres d'image prennent place à travers les différentes approches et voies de communication avec le public du musée.

Par la présentation et enseignement de la technique de la peinture sur verre, on accentue l'originalité de la création artistique de l'École de Hlebine, phénomène le plus connu d'art naïf croate.

L'objectif du projet d'élaboration du livre d'images incluant les œuvres des artistes naïfs et les œuvres des enfants créées lors des ateliers artistiques au musée, accompagnées par les vers originaux des poètes croates éminents est d'attirer au Musée le jeune public. À travers les programmes

éducatifs d'un apprentissage expérientiel et interactif, le rôle du Musée dans la préservation, interprétation et présentation d'art naïf en tant qu'un segment important de patrimoine nationale croate est souligné.

RESUMEN

Las actividades educativas del Museo croata del Arte Naif, tales como el guiar de exposiciones, talleres de arte y de museo, exposiciones didácticas, publicaciones de multimedia y de libros de imágenes se desarrollan utilizando diferentes enfoques y formas de comunicación con el público del museo.

Por la presentación y la enseñanza de la técnicas de pintura sobre vidrio acentuamos la peculiaridad de la creatividad de la escuela de Hlebine, el fenómeno croata más famoso del arte naif.

El objeto final del proyecto de crear un libro de imágenes en el cual incluir las obras de artistas naif y obras de arte que los niños crean en los talleres de arte en el museo, acompañadas de los versos originales de los poetas croatas más destacados, es reunir en el Museo un público joven en un número más grande. A través de programas educativos, con el aprendizaje interactivo y de experiencia que hacemos, acentuamos el papel del Museo en la preservación, interpretación y presentación del arte naif como un segmento importante del patrimonio nacional de Croacia.

PROGRAM

ICOM CECA ANNUAL CONFERENCE 2011 OLD QUESTIONS, NEW ANSWERS: quality criteria for museum education

Museum Mimara,
Rooseveltova trg 5, Zagreb
Croatia
16 - 21 September 2011

Friday 16.09.2011.

- 10,00 -18,00 Board meeting
- 10,00 -13,00 Pre-conference Workshops
Georgia-Gina Koutsika, Imperial War Museum, UK
Evaluation: Getting Started
- 14,00 -17,00 Pre-conference Workshops
Susan Nichols, Smithsonian American Art Museum
and Renwick Gallery, USA
Art a la Carte, Our Hands-on Program for Families
- 19,00 Welcome cocktail offered by Zagreb mayor
mr Milan Bandić
Palace Dverce, Katarinski trg 6

Saturday 17.09.2011.

- 9.00 - 9.15 Opening address
Mr. Tugomir Lukšić, director Museum Mimara
Ms Emma Nardi, CECA president
Mr Zoran Šikić, State Secretary, Ministry of Culture

PANEL 1

- 9.15 - 10.30 Chair: Lidija Nikočević
- Keynote paper:
Žarka Vujić & Darko Babić, University of Zagreb, Croatia
*Education of museum pedagogues in Croatia:
organisation and quality*
- John Stevenson, Group for Education in Museums, UK
Laying the foundations for heritage education training

Daniel Papuga, Ringve Museum, Norway
Philosophies of Interpretation
 Discussion

10.30 - 11.00 COFFEE BREAK

PANEL 2

11.00 - 12.30 Chair: Giuseppe Monaco

Caroline Lang, Victoria & Albert Museum, UK
Skills Sharing and Capacity Building

Milene Chiovato, Pinacoteca do estado de Sao Paolo, Brasil

How to include all the museum's staff into the educational purpose?

Kate Horbury, Royal Academy of Arts
 Artist Educator: Access Artist Educator

Gail Romano, Waikato Museum Te Whare Taonga o Waikato, New Zealand

Getting out from under the e-word

Stefani Coiffier & Francesca Romana Mongale, Université Paris Descartes, France:

Dual approach: Children talk about the museum / The museum talks about the children

Discussion

12.30 - 14.00 LUNCH

PANEL 3

14.00 - 15.35 Chair: Marie Bourke

Željka Miklošević, University of Zagreb, Croatia & Denis Detling, Museum of Slavonia, Osijek, Croatia

Learning about meaning making in museums

Elee Kirk, University of Leicester, UK

Speaking, Hearing and Translating One Hundred Languages in Museums

Kwang Sun Ahn, Museum Education Institute, Korea

Research on Development of Museum Education

Evaluation Standards Focused on Gardner's Five Minds for the Future

Olga Baird, independent researcher, UK

"Hands-on" activities in an Art Gallery: How educational they are?

Discussion

15.35 - 16.05 COFFEE BREAK

MARKET OF IDEAS

16.05 - 17.15 Chair: Styliani Chryssoulaki

Leena Tornberg, University of Helsinki, Finland
Museum education studies in multi-professional groups in Finland

Myriam Springuel, Science and Environment Council of Sarasota County, USA
Setting new Standards in Museum Education Through Community Collaborations

Giuseppe Pino Monaco, Smithsonian Center for Education and Museum Studies, USA
Developing a museum evaluation procedure through reflective practice

Marijan Čiz, Múzeum vo Sv. Antone, Slovakia
Return to Nature - Old or New questions - Old Good Answers

Mirjana Margetić, Etnografski muzej Istre, Croatia
Good will is priceless

Leah Melber, Lincoln Park Zoo, USA
Creating Young Researchers

Mira Francetić Malčić, Hrvatski muzej naivne umjetnosti, Croatia
Educational Activities in the Croatian Museum of Naive Art

Andrea Rihter, Pelican Photo Museum, Slovenia
Upcoming conference The Role of Children's museums in Times of Rapid Change

Cultural event in the evening (optional)

Sunday 18.09. 2011.

PANEL 4

9.00 10.30

Chair: Emma Nardi

Keynote paper
George Hein, Lesley University, USA
Why museum educators?

Roser Juanola, Universitat de Girona/ICRPC, Spain
Territories, Education and Museums

Alice Semedo, University of Porto & Ines Marie Ferreira Moura Bourges, Camara Municipal Porto, Portugal
Performing democracy: challenges for the construction of museum territories

Michel Allard, Université du Québec à Montréal, Canada
Does museum education have a future?

Discussion

10.30 - 11.00 COFFEE BREAK

PARALLEL PANELS: (panel 5 & panel 6)

PANEL 5 (Multimedia hall, ground floor. No translation from English)

11.00- 12.30 Chair: Josée Duhaime

K. Tierney Sneeringer, Smithsonian American Art
Museum, USA

*Serving locally grown: the Smithsonian American Art
Museum's experiment with going Local*

Kadriye Tezcan-Akmehmet, Yildiz Technical
University Istanbul, Turkey

*How Do Museum Programs Achieve Parental
Involvement?*

Li Wang, Shaanxi History Museum, China

Challenges & Opportunities in Museum Development

Mette Boritz Petersen, The National Museum
Copenhagen, Denmark

Flirt, philosophy and facebook

Discussion

PANEL 6 (Big hall, 2nd floor. Simultaneous translation)

11.00 - 12.30 Chair: Colette Dufresne –Tassé

Antigone Mouchtouris, Laboratoire GEPECS Paris
Descartes, France

*Cultural as much as educational dynamics of museum
itinerary*

Eloisa Perez Santos & Luis Caballero, Universidad
Complutense de Madrid, Spain

*Evaluation, Planification and Exhibition Design:
Predictive, formative and summative evaluation of the
exhibition Fascinated by the Orient*

Olaia Fontal, Roser Calaf & Roser Juanola, Observatorio
de educación patrimonial en España, Spain

*Education and Museums. Integral analysis of heritage
education in Spain*

Angela Garcia Blanco & Eloisa Perez Santos,
Universidad Complutense de Madrid, Spain

The visitors of the Spanish state museums

Discussion

12.30 - 14.00 LUNCH

PANEL 7

14.00 - 15.30 Chair: Marie-Clarté O'Neill

Free De Backer, Vrije Universiteit Brussel, Belgium
Flirting with museum educational tools: combining the visitor and museum educator perspective

Brad Irvin & Emma Pegram, Natural History Museum London, UK
Quality Learning at the Natural History Museum in London

Ruben Smit, Reinwardt Academie, Netherlands
Measuring Generic Learning Outcomes in the Netherlands

Discussion

15.30 - 15.45 COFFEE BREAK

15.45 - 16.45 PANEL DISCUSSION

Standards and quality criteria: international perspective

Moderator: Daniel Papuga

Introduction: Berit Ljung, University of Stockholm, Sweden; Nicole Geshé, Université libre de Bruxelles & Royal Art Academy Brussels, Belgium; Antje Kaysers, Technomuseum, Menheim, Germany; Stephanié Wintzerith, Evaluation für Kultureinrichtungen, Germany; Arja van Veldhuizen, Landschap Erfgoed Utrecht, Netherlands

17.00 Ethnographic museum (Trg Mažuranića 14)
Museum tour and cocktail

Monday 19.9.2011.

Start at 8.30 Museum Mimara, Rooseveltov trg, 5

Study trip to Hrvatsko zagorje

Departure from Zagreb. Head towards Krapina and visit the completely new **Museum of the Krapina Neanderthals** which with its modern architecture and multimedia presentations contribute to the dignity one of the most famous Palaeolithic sites in the world. **Hušnjakovo site** is the world's most famous site Neanderthal man and the full range of the richest fossil collection. Protected as the first paleontological nature monument in Croatia. The museum exhibition includes geological, paleontological and archaeological collection, and the rocks and fossils of the Croatian Zagorje, the development of life on Earth and human development. Continue towards **Open air museum "Staro selo" (Old village)**, Kumrovec **Lunch**. Drive to Klanjac. Visit the **Antun Augustinčić Gallery**. Anthony Augustinčić (1900-1979), one of the most important

Croatian sculptors and representatives of Croatian modern art. Augustinčić is famous for his monumental public monuments "Peace" next to the UN building in New York and the monument to the Peasant Revolt and Matija Gubec in Gornja Stubica. In addition to the internal display, visitors can enjoy the park around the sculpture gallery. Return to Zagreb in late afternoon hours.

Tuesday 20.09. 2011.

PANEL 8 (live streaming on the internet)

9.00 - 10.35 Chair: Arja van Veldhuizen

Emma Nardi, Università Roma Tre, Italy

Ceca members: who they are, what they think

Critical analysis of normative documents about best practices in museum education and cultural action

Marie-Clarke O'Neill, Ecole du Louvre- Institut national du patrimoine, France

Best practice in museum education and cultural action

Melissa De Vreede, Cultuurnetwerk Nederland, The Netherlands

A century of museum education in the Netherlands:

About passion and profession

Discussion

10.35 - 11.05 COFFEE BREAK

PANEL 9 (live streaming on the internet)

11.05 - 12.35 Chair: Nicole Gesché

Sonia Guarita do Amaral

Quality criteria for museum education

Samantha Cairns, Museums, Libraries and Archives Council, UK

Challenging History: delivering quality

Pieter De Bruijn, Erasmus University Rotterdam, The Netherlands

Challenging history: plurality of perspectives in museum education

Geerte Savenije, Erasmus University Rotterdam, The Netherlands

Learning about slavery heritage in a museum: negotiation and transformation of students' entrance narratives in multicultural classrooms

Discussion

12.35 - 14.00 LUNCH

MARKET OF IDEAS (live streaming on the internet)

14.00 - 15.30 Chair: Lada Laura

Hanna Forsel, The National Museum of Finland
Museum and Social Inclusion: Should I be a museum worker or a social worker?

Elsa Bailey, Elsa Bailey Consulting, USA
Museum-University Collaboration: A Planning Resource

Mirja Ramsted Salonen, Pori Art Museum, Finland
ExperimentSPACE! - Pedagogical Process and Exhibition,

Suzan Rowe, Museum of Texas Tech University, USA
Links that Create, Motivate, and Strengthen

Jelena Hotko, The Croatian History Museum, Croatia
Interpreting History for Children: The Jelačić Legacy in the Croatian History Museum

Rakel Petursdottir, National Gallery of Iceland
Our eyes should train our hearts

Marie Bourke, National Gallery of Ireland
Art Packs: ideal museum activities for people in later life

Katarina Ivanišin Kardum, Marija Crnčević, Marijana Cukrov, Natural History museum Dubrovnik, Croatia
How Big was the Tuna in our Museum? – First Didactic Exhibition of Dubrovnik Natural History Museum

Michall Gyldendal, The Danish Museum of Science and Technology, Denmark
New media in museums education

Discussion

15.30 - 16.00 COFFEE BREAK

POSTER SESSION

16.00 – 17.00 Cristiane Eugenia Amarante / Marilía Xavier Cury, Museu de Arqueologia e Etnologia da Universidade de Sao Paulo, Brasil
Reflecting on musealisation of Archaeology: a Meeting between Public and Archaeology at the Museum of the Port of Santos

Lana Bede, City Museum Karlovac and Katarina Ivanišin Kardum, Natural History Museum Dubrovnik, Croatia: *Return to the Ice Age?*

Maria Josiane Vieira Luiz /Carlos Borges, Universidade Federal do Estado do Rio de Janeiro, Brasil
Museums, University and Education: the case of Museum Arthur Ramos (1958-1968)

Christine Brehm, Stadtmuseum Erlangen, Germany
School Project: How pupils observe their own situation today

Renata Brezinščak, Croatian Natural History Museum, Croatia

Museum Workshop – Just Fun or a Way of Learning

Marija Crnčević, Katarina Ivanišin Kardum, Natural History Museum Dubrovnik, Croatia

Museum Education as a Tool about Natural Protected Values of the Dubrovnik Neretva County

Marília Xavier Cury, Museu de Arqueologia e Etnologia da Universidade de São Paulo, Brasil
Education and cooperative method in the process of expography at the Historic and Pedagogical Museum India Vanuairé

Yazid Jorge Guimar / Marília Xavier Cury, Museu de Arqueologia e Etnologia da Universidade de São Paulo, Brasil

Transformations and changes at the Ceará Museum: museum education approach

Hazlini Harun, Bank Negara Malaysia Museum and Art Gallery, Malaysia

Education programme for Multiracial Society

Rosa Maria Hervás Avilés, Universidad de Murcia, Spain
Formation and research on education and museums. Heritage, identity and cultural mediation

Vesna Leiner, The Zagreb City Museum, Croatia: *The Role of Museum in Democratisation of Society*

Virginia Garde López, Ministerio de Cultura de España
Permanent laboratory of the public of museums in Spain

Metoda Kemperl & Rajka Bračun Sova, University of Ljubljana, Slovenia: *Towards Teaching and Researching Museum Pedagogy at Faculty of Education, University of Ljubljana*

Leah Melber, Lincoln Park Zoo, USA: *Meeting Mission: Quality Programming to Support Public Understanding of Research*

Simonida Miljković, Museum of Macedonia, the Former Yugoslav Republic of Macedonia
1+1 Life and Love through Macedonian History

Susan Nicols, Smithsonian American Art Museum and Renwick Gallery, USA

Museum Education Program, 1974-2011 at The George Washington University

Elena Tiburcio Sánchez, Universidad de Murcia, Spain
Learning contemporary art in the museum

Anni Venäläinen, Pori Art Museum, Finland
Open Museum – A developing learning environment for adults

Carlos Beltrao do Valle / Marília Xavier Cury, Universidade de São Paulo, Brasil
Resistance memorial: Making heritage, making museum out of a place of memory

Malina Zuccon Martić, Museum of Arts and Craft, Croatia
Singing Murtić

Gala dinner

Hotel Westin, Izidora Kršnavog1

Wednesday 21.09.

PANEL 10

9.00 - 10.30 Chair: Stephanié Wintzerith

Janine Sprünker & Gloria Munilla, Universitat Oberta de Catalunya, Spain
Quality heritage education to promote learning through life

Karen Chin, Asian Civilisations Museum, Singapore
Edutaining the gen Y at museum

Hana Gottesdiner, Université Paris Ouest, France
The use of museum audio guides

Sara Perez Lopez, Universidad de Valladolid, Spain
Perceptive processes in museum education. Study of the deaf collective and its possible application in the listeners' context

Discussion

FREE PRESENTATION

Cristiane Eugenia Amarante, Museu de Arqueologia e Etnologia da Universidade de São Paulo / Marília Xavier Cury, Universidade de São Paulo, Brasil
Reflecting on musealisation of Archaeology: a Meeting between Public and Archaeology at the Museum of the Port of Santos

Milica Đilas, Museum of Modern and Contemporary Art, Croatia
The intersection: visual, sound and dance

Litza Juhasz, Museum of Fine Arts, Hungary
Not Just an Optical Illusion – Interactive Gallery Spaces

Marcela Lukacova, Slovak National Gallery, Slovakia
Further Education of Museum Educators

Snežana Mišić & Aleksandra Stefanov, Gallery of
 Matica Srpska, Serbia
*Educational Activities in the Gallery of Matica Srpska
 from enthusiastic ideas to the realization of high
 quality programmes*

Clauderlene Tan, Temasek Polytechnic, Singapore
The Search for 'The Medici Effect' – A Singapore Story

Cristiane Eugenia Amarante, Museu de Arqueologia
 e Etnologia da Universidade de São Paulo / Marília

Xavier Cury, Universidade de São Paulo, Brasil
Marine archaeology public

10.30 - 11.00 COFFEE BREAK

11.00 – 12.00 BOOK PRESENTATIONS

12.00 – 13.00 CECA ASSEMBLY

13.00 Official closing
 Lunch

14.00 - 17.00 Board meeting



