BEST PRACTICE 1

A tool to improve
museum education internationally

Edited by Emma Nardi

ICOM

INTERNATIONAL COUNCIL OF MUSEUMS
CONSEIL INTERNATIONAL DES MUSÉES
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CECA Committee for Education and Cultural Action

Edizioni Nuova Cultura

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Introduction

Emma Nardi [*]

Le volume que j'ai l'honneur de présenter marque une étape importante dans la vie du CECA, parce qu'il représente la réponse à une exigence exprimée directement par les membres : pouvoir réfléchir sur un thème essentiel pour des éducateurs muséaux, c'est-à-dire les caractéristiques qu'un programme doit avoir pour être effectivement considéré comme un programme de bonne qualité. C'est donc une démarche démocratique celle que le CECA a adopté, en se concentrant sur un projet qui a pour objet le thème des bonnes ou meilleures pratiques ou, si on utilise un terme anglais, *Best Practice*.

L'activité *Best Practice* a démarré lorsque deux membres du Bureau CECA Colette Dufresne-Tassé (membre coopté avec la responsabilité du développement de la recherche) et Marie-Clarté O'Neill (membre élu avec la responsabilité du coordonnement de la Région Européenne) ont écrit un premier document qui d'un coté analysait l'idée même de bonne pratique dans les contextes scientifiques et professionnels dans lesquels elle a été utilisée bien avant que dans le secteur de l'éducation, de l'autre proposait une grille des éléments principaux à prendre en considération pour réaliser un travail rigoureux.

Ce premier document a été discuté en plusieurs réunions du bureau,

[*] Emma Nardi, Università Roma Tre, Dipartimento di Progettazione Educativa e Didattica, via Madonna dei Monti, 40 – 00184 Roma (Italy), nardi@uniroma3.it.

présenté publiquement en 2011 à Rieti lors de la rencontre des Correspondants Nationaux Européens, développé et amélioré à plusieurs reprises grâce au travail généreux des deux autrices, que je désire remercier ici encore une fois. Malgré tout, nos deux collègues sont tellement rigoureuses, qu'elles soulignent comment la version que nous présentons dans ce volume, dans les trois langues officielles de l'ICOM, doit encore être considérée comme un travail *in fieri*, que tous les membres CECA peuvent aider à préciser et approfondir.

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

Pour atteindre ces objectifs en impliquant le plus possible les membres, le Bureau a décidé de créer un prix. Les membres ont été invités à présenter un projet *Best Practice* et un jury international a été nommé pour évaluer les 27 projets envoyés, sur la base de critères d'évaluation rigoureux. Le prix a été attribué aux cinq projets qui se sont classés les premiers.

La distribution géographique des projets est aussi intéressante, puisque nous avons vu la participation de membres du CECA d'Europe, d'Amérique Latine, d'Amérique du Nord et d'Afrique. Seuls les membres asiatiques ont été absents et il faudra donc que, pour la prochaine édition du prix, on trouve des formes de communication plus efficaces pour cette Région.

Les cinq premiers projets ont donc reçu le prix. Pourtant les projets de valeur étaient plus nombreux que cinq. Voici pourquoi le Bureau a décidé

de publier dans un volume les dix meilleurs projets, avec l'avantage d'élargir l'éventail des programmes sur lesquels tous les membres pourront discuter, voire s'inspirer.

Même si les programmes présentés dans ce volume traitent des thèmes assez différents entre eux, il est possible de les grouper en deux catégories : les programmes qui concernent les groupes scolaires et les familles ; les programmes qui s'occupent de publics spéciaux. Voici un tableau qui résume les caractéristiques générales des programmes publiés.

Membre CECA	Titre	Pays	Typologie de musée
Groupes scolaires et familles			
Mario Antas	*Network of Archaeology Clubs in Portuguese schools*	Portugal	Archéologie
Paolo Campetella	*Home, sweet home*	Italie	Archéologie
Francesco Cochetti	*Growing with culture*	Italie	Archéologie
Marie-Pierre Delaporte Béra	*Visiter le musée d'art et d'histoire du Judaïsme en famille*	France	Art et Histoire
Antje Kaisers, Hannelore Kunz-Ott	*Schule@Museum*	Allemagne	Histoire et ethnographie
Andréia Menezes De Bernardi	*Vamos ao Museo ?*	Brésil	Art
Publics spéciaux			
Cinzia Angelini, Teresa Savoia	*Art et mythes*	Italie	Art
Martina De Luca	*The memory of beauty*	Italie	Art contemporain
Viviane Panelli-Sarraf	*Programa de Educação Patrimonial*	Brésil	Art, archéologie, sciences
Marina Tsekou	*EMST Without Borders*	Grèce	Art contemporain

Le but du programme présenté par Mario Antas est celui d'établir une collaboration étroite entre écoles et musées, pour faire connaître l'archéologie,

ses méthodes scientifiques, son patrimoine. La création de clubs archéologiques en ligne a permis de faire travailler entre eux de nombreux élèves d'écoles différentes.

Le programme présenté par Paolo Campetella utilise une cabane du IX siècle avant Jésus-Christ, retrouvée dans le site archéologique de Fidene, pour faire établir aux élèves un pont entre le passé et le présent, en les faisant réfléchir sur le droit de tous les hommes à disposer d'une habitation aux temps des Romains comme à présent.

Le programme *Growing with culture*, présenté par Francesco Cochetti, est un exemple typiquement italien : une coopérative sociale, qui travaille pour établir un pont entre les exigences des musées et celles des écoles, utilise des thèmes transversaux, revus tous les ans, en les déclinant par rapport aux caractéristiques du territoire et des différents groupes scolaires. Responsables de musées, enseignants, élèves travaillent ainsi ensemble sur des programmes qui, en 2012, prenaient en considération le rapport entre art et nature et les possibilités communicatives du patrimoine archéologique.

Marie-Pierre Delaporte Béra s'est occupée d'un programme qui s'adresse à la visite en famille du Musée d'Art et d'Histoire du Judaïsme de Paris. Avec l'aide d'une équipe universitaire, les responsables du Musée ont préparé un livret qui avait deux objectifs principaux : présenter les aspects essentiels des collections, permettre à tous les membres de la famille de participer à la visite de façon active.

Le programme décrit par Antje Kaisers et Hannelore Kunz-Ott présente une collaboration très importante entre écoles et musées historiques/ethnographiques qui s'est développée sur une durée de huit ans et qui a eu l'objectif principal de donner aux enseignants des outils qu'ils puissent utiliser au cours de leur travail quotidien.

Andréia Menezes De Bernardi présente un projet qui a été lancé en 2006, avec le but d'ouvrir les musées brésiliens au plus grand nombre possible d'écoles, démocratiser la visite muséale et la rendre utile du point de vue du profit scolaire.

Les publics ciblés dans la deuxième catégorie de projets sont très hétérogènes, puisqu'on va des prisonniers aux malades d'Alzheimer, des personnes handicapées aux jeunes à risque.

Le programme que Cinzia Angelini et Teresa Savoia ont soumis à l'attention du jury se base sur un cycle de leçons sur l'art baroque italien à

adresser à un groupe de 20 prisonniers qui ont librement adhéré à l'initiative. Parler des chefs d'œuvre de Bernini, conservés dans la Galleria Borghese de Rome, permettra de développer un discours non seulement sur l'art, mais aussi sur les mythes et leur rapport avec l'imaginaire collectif occidental.

C'est aux malades de Alzheimer et aux personnes qui s'occupent d'eux que s'adresse un programme, présenté par Martina De Luca, dont le titre est très significatif : *The Memory of Beauty*. Les malades sont invités à participer à un cycle de leçons thématiques, dont le but est d'évoquer des souvenirs dans un contexte de grand intérêt artistique comme la Galerie Nationale d'Art Moderne à Rome.

Viviane Panelli-Sarraf travaille dans un centre qui s'occupe de lutter contre l'exclusion des personnes handicapées. En particulier le programme présenté a le but de former enseignants et médiateurs muséaux pour faciliter l'accès au musée des aveugles.

Marina Tsekou participe à un programme dont le but général est l'intégration des catégories les plus défavorisées de la société. Des visites spéciales sont ainsi organisées pour l'insertion de publics spéciaux, des jeunes avec problèmes de drogue aux malades de cancer, aux vielles personnes souffrant d'Alzheimer.

La première édition du prix CECA *Best Practice* a été un succès mais comme pour toute activité, il faudra prendre en compte les aspects qui peuvent être améliorés.

C'est pour ça que la couverture du volume *Best Practice. A tool to improve museum education internationally* représente une fresque peinte par Ambrogio Lorenzetti en 1338 pour le Palais du Gouvernement de Sienne en Italie. La fresque représente une allégorie du bon gouvernement et des effets positifs qu'il a sur la vie de la communauté. Le Bureau CECA a une sincère volonté de bien « gouverner » notre communauté internationale, en s'inspirant à trois critères principaux : utilité, participation, transparence. Nous sommes conscients que les exigences sont multiples et que nos forces sont limitées. C'est pour ça que nous demandons le soutien et les conseils de tous les membres, pour réussir à améliorer, année après année, nos actions de soutien au réseau.

Introduction

Emma Nardi

This book represents an important step in the life of CECA because it is the answer to a widespread need directly expressed by CECA members: the need for museum educators to reflect on the features that turn a programme into a *good* programme. Therefore CECA has adopted a democratic approach designing a project whose main goal is the development of the *Best Practice* concept.

The *Best Practice* activity started when two members of the CECA Board, Colette Dufresne-Tassé (coopted member delegated for research) and Marie-Clarté O'Neill (CECA regional coordinator for Europe) wrote a first document analysing the best practice concept from the scientific and professional perspective adopted in the field of education and presented in a grid the conditions to be met in order to obtain a rigorous work.

This first document was discussed during several Board meetings, publicly presented in 2011 in Rieti at the National Correspondents meeting, repeatedly developed and improved by the two authors that I wish to thank here once again. In spite of all this, our two colleagues rigorously remark that the version presented in this book in ICOM's three official languages is still an ongoing work and all CECA members can contribute to its improvement.

There are many reasons why CECA Board decided to invest in the *Best Practice* project:
- build a common language among CECA members all around the world, so that it will be easier for them to exchange experiences;

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

In order to fulfil these goals through a widespread involvement of all members, the Board established to set up an award. Members were therefore invited to submit a *Best Practice* project that would then be evaluated by an ad-hoc international jury. 27 proposals were sent and evaluated according to rigorous criteria and the top five were awarded.

The geographical distribution of the projects is also interesting: CECA members from Europe, Latin America, North America and Africa participated in the competition. Only members from Asia were absent. This means that new and more effective ways of communicating with this Region must be found for the next edition of the award.

Although only the top five proposals were awarded, there were more than five valuable projects. Therefore the Board decided to collect the ten best projects into a book so to widen the range of the programmes that might be debated among members or that can provide inspiration to members.

The programmes gathered in this book deal with very different issues, but they can be grouped into two broad categories: programmes dealing with school and family groups and programmes dealing with special audiences. The main features are synthesised in the following table.

CECA member	Title	Country	Type of museum
School and family groups			
Mario Antas	*Network of Archaeology Clubs in Portuguese schools*	Portugal	Archaeology
Paolo Campetella	*Home, sweet home*	Italy	Archaeology
Francesco Cochetti	*Growing with culture*	Italy	Archaeology

Marie-Pierre Delaporte Béra	*Visiter le musée d'art et d'histoire du Judaïsme en famille*	France	Art and History
Antje Kaisers, Hannelore Kunz-Ott	*Schule@Museum*	Germany	History and ethnography
Andréia Menezes De Bernardi	*Vamos ao Museo ?*	Brazil	Art
Special audiences			
Cinzia Angelini, Teresa Savoia	*Opening museums to offenders*	Italy	Art
Martina De Luca	*The memory of beauty*	Italy	Contemporary art
Viviane Panelli-Sarraf	*Accessible Cultural Extension Program*	Brazil	Art, archaeology, sciences
Marina Tsekou	*EMST Without Borders*	Greece	Contemporary art

Mario Antas' programme aims at establishing a close cooperation between schools and museums to spread knowledge of archaeology, its scientific methods and its heritage.

Paolo Campetella's programme uses a hub dating back to IX century BC, found at Fidene's archaeological site (near Rome), to encourage pupils to create a bridge between past and present and reflect on the human right to housing today as in ancient Rome.

Growing with culture is Francesco Cochetti's programme, a typically Italian experience: a social cooperative works to connect the needs of museums and schools. Cross-cutting topics are updated every year and treated according to geographical needs and target school groups. Museum directors, teachers, students work together on the programmes that in 2012 focused on the relationship between art and nature and the opportunities to communicate through archaeological heritage.

Marie-Pierre Delaporte Béra addressed her programme to family groups visiting the Museum of Jewish Art and History in Paris. Aided by a team of university experts, museum operators prepared a booklet with two main purposes: present the fundamental aspects of the collections and allow all family members to actively participate in the visit.

Antje Kaisers and Hannelore Kunz-Ott's programme describes an interesting cooperation between schools and historical/ethnographic museums that started eight years ago with the intent to equip teachers with tools to be used in their everyday activity.

Andréia Menezes De Bernardi presents a programme begun in 2006 to open Brazilian museums to the greatest number of schools, democratize museum visits and make them profitable for schools.

The target audiences of the second category of projects are very heterogeneous, ranging from offenders to Alzheimer's patients, from people with disabilities to youth at risk.

Cinzia Angelini and Teresa Savoia's programme proposes a cycle of lessons on Italian Baroque art addressed to 20 offenders interested in the initiative and freely adhering to it. Talking about the Bernini's masterpieces collected in Rome's Galleria Borghese will be the starting point for a reflection not only on art, but also on myths and their relationship with Western collective imagination.

Alzheimer's patients and their caregivers are the target audience of Martina De Luca's programme, whose title is really significant: *The Memory of Beauty*. Patients are invited to take part in a cycle of lessons that are expected to evoke memories in an important artistic context as the one represented by the National Gallery of Modern Art in Rome.

Viviane Panelli-Sarraf works in a centre for the inclusion of people with disabilities. Her programme aims at training teachers and museum mediators to facilitate access to museum for visually impaired visitors.

Marina Tsekou participates in a programme whose general aim is the integration of vulnerable categories. To this end, there are ad-hoc visits for the inclusion of special audiences, from young people with drug problems to cancer patients, to Alzheimer's patients.

The first edition of CECA *Best Practice* Award was a success, but as in any other activity, it will be necessary to reflect on all the aspects that can be ameliorated. The cover of the book *Best Practice. A tool to improve museum education internationally* presents a 1338's fresco by Ambrogio Lorenzetti showing the Government Palace in Siena, Italy. The fresco is an allegory for a good government and its positive effects on the community. CECA Board is sincerely committed in "governing well" our international community on the basis of three criteria: utility, participation, transparence. We know very well that there are several needs and limited strengths. Therefore we invite all members to provide their aid and advice in order to improve, year after year, the actions supporting our network.

Introducción

Emma Nardi

Este libro representa un paso importante en la vida del CECA porque es la respuesta a una necesidad generalizada y expresada directamente por los miembros del Comité: La necesidad que tienen los educadores de museos de reflexionar sobre las características que convierten un programa en un buen programa. Por lo tanto, el CECA ha adoptado un acercamiento democrático en el diseño de un proyecto cuyo objetivo principal es el desarrollo del concepto de *Buenas Prácticas*.

La actividad sobre buenas prácticas comenzó cuando dos miembros de la Junta Directiva del CECA, Colette Dufresne-Tassé (miembro delegado para la investigación) y Marie-Clarté O'Neill (coordinadora regional de CECA Europa) escribieron un primer documento en el que analizaban el concepto de buenas prácticas desde una perspectiva profesional adoptada en el campo de la educación y presentaban en una tabla las condiciones que se debían cumplir para obtener un trabajo riguroso.

Este primer documento fue discutido durante varias reuniones de la Junta Directiva, presentado públicamente en la reunión de Corresponsales Nacionales en Rieti en 2011, y desarrollado y mejorado reiteradamente por las dos autoras, a las que quiero agradecer una vez más. A pesar de todo esto, nuestras dos colegas nos recuerdan de manera insistente que la versión presentada en este libro, en las tres lenguas oficiales del ICOM, es aún un trabajo en curso en el que todos los miembros del CECA pueden contribuir para su mejoramiento.

Hay muchas razones por las que la Junta Directiva del CECA decidió invertir en el proyecto de *Mejores Prácticas*:

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

Para lograr estos objetivos, a través de una participación generalizada de todos los miembros, la Junta Directiva se propuso establecer un premio. Así, se invitó a los miembros a presentar un proyecto de *Buenas Prácticas* que fue evaluado por un jurado internacional *ad-hoc*. Se recibieron 27 propuestas que fueron evaluadas con rigurosos criterios y las mejores cinco fueron premiadas.

La distribución geográfica de los proyectos es también interesante: en la competencia participaron miembros del CECA de Europa, Latinoamérica, Norteamérica y África. Solo faltaron miembros de Asia. Esto significa que se deben encontrar nuevas y mejores formas de comunicarse con esta región en la próxima edición del premio.

Aunque solo se premiaron las cinco mejores propuestas, hubo más de cinco proyectos valiosos. Por tal razón, la Junta Directiva decidió recopilar los diez mejores proyectos en un libro, con el fin de ampliar el rango de programas que puedan ser debatidos entre los miembros o que puedan brindarles inspiración.

Aunque los programas reunidos en este libro abordan problemas muy diferentes, pueden agruparse en dos grandes categorías: Programas relacionados con grupos escolares y familiares, y programas relacionados con públicos especiales. En la siguiente tabla se sintetizan sus principales características:

Miembro de CECA	Título	País	Tipo de museo
Grupos familiares y escolares			
Mario Antas	*Network of Archaeology Clubs in Portuguese schools*	Portugal	Arqueología
Paolo Campetella	*Home, sweet home*	Italia	Arqueología
Francesco Cochetti	*Growing with culture*	Italia	Arqueología
Marie-Pierre Delaporte Béra	*Visiter le musée d'art et d'histoire du Judaïsme en famille*	Francia	Arte e historia
Antje Kaisers, Hannelore Kunz-Ott	*Schule@Museum*	Alemania	Historia y etnografía
Andréia Menezes De Bernardi	*Vamos ao Museo ?*	Brasil	Arte
Públicos especiales			
Cinzia Angelini, Teresa Savoia	*Opening museums to offenders*	Italia	Arte
Martina De Luca	*The memory of beauty*	Italia	Arte contemporáneo
Viviane Panelli-Sarraf	*Accessible Cultural Extension Program*	Brasil	Arte, arqueología, ciencias
Marina Tsekou	*EMST Without Borders*	Gracia	Arte contemporáneo

El programa de Mario Antas busca establecer una colaboración estrecha entre los colegios y los museos para difundir el conocimiento de la arqueología, sus métodos científicos y su patrimonio.

El programa de Paolo Campetella utiliza un centro urbano del siglo IX a.C. encontrado en el yacimiento arqueológico de Fidene (cerca de Roma), para animar a los pupilos a crear un puente entre el pasado y el presente, y reflexionar sobre el derecho a la vivienda tanto hoy en día como en la antigua Roma.

Growing with culture (Creciendo con la cultura) es el programa de Francesco Cochetti y es una experiencia típicamente italiana: Una cooperativa social trabaja para conectar las necesidades de los museos y los colegios. Temas transversales son actualizados cada año y abordados según las necesidades geográficas y los grupos escolares objetivo. Los directores de los museos, los profesores y los estudiantes trabajan juntos en los programas, que en el 2012 se enfocaron en la relación entre el arte y la naturaleza, y las

oportunidades para comunicarse a través del patrimonio arqueológico.

Marie-Pierre Delaporte Béra dirigió su programa a grupos familiares que visitan el Museo de Arte e Historia Judío de París. Ayudados por un equipo de expertos universitarios, los operadores del museo prepararon un cuadernillo con dos objetivos principales: presentar los aspectos fundamentales de las colecciones y permitir a todos los miembros de la familia participar activamente en la visita.

El programa de Antje Kaisers y Hannelore Kunz-Ott describe la interesante cooperación entre las escuelas y los museos históricos/etnográficos que comenzó hace ocho años con el intento por proveer a los profesores con herramientas que puedan ser utilizadas en sus actividades diarias.

Andréia Menezes De Bernardi presentó un programa iniciado en 2006 que busca abrir los museos al mayor número posible de colegios, así como democratizar las visitas a los museos y hacerlas productivas para las escuelas.

Las audiencias objetivo de la segunda categoría de proyectos son muy heterogéneas y van desde delincuentes hasta pacientes con Alzheimer, y desde personas con discapacidad hasta jóvenes en riesgo.

El programa de Cinzia Angelini y Teresa Savoia propone un ciclo de lecciones sobre el arte barroco italiano dirigido a 20 delincuentes interesados en la iniciativa, que se adhirieron de manera voluntaria. Hablar sobre las obras maestras de Bernini en la colección de la Galería Borghese de Roma, va a ser el punto de partida para una reflexión no solo sobre arte, sino también sobre diversos mitos y su relación con los imaginarios colectivos occidentales.

Los pacientes con Alzheimer y las personas que los cuidan, son la audiencia objetivo del programa de Martina De Luca, cuyo título es realmente significativo: *The Memory of Beauty (La memoria de la belleza)*. Se invita a los pacientes a tomar un ciclo de lecciones con las que se espera que evoquen memorias en un contexto artístico importante como el que representa la Galería Nacional de Arte Moderno de Roma.

Viviane Panelli-Sarraf trabaja en un centro para la inclusión de personas con discapacidad. Su programa busca entrenar a profesores y mediadores de museos para facilitar el acceso al museo a visitantes con discapacidad visual.

Marina Tsekou participa en un programa cuyo objetivo principal es la integración de categorías vulnerables. Para lograr esto, se hacen visitas específicas que incluyen audiencias especiales, desde gente joven con problemas de droga hasta pacientes de cáncer o Alzheimer.

La primera edición del Premio CECA de *Mejores Prácticas* fue un éxito, pero como en cualquier otra actividad, va a ser necesario reflexionar sobre todos los aspectos que pueden ser mejorados.

La carátula del libro *Best Practice. A tool to improve museum education internationally* (*Mejores Prácticas. Una herramienta para mejorar la educación en los museos a nivel internacional*) presenta un fresco de 1338 de Ambrogio Lorenzetti en el que se muestra el Palacio de Gobierno de Siena. Este fresco es una alegoría del buen gobierno y sus efectos positivos en la comunidad.

La Junta Directiva del CECA está sinceramente comprometida con "gobernar bien" a nuestra comunidad internacional sobre la base de tres principios: servicio público, participación y transparencia. Sabemos muy bien que hay muchas necesidades y las energías son limitadas. Por lo tanto, invitamos a todos los miembros a brindar su ayuda y consejo con el fin de mejorar, año tras año, las acciones que sustentan a nuestra red.

« Best practice » ou projet exemplaire
Programmes d'éducation et d'action culturelle
Décrire, analyser et apprécier une réalisation

Marie-Clarté O'Neill et Colette Dufresne-Tassé [*]

Préambule

Les membres du CECA ont exprimé le désir de travailler autour de la notion de « Best Practice » ou « projet exceptionnellement réussi ».

Le document qui suit a été conçu de manière à jouer le rôle d'un instrument critique pouvant accompagner la conception, la mise en œuvre et l'appréciation de projets d'action éducative et culturelle.

Sa fonction est celle d'aider les professionnels, les étudiants et les chercheurs dans l'analyse des divers programmes sur lesquels ils travaillent.

- En mettant en lumière la multiplicité et la complexité des aspects à prendre en compte.
- En permettant d'anticiper les forces et les faiblesses telles que l'on peut les trouver dans tout projet et dans toute réalisation.
- En permettant d'approfondir la conscience que l'on peut avoir, soit du déroulement global d'un processus, soit d'un seul de ses aspects.

En fournissant un modèle applicable à toute analyse et/ou appréciation d'un projet ou d'un programme.

La version présentée ici de l'instrument ne représente qu'un point

[*] Marie-Clarté O'Neill, École du Louvre, 19 rue de Marignan, 75100 Paris (France), carneill@noos.fr; Colette Dufresne-Tassé, Université de Montréal, C.P. 6128, succursale Centre-Ville, Montréal QC H3C 3J7 (Canada), colette.dufresne.tasse@umontreal.ca.

d'étape dans sa réalisation. Cette version intermédiaire a pour but de nourrir la réflexion critique des membres du CECA, qui sont invités à y apporter ajouts, remarques et modifications, apportant à ce potentiel outil commun leur double expertise de professionnels de l'éducation ou de chercheurs.

Introduction : les programmes, leur définition, leur rôle

Le musée propose à son public toutes sortes d'offres qui peuvent être réparties en trois catégories :
- la production artistique ou scientifique (exposition et son catalogue, performance artistique, représentation musicale ou théâtrale) ;
- les ressources qu'il peut mettre à disposition du public (collections, locaux, documentation scientifique et/ou d'information d'orientation, expertise) ;
- la programmation éducative ou culturelle.

Le programme éducatif ou culturel peut être défini comme toute forme de proposition :
- non permanente : certaines offres au public sont permanentes comme l'existence d'une bibliothèque accessible ou la présence de galeries permanentes d'exposition, d'autres ne le sont pas (parce qu'elles s'adressent à un public spécifique, venant de manière irrégulière, selon son propre plaisir, ses activités) ;
- faite par l'institution à un public mais non pour le seul bénéfice propre de l'institution ;
- conçue comme la valorisation d'un aspect de la production artistique ou scientifique et/ou en rapport avec l'une des ses ressources.
C'est le cumul des divers aspects qui crée le programme.
Le parti pris, dans cette définition, est de considérer le musée comme une institution dont le rôle scientifique ou culturel est central et clairement adossé à ses ressources.

PS : On peut faire ressortir le cas particulier des arts vivants et des nouveaux medias dans cette définition, les uns comme les autres pouvant être, selon les cas, assimilés à des expositions ou à des programmes.

Quel est le rôle, la raisons d'être des programmes éducatifs et culturels dans la vie d'un musée ?

o On considère que la production scientifique et artistique du musée telle qu'elle est conçue, ne peut attirer au musée certains types de citoyens. Le programme aura pour but de leur faire connaitre la nature de l'institution, les bénéfices qu'ils peuvent en tirer, de les préparer à ce contact et à en traiter l'offre.

o On considère que la production scientifique et artistique du musée telle qu'elle est conçue, ne suffit à servir toutes ou certaines catégories de public. Les programmes éducatifs ou culturels auront donc un rôle complémentaire à cette production, rôle de médiation, d'adaptation aux besoins de certains publics. Le programme pourra aussi faciliter la transmission des informations ou l'enrichissement de l'expérience. C'est l'action éducative.

o On considère que le programme en lui-même est un moyen efficace de diffusion du savoir scientifique ou artistique. C'est la diffusion culturelle.

Ces deux types de programmation peuvent se dérouler intra muros ou extra muros. Elles peuvent consister en une intervention isolée ou en une série d'interventions.

Qui assigne un rôle aux programmes éducatifs et culturels ?

o Des prescriptions internationales (définition du musée par l'ICOM).

o Des prescriptions nationales (les lois sur l'enseignement artistique à l'école en France, l'importance donnée aux musées pour la formation scientifique des jeunes aux USA).

o Des prescriptions venant du monde des musées ou des tendances de la muséologie. (Influence des écrits autour de la « muséologie participative» diffusés par ICOFOM).

o La pression sociale (développement de l'évènementiel, du marketing, des nouvelles technologies, prise en compte des handicaps physiques, intellectuels et sociaux).

o Les pressions politiques (influence des idéologies ou de la diplomatie culturelle).

o L'état des connaissances et de la recherche.

Ces divers facteurs peuvent faire varier le rôle donné globalement au musée, influer sur son offre scientifique et la nature des programmes qu'il offre.

1. Conception-Planification du programme

C'est l'étape d'élaboration du programme

a) *Origine du projet*

Définition

C'est le déclencheur qui mène à la mise en place du projet:

Exemple : Une demande de visite guidée provenant d'une association.

Démarche

Identifier la nature du déclencheur :

- une réponse à une prescription ou pression.

  Exemple : La prise en compte d'une communauté.

- une demande spécifique.

  Exemple : Un professeur demandant un thème particulier de visite lié à son projet de classe.

- une observation de terrain.

  Exemple : La présence importante de groupes familiaux certains jours dans les galeries.

- Une intuition personnelle.

  Exemple : La matérialité des collections peut aider à dépasser les difficultés d'accès à la culture des sourds.

- Des idées qui circulent.

  Exemple : Les visites enfantines encouragent d'ultérieures visites adultes.

- Des résultats de recherche anciens ou récents.

  Exemple : Résultats encourageants d'une évaluation menée sur des documents d'aide à la visite.

b) *Justification et pertinence*

- Pertinence sociale

Définition

Le rapport entre le projet et une dynamique sociétale propre au milieu dans lequel le musée est intégré.

  Exemple : le musée offre des programmes surtout à la population locale car il est situé dans une ville peu touristique.

Identifier les éléments susceptibles d'influer sur les caractéristiques sociales du programme, tels que :

- Les caractéristiques de la société.

Le programme est défini en prenant en compte les caractéristiques de la société dans laquelle est intégré le musée.

Exemple : Le musée est situé en environnement rural ou urbain, avec ou sans présence d'une communauté multiculturelle, dans un environnement économiquement favorisé ou défavorisé, dans une région touristique, au cœur d'une situation politique particulière, etc.

- La vision institutionnelle du rôle social du musée

Le programme est défini en prenant en compte la vision qu'a l'institution considérée du rôle social qu'elle se donne.

Exemple : Le musée considéré par sa direction comme un potentiel outil de réinsertion pour le centre pénitentiaire situé dans la ville.

- La vision du service d'éducation ou du professionnel responsable de l'élaboration du projet.

Le programme adopte alors une orientation sociale qui n'est pas celle du musée.

Exemple : C'est le service éducatif qui impose une vision qui n'est pas celle de l'institution, tel le rôle relatif recherché, en termes de participation, donné à telle ou telle communauté (immigrés, communauté culturelle ou religieuse).

Remarque

Il est important d'avoir une vision claire des trois aspects : caractéristiques de la société, postures de l'institution et du service chargé des publics.

▪ Pertinence institutionnelle

Définition

Rapport du projet avec les objectifs généraux de l'institution

Démarche

On identifiera les facteurs responsables des objectifs généraux de l'institution :

- Les prescriptions et pressions extérieures.

Exemple : Le niveau de public scolaire accueilli prioritairement (primaire, secondaire) est choisi en concordance avec la compétence administrative responsable de chaque niveau scolaire (ville, région) et l'autorité administrative régissant le musée (musée municipal, musée national).

- La philosophie de gestion de l'institution.
  Exemple : Un musée cherchant à augmenter ses ressources financières de billetterie propose-t-il un programme d'accès gratuit ?

- L'image réelle ou recherchée de l'institution.
  Exemple : Un musée possédant une expertise reconnue en nouvelles technologies peut-il proposer un programme s'appuyant sur un jeu vidéo de qualité médiocre ?

- Les ressources présentes dans l'institution.
  o les forces et faiblesses et la spécificité de la collection,
  o les forces et faiblesses des ressources scientifiques,
  o les forces et faiblesses des ressources professionnelles,
  Exemple : Un programme sur les coulisses du musée autour d'une expertise spécifique de l'institution /versus/ un évènement ponctuel couteux alors qu'il n'y a pas d'offre éducative régulière.

Remarque
La pertinence institutionnelle facilite une prise en compte aisée du projet par l'ensemble de l'institution.

Le projet peut néanmoins se positionner comme une force de changement en participant, par le biais de l'originalité, à l'évolution de l'institution même.

▪ Justification scientifique
Définition
La qualité scientifique est le rapport entre l'information donnée dans le programme et la discipline qui fournit la connaissance. Ce rapport doit être étroit car un des rôles des programmes éducatifs et culturels est celui de médiation entre l'expertise scientifique de l'institution et un public non spécialiste.

Démarche

Il faut s'assurer que le contenu du programme s'appuie :

- sur des connaissances récentes avalisées par les experts du domaine. Ce type d'information se trouve dans les ouvrages et publications spécialisées ou auprès du personnel scientifique de l'institution.
- sur des données de recherches recueillies et interprétées rigoureusement.
  Il fait état des divergences ou des doutes des experts.
  Exemple : L'information fournie au cours du programme s'appuie sur des données scientifiques récentes (ex : prise en compte de l'actualité archéologique).

Remarques

La responsabilité d'une institution d'excellence comme un musée est de veiller à la qualité de l'information fournie dans l'ensemble de son offre.

La qualité globale du programme est largement fonction de la qualité de l'information qu'il fournit.

- ▪ Justification budgétaire

Définition

Le programme prend sa place dans la politique d'orientation budgétaire globale car il fait partie de la programmation générale de l'institution.

Démarche

Pour assurer cette insertion harmonieuse :

- Il reste en adéquation avec les règles habituelles de gestion de l'institution.
  Exemple : Positionnement relatif de la recherche extérieure de fonds par rapport à la politique globale de mécénat de la direction de l'institution.
- Il veille à la qualité de l'offre et de ses retombées financières attendues.
- Il exige des prévisions rigoureuses de coûts et de revenus.

Remarque

On s'assurera que la fonction éducative bénéficie d'une part de financement en rapport avec les déclarations d'intention de l'institution sur l'importance relative du public pour les musées.

c) *Collaborations et partenaires*

Définition

Institutions ou individus avec lesquels on s'associe pour l'élaboration d'un programme.

   L'association peut prendre deux formes :
- La collaboration avec d'autres services du musée.
- Un partenariat avec des entités extérieures.

Démarche

Afin de décider de la pertinence éventuelle d'une ou plusieurs de ces associations, on répondra aux questions suivantes :
- Dans quel but s'associer ?
  o Etendre le rayon d'intervention de l'institution,
  o Enrichir la qualité de l'offre etc.
- A l'aide de quels moyens ?
- Avec qui s'associer ?
- Quel rôle sera donné à chacun des associés ?
- Qu'est- on prêt à accorder ou abandonner dans le cadre de ce partenariat ?
  Exemple : La dimension éthique est-elle considérée de la même manière par les divers partenaires ? Quelle importance est donnée aux retombées économiques par rapport aux retombées sociales ou culturelles ?

Remarque

L'association doit s'accompagner d'effets positifs, pour le service et pour le musée, à court, moyen ou long terme.

d) **Bénéficiaires**

Définition

Les bénéficiaires sont les personnes auxquelles le programme s'adresse.

   L'institution ne peut pas accorder la même importance à tous les types de public qu'elle accueille ou qu'elle pourrait accueillir. Une politique de public identifie la nature des publics considérés comme les plus importants ainsi que la manière dont elle pourra les accueillir chacun. Cette politique doit être mise en rapport avec la politique globale de l'institution.

   Les bénéficiaires sont choisis en fonction de deux critères fondamentaux :

- Le musée propose des services à la population.

Il répond ainsi à la demande, dans la mesure où celle-ci correspond à ses ressources.

- Le musée assure un leadership donc propose une offre.

En effet, l'autre rôle de l'institution c'est d'offrir à la population des services auxquels elle ne pense pas ou de s'adresser à des clientèles qui ne fréquentent pas naturellement le musée.

Exemple : *Un programme destiné aux jeunes mères et aux nourrissons dont elles assurent la garde.*

Démarche
- Dans le cas où il s'agit d'une demande
  - Identifier son origine. Celle-ci peut, en effet :
    - Etre personnelle,

Exemple : *Une famille de touristes demandant une visite guidée en langue étrangère.*

    - Emaner d'une institution ou d'une association,

Exemple : *Une association d'handicapés visuels s'informant sur les possibilités de visite tactile.*

    - Institutionnelle,

Exemple : *Un programme réclamé par l'ouverture d'une nouvelle exposition.*

    - Politique,

Exemple : *Le maire de la ville demandant au musée municipal la mise en œuvre d'une offre à destination des touristes.*

  - Justifier d'y répondre.

Pertinence sociale, ressources en termes de collections, de personnels ou de moyens etc.

- Dans le cas où il s'agit d'une offre et où le musée est proactif :
  - Identifier le public à qui on souhaite s'adresser.

Exemple : *Un programme offert pour la première fois aux chauffeurs de taxis de la ville pour les inciter à orienter les touristes vers le musée.*

  - Justifier ce choix à partir :
    - De l'état de ses choix d'orientation politiques et de ses ressources
    - Des retombées attendues pour la société
    - Du renforcement de l'institution (formation, expertise, développement de réseau, etc.)

e) Buts et objectifs

Définition

Ce qui est recherché à travers le programme, qui peut être, soit de nature assez globale (les buts : comme développer le sens de l'observation), soit avoir des visées plus précisées (les objectifs : comme savoir reconnaitre la production d'un artiste …).

Démarche

Le programme est organisé de manière à ce que les buts et objectifs visés soient atteints.

Le développement recherché peut être de diverses natures, il passe, à la fois, par l'acquisition de savoirs et de savoir faire :

- Développement perceptuel

  Exemple :

  Savoir : quoi observer et pourquoi ?

  Savoir faire : comment observer ?

- Développement cognitif

  Exemple :

  Savoir : acquisition de connaissances factuelles visées par le programme.

  Savoir faire : Comparer et comment comparer.

- Développement affectif

  Exemple :

  Savoir : identifier ses goûts.

  Savoir faire : comment exprimer ses goûts.

- Développement social

  Exemple :

  Savoir : connaissances sur la structure politique d'un groupe culturel donné.

  Savoir faire : comment interagir avec des individus d'autres groupes culturels.

Le programme atteint ses objectifs dans la mesure où il offre aux visiteurs une expérience cognitive et affective intense.

f) Ressources

Définition

Moyens permettant la mise en œuvre du projet.

Ces moyens peuvent être de natures très diverses, tant à cause de la di-

versité des institutions elles mêmes (taille, région du monde, financement, collections, nature du personnel) que des variations possibles de l'orientation politique de l'institution eu égard à sa fonction d'éducation.

Démarche
On s'assurera de prendre en compte l'ensemble des ressources nécessaires.
- Aspects logistique :
  - Structures d'accueil adaptées au public visé.
  Exemple : Vestiaire pour groupes, zones de restauration, toilettes adaptées, change bébés.
  - Locaux rendant possible l'activité programmée.
  Exemple : Possibilité matérielle d'avoir un espace spécifique d'atelier/ versus/ organiser les ateliers pédagogiques dans les salles du musée.
  - Matériel nécessaire à l'activité.
  Exemple : équipement de traduction simultanée, fournitures d'artiste, déguisements.
  - Disponibilité relative, pour l'activité, des espaces d'exposition, de diffusion ou d'animation.
- Au financier :
  - Moyens financiers calibrés selon la nature d'activité prévue.
  Exemple : inviter une célébrité ou faire intervenir un acteur local.
  - Adaptation au calendrier budgétaire.
  Exemple : demander les fonds à temps dans la planification budgétaire d'ensemble de l'institution mais aussi être capable de profiter de sources imprévues de financement (mécénat inopiné, reliquat budgétaire).
  - Intégration des potentielles offres en nature dans le coût global de l'opération.
  Exemple : mécénat de services, produits locaux disponibles gratuitement.

- Dimension humaine :
  - Quantité de personnel nécessaire pour le déroulement et l'animation du programme.
  Cet aspect détermine tant le nombre de séances que pourra offrir le programme de manière concomitante que la nature du public accueilli, certains publics réclamant un encadrement renforcé.
  Exemple : Encadrement nécessaire pour de très jeunes enfants ou des handicapés
  - Compétence relative des personnes susceptibles d'intervenir :
    - Bénévoles :

Enthousiasme, compétence inégale en contenu comme en capacité de communication, temps de travail très partiel.

- Professionnel de la médiation :

Coût important d'une prise en charge directe de chaque groupe par un médiateur professionnel, compétences scientifiques et communication-nelles devant être prises en compte ainsi que la spécificité de la communi-cation en milieu muséal (temps court de la rencontre, milieu ouvert, non connaissance préalable du groupe et de ses attentes particulières), disponi-bilité régulière. Les variations potentielles des compétences des médiateurs impliqués dans le programme autour de la nature des publics ou de la na-ture des collections doivent être vérifiées.

- Professionnel hors fonctions scientifiques et de médiation :

Savoirs et compétences communicationnelles à considérer.

Exemple : Gardiens de musée assurant des visites guidées

- Personnel scientifique du musée (restaurateurs, conservateurs, documentalistes, chercheurs des musées scientifiques) :

L'interrogation portera sur leur disponibilité relative pour assurer des tâches éducatives ou culturelles ainsi que sur leur aptitude à communiquer avec des publics non spécialistes.

- Enseignants :

Le musée devra considérer les variations existant entre éducation for-melle et non formelle, tant en contenus qu'en modalités de communication.

Exemple : Le rôle du musée et de l'école est il le même ?

- Artistes :

Puissants témoins de la dynamique de création dont les aptitudes à la communication doivent être vérifiées

- Spécialistes invités :

Le contenu doit pouvoir être traité à un niveau d'excellence acceptable pour un musée, aussi bien dans un programme que pour une exposition. La façon de présenter ce contenu devra varier selon les capacités de récep-tion des publics ciblés.

La nature et la qualité relative d'un programme dépend étroitement des capacités du personnel qui le prend en charge :

Exemple : Présence d'un des artistes exposés/ versus/ l'acte de création présenté par un histo-rien d'art. Impact de cette variation d'intervenant sur le contenu et la dynamique du programme.

- Opportunités de calendrier

Certaines dates vont fournir des occasions de programmes en influant soit sur le contenu du programme, soit sur la nature de son public.

Exemple : Fête des mères, journée internationale des musées, vacances scolaires.

g) Contenu

<u>Définition</u>

Teneur du discours et/ou de l'expérience proposés dans le cadre du programme.

Exemple : On peut, dans une exposition, choisir de proposer une visite guidée, au choix, sur des aspects d'information très différents les uns des autres (beauté des plantes, caractéristiques botaniques, territoires d'origine, utilisation sociale, etc.)

<u>Démarche</u>

Le contenu d'un programme s'élabore à l'aide de trois démarches successives : la prise de conscience de la diversité des contenus pouvant constituer le propos du programme, les nécessaires choix de propos parmi les possibles, enfin la manière dont seront articulées les divers contenus proposés.

■ Eventail des contenus possibles

Possibilités offertes par l'environnement, les collections et les connaissances qui leur sont associées. Le médiateur est conscient de l'étendue et de la variété des contenus possibles

Exemple : Une collection d'archéologie égyptienne peut être présentée sous un angle anthropologique, archéologique, formel, théologique, etc.

■ Choix (Quels aspects de l'information va-t-on choisir ?)

Sélection du contenu parmi les contenus possibles, c'est-à-dire orientation du contenu.

Exemple : La visite proposée du département égyptien portera sur la vie quotidienne au temps des pharaons

La sélection et l'orientation du contenu sont opérées non par défaut, autour des connaissances très partielles qu'on en a, mais en pleine conscience des variétés possibles de contenu.

Cette sélection pourra être effectuée selon divers critères :
- Rapport souhaité entre le contenu de l'exposition où se déroule le

programme, et le contenu du programme lui-même : le discours proposé au sein du programme peut être, en effet de trois natures possibles :

- Le discours du programme se conforme au propos de l'exposition.

Exemple : Retracer la carrière d'un artiste dans une conférence programmée autour d'une exposition monographique.

- Le discours du programme élargit ou enrichit le propos de l'exposition.

Exemple : Développer les aspects anthropologiques dans une exposition présentant le résultat de fouilles archéologiques récentes.

- Le discours du programme est étranger au discours proposé par l'exposition.

Exemple : Organiser, pour des enfants très jeunes, un programme autour de la reconnaissance des animaux dans une exposition sur les natures mortes européennes du 17ème siècle.

■ Hiérarchisation souhaitable dans le choix des contenus.

L'information fournie au cours du programme s'appuie préférablement sur des dynamiques fondamentales de la science considérée.

Exemple : l'archéologie présentée comme un processus d'interprétation de l'histoire/ versus/ délivrer le l'information sur des résultats anecdotiques de recherche archéologique.

■ Choix par rapport à une politique institutionnelle.

L'orientation de l'information délivrée s'appuie sur certaines orientations politiques globales de l'institution.

Exemple : Choix fait par la direction du Biodôme de Montréal d'évoquer la biodiversité plutôt que la beauté des plantes.

■ Choix par rapport à l'utilisation relative des collections.

Pertinence relative de tel ou tel contenu selon qu'il est donné à l'intérieur ou à l'extérieur des zones d'exposition, compte tenu des objets qui y sont présentés. Le programme a pour but essentiel un soutien à l'observation et à l'interprétation de ce qui est vu. C'est ce qui fait la spécificité des programmes dans les salles de musée par rapport à un programme se déroulant dans un auditorium ou dans une salle de classe.

- Déclinaison du contenu en fonction des publics considérés et des modalités de leur venue.

Cette déclinaison s'appuie sur deux pré requis considérant le rapport à établir entre le contenu et le public auquel on va s'adresser.

- La conscience du point où se situe le public auquel on s'adresse par rapport au contenu prévu. On part du public pour lui sélectionner un contenu qui lui soit directement adapté.
  Exemple : Un programme sur la représentation occidentale de la femme dans l'art pour des ateliers d'alphabétisation, majoritairement féminins.

- La conscience de l'ampleur des variations nécessaires à apporter au contenu pour que celui-ci soit adapté au public concerné. On laisse alors le contenu et l'importance relative qu'on lui donne guider l'ampleur relative des variations du contenu.
  Exemple : Vulgariser l'astrophysique pour le grand public (Reeves).

On arrive donc à deux types possibles de variations de contenus:
- des variations importantes menant à des contenus différents.
- des variations plus modestes menant à des modifications mineures de contenus ou de la façon dont il va être délivré.

On veillera, dans tous les cas, à ce que, même ludique, le contenu du programme reste en accord avec l'excellence de l'institution et les buts qui peuvent valablement être poursuivis par un programme muséal.
  Exemple : Faire compter, à de très jeunes enfants, les lapins représentés sur une tapisserie, développe certes le sens de l'observation mais ce but (développement de l'observation) devra être approfondi par d'autres exercices que le simple comptage (considérer leurs modalités de représentation)pour développer des aptitudes muséales plus spécifiques que le simple repérage visuel.

- Construction

C'est l'articulation relative des divers contenus présentés de manière à ce que, ainsi rapprochés, les contenus constituent un scénario de visite.

Comme un programme est habituellement riche de divers types de contenus (informations techniques ou scientifiques, expérience esthétique ou

situation expérimentale), attention doit être portée à la cohérence dynamique de l'ensemble.

La logique de construction des divers éléments du contenu peut varier de diverses manières.
- Selon le type de scénario choisi :
  - Le récit d'une évolution.

  Exemple : Peindre les rois à travers l'histoire.
  - Une histoire continue racontée en s'appuyant sur des objets.

  Exemple : L'épopée napoléonienne dans un site historique.
  - La comparaison.

  Exemple : L'évolution styliste rapprochée de Matisse et Picasso.
  - L'approche typologique etc.

  Exemple : Les formes et décors des vases grecs antiques.

- Selon le rôle que l'on va donner aux collections présentées :
  - Muséologie de concept :

  Des idées générales ou un concept dont on verra la matérialisation au travers d'objets.

  Exemple : La notion de génocide dans un musée d'histoire militaire.
  - Muséologie d'objets :

  Des objets incarnant des idées que l'on va développer au fur et à mesure.

  Exemple : La Renaissance européenne à travers les collections du musée du Louvre

Remarque

Le sentiment du musée d'offrir, quoiqu'il arrive, une expérience culturelle ou artistique d'exception pousse souvent les médiateurs à négliger de poursuivre des buts précis pour l'ensemble du programme comme pour chacun de ses moments ou éléments.

h) Moyens utilisés pour la médiation
Définition

Formule(s) d'intervention choisie(s) pour véhiculer le contenu : l'information choisie peut être fournie de multiples manières, utilisant diverses techniques ou agents de médiation.

Exemple : Conférences, ateliers, démonstrations par des artistes ou des artisans.

Ce sont ces moyens qui créent les conditions de manipulation de l'information et déterminent en partie le potentiel d'appropriation de cette information et donc, parmi d'autres, d'apprentissage.

Démarche

La démarche autour des moyens utilisés pour la médiation reprend celle utilisée autour des contenus : il s'agira d'être conscient de la diversité des moyens possibles, de choisir ses moyens en fonction de critères précis, de veiller à une construction harmonieuse de ces moyens entre eux afin de construire de manière dynamique et cohérente le scénario de programme.

- Eventail des moyens existants

La médiation muséale contemporaine utilise des moyens extrêmement divers et nombreux pour véhiculer les contenus des programmes en direction des divers publics. La littérature professionnelle, les rencontres diverses décrivent abondamment divers moyens d'animation, d'éducation, de médiation, de diffusion.

- Choix des moyens retenus

Les moyens sont choisis en fonction de leur efficacité par rapport au contenu diffusé et au public auquel on s'adresse.

Les critères à considérer seront les suivants :

- Potentialité d'adaptation aux divers publics.

Exemple : La conférence magistrale est-elle un moyen propre à séduire le public adolescent ?

- Efficacité relative par rapport au contenu à véhiculer.

Exemple : Pertinence des ateliers pour comprendre les techniques de fabrication et leur éventuelle incidence sur les formes des objets fabriqués, comme un atelier de maitre verrier pour saisir les principes esthétiques du vitrail.

- Originalité du moyen ou de la manière de l'utiliser.

Exemple : La prise de photographies par le public et les multiples usages pédagogiques que l'on peut donner à cette technique de médiation.

Remarque

Les éducateurs de musée semblent souvent très attachés à s'éloigner de moyens de médiation connus.

Les moyens originaux peuvent être rendus indispensables par divers facteurs :

- Prise en compte d'une nouvelle clientèle.
  Exemple : Programme pour mamans et poupons.
- Exploration de nouveaux contenus.
  Exemple : Le mime comme vecteur intéressant de compréhension de l'équilibre dans la sculpture.
- Situation sociale particulière.
  Exemple : itinérance permettant de porter la culture d'un groupe social à un autre, ateliers permettant la fabrication d'objets par des enfants albinos au Kenya.

L'originalité d'un moyen ne représente pas une qualité en elle-même. C'est l'efficacité qui doit être recherchée, souvent plus repérée dans les moyens connus et plus aléatoire dans les moyens nouveaux. C'est l'adéquation étroite contenu-moyen-public qui prouvera par elle-même, au-delà de l'originalité, son efficacité dans le but poursuivi.

- Articulation des moyens entre eux

Lorsqu'un programme utilise diverses techniques de médiation, leurs natures respectives et leur positionnement à l'intérieur du programme, doivent être considérés, car le programme constitue une trame tendant vers un but précis.

Les deux dimensions de l'articulation des moyens à l'intérieur de cette trame seront :

- L'ordre dans lequel sont utilisés les divers moyens

Exemple : Dans quel ordre est-il préférable de faire se succéder une visite des galeries d'exposition et une séance d'atelier, compte tenu de la nature du contenu et du but poursuivi ? Cet ordre a-t-il une incidence sur le résultat obtenu ?

- La nature des liaisons créées entre ces divers moyens.

Quel lien logique relie les diverses séquences et les moyens qu'elles utilisent entre elles ?

Exemple : illustration, démonstration, exploration, synthèse, etc.

- La relation qui unit des séances entre elles à l'intérieur d'un même programme.

Les programmes peuvent être constitués d'une ou plusieurs séances. Dans le cas de séances multiples sur des thématiques complémentaires, cette complémentarité devra influer sur les éléments du programme (contenu, moyens, liaisons etc.)

Exemple : Une visite guidée sur le même thème ne sera pas semblable selon qu'elle fait partie d'un cycle de visites ou qu'elle représente une expérience unique.

i) Niveau de participation attendu

<u>Définition</u>

Nature et degré d'interaction attendus dans le partage d'information ou d'expérience avec le public.

<u>Exemple</u> : Le questionnement comme moyen de susciter la participation des visiteurs.

<u>Démarche</u>

Par l'interaction on considère la part relative, fournie par le public, d'attention, d'expérience (idées, souvenirs), de comportement (activation d'un dispositif multimédia, mime), de production (ateliers) ou d' information (observation, connaissances).

La participation relative du public correspond à son degré d'interactivité pendant la réalisation du programme.

Elle peut considérer les rapports entre divers acteurs : le médiateur et le public, les divers individus constituant le public entre eux, les dispositifs de médiation et le public, etc.

Seront considérées en même temps la nature et le degré de participation tant matérielle que sociale ou intellectuelle.

j) Coordination moyens-contenus-participation

<u>Définition</u>

Façon dont se combinent le discours ou l'expérience proposés, les formules d'intervention choisies et la nature et le degré d'implication des visiteurs.

<u>Exemple</u> : Augmenter la compréhension d'un territoire (discours) par une enquête (formule) menée par des adolescents auprès des habitants (participation).

<u>Démarche</u>

Le but poursuivi est de réussir, au travers d'un niveau fort de participation, éventuellement matérielle mais surtout intellectuelle, sensorielle, affective, à ce que le public s'approprie ce qui est présenté au fur et à mesure, quelque soit l'exigence du contenu et les moyens de médiation adoptés.

On peut considérer que cette coordination soit première, de manière in-

tuitive, chez les professionnels mais que c'est l'analyse séparée des diverses dimensions qui mènera à un jugement critique permettant une articulation générale plus justifiée.

L'exercice consistant à étudier chaque dimension séparément aidera, de plus, à construire une évaluation articulée, consciente de l'impact de chacun des éléments en présence.

k) Gestion

Définition :

Prévisions permettant la maîtrise des dimensions matérielles du programme (temps, moyens, personnes), tant dans sa préparation que dans son déroulement.

Démarche

- Gestion du temps :
    - Calendrier de la mise en œuvre du programme (compte à rebours de conception et de planification).

Insertion temporelle du programme dans le calendrier global des activités de l'institution

Exemples : Horaire favorable pour les visites de très jeunes enfants, pour eux et pour l'institution.

La conférence prévue dans l'auditorium sera-t-elle finie à temps pour le déroulement des procédures de fermeture du musée?

    - Calendrier de diffusion par rapport aux dates du programme et au calendrier des publics potentiels

Exemple : A quel moment faire parvenir l'information aux publics scolaires (à la rentrée des classes, avant les congés d'été)

- Gestion des moyens matériels.

Exemple : _Quels moyens audiovisuels sont nécessaires?_

- Gestion des personnes :
    - Gestion des publics :

Organisation prévisionnelle des flux, tant du public concerné que de tout autre public présent dans l'institution.

    - Gestion des professionnels impliqués :

Disponibilité et expertise relative seront considérées concomitamment.

Exemple : Quand le meilleur intervenant sur ce sujet sera-t-il disponible?

1) Communication

<u>*Définition*</u>

Contenus et moyens permettant d'assurer la diffusion du programme à l'intérieur et à l'extérieur de l'institution.

> <u>*Exemple :*</u> *Insérer le programme dans la communication globale organisée autour de la « Journée Internationale des Musées »*

<u>*Démarche*</u>

- La communication du programme s'insère dans la communication globale de l'institution.
- La communication vise, avec des moyens spécifiques, tant l'intérieur que l'extérieur de l'institution :
  - La communication interne a plusieurs objectifs :
    - Celui de faire valider par les instances adéquates tant les modalités prévues pour le programme que les moyens choisis pour le faire connaître.
    - Celui de sensibiliser les divers services à l'existence du programme et à ses possibles répercussions sur leur activité.
  - La communication externe pourra être prise en charge, selon les cas, soit par un service spécialisé, interne ou externe à l'institution, soit par le service d'éducation lui-même.

- Dans tous les cas, les aspects à considérer seront les mêmes :
  - Le contenu d'information à diffuser, sa nature, son argumentaire.

  <u>*Exemple*</u> *: lien avec le programme pour les professeurs.*
  - Sa tonalité selon le public visé.

  <u>*Exemple*</u> *: L'accroche « sortez vos profs » pour des lycéens.*
  - Le support choisi pour véhiculer l'information.

  Celui-ci dépendra de divers facteurs tels que:
    - la situation géographique du musée,

  <u>*Exemple*</u> : *Pertinence relative d'un affichage urbain*
    - les moyens financiers disponibles,

  <u>*Exemple*</u> : *Coût relatif d'une diffusion par affiche, par spots radios, par internet*
    - la cible de public visée,

  <u>*Exemples*</u> : *Choix de la diffusion sur internet pour les publics jeunes, choix d'affichettes pour le public scolaire, sites internet pluri handicaps.*

- les circonstances de déroulement du programme,

Exemple : *Modalités éventuellement différentes de diffusion pour des programmes ponctuels ou des offres régulières de programmation.*

On devra considérer le bien fondé relatif d'une communication visant directement le public cible ou celui de mobiliser des relais appartenant au milieu visé.

Exemple : *associations d'handicapés versus individuel handicapé, professeur versus direction d'école ou service central du ministère chargé de l'éducation.*

m) Prévision des études sur le programme, sa conception, sa réalisation et ses résultats

Remarque

Quand on pense à la recherche sur un programme, on pense habituellement à l'évaluation de ses résultats. En fait ce type de recherche n'est que l'un des multiples types d'investigations possibles à propos d'un programme. On peut aussi étudier sa conception et sa réalisation. Si l'on désire se centrer sur ses résultats, on aura le choix au moins entre les six types de recherches suivants:

1) Atteinte des buts du programme vus sous l'angle de ses bénéficiaires (assessment);

Exemple : *Les participants ont-il eu une expérience affective intense comme le prévoyait la conception du programme?*

2) Atteinte des buts du programme vus sous l'angle de l'institution qui offre le programme (évaluation proprement dite);

Exemple : *En offrant une expérience affective intense, le musée a-t-il réussi à modifier son image?*

3) Ensemble des bénéfices pour les participants au programme;

Exemple : *Qu'est-ce que les participants ont gagné sur les plans intellectuel, affectif et social?*

4) Ensemble des bénéfices pour l'institution qui a offert le programme;

Exemple : *Qu'est-ce que l'institution a gagné aux yeux de l'État, de la direction de la région ou de celle de la ville en offrant le programme?*

5) Étude approfondie d'un ou de quelques bénéfices issus de la participation au programme.
   Exemple : *En quoi consistent les bénéfices affectifs? Comment contribuent-ils à une expérience intense chez les participants?*

6) Étude approfondie d'un ou de quelques bénéfices obtenus par l'institution en offrant le programme.
   Exemple : *À la suite de la réalisation du programme à plusieurs reprises, la direction de la ville semble percevoir davantage l'institution comme un endroit de ressourcement des citoyens. Quelle était sa perception antérieure? Quelle est sa perception présente?*

Définition
Intégration d'un projet d'investigation au sein de la conception d'un programme. Cette investigation peut porter sur la conception du programme, sa réalisation ou ses résultats.

Remarque
Vu l'intérêt actuel du milieu muséal pour les investigations de type 1, c'est celui qui sera utilisé pour illustrer la démarche de prévision d'une étude.

Démarche
a) Prévoir sur quoi portera l'investigation.
   Exemple : *L'expérience affective des participants a-t-elle été aussi intense qu'on le prévoit dans les objectifs du programme?*
b) Prévoir ce que l'on va étudier et pourquoi.
   Exemple : *Les émotions positives vécues par les participants et leur intensité; leur correspondance avec les prévisions. Les émotions sont étudiées parce qu'elles sont les principales composantes d'une expérience affective.*
c) Prévoir qui va réaliser l'étude.
   Exemple : *L'un des membres du service de la recherche de l'institution.*
d) Prévoir quelle source d'information on va utiliser pour réaliser l'investigation.
   Exemple : *Le témoignage de participants recueilli au moyen d'un entretien réalisé à l'issue de chaque réalisation.*
e) Prévoir si on va réaliser un entretien avec tous les participants ou avec un échantillon seulement. Si c'est avec un échantillon, combien de par-

ticipants comprendra-t-il et qui seront-ils ?

Exemple : *Vu que le programme va être réalisé 10 fois avec 25 participants chaque fois, on prélèvera au hasard un échantillon de 5 visiteurs lors de chaque réalisation.*

f) Prévoir quel(s) moyen(s) on utilisera pour étudier l'information recueillie.

Exemple : *On va faire une analyse de contenu de chaque entretien, et pour en faciliter la réalisation, on va créer des catégories dans lesquelles on va ranger l'information pertinente offerte par les participants.*

g) Prévoir comment on va exploiter le contenu des catégories et éventuellement quels instruments arithmétiques ou statistiques on va employer.

Exemple :

- *On va calculer le nombre de témoignages de participants que contient chaque catégorie;*
- *Ensuite on va ordonner les catégories selon le nombre de témoignages qu'elles totalisent;*
- *On va mettre l'ensemble de ces données en relation avec des passages des entretiens où les participants synthétisent leur perception de leur expérience affective et disent jusqu'à quel point elle a été intense.*

h) Prévoir la mise en rapport les résultats de la recherche avec les notes indiquées au « carnet de bord » du projet (cahier contenant toutes les notes de suivi du programme) lors de la conception et la réalisation du programme. Cette mise en rapport facilite l'explication des résultats obtenus.

Exemple : *Chacune des émotions mentionnées par les participants a été intense. Mais 30% déplorent que la partie atelier du programme ait été aussi courte parce que c'est durant l'atelier qu'ils ont été le plus émus. En lisant le « carnet de bord », on s'aperçoit que l'atelier a été écourté dans 25% des cas parce que l'artiste qui présentait les œuvres en salle prenait plus de temps que prévu.*

Remarque

Chacun des huit points précédents n'est arrêté qu'après vérification que ses conditions de réalisation sont réunies; cette vérification pourra exiger une pré recherche.

Exemples :

a) *La capacité et la volonté des participants (des adultes) à parler de façon détaillée de leur expérience affective;*

b) *La façon de conduire l'entretien pour obtenir de l'information fiable des participants;*

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c) La façon d'interroger cinq participants tout juste à l'issue du programme;

d) L'existence d'un lieu tranquille et confortable où l'on peut s'entretenir avec eux.

 Exemple :

Le canevas d'entretien et son utilisation pourront faire l'objet d'essais avec des personnes semblables aux participants et de modifications avant d'être jugés adéquats.

2. Réalisation du programme

Définition

Mise en œuvre de la conception-planification et son adaptation aux publics et aux circonstances.

Trois aspects sont pris en compte :

- La préparation de la matérialisation du programme
- La mise en œuvre
- L'adaptation du projet à la réalité du terrain

a) Préparation de la matérialisation du programme
- Opérationnalisation

Définition

Développement des outils prévus dans la conception. Ces outils intègrent harmonieusement contenu, spécificités techniques et efficacité communicationnelle.

Exemples

Intégrer l'usage de multimédia au sein d'un programme voudra dire développer un scenario, travailler avec un réalisateur, discuter les aspects techniques avec des fournisseurs extérieurs, considérer comment les outils multimédia pourront être insérés de manière intellectuellement et logistiquement pertinente dans les galeries, vérifier leur compatibilité avec des situations d'affluence, etc.

Piloter la réalisation d'une maquette pédagogique d'architecture ou d'archéologie voudra dire, convoquer les expertises scientifiques sur les questions de contenu, communiquer aux maquettistes les besoins de démonstration que l'on a (une cathédrale démontable permettant de comprendre la dynamique fonctionnelle et architecturale de l'édifice).

- Planification

Préparation des éléments logistiques qui permettront le déroulement du programme : moyens matériels et humains, locaux, plannings organisationnels, etc.

Démarche

Ces éléments ont été prévus au moment de la conception, ils sont maintenant mis en place.

La planification intègre tous les éléments nécessaires à la « marche en avant » du public considéré, avant, pendant et après le programme, sans oublier les dimensions d'accueil, d'orientation et de confort de visite.

Exemples :
Les vestiaires sont ils adaptés à la catégorie de public ciblée ?
Les agents de sécurité sont ils informés et d'accord pour le déroulement d'un atelier de danse dans les salles du musée?

b) Réalisation

Définition

Mise en œuvre de tous les aspects de ce qui a été prévu.

Exemple : Initier un nouveau programme familial dominical un jour de Fête des Mères, avec le soutien financier d'une entreprise d'aliments pour bébés et le soutien logistique de grand mères de l'Association des Amis du musée.

Démarche

Gestion du déroulement global du programme.

Exemple : Vérifier, de l'intérieur ou de l'extérieur, que le processus tout entier se déroule de manière satisfaisante tant intellectuellement que matériellement ou humainement.

Cette gestion implique la maîtrise de toute une série d'aspects :
- Adaptation au groupe.

Exemple : Raccourcir la longueur d'une visite si le public est âgé.
- Gestion du temps.

Gestion du déroulement temporel du programme.

Exemple : Certaines activités prennent elles plus de temps que prévu au détriment de l'équilibre de l'ensemble ?
- Gestion logistique des publics par le médiateur et les accompagnateurs.

Cette préoccupation concerne autant le public concerné par le programme qu'un autre public présent en même temps dans les galeries.

Exemple : Comment organiser les choses pour que le déroulement du programme ne perturbe pas la visite des autres visiteurs et pour que les autres visiteurs n'interfèrent pas dans le déroulement du programme?

- Gestion des moyens matériels.

 Utilisation maîtrisée des moyens matériels (espaces, matériels).

- Gestion des moyens économiques.

Utilisation maîtrisée des fournitures ou documents.

- Gestion de l'imprévu.

Aptitude à réagir à tout élément non ou mal pris en compte dans la planification de l'activité.

- Circonstances internes au programme :
  • Objets.

Exemple : Objets absents des salles pour raison de restauration

  • Visiteurs.

Exemple : Visiteur en fauteuil roulant se présentant à l'impromptu

  • Espaces.

Exemple : Espaces fermés de façon inopinée pour raison de sécurité ou de travaux

- Circonstances extérieures au programme.

Exemple : Affluence exceptionnelle devant un objet inclus dans le programme

- Circonstances extérieures à l'institution.

Exemple : Grève de transport, manifestation en face du musée

c) Modifications

Définition

Changements au déroulement prévu du programme.

 Exemples : Temps nécessaire, plus important que prévu pour un public donné, à la réalisation d'une poterie au colombin.
Conférencier dépassant son temps de parole.

Démarche

Si la conception du programme a été très scrupuleuse, tout changement à ce qui avait été prévu doit être justifié de manière aussi scrupuleuse dans

les aspects suivants :
- Raisons de ce changement.
- Nature du changement d'orientation réalisé.
- Ampleur du changement d'orientation.
- Conséquences du changement sur le reste du programme.

Exemple : *Moins d'objets vus dans les galeries.*

3. Etude des résultats du programme

a) Résultats

Définition

Mise en œuvre de la (des) étude(s) prévue(s) durant la conception du programme et rédaction d'un rapport. Cette (ces) étude(s) peut (peuvent) viser la conception, la réalisation du programme ou ses résultats.

Remarque

La présentation des résultats du programme, plus précisément l'atteinte de ses objectifs sous l'angle des participants (*assessment*) sera le seul type d'étude traité.

Démarche

. Ajustement éventuel de l'étude élaborée au moment de conception du programme;

Exemple : Décider de s'entretenir avec 6 participants plutôt qu'avec 5 lorsque les groupes sont composés d'adultes très jeunes et d'adultes âgés.

. Pilotage du déroulement de la collecte des données et maîtrise des aléas;

Exemple : Il y a beaucoup de bruit dans le local où l'on s'entretient avec les participants parce que dans la pièce voisine on est en train de démonter une exposition.

. Traitement des données selon les modalités prévues lors de la conception du programme et description des résultats;

Exemple : 60% des participants rapportent des émotions nombreuses et affirment avoir eu une expérience importante.

. Éventuellement, traitement d'informations non prévues;

Exemple : Les participants parlent beaucoup du plaisir qu'ils ont eu à se rappeler des souvenirs reliés aux objets qu'ils ont vus, en d'autres termes du plaisir d'utiliser leur imagination reproductive.

. Interprétation des résultats (information prévue et non prévue);

Exemple : Plus de la moitié des participants considèrent avoir vécu une expérience intense à cause de la variété et de la profondeur des émotions qu'ils ont vécues. Centaines d'entre elles étant liées à l'évocation de souvenirs, il semble que chez certains participants l'utilisation de l'imagination favorise l'apparition d'émotions et une expérience affective importante.

. Critique des résultats;

Exemple : Dans 25% des cas, l'atelier a été écourté et lorsque cela s'est produit, seulement la moitié des participants interrogés ont rapporté des émotions nombreuses et une expérience affective importante. Le fait de raccourcir un atelier semble donc négatif et à éviter. En outre, on peut penser qu'en l'absence de cette anomalie, le pourcentage de participants ayant eu une expérience importante aurait facilement pu atteindre 70% et même 75%.

. Conclusion et suites à donner à l'étude.

Exemple : Comme on l'avait prévu lors de la rédaction des objectifs, le programme tel que conçu assure chez plus de la moitié des participants une expérience affective intense, due à des émotions positives variées soutenues chez certains par l'évocation de souvenirs. Par ailleurs, les résultats obtenus portent à croire que si l'on veut maximiser le fonctionnement affectif chez des participants adultes, on pourrait tenter d'allonger le temps consacré à un atelier. Les prochaines recherches pourraient vérifier les résultats d'une telle tentative et explorer davantage la relation entre les fonctionnements affectif et imaginaire des participants.

b) Rapport

Définition

Description de l'étude réalisée. Cette description peut prendre deux formes: a) Un compte rendu complet destiné aux archives du service de l'éducation et de l'action culturelle (ou aux archives générales de l'institution) et/ou à la publication; b) Un exposé synthèse destiné au directeur, à l'équipe de direction et aux autres chez de service.

- description du contexte institutionnel de l'étude ;
- courte présentation de l'étude et des raisons qui l'ont motivée ;
- identification de l'information recueillie ;
- description des outils employés pour obtenir cette information et de la manière de les utiliser ;
- identification de la provenance de cette information (groupes, échantillons etc.) ;
- présentation, interprétation et critique des résultats ;
- suite à donner à l'étude.

Caractéristiques de l'exposé synthèse

Texte de 5 à 10 pages qui rappelle très brièvement le sujet de l'étude et la manière dont elle a été réalisée afin de consacrer le plus d'espace possible à la description des résultats, à leur signification et aux suites à leur donner. La lecture et la compréhension des résultats est habituellement facilitée par une présentation sous forme d'énumération.

c) Remédiation

Définition

Modification du programme d'éducation ou d'action culturelle en fonction :
- des observations informelles opérées par les professionnels au cours du déroulement du programme.
- du recueil d'opinions spontanées des visiteurs (livre d'or).
- des résultats obtenus par le biais de l'appréciation formelle (évaluation et étude d'impact).

Démarche
- La remédiation est précédée de ré interrogations fondamentales
  - Pertinence des objectifs poursuivis par le programme :
    - En eux-mêmes.

Exemple : le musée est il un lieu où l'apprentissage formel est indispensable ?
    - Par rapport aux orientations de l'institution.

Exemple : le programme répond-il à la vocation de service et de leadership prônés par l'institution ?
    - Par rapport au public considéré.

Exemple : Les gains que le public a pu ou aurait dû réaliser sont ils valables, pour ce public, pour l'institution, pour la société ?

- Analyse critique des conditions de déroulement du programme :
  - Déroulement prévu inadapté partiellement ou totalement.
  - Déroulement prévu n'ayant pas pu se réaliser totalement ou en partie.

- La remédiation propose des modifications du programme :
  - Les modifications peuvent viser l'ensemble des éléments du programme et de son déroulement.

  Exemple : Suppression totale du programme ou de l'une des séances prévues.

  - La remédiation intègre la possibilité de modifier le programme compte tenu de la situation à laquelle il est confronté.

  Exemple : Diminution de la fréquence des séances compte tenu de l'affluence relative constatée.

  - Les critères de la remédiation concerneront l'ensemble des acteurs impliqués en interne et/ou en externe.

  Exemple : Changement de la nature des intervenants.

  On mènera la dynamique de remédiation, de manière participative, avec les acteurs concernés.

- La remédiation n'est pas nécessairement entièrement tributaire de l'évaluation formelle :
  - Elle peut n'intégrer que certains aspects des résultats obtenus

  Exemple : Prise en compte des éléments de satisfaction mais non d'apprentissage

  - Elle peut écarter volontairement certains aspects considérés comme non souhaitables par l'institution

  Exemple : *Désir exprimé par les visiteurs non compatible avec la nature ou la mission de l'institution. Ex : toucher les œuvres pour mieux les apprécier.*

  - Elle peut ajouter des dimensions non prises en compte dans la première version du projet.

  Exemple : susciter une plus grande interactivité des visiteurs avec le médiateur.

4. Conclusion

Certains des professionnels interrogés au cours de l'élaboration de cet outil se sont interrogés sur sa lourdeur relative, alléguant que l'ensemble des dimensions ici évoquées, hors, peut-être, celles d'évaluation et de remédiation étaient spontanément prises en compte lors de l'élaboration d'un programme.

L'utilisation systématique des éléments ici présentés, par exemple dans le cadre du premier *Prix CECA des programmes exemplaires* a clairement mis en lumière les bénéfices de l'utilisation d'un tel outil. En effet son usage, véritablement intégré dans la présentation d'un programme, a eu comme conséquence une prise en compte d'aspects très divers, leur description plus approfondie, une justification plus éclairée des choix opérés, une intégration plus systématique d'éléments d'appréciation de l'impact du programme présenté et des conséquences potentielles en terme de remédiation.

Pour le professionnel, le fait de considérer tous les aspects lui permet, à chaque étape, de prendre la meilleure décision possible, compte tenu de sa situation.

Pour le chercheur, la description analytique détaillée permet d'identifier des aspects sur lesquels on aura intérêt à réfléchir, facilite la création d'hypothèses et enrichit les possibilités d'interprétation.

On considèrera s'être approché d'un projet exemplaire (Best Practice) parce qu' ont été considérés toute une série d'aspects ou de facteurs amenant à prendre les décisions les plus appropriées étant donné les ressources que l'on a, les gens auxquels on s'adresse, les buts que l'on poursuit, les contraintes que l'on a. Cette pratique qui procède par essais et tâtonnements successifs (cf. la remédiation) aboutit à donner au projet le plus de chances possibles de réussite.

NB : Cette grille d'action sera complétée par une grille des recherches pouvant accompagner l'action. Les dimensions d'appréciation (évaluation et étude d'impact) sont les seuls types de recherche insérés ici dans la grille d'action. Toutes les dimensions des deux grilles seront développées dans un ouvrage ultérieur.

"Best practice" or exemplary project
Education and cultural action programmes
Describe, analyse and evaluate a project

Marie-Clarté O'Neill et Colette Dufresne-Tassé

Preface

CECA members expressed their desire to work on the *Best Practice* notion, in the sense of "exceptionally successful project".

This document has been conceived with the intent to provide a useful and guiding tool in the design, implementation and evaluation of education and cultural action projects. It aims at supporting professionals, students and researchers in the analysis of the projects they are involved in by:
- casting light on the multiplicity and complexity of the aspects to be considered;
- allowing to foresee the strengths and weaknesses likely to be encountered in the implementation of any project;
- allowing to improve awareness of both the general development and the single aspects of a process;
- providing a model for any kind of analysis and/or evaluation of a project or a programme.

The present version of the instrument is only one point in its development stage. This intermediate version aims at encouraging critical reflection among CECA members, who are invited to add comments, remarks and changes to enrich this potential common tool with their twofold expertise both as education professionals and as researchers.

Introduction: programmes, definitions and roles

Museums' offer to visitors can be grouped into three categories:
- art or scientific production (exhibition and its catalogue, art performance, musical or theatrical performance);
- the resources that are made available to the public (collections, halls, scientific, information or orientation documents, expertise);
- education or cultural programming.

The education and cultural programme can be defined as a type of proposal:
- non permanent: there are permanent offers such as a libraries accessible to the public or permanent expositions, and non-permanent offers (because addressed to a specific public irregularly visiting a museum, according to personal interests, activities);
- made by the institution to its audience but not for the sole benefit of the institution;
- conceived as the valorisation of an aspect of the artistic or scientific production and/or related to one of its resources.

The programme is the sum of different aspects.

This definition is based on the concept of museum as an institution whose scientific or cultural role is central and clearly represented by its resources.

PS: In this definition, performing arts and new media are particular events because they can be assimilated either to exhibitions or to programmes, based on specific cases.

What is the role of education and cultural programmes in the life of a museum?
- There might be people who are not attracted by the scientific and artistic production of a museum. Therefore, the programme will let them know the nature of the museum and the andavtages they can obtain; it will prepare them to this contact and help arrange an appropriate offer.
- There might be audiences to whom the scientific and artistic production of the museum is not sufficient. Education and cultural programmes will then have a complementary and mediating role in adapting this production to the needs of specific targets. The programme

may also encourage the transmission of information or the enrichment of experiences. This is the educational action.

o The programme itself is a crucial resource for disseminating scientific or artistic knowledge. This is cultural diffusion.

These two ways of programming can occur inside or outside the museum walls. They can be structured in a single initiative or in a series of interventions.

Who assigns a role to educational and cultural programmes?

o International rules (ICOM's definition of museum).

o National rules (the laws on the teaching of arts in schools in France, the important role of museums in the scientific education of young people in the USA).

o Rules established in the museum sector or trends in museology (influence of papers on "participatory museology" edited by ICOFOM).

o Social pressure (development of special events, marketing, new technologies, initiatives addressed to the physically, mentally or socially disadvantaged).

o Political pressure (influence of ideologies or of cultural diplomacy).

o The state of knowledge and research.

All these factors can make the globally accepted role of museums vary, thus influencing the scientific offer and the nature of the programmes.

1. The conception and planning of the programme

This is the phase of programme development.

a) Origin of the projet
Definition
This is the trigger that leads to the implementation of the project:
Example: an association requesting a guided tour.

Steps
Identify the nature of the trigger:
- A response to a prescription or a pressure.
Example: addressing a community.

- A specific request.

Example: a teacher requesting a guided tour on a given topic.

- Field observation.

Example: a considerable presence of family groups in the museum on certain days.

- Personal intuition.

Example: the material side of the collections can help overcome difficulties in accessing the culture of the deaf.

- Circulating ideas.

Example: children visitors may encourage adult visitors.

- Results from past and present research

Example: encouraging results deriving from the evaluation of the documents supporting the visit.

b) Rationale and relevance

▪ Social relevance

Definition

The relationship between the project and the societal dynamics in the environment where the museum is located.

> *Example: the programmes are mainly addressed to the locals because the museum is located in a non-tourist area.*

Steps

Identify the elements that can shape the social features of the programmes, such as:

- characteristics of society.

The programme takes into consideration the characteristics of the social environment where the museum is placed.

> *Example: the museum is placed in a rural or urban environment, with or without a multicultural community, in an economically advantaged or disadvantaged region, in a tourist area, in a difficult political situation etc.*

- The institutional vision of the social role of the museum.
  The programme is based on the museum's idea of its social role.
  > *Example: the management considers the museum as a potential reintegration tool for the city prison.*

- The vision promoted by the education department or by the staff responsible for project design and implementation.

The programme follows a social orientation that is different from the museum's one.

Example: the education department imposes a vision that is different from that of the museum, such as the role attributed, in terms of participation, to specific communities (immigrants, cultural or religious communities).

Remarks

It is important to have a clear vision of the three aspects: social features, position of the museum and services requested by visitors.

- Institutional relevance

Definition

Relationship between the project and the institution's general aims.

Steps

Identify the factors responsible for the institution's general aims:
- External prescriptions and pressures.

Example: the level (primary, secondary) of the school groups received in the museum is agreed with the administrative jurisdiction (city, region) responsible for each level and the administrative authority managing the museum (municipal museum, national museum).

- The philosophy leading the management of the institution.

Example: can a museum trying to raise its financial resources from selling tickets propose a free-access programme?

- The real or desired image of the institution.

Example: can a museum known for its expertise in new technologies propose a programme based on low quality video games?

- The resources that can be found inside the institution.
  o Strengths and weaknesses and the specificity of the collection
  o strengths and weaknesses of scientific resources
  o strengths and weaknesses of professional resources

Example: a behind-the-scene programme focusing on a specific expertise of the institution /versus/ an expensive one-off event when there is no regular provision of educational activities.

Remarks

The institutional relevance allows easy recognition of the projects by the whole institution.

In case of particular originality, the project can strongly favour change, thus contributing to the progress of the institution.

- Scientific rationale

Definition

Scientific quality is the relationship between the information supplied in the programme and the study field that provides knowledge. This relationship must be very close because one of the roles of educational and cultural programmes is that of mediating between the institution's scientific expertise and a non-expert public.

Steps

Ensure that the programme content is based on:

- recent knowledge approved by field experts. This kind of information can be retrieved from specialised texts or from the experts working in the institution;
- research data rigorously collected and interpreted.
  Consider discrepancies or doubts from the experts.
  Example: the information provided during the programme is based on recent scientific data (ex: most recent developments in archaeology).

Remarks

An institution of excellence like a museum has to ensure the quality the of information supplied in all of its provision.

The global quality of the programme relies largely on the quality of the information it provides.

- Budget validation

The programme is included in the global budget policy because it is part of the institution's general programming.

Steps

In order to guarantee this harmonious inclusion:
- it is in line with the usual managing rules of the institution
  Example: position of external fund raising compared with the global patronage policy of the museum management
- it ensures the quality of the offer and of the expected financial results
- it needs a rigorous prevision of costs and revenues.

Remarks

Make sure that the educationl function can benefit from a share of financing corresponding with the statements of intent of the institution on the importance of the public for museums.

c) Collaborations and partners

Definition

Associations of institutions or individuals set up to develop a programme.

An association can be:
- a collaboration with other departments inside the museums;
- a partnership with external bodies.

Steps

In order to decide on the relevance of one or more of these associations, it is necessary to reply to the following questions:
- What is the aim of the association?
  - o Expand the scope of the intervention,
  - o Improve the quality of the offer etc.
- By what means?
- With what partners?
- What will the role of every partner be?
- What can be agreed or given up within the partnership?
  Example: is the ethical dimension equally considered by all partners? What is the importance of the economic results compared with social and cultural results?

The association must produce short-term, mid-term and long-term positive effects both on the service and on the museum.

d) Beneficiaries
<u>*Definition*</u>
The beneficiaries are the people to whom the programme is addressed.

Not all the typologies of public are equally important to the institution. A policy for the public has to identify those who are considered as the most important and the way in which they can be attracted. This policy is to be connected with the global policy of the institution.

Beneficiaries are selected following two basic criteria:
- the museum proposes services to the population.
  This way, it matches the demand according to the available resources.
- The museum ensures leadership and proposes an offer.

Another role of the institution is that of supplying services that are not required by the population or of involving people that hardly visit museums.

<u>*Example*</u>: *a programme for young mothers and their babies.*

<u>*Steps*</u>
- In the case of a request
  - identify its origin. It can:
    - be individual
    <u>*Example*</u>: *a family needing a guided tour in a foreign language.*
    - Come from an institution or association
    <u>*Example*</u>: *an association of visually impaired asking about a tactile tour.*
    - Be institutional
    <u>*Example*</u>: *a programme necessary to the opening of a new exhibition.*
    - Be political
    <u>*Example*</u>: *the mayor asks the museum to organise a special offer for tourists.*
  - Justify the response.
  Social relevance, resources in terms of collections, staff, means etc.

- In the case of an offer by the museum itself:
  - identify the target

Example: a programme to induce taxi drivers to orientate tourists towards museums.
- Justify your choice starting from:
  - its political orientations and resources
  - the expected effects on society
  - growth of the institution (training, expertise, networking etc.)

e) Goals and objectives
<u>*Definition*</u>

What can be obtained through the programme; this can be either a global (goals: how to develop observation) or a specific aim (objectives: how to recognise the production of an artiste...).

<u>*Steps*</u>

The programme is organised in order to fulfil goals and objectives.
It develops through the acquisition of knowledge and practice:
- Perceptual development
  <u>*Example*</u>*:*
  Knowledge: what to observe and why.
  Practice: how to observe.
- Cognitive development
  <u>*Example*</u>*:*
  Knowledge: acquisition of factual knowledge established in the programme.
  Practice: compare and how to compare.
- Affective development
  <u>*Example*</u>*:*
  Knowledge: identification of personal likes and dislikes.
  Practice: how to express personal likes and dislikes.
- Social development
  <u>*Example*</u>*:*
  Knowledge: knowledge of the political structure of a given cultural group.
  Practice: how to interact with individuals belonging to different cultural groups.

The programme has fulfilled its objectives when it offers visitors an intense cognitive and emotional experience.

f) Resources

Definition

Necessary means for project implementation.

They can be very different, due to the very nature of the institutions (dimension, geographical position, financing, collections, staff) and to possible variations in the institution's education policy.

Steps

Consider all the necessary resources.

- Logistical aspects:
  - reception facilities suitable for the target audience

  Example: cloakroom for groups, catering areas, toilets for disabled, baby changing.
  - Suitable rooms for planned activities

  Example: availability of an area for workshops /versus/ workshops run in the museum galleries.
  - Necessary materials for the activity

  Example: simultaneous translation equipment, art supplies, costumes.
  - Available areas for exhibitions, diffusion or animation.
- Financial aspects:
  - financial means based on the activity to be developed

  Example: invite a celebrity or involve a local actor.
  - Adjustment to budget forecast

  Example: request funds on time in the institution's budget planning but be also able to take advantage of unexpected funding (sponsorship, remaining funds).
  - Integration of potential in kind offers in the global cost of the operation

  Example: patronage of services, availability of free local products.

- Human dimension:
  - People needed for the development and animation of the programme.

  This aspect establishes both the number of parallel sessions provided by the programme and the different kinds of audience, some of whom may need extra staff.

  Example: necessary staff for young children or disabled.
  - Competence of the personnel who may intervene:

- volunteers:

enthousiasm, unequally skilled in contents and communication skills, part-time work;

- cultural mediation experts:

significant cost of direct support of each group by a professional mediator due to both scientific and communication skills and specialised communication skills in a museum environment (short meetings, open environments, unknown group characteristics and expectations), regular availability. Potential changes in mediators' skills concerning knowledge of audiences or collections must be verified;

- professionals outside scientific and mediation functions:

knowledge and communication skills.

Example: museum attendants conducting guided tours.

- scientific museum staff (restorers, curators, librarians, researchers from scientific museums):

availability to perform educational or cultural tasks and ability to communicate with non-expert visitors.

- teachers:

the museum will have to consider variations between formal and non formal education both in contents and ways of communicating.

Example: do museums and schools have the same role?

- artists:

powerful witnesses of the dynamics of creation, whose communication skills must be verified;

- invited experts:

the content must be treated at an acceptable level of excellence for a museum, in a programme as well as in an exhibition. This content will be presented according to the expected understanding in target audiences.

The nature and quality of a programme closely depend on the personnel's skills:

Example: presence of one of the artists exhibited/versus/the act of creation presented by an art historian. Impact of this change both on the content and on the programme dynamics.

- Opportunities for special days

Special days can provide special occasions affecting both the content of the programme and the nature of the audiences.

Example: Mother's day, international museum day, school holidays.

g) Content
Definition
Thematic content and/or the experience proposed within the programme.

> *Example: during an exhibition, guided tours can be proposed concerning very different aspects (beauty of plants, botanical characteristics, country of origin, social use, etc.).*

Steps
Three steps are needed to develop a programme: awareness of the diverse contents that can constitue the object of the programme; choice of the object among the possible ones; structure of the contents proposed.

- Range of possible contents

Opportunities supplied by the environment, the collections and related knowledge. The mediator is aware of the scope and variety of possible contents.

> *Example: a collection of Egyptian archaeology can be presented from the viewpoint of archaeology, teology, etc.*

- Choices (what information aspects are to be chosen?)

Selection of content among the possible choices, in other words: orienting the content.

> *Example: the visit proposed by the Egyptian department will focus on everyday life at the time of the pharaos.*

Content selection and orientation are not made by default around partial knowledge, but in full awareness of all the possible contents.

This selection can rely on several criteria:
- wished-for relationship between the content of the exhibition and the content of the programme itself. The programme thematic content can have three possible natures:
  - the theme of the programme complies with the object of the exhibition

> *Example: trace the career of an artist in a conference planned around a solo exhibition.*

  - the theme of the programme widens or enriches the object of the exhibition.

Example: develop anthropological aspects in an exhibition presenting the results of recent archaeological excavations.

- the theme of the programme is unrelated to the communication proposed by the exhibition.

*Example: organise a programme for very young children focusing on animal recognition in an exhibition on 17*th*-century European still life paintings.*

▪ Prioritisation in the choice of content.

The information provided during the programme ought to be based on the fundamental dynamics of the discipline considered.

Example: archaeology presented as a process of history interpretation /versus/ deliver information from anecdotal results deriving from archaeological research.

▪ Choice based on institutional policy.

The delivered information depends on the institution's global policy directions.

Example: choice made by the direction of the Biodôme de Montréal of evoking biodiversity rather than the beauty of plants.

▪ Choice depending on the use of collections.

Relevance of a given content depending on the area of the exhibition (inside or outside) and considering the objects that are exhibited. The main goal of the programme is to support observation and interpretation of what is beheld. This is what gives specificity to a museum programme compared with a programme developed in an auditorium or a classroom.

▪ Structure of the content depending on target audience and typology of tours.

This structure relies on two pre-requisites considering the relationship between the content and the target audience.

▪ Awareness of the target audience's knowledge of the content. The audience is the starting point to select a content that can be easily adapted.

Example: a programme on Western representation of women in art addressed to women attending workshops on literacy.

- Awareness of the extent of the necessary changes to adapt the content to the target audience. Both the content and its relevance will determine the scope of such changes.
  Example: popularise astrophysics for the general public (Reeves).

And so there are two possible content changes:
- significant variations leading to different content;
- modest variations leading to slight changes in the content or in the way it is delivered.

In any case, even if playful, the programme content must comply with the excellence of the institution and the goals that can be pursued by means of a museum programme.

Example: ask very young children to count the rabbits represented in a tapestry, develop observation but this end (develop observation) must be improved by further exercises than simple counting (considering the ways of representation) in order to acquire more specific museum skills than simple visual identification.

- Construction

It is the structure of the contents presented in a way that constitutes a visit scenario.

A programme is usually rich with different types of information (technical or scientific information, aesthetic experience or experimental situation), therefore attention must be paid to the dynamic consistency of the whole.

The logical construction of all the content issues may vary in several ways.
- According to the chosen scenario:
  - the story of an evolution
  Example: paint kings throughout history.
  - A continuing history told through significant objects
  Example: the Napoleonic era in a historical site.
  - Comparison
  Example: style development in Matisse and Picasso.
  - The typological approach etc.
  Example: the shapes and decorations of ancient Greek vases.
- According to the role attributed to the collections on exhibit:

- concept-based museology:

general ideas or a concept whose materialisation will be shown through the objects.

Example: the genocide notion in a military history museum.

- Object-based museology:

objects embodying the ideas to be developed.

Example: the European Renaissance in the Louvre collections.

Remarks

The desire of the museum to provide, whatever happens, an exceptional cultural or artistic experience often pushes mediators to neglect precise aims for the entire programme as well as for each of its moments or elements.

h) Mediation tools

Definition

Types of intervention chosen in order to transfer the content: information can be conveyed in several ways, by using different techniques or mediation agents.

Example: conferences, workshops, demonstrations by artists or artisans.

These means create the conditions for manipulating information and partly determine the potential appropriation of such information and therefore, among others, of learning.

Steps

For mediation tools, the steps are similar to those concerning contents: awareness of possible means, choice of means according to precise criteria, harmonious construction of such means in order to obtain a consistent and dynamic scenario.

- Range of existing means

Contemporary museum mediation uses extremely different and numerous means to tailor the content of programmes to different audiences. Field literature and meetings describe different animation, educational, mediation and dissemination means.

- Selected means

Means are chosen for their effectiveness in relation to content and audience.

The following criteria are to be considered:

- potentiality of adaptation to target audiences

Example: is a lecture an appropriate way to attract the teen audience?

- Effectiveness related to the content to be conveyed

Example: relevance of the workshops to understand manufactuting techniques and their potential impact of the shapes of manufactured objects, such as a glassblower workshop to learn the aesthetic principles of stained glass.

- Originality of means or of the ways to use them

Example: visitors' photo taking and the mutiple educational uses of this mediation technique.

Remarks

Museum educators often take a distance from known mediation devices.

Original devices can become indispensable because of several factors:

- addressing a new kind of audience

  Example: programme for mothers and babies.

- Exploring new contents

  Example: mime as an interesting way of understanding balance in sculpture.

- Particular social situation

  Example: homelessness bringing culture from one social group to another, workshops in Kenya where albino children can learn the manufacture of objects.

Originality of tools is not a quality in itself. Effectiveness must be sought and often it is more common in known devices than in new ones. It is the close link content-tools-audience that will prove, beyond originality, its effectiveness in pursuing the expected goals.

- Organisation of tools

When a programme uses different mediation techniques, their individual natures and positions within the programme must be considered because the programme is a framework tending towards a precise goal.

The two dimensions of tools organisation within this framework are as follows:

- The order in which the tools are used

Example: in what order is it best to plan a tour of the exhibition galleries and a workshop session, considering the content and the pursued goal? Does this order impact on the result?

- The nature of the links between different tools.

What is the logical link connecting the sequences and what are the tools used among these sequences?

Example: illustration, demonstration, exploration, synthesis, etc.

- The relationship between sessions within the same programme.

Programmes can be made up of one or more sessions. In case of multiple sessions on complementary themes, this complementarity will affect the programme elements (content, tools, links etc.).

Example: a guided tour on the same theme will not be similar depending on whether it is part of a cycle of visits or it represents a unique experience.

i) Expected level of participation
Definition
Nature and degree of interaction expected in sharing information and experience with visitors.

Example: questioning as a way to involve visitors.

Steps
Interaction is the share of attention, experience (ideas, memories), behaviour (activation of a multimedia device, mime), production (workshops), information (observation, knowledge).

Relative participation corresponds with visitors' level of interaction during the programme implementation.

It can consider relationships with different agents: mediator and audience, visitors among them as a group, mediation devices and audience, etc.

Both material, social and intellectual participations are to be taken into consideration.

j) Tools-contents-participation coordination
Definition
Way in which the theme or the experience proposed, the types of intervention chosen and the degree of involvement of participants are combined.

Example: enhance comprehension of a territory (theme) by means of an interview (formula) conducted by teenagers with the locals (participation).

Thanks to a high degree of material, but mainly intellectual, sensory, emotional participation, visitors are expected to gradually capture what is presented, whatever the content needs and the mediation tools adopted.

At first, this coordination can be intuitively perceived among professionals, but it's the isolated analysis of all the dimensions that will bring to a critical appraisal allowing a justified general organisation.

The study of each dimension separately will also help construct a structured evaluation process considering the impact of each element.

k) Management

Definition:

Forecasts consenting to manage the material dimensions of the programme (schedule, resources, staff) during the design and the implementation phases.

Steps

- Time management:
  - schedule of the programme.

Inclusion of the programme in the global agenda of the activities of the institution.

Examples: tours for very young children in favorable opening hours both for them and for the institution. Will the conference in the auditorium be concluded before the museum starts the closing procedure?

  - Release days established regarding the programme schedule and the possible audiences.

Example: when to send information to the schools (at the start of the school, before summer holiday).

- Management of material resources.
  Example: what are the necessary audiovisual devices?

- People management.
  - Management of visitors:

Projected organisation of flows considering both the public concerned and any other visitor attending the museum.

- Staff management.

Availability and expertise will be considered concurrently.

Example: *when will the best expert on this topic be available?*

1) Communication

Definition

Contents and tools for diffusing the programme inside and outside the institution.

> *Example*: *insert the programme in the global communication process organised for the International Museum Day.*

Steps

- Communication of the programme is to be included in the global communication strategy of the institution.
- By means of specific tools, communication is both internal and external:
  - internal communication has several aims:
    - obtain validation by proper bodies on the structure of the programme and on the selected tools for its development;
    - raise awareness among other departments about the programme and its possible effects on their activities;
  - according to single cases, external communication can be done either by an internal or an external specialised department or by the education department itself.
- In any case, the aspects to be considered are as follows:
  - The content of the information, its nature, its arguments.

  Example: *link with a programme for teachers.*
  - Its tone according to the audience.

  Example: *the catchphrase "leave your teachers out" for school pupils.*
  - The support chosen to send the information.

  It will depend on several factors, such as:
    - the geographical position of the museum

  Example: *advertising in an urban context.*
    - available funds

  Example: *costs of posters, radio spots, internet.*
    - the target audience

Examples: *internet for young audiences, small posters in schools, websites for handi-caps.*

- The circumstances for the developmet of the programme

Example: *different ways of sending information about specific programmes or regu-larly planned activities.*

The effectiveness of a communication directly addressed to the target audience or to mobilise reference points for the target audience must be considered.

Example: *associations for the disabled versus a disabled person, a single teacher ver-sus the school direction or the central administration for education.*

m) Studies on the programme, design, implementation and results
Remarks

When thinking about researching a programme, thoughts generally go to the evaluation of results. But this is only one of the many possible research activities that can be developed around a programme. Design and imple-mentation can also be studied. And if the focus is on the results, at least six kinds of research activity are possible:

1) aims achieved from the point of view of the beneficiaries (assessment);
   Example: *have participants lived an intense emotional experience as established in the programme?*
2) aims achieved from the point of view of the organising institution (eval-uation);
   Example: *by offering an intense emotional experience, has the museum succeded in changing its image?*
3) advantages for programme participants;
   Example: *what did the participants gain intellectually, emotionally and socially?*
4) advantages for the organising institution;
   Example: *in offering the programme, what did the institution gain in the eyes of the government, of the region administration, of the municipality?*
5) In-depth study of one or more of the advantages deriving from partici-pation in the programme;
   Example: *what are the emotional advantages? How do they help participants live an intense experience?*
6) In-depth study of one or more of the advantages gained by the organis-ing institution;

Example: after the programme conclusion, the municipality seems to consider the institution more and more as a healing place for the locals. What was the perception before? What is the perception now?

Definition
Integrate a research activity in a programme. This activity can focus on the programme design, implementation or results.

Remarks
Considering museums' interest in the first type of activity, this will be used to show the steps to be made to carry out a study.

Steps
a) Establish the focus of the research.
   Example: *was participants' emotional experience as intense as it had been established in the programme aims?*
b) Establish what will be studied and why.
   Example: *participants' positive emotions and their intensity; consistency with what established in the programme. Emotions are studied because they represent the most important elements in an emotional experience.*
c) Establish who will conduct the study.
   Example: *one of the members of the research department in the institution.*
d) Choose the information source that will be used for the research activity.
   Example: *participants' opinions collected by means of an interview.*
e) Establish if interviews are to be made with all of the participants or with a sample only. In this case, how many people will be included in the sample?
   Example: *since the programme will be repeated ten times with 25 participants each time, five visitors will randomly be selected at the end of each implementation.*
f) Choose the tool(s) that will be used to study the information collected.
   Example: *the content of every interview will be analysed; in order to facilitate the analysis, pieces of information will be grouped into categories.*
g) Establish how the categories will be used and by what arithmetical or statistical tools.
   Example:
   - count how many items are in every category;

- list the categories according to the number of items they include;

- match these data with passages in the interviews where participants describe how they have perceived their emotional experience and its intensity.

h) Establish how to relate research results with the notes written in the "diary" (notebook with indications for programme monitoring) when designing and implementing the programme. This relation helps explain the results.

Example: any of the emotions mentioned by participants has been intense. However, 30% complain that the workshop session was too short because it was during this session that they felt the most intense emotions. In reading the diary, we can see that in 25% of cases the workshop session was shortened because the artist exhibiting his works took longer that expected.

Remarks

Each of the above points can be concluded only after checking that the conditions for its implementation are met. This check may require a preliminary search.

Examples:

a) adult participants' ability and will to describe their emotional experiences in details;

b) how to conduct the interviews in order to get reliable information from the interviewees;

c) how to interview five participants at the very end of the programme;

d) if there is a silent and comfortable room where to conduct the interviews.

Example:

The outline for the interview and its use may be tested with people who have similar characteristics as those of the participants. Changes to the outline may follow accordingly.

2. Carrying out the programme

Definition

Implementation and adjustment to audiences and circumstances.

Attention is paid to three aspects:

- prepare for programme implementation
- carry out the programme
- adjust the programme to the context.

a) Prepare for programme implementation

- Operationalisation

Definition

Development of the tools established in the design. These tools allow for a consistent integration of content, technical features and communication.

Examples

Integrating multimedia devices into a programme means developing a scenario, working with a producer, deciding technical aspects with external providers, considering how multimedia devices can be intellectually and logistically integrated in the galleries, checking if they are compatible with flows of visitors, etc.

Conducting the creation of an educational model in architecture or archaeology means consulting scientific experts on content issues, inform the designers about what is to be created (a cathedral showing the functional and architectural dynamics of the construction).

- Planning

Definition

Preparation of the logistics elements that are necessary for programme development: material and human resources, rooms, organisation, etc.

Steps

These elements have already been established in the programme design, now they have to be arranged.

Planning integrates all the elements allowing the target audience to "make a step forward" before, during and after the programme, without forgetting other dimensions such as welcome, orientation and comfort during the visit.

Examples:

Are cloakrooms comfortable for the target audience?

Do security staff agree on organising a workshop in the museum galleries?

b) Implementation

Definition

Execution of all the aspects established in the design.

Example: start a Sunday family programme on a Mother's Day with the financial

support of a company producing baby food and logistical support from the grand-mothers of the Association of Friends of the Museum.

<u>*Steps*</u>
Management of the whole programme development.

    <u>*Example*</u>*: internal or external monitoring of the intellectual, material and human development of the whole process.*

    This management implies control of the following aspects:

- adjustment to the audience.

    <u>*Example*</u>*: shorten the visit in case of aged visitors.*

- Time control.

    Control of the programme schedule.

    <u>*Example*</u>*: are there activities lasting longer that expected to the detriment of general balance?*

- Logistical control of groups by mediators and accompanying persons.

    This concerns both the target audience and the other people visiting the museum at the same time.

    <u>*Example*</u>*: how can things be organised so that the programme development does not bother the other visitors and the other visitors do not interfere with the programme development?*

- Management of material resources.

    Controlled use of material resources (space, equipments).

- Management of economic resources.

    Controlled use of supplies and documents.

- Management of unexpected events.

    Ability to react to events unforeseen or badly foreseen in the programme design.

- Circumstances inside the programme:
  - Objects

    <u>*Example*</u>*: objects that are not in the museum due to restoration.*

  - Visitors

    <u>*Example*</u>*: unexpected wheel-chaired visitor.*

  - Space

    <u>*Example*</u>*: unexpectedly closed spaces for safety reasons or work in progress.*

- Circumstances outside the programme.
  Example: unexpected crowd looking at an object included in the programme.

- Circumstances outside the institution.
  Example: strike of public transports, demonstration in front of the museum.

c) Changes

Definition

Changes in the programme development.
  Examples: target audience needing longer that expected to create columbine pottery.
  A lecturer speaking longer than established.

Steps

If the programme has been designed in details, any change must be justified in details as well, according to the following:
- reasons for changing
- nature of the change
- extent of the change
- consequences of the change on the whole programme.

Example: fewer objects available in the galleries.

3. Evaluation

a) Results

Definition

Implementation of the studies established in the programme design and reporting. These studies can focus on the programme design, implementation or results.

Remarks

The presentation of the programme results, or aims fulfilment from the participants' viewpoint (assessment), is the only aspect that will be taken into consideration.

. Possible adjustment of the study conducted during the programme design

Example: decide to interview six participants instead of five when groups are composed of very young or aged people.

. Monitoring of data collection and risks

Example: there is a lot of noise in the room where the participants are entertained because in the next room an exhibition is being dismantled.

. Data treatment according to the programme design and description of the results

Example: 60% of the participants report several emotions and a significant experience.

. Possible treatment of unexpected information

Example: participants talk a lot of how pleasant it was to call to mind the objects seen, in other words to use their reproductive imagination.

. Interpretation of the results (expected and unexpected information)

Example: more than half of the participants report they have lived an intense experience thanks to the variety and deepness of the emotions felt. Since some emotions were due to memories, it seems that for some participants using imagination encourages the rise of emotions and significant emotional experiences.

. Criticism of the results

Example: in 25% of cases, the workshop session was shortened. When this happened, only half of the interviewees reported many emotions and a significant emotional experience. Hence, shortening a workshop session seems to be negative and is to be avoided. Besides, without this, the percentage of participants living a significant experience is likely to rise to 70% or even 75%.

. Conclusion and follow up.

Example: as established when identifying the aims, more than half the participants live an intense emotional experience with the programme as such, due to various positive emotions aroused by memories. On the other hand, the results suggest that in order to maximise emotional functioning in adults, workshops ought to last longer. Fu-

ture research activities should test the results of such an attempt and explore the relation between emotional functioning and participants' imagination.

b) Reporting
Definition
Description of the study. This description can be: a) a complete report that will be preserved in the archives of the department for education and cultural action (or the institution's general archives) or published; b) a synthesis for the director, the management and other departments.

Contents of the full description:
- description of the institutional context;
- short presentation of the study and the reasons for its development;
- classification of findings;
- description of research tools and of how they were used;
- identification of the sources providing the data (groups, samples etc.);
- results presentation, interpretation and criticism;
- follow up of the study.

Characteristics of the synthesis
5 to 10 pages outlining shortly the study topic and how it was conducted; attention must be paid to the description of the results, their meaning and follow up. Reading and comprehension are generally made easier by listing the results.

c) Remedial process
Definition
Changes in the education and cultural action programme due to:
- operators' informal remarks during the programme development;
- opinions on the visitors book;
- results obtained by formal evaluation (evaluation and impact study).

Steps
- The remedial process is preceded by some crucial issues:
  - relevance of the programme aims:
    - of the aims themselves
  Example: is museum a place where formal learning is crucial?

- in relation with the museum's orientations

Example: does the programme comply with the service and leadership functions promoted by the institution?
- in relation with target audience

Example: are the gains that the audience could or should have obtained valid for the audience, the institution, society?
- critical analysis of the conditions for programme development:
  - foreseen development partially or totally inappropriate
  - foreseen development partially or totally unfulfilled.

- The remediation process calls for changes in the programme:
  - changes can concern all the programme issues and its development

  Example: whole programme or one of its sessions canceled
  - remediation provides the opportunity to change the programme according to the situation to be faced

  Example: decrease of sessions due to visitors affluence
  - remediation criteria will include all the people involved inside and outside the museum

  Example: change participants' typology

  The remediation process will be supported by the direct involvement of all the interested people.
- Remediation does not depend solely on formal evaluation:
  - it may focus only on some of the aspects emerged in the results

  Example: considering visitors' satisfaction but not learning
  - it may voluntarily dismiss aspects that the institution does not accept

  Example: a visitors' desire is not compatible with the nature or mission of the institution, such as touching the objects to better appraise them
  - it may add new dimensions to the project initial version

  Example: increase visitors' interaction with the support of mediators

4. Conclusion

Professionals interviewed during the development of this tool have questioned its complexity, due to the fact that except for evaluation and remediation, all the dimensions discussed here are spontaneously considered

when designing a programme.

The systematic use of the issues presented, for example in the first *CECA best practice award*, has clearly shown the advantages of this tool. Indeed its utilisation, if properly integrated into a programme presentation, resulted in the consideration of very different aspects, in their detailed description, in a more informed justification of choices, in a systematic integration of elements for evaluating the programme impact and its possible consequences for future remediation.

Considering every aspect of every phase allows professionals to make the best decision in all situations, whereas detailed analyses allow researchers to identify aspects that need further reflection, formulate new hypotheses, widen possible interpretations.

A best practice project will be approached when all the aspects will have been considered concerning resources, target audiences, aims and constraints. This trial-and-error practice (see the remediation) gives the project the best chances of success.

NB: this action grid will be complemented with a research grid leading the action. Evaluation and impact study are the only types of research included in this action grid. All the dimensions in the two grids will be presented in a future paper.

"Mejor práctica" o proyecto ejemplar. Programas de acción educativa y cultural. Descripción, análisis y evaluación de un proyecto.

Marie-Clarté O'Neill y Colette Dufresne-Tassé

Prefacio

Los miembros de CECA expresaron su deseo de trabajar sobre la noción de "Mejor práctica", en el sentido de "proyecto excepcionalmente exitoso".

Este documento ha sido concebido con el interés de proveer una herramienta guía que sea útil para el diseño, implementación y evaluación de proyectos de acción educativa y cultural. Aspira a brindar apoyo a profesionales, estudiantes e investigadores en el análisis de los proyectos en los que estén involucrados al:
- dar luces sobre la multiplicidad y complejidad de aspectos a ser considerados;
- permitir el pronóstico de fortalezas y debilidades que se puedan encontrar en la implementación de cualquier proyecto;
- mejorar la toma de conciencia sobre el desarrollo general y los aspectos singulares de un proceso;
- proveer un modelo para cualquier tipo de análisis y/o evaluación de un proyecto o programa.

La presente versión del instrumento es solamente uno de los puntos de su desarrollo. Esta versión intermedia pretende promover la reflexión crítica entre los miembros de CECA, a los que invitamos a formular comentarios, ideas y cambios para enriquecer esta potencial herramienta común con su experticia como profesionales en educación e investigación.

Introducción: Programas, definiciones y roles

La oferta del museo hacia los visitantes puede agruparse en tres categorías:
▪ producción artística o científica (exposiciones y sus catálogos, representaciones artísticas, musicales o teatrales);
▪ recursos disponibles para el público (colecciones, salas, documentos de información y orientación, experticia);
▪ programación educativa o cultural.

El programa educativo y cultural puede ser definido como un tipo de propuesta:
▪ no permanente: Hay ofertas permanentes, como un centro de documentación permanente o exposiciones permanentes, y ofertas no permanentes (ya que son dirigidas a un público específico que, por ejemplo, no visita museos de manera regular, o de acuerdo a intereses y actividades personales);
▪ realizada por la institución para su audiencia pero no solamente para beneficio de la institución;
▪ concebida como la valorización de un aspecto de la producción artística o científica y/o relacionada con alguno de sus recursos.

El programa es la suma de diferentes aspectos.

Esta definición está basada en el concepto de museo como una institución cuyo rol científico o cultural es central y claramente representado por sus recursos.

Nota: En esta definición, las artes performáticas y los nuevos medios son eventos particulares ya que pueden ser asimilados tanto a exposiciones como a programas, dependiendo del caso específico.

¿Cuál es el rol de los programas educativos y culturales en la vida de un museo?
o Puede haber personas a las que no las atrae la producción científica y artística de un museo. Por ende, el programa va a permitir que estas personas sepan cual es la naturaleza del museo y las ventajas que pueden obtener de él; los preparará para tener contacto y ayudará a concebir una oferta apropiada.
o Puede haber públicos para quienes la producción científica y artística de

un museo no es suficiente. Los programas educativos y culturales tendrán entonces un rol complementario de mediación al adaptar esta producción a las necesidades de públicos específicos. El programa también puede alentar la transmisión de información o el enriquecimiento de experiencias. Esta es la acción educativa.

o El programa mismo es un recurso crucial para diseminar conocimiento científico o artístico. Esto es difusión cultural.

Estas dos formas de programación pueden ocurrir dentro o fuera de los muros del museo. Pueden ser estructurados en una sola iniciativa o en una serie de intervenciones.

¿Quien le asigna un rol a los programas educativos y culturales?

o Reglamentación internacional (definición de ICOM de museo).

o Reglamentación nacional (por ejemplo las leyes sobre la educación de arte en las escuelas en Francia, o la importancia del rol de los museos en la educación de los jóvenes de los Estados Unidos).

o Reglas establecidas en el sector de los museos o tendencias en la museología (por ejemplo la influencia de los documentos sobre "museología participativa" editados por ICOFOM).

o Presión social (por ejemplo el desarrollo de eventos especiales, mercadeo, nuevas tecnologías, iniciativas dirigidas a personas con discapacidades físicas, mentales o sociales).

o Presión política (por ejemplo la influencia de ideologías o diplomacia cultural).

o El estado del arte del conocimiento y la investigación.

Todos estos factores pueden hacer que el rol globalmente aceptado de los museos varíe, influenciado así la oferta científica y la naturaleza de los programas.

1. Concepción y planeación del programa

Esta es la fase de desarrollo del programa.
a) *Origen del proyecto*
Definición
Este es el disparador que lleva a la implementación del proyecto:
Ejemplo: Una asociación que solicita una visita guiada.

Identificar la naturaleza del disparador:

- Una respuesta a un mandato o una presión.

Ejemplo: Tener en cuenta a una comunidad.

- Una solicitud específica.

Ejemplo: Un profesor solicitando una visita guiada sobre un tema específico.

- Observación de campo.

Ejemplo: Una presencia significativa de grupos familiares en el museo en ciertos días.

- Intuición personal.

Ejemplo: La materialidad de las colecciones puede ayudar a superar dificultades de acceso a la cultura para las personas con discapacidad auditiva.

- Ideas circulantes.

Ejemplo: Visitantes niños pueden motivar a visitantes adultos.

- Resultados de investigaciones antiguos o nuevos.

Ejemplo: Motivar resultados derivados de la evaluación de los documentos que soportan la visita.

b) Racionalidad y relevancia

- Relevancia social

Definición

Es la relación entre el proyecto y las dinámicas sociales en el ambiente en el que está localizado el museo.

Ejemplo: Los programas están principalmente dirigidos a los visitantes locales ya que el museo se encuentra ubicado en una zona no turística.

Pasos

Identificar los elementos que pueden dar forma a los aspectos sociales de los programas, tal como:

- Características de la sociedad.

    El programa toma en consideración las características del ambiente social en donde se localiza el museo.

    Ejemplo: El museo está localizado en un ambiente rural o urbano, con o sin una comunidad multicultural, en una región económicamente aventajada o desaventajada, en un área turística, en una situación política particular, etc.

- La visión institucional o el rol social del museo.

    El programa se basa en la idea del museo sobre su rol social.

Ejemplo: La dirección considera al museo como una herramienta potencial de reintegración para los presos de la ciudad.

- La visión promovida por el departamento de educación o por el personal responsable del diseño del proyecto y su implementación

El programa sigue una orientación social que es diferente a la del museo.

Ejemplo: El departamento de educación impone una visión que es diferente a la del museo, como la del rol atribuido en términos de participación, a comunidades específicas (inmigrantes, comunidades culturales o religiosas).

Comentarios

Es importante tener una clara visión de los tres aspectos: Características sociales, posición del museo y servicios solicitados por los visitantes.

- Relevancia institucional

Definición

Es la relación entre el proyecto y los objetivos generales de la institución.

Pasos

Identificar los factores responsables de los objetivos generales de la institución.

- Mandatos y presiones externas.
  Ejemplo: El nivel (primario, secundario) de los grupos escolares que recibe el museo está de acuerdo con la jurisdicción administrativa (ciudad, región) responsable de cada nivel y la autoridad administrativa que maneja al museo (museo municipal, nacional).
- La filosofía que guía a la dirección de la institución.
  Ejemplo: ¿Puede un museo que intenta incrementar sus recursos financieros con la venta de entradas proponer un programa de acceso gratuito?
- La imagen real o deseada de la institución.
  Ejemplo: ¿Puede un museo reconocido por su experticia en nuevas tecnologías proponer un programa basado en juegos de video de baja calidad?
- Los recursos que se pueden encontrar al interior de la institución.
  o Fortalezas, debilidades y especificidad de la colección.
  o Fortalezas y debilidades de los recursos científicos.
  o Fortalezas y debilidades de los recursos profesionales.

Ejemplo: Un programa "tras bambalinas" que se enfoca en la experticia específica de la institución /versus/ un costoso evento único cuando no hay una provisión regular de actividades educativas.

Comentarios

La relevancia institucional permite un reconocimiento fácil de los proyectos por parte de toda la institución.

En caso de presentar una originalidad particular, el proyecto puede favorecer enormemente el cambio, contribuyendo así al progreso de la institución.

- Calidad científica

Definición

La calidad científica es la relación entre la información suministrada en el programa y el campo de estudio que provee el conocimiento. Esta relación debe ser muy estrecha ya que uno de los roles de los programas educativos y culturales es el de mediar entre la experticia científica de la institución y un público no experto.

Pasos

Asegurar que el contenido del programa este basado en:

- Conocimiento reciente aprobado por expertos en el campo. Este tipo de información puede ser extraída de textos especializados o de expertos que trabajen en la institución;
- datos de investigación recolectados e interpretados rigurosamente.

  Se deben considerar las discrepancias o dudas de los expertos.

  Ejemplo: La información suministrada durante el programa está basada en información científica reciente (ejemplo: los más recientes desarrollos en arqueología).

Comentarios

Una institución de excelencia como un museo debe asegurar la calidad de la información suministrada en todos sus productos.

La calidad global del programa está basada en gran medida en la calidad de la información que provee.

- Validez presupuestal

Definición

El programa está incluido en la política presupuestal global por que es parte de la programación general de la institución.

Pasos

Para garantizar esta armoniosa inclusión:
- Debe estar alineado con las reglas directivas usuales de la institución.
  Ejemplo: Posición de la consecución externa de recursos comparado con la política global de patronazgo de la dirección del museo.
- Debe asegurar la calidad de la oferta y de los resultados financieros esperados.
- Requiere una previsión rigurosa de costos e ingresos.

Comentarios

Debe asegurarse que la función educativa pueda beneficiarse de una parte de la financiación correspondiente con las políticas de la institución en cuanto a la importancia del público para los museos.

c) Colaboraciones y socios

Definición

Asociación de instituciones o individuos creados para desarrollar el programa.

   Una asociación puede ser:
- Una colaboración con otros departamentos del museo;
- una asociación con entes externos.

Pasos

Con el fin de poder decidir sobre la relevancia de una o más de estas asociaciones, es necesario responderse las siguientes preguntas:
- ¿Cuál es el objetivo de la asociación?
  o Expandir el espectro de la intervención,
  o mejorar la calidad de la oferta, etc.
- ¿Con que medios?
- ¿Con que socios?
- ¿Cuál va a ser el rol de cada socio?
- ¿Qué puede ser acordado o excluido dentro de la sociedad?

Ejemplo: ¿Se considera de manera igualitaria la dimensión ética por todos los socios? ¿Cuál es la importancia de los resultados económicos comparado con los resultados sociales y culturales?

Comentarios

La asociación debe producir efectos positivos de corto, mediano y largo plazo tanto en el servicio como en el museo.

d) Beneficiarios

Definición

Los beneficiarios son las personas a quienes el programa está dirigido.

No todas las tipologías de público son igualmente importantes para la institución.

Una política para el público tiene que identificar a aquellos que son considerados como los más importantes y la forma en que pueden ser atraídos. Esta política debe estar conectada a la política global de la institución.

Los beneficiarios son seleccionados siguiendo dos criterios básicos:

- El museo propone servicios a la población.
  De esta forma, iguala la demanda de acuerdo a los recursos disponibles.
- El museo asegura liderazgo y propone una oferta.

Otro de los roles de la institución es el de proveer servicios que no son requeridos por la población o el de involucrar personas que raramente visitan museos.

Ejemplo: Un programa para madres jóvenes y sus bebes.

Pasos

- En el caso de una solicitud:
  - Identificar su origen. Puede ser:
    - Individual.

Ejemplo: Una familia que necesita una visita guiada en un idioma extranjero.

    - Venir de una institución o asociación.

Ejemplo: Una asociación de personas con discapacidad visual solicita una visita táctil.

    - Institucional.

Ejemplo: Un programa necesario para la apertura de una nueva exposición.

- Política.

Ejemplo: El alcalde pide al museo que organice una oferta especial para turistas.

- Justificar la respuesta.

Relevancia social, recursos en términos de colecciones, equipo de trabajo, medios disponibles, etc.

- En el caso de una oferta nacida del museo mismo:
  - Identificar el grupo objetivo.

  Ejemplo: Un programa para inducir a los conductores de taxi a orientar a los turistas hacia los museos.

  - Justificar la elección empezando por:
    - Las orientaciones y los recursos políticos;
    - los efectos esperados en la sociedad;
    - el crecimiento de la institución (capacitación, expertica, creación de redes, etc.)

e) Propósitos y objetivos

Definición

Es lo que puede ser obtenido con el programa; esto puede ser o un objetivo global (propósito: Cómo desarrollar la observación) o uno específico (objetivo: Cómo reconocer la producción de un artista…).

Pasos

El programa está organizado con el fin de alcanzar los propósitos y los objetivos.

Se desarrolla a través de la adquisición tanto de conocimiento como de práctica:

- Desarrollo perceptivo.

  Ejemplo:

  Conocimiento: Qué observar y por qué.

  Práctica: Como observar.

- Desarrollo cognitivo.

  Ejemplo:

  Conocimiento: Adquisición de conocimiento factual establecido en el programa.

  Práctica: Comparación y como hacer la comparación.

- Desarrollo afectivo.

Ejemplo:

Conocimiento: Identificación de gustos y aversiones personales.

Práctica: Cómo expresar gustos y aversiones personales.

- Desarrollo social.

  Ejemplo:

  Conocimiento: Conocimiento de la estructura política de un grupo cultural dado.

  Práctica: Como interactuar con individuos que pertenezcan a diferentes grupos culturales.

El programa logra sus objetivos cuando le ofrece a los visitantes una intensa experiencia cognitiva y emocional.

f) Recursos

Definición

Son los medios necesarios para la implementación del proyecto.

Pueden ser muy diferentes, dada la naturaleza misma de las instituciones (dimensión, ubicación geográfica, financiación, colecciones, personal) y las posibles variaciones en la política educativa de cada institución.

Pasos

Considerar todos los recursos necesarios.

- Aspectos logísticos:
  - Instalaciones de recepción adecuadas para el grupo objetivo.

    Ejemplo: Guardarropas para grupos, áreas de consumo de alimentos, baños para discapacitados, espacio para atención de bebes.
  - Salones adecuados para las actividades planeadas.

    Ejemplo: Disponibilidad de un área especial para talleres /versus/ talleres realizados en las galerías del museo.
  - Materiales necesarios para la actividad.

    Ejemplo: Equipos de traducción simultánea, materiales de papelería, disfraces.
  - Áreas disponibles para exhibiciones, difusión o animación.
- Aspectos financieros:
  - Medios financieros basados en la actividad a desarrollarse.

    Ejemplo: Invitar a una celebridad o involucrar a un actor local.
  - Ajuste al presupuesto.

Ejemplo: Solicitar recursos a tiempo a la planeación presupuestal de la institución y ser a la vez capaz de beneficiarse de financiación inesperada (patrocinios, recursos remanentes).

- Integración de ofertas "en especie" potenciales en el costo global de la operación.

Ejemplo: Patronazgo de servicios, disponibilidad de productos locales gratuitos.

- Dimensión humana:
  - Número de personas necesarias para el desarrollo y animación del programa.

Este aspecto establece tanto el número de sesiones paralelas dadas por el programa como los diferentes tipos de audiencias, algunos de los cuales pueden requerir personal adicional.

Ejemplo: Personal necesario para atender niños pequeños o personas con discapacidad.

- Competencia del personal que puede llegar a intervenir:
  - Voluntarios:

Entusiasmo, niveles de formación desiguales en cuanto a contenidos y dotes de comunicación, trabajo de medio tiempo.

  - Expertos en mediación cultural:

Costo significativo en el apoyo directo de cada grupo por un mediador profesional debido tanto a las aptitudes científicas como a las de comunicación (generales y especializadas) en un ambiente museal (reuniones cortas, ambientes abiertos, características y expectativas desconocidas del grupo), disponibilidad continua. Deben verificarse los cambios potenciales en las aptitudes de los mediadores en cuanto al conocimiento de las audiencias y las colecciones.

- Profesionales sin funciones científicas y de mediación: aptitudes de conocimiento y comunicación.

  Ejemplo: Vigilantes del museo haciendo visitas guiadas.

- Personal científico del museo (conservadores, curadores, bibliotecarios, investigadores de museos científicos):

Disponibilidad para realizar tareas educativas o culturales y habilidad para comunicarse con visitantes no expertos.

  - Profesores:

El museo tendrá que considerar variaciones entre educación formal y no

formal tanto en los contenidos como en las formas de comunicar.

> *Ejemplo: ¿Tienen los museos y las escuelas el mismo rol?*

- Artistas:

Poderosos testigos de las dinámicas de creación, cuyas aptitudes comunicativas deben ser verificadas;

- Expertos invitados:

El contenido debe ser tratado en un nivel aceptable de excelencia para un museo, tanto en un programa como en una exposición. Este contenido se presentará de acuerdo al entendimiento esperado de grupos y audiencias objetivos.

La naturaleza y calidad de un programa depende estrechamente de las aptitudes del personal:

> *Ejemplo: Presencia de alguno de los artistas exhibidos /versus/ el acto de creación presentado por un historiador del arte. Impacto de este cambio tanto en el contenido como en las dinámicas del programa.*

- Oportunidades en días especiales:

Los días especiales pueden brindar ocasiones excepcionales que afectan tanto el contenido del programa como la naturaleza de la audiencia.

> *Ejemplo: Día de la madre, Día Internacional de los Museos, vacaciones escolares.*

g) Contenido

Definición

Contenido temático y/o experiencia propuesta en el programa.

> *Ejemplo: Durante una exposición, las visitas guiadas pueden proponerse con relación a aspectos muy diferentes (belleza de las plantas, características botánicas, país de origen, uso social, etc.).*

Pasos

Se requieren tres pasos para desarrollar un programa: Tomar conciencia sobre los diversos contenidos que pueden constituir el objeto del programa; elección del tema dentro de varios posibles; estructura de los contenidos propuestos.

- Rango de posibles contenidos.

Oportunidades brindadas por el ambiente, las colecciones y el conocimiento relacionado. El mediador es consciente del espectro y

variedad de los posibles contenidos.

Ejemplo: Una colección de arqueología egipcia puede ser presentada desde el punto de vista de la arqueología, la teología, etc.

■ Selección (¿Qué aspectos informativos se deben escoger?).

Selección del contenido entre opciones posibles, en otras palabras: Direccionamiento del contenido.

Ejemplo: La visita propuesta por el departamento de egiptología se enfocará en la vida diaria en tiempos de los faraones.

La selección y orientación del contenido no se hace por descarte alrededor de un conocimiento parcial, sino teniendo plena consciencia de todos los contenidos posibles.

Esta selección puede depender de varios criterios:

• La relación deseada entre el contenido de la exposición y el contenido del programa mismo. El contenido temático del programa puede ser de tres naturalezas:
  • El tema del programa tiene relación con el tema de la exposición.

Ejemplo: Seguir la carrera de un artista en una conferencia planeada al rededor de una exposición monográfica.

  • El tema del programa amplia o enriquece el tema de la exposición.

Ejemplo: Desarrollar aspectos antropológicos en una exposición presentando los resultados de excavaciones arqueológicas recientes.

  • El tema del programa no tiene relación con la comunicación propuesta por la exposición.

Ejemplo: Organizar un programa para niños muy pequeños enfocándose en reconocimiento animal en una exposición de bodegones europeos del siglo XVII.

■ Priorización de la selección de contenido.

La información suministrada durante el programa debería estar basada en las dinámicas fundamentales de la disciplina considerada.

Ejemplo: La arqueología presentada como un proceso de interpretación histórica /versus/ suministrar información a partir de resultados anecdóticos derivados de investigaciones arqueológicas.

■ Selección basada en políticas institucionales.

La información suministrada depende de las directrices políticas globales de la institución.

Ejemplo: Selección hecha por la dirección del Biodomo de Montreal sobre la evocación de la biodiversidad en lugar de la belleza de las plantas.

- Selección dependiendo del uso de las colecciones.

Relevancia de un contenido dado dependiendo del espacio de exposición (interiores o exteriores) y considerando los objetos exhibidos. El principal objetivo del programa es apoyar la observación y la interpretación de lo que se puede apreciar. Esto es lo que da especificidad a un programa de un museo comparado con un programa desarrollado en un auditorio o un salón de clases.

- Estructura del contenido dependiendo del grupo objetivo y de la tipología de las visitas.

Esta estructura se basa en dos pre-requisitos, considerando la relación entre el contenido y el grupo objetivo.

- Conciencia sobre el conocimiento del contenido por parte del grupo objetivo. La audiencia es el punto de partida para seleccionar un contenido que puede ser fácilmente adaptado.

Ejemplo: Un programa sobre la representación de la mujer en el arte occidental dirigido a mujeres que participan de talleres de alfabetización.

- Conciencia sobre el alcance de los cambios necesarios para adaptar el contenido al grupo objetivo. Tanto el contenido como su relevancia determinarán el espectro de tales cambios.

Ejemplo: Popularización de la astrofísica para el público general (Reeves).

De tal manera, hay dos cambios posibles de contenido:
- Variaciones significativas que llevan a un contenido diferente.
- Variaciones moderadas que llevan a pequeños cambios en el contenido o en la forma en que este se suministra.

En cualquier caso, aunque sea lúdico, el contenido del programa debe cumplir con la excelencia de la institución y los objetivos que pueden perseguirse a través de un programa museal.

Ejemplo: Pedir a niños muy pequeños que cuenten los conejos representados en un tapiz con el fin de desarrollar la observación. Sin embargo este objetivo (desarrollar la observación) debe ser mejorado por ejercicios posteriores al simple conteo (considerando las formas de representación) con el fin de adquirir aptitudes museales más específicas que la simple identificación visual.

- Construcción

Es la estructura de los contenidos presentados de tal forma que constituyan una ambiente de visita.

Un programa es usualmente rico en diferentes tipos de información (información técnica o científica, experiencia estética o situación experimental), por ende, se debe prestar atención a la consistencia dinámica del conjunto.

La construcción lógica de todos los temas de los contenidos puede variar de varias formas:

▪ De acuerdo al ambiente elegido:
  • La historia de una evolución.
  Ejemplo: Pinturas de reyes a través de la historia.
  • Una historia continua contada a través de objetos significativos.
  Ejemplo: La era napoleónica en un emplazamiento histórico.
  • Comparación.
  Ejemplo: Desarrollo de los estilos de Matisse y Picasso.
  • Aproximación tipológica, etc.
  Ejemplo: Formas y decoraciones de vasijas griegas antiguas.
▪ De acuerdo al rol atribuido a las colecciones en la exposición:
  • Museología basada en el concepto:
  Ideas generales o un concepto cuya materialización va a ser mostrada a través de objetos.
  Ejemplo: La noción de genocidio en un museo de historia militar.
  • Museología basada en el objeto:
  Objetos que encarnan las ideas que se desarrollarán.
  Ejemplo: El Renacimiento europeo a través de las colecciones del Louvre.

Comentarios

El deseo del museo de ofrecer, sin importar las circunstancias, una experiencia artística o cultural excepcional, a veces empuja a los

mediadores a desatender objetivos precisos tanto para el programa completo, como para cada uno de sus momentos o elementos.

h) Herramientas de mediación
Definición

Son los tipos de intervención seleccionados para de transmitir el contenido:

La información puede ser transmitida de varias formas, usando diferentes técnicas o agentes mediadores.

Ejemplo: Conferencias, talleres o demonstraciones por artistas o artesanos.

Estos medios crean las condiciones para manipular la información y determinar parcialmente la apropiación potencial de tal información, y por lo tanto, entre otros, del aprendizaje.

Pasos

Para las herramientas de mediación, los pasos son similares a los relacionados con los contenidos:

Tener conciencia de los medios posibles, la elección de las posibilidades de acuerdo a criterios precisos y la construcción armoniosa de tales medios con el fin de obtener un escenario dinámico y consistente.

- Rango de medios existentes.

La mediación contemporánea en los museos hace uso de medios extremadamente diferentes y numerosos para confeccionar el contenido de los programas de acuerdo a los diferentes públicos. La bibliografía especializada y los resultados de congresos describen diferentes medios de animación, educación, mediación y transmisión.

- Medios seleccionados.

Los medios son seleccionados por su efectividad en relación al contenido y el público.

Se deben considerar los siguientes criterios:

- Potencial de adaptación del público objetivo.

Ejemplo: ¿Es una clase magistral la forma apropiada de atraer a un público adolescente?

- Efectividad relacionada con el contenido que se va a transmitir.

Ejemplo: Relevancia de los talleres para comprender las técnicas de manufactura y su impacto potencial en las formas de los objetos manufacturados. Por ejemplo, un taller de soplado de vidrio para aprender los principios estéticos del vidrio de colores.

-   Originalidad de los medios o de las formas en que se implementen.

Ejemplo: Toma de fotografías por parte de los visitantes y los múltiples usos educativos de esta técnica de mediación.

Comentarios

Los educadores de museos a menudo deben tomar distancia de los dispositivos de mediación conocidos.

Hábitos tradicionales pueden volverse indispensables por diversos factores:

- Abordaje de un nuevo tipo de audiencia.

  Ejemplo: Programa para mamas y bebes.

- Exploración de nuevos contenidos.

  Ejemplo: La mímica como una forma interesante de entender el balance en la escultura.

- Situación social particular.

  Ejemplo: Personas sin hogar que transmiten elementos culturales de un grupo social a otro. Talleres en Kenia en donde niños albinos pueden aprender manufactura de objetos.

La originalidad de las herramientas no es una cualidad en sí misma. Se debe buscar la efectividad y a menudo es más común en dispositivos conocidos que en nuevos. Es la estrecha relación entre contenido-herramientas-público la que va a probar, más allá de la originalidad, la efectividad en la búsqueda de los objetivos esperados.

-   Organización de las herramientas.

    Cuando un programa usa diferentes técnicas de mediación, sus naturalezas individuales y su ubicación dentro del programa deben ser consideradas ya que el programa es una estructura que tiende hacia un objetivo preciso.

    Las dos dimensiones de organización de herramientas dentro de la estructura son:

    - El orden en que son usadas las herramientas.

    Ejemplo: ¿En qué orden es mejor planear una visita a las galerías de exposición y una sesión de taller, considerando el contenido y el objetivo buscado? ¿Tiene este orden impacto en el resultado?

    - La naturaleza de las relaciones entre diferentes herramientas.

¿Cuál es la relación de conexión lógica de las secuencias y cuáles son las herramientas usadas entre estas secuencias?

Ejemplo: Ilustración, demostración, exploración, síntesis, etc.

- ▪ La relación entre sesiones dentro del mismo programa.

Los programas pueden estar constituidos por una o más sesiones. En el caso de múltiples sesiones sobre temas complementarios, esta complementariedad afectará los elementos del programa (contenido, herramientas, enlaces, etc.).

Ejemplo: Visitas guiadas sobre el mismo tema no van a ser similares dependiendo de si son parte de un ciclo de visitas o representan una experiencia única.

i) Nivel esperado de participación
Definición

Es la naturaleza y el grado de interacción esperado al compartir información y experiencia con los visitantes.

Ejemplo: Preguntar como una forma de involucrar a los visitantes.

Pasos

La interacción es la conjunción entre la atención, la experiencia (ideas, memorias), el comportamiento (activación de un dispositivo multimedia, mímica), la producción (talleres) y la información (observación, conocimiento).

La participación relativa corresponde al nivel de interacción del visitante durante la implementación del programa.

Se pueden considerar relaciones con diferentes agentes: mediador y audiencia, visitantes entre ellos como grupo, dispositivos de mediación y público, etc.

Se deben considerar las participaciones materiales, sociales e intelectuales.

j) Coordinación entre herramientas, contenidos y participación
Definición

Es la forma en que se combinan el tema o la experiencia propuesta, los tipos de intervención elegidas y el nivel de participación de los implicados.

Ejemplo: Mejoramiento de la comprensión de un territorio (tema) por medio de una entrevista (fórmula) realizada por adolescentes a los lugareños (participación).

Gracias a un alto grado de participación material, pero principalmente intelectual, sensorial y emotiva, se espera que los visitantes gradualmente capturen lo que les es presentado, sin importar los requerimientos de los contenidos y las herramientas de mediación adoptadas.

Al principio, esta coordinación puede ser percibida de manera intuitiva por profesionales, sin embargo, es el análisis independiente da todas las dimensiones el que va a generar una evaluación crítica que permita una organización general justificada.

El estudio de cada dimensión de manera independiente también ayuda a construir un proceso de evaluación estructurada que considere el impacto de cada elemento.

k) Dirección (gestión)

Definición:

Planificación de acuerdos para manejar las dimensiones materiales del programa (agenda, recursos, personal) durante las fases de diseño e implementación.

Pasos

- Gestión del tiempo:
  - Agenda del programa.

Inclusión del programa dentro de la agenda global de actividades de la institución.

Ejemplos: Visitas para niños muy pequeños en horarios de atención favorables tanto para ellos como para la institución. ¿Terminará la conferencia en el auditorio antes de que el museo comience su procedimiento de cierre?

  - Días de publicación establecidos de acuerdo a la agenda del programa y las posibles audiencias.

Ejemplo: ¿Cuando se debe enviar información a las escuelas (al principio de las actividades de la escuela, antes de las vacaciones de verano)?

- Gestión de recursos materiales.
  Ejemplo: ¿Cuales son los equipos audiovisuales necesarios?

- Gestión humana.

- Gestión de los visitantes.

Organización de flujos proyectados tanto para el público objetivo como para cualquier otro tipo de visitante que va al museo.

- Gestión de personal.

La disponibilidad y la experticia deben ser consideradas simultáneamente.

Ejemplo: ¿Cuándo va a estar disponible el mejor experto en este tema?

1) **Comunicación**

Definición

Contenidos y herramientas para difundir el programa al interior y al exterior de la institución.

Ejemplo: Insertar el programa en el proceso de comunicación global organizado para el Día Internacional de los Museos.

Pasos

- La comunicación del programa debe ser incluida en la estrategia global de comunicación de la institución.
- Por medio de herramientas especificas, la comunicación es tanto interna como externa:
  - La comunicación interna tiene varios objetivos:
    - Obtener validación de organismos apropiados sobre la estructura del programa y sobre las herramientas seleccionadas para su desarrollo;
    - Generar conciencia entre otros departamentos sobre el programa y sus posibles efectos sobre sus actividades;
  - De acuerdo a casos específicos, la comunicación externa puede realizarse por un departamento especializado interno o externo, o por el departamento de educación mismo.
- En cualquier caso, los aspectos que deben considerarse son los siguientes:
  - El contenido de la información, su naturaleza y sus argumentos.

  Ejemplo: Enlazarse a un programa para maestros.
  - Su tono dependiendo de la audiencia.

  Ejemplo: El lema "dejen a sus profesores afuera" para estudiantes de colegio.
  - El apoyo elegido para enviar la información.

  Dependerá de varios factores, como:

- La ubicación geográfica del museo.

Ejemplo: *Hacer promoción en un contexto urbano.*

- Recursos disponibles

Ejemplo: *Costo de afiches, cuñas radiales, internet.*

- El público objetivo

Ejemplo: *Internet para públicos jóvenes, afiches en colegios, páginas de internet para personas con discapacidad.*

- Las circunstancias para el desarrollo del programa

Ejemplo: *Formas diferentes de enviar información sobre programas específicos o actividades regulares planeadas.*

Se debe considerar la efectividad de una comunicación dirigida directamente al público objetivo o la movilización de puntos de referencia para este público.

Ejemplo: *Asociaciones de personas con discapacidad /versus/ una persona con discapacidad; un solo profesor /versus/ la dirección de la escuela o la administración central de educación.*

m) Estudios sobre el programa, el diseño, la implementación y los resultados

Comentarios

Cuando se piensa en analizar un programa, se piensa generalmente en la evaluación de los resultados. Sin embargo esta es solo una de las múltiples actividades de análisis que se pueden desarrollar alrededor de un programa. También se pueden analizar el diseño y la implementación, y si el énfasis es sobre los resultados, hay por lo menos seis tipos de análisis posibles:

1) Objetivos logrados desde el punto de vista de los beneficiaros.

Ejemplo: *¿Tuvieron los participantes una intensa experiencia emocional tal y como se estableció en el programa?*

2) Objetivos logrados desde el punto de vista de la institución organizadora (evaluación).

Ejemplo: *Al ofrecer una intensa experiencia emocional ¿ha tenido éxito el museo en cambiar su imagen?*

3) Ventajas para los participantes en el programa.

Ejemplo: *¿Qué ganaron los participantes intelectual, emocional y socialmente?*

4) Ventajas para la institución organizadora.

Ejemplo: *Al ofrecer el programa ¿Que ganó la institución a ojos del gobierno, la administración regional o la municipalidad?*

5) Estudio a profundidad de una o más ventajas derivadas de la participación en el programa.

Ejemplo: *¿Cuales son las ventajas emocionales? ¿Cómo les ayudan estas a los participantes a vivir una experiencia intensa?*

6) Estudio a profundidad de una o más ventajas obtenidas por la institución organizadora.

Ejemplo: *Después de la conclusión del programa, la municipalidad parece considerar cada vez más a la institución como un espacio de bienestar para los ciudadanos. ¿Cuál era la percepción previa? ¿Cuál es la percepción ahora?*

Definición

Integración de una actividad de análisis al programa. Esta actividad se puede enfocar al diseño, la implementación o los resultados del programa.

Comentarios

Considerando el interés de los museos en el primer tipo de actividad, esta se utilizará para mostrar los pasos que se deben llevar a cabo para realizar un estudio.

Pasos

a) Establecer el foco del análisis.

Ejemplo: *¿Fue la experiencia emocional de los participantes tan intensa como se había establecido en los objetivos del programa?*

b) Establecer el objeto de estudio y el por qué.

Ejemplo: *Emociones positivas de los participantes y su intensidad, coherencia con lo que se estableció en el programa. Las emociones se estudian por que representan los elementos más importantes de una experiencia emocional.*

c) Establecer quién va realizar el estudio.

Ejemplo: *Uno de los miembros del departamento de investigación de la institución.*

d) Seleccionar la fuente de información que va a ser usada en el estudio.

Ejemplo: *Opiniones de los visitantes recolectadas mediante una entrevista.*

e) Establecer si las entrevistas deben ser realizadas a todos los participantes o tan solo a una parte. En este caso, ¿Cuántas personas deben ser incluidas en la muestra?

Ejemplo: *Como el programa se va a repetir diez veces con 25 participantes cada vez, se seleccionarán cinco visitantes al azar al final de cada implementación.*

f) Seleccionar la (o las) herramienta(s) que se usarán para analizar la información recolectada.

Ejemplo: *El contenido de cada entrevista va a ser analizado, con el fin de facilitar el estudio. Unidades de información serán agrupadas en categorías.*

g) Establecer cómo se utilizarán las categorías y según que herramientas aritméticas o estadísticas.

Ejemplo:

- Contar cuantos ítems hay en cada categoría;

- Registrar las categorías de acuerdo al número de ítems que incluyan;

- Cotejar estos datos con pasajes de las entrevistas en donde los participantes describen como percibieron la experiencia emocional y su intensidad.

h) Establecer como relacionar los resultados de la investigación con las notas tomadas en el "diario" (cuaderno con indicaciones para el monitoreo del programa) cuando se diseña e implementa el programa. Esta relación ayuda a explicar los resultados.

Ejemplo: *Todas las emociones mencionadas por los participantes fueron intensas. Sin embargo, 30% se quejan de que la sesión de taller fue muy corta ya que fue durante esta sesión que sintieron las emociones más intensas. Al leer el diario, podemos ver que en 25% de los casos, la sesión de taller se acortó por que el artista que exhibía sus obras se tomo más tiempo de lo esperado.*

Comentarios

Cada uno de los puntos mencionados solo puede concluirse después de verificar que las condiciones para su implementación se cumplan. Esta verificación puede requerir un análisis preliminar.

Ejemplos:

a) Habilidad y voluntad de los participantes adultos para describir sus experiencias emocionales en detalle.

b) Forma de conducir las entrevistas para poder recibir información confiable de los entrevistados.

c) Forma de entrevistar a cinco participantes en el momento final del programa.

d) Disponibilidad de un salón silencioso y confortable en donde conducir las entrevistas.

Ejemplo: *El perfil de la entrevista y su uso puede ser probado con personas que*

tienen características similares a los participantes. Se pueden hacer cambios en el perfil de manera consecuente.

2. Realización del programa

<u>*Definición*</u>
Implementación y ajuste a los públicos y las circunstancias.
Se debe prestar atención a tres aspectos:
- Preparación para la implementación del programa.
- Realización del programa.
- Ajuste del programa al contexto.

a) Preparación para la implementación del programa
- Operativización

<u>*Definición*</u>
Es el desarrollo de las herramientas establecidas en el diseño. Estas herramientas permiten la integración consistente del contenido, los elementos técnicos y la comunicación.

<u>*Ejemplos*</u>
La integración de equipos multimedia en un programa significa que toca desarrollar una atmósfera específica, trabajar con un productor, decidir aspectos técnicos con proveedores externos, considerar como se pueden integrar los equipos multimedia intelectual y logísticamente a las galerías, verificar si son compatibles con los flujos de visitantes, etc.

Llevar a cabo la creación de un modelo educativo sobre arquitectura o arqueología significa que hay que consultar a científicos expertos acerca de los contenidos, informar a los diseñadores acerca de lo que hay que crear (una catedral que muestre las dinámicas funcionales y arquitectónicas de la construcción).

- Planeación

<u>*Definición*</u>
Es la preparación de los elementos logísticos que son necesarios para el desarrollo del programa: recursos materiales y humanos, salones, organización, etc.

<u>*Pasos*</u>

Estos elementos, que ya han sido establecidos en el diseño del programa, ahora deben ser organizados.

La planeación integra todos los elementos permitiendo al público objetivo "dar un paso adelante" antes, durante y después del programa, sin olvidar otras dimensiones como la bienvenida, la orientación y el confort durante la visita.

Ejemplos:

¿Son los guardarropas confortables para el público objetivo?

¿Está de acuerdo el personal de seguridad con organizar un taller en las galerías del museo?

b) Implementación

Definición

Ejecución de todos los aspectos establecidos en el diseño

Ejemplo: Iniciar un programa familiar de domingo en un día de la madre con el apoyo financiero de una compañía que produce comida para bebes y apoyo logístico de las abuelas de la Asociación de Amigos del Museo.

Pasos

Gestión del desarrollo completo del programa.

Ejemplo: Monitoreo interno o externo del desarrollo intelectual, material y humano de todo el proceso.

Esta gestión implica controlar los siguientes aspectos:

- Ajustarse a la audiencia.

Ejemplo: Acortar la visita en el caso de visitantes de la tercera edad.

- Control del tiempo.

Control de la agenda del programa.

Ejemplo: ¿Hay actividades que duren más de lo esperado en detrimento del balance general?

- El control logístico de los grupos por parte de los mediadores y personas acompañantes.

Esto tiene que ver tanto con el público objetivo como con el resto de personas que visitan el museo al mismo tiempo.

Ejemplo: ¿Cómo se tienen que organizar las cosas de manera que el desarrollo del programa no moleste a los otros visitantes, y que a su vez estos no interfieran con el desarrollo del programa?

- Gestión de los recursos materiales.

Uso controlado de los recursos materiales (espacio, equipos).

- Gestión de los recursos económicos.

Uso controlado de suministros y documentos.

- Manejo de eventos inesperados.

Habilidad para reaccionar ante eventos no previstos o predichos erróneamente en el diseño del programa.

- Circunstancias dentro del programa:
  - Piezas (objetos)

  Ejemplo: Piezas que no están en el museo debido a restauraciones.

  - Visitantes

  Ejemplo: Visitante en silla de ruedas inesperado.

  - Espacio

  Ejemplo: Espacios cerrados inesperadamente por razones de seguridad o debido a trabajos locativos.

- Circunstancias externas al programa.

  Ejemplo: Amontonamiento inesperado de personas viendo una pieza incluida en el programa.

- Circunstancias externas a la institución.

  Ejemplo: Huelga del transporte público, protesta en frente del museo.

c) Cambios

Definición

Cambios en el desarrollo del programa.

Ejemplos: El público objetivo se toma más tiempo del esperado para producir piezas de cerámica. Un conferencista se toma más tiempo del establecido.

Pasos

Si el programa se ha diseñado en detalle, cualquier cambio debe ser justificado también en detalle, de acuerdo a lo siguiente:

- Razones para cambiar
- Naturaleza del cambio
- Importancia del cambio

- Consecuencias del cambio en el programa completo.
  Ejemplo: Menos objetos disponibles en las galerías.

3. Evaluación

a) Resultados
Definición
Es la implementación y reporte de los estudios establecidos en el diseño del programa. Estos estudios pueden enfocarse en el diseño, la implementación o los resultados del programa.

Comentarios
La presentación de los resultados del programa, o el cumplimiento de los objetivos desde el punto de vista de los participantes (valoración), son los únicos aspectos que deben considerarse.

Pasos
. Posible ajuste del estudio llevado a cabo durante el diseño del programa.
  Ejemplo: Decidirse por entrevistar seis participantes en lugar de cinco cuando los grupos están compuestos de personas muy jóvenes o muy viejas.

. Monitoreo de la recolección de datos y de los riesgos.
  Ejemplo: Hay mucho ruido en el salón en el que se está trabajando con los participantes por que en el espacio adyacente están desmontando una exposición.

. Tratamiento de los datos de acuerdo al diseño del programa y la descripción de los resultados.
  Ejemplo: 60% de los participantes reporta varias emociones y una experiencia significativa.

. Tratamiento posible de información inesperada.
  Ejemplo: Los participantes hablan mucho sobre lo placentero que les resultó recordar los objetos vistos, en otras palabras, usan su imaginación reproductiva.

. Interpretación de los resultados (información esperada e inesperada).

Ejemplo: Más de la mitad de los participantes reporta que vivieron una experiencia intensa gracias a la variedad y profundidad de las emociones experimentadas. Como algunas de las emociones tuvieron relación con memorias, parece que para algunos participantes el uso de la imaginación fomenta el incremento de emociones y experiencias emocionales significativas.

. Análisis crítico de los resultados.

Ejemplo: En un 25% de los casos, las sesiones de taller se acortaron. Cuando esto ocurrió, solo la mitad de los entrevistados reportaron muchas emociones y una experiencia emocional significativa. Por tanto, acortar una sesión de taller parece ser negativo y debe evitarse. Además, si esto se evita, el porcentaje de participantes que vivirán una experiencia significativa puede incrementarse a un 70% o incluso 75%.

. Conclusión y seguimiento.

Ejemplo: Tal como se estableció en los objetivos, más de la mitad de los participantes vivieron una experiencia emocional significativa con el programa como tal, debido a varias emociones positivas producidas por memorias. Por otro lado, los resultados sugieren que con el fin de maximizar la respuesta emocional en los adultos, los talleres deberían durar más tiempo. Futuros análisis deberían revisar los resultados de tales iniciativas y explorar la relación entre el desempeño emocional y la imaginación de los participantes.

b) Reporte

Definición

Es la descripción del estudio. Esta descripción puede ser: a) Un informe completo que se guardará en los archivos del departamento de educación y acción cultural (o los archivos generales de la institución) o se publicará; b) Una síntesis para el director, la administración y otros departamentos.

Contenidos del informe completo:
- Descripción del contexto institucional;
- Breve presentación del estudio y de las razones para su desarrollo;
- Clasificación de los hallazgos;
- Descripción de las herramientas de análisis y cómo fueron utilizadas;
- Identificación de las fuentes de información (grupos, muestras, etc.);
- Presentación de resultados, interpretación y crítica;

- Seguimiento del estudio.

Características de la síntesis:

5 a 10 páginas que describan de manera breve el tema de estudio y como fue desarrollado. Se debe prestar atención a la descripción de los resultados, su significado y seguimiento. La comprensión y la lectura se hacen generalmente más fáciles al enumerar en una lista los resultados.

c) Proceso correctivo

Definición

Cambios en el programa de acción educativa y cultural debido a:

- Comentarios informales de los operadores durante el desarrollo del programa.
- Opiniones en el libro de visitantes.
- Resultados obtenidos por medio de evaluaciones formales (evaluación y estudio de impacto).

Pasos

- El proceso correctivo es precedido de algunos elementos cruciales:
  - Relevancia de los objetivos del programa:
    - De los objetivos mismos.

Ejemplo: ¿Es el museo un lugar en donde la enseñanza formal es crucial?

   - En relación con la orientación del museo.

Ejemplo: ¿Cumple el programa con las funciones de servicio y liderazgo promovidas por la institución?

   - En relación con el público objetivo.

Ejemplo: ¿Son validos los beneficios que el público debe o puede obtener para el mismo público, la institución, la sociedad?

  - Análisis critico de las condiciones de desarrollo del programa:
    - Desarrollo previsto parcialmente o totalmente inapropiado.
    - Desarrollo previsto parcialmente o totalmente no logrado.

- El proceso correctivo requiere cambios en el programa:
  - Los cambios pueden afectar todas las partes del programa y sus desarrollos.

Ejemplo: Todo el programa o alguna de sus sesiones son canceladas.

- La corrección brinda una oportunidad de cambiar el programa de acuerdo a la situación que se va a enfrentar.

Ejemplo: Reducción de las sesiones debido a la afluencia de público.

- Los criterios correctivos incluirán a todas las personas involucradas dentro y fuera del museo.

Ejemplo: Cambio en la tipología de participantes.

El proceso correctivo será apoyado por la participación directa de todas las personas interesadas.

- La corrección no depende únicamente de la evaluación formal:
  - Puede enfocarse solamente en algunos de los aspectos que evidencien los resultados.

Ejemplo: Considerar la satisfacción de los visitantes y no el aprendizaje.

  - Puede voluntariamente descartar aspectos que la institución no acepta.

Ejemplo: El deseo de un visitante no es compatible con la naturaleza o la misión de la institución, por ejemplo tocar las piezas para apreciarlas mejor.

  - Puede adicionar nuevas dimensiones a la versión inicial del proyecto.

Ejemplo: Incrementar la interacción de los visitantes con el apoyo de mediadores.

4. Conclusión

Los profesionales entrevistados durante el desarrollo de esta herramienta han cuestionado su complejidad, debido al hecho de que con la excepción de la evaluación y la corrección, todas las dimensiones discutidas aquí son consideradas de manera espontanea cuando se diseña un programa.

El uso sistemático de los temas presentados, por ejemplo en el primer *Premio CECA de mejores prácticas* ha mostrado claramente las ventajas de esta herramienta. De hecho su utilización, si se integra apropiadamente a la presentación de un programa, termina considerando muchos aspectos diferentes, en su descripción detallada, en una justificación de elecciones más informada, en una integración sistemática de elementos para la evaluación del impacto del programa y sus posibles consecuencias para correcciones futuras.

Considerar cada aspecto de cada fase permite a los profesionales tomar las mejores decisiones en todas las situaciones, mientras que análisis

detallados permiten a los investigadores identificar aspectos que necesitan una reflexión adicional, formular nuevas hipótesis y ampliar las interpretaciones posibles.

Un proyecto de buenas prácticas se debe abordar cuando todos los aspectos que tengan que ver con recursos, públicos objetivo, metas y restricciones hayan sido considerados. Esta práctica de ensayo y error (ver el apartado de Corrección) le da al proyecto las mejores opciones de éxito.

Nota: Esta acción va a ser complementada con una plantilla de análisis que sirva para controlarla. La evaluación y el estudio del impacto son los únicos tipos de análisis incluidos en esta plantilla. Todas las dimensiones de esta plantilla van a ser presentadas en un documento futuro.

School
and
family
groups

Network of archaeology clubs in schools

*Mário Nuno do Bento Antas**

Abstract

The Network of Archaeology Clubs in Schools is a project of the National Museum of Archaeology (MNA), Portugal, in which the main aim is to establish a network of partnerships with schools in order to promote archaeology. Other main goals of this project are to disseminate effectively the museum's collections and to contribute actively to preserve archaeological heritage and to provide new ways of learning for pupils.

In this project, all students and all teachers from all types of schools can participate. As archaeology is a transversal area, all the teachers from different subjects can develop all kind of activities, as well all students who like discovering and learning more about the past and the existing monuments.

Where does it work? In the Museum, in schools and on the Internet. The Museum coordinates and supports all the archaeology clubs. The Museum offers an online platform to share didactic materials produced by any of the participants. At school, teachers and students freely decide how they should organize their club. Imagination is the only limit…

The project started in the school year 2011/2012 and has currently 12

* Mário Antas, Museu Nacional de Arqueologia, Edifício Mosteiro dos Jerónimos, Praça do Império, 1400-206 Lisboa, Portugal. e-mail: mnarq.marioantas@imc-ip.pt or marioantas@gmail.com.

schools working with the museum (and it is growing every day). On the online platform (www.clubesdearqueologia.org) there are many educational materials and activities produced by the participants.

Keywords: archaeology clubs, archaeological heritage, museum, schools, education.

1. The conception and planning of the programme

1.1. Origin of the project

The implementation of this project is an old ambition of the museum. The museum has always sought to establish a closer relationship to schools as a way of promoting the museum collections and provide a useful educational relationship with schools.

The question of establishing archaeological clubs in schools is not new in Portugal. Since the last decades of the 20th century, some isolated experiences have been made at various schools. They were the result of teachers actions with special appetence for archaeology (eg. Clara and Rui Salvado published in 1998, "Uma proposta para a Educação Patrimonial nas Escolas"). In 1999, we published an article entitled "Clubes de Arqueologia nas escolas portuguesas" (Antas, 1999). We considered the archaeology clubs as a way to "open a new cycle in the teaching of history and archaeology" (Antas, 1999, p. 215) and we anticipated the "possibility of establishing a network of clubs in order to draw the students' attention to school and learning through archaeology" (Antas, 1999, p. 217).

This possibility turned a reality when the director of the National Museum of Archaeology challenged us to implement a network of clubs under the museum's coordination.

1.2. Justification and relevance

Archaeology is probably one of the most fascinating scientific matters and it brings together children, adolescents and adults. Archaeology and archaeologists in general are considered as a mix of adventure, mystery, sci-

ence and cultural heritage:

- as in treasure hunting adventure, in a great crusade to search a civilization lost in time or a unique object that holds the secrets of the universe, to the archaeologists is reserved the role of a "hero", endowed with knowledge, courage, persistence and remarkable intelligence to decipher the riddles of the past (Antas, 1999). For this image greatly contributed "manufactured" characters such as Indiana Jones, or more recently the female version, Lara Croft;
- as a mystery because there are always new interpretations and issues about enigmatic monuments such as the Pre Historic Rock Art, the origins of writing, the statues of Easter Island, the mysteries of the Mayans, Incas and Aztecs, Stonehenge, megalithic monuments and a list of lost cities and cultures (Raposo & Silva, 1996). Students are therefore influenced by these stereotypes "built" by audiovisual technology;
- as a science, archaeology is based on a continuous deepening of social and human studies, on the archaeological methodology and on the application of specific methods and techniques used in the exact sciences;
- as Cultural Heritage, as mentioned in the Lausanne Charter (ICOMOS, 1990), "The archaeological heritage constitutes the basic record of past human activities. Its protection and proper management is therefore essential to enable archaeologists and other scholars to study and interpret it on behalf of and for the benefit of present and future generations".

Being the social image of archaeology recognized in society, archaeology clubs don't have to go far to motivate students. The hardest obstacle will be to demystify the image of archaeology, and to motivate students for technical and scientific activities of the "true" archaeology.

As a national museum, our social responsibility is to take part in national education. On the other hand the museum seeks to develop a true heritage education in its field: archaeology. The network of archaeology clubs is an effective way of bringing together society and archaeology and contributing to a sustainable development in tourism and culture.

As Paul Bahn (1997, p. 105) states that "the ultimate goal of archaeology - if this has to have some reason - must be the communication of their findings, not only to students and colleagues, but above all to the public".

1.3. Partnerships/Coordinating mediation and communication

This project establishes a network of partnerships and exchange of experiences among the museum mediators, teachers and students. The key is to share.

The Archaeology Clubs are looking forward to establish a network of cooperation between the museum and schools, by sharing experiences between educational institutions whose mission is non-formal education (Museum) and the ones which work with formal education (school). Despite the different ways of approaching the matter, they both converge into a common interest in order to produce education and culture. It's a different way of working together …

1.4. Beneficiaries

Teachers and students belonging to the archaeology club and all virtual visitors who interact on the online platform. Basically, the beneficiaries are all which are actively involved in the project: museum mediators, teachers and students.

However, we can consider beneficiaries all the museum visitors and the school community, who participate in any activity of the archaeology club (as we will describe later in point 2).

Depending on the dynamics of the archaeology clubs and their activities, all local community can take part, since the aim is to involve the whole society with museums and archaeology.

1.5. Aims and objectives

The project "Network of Archaeology Clubs in Portuguese schools" was designed to promote archaeology as a science and establish a network to share the teaching materials produced by the participants.

It has two main aims: to promote the collections of the MNA, contributing to a social awareness about the importance of preserving the archaeological heritage and to allow new forms of learning for students.

The first aim can be achieved through a set of initiatives that involve the creation of teaching materials, temporary and virtual exhibitions, accessible through an online platform.

An archaeology club can contribute to promote interdisciplinarity in schools and to improve the teaching-learning process. These aims must be set according to the school's annual working plan and to the surrounding socio-cultural context.

Concerning the educational objectives, these clubs can function as a way of motivation for the students. On the inter-personal relationship field, they may innovate, changing the pedagogical practices through "learning by doing" focusing more on practice than on theory.

Scientifically, the archaeology club should provide tools for the student can be able to develop a taste for history and to know more about archaeology as a career and as a scientific field.

The club uses different learning methods, allowing students to have contact with archaeological artefacts and other documents, rather than only through theoretical textbooks.

This way of teaching history and archaeology doesn't necessarily follow any pedagogical model, but its way of action it may draw near the culturalist model of Bruner and antinomic models of Quintana Cabanas (Marques, 1999).

The ultimate goal of the archaeology clubs is not following any pre-defined formal pedagogical model, because it could not do so, since their way of action differs from school to school. Actually its goal is to combine archaeology with education, trying to take out from this relationship an income, which can contribute to the full education of the students.

In short, the main objectives of the network of archaeology clubs in schools are:

- to create a network of archaeology clubs in schools;
- to disseminate effectively the museum's collections and to contribute actively to the preservation of archaeological heritage;
- to provide new ways of learning.

1.6. Resources and Content

This project is based on the principle of museum mediators, teachers and students can create educational and teaching resources. Thus, there is a constant formulation of contents.

There are three types of resources: to use in the museum, to use in schools and to use in the online platform.

2. Carrying out the programme

2.1. Developing

We started planning work with the museum's direction in order to establish the patterns to the project and to create an online platform. It was necessary to work with a web designer and build an online platform.

The first activities related to the archaeology clubs were developed in 2011. First we implemented it between June and September. The process of establishing partnerships with schools began in June 2011. Schools can join the network at any time of year[1].

The online platform went through different stages of planning, starting by working with the webdesigner to make it interactive. The platform was put "online" on November 29th. The Museum and schools' activities began immediately. The maintenance and updating of the platform is performed by MNA and by the schools themselves. For instance here is an example of a teaching resource about the Palaeolithic:

Image 1 - Partial aspect of the teaching resource about the Palaeolithic.

[1] The way of joining the archeology clubs depends on the internal procedures of each school. For the museum, schools only need to fill a registration form to join the network.

The museum also promotes different actions to disseminate archaeology in schools. Besides lectures, discussions and educational activities, there is also an itinerant didactic exhibition called "A glimpse into the past", made by archaeological objects from the museum's collections. Its main aim is to trace human evolution since the Palaeolithic to the Middle Ages. There are Palaeolithic flint stones, Roman building materials and daily objects from the Middle Ages.

2.2. Implementing

After launching the online platform, we had meetings in schools with teachers and students to exchange ideas and establish a plan of activities for each school. The museum went to schools: the museum mediators present the museum's collections to schools. Schools went to the museum: they made guided tours to see the museum and to learn with the museum's 3D objects.

2.2.1. How do the archaeology clubs work?

Archaeology clubs should work with resources from the museum. The ultimate goal of the MNA should be the same of archaeology: "an instrument which legitimates the cultivation of memories engraved in the artefacts"[2] (Raposo, 1997, p. 86). Since it is a National Museum it should also produce historical summaries, in order to allow its users an overview of the archaeological richness in Portugal (Raposo, 1997).

It up to the MNA the following functions:
a) to take an active role managing information and making the coordination between the schools;
b) to provide educational resources about the museum collections and about archaeology themes which are considered important for understanding the "fragile and non-renewable nature" (Lausanne Charter, 1990) of the archaeological heritage;
c) to create a virtual platform, where experiences, ideas and educational resources can be exchanged;

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[2] Author's translation.

d) to organize partnerships with schools, conferences, debates and small exhibitions on archaeology, archaeological heritage or other issues related to the activities of the club;

e) to enable schools to participate in all museum's educational activities (guided tours, workshops and exhibitions, when previously agreed between both parties);

f) to create a centre of archaeology educational resources in the MNA, which allows an educational experience for the members of the archaeology clubs;

g) to involve other archaeology museums. They can form a network to support schools in their region and contribute with educational resources to the virtual platform.

The archaeology clubs can establish themselves as a more effective way for the museum to communicate with the students, through a strategy of proactive action that favours direct contact with the archaeological artefacts, thus contributing to a heritage education based on idea of the importance of preserving archaeological heritage.

2.2.2. The Archaeology clubs in schools

The organization of an archaeology club in a school depends on several things. First there must be a teacher/teachers with some free time at school.

Depending on how the school decides to organize its archaeology club, it will need a physical space inside the school to perform its activities.

An archaeology club can be a way to motivate the students "labelled" as undisciplined (Ferreira & Santos, 1994), since it offers a greater participation. Students are allowed to touch the objects without being forced to hear explanations. Being in the club leads them to a more civic behaviour adapted to the fragile nature of the archaeological heritage.

2.2.3. How to organize an archaeology club?

The club should be organized into working areas:

a) Areas of scientific work coordinated and planned by teachers that focus

on specific issues of the history or other subject school program. These working groups promote contact and handling activities of archaeological artefacts from the time each group is studying. Work in a group should be used as a way to create and strengthen learning relationships between the students themselves and between them and the teacher.

b) <u>Area of practical activities</u> promoted for the school and the community. Regarding the training activities, they are mostly field trips to places of archaeological and historical interest (archaeological sites, museums). These field trips have the particularity of being organized by club members who act as guides doing the script for each visit in advance. At the end, the club members fill in a kind of archaeologist notebook describing the visit individually. This type of activity implies the idea of dynamic school, because it brings school and community together.

Image 2 - Recreation of a tribe from Iron Age.
Archaeology Club from Briteiros.

c) <u>Dissemination area</u> that serves mainly to publicize the activities of the club. Within this area we could develop activities linked to journalism. The club could have a newspaper or a blog with information about its activities.

The most important thing about an archaeology club is that students feel that the club is not a place created for them, but their own place. A place to learn, create and reconstruct the archaeology and history.

In summary, the main activities of the archaeology clubs are to encourage students to develop research projects, to organize lectures and discussions and to promote exhibitions and visits to archaeological sites and museums, in order to develop communication and knowledge skills for heritage and culture.

2.2.4. Activities of the archaeology clubs

We prepared a guide with several suggestions for activities that can be developed in the archaeology club. These activities are divided into three areas:

a) **Activities aimed mainly at students**

- **Archaeologist for a day**: to allow the students to take part in a practical activity where they have contact with the different aspects of archaeology (field and laboratory);
- **MMS Visits**: to do field trips from MNA, to other museums, monuments and sites (MMS);
- **Archaeology Laboratory**: to elaborate group research projects on local archaeological. They can also be projects about the "mysteries of archaeology" or on national archaeological sites(Cô a valley, Lapedo, Conimbriga, Briteiros...) and international ones (Pompei, Atapuerca, Lascaux, Stonhenge, Altamira, Pyramids of Egypt ....);
- **The prehistoric man did it. What about me?:** To develop practical activities on the pre-historic instrumental technologies;
- **The Stone Newspaper**: to draw up a newspaper, a wall newspaper or an archaeology club blog that's maintained and developed by students;
- **Working with the museum's artefacts**: design workshops about general archaeological subjects properly framed by the MNA collections and which are linked to the school year programs;
- **To learn ... by playing**: to create or play educational games on archaeology (memory game; Arabic numerals);
- **Reporter from other time**: to develop short videos and photos about archaeology;
- **AA = Arts and Archaeology**: to developing theatre, dance and ballet; to produce artwork (drawings, comics, paintings, miniatures, etc.), sculptures…

b) <u>Activities aimed at the teachers</u>

- Through MNA, to do teacher training about general themes of archaeology which are linked to the school programs;
- promoting meetings for planning and preparing joint activities.

c) <u>Activities aimed at school community</u>

- **How it was in the past ...** to organize historical fairs: reconstitution of environments focusing on archaeological evidence and where is possible relate them to the MNA's collections or other archaeology museums;
- **Arkeotube**: to create a YouTube channel about archaeology clubs in schools;
- **Celebrating Archaeology**: to organize a day or a week for archaeology, with lots of activities, such as small exhibition of archaeological items, panels, thematic collections (stamps, postcards, etc…) or replicas of the MNA's artefacts at school (traveling exhibition), debates and practical workshops (eg. how to cut stone, the manufacture of ceramics...)[3];
- **Heritage belongs to us all!** To take measures to safeguard and preserve the local heritage sites, such as "The school adopts a monument", "Clean your monument", "The Heritage Court". It's a way to promote civic actions, engaging community for participation;
- **Annual Meeting of Archaeology Clubs**: to promote an annual meeting of the Archaeological Clubs at MNA, so as to present the most relevant activities organized by the different clubs..

2.4. Virtual Platform

In order to facilitate communication between the museum and schools, the virtual platform has been created with the following address: www.clubesdearqueologia.org[4]. This platform provides the exchange of experiences among all the participants and also a site for online educational resources in the area of archaeology.

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[3] We suggested April 18th because it's the International Day of the Monuments and Archaeological sites.

[4] To learn more about the network see the website.

Image 3 - General view of the front page of the website
of the Archaeological Clubs.

3. Evaluation

The evaluation of this project is made by three ways:
- first through an evaluation form for students of archaeological clubs. In this worksheet, students express their ideas about the club and the museum and suggest activities they would like to see developed;
- second, through the number of news/posts published by each school in his area on the online platform;
- finally through the Annual Meeting of Archaeology Clubs where we evaluate the work done by schools and share experiences pointing out the difficulties.

4. Remedial process

The network of Archaeology clubs is an under construction project. More than that, it's a reality under constant development.

On the second phase, the MNA will establish a network of partnerships with other museums, since the archaeology clubs have a nationwide implantation. By this, it's possible to support schools more closely regardless of their geographical origin, allowing a wider experience towards the ar-

chaeological heritage in different museums and musealised archaeological sites.

Finally, one of the orientation lines proposed for 2013 is to internation-alize partnerships, particularly with Portuguese schools worldwide. Some contacts have been made with schools in Timor and Mozambique.

5. General conclusions

The network of Archaeology clubs[5] wants to disseminate archaeology as a science. It's based on three principles.

1. The principle of transversality of the archaeological heritage, stated by Luis Raposo (1997, 2009) recognizing that archaeological heritage is "the most democratic of heritage" (Raposo, 2009, p. 76), because:

   "The archaeological artefacts exist everywhere, from the countryside to the city, literally under our feet, and they fill out an wide range of social expres-sions, from the common instrument to the liturgical objects, from the rough stone wall built in the fine lacy stonework or even the smallest object to the megalithic monument, fort or castle" (Raposo, 2009, p. 76).

2. The principle of archaeology musealization enunciated by Cristina Bru-no as a

   "process consisting of a set of factors and procedures that allow portions of the cultural heritage to become an inheritance, as they are something of preservation and communication" (Bruno, 1996, p. 67-68).

3. The principle of participatory museum defined by Nina Simon (2010) as:

   "place where visitors can create, share and connect with each other around the

content. Create means that visitors contribute their own ideas, objects and creative expression to the institution and to each other. Share means that people discuss, take home, remix, and redistribute both what they see and what they make during their visit. Connect means that visitors socialize with other people – staff and visitors – who share their particular interests. Around content means that visitors' conversations and creations focus on the evidence, object, and ideas most important to the institution in question" (Simon, 2010, p. ii-iii)

Archaeology clubs can become a new form of learning, preservation and dissemination of archaeology and archaeological heritage and ultimately make the museum a participatory element in the near future. More than an innovative educational experience, it is a way of reconciling formal (school) with non-formal (museum) learning.

Huge benefits can be collected:
- the museum, besides showing its collections, may take a leading role in education as far as heritage and archaeology are concerned, involving civil society;
- the museum technicians who exchange educational experiences with teachers and students;
- schools benefit from a new dynamic and spread innovative pedagogical practices. Teachers can be more effective and narrow the pedagogical relationship with students. Students, who discover a new school dimension, a new way of learning and feel more motivated.

The uniqueness of this project is in its *modus operandi*, which means that it takes place in the museum, in schools and on the Internet. This allows face-to-face education and distance learning at same time. The fact that students of archaeology clubs can freely choose the topics they want to work on is a fact of motivation. The role of the museum is to provide support and work tools for them to freely develop creativity. And as it is written on the learning agreement between the museum, schools, museum mediators, teachers and students … imagination is the limit….

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Home, sweet home

Paolo Campetella*

Abstract

The Roman monuments toughness is often associated to the confidence on the glorious, although far away in time, past of the city. On the contrary, the archaeological site and the reconstructed hut in Fidene, a highly densely populated suburb in Rome, with its fragile materials, reminds us that history is recognizable and understandable even by a simple footprint on the ground near our house, and it urges us to make this history relevant and to protect all its pieces of evidence.

The programme makes the museum and the archaeological area excellent places for responsible citizenship education. Analysing and interpreting the archaeological documents, pupils will recognize the actions that took place inside the hut and the needs that these actions satisfied in antiquity. The same procedure will help pupils analyse their own homes, understanding their needs as children, living in the contemporary world.

Through the partnership with a non-profit organization concerned with the promotion of fundamental human rights, pupils will understand how their basic needs are related to their fundamental rights, in particular to social, economic and cultural ones. The attention will be focused on the right

* Paolo Campetella, University of Roma Tre, Department for Educational Design, via Madonna dei Monti, 40 – 00184 Rome (Italy), pcampetella@uniroma3.it.

to housing and its connections with all the other rights affirmed by the Universal Declaration of Human Rights.

This programme values archaeological evidence both as cultural heritage and as a tool for understanding aspects of contemporary society promoting the development of active citizenship in children. The basic idea is: let's know our past, to understand our present and to act for our future.

Key words: archaeology, proto-historic hut, heritage education, citizenship education, human rights.

1. The conception and planning of the programme

Between 1986 and 1993, archaeologists belonging to the *Special Superintendence for the Archaeological Heritage of Rome* excavated the remains of a hut dated in the early Iron Age (late ninth century B.C.) and placed in a suburb in Rome named *Borgata Fidene* (De Sanctis, Merlo, De Grossi Mazzorin, 1998). The hut was connected to the ancient Latin town of *Fidenae*, when it was destroyed by fire and sealed by the soil collapsed from the hill above.

Through the excavation, the archaeologists were able to accurately document the hut-use phases, to reconstruct the architectural structure and to document the spatial organization and the activities that were carried out inside. All the materials that were found within the hut have been exposed in the Proto-historic Section of the Roman National Museum since 2000 (Bietti Sestieri, De Santis, 2000). A realistic copy of the hut has been built near the excavation site, following the methods of experimental archaeology, so that a new hut is now dominating a public park in a highly densely populated suburb.

The programme "Home, sweet home" aims to use the archaeological area and the museum exposition as excellent places to carry out citizenship and human rights education in order to reflect on the present conditions of economic, social and cultural rights in the city of Rome. When heritage education is linked to citizenship education, it

"enables an understanding of contemporary issues by drawing on experience and knowledge of relevant facts, ideas and processes from the past of cultures;

demonstrates an understanding of people's cultural needs and wants and the implications of these for social and racial equity; enables an understanding of the causes of, and possible approaches to, resolving conflict and controversy in a democratic society" (Copeland, 2009, p. 15).

The programme also aims to link the small archaeological area in the suburb of Fidene, where the rebuilt hut can be visited today, and the Proto-historic Section of the National Roman Museum, where archaeological materials relating to the hut are displayed. Thus on the one hand the programme promotes a comprehensive understanding of the archaeological and cultural discovery context; on the other it enhances the knowledge of the museum proto-historic collection that normally is not taken into account by visitors. Finally the programme focuses on the role of archaeological research that provides the tools to decipher and connect the anthropogenic traces on the ground, in order to reconstruct the history of human presence in a given territory (Manacorda, 2007).

Two peculiar issues characterize the social environment in which the museum and the archaeological area are situated: the perception of archaeological research as an obstacle to urban development and the threatened fundamental right to housing in Rome. The underground of Rome hides delicate and intricate traces that document the archaeological complex urban development in the city. These traces, constantly threatened by urban development, can be interpreted only through archaeological surveys that require extensive time and economic resources. The lack of a planned urban development and the increased number of inhabitants contributed to the outgrowth of a social emergency that concerns the right to housing in Rome. In addition, the local government began a political campaign to reorganize the Roma community presence in the city, promoting acts of forced relocation and evictions, denounced by different organizations for human rights (Amnesty International, 2010a, 2010b; Associazione 21 luglio, 2012).

This programme wants to enforce the communication strategies of the museum for Proto-historic Section. The historical evolution and social development of *Latium Vetus* are put across through the interpretation of the excavation data, with a special focus on archaeological discovery contexts. The museum conveys the historical development of two archaeological

sites, the Osteria dell'Osa-Castiglione necropolis and the Fidene hut, which were recently investigated using the latest technologies applied to archaeological research (e.g. carbon-14 dating of some seeds found inside the hut). Moreover, the research programme aimed also to reconstruct a faithful copy of the Fidene hut, through the proper tools of experimental archaeology. A replica was built close to excavation area, on the basis of data collected during the excavation and using building materials that were probably available on site during the eighth century B.C.

Concerning funding, since the programme has educational, cultural and social value, local or national institutions might be interested in financing it. No financial commitment on the part of the museum involved will be planned. No-profit organizations concerned with the promotion of fundamental human rights, including economic, social and cultural rights, may be considered ideal partners for the planning and carrying out of the programme.

The beneficiaries of this programme are class groups of pupils aged between nine and ten, attending the fourth year of primary school. Regarding the history school curriculum, in the fourth year of primary school pupils usually approach the civilizations occupying the Italian peninsula in pre-Roman times, between the late Bronze Age and the early Iron Age. The issues addressed on this programme might be considered complementary to this curriculum segment. The programme can be adapted to other school grades, varying methodologies and tools design, or focusing on some specific aspects. Pupils from schools in the suburbs of Rome, or around Fidene and those who might be victims of a violation of their own rights to housing can be considered as ideal beneficiaries of this programme.

At the end of the programme, the pupils involved are expected to reach the following main objectives:
- understanding the aims of archaeological research, its methodological phases and the process of data interpretation for the reconstruction of historical and social contexts;
- understanding the historical and cultural contexts of *Latium Vetus* settlements in the early Iron Age;
- being able to observe and understand the excavation data, to recognize and catalogue archaeological materials and to classify them through the comparison of their original functions;

- being able to appreciate older and recent living spaces as visible signs of common heritage to be preserved;
- understanding the role and importance of universal human rights in everyday life and being able to recognize human rights violation in specific social contexts.

The programme will involve a working group composed of a museum educational officer, volunteers of a partner human rights association, one or more teachers of the class involved in the programme, the security service of the archaeological museum, a museum board member for monitoring the entire programme. The programme will rely mainly on already existing resources. Some costs may be required for the production of teaching materials and for transporting the class to visit both the museum and the archaeological area.

The programme contents are organized into four areas:
- archaeological research (research phases, excavation activities, cataloguing and preservation of archaeological materials, excavation data interpretation, pottery production and hut construction in the Iron Age);
- phases of foundation and growth of Fidene settlement in relation to the development of other contemporary settlements in the same region;
- elements of domestic architecture in accordance to ancient and modern housing needs;
- economic, social and cultural rights, their importance in people's lives, how they are defined in the international law and their violations in Italy.

The programme will be implemented through: introductory lectures conducted in the school, visits to the Proto-historic Section of the National Roman Museum and the archaeological site of Fidene, group activities and workshops during its final phase. The visits will facilitate observation and interpretation, improving pupils' background knowledge. The workshop activities will encourage participatory and cooperative learning.

During the first part of the programme, the observation, interpretation and evaluation of all the elements defining the archaeological context will be encouraged. Once these skills have been acquired, students will be asked to develop their guesses on environmental, social and cultural contexts. The final activities will deal with the understanding of the right to housing, achieved through group activities. Pupils will be encouraged to

share their own opinions on the meaning and importance of the rights of housing and their violations in Italy.

Pupils' achievement will be evaluated through tests created by the programme working group. Diagnostic assessment is scheduled in the initial phase to evaluate background knowledge about the archaeological context. The museum educational officer, following a quantitative approach, will plan pupils' assessment activities in cooperation with the other programme partners.

2. Carrying out the programme

The programme will include five meetings with pupils, three assessment sessions and some activities that will be carried out individually by pupils. An introductory meeting with the teachers involved will be scheduled to present the programme plan. The museum educational officer will provide the teacher with a diagnostic assessment test for pupils. Taking into account the assessment data, he/she will adapt and modify the contents and tools of the programme. Worksheets for pupils and a teacher's booklet will be prepared. The booklet will deepen the programme issues and will propose didactic activities that could be linked with other subjects, for a broader integration of the programme in the school curricula. The activities agenda will be planned taking into account the school calendar and the museum and archaeological area activities. For the activities in the museum, it could be necessary to occupy for a few hours the spaces in front of the exposition of the hut materials. The archaeological site is not usually open to the public so that it could be necessary to ask for a specific permission. The museum educational officer will also meet the volunteers of a partner association for human rights, in order to plan the activities for the last meeting with the class.

The museum educational officer will hold the first meeting with pupils in the school to introduce the programme and give them worksheets. The meeting will be also an introductory lecture about archaeological research, its aims and its methods of investigation.

The second meeting will take place in the Pre-historic Section of the museum. Information coming from two different archaeological contexts,

the Osteria dell'Osa-Castiglione necropolis and the Fidene hut, will be compared. Pupils will be required to analyse the materials found in the hut, to classify them according to their original functions and to their locations on the excavation map. These activities will focus on the archaeological discovery contexts and the data recorded by archaeologists. These data made it possible to accomplish the historical reconstructions of the hut (dating its construction and destruction), to identify the activities that were conducted within and outside it, and to determine cultural influences from other surrounding civilizations.

The third meeting will take place in the archaeological site of Fidene. The museum educational officer will introduce ancient construction techniques, linking the reconstructed hut to the archaeological data and to the discovery map. It will be necessary to explain goals and methods of experimental archaeology that have guided the construction of the hut replica (Santacana i Mestre, Masriera Esquerra, 2012). The pupils will visit the rebuilt hut inside, analysing the ancient living spaces. They will try to imagine the activities associated with the different living areas and the basic needs of the people who lived there in the early Iron Age.

The museum educational officer will meet pupils in the school again in order to delve into the issues addressed and to consolidate the acquired information. Pupils will complete the classification of archaeological materials seen in the museum, using the worksheets they were provided with. They will be asked to date the materials, comparing them with other similar objects found in different archaeological contexts. They will tie in the Fidene hut with similar contemporary structures built by other ancient communities living in the surrounding area.

After the fourth meeting, pupils will be asked to conduct a survey in their own home, filling out a specific part of the worksheets. They will analyse the features and the objects that can better represent the intended use of each room and that can be considered crucial to satisfy certain needs.

During the last meeting, pupils will share the results of their surveys in groups. They will identify the common features found and the basic needs fulfilled by the different spaces of the house. This activity will be achieved by facilitating a comparison between peers. After a de-brief activity, the museum educational officer will be able to explain how the needs recorded by the surveys can be linked with universal human rights. The volunteer

from the no-profit organization will illustrate a situation in which these rights are denied or violated by the authorities. In this phase, it will be important to keep in mind that

"exploring human rights in the classroom can raise controversial issues – particularly in relation to how human rights should be upheld, when it is acceptable to restrict them and how to balance conflicting rights. […] [Pupils] should recognise the right to freedom of expression of all members of the class, but also acknowledge that all participants have a right to be free from discrimination and disrespect. It can be useful to encourage the students themselves to devise ways of discussing disagreement and controversy that respect human rights" (British Institute of Human Rights et al., 2009, p. 16).

3. Evaluation

A first diagnostic assessment test will "define the point of departure and the characteristics of the learners, and the knowledge they possess" (Nardi, 2007, p. 17) and will be administered by the teacher in the classroom. Pupils will be evaluated through a test containing only close-ended questions on: historical knowledge about developments of several ancient Mediterranean civilizations, or about communities that lived in the *Latius Vetus* in the early Iron Age; the ability to interpret a simplified discovery map; the ability to recognize original functions of some archaeological objects or original use of some ancient monuments.

Through the administration of a questionnaire, some background variables will also be recorded, such as the frequency of pupils' visits to museums or archaeological sites with their families or the flair to take part in a educational activity in a museum. Before the beginning of the programme a questionnaire will be also administered to the teacher to collect information about history, arts and citizenship education curriculum already held in the class; the frequency of educational activities that have been made with the class in museums or archaeological sites during the school year; their previous participation in programmes proposed by no-profit organizations. The information from data analysis will be used to verify the possibility to adapt the proposed objectives, to organize contents in a dif-

ferent way, to design educational materials and to guide the choice of different teaching approaches.

A formative assessment session will take place in the museum through the administration of semi-structured tests in order to assess the pupils' ability of observation, synthesis and evaluation. This formative assessment might drive to rethink contents and tools that will be used in subsequent meetings at the archaeological site and school.

At the end of the programme, a summative assessment session will take place in classroom through a test aiming to evaluate the objectives' achievement. The test will be administered by the teacher and will be structured in multiple-choice items, in order to obtain quantitative data that can be easily collected and analysed using statistical procedures. The objective about the recognition of the rights to housing will be assessed through questions that will ask pupils to identify other cases of human rights violations worldwide and to link this kind of rights to the articles of the Universal Declarations of Human Rights.

The museum educational officer will conduct item analysis and correlations between the knowledge of museums that pupils possessed before the participation in the programme and high achievement in summative assessment.

Finally, a semi-structured questionnaire will be distributed to programme partners and teachers, to collect impressions and suggestions on any aspect related to the implementation of the programme.

Two distinct reports will be written for the communication of the programme results. The first one for the partners will contain: the objectives, the tools used, the diary of activities undertaken and the results of the three assessment sessions. The second reports, which will be in a more concise form, will focus on a brief presentation of the objectives achieved. It will also highlight the most innovative aspects of the programme, for example the use of archaeological museum as an excellent place for citizenship education.

4. Remedial process

At the end of the programme, all the involved partners will verify the cor-

respondence between the assessed results and the objectives planned, reflecting on whether to change some part of it.

At the moment it is only possible to imagine which aspects may require remedial process:

- the choice of the Fidene hut as the only archaeological site taken into account. Many schools may need to include other examples of ancient living contexts, investigated by archaeologists and turned into open archaeological sites. It might be useful to give an example of a roman villa or a medieval palace.
- The amount of time needed to carry out all the programme activities. Some schools might consider that five meetings are too many for a single educational programme. In this case there might be some difficulties in planning the programme activities calendar. The possibility to adapt the objectives and the tools to the school calendar will be taken into account.
- Assessment results. The item analysis might require an assessment tools review, concerning questions formulation and answers options, or more generally the choice of different structured tests (Vertecchi, Agrusti, 2008).
- The educational materials used during the programme. The structure and the contents of the worksheet, the semi-structured worksheet for the activities in the museum and the simplified discovery map might be considered unsuitable for the pupils. In this case, it might be useful to modify the predictive assessment tools adding, for example, some tests about reading skills.
- The choice to address some sensitive issues. In the last phase of the programme, pupils will be asked to analyze the place where they live, and to share their analysis with their peers. Pupils may feel uncomfortable reporting this kind of personal information to their classmates. There might also be pupils how have experienced violations of their rights to housing. We expect that this kind of information will be provided by teachers during the first meeting.

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Crescere con la cultura

*Francesco Cochetti**

Abstract

The programme presented is an example of the system of educational activities conducted by our company throughout the country, for public and private cultural institutions, and the ways of interacting with these institutions for the implementation of the service.

The activities are tailored on the needs of each museum and lead the variables present in each institution back to common themes within a general programme which provides a network for the diverse existing local realities to interact with their territory.

The project is designed annually and is extended to all targets, dedicating particular attention to social inclusion dynamics. It is planned by a team present on the territory and a central technical office that ensures evenness among the diverse information collected. It takes into account cross-cutting issues such as the relationship between **art and nature** or the **communicative potential of antiquities**, used to create awareness on the fact that landscape and territory are sources of cultural, economic and historical richness and that archaeology is part of humanity's heritage. These subject matters are explained with different methodologies and are struc-

* Francesco Cochetti, Coopculture (già Pierreci Codess), Corso del Popolo, 40 – Mestre (Venice, Italy), f.cochetti@coopculture.it.

tured in standard types of visits for the various local areas of competence.

All projects are modified annually and expanded with the launch of new activities as a result of monitoring and evaluation actions that are aimed at verifying the effectiveness in terms of satisfaction and cognitive effect. The educational service relies on the use of tools available to all operators, accessible through different sources such as planning sessions, survey visits and coaching, distribution of study materials through e-learning platforms.

The quality of the project is also achieved with recruitment strategies for qualified staff able to translate previously planned visit formats into actual activity.

The specific nature of Coopculture in Museums and Archaeological Areas relies on the ability to dialogue with different sectors through the practice of integrating various services: information and promotion, booking and delivery. These services are carried out through the contribution of different professionals (reservations and ticket office staff, educators) that interact, ensuring positive synergies for an efficient problem-solving.

Key words: **A**.ccess, **C**.ommunication, **I**.nclusion, **D**.ynamism, **O**.rientation.

The term **ACIDO**, acid or sour in English, refers to a group of substances generally irritating and corrosive, that **dent** metal and marble and turn litmus paper to red. Dent and **morph**, like communicating and changing point of view or giving another perspective: this is the good part of **acid** that we intend to promote.

1. The conception and planning of the programme

Our general programme is always based on the need to develop educational activities able to explain and to guide users in the places visited. These two concepts underlie the creation of each project, but rely on specific methods whenever it is necessary to address a particular issue - such as the one that we want to illustrate here – regarding the **educational communication of antiquities**.

The main reason why this issue has a central value among the specific aims to keep in mind during the planning phase is that, out of the places

where we are called to work, many of these are large archaeological museums, such as the Museo Nazionale Romano and the Archaeological Museum of Naples, and others are among the most important archaeological sites in the world like Pompeii and Herculaneum, the Colosseum and the Roman Forum in Rome and Hadrian's Villa in Tivoli.

In general, planning an educational project always has to take into account the difference among recipients, according to their own knowledge and skills. The project has to have multiple goals, including, **firstly**, the educational function of the location for the local community and the general national and international public who use it. Other **goals**, however, stem from general principles, such as: the fact that benefiting from cultural heritage is a right of every individual; joining the European community's action plan in the field of permanent learning or *lifelong learning* (Lisbon Strategy); drawing more and more public to cultural heritage, keeping in mind different abilities and a constant attention on creating value; sensitizing awareness on the fact that cultural heritage is a public good that must be protected as well as a factor of social integration for the local community; broadening and deepening knowledge on a specific topic.

From these general premises that - as stated above - underlay our entire planning phase, some **specific** goals are born, related to the different age groups in schools and coherent with the educational vocation of each location. Indeed, it is the specificity of the location and its more thorough acquaintance that trigger those special elements that have been identified during **the experience of educating using the communicative potential of antiquities**.

It is now worth to focus briefly on what are the main issues that come about when having to do with an ancient artefact or an archaeological structure: the **fragmentary nature of the object** or structure, the **lack of context** when the object is in a museum, **distance in time and culture** are the first obstacles for a full and correct comprehension. Describing the material aspect of the object, placing it in its historical context and illustrating its original functions, become essential educating phases in each guided tour, where the strong descriptive nature favours **intellective communication elements** above all. We have come to understand, in time and with our experience - especially with school groups and with groups instantly formed with assorted people - that this type of mediation may easily bring

up a certain **difficulty in carrying away** or getting carried away by the topic, which creates an unevenness in the general cognitive result because of the different receptive capabilities among people, causing a general weariness and consistent attention **drop** during the visit. To avoid and countervail the above mentioned problems, we have come up with a methodology that includes interaction and identification moments for the user. The shared analysis of an archaeological artefact to describe its material aspect, the definition of the historical background through the stories of contemporary events or characters, the description of the function of an object or a place through the evocation of the day-to-day life around it: this way the public is carried away and communication becomes effective, making the location comprehensible.

These observations have brought to the conception of guided tours where the main feature is **an emotional type of educational mode**, with theatrical performances that are coordinated to the topics explained during the visit. This was the case in ***Archaeology and Christmas***, a guided tour project that was run during Christmas holidays. The itinerary focused on a part of the archaeological area of the Palatine Hill, highlighting its function as upper class residential area during the republican and imperial periods. The tour included a brief reconstruction of the history of Rome, from its origins until the crisis of the 1st century b.C., the crucial period of the downfall of the republic in favour of the empire. Once the historical background had been created, the visitors were ready to access the House of Livia to witness a theatrical performance based on Shakespeare's *Julius Caesar*, that superbly depicts this dramatic historical moment. Professional actors, dressed up with historic costumes, moved within a closed courtyard surrounded by beautifully evocative frescoed halls that date back to the 1st century b.C. The performance was then followed by a reading, done by the education operator, of a part of the *Res Gestae Divi Augusti* to complete the historical theme and to give a closure to the theatrical performance that had brought to Mark Antony's death.

In a later season, during the **Week of Culture**, when all archaeological areas and museums could be accessed for free, a new project was experimented called ***Theatrical Islands***, that took place at the Roman Forum and at the Palatine Hill. This project was intended for individual visitors that moved freely within the archaeological area with a leaflet containing

both historical and orientation indications. This way the visitor could almost casually encounter a historical character that emerged from the past in specific spots throughout the park, and that could help the visitor have a better idea of the space and time that these places witnessed, giving substance to the individual visit with contents extracted from the pieces interpreted by the actors. The **Theatrical Islands** were both independent and interrelated. Independent because each Island allowed the public to witness and learn about a specific moment in the history of the city; interrelated because they were planned to follow a **chronological** order in some of the most important **events of the story of Rome**. This way, going from one Island to the next in sequence, it was possible to have a good **overview of roman history**. The mythical origins and foundation of the city were told by Eneas next to the so-called Hut of Romulus; the Republican crisis was told by Cicero inside the Basilica Aemilia; the crucial and delicate regime shift between the Republic and the Empire was represented by Julius Caesar's murder and Augustus' rise inside the Domus Flavia - the ultimate symbol of an imperial residence - whereas the downfall of the empire and the *Aeternitas* of Rome were evoked by Suetonius at Vigna Barberini (that had just re-opened to the public).

Besides these special educational projects for a non-organized adult public, an important part of the activity focuses on a variety of forms of mediation (workshops, game tours, theme visits, shows, animated readings, workshops on movement), tailored on the various school age groups. The liveliness of the educational experience was guaranteed by the interactive mode in which the contents were transmitted.

For this reason the activity programme destined to schools was articulated in visit types – always concerning **communication through antiquities** - that were planned keeping in mind the most appropriate **methodologies** and educational goals that must be coherent with the school programmes. The method applied for **kindergarten** was that of placing the child at the centre of the activity and keeping his attention up, through **evocative narration**. Classic mythology was narrated using a pop-up book where the heroic and less heroic stories and adventures of the gods appear on images. **At the top of Mount Olympus** is the title of a game-workshop in which the education operator told the tales related to some of the main divinities and heroes of antiquity and then asked the children to

recognize the statues representing those characters inside the museum. The story is therefore linked to an image, and the image itself brings back to the story. This way the book and the museum both become a precious container for stories that are interesting to know and remember.

For the **primary school** the project was developed along the idea of turning the learning experience into a playful time, with educational procedures that were particularly active, as in the case of the role game ***A Day as an Ancient Roman***, which had much success. The participants took up the roles of various characters of ancient Rome, becoming an Emperor or a Consul, the Pontiff or a Vestal, and acting out short scenes in front of various monuments by reading lines that helped them understand the function of the monument in front of them and the role that the character played by them had in these places. Through these simulations, children were able to learn about social, political and religious aspects in the ancient day-to-day life.

Middle school was addressed with alternative educational procedures, exploring and researching new contents and complex topics. Practical workshops on ancient artistic techniques such as fresco painting or mosaic were a way to further understand this very aspect of the numerous artefacts that are kept in our museums. For example, in the workshop called **The Fresco Technique**, after an introductory explanation done in the part of the museum entirely dedicated to this art in antiquity, the children were invited to transfer an image they chose among the ones just seen, onto a tile that was prepared by them for the fresco to be done. The work was then completed by coating the image with the colour formerly prepared. Participants could then keep the artwork done. ***Tiles of History*** was a workshop with the same structure but on mosaic. Aspects of day-to-day life in antiquity were examined with activities such as one on food called **Lunch with Apicius**, or by showing film clips to reconstruct the eruption of the Vesuvius on Pompeii and Herculaneum in ***The Volcano Narrates***.

Interactive methodologies were also used for **secondary school** students, in order to guide them to the interpretation and evaluation of topics that can stimulate questions and thoughts. A good example of this is the tour ***Lingua et Litterae Latinae*** that takes place at the Colosseum, and is not undertaken by an education operator as usual, but is only based on the

use of an audioguide in Latin. Before this happens, the class is introduced to the subject by viewing a power-point presentation in school that illustrates the keywords of the audioguide, the history of the evolution of language, the main parts of the monument and the building technique, in order to drive the kids to understand Latin even under a musical point of view.

Furthermore, Latin was a protagonist in the readings of ancient texts during guided tours called *Olim Romani Eramus* that took place in our most important archaeological sites in occasion of the European Days of Heritage. Latin was presented as one of the main components of our common European origin from ancient Romans.

Another central element in our programme is that of developing the general idea of communicating cultural heritage, the ancient one in particular, as an element of **social inclusion** for the local community in all its components.

The project *In.Arte* was particularly addressed to schools and children. It was done in collaboration with **Save the Children Italia**, who offered children from low cultural and educational backgrounds the opportunity to access to their right to a broadened education and the cultural heritage of the city, outside of the school walls, with a more playful approach. The subject was **children's rights in history and art** (the right to education; non discrimination; participation and play). The interactive activity of the workshop included role games, "time travelling", discovering ancient texts and games, and the chance to write on wax boards like their fellow roman colleagues did. It also included the "speaking statues" that told the stories on ancient myths highlighting rights that are still discussed nowadays, such as the one to **non-discrimination**. The importance of participation was developed by re-enacting a trail inside the Basilica of Maxentius and a senatorial poll inside the Curia, ending with the celebration of the triumph of an emperor along the Triumphal road. This project involved about 750 girls and boys.

A Welcoming Culture was a project addressed to foreign communities in Rome. It took place at the Capitoline Museums, a place of important historical memories for the city, in order to share these with the foreign communities that each time were involved, and to aim at a type of integration that has to be cultural more than passively charitable, making the museum a place were different worlds can meet.

The first visits involved about 270 people and were organized together

with the local institutions, collaborating with foreign worker communities and with the Capitoline Museum's direction. The project was launched with a visit dedicated to the Chinese community, a very numerous one in Rome, to then continue with non-EU citizens of various areas such as Maghreb, South America, Middle East, Central Europe, and other less known countries. To reinforce the correct spirit of the event, the tours were given in Italian, in order to favour the progressive absorption of the Italian language and heritage, both essential tools for foreigners to integrate in our country. All participants were given a printed description of the main contents of the museum and a welcoming letter written by the mayor, both translated into their own language.

Constant attention is given to users with a physical challenge, the hearing impaired and the partially-sighted or blind, through the collaboration with specialized personnel: particularly with the hearing impaired association "**Kiasso**" for guided tours in sign language (LIS and ASL) and the Colosseum videoguides, and with **The State Tactile Museum "Omero"** to realize tactile guided tours.

All of these activities, that we call "integrated and complementary", are co-managed and planned together with professional theatrical actors and directors or other specialized personnel. The goal of these **partnerships** is to create cultural development projects that emphasize archaeological heritage. All the above mentioned tours were undertaken by education operators and actors that, in order to involve as much public as possible, spoke both Italian and English, and sometimes even Latin. These collaborations gave birth to **cultural products** addressed to an ever more articulate and diverse public, including schools, individual tourism (local and international), and organized groups.

Using theatrical inputs to educate, as we did in the projects we presented, was very much in line with the communication initiatives promoted by the direction of the Ministry of Cultural Heritage that deals with **valorisation**. These methods re-enforced the mediation role that our Agency covers, being a private company, between **private and public institutions**, used in order to highlight the strong points of these institutions in education activities and therefore conferring the activities themselves an institutional value as the official educational service.

The selected **contents** adapt to various museums and sites and focus

mainly on archaeological and artistic subjects, whereas the **scientific relevance** of the activity was guaranteed by sharing with the commissioning institutions not only a descriptive file (an especially created form that standardizes the contents, timing and implementation method, including the educational goals, the biographical references and the possible supporting tools) but a series of meetings planned for perfecting a customized project such as the ***Theatrical Islands*** created in occasion of the Week of Heritage, whose texts were approved the Ministry of Cultural Heritage.

2. Carrying out the programme

What makes our company unique in Italy is the experience of decades in planning and managing educational activities, mostly concerning **educating and communicating through antiquities**, and the capacity to guarantee high-level performances, counting on more than 180 operators working daily in more than 250 cultural locations (museums, archaeological areas and libraries) on peaks of 800 tours per week during high season.

These numbers can assure **quality** only by applying **detailed procedures**, that intervene in various phases of the service that each time has to be carefully adapted and adjusted to the goals and requisites indicated by the public or private commissioner.

Planning an educational offer is the result of meetings where the single topics and the guidelines that will be conveyed by the activities are defined with a six-month, seasonal or annual action plan. Updating the itineraries takes into consideration the number of participants and the result of past activities. In the case of temporary exhibitions and events we intervene with specially planned activities.

To create itineraries and research their contents we follow a procedure documented by a service plan (a start-up check-list) including inspections on site to pinpoint the tour routes based on the established requisites. On top of all of this, we add – especially when working **in partnership with other stakeholders** - organizational meetings to define the **logistic aspects linked to the event**, including **training and briefing the staff** involved and keeping a constant dialogue with the institution housing the activity. E.g. for ***Archaeology and Christmas*** the education operators were

trained by including them in the theatrical rehearsals together with the actors and the director of the Company "Teatro Reale", with whom it was necessary to learn to interact in order to obtain a shared timing and reaction so that the content of the performance remained clear and fluent. In occasion of the ***Olim Romani Eramus*** with classic text readings, the education operators were further trained on Latin and metrics by an actor that showed them a correct enunciation, rhythm and cadence. In these occasions, when the new activities call for **alternative skills**, the operators are chosen considering the expertise that they might already have autonomously acquired because of their **natural aptitudes**.

In the case of activities addressed to the younger children, i.e., the staff was trained with a specific course given by specialized personnel, to acquire tools and methods for a correct approach to the world of infants and children in general.

When the activities needed specific objects, supports or spaces, they were supplied collaborating with a consolidated network of firms, providers and specialized craftsmen. For the pop-up book ***At the Top of Mount Olympus*** we counted on a children's book illustrator and artisan, that besides the book, created a house to carry the materials, that could also be turned into a support to allow the operator to move comfortably by adding gestures to the narration. High school students were supplied with tools linked to their activities that could be downloaded for free from our internet site, as in the case of the power-point presentation for ***Lingua et Litterae Latinae*** that was created with the help of a Latinist.

Programming the activities always has to carefully take into consideration a synchrony between the schedules of the housing institutions and ours, as far as opening dates and times, optimizing staff and the spaces where the activity takes place. For instance, the choice of the spots where the actors appeared in ***Theatrical Islands***, was arranged with the institution considering the park's protection restrictions as well as a better acoustic for people to hear and enjoy the performance.

For activities such as ***The Fresco Technique*** and ***Tiles of History*** or ***The Volcano Narrates***, special labs were set up where the needed material could be prepared and kept.

For all the activities described so far that involve **communicating through antiquities**, besides the challenges encountered and expressed in

the first paragraph, when it comes to addressing an adult, varied and non-organized public, we have perfected a customized service tailored on the attention capacity of an important range of users. This customization has been diversified even more when addressing school groups, to adapt the duration and the contents to specific education goals (see **On Top of Mount Olympus, A day as an Ancient Roman, The Fresco Technique**, etc.).

3. Evaluation

All the educational activities we mentioned are planned and described in every detail using activity cards that illustrate the contents, methods and educational goals linked to the national school programmes. Our programme includes the distribution of **evaluation tools** for each activity, to estimate the cognitive result and people's appreciation.

For this purpose, two different evaluation methods are used. The first is linked to the **company's quality service** and is undertaken by Coopculture's personnel to then be analyzed by a department that controls the data. This type of supervision is to evaluate **our service** and **our front line staff** as well as the client's satisfaction during **special and experimental projects**, such as the ones described above. The second one is carried out in collaboration with **Universities** with whom we realize shared evaluation projects to monitor the achievement of the formative goals contained in our educational activities. This long-term active collaboration has allowed us to readily intervene on all the project parts that could be enhanced in order to perfect the service as a whole.

Evaluation takes place through questionnaires that can either be printed forms to fill out or interviews. The results are then elaborated into full reports that are presented to the specialized staff to be discussed. These meetings are to explain the reasons for the choice of a given evaluation method and to illustrate the critical and interpretation elements in order to clarify the positive and negative aspects of the project itself. Then, these evaluations bring to the elaboration of a printed summary document, destined to each of the institutions involved in each single project.

4. Remedial process

The evaluation results, both formal and informal, bring modifications or inflections to the educational activities and their goals. These changes are based both on the commissioner's or the institution's needs and on the suggestions that users have brought up.

E.g. when the guided tours combined with actor's performances at the Roman Forum and on the Palatine Hill took place, for the event **Archaeology and Christmas**, the response of the public was very positive, and the suggestions collected pointed out the possibility to increase the theatrical interludes, extend this type of emotional tour in other sites as well, and more in general, to open more often the possibility to see areas that are usually closed to the public (such as the House of Livia) with this type of visit.

When it came to the **Theatrical Islands** instead, the evaluation turned out more than positive as far as the emotional involvement and the general liking of the experience, but the comprehension of the itinerary to follow was low, compared to other events of this kind with a performance combined to an educational tour. The activities planned for school groups, on the other hand, having used well-established and consolidated methods, have always had a positive feedback both regarding the liking and the cognitive result.

Given the information that emerges from the analysis of the data collected, the activity is then improved to constantly enhance the effectiveness of the service given, as in the case of the **Theatrical Islands** whose outcome can be developed to result in a better comprehension.

Having said this, we stand by the principle that any further enhancement, shared by our internal resources and by the commissioner, will be managed by the operator to always protect the **specificity of the project**, in order for it to **never abandon its true nature**.

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Website

www.coopculture.it

Visiter le musée d'art et d'histoire du Judaïsme en famille

Marie-Pierre Delaporte Béra*

Abstract

Le MAHJ avait confié une étude sur les freins et les motivations à sa visite à un laboratoire de recherche universitaire qui avait conclu à l'importance de tenir compte des représentations des visiteurs, en particulier pour encourager la découverte des collections par les familles.

Un groupe de travail s'est mobilisé autour de cet objectif. Un livret découverte du musée en famille, à la disposition de tous, devait présenter des essentiels de la collection en se fondant sur les recommandations de l'étude de publics.

Les objectifs formulés pour le livret en étaient donc issus : engager à une visite au cours de laquelle chacun des membres du groupe serait actif, rendre ainsi le lieu vivant, favoriser une transmission familiale quelle que soit l'origine culturelle des participants. Les concepteurs estimaient en effet que c'était la meilleure manière d'éviter les stéréotypes sur le musée et sur le Judaïsme.

Il fallait permettre d'approfondir chacun des thèmes traités par des textes brefs, informatifs, ludiques présentant plusieurs facettes des collections : la cohérence du document en détail et dans son ensemble constituait un critère important.

* Marie-Pierre Delaporte Béra, Musée d'art et d'histoire du Judaïsme, 71, rue du Temple – 75003 Paris (France), mpbera@mahj.org.

La démarche évaluative a été une ressource essentielle pour orienter le document à plusieurs étapes de conception. Des tests in situ ont été réalisés sur deux versions du document, puis un test final a été mené sur une troisième version maquettée du livret famille, avant qu'il ne soit diffusé sur le site internet du musée www.mahj.org et en billetterie.

Il ressort aussi de cette expérience que formuler des objectifs en termes de contenu scientifique mais aussi en termes d'effets sur les représentations et d'impact sur la sociabilité de visite constitue un enjeu exigeant, complexe à mettre en œuvre, mais qui ouvre de nouvelles pistes pour la médiation des collections des musées.

1. Conception et planification du programme

Depuis longtemps des activités programmées par le MAHJ pour les enfants ou les familles (ateliers, visites) remportent un succès certain. Pourtant les études de publics du musée, et en particulier une étude sur les freins et les motivations à sa visite réalisée par Hana Gottesdiener1 attestaient de réticences à la découverte des collections avec des enfants, certaines personnes anticipant un musée communautaire renvoyant à une histoire tragique. De fait, les études quantitatives montraient une fréquentation massivement constituée d'adultes en binômes ou en solitaires et de trop rares visites en famille des collections permanentes. Les visiteurs accompagnés d'enfants se distinguaient des profils majoritaires au musée : de préférence le fait de touristes liés à la tradition juive, la visite en famille confirmait qu'il existait un certain embarras des familles mixtes, ou moins impliquées dans les traditions ou d'une pratique religieuse quelle qu'elle soit.

Pour tenir compte de ces représentations, sur la proposition d'Hana Gottesdiener disposée à participer à la conception d'un programme permettant de déclencher des visites autonomes en famille, la directrice, Laurence Sigal, a organisé un groupe de travail sur les familles incluant les services éducatif et des publics. La première phase du programme consistait à créer un document d'aide à la visite des collections permanentes pour les

familles. Il devait intégrer dès sa conception une démarche évaluative pour s'assurer que les objectifs seraient bien atteints.

Les objectifs principaux du livret étaient d'engager à une visite active rendant le lieu vivant et de favoriser une transmission familiale quelle que soit l'origine culturelle des participants, de manière à éviter les stéréotypes. Développer un modèle de visite associant adultes et enfants dans des activités et des débats répondait aussi à la problématique d'un musée de société, d'un musée d'histoire : que chacun puisse établir des liens avec son expérience ou celle de ses proches pour que la visite permette de regarder différemment le quotidien, et concerne chaque visiteur.

La volonté de la directrice était de présenter plusieurs facettes des collections. En expliquant quelques rites, mais aussi en ancrant les objets dans l'histoire, en montrant la variété des traditions, et en ouvrant sur les questionnements propres à l'art, le cadrage du travail de conception tendait à démontrer que le patrimoine exposé offrait un témoignage précieux sur la vie des juifs, sur les différentes cultures qui s'étaient développées au cours des âges et non seulement sur la religion dans ses dimensions rituelle et intellectuelle.

Toutefois, plutôt que de vouloir tout aborder, il a été décidé que le livret devait rester un document guidant pour une première visite découverte des collections, faisable en un temps raisonnable. Cela imposait d'écrire des textes brefs, informatifs, mais néanmoins ludiques !

Il s'agissait de produire un document cohérent : activités, présentations, discussions devaient permettre d'approfondir chacun des thèmes traités. L'enjeu était de donner des ressources aux adultes et aux enfants pour développer un questionnement précis autour d'un objet en les mobilisant tous ensemble, en donnant des choses à faire, en incitant aux comparaisons avec leur expérience et l'actualité.

Enfin, il fallait guider les déplacements des visiteurs vers les objets explorés en salle à travers les deux niveaux du bâtiment.

Ces objectifs ont été fixés dès le départ pour la plupart ; d'autres sont le fruit de choix opérés lors de la phase de mise en œuvre. Ils devenaient des enjeux évalués lors de tests formatifs, mais aussi des critères de travail que l'équipe de conception devait bien s'approprier. Ce travail de traduction des enjeux de communication du MAHJ en objectifs pour le document à créer a été complexe à élaborer (la communication étant entendue dans le

sens habituellement utilisé par Jean Davallon ou par Bernard Schiele du musée comme espace de communication). Cette verbalisation des objectifs principaux et secondaires a nécessité beaucoup de rigueur, mais c'est aussi la base qui a guidé ensuite le groupe de travail dans la mise en oeuvre et lui a permis de ne pas se disperser ni d'oublier les critères essentiels.

2. Mise en œuvre du programme

Un groupe de conception interne, s'appuyant sur une intervenante régulière du service éducatif, Raphaëlle Laufer-Krygier, puits de connaissance et débordante d'idées, et la chargée des études et du développement des publics, Marie-Pierre Delaporte Béra aidées par Hana Gottesdiener comportait de nombreux atouts et surtout celui d'un rapport permanent aux objectifs recherchés du livret sur les publics. La directrice a été régulièrement sollicitée dans la redéfinition fine des objectifs au fur et à mesure de l'écriture, ainsi que le responsable du service éducatif, historien également sensible aux précisions de vocabulaire.

Déterminer les œuvres et les angles d'approche à privilégier a été un long processus. La première difficulté rencontrée, d'ordre technique, était liée à la refonte anticipée des collections ainsi que les modifications ponctuelles mais récurrentes des œuvres / objets présentés dans le parcours. La deuxième difficulté consistait à distinguer deux ordres de valeurs : celui de sujets à traiter pour évoquer le Judaïsme, différent de celui des objets remarquables des collections. Plusieurs versions ont été nécessaires avant que les choix ne soient arrêtés. Ainsi, il a fallu abandonner la fête de Pessah, malgré le rôle central de cette fête dans le Judaïsme sur la question de la transmission adultes/enfants, en raison de la faible attractivité des objets exposés dans les vitrines et malgré tous les efforts déployés pour produire des activités intéressantes. La direction a décidé de recentrer le livret autour des objets phares des collections, de ses ensembles remarquables dont les études de public préalables avaient montré le fort pouvoir de rétention. De ce fait, le livret peut être considéré comme une introduction qu'il faudrait compléter par d'autres approches pour renouveler le regard sur les collections.

Il fallait également trouver un ton juste, susceptible de s'adresser aux

enfants aussi bien qu'aux adultes. Des rubriques ont été créées : informer par des textes clairs rédigés dans un style écrit ; rendre actifs en proposant des jeux dans un style direct, utilisant le vouvoiement et conservant un registre de langage écrit ; renvoyer à l'expérience de chacun en proposant des « petites discussions familiales » ; donner une certaine légèreté par des bulles associées à des personnages imaginaires.

S'adresser aussi aux enfants a engagé à de nombreuses discussions sur la manière de présenter l'histoire juive. L'étude des représentations avait assez montré que nombre de visiteurs s'attendaient et craignaient le récit d'une succession de catastrophes et que, singulièrement chez les visiteurs juifs, les attentes pointaient vers une présentation qui établisse la vie juive au-delà des persécutions. Fallait-il prendre le contrepied d'une histoire lacrimale quitte à lénifier les propos ? Il a été décidé d'aborder frontalement certaines périodes (cf par exemple « Puis la Seconde Guerre mondiale a éclaté et presque tous les habitants de ces villages ont été assassinés. ») en témoignant dans les thèmes traités de fêtes joyeuses, de combats gagnés et de moments où l'histoire offre aussi une lecture plus optimiste, alors privilégiée.

La possibilité d'établir des comparaisons avec d'autres religions ou d'envisager ce qu'il en était du thème traité dans le monde actuel ressortait de l'enquête préalable. C'est en travaillant sur des liens, des ponts et des différences que les visiteurs devaient s'approprier les notions explicitées. C'est aussi à travers ces liens que les thèmes traités apparaissent vivants.

Une fois le projet mieux défini, l'arrivée dans l'équipe d'un concepteur graphique extérieur au musée, a permis de résoudre des difficultés liées à la présentation du document, car il n'y avait pas de modèle initial. Il a traduit en une réalité contraignante et en un point de vue tout en finesse et retenue ce que pouvait être un livret famille sobre, clair, s'adressant à tous. C'est à postériori que la cohérence entre le ton, la maquette est apparue : pas de fioriture ni de style enfantin.

Le document est à présent consultable sur www.mahj.org et il est disponible en billetterie dans une version papier. Sa mise en ligne a été privilégiée pour adresser le document à de nouveaux publics. Des versions en couleurs et en noir et blanc sont téléchargeables pour faciliter son impression à partir d'internet.(http://www.mahj.org/documents/Livret-familles-2012-couleur.pdf).

3. Evaluation

Un processus d'évaluations préalable et formative a été entrepris de manière à ajuster le document aux objectifs complexes qui lui étaient assignés.

En amont de la réalisation du document, l'enquête sur les freins et motivations à la visite du MAHJ, même si elle dépassait le cadre des visites familiales, avait permis d'énoncer un certain nombre d'objectifs forts que nous avons rappelés et principalement faire comprendre que le MAHJ est un lieu vivant et ouvert à tous. Cette étape a été majeure et c'est elle qui a engagé l'équipe de conception à se préoccuper constamment des manières de jouer sur ces représentations et d'en tenir compte.

Ensuite, une fois mis au point les thèmes, les règles, les textes, une évaluation a été réalisée par une série de tests, à plusieurs étapes de réalisation. Deux versions successives du livret ont été testées in situ. A chaque fois sept groupes familiaux ont été invités en variant leur composition (nombre d'enfants et d'adultes, familiarité au MAHJ, au Judaïsme). Les enquêteurs ont accompagné les groupes, observé leurs comportements, recueilli leurs réactions et mené un entretien final.

Un troisième test a été fait sur le document maquetté. Il s'agissait de vérifier son attractivité et de savoir quelles anticipations de visite découlaient de sa lecture hors du musée, dans la mesure où ce document allait être mis en ligne sur le site internet. Le test a été effectué par téléphone ou en face à face auprès de onze parents consultant chez eux ce document papier. Des dernières modifications ont été introduites à la suite de ce test.

D'emblée, le bon fonctionnement des rubriques, notamment les « petites discussions familiales » et l'intérêt témoigné pour la visite proposée ont été encourageants. Les adultes et les enfants échangeaient et jouaient, regardaient les objets et évoquaient leurs expériences. Ils disaient, en fin de visite, combien le livret avait conduit à partager un moment fort. Pendant les tests, la discussion a entraîné plusieurs parents à évoquer des souvenirs qui n'étaient pas bien connus des enfants, conduisant à revisiter l'histoire de la famille.

Ainsi devant les collections séfarades souvent issues de dons de familles la « Petite discussion familiale » portant sur « un objet très ancien qui a pu être transmis de génération en génération dans la famille ? » a entraîné une maman à préciser à ses filles l'origine de la bague de leur grand mère.

Celle-ci, en réalité en avait eu deux : l'une, avec laquelle elle avait été enterrée, était sa bague de mariage ; l'autre, transmise à sa fille, était issue de fiançailles interrompues par la déportation de son amoureux pendant la guerre. Ce sont aussi parfois des enfants, qui, relatant lors de la « Petite discussion familiale » liée à l'Affaire Dreyfus, une injustice dont ils avaient été les témoins, donnaient du grain à moudre à chacun. Il s'agit là d'un résultat majeur, obtenu sur un objectif clé : celui d'engager à une visite active, mobilisant les histoires respectives des adultes et des enfants pour éviter de renforcer des stéréotypes, ou laisser à penser que ce musée ne concernerait que certains visiteurs.

Encourager ce type de relation enfants/adultes au musée n'était pas évident car la plupart des livrets consultés dans une phase préalable se centrent sur l'enfant, développant une visite éducative et ludique dans le meilleur des cas, ou favorisant une visite chacun de son côté. Lorsqu'un livret existe pour le parent, il vise surtout à le placer dans une position de personne ressource pouvant apporter la réplique à l'enfant mis en difficulté par une question, ou capable de guider ses déplacements. Le modèle de la relation enseignant/enfant est alors celui suivi. Il était important de vérifier qu'un autre modèle de relation peut être valorisé dans un musée.

Un deuxième objectif fort du livret était de s'adresser à tous : c'était un des points clés vérifiés lors de chaque test. En effet, les modifications de texte étaient susceptibles d'introduire des quiproquos malheureux. Des retours grinçants sur la manière de présenter la cérémonie du henné lors du mariage séfarade nous a mis en alerte, de même que ceux faisant remarquer l'image normative d'une judaïté s'exprimant par la pratique religieuse qui ressortait d'un échange entre deux bulles : « Tiens ! Dans ma synagogue les femmes sont à gauche et les hommes à droite ! » « Dans la mienne ils sont tous ensemble ! ». « Dans un film j'ai vu un mariage à la synagogue : les femmes étaient à gauche et les hommes à droite. » entame désormais la première bulle « Dans la mienne ils sont tous ensemble ! », répond toujours la seconde. De fait, les bulles ont souvent été ressenties comme des interventions de visiteurs et ont suscité de nombreuses projections et remarques.

Dès lors que le principe du livret fonctionnait, il a surtout fallu ensuite vérifier que les activités proposées, le ton, les thèmes, les déplacements, la durée étaient adaptés aux différents membres du groupe. De nombreux ajustements sont apparus nécessaires concernant l'orientation dans

l'espace, le registre de langage, la compréhension du texte, la centration sur certains objets des collections.

Ainsi les premiers tests ont témoigné de difficulté de repérage des objets commentés dans le parcours. Améliorer la compréhension des règles d'utilisation du livret et des déplacements a été un enjeu principal du premier test.

Les premiers tests ont également montré qu'il fallait hiérarchiser davantage les objectifs de médiation de contenus : privilégier absolument les objets que les visiteurs découvraient sur place, et donc renoncer à utiliser le livret comme palliatif aux manques des collections.

Ainsi par exemple, dans le thème désormais intitulé « Enquête médiévale », plusieurs évolutions sont venues des tests. Dans la première version du thème, l'exploration de l'origine des prénoms portés par les personnes citées sur des stèles datant du Moyen Âge était l'occasion d'évoquer des contextes heureux et moins heureux du « vivre ensemble, vivre séparés » en opposant l'exemple d'un juif émissaire de l'Empereur Charlemagne à l'obligation de port de la rouelle sous Louis IX) et de rattacher le MAHJ au quartier dans lequel il était situé, un des anciens quartiers juifs du Paris médiéval. La « Petite discussion familiale » incitait alors à faire réfléchir sur ce qui peut amener des personnes partageant une même culture à habiter un même quartier sans y être obligés. Le test a démontré la capacité d'observation des visiteurs et leur désir d'exploration détaillée des collections : l'équipe a décidé de tenir compte de leur demande insistante d'observation des stèles et des lettres hébraïques dans lesquelles étaient gravées les inscriptions. Cela a donné l'occasion de pointer la principale ressource que le (tout) musée met à disposition de ses visiteurs pour en savoir plus : le cartel (étiquette) sur lesquels figuraient les traductions. Aussi, au lieu de multiplier les activités, il a été choisi de centrer le regard sur ces prénoms quitte à supprimer de nombreuses informations historiques. Ce que disent les prénoms du vivre ensemble est désormais l'axe principal de l'enquête médiévale.

C'est au terme d'une série de tests formatifs validant son adaptation aux principaux objectifs de conception que le livret a été jugé publiable. En effet la période de conception paraît un moment clé au cours de laquelle l'orientation du dispositif peut-être complètement transformée. Les concepteurs peuvent perdre de vue des enjeux définis initialement.

4. Processus de remédiation

Actuellement, le musée propose aux visiteurs qui ont utilisé ce livret d'exprimer des réactions en attendant la réalisation d'une nouvelle enquête. Un cahier encourage les visiteurs à noter leurs appréciations : il est proposé de laisser les coordonnées en vue de l'enquête à venir, de manière à améliorer le document.

L'avantage d'avoir opté pour une version en ligne est de permettre une mise à jour plus aisée du livret.

5. Conclusion

L'originalité du processus de conception du document destiné aux familles est d'avoir intégré à sa conception non seulement l'objectif de contenus pédagogiques et informatifs régulièrement assignés aux documents du genre, mais aussi l'attention aux relations à susciter au sein du groupe enfants/adultes : c'est tantôt l'émulation (concours), tantôt un effet de cohésion (une personne lit), et surtout l'expression collective (chacun raconte) qui ont été encouragés. L'un des enjeux était aussi d'engager enfants et adultes à une visite active dans laquelle il soit avéré que le musée est un lieu pour découvrir, s'étonner, observer, jouer, discuter et apprendre de soi et des autres. Pour des enfants, constater qu'eux-mêmes tout comme des adultes peuvent établir des ponts entre des savoirs et la vie quotidienne par le biais d'activités fait partie des découvertes de ce que peut être une visite de musée.

Par ailleurs, les concepteurs ont été attentifs à adresser le document à des visiteurs aux rapports et aux savoirs différents sur le judaïsme. Il s'agissait bien sûr de témoigner de l'ouverture du MAHJ, mais plus généralement, de témoigner de ce que les musées peuvent concerner les visiteurs avertis et d'autres qui, venant avec d'autres savoirs, vont pouvoir les confronter à ce qui est présenté.

Enfin, avoir soumis ces enjeux aux retours de tests évaluatifs successifs a permis de mettre en mots l'impact produit par chaque texte, de surmonter des a priori de l'équipe de conception, et d'établir un document qui engage à un nouveau regard sur les collections du musée.

Il ressort de cette expérience l'importance d'avoir dû préciser les objectifs scientifiques, les objectifs d'une médiation adaptée aux freins et motivations des publics de ce musée, et de les avoir traduits en modalités d'écriture, en activités, en sujets rigoureusement soumis aux évaluations. Cette expérience de conception ancrée dans les contraintes multiformes soulevées par l'étude préalable des représentations et soumise aux contrôles de tests formatifs a conduit à produire un document qui revisite le modèle de la visite en famille au musée sous jacent à la plupart des aides à la visite habituels vers lequel se serait dirigé le MAHJ s'il ne s'était imposé cette fois une autre logique de conception. Aussi contraignante qu'elle soit, cette méthode rigoureuse a permis de rendre le MAHJ conscient d'agir comme dispositif médiatique sur des relations sociales complexes et non seulement d'œuvrer en tant que pédagogue à l'accès à des contenus délicats.

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Schule@Museum

Antje Kaysers, Hannelore Kunz-Ott[*]

Abstract

About 135 schools with over 3000 students and 180 museums took part in this 8-year programme. The aims were to foster the relationship between museums and educational institutions as well as to support teachers and museum educators with practical tools for their daily work.

Students should be enabled to interact with museum objects in different ways in order to get acquainted with new subjects. Thanks to the cooperation between museums and schools, a creative learning atmosphere can arise. New personal and social abilities can be acquired. Questions of political relevance and social issues relevant for our society, origin and identity can be discussed.

The project was realized in four steps.
1. The pilot project featured an intercultural theme in eight ethnological/ historical museums and started in 2004/2005.

[*] Antje Kaysers as representative of the Bundesverband Museumspädagogik, Bundeszentrale für politische Bildung, Deutscher Museumsbund, BDK – Fachverband für Kunstpädagogik, Stiftung Mercator; c/o TECHNOSEUM, Landesmuseum für Technik und Arbeit in Mannheim, Museumsstraße 1, D - 68165 Mannheim, kaysers@museumspaedagogik.org; Dr. Hannelore Kunz-Ott, member of the supervision team, as representative of the Bundesverband Museumspädagogik; c/o Bavarian Museum Board, Department of Education, Alter Hof 2, D - 80331 Munich, kunz-ott@museumspaedagogik.org.

2. The approach of the following part – "Experiments please!" – was to give students the opportunity to gather pieces of arts or other museum objects using computer programmes (2005/2006).

3. Another approach was the social media project www.1000xheimat.de ("1000times homeland") in 2007/2008. Students chose a museum object and interpreted it in their very own way (e.g. poem, collage, song).

4. The fourth part brought together one museum and one school at a chosen time for "Building Partnerships" (2009/2011). 15 tandems were supported to help teachers, students and museum educators with the formal and organizational parts of their co-operation projects and the development of soft skills for the work with museum objects.

The results of these best practice projects were published in a brochure. Download: http://www.schule-museum.de/aktuelles/.

The initiative was organized by the "German Museums Association" (Deutscher Museumsbund), the "German Art Education Association" (BDK) and the "German Association of Museum Education" (Bundesverband Museumspädagogik) and supported financially thanks to the financial efforts of the "Cultural Foundation of the German Laender" (Kulturstiftung der Länder), the "Robert Bosch Foundation" (Robert Bosch Stiftung), the "PWC Foundation" (PWC-Stiftung), the "Federal Agency for Civic Education" (Bundeszentrale für politische Bildung) and the Mercator Foundation (Stiftung Mercator).

Keywords: school, museum object, co-operation, project-work, tools.

1. The conception and planning of the programme

All three professional associations planned and designed schule@museum aiming at dealing each year with a different methodical focus: for the first year, the focus was on interculturality and multimedia. The second year was dedicated to a nationwide contest regarding multimedia and in the third year the focus was set on a social media project. The last period focused on sustainable projects between schools and museums that could later be applied by other museums. Nevertheless, as the title of the project has "@" in it, the project should deal with multimedia. This was chosen in

order to let students work with a device they like working with anyway. Like this, the museum threshold was supposed to be low for young people and they could work very creatively with the museum objects – which would not be possible with original objects. In terms of a participative approach, there were no strict rules regarding content and method. All museums and schools involved could personally and independently choose the exact subject of the projects.

As the aim of the whole project was to ensure quality and to develop criteria for successful co-operation between both, schools and museums, in the last period (2009-2011), the sponsors were asked to contribute not only with their organizational experience but also with expertise regarding content. Whereas during the first years of schule@museum, best practice projects that have been accomplished by the participants locally on their own were demanded, this last period saw an intense support of the school-museum tandems by the supervision team consisting in one representative per association and foundation – all in all five members. This supervision team was supposed to plan the different steps, to decide on the approach and to appoint the judging panel that was asked to choose the participants for the last step. This judging panel was meant to be consisted of agents from different public institutions in the area of youth, cultural affairs, economy, community, and cultural as well as educational policies. Additionally, three development workshops were planned in this step for teachers as well as for museum staff in order to foster the exchange of experiences and to enhance qualification with regards to project work, public relations, presentation etc.

Moreover, inviting ten other museums in order to help with their expert knowledge was also planned. Each of them should have special methodical competence and long time experience in the area of educational services with schools in order to be able to give additional hints and tips to the participants.

One project coordinator was supposed to accompany the whole process from the very beginning to the end. During the first years, she was the person who should analyse the projects giving advice as well as reporting to the representatives of the three associations involved. Furthermore, she was supposed to organize all information for all participants, to give content to the website of the project, to organize the work with the media and to authorize financial grants.

2. Carrying out the programme

In 2004/2005, the pilot project featured an intercultural theme in eight ethnological/historical museums spread all over Germany. Different school types and age groups were involved. From November 2004 until July 2005 they worked on multimedia-presentations on an intercultural subject. At the end of this phase, representatives of the participating schools and museums met in order to present their outcomes and they got an award for their engagement. The outcomes have been registered in written reports and on the website.

Example of best practice: "Islam Experts"
Turkish students dealt with objects of the Museum of Ethnology in Munich, especially in the exhibition of Islamic Art. During one year, they researched in the museum and at home which objects best represented their religion. At school, they organized a little exhibition about Islam as experts in this subject. Furthermore, they arranged a radio programme for young people, they talked about their experiences in the museum as well as about their own religion and likewise, they brought it closer to the listeners.

   When the students visited the museum, there were many parents accompanying them the long way from school. For many of them, this was their first visit to a museum in Germany.

Picture 1 - Turkish students interviewed their colleagues for a radio programme for young people about Islam (Munich, Museum of Ethnology).

The next phase in 2005/2006 had a complete different approach. With the title "Experiments please!", students were given the opportunity to gather pieces of arts or other museum objects using computer programmes. In co-operation with a museum, they chose one or more museum objects, set it/them into a wider frame and transferred it/them either into a computer game, created a website out of it, made an audio tour, a film and so on. In total, 1800 students participated in this phase with 56 projects. At the end, nine have been presented in public and four have been awarded. Two other most outstanding projects have also been awarded additionally. Most of the projects described the making of websites about artists, art works or the history of a collection or a masterpiece. Working with computers seemed to be really an attractive method for young people!

Example of best practice: "Treasure box"
The youngest winners, students aged seven to ten, created a quiz computer game about museums objects in the Vortaunusmuseum in Oberursel. Within the exhibition, a computer station asks visitors whether they know these objects or not. Combined with optical and acoustical elements, they offer a choice of different answers. Humoristic answers are combined with scientific comments.

Picture 2 - Quiz game for computer: Visitors have to guess the function and history of museum objects (Oberursel, Vortaunusmuseum).

Another approach was the social media project www.1000xheimat.de ("1000times homeland") in 2007/2008. Students chose a museum object

and interpreted it in their very own way by creating for example a poem, a collage, a song etc. This approach was in this way different from the first two steps as students could participate also on their own. The first two steps had been quite demanding asking for much additional engagement from teachers and museum educators. This step on the contrary was tried out as less accompaniment was necessary. The participants were asked to create a 21st C. "Heimatmuseum" (homeland museum) – a sort of local museum or museum of local history with special sentimental connotations in Germany. In order to create this museum, they had to choose an object in a museum that they related with their home or homeland, take a picture of it, upload it on the website and add their own comment in order to exchange and share their ideas about home with others. Like this, more than 920 contributions have been put together: songs, collages, stories, little films, poems etc. All this was made possible thanks to the openness of a web 2.0 project. The jury consisted of five celebrities, a hip hop dancer, an actor, the winner of an Olympic gold medal as well as two politicians. Everyone chose five best object interpretations and created a virtual exhibition on the website of the project.

Some students also posted photos of their home, their friends or pets in this "virtual museum". The supervision team decided to accept these "Heimat-" objects on the website because it is a symbol of young people's understanding of what is worthwhile to be collected and presented in a modern local museum.

Picture 3 - screenshot of www.1000xheimat.de.

In order to strengthen also a long term co-operation between schools and museums, the fourth step brought again one museum and one school at a time together for "Building Partnerships". This step was carried out in 2009/2011. Here the aim of sharing experiences was fulfilled as every single project has been accompanied by experts and the outcomes of their work published in a brochure. 15 projects have then been chosen out of 150 applicants, one representative of each of the five supporting and carrying out organizations becoming the patron of three different projects. Each patron visited his or her projects on location and gave advice. In the three development workshops, participants exchanged their working progress, they exchanged experiences and they also got some practical help and qualification regarding project work and presentation techniques. Moreover students participated in the last workshop.

Example of best practice: Kleine Welt im Koffer – "Little world in a box"
During a whole school year, students of a special school created a museum box with objects of the museum and information about it. This project took place in the Museum am Burghof in Lörrach. In the library near the museum they made research about the history, technology and function of the museum objects and interviewed local residents of a nursing home. The results built the fundament of their creative design of the box which was part of the museum exhibition.

Picture 4 - A student interviewing residents of a nursing home about the function of a museum object in order to create a museum box
(Lörrach, Museum am Burghof).

Finally in collaboration with all participants as well as with the experts from the ten partner museums, the content and central ideas have been compiled and were put together in the final brochure. After an introduction, the main chapters deal with the similarities and differences of schools and museums, a definition of the framework needed for good co-operation, a description of practical steps for co-operation projects as well as distinguishing marks for quality – all this being finalized in eight requests to museum management and responsible institutions in the area of politics, schools and culture in order to foster and enhance partnerships between schools and museums. Additionally, the 15 examples of good practice from this part are compiled in the brochure making it thus a very practical tool for getting ideas for co-operation between schools and museums. At a ceremony in Berlin, the projects of this last part have been presented, commented and awarded. At the end, the brochure "Schule und Museum – Eine Handreichung für die Zusammenarbeit" ("School and Museum – Best Practices for Co-operation") was launched and was distributed in the following weeks to many schools and museums.

Picture 5 - Title of the final brochure.

3. Evaluation

The last part of schule@museum was evaluated by the Institute of Education at the University of Erlangen-Nuremberg. Under the special guidance of Prof. Dr. Ekhart Liebau, standardized questionnaires and surveys were used to gain deeper insights as well as to measure the development of the participants. The outcomes were summarized in a 59-page report that highlights essential opportunities and risks of good co-operations between schools and museums.

Some results will be given that are very important for projects to be successful: mutual planning with common aims, defining milestones and limits regarding financial issues and timing. Furthermore, continuous and regular meetings between teachers and museum specialists, written co-operation contracts, flexibility during the process, involving students and their parents early in the project - even from the beginning must also be considered.

To motivate students, it is very important to let them participate as often as possible: for example in developing the theme, choosing the objects, planning a final product (an exhibition, an audioguide, a museum box etc.) and presenting the results publicly.

Another remarkable result concerned the so called 3rd expert. In many projects, in addition to the teacher and the museum educator, another expert informed students about his/her experiences, his/her profession or a special method. A history witness, an artist, a journalist or an expert in a certain profession attracted the students very intensively. These 3rd experts were particularly authentic and could describe experiences at first hand. If possible, educational projects in museums should invite such 3rd experts to be part of the process.

All participants in schule@museum pointed out the relevance of the supervision group and of the development workshops. It was helpful to hear another perspectives and to know that others had similar problems.

4. Remedial process

The eight requests drafted and aimed at museum management and respon-

sible institutions in the area of politics, schools and culture in order to foster and enhance partnerships between schools and museums that are listed at the end of the brochure "Schule und Museum – Eine Handreichung für die Zusammenarbeit" are supposed next to the whole content to foster the co-operation between schools and museums.

The partners of "schule@museum" are convinced that every young person until he/she is 15 years old should have taken part in a co-operation project with his/her school and a museum. As this is at the moment not the case, they stress the following requests that should be considered and translated into action supported by politics:

1. Framework: as cultural learning should be a solid part in schools, museum and school directors should support co-operation between both. There should be enough personnel also for small groups, there should be qualified educators in museums and there should be space for creativity.
2. Networks and transparency: there should be networks and transparency between school and museum supporting organizations (on a political level, with foundations and companies).
3. Financial and personnel resources: there should be enough personnel for cultural learning in schools as well in museums. Adequate financing should be for qualified personnel as well as for working materials.
4. Institutional resources: in order to co-ordinate the co-operation between schools and museums there should be service organizations and more websites in order to bring together potential partners.
5. Time: in schools adapted time-tables as well as in the museums longer periods should be provided for cultural learning.
6. Qualification: cultural learning should be part of teachers' and nursery school teachers' studies. Teachers and museum educators should have deeper insights in the work of their colleagues both in museums and schools.
7. Structures in the institutions: museum projects should be part of the school curriculum, there should be cultural representatives in every school, there should be schools with a special cultural profile, there should be a written co-operation contract with museum and schools and the engagement of students in cultural projects should be recognized.
8. Access: museums should be free for school groups, students and teachers with cross financing. The costs for transport should be supported for rural schools.

The three involved professional associations, the Deutscher Museumsbund, the Fachverband für Kunstpädagogik and the Bundesverband Museumspädagogik are ready to support politicians by bringing these demands into action.

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Programme Vamos ao Museu ?
(Allons au Musée ?)

*Andréia Menezes De Bernardi**

Abstract

Au Brésil, l'accès de la population aux espaces de culture est encore timide, des *surveys* récemment réalisés montrent que la grande majorité des brésiliens n'ont jamais visité de musées ou centres de mémoire. Parfois même les professeurs ne connaissent pas d'espaces de culture. Ainsi, le Programme Vamos ao Museu ? invite des éducateurs, des artistes, des médiateurs culturels à s'engager pour essayer de changer ce scénario.

 Vamos ao Museu ? (Allons au Musée ?) est un programme éducatif-culturel existant depuis 2006 dans l'état du Minas Gerais, sud-est du Brésil. Organisé par une association sans but lucratif, Akala, le programme propose à des communautés scolaires de vivre l'univers des musées ou expositions pendant deux mois ou plus, comprenant trois moments: *avant*, *pendant* et *après* la visite du musée. Les publics concernés sont des professeurs, des étudiants et du personnel de l'école, ce dernier on l'appelle la « communauté ». Les groupes d'étudiants peuvent être des enfants, des adolescents ou même des adultes. Chaque édition a un thème choisi selon des critères liés aux caractéristiques locales (la tradition d'un petit village où le programme sera réalisé ; l'offre culturelle de la saison ; l'idée-clé qui sera travaillée avec les participants pour trouver des solutions des problèmes locaux). Les moments « avant » et « après » la visite du musée sont réalisés dans l'école,

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* Andréia Menezes De Bernardi, Akala: Rua Eduardo Prado, 134/501, Gutierrez, Belo Horizonte, Minas Gerais (Brasil), CEP 30441-130. andreiadebernardi@hotmail.com.

par les médiateurs du Programme. Le moment « pendant la visite » est réalisé par le Service Éducatif de chaque musée en partenariat avec *Vamos ao Museu ?*. Les institutions culturelles concernées participent à l'action culturelle du début jusqu'à l'évaluation. L'initiative est donc réponse à une nécessité sociale du Brésil. Surtout pour les écoles qui accueillent des personnes originaires des couches populaires.

Keywords: éducation, culture, partenariat musée/école, formation d'enseignants, démocratie culturelle.

1. L'élaboration et l'organisation du programme

Le Programme *Vamos ao Museu ?* a été conçu par une médiatrice culturelle qui s'est aperçue que, maintes fois, les groupes scolaires en visite ne savent pas quelle exposition ils vont visiter, que très souvent les professeurs ne sont pas totalement engagés et que cela empêche le plein profit de la visite par les étudiants. Surtout, ce manque de vision des professeurs – pour transformer la visite du type « sortie » en actions culturelles –, ne favorise pas le développement des propositions attractives pour tous, des expériences intégrales : sensibles et au même temps investigatrices. Ainsi, comprenant l'importance du regard et des réflexions mises en œuvre par les visiteurs en contact avec des objets représentatifs de la mémoire sociale, le Programme invite professeurs, étudiants et communautés à penser ce que c'est qu'un musée et quel est son rôle dans la société d'aujourd'hui. Chaque groupe participe à l'action culturelle de manière spécifique : pour les professeurs l'on propose une formation comprenant au moins vingt heures de travail, quand des concepts comme mémoire, patrimoine, art, culture, citoyenneté sont discutés par le groupe avec l'objectif de leur faire revoir leurs positions et attitudes par rapport aux musées, en les voyant dès lors comme territoires éducatifs par excellence. Après la visite du musée les professeurs participent aux ateliers consacrés à des exercices de subjectivation et expression et à la construction de nouveaux savoirs. Ils deviennent des acteurs plus sûrs de leur rôle comme des agents culturels en face d'un nouveau rapport entre les jeunes, les disciplines scolaires et le savoir dans un monde constamment renouvelé par les technologies de communication

et d'information. Après la fin du Programme à l'école, l'un des résultats désirés est que cette prise de conscience motive la reformulation des méthodes d'enseignement et pousse les professeurs et leurs classes vers la ville et ses espaces de culture : musées, cinémas, centres culturels, places et aux environs de l'école pour des actions culturelles significatives.

Les membres de l'équipe participent à toutes les étapes du Programme, dès l'organisation des rencontres jusqu'à l'évaluation finale. La formation théorique et pratique de l'équipe est aussi réalisée par la coordination générale de manière continuelle au cours de l'accompagnement de chaque rencontre et de l'évaluation quotidienne pour permettre les corrections de route. Participer à des réunions d'évaluation fait partie du jour le jour de ces professionnels.

Le Programme est réalisé par des professionnels issus de plusieurs champs de savoirs, des experts en Éducation Culturelle et des producteurs guidés par la direction générale. Ils font des recherches à propos du thème choisi pour chaque édition du Programme, participent à la création des plans de travail pour les publics (enseignants, étudiants et communautés), achètent les matériaux et accompagnent la production des Cahiers de Médiation développés à chaque édition. Le nombre de personnel change à chaque édition et dépend de plusieurs aspects comme par exemple le nombre d'écoles participantes, le thème choisi, les connaissances requises pour mettre en œuvre les ateliers.

2. La mise en œuvre du programme

Les écoles invitées à participer au Programme Vamos ao Museu ? sont forcément des institutions publiques, liées au gouvernement local. L'on privilégie les écoles situées dans des régions périphériques et qui n'ont pas d'espaces de culture dans son voisinage. Ce critère se justifie car la situation géographique représente un facteur d'exclusion pour les sujets qui fréquentent ces écoles, une fois que cette condition rend plus difficile la participation à la vie culturelle à cause du temps et des coûts des déplacements, parfois même impossibles pour ces élèves. Il y a encore la non-reconnaissance de ces communautés par rapport aux droits culturels et souvent la reproduction de cette réalité par les écoles est justifiée par

d'autres questions qui concernent dès la formation des professeurs jusqu'au manque de budget. Ce sont donc des critères qui guident parmi d'autres le choix des écoles par l'équipe du programme *Vamos ao Museu ?*.

Dans l'école, la première action est d'inviter les professeurs à y participer. Les objectifs sont présentés ainsi que le musée partenaire, le plan de travail et les résultats attendus de leur participation : qu'ils deviennent des multiplicateurs du Programme en réalisant, dès lors, des actions culturelles concernant des musées. Après l'inscription des professeurs, les classes d'étudiants sont invitées selon les critères orientés par l'égalité d'opportunités et l'action commence effectivement à l'école. Le calendrier comprend la formation des professeurs (de quatre à cinq rencontres de 5 heures, dont une c'est la visite du musée), la formation des étudiants (de six à sept rencontres de 1h40, dont une, plus longue, c'est la visite du musée) et la formation de la communauté (une journée au musée : visite et atelier) (fig. 1).

La visite est le moment le plus important du processus. Réalisée par les éducateurs du Programme et du Musée de manière coordonnée, elle se construit comme un moment de découverte, d'échange d'impressions, d'intégration entre les classes et leurs professeurs, de réflexion, de reconnaissance et d'étrangement. C'est un moment de formation pour tous les acteurs et le défi principal est ainsi de permettre et de stimuler l'autonomie du regard chez les participants. Les visites sont organisées avec la contribution du personnel du musée partenaire : le parcours, les œuvres d'art ou les objets qui seront privilégiés, le langage à adopter, des questions liées à la réalité des groupes qui peuvent être traitées pendant la visite etc.

Fig. 1 - Visite du Musée de l'Art de Pampulha par la communauté, 2011.

Le moment suivant, de retour à l'école, est marqué par le partage de la mémoire de la visite et de la mise en œuvre des ateliers. Les ateliers sont planifiés selon l'âge des participants, le thème de chaque édition et l'exposition visitée. Ces ateliers ont pour objectif de promouvoir un moment d'expression individuelle ou collective capable de donner à voir et à sentir comment l'expérience a touché chacun des participants. C'est le moment consacré au « faire », à la transmutation du vécu en utilisant de multiples langages artistiques comme la poésie, la danse, les arts visuels, le théâtre, l'écriture, la performance, parmi d'autres et une infinité de combinaisons possibles entre eux (figg. 2, 3, 4).

La direction générale est responsable de la gestion du déroulement intellectuel du Programme. Les questions liées à la méthode utilisée et à l'atteinte des objectifs sont évaluées à chaque rencontre à travers la lecture des rapports écrits et des réunions.

Fig. 2 - Atelier de photo après la visite de l'exposition
« Rodin – De l'atelier au musée », 2009.

Fig. 3 - Atelier d'autoportrait après la visite de
L'exposition au Palais des Arts, 2011.

Fig. 4 - Détail du résultat de l'atelier de graffiti, 2011.

Les informations fournies au cours de l'action sont basées sur les re-
cherches réalisées par le Service Éducatif du musée partenaire et l'équipe
du Programme, lorsque les informations scientifiques sont sélectionnées.
Comme la méthode de *Vamos ao Museu ?* privilégie la construction de la
connaissance par le dialogue, les participants sont d'abord invités à penser
et relativiser les disciplines à la lumière des expériences personnelles.

La fidélité à cette méthode est essentielle pour atteindre les objectifs du Programme. C'est une pratique qui exige beaucoup plus des éducateurs et des professeurs, puisqu'il ne faut pas suivre les plans d'action sans prendre en compte le vécu des participants, leurs intérêts, leurs difficultés, leurs désirs. La promotion de l'éducation par le dialogue, soit dans la classe, soit au musée ou bien dans la rue, c'est le fil conducteur de notre action.

Ainsi, tous les efforts sont empruntés à la direction de la création d'une ambiance ouverte aux questionnements, aux doutes, à l'essai, à l'expérience dans le sens suggéré par Bondía (2002, p. 25): ce qui nous arrive, ce qui nous touche, ce qui nous affecte. Et pour que cela se passe, les sujets de l'expérience doivent être exposés au danger, « en traversant un espace indéterminé et dangereux, en prenant le risque, en y cherchant une opportunité, sa chance »[1].

À chaque édition du Programme, des Cahiers de Médiation sont élaborés. L'objectif est de créer un autre canal de communication avec les participants en utilisant des textes, des images et des stratégies spécialement développés pour provoquer la réflexion et l'intervention des participants à travers l'écriture, le dessin, les collages...

Ce matériel, aussi divisé en trois parties correspondantes aux étapes du Programme : avant, pendant et après la visite du musée, a un format de poche et devient une espèce de « journal de voyage » sur lequel les participants font des registres de ce qui éveille leur intérêt (figg. 5 et 6).

Chaque page, chaque détail de ce matériel est pensée par les organisateurs du Programme *Vamos ao Museu ?* . Le défi est de créer un langage accessible et attractif pour tous, puisque le même matériel est offert aux professeurs, aux étudiants et à la communauté pour qu'ils puissent partager leurs impressions.

À la fin du Programme dans chaque école, les participants prêtent les cahiers aux organisateurs, qui les digitalisent et les rendent ensuite définitivement aux propriétaires.

Ce travail est réalisé en partenariat avec un *designer* graphique. L'identité visuelle considère toujours l'âge des participants, le thème de l'édition, le musée partenaire, l'exposition et le processus créatif de l'artiste, ainsi que

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[1] Traduction libre.

les caractéristiques de l'école, du quartier et de la ville où le Programme est réalisé. Enfin, ces cahiers contiennent une série de références à la culture locale et aussi du musée qui sera visité, ce qui renforce l'aspect de mouvement traduit par la proposition du Programme *Vamos ao Museu ?*.

Fig. 5 - Cahier de médiation personnalisé par une élève, 2009.

Fig. 6 - *Popcard* et cahier de médiation développés pour l'édition 2011.

Les musées partenaires du Programme sont invités selon des critères spécifiques. Ainsi que les écoles, le musée ou l'exposition sont choisis par la coordination prenant en compte leur pertinence dans le scénario culturel de la ville, l'existence d'un Service Éducatif bien structuré et ouvert à d'autres manières de penser l'éducation muséale, l'engagement avec

l'accessibilité du public, la qualité des matériaux éducatifs, entre autres.

Les représentants du Service Éducatif du musée invité participent aux réunions d'organisation et d'évaluation après chaque visite. Des rapports sont demandés aux médiateurs et aux responsables de chaque institution. Il est très important pour *Vamos ao Museu* ? de comprendre le point de vue des musées partenaires à propos du Programme et son déroulement.

Par rapport à la pertinence institutionnelle, ainsi que Akala et Vamos ao Museu ? , les musées partenaires doivent être engagés à la promotion de la démocratie culturelle et avoir pour une de ses missions de construire des actions culturelles et éducatives pour tous.

Le Programme est financé par le mécénat des entreprises privées qui se bénéficient des lois d'encouragement de la culture. Les écoles et les participants n'ont aucun coût, au contraire, les professeurs reçoivent une bourse d'encouragement pour y participer. Le Programme prend en charge les frais du personnel, des matériaux, alimentation, transport.

La gestion des ressources financières est faite selon des règles spécifiées par le Ministère de la Culture et les entreprises *sponsors*. La présentation finale des dépenses est très détaillée et enrichie par des comptes rendus quantitatifs et qualitatifs.

Il est important de remarquer que ce n'est pas facile d'obtenir des ressources pour réaliser le Programme *Vamos ao Museu ?*. Le financement de la culture au Brésil, appuyé surtout par le mécénat des entreprises privées, bénéficie encore peu de projets socio-éducatifs. L'on privilégie plutôt des projets offrant plus de visibilité et atteignant les publics concernés vis-à-vis des stratégies de *marketing* de ces entreprises.

Le Programme *Vamos ao Museu* ? est original et pionnier au Brésil. Ce que *Vamos ao Museu* ? envisage c'est d' inviter les professeurs des écoles publiques brésiliennes les plus défavorisées, situées dans des quartiers sans aucune offre culturelle à promouvoir l'appropriation des musées comme des territoires éducatifs où les étudiants peuvent construire des relations d'appartenance et des savoirs. Le Programme ne fonctionne pas sans la chancelle et la coopération des Services Éducatifs des musées partenaires, mais il va encore plus loin : dans les quartiers, dans le quotidien des participants et en contact avec leurs familles pour montrer que les musées sont vraiment accessibles à tous.

La question qui encourage *Vamos ao Museu ?* est « à la fin, pour combien

de personnes la culture est-elle produite? Pourquoi avons-nous l'impression de rencontrer toujours les mêmes personnes dans les espaces culturels ? » Le Programme a justement été élaboré à partir de la compréhension de ce que plusieurs groupes sociaux n'ont pas accès aux lieux privilégiés de la production culturelle, même quand cela est réalisé gratuitement dans des espaces publics.

Mais, qu'est-ce que cela veut dire, « accès » ? Dans le dictionnaire le mot accès est ainsi présenté : « Atteinte d'une chose élevée au lointain : malheureusement la culture n'est pas accessible à tous.» Le dictionnaire présente aussi d'autres sens pour ce mot : *approche, passage, entrée, arrivée*, entre autres.

Lorsque nous, du Programme *Vamos ao Museu ?* parlons d'*accès à la culture*, nous parlons de l'*approche* de différentes manifestations de la culture, du libre accès aux espaces de production et de diffusion culturelle, de la portée des clés personnelles d'*entrée* pour le profit esthétique et conceptuel de n'importe quel événement ou exposition car cet exercice, cette expérience est basée sur la vie quotidienne et dans le vécu de chacun et non dans des connaissances légitimées par une minorité ayant plus d'opportunités de contact avec l'éducation et la culture.

3. L'évaluation

L'évaluation est très valorisée par le Programme *Vamos ao Museu ?* Trois formes d'évaluation sont prise en compte : écrite, orale et subjective. L'évaluation écrite comprend les rapports quotidiens des médiateurs, les questionnaires remplis par les professeurs à la fin de chaque rencontre et le Cahier de Médiation que tous les participants reçoivent au début et remplissent pendant le Programme.

L'évaluation orale comprend les réunions périodiquement réalisées entre les membres de l'équipe. Comme le Programme suit une méthode dialogique, basée surtout sur la pédagogie de Paulo Freire (éducateur brésilien auteur de plusieurs livres à propos de l'éducation basée sur la lecture du monde), l'évaluation orale est aussi considérée au jour le jour, en parlant avec les participants, en leur demandant à la fin de chaque rencontre ce qu'ils en ont mieux profité et ce qu'ils n'en ont pas profité et pourquoi. Ensuite, ces commentaires sont discutés par l'équipe qui les registre dans les rapports.

L'évaluation subjective est réalisée par l'observation des gestes des participants, la fréquence, l'intérêt, les changements d'attitude, le genre des questions qui sont posées, les regards, les sourires. C'est une évaluation personnelle présentée par chaque membre de l'équipe pendant les réunions.

4. Les adaptations du programme

La méthode utilisée par le Programme *Vamos ao Museu ?* permet que les évaluations indiquent les changements de route nécessaires pendant sa réalisation. Le schéma « action-réflexion-action » guide l'équipe du programme. Il est même possible qu'après la reconnaissance des écoles et des groupes participants, la proposition d'un atelier soit modifiée pour répondre à des caractéristiques de la culture locale, aux désirs et aux intérêts du public concerné.

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Special audiences

Opening museums to offenders

*Cinzia Angelini, Teresa Savoia**

Abstract

Though being among the best representatives of western culture, museums are often unknown to or hardly visited by vulnerable audiences. This programme is a pilot initiative designed with the intent to fill in the gap between those audiences, more specifically inmates, and museums. Museums can supply powerful means for the education of offenders, which is the very reason why prison exists.

The programme will be developed in a high security prison, a place where initiatives of this kind are still infrequent. A group of twenty inmates, selected on a voluntary basis and according to the strict prison rules, will take part in a lesson on some of Bernini's works shown at Galleria Borghese in Rome, meaningful examples of achievement in Italian art. The lesson will focus on the myths represented in the sculptures that will be used for a reflection on art and the archetypes of life.

Evaluation and assessment will be an important part of the whole pro-

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* Cinzia Angelini, University of Roma Tre, Department for Educational Design, via Madonna dei Monti, 40 – 00184 Rome (Italy), c.angelini@uniroma3.it, author of paragraphs 3 and 4. Teresa Savoia, University of Roma Tre, Department for Educational Design, via Madonna dei Monti, 40 – 00184 Rome (Italy), savoia-teresa@gmail.com, author of paragraphs 1 and 2.

gramme because they will address several issues: from the respondents' opinions and knowledge of museums to their learning from the class, to the monitoring of their opinions, perceptions and knowledge throughout the lesson. All evaluation activities will be anonymous and done by means of structured questionnaires.

The results will be used in order to amend, if necessary, both the general structure of the programme, the class topic and the tools. The final version will be made available to all those who would like to replicate the programme either with the same kind of audience or with other kind of vulnerable groups.

Key words: prison, offenders, museum education, Galleria Borghese, Bernini.

1. The conception and planning of the programme

The programme hereafter introduced has been conceived with an ambitious goal. The authors' main concern centred around the idea of shortening the gap between what can be considered two completely detached worlds: the world of prison and that of museums.

Reasons for working with prison, or rather offenders in prison, are manifold, and are sustained by the careful attention that has been paid to the education of offenders over the last decade by all main international organizations.

The education of offenders is not only provided with humanitarian intents, in the hope of making the life of secluded people more acceptable and less cruel, it has far reaching objectives and in this sense it is considered as a crucial tool for societies to prevent the risks of crime, through a long term fight against recidivism. This point is worth further explanation. Research proves that the lack of education, when associated, as it often is, to other factors determining social exclusion, such as family problems, early school leaving and unemployment can be a predictive factor for criminal behaviour (Harper-Chitty, 2005). Furthermore, studies in the field show that prisoners who undergo educational process during detention are less likely to re-commit crime after release (Steurer-Smith, 2003).

All international organizations agree in considering education in prison as a strong tool for change, which influences the choices of offenders and consequently helps society prevent the risks of recidivism. The 2009 report by the United Nations, *Promotion and protection of human rights, civil, political, economical, social and cultural rights, including the right to development*, specifies that

"education is […] much more than a tool for change; it is an imperative in its own right", and that "learning in prison [has] impact on recidivism, reintegration and, more specifically, employment outcomes upon release" (pag. 2).

The Council of Europe, through the Budapest Conference in 2010, underlines that literacy is a

"process of transformation through which the learner's cognitive and intellectual development is enhanced and transformed". [It is] "an empowering tool that can reshape the world in which we live and for offenders can be a vital step in developing new concepts of values" (pag. 15).

As crucial as it is to societies, education in prison is a very hard task to accomplish. Besides, in being one of the highest forms of western culture, museums represent a powerful vehicle to teach offenders and diffuse the important values reported above.

As underlined by Nardi in *Il disagio, l'alfabeto, la democrazia* (2006), sometimes museums are seen as the repository of high culture and people with low cultural backgrounds can be scared by them. This is even more true for offenders, who represent the lowest step in social organization. A PhD research recently conducted in a prison shows that over 30% of the offenders who resided in that institution had never visited a museum and over 40% had never seen an exhibition. Many of them don't even know what a museum is.

With this in mind, the authors decided to introduce museums to prisoners, through this programme that aims at reducing the wide gap between the highest and the lowest steps of society and culture. The educational strategy used to this end intends to show offenders that visiting museums can be a pleasant experience.

Clearly, offenders represent a very unusual audience to museums. Actually, at least in Italy, there are a very few previous experiences in the field. Recent or ongoing initiatives have involved offenders in museum-related activities in two projects in Rome, where lessons in prison concluded with a museum visit as a reward for best achievers[1].

What is innovative in this proposal is the "nature" of the beneficiaries who, being in a high security prison, are not allowed to go out for any reason. Hence, it is up to the museum to enter the prison.

To accomplish such an ambitious goal, three researchers will meet a group of offenders in an Italian prison and develop with them an activity within one of the most significant and beautiful Italian sites: Galleria Borghese. In order to limit the focus of the intervention, Bernini's works have been chosen. They will represent the starting point for an experience towards the archetypes of human life, represented by some of the myths his sculptures reproduce. The following paragraph describes the outline of the programme and the aspects that were taken into consideration.

2. Carrying out the programme

As it has already been said, education is a very hard task to fulfil in prison and it is far from being an accomplished result. The difficulties connected to prison are of different nature, and as regards museums, the central problem consists in the fact that very rarely are offenders allowed to leave the institution for a cultural visit. For this reason, any project aiming at addressing an audience of offenders must be developed, at least for the most part, within the prison walls.

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[1] Two experiences are reported, both taking place in Rome. The first concerns a mosaic school held at Villa Torlonia. Details can be retrieved on the website http://www.museivillatorlonia.it/mostre_ed_eventi/mostre/una_scuola_di_mos aico_a_sostegno_dei_detenuti. The second involved prisoners from the Rebibbia prison. Information is available at http://www.corriereromano.it/roma-notizie/12132/detenuti-da-rebibbia-al-museo.html. Last access to both: July 18th, 2012.

Probably this is the reason why, as reported above, in Italy there are a very few examples of projects developed in this area.

However, the authors believed that connecting museums, the places with the highest cultural values in western culture, to prison, which lays at its opposite, was an important, besides original, goal and managed to organize a project to achieve this result.

The inspiration to overcome the difficulties connected to the prison restrictions was offered by ICOM Ethic Code, that, at point 5, reports that "museums hold resources that provide opportunities for other public services and benefits". At this regard, important institutions, remarkably *École du Louvre* in Paris, have projects concerning the opening to new publics, including groups of people traditionally excluded from the fruition of museums.

The programme here presented, in being directed to offenders, fully responds to these criteria. It has been conceived with the aim of responding fully to the outline supplied by the *Best Practice* document, according to which it was developed. The *Best Practice* document includes several steps for the carrying out of a programme, which are: developing, implementing and possible adaptations.

Concerning the first point, i.e. developing, there are a few aspects to be taken into consideration, such as determining the necessary equipment for the realization of the programme, establishing and managing contacts with partners and, finally, defining a clear time frame for the carrying out of the overall operation. All these aspects become even more crucial and must be planned carefully and in advance because they involve the participation of the prison staff and must take into consideration prison restrictions and timetables which are very severe.

First of all, a list of necessary stuff is made and supplied to the security staff. Any object to be introduced in a prison follows a security process and authorization, so nothing can be left to the last moment. Equipment includes: a portable computer, a dvd, pens and papers, a projector, all things that aren't generally allowed in a prison and must be inspected.

Contact with partners includes contact with security agents, prison administrative staff and with the teachers working within the institution. The authors are the head partner, so they are in charge of making sure all necessary instructions and information are available to the partners involved,

for the good realization of the programme. Security agents are asked to check all operations are made safeguarding personal security and are supplied information about the venue they need to set for the classes. Administrative staff are the references for authorizations and procedures which must be followed. School teachers are crucial because, knowing most of the offenders, they help create a list of participants in the programme, although based on a voluntary basis, help widespread information among offenders about the initiative for its good success and, during class activities, cooperate to class management. The programme aims at involving as large a number of participants as it is possible. However, the pilot programme will consist in one class and the maximum number of participants is 20.

The time frame for the overall operation is established in 4 weeks. This is the necessary time to ask for and obtain authorization to access the institution, meet the partners and plan the meetings.

The second step of the programme, i.e. implementing, concerns the actual realization of it. It refers to the organizational aspects and theoretical contents to be delivered. The first aspect will regard the acquisition of the equipment, preparation of the questionnaires to be used during classes, organization of venues, including request to prison administration for a school room and availability of surveillance staff during the realization of the programme, diffusion of the information about the programme among inmates, as reported above.

As regards theoretical aspects, the authors designed a programme concerning some aspects related to Bernini's representation of myths. In particular, it was decided to use works shown at Galleria Borghese in Rome that hosts some of the most beautiful masterpieces of the artist. Bernini and Galleria Borghese are beautiful and meaningful examples of the achievement in Italian art, and the authors deemed it important to underline a sense of national tradition among Italian prisoners.

A video will be shown with the chosen images from Galleria Borghese's works and on the basis of them a lesson will follow where myth is used for a reflection on art and the archetypes of life. The classes will be taken by an expert art historian who will be able to pass pieces of information adapting them to the audience's knowledge and interests.

In order to assess previous knowledge on the museum and Bernini's art, a questionnaire will be administered, very easy and with few questions,

before the lessons, as outlined in the following paragraph. The main goals the authors aim at are: present offenders with the idea and concept of museum; establish a contact between offenders and the museum as a non-traditional educational approach; introduce the museum also as a place of leisure; raise interest in museums as a possible cultural interest after release from prison.

Subsequent adaptations, the last point underlined in the *Best Practice* document, are very often necessary and welcome after the first experience. The programme must be structured in a very flexible way, in consideration of the special nature of prison and the importance assigned to security. For this reason it is important to work for a solid cooperation between all subjects involved. Adaptations also concern the contents of the course. The flexibility offered by myths allows their availability for all types of audiences, even those with poorer cultural backgrounds.

Being this a pilot programme, no funds will be asked: all activities will be justified by partners as institutional activities. If the final results are positive, they will be replicated with funds from public bodies.

3. Evaluation

Evaluation is very often associated with school. Everybody keeps memory of evaluation experiences because they represent the most crucial moments in the lives of pupils. The feeling of having been positively or non-positively appreciated, of having been successful or unsuccessful is something that deeply affects pupils' attitude towards school. This happens because evaluation involves affectivity (Vertecchi, 2003). Indeed, evaluation experiences impress the students' minds and the future adults' memory much more than any other school reminiscence.

If we think that our context is not a school but a prison, then we can imagine that evaluation will be even more delicate a task than it generally is. Offenders occupy the lowest step in society; supposedly, they have low educational qualification – if any! – and probably their school experience was a failure. Hence, our main goal is that of helping them overcome the idea of evaluation intended as a punishment/reward mechanism and accept a new concept of evaluation conceived as a first step towards an edu-

cational approach tailored to individual needs.

The topic of our intervention, museum education, is expected to support this aim: following the results of the afore mentioned research conducted with offenders kept in the same prison where the programme will be implemented, high percentages of offenders have never visited a museum or seen an exhibition. Many of them say they do not know what a museum is. This leads to hypothesise that they do not even associate museums with education and therefore with evaluation. Taking advantage of this, we will try to present our evaluation process as it really is: a way to gather information for future research, improve educational initiatives with special groups and introduce or enhance knowledge of cultural heritage as part of an out-of-school educational approach.

Therefore, we will divide evaluation into the three following major steps, each focusing on a different set of data to be analysed:
- respondents' previous experiences, opinions about museums and content knowledge (information questionnaires – IQ1);
- respondents' comprehension of the lesson in terms of general meaning, language, content, implicit information to be inferred (comprehension questionnaires – CQ);
- respondents' opinions about museums and content knowledge after the lesson (IQ2).

Due to the special prison rules, before starting the activities on the spot, researchers will need an ad hoc permission: only those with such permission will enter the prison and carry out the programme. For this reason, the same researchers will be responsible for all the activities (lesson and evaluation) that will be conducted inside the prison.

As soon as they meet the participants, the researchers will present the activities and distribute the first questionnaire. In IQ1, after providing personal information on age, educational qualification and nationality, respondents will be asked about museums. Questions will deal with: a) personal experience (e.g.: if and on what occasion they have visited a museum, types of museums they know, perceptions on their learning before and after the visit, what they remember, what they liked and what they disliked about the visit etc.); b) opinions about museums (e.g.: what is their idea of museum, what is their idea of museum education, how they imagine working in a museum etc.); c) content knowledge (e.g.: general knowledge about

museums; specific knowledge of the topic of the class - Bernini and Villa Borghese etc.).

Once all the questionnaires will have been filled in, they will be delivered to the researchers who will then move on with the lesson. During the class, comprehension questionnaires (CQ) will be submitted at intervals after the presentation of single topics. The reason for this is that it may be easier for participants to fill in sections of questionnaires step by step rather than a single questionnaire at the end.

After concluding the class, the researchers will again hand over a questionnaire (IQ2) that will present the same questions on opinions and content knowledge as those in IQ1 in order to detect changes in the respondents' perception and knowledge of museums.

Questionnaires will be anonymous: respondents will be identified only by means of a code that will be inserted in all the paper materials they will be required to produce. Therefore, respondent n. 1 will correspond with code 01 that will be added to the questionnaire code: IQ1_01; CQ_01; IQ2_01. And so on. Apart from assuring anonymity throughout the process, the code system will be useful in data analysis because it will allow to cross data and study correlations between the information provided.

All questionnaires will contain only close-ended questions, therefore respondents will not be asked to write. Such a highly structured tool has also been chosen because it can generate frequencies of response amenable to statistical treatment and can enable comparisons to be made across respondents (Cohen-Manion-Morrison, 2005). In the case of CQs, an item analysis will be done focusing on the number of correct answers provided to each questions; afterwards, correlations will be made between these results and the pieces of information obtained through IQs. At least two important sets of findings are expected, one concerning the correlation between educational qualification, previous knowledge of museums and high achievement in CQ; the other highlighting changes in opinions and perceptions of museums.

4. Remedial process

As outlined above, IQs will provide background information on the partic-

ipants and their perception of museums and museum education before and after the class; CQs will provide information on what they have learned from the class.

In both cases, through the results of the questionnaires, evaluators will be also able to improve the whole activity. In fact, as innovative as it may be, this programme is nonetheless a pilot initiative suffering from all the possible limitations that characterise any kind of first experience. Therefore, whenever such limitations are detected, they will be amended.

In this phase of the programme, it is possible to imagine that the main issues to be tackled will deal with:

- IQs: questions on opinions and perceptions may prove difficult or embarrassing or the response items may not cover all the range of possibilities;
- CQs: through the calculation of the discrimination index, all difficult questions will be revised and adjusted. Adjustments will concern both the formulation of the questions, the variety of the selected response items and, if necessary, the part of the class focusing on the content inappropriately dealt with in the question;
- class: the general aim of the programme is to help prisoners familiarise with art. For this reason, the researchers chose a topic with at least a threefold interest: in Bernini as a man, in Bernini's art and in Villa Borghese as a "container" of art pieces. Should questionnaires or attitudes demonstrate that the topic was not attractive enough to the audience, it will be re-adapted accordingly;
- language: this is another crucial aspect that needs attention since wrong responses to the questionnaires can also depend on language misunderstanding (referred to both the oral language of the presentation and the written language of the questionnaires). Again, if the language is too complicated or too technical, it will be simplified. However, simplification has to be done keeping in mind that the audience has to learn from the lesson, therefore not all technical or sectoral words will be eliminated, but only those that make the content incomprehensible to low-educated non-expert people, whereas words whose meaning can be inferred from the context will be kept;
- time frame: CQs will be submitted at intervals during the class and participants will have a limited time to fill it in. If this time structure is not

functional to either the class (presentation too fragmented) or the participants (difficulty in connecting the content because of the pauses, anxiety in completing the questionnaires because of the time limit), then it will be reorganised.

Adjustments of this kind can be brought about based on the results derived from the questionnaires or from people's behaviour during the class. But it would be interesting for the researchers and perhaps stimulating for the audience to know more about the effects of the activity in a later meeting with the same group. If allowed by the governing bodies and rules of the prison, the researchers could organise another encounter for the presentation of the results and on that occasion, these could be discussed with the participants. The discussion could provide useful hints to be integrated in the remedial process. The resulting product would be the structure of a reproducible project, amended and improved according to both the researchers' perceptions and the participants' suggestions.

Flexibility is a key word in this programme. In fact, though being conceived for prisoners, it can be addressed to any kind of vulnerable audience[2]. Working in a prison means that strict rules must be observed, thus reducing the opportunity to enlarge the starting proposal. But in a different context, the same proposal can be much more flexible and adaptable. Besides the theme of the class, that can be chosen by any teacher according to his/her expertise, other activities can be organised and integrated in the programme, such as practical or hands-on activities, work in groups, group discussions and, when possible, online research and interaction. Visits to museums could be organised after a class presentation. In the case of our programme, for example, a visit to Galleria Borghese would have been a fruitful and motivating conclusion to the whole activity. Unfortunately, offenders kept in a high security prison as the one in Spoleto are not allowed to go out for any reason, but it could be possible for other prisons or for other audiences.

Therefore, the final version of this pilot will be made available after the conclusion to those who may decide to replicate the programme either in a

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[2] Here *vulnerable audience* refers to people made vulnerable by their *living* conditions, therefore people with special needs (i.e. made vulnerable by their *physical* conditions) are not included.

prison or in any context peopled by other types of vulnerable audiences. All the suggestions for improvement effectively emerged from our experience will be included in this final version. Any other change is left to the initiative and creativity of those who would like to base future proposals on the structure of our programme.

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The memory of beauty

Martina De Luca *

Abstract

Alzheimer's disease is the most common form of senile dementia. World-wide, 35,6 million people are affected by the disease and their number is supposed to reach 65,7 million in 2030. Until today, no cure is available and patients can be treated only with symptomatic medicines that alleviate behavioural and cognitive symptoms.

These facts and the importance of the museum as a "meeting place", significant for the community, stimulated the National gallery of modern art in Rome (GNAM) to create the project **The Memory of Beauty** - a stable initiative by the Museum's Educational Department dedicated to people with Alzheimer's disease and their caregivers.

The aim of the programme is to offer Alzheimer's patients and their caregivers a quiet and stress-less setting where they could spend some time together with an activity that is pleasant and helpful at the same time. The visits at the museum and the contact with art and beauty give the patients the opportunity to express theirselves, retrieve personal memories and be a component of a group.

The project consists of a cycle of three/four visits presenting thematic

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* Martina De Luca, Galleria nazionale d'arte moderna, Viale delle Belle Arti 131 - 00197 Rome (Italy), martina.deluca@beniculturali.it.

art modules. A small group of patients (6-8) with their caregivers is invited to establish a personal relationship with the artwork, recalling memories through the observation of the subjects represented and exchanging opinions with each other. Tours are given by especially trained museum operators.

The first results of medical research are surprising: even though they had no significant effect on memory retrieval, the visits to the museum have improved the quality of life of patients and their caregivers, significantly lowering their stress levels.

We have since increased the number of participants in the programme, involving other care centres for people affected by Alzheimer's disease. All of them are collecting data for clinical studies.

1. The conception and planning of the programme

The project "The Memory of Beauty" was born in 2011, subsequently to a visit and seminar from Amir Parsi and Laurel Humble working for the programme "Meet me at MoMA" from the Museum of Modern Art (MoMA) in New York, one of the first museums to create an initiative dedicated to patients affected by this disease. The workshop was held at the National Gallery for Modern Art (GNAM) in Rome, Italy, in October 2010.

Right from the beginning, it was clear we would want to personalize the programme instead of simply replicating it, making adjustments to both the needs of the patients and the structural conditions of the museum. It also seemed important to involve a partner who could help us understand and manage the medical side of the project, selecting the patients and carrying out a clinical survey. The first partner was the Geriatric Department of the Gemelli hospital in Rome whose centre for brain ageing has a special department for Alzheimer's patients.

In a couple of months' time, we were able to take the first important steps, such as:

- **Create the museum team** involved in the project (7 museum operators who have a steady collaboration with the Educational Department) plus the team leader, plus interns, as well as the staff from the museum's internal Visitors' Observatory. The team members were trained in several meetings.
- **Create partnerships and select the patients.** It was important to clearly identify our focus group, and the medical support was essential here. Right from the beginning, the *Gemelli hospital* has joined the initiative, then we have been contacted by the *Centro Sperimentale Alzheimer* of Genzano (Rome) and the Association *Alzheimer Uniti*. It was understood that this programme could not be carried out granting free access to all patients but that participants had to be sent to the museum through their care institution. The groups consisted of approx. 6 patients in the early stage of Alzheimer, plus caregivers.
- **Draw a budget** to ensure that the programme could be started with almost no financial charge for the institution (GNAM). We later received some financial support from the Italian Ministry of Culture.
- **Create the tours** (4 works of art linked by a common subject) A good amount of time was spent on selecting the artwork to be presented during the visits: each tour consisted of four different paintings / sculptures who had a common theme that should make it easier for the participants to follow the tour (e.g. landscape, female figure, colour). Later, according to evaluation results, the initial model has been changed and better adapted to the patients' needs and we introduced more sculptures and also non-figurative art. During the choice of the artwork several aspects had to be considered, such as location of the painting (with enough space to place the chairs in front of it) and with no important paintings too close to avoid distraction of the participants, size (not too small, it must easily be "read" by all the participants), not too crowded nor too violent, no violent colours.
- **Organize the logistic aspects** such as transportation for the patients, facilitated access to the museum made available for the physically disabled among the group, foldable chairs on a wheel cart that could be displaced following the tour, timing (visits to be held in the afternoon when the museum is less busy), group communication (name cards for each participant), reproductions of the artwork to be distributed among

the participants (to be used during follow-up-meetings with medical staff during follow-up sessions).

- **Scheduling the visits** and communicating the dates and needs of these special tours to the museum's different Departments (such as Human Resources or the Press Office which is in charge of organizing special events that could be in conflict with these tours) has proven to be essential.

    - **Creating a communication strategy** that consists in the creation of dedicated pages on the institutional web-site, the realization of a short film (5 min.) (shown during the Workshop held at GNAM on October 14th, 2011) and a booklet showing the results of the programme. Furthermore, results are communicated at diverse specialized meetings and congresses as well as on International platforms (e.g. *LEM - The Learning Museum"* a network project funded by the Lifelong Learning Programme Grundtvig (2010-2013) which aims to establish a permanent network and webspace for museums and adult educators to participate in a learning society and in a knowledge based Europe).

2. Carrying out the programme

Before starting the visits, we had several team meetings in order to ensure how the visits should take place.

The usual procedure of the visits includes the following:

1) **Preparation of the visit:** the care institution communicates the name of the participants and name cards are prepared for the group participants. This makes it easier to address them and to establish a relationship. Reproductions of the artwork to be distributed among the patients are printed. We then put the foldable chairs in front of the different works of art so that accommodation for the group would be ready. Reserved parking is also ensured.

2) **Arrival of the group:** the group arrives and is welcomed, usually at the cafeteria of the museum. At the first visit of the group, some time is spent for presentation of the staff and "warming-up". The visits are carried out by two team members, so there is always a second person availa-

ble to eventually help out in special situations (e.g.: one participant arrives late and must be picked up at the entrance, or there is a participant with a hearing problem and needs support). The Visitors' Observatory is also present. Furthermore, interns from the museum take notes and make photos of the visit. The medical staff usually mingles with the group.

3) **The tour:** the group is led to the first artwork (painting or statue) and sits down. The museum operator invites the group to look at the artwork for a minute and then describe simply what they see. Patients are stimulated in their reflexions on the composition, the setting and the significance of the artwork by questions of the operators, such as: *What do you see? What are the persons depicted doing? Who might they / he / she be? Is there a main colour? Is the action taking place open air or are we in a closed room? Is it morning or evening, winter or summer? Did you ever see / do something similar? Do you like the colours? Do you like the picture? What could be the title of the picture?* It is important not to urge the "right" answers, but to follow the suggestions coming from the participants and to stimulate interaction. All of the patients should be involved even if some may need more attention than others. At the end of the observation, the operator gives some information about the artist and the artwork, without being too "academic". Usually the group stays 30 min. approximately in front of a picture and then continues to the next. At the end of the visit the reproductions are handed out and the medical staff can make a quick survey, but this obviously depends on the protocol of the single care institution. Participants then are taken to the exit and seen good-bye.

4) **Follow-up:** The team meets briefly to talk about the visit and exchange opinions or suggestions. In some cases operators go and see the patients in their care institutions for a follow-up session.

5) **Examples of thematic art modules:** First cycle of visits in 2011: 1) Pictures of the exhibition "Dante Gabriel Rossetti, Edward Burne-Jones and the myth of Italy in Victorian England"; 2) Life in the countryside, life in town, 3) Historical characters and events. Second cycle of visits in 2012: 1) Female figure; 2) Activities of the working class, Activities of the bourgeoisie; 3) Religion; 4) War; 5) Colour. The second cycle included sculptures and non-figurative paintings.

3. Evaluation

The evaluation programme has been carried out during scheduled meetings, held on a regular basis, of the staff involved in order to compare experiences and see how to improve contact with the patients or logistic problems. More meetings were held with the Visitor's Observation Centre who had conceived an original questionnaire for the initiative. Evaluation criteria enclosed data regarding: emotional satisfaction, communication skills, etc.

As a result of these evaluation meetings, we have progressively left aside the initial example of the MoMA visits and have refined the tours for the patients taking into account the results of our experience, evaluation, and observation and thus putting more attention to the kind of patients (resident or ambulatory) and their specific needs in terms of attention to different kind of visual stimulation (sculpture vs. painting, artwork recalling personal memories vs. artwork that "tells a story" etc.)

The National Gallery of Modern Art has obtained financial support from the Italian Ministry for Cultural Activities since the programme is deemed to be a pioneering activity for the reception of people affected by dementia and especially Alzheimer's disease. This contribution allowed to solve logistic problems such as foldable chairs on a wheel cart or collective transportation for participants. Furthermore, we will be able publish a booklet about the project which will be an important support for promoting and sharing the experience. An extensive account of the visits has been prepared and shared both on the institutional website and during a workshop. A more synthetic report has been made for the benefit of the museum management who has since renewed their appreciation and support of the project.

Medical evaluation is still in process but will be published and made available in due time. In the following paragraph, we just briefly track the first results.

The first group to be evaluated in 2011 is a group of 28 patients plus 28 caregivers (care institution: *Gemelli hospital*). They underwent follow-up sessions in the first 72 hours after the visit and a second follow-up session after one month. One of the results was a benefit regarding psycho-behavioural values whereas the control groups (treated with conventional therapies) showed essentially stable values.

In any case the first results have put in evidence that all of the participants

have positive feelings towards the programme. Even if affected by a cognitive pathology they are able to appreciate the pleasure of the experience.

Very important is also the impact of the initiative on the caregivers who seem to have gained more self-esteem due to a new and rewarding activity in a "place of beauty", as one of them called it. Also the feelings towards the patient they care for change in a positive way and the visit are a stimulation for new conversation arguments and new activities to share.

As an overall result we can put into evidence that art and associated activities can have an important role in the rehabilitation of people affected by dementia, since they put into activity emotional circuits that remain preserved for a long time during the evolution of the disease.

The second group to be evaluated is a group of 26 patients affected by various typologies of Dementia at various stages who underwent a standard rehabilitation program at the *Experimental Alzheimer Center* – San Giovanni di Dio Institute –Fatebenefratelli, Genzano (Rome) in 2012. Patients were randomized in two groups: one group of 13 patients participated in three structured visits at the National Gallery of modern art in Rome; the other group was occupied by other open air extra activities. Each patient was accompanied by the respective caregiver during the visits or the extra activity. One week before the beginning of the program and one week and one month after the end of the activity patients were double-blind evaluated with an extensive neuro-psychological battery. As expected, both the groups of patients improved their performances in tests of memory, attention and executive functions and reduced behavioural disturbances. Patients who participated in museum therapy significantly improved their performances in the tests of cognitive estimation and pragmatic abilities. This did not happen with the other group. All caregivers reduced significantly their depression and burden, but only the caregivers who participated in museum therapy reduced the level of Alexithymia (i.e. inability to express feelings with words) and improved coping strategies.

At the same time, the museum has started an extensive evaluation programme which through interviews and questionnaires intends to verify the impact of the project on both museum and medical operators as well as on the general museum staff.

All of the results will be published and available on various platforms (Internet, congresses, International organizations and institutions such as ICOM, etc).

4. Remedial process

The project **The Memory of Beauty** has started as an experimental initiative, so from the beginning we took into account that adjustments would have to be made along the way with regards to the needs of the patients as well as the structure and organization of the museum, and last but not least the suggestions of the medical staff.

The project has undergone changes regarding both organizational aspects as well as the content of the visits themselves.

Organizational aspects included transportation of the patients, timetable for the visits, composition of the groups and number of participants. For example, we have found that a group, in order to allow a good interactive dynamic, should not be too small (no less than 3-4 participants plus caregivers). On the other hand, elements we thought important did not seem to make a big difference for the patients (e.g. they did not care much if the museum was quiet or full of people).

With regards to the content, with the help of the observations of the medical staff and the operators who carried out the programme we have found that certain themes selected for the visits were not well accepted by the patients, like historical plots: at the beginning, we were convinced they could trigger memories from school, but the participants were not at all interested in them or stimulated by these themes, since the subjects that had the most success were the ones to be easily connected to personal memories and experiences.

Furthermore, these observations suggested us to include both non-figurative art (that often suggested surprising comments to the participants) and sculpture which proved to have a positive impact on tri-dimensional perception of the patients.

One important point that emerged during the confrontation with the neurologists and geriatricians from the different care institutions was the intention to create a unique and homogeneous evaluation system for the patients which simplifies the confrontation of scientific data collected by the staff of different institutions, setting also a standard for the evaluation.

All these observations and adjustments to the programme are the result of a common decision process. Regular meetings were held, some reserved for the museum work group, others including the medical staff in order to

ensure a democratic and participated decision process that has in fact reinforced the consciousness of the workgroup as a team.

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Accessible Cultural Extension Program

Viviane Panelli Sarraf *

Abstract

The Accessible Cultural Extension Program is developed in Dorina Nowill Memorial, who is dedicated to Dorina Nowill, Brazilian, leader in the fight for the rights of people with disabilities who built an international career achievements for the benefit of access to culture for the people with visual disabilities.

The memorial was created in Dorina Nowill Foundation for the Blind, that has a 66-year experience in the production of accessible publications, educational services and rehabilitation for people with visual disabilities.

The collection is made up of objects, documents, images, reports, audiovisual and awards. Our long-term historical exhibition is located in the building of the organization and has a design fully accessible, pioneer in the field of cultural accessibility in Brazil.

The educational and cultural projects in the exhibitions and about the social problem of visual disabilities are dedicated to the general public, employees and clients of Fundação Dorina (people with low vision, blindness and their family). The actions beyond our walls, occurred since 2004, organizes visits in exhibitions and cultural spaces in the city of Sao Paulo for both employees and customers with visual disabilities.

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* Viviane Panelli Sarraf , Centro de Memória Dorina Nowill, Fundação Dorina Nowill para Cegos – São Paulo (Brazil), viviane.sarraf@fundacaodorina.org.br.

Through the Extension Education Program - Accessibility in Museums, we share our knowledge and expertise providing guidance on accessibility for museums, researchers and students. We have helped more than 30 museums and cultural spaces in Brazil, assisting the development of strategies for inclusion of people with visual disabilities, 15 Brazilian and foreign researchers and more than 50 students of college degree.

The courses offered by the training program have benefited approximately 800 professionals and students. We already offered 18 courses that combine theory with practical experience in the area, technical visits, evaluations and discussions of accessibility.

1. The conception and planning of the programme

We start the conception works of Centro de Memória Doria Nowill in 2001 with a group representing the Fundação Dorina community, formed by old directors, volunteers, employees and Dorina Nowill herself. Working meantime with the technical museological process, the important ethnologic interviews and co-working of research and cultural action.

After this first process, that result in the inventory and definition of the main themes of the collection we start to develop our educational pro-gram to benefit all the employees, volunteers and people with disabilities helped by the social work of Fundação Dorina. The activities of the "Programa de Educação Patrimonial" (Educational Heritage Program) begin before the opening of the long term exhibition "Foundation and their many histories".

One of the objectives of the program was to guarantee the participation of this community in the cultural action program's conception, because we understand their work was part of the immaterial heritage about the historical process of social inclusion of people with visual disabilities in Brazil.

In this program we offer constant meetings to share information about the material and immaterial heritage of Fundação Dorina with practical activities as documentation of the collection with real contact with historical objects, exhibition design and round tables of oral history (ethnologic interviews).

The contributions of the community in that moment were very helpful to the curatorial process and accessible design project of the exhibition "Foundation and it many stories", so the final result of the exhibition was very participative and our first audience of course were the Fundação Dorina employees, who was really realized with their contribution in the exhibition, communication and educational proposals offer to the external audiences (fig. 1).

Fig. 1 - Accessible exhibition of Dorina Nowill memorial: labels in braille and high contrast, open displays to touch objects from the collection.

Before our official opening to the external communities we begin our trial visits with employees and people benefited by the social work of Fundação Dorina Nowill para Cegos, making evaluations with them about the communication in the exhibition and educational strategies. After some adjusts proposed in the trial visits we make our official release for general audience in May 2005.

After this co-working process we start to receive audiences of schools, universities, ONGs groups and general public (fig. 2).

Fig. 2 - Educational visits Dorina Nowill Memorial.

All visits in the first year were evaluated, with forms containing closed and open questions, by the responsible of the groups, to measure the quality and necessity of adjusts and strategies of the educational program and exhibition.

In the end of first years of public open, a lot of museums and professionals of museology, education and social inclusion start to make technical visits to learn more about accessibility in museums and cultural offers.

According with this demand in 2006 we decide to begin an Extension Program to give theoretical and practical resources about accessibility in museums, inclusive educational programs, accessible museography, inclusive institutional policy and other themes requested by the alums of the courses in their evaluation forms and suggested by our audiences.

A lot of Brazilian museums were benefited by the activities of the program as courses, internships opportunities, interchanges and cultural activities with people with disabilities. Some examples: Museu da Língua Portuguesa, Museu de Arte Moderna de São Paulo, Museus do Instituto Butantan, Centro Cultural São Paulo, Museu Paulista, Centro Cultural Banco do Brasil, Museu do Homem do Nordeste, Instituto Ricardo Brennand, Museu de Zoologia da USP, Museu Arqueológico do Sambaqui and some temporary exhibitions projects.

The Accessibility Cultural Extension Program brings us the opportunities to share our expertise in cultural accessibility with other museological and cultural institutions to increase the cultural opportunities to people with disabilities and public recognition in the cultural and museological field in Brazil and some foreign organizations.

This recognition helped to promote knowledge and dissemination about the historical heritage about the social inclusion of people with visual disabilities in Brazil.

2. Carrying out the programme

The Dorina Nowill Memorial was the first Brazilian museum created with physical and sensorial accessibility in all spheres (exhibition, educational/cultural action and training program) with consultancy of people with disabilities.

Our accessible exhibition, inclusive educational and cultural actions became popular since the first months after the opening of the long term exhibition.

The innovation of the accessible museum proposal generated huge demand of information and guidance about the possibilities of making accessible exhibitions and cultural activities in other organizations in Brazil. Since august of 2005 we start to receive technical visits of museum professionals, cultural producers, teachers of inclusive education, students interested in developing inclusive projects in their graduation projects and people with disabilities looking forward to inclusive cultural activities.

To create an efficient methodology of sharing our experience we start the Accessible Cultural Extension Program with courses (fig. 3), cultural and educational events based on the rights of cultural accessibility for people with visual disabilities. The activities are uninterrupted since 2006.

In 2006 we also start to offer educational interchange opportunities for people of diverse areas of interest (from college to PhD) benefiting students and researchers around the world.

As professional interchange we offer to museums and organization that preserve the history of the rights of people with disabilities we loan historical materials, offer information and educational materials and receive technical visits of national and foreign organizations. To museums and cultural spaces interested in promoting accessibility for people with disabilities we offer guidance, loan of informational material and evaluations organized with specialized focus groups with people with visual disabilities.

Our program also works with generations of audience of people with disabilities for cultural activities offered by Brazilian museums and cultural spaces, promoting and participating as partner in films, theatre and dance exhibition with audio description, special events for people with disabilities and inclusive exhibitions.

The carrying out of Accessible Cultural Extension Program of Centro de Memória Dorina Nowill (Dorina Nowill Memorial) have the constant responsibility of updating the aims and information about accessibility in museums and cultural field for people with disabilities around the world.

Following the mission of Fundação Dorina Nowill para Cegos (Dorina Nowill Foundation for the Blind), we want to practice and disseminate always the best standard of cultural and heritage access for people with disabilities.

Fig. 3 - Audiodescription class – July 2011.

To realize this task our staff are always researching, bench-marking and exchanging activities as technical visits in museums and exhibitions around Brazil and when possible in foreign countries, virtual contacts with other museums and projects with the same interests, get involved and promoting a lot of heritage and cultural programs open to people with disabilities.

We also participate in lectures and conferences in universities, museums and cultural centres talking about our work and cultural accessibility in general, because we believe in the importance of sharing our expertise with new partners and other areas interested in the same objectives.

In all our planning, carrying out and evaluation steps we consult and work in partnership with professionals and representatives of the audience with disabilities, because they are our first audience, direct beneficiaries of the extension program, certification of quality and obvious reason of our existence.

In the courses we always offer a round table with representatives of target audience (people with visual and physical disabilities, a deaf person and a person with reduced mobility or an elderly person). In some cases depending on the theme of the course we offer evaluations with special groups composed by specialists with disabilities (Evaluation in Audio description Group, Evaluation Accessibility in Museums Group), and we also consider lectures and presentation of educators, artists and cultural producers with disabilities to give examples of how specialized and diverse are the people with disabilities as a target audience.

In our permanent program Accessible Cultural Extension Program we follow some aims of the ICOM Strategic Plan, because we believe this

kind of institutional policies is very important to the maintenance and dissemination of our work in Brazil. Some examples of how we work with these aims are:

– we offer services to address professionals of cultural organizations needs as courses and training to develop accessibility in museums;
– we develop museum and heritage expertise in the area of accessibility for people with disabilities in museums;
– we also develop collaborative networks, making benchmarking and networking among Brazilian and International museums working with accessibility;
– we are always trying to strengthen ICOM's global leadership in the heritage sector participating in regional meetings of CECA - Brazil and Latin America, and in the conferences and meetings of other committees (ICOFOM, ICOM-BR) and special projects as the International Conference of Inclusive Museums in 2008 in the Netherlands (fig. 4);
– we strengthen relationships with sister organizations as Helen Keller Museum of American Foundation for the Blind, Art Education for the Blind, Museo Tiflológico of ONCE.

Fig. 4 - Participation as panelist in Regional Meeting of CECA-LAC.

In conformity with the aims of CECA – Committee for Education and Cultural Action of ICOM, in Dorina Nowill Memorial we develop the attributions below:

– promotion of the development of museum education and cultural action for people with disabilities;
– providence of a forum for information exchange and co-operation between professionals, museums and related institutions in order to de-

velop the field of inclusive education and accessible cultural action, to discuss its problems and to foresee its evolution;
– offer of information and opportunities of exchange for the development of scientific research in the field of cultural accessibility;
– cooperation with National and International Committees of CECA as well as with ICOM Brazil to promote and improve inclusive education and accessible cultural action to benefit people with disabilities in museums.

3. Evaluation

Evaluation is a very important part of our extension program. In all courses we reserve part of the schedule to provide evaluation activities with the target audiences: people with disabilities (fig. 5) and activities to practice the evaluation of physic and communicational accessibility in exhibitions. Out of the training offers we also help cultural projects providing evaluation with focus groups and trial visits to guarantee high quality on accessibility resources.

In the evaluation results of the courses the evaluation activities are always around the preferred activity by the participants.

We believe that all the audience of cultural offers as visits, courses, cultural activities and internships must be evaluated by the participants: visitors, alums, participants in cultural activities and the employees of Fundação Dorina.

To realize this necessity we adopted instruments of evaluation with multiple choices and open questions, written or in round-tables, with accessible versions to different necessities.

In the finalization of each proposal we read all the forms and make systematization of the results, because this process helps us measure the quality of the activities and the necessity of actualization and creation of new themes, offer new courses, visits and cultural activities according with our different demands.

In our evaluation methods and instruments we ask visitors and participants to answer about: general structure of memorial and Fundação Dorina, the theme of the exhibition and courses, the dynamic of the visit and classes, physical and communication accessibility, personal attention, access to information about the memorial and courses.

We make our evaluation forms based on a research about other instruments used in national and international museums and in events and courses in the field of culture and education. We also hear our audience about new questions necessary to evaluate our educational programs, so our forms are constantly updated.

We provide evaluation forms printed in large print, Braille, digital accessible files and we also make oral evaluation after educational visits, technical visits and in the end of courses.

The target audience for evaluation are memorial visitors, alums of the courses, students and investigators who make technical visits.

We use all the information collected to promote better level to all the educational activities offered and to create new activities suggested by the audience.

All the evaluation forms collected are systematized in worksheets and discussed between our staff and with our directors to get better resources to attend the demands of our audiences.

Fig. 5 - Accessibility in museums evaluation group during a round table in a course.

4. Remedial process

The exhibition Fundação e suas muitas histórias (Foundation and its many histories) presents the history of social inclusion and assistive technologies between the decades of 1940 and 1990.

Since 2009 we believe our exhibition needs to be updated and renovated, because social inclusion and technological innovations in the decade of

2000 realize important changes to people with visual disabilities in this period.

To make a new exhibition with the same educational and inclusive engagement as the first one, we need to start all the educational heritage process again, including the new employees who start to work in the organization after the release of the old exhibition.

To realize all the structure process we need to make fundraising. We tried several times help from the public cultural departments of Brazilian government. We get prizes in recognition of our work, but we need more funding to start a new big project with all the competences necessary to make a new participative exhibition.

During this period between 2009 and 2011, our founder Dorina Nowill died.

To make a tribute for all her important work of guarantee the cultural rights of people with disabilities, and her availability as hostess in Fundação Dorina to explain the work of the organization for everyone, from the youngest children to the Brazilian President, we make a *fac-simile* of her office with all her books, documents, prizes, personal objects and gifts received from artists and anonymous, open to the visitors (fig. 6). The main objective of this simple tribute is to maintain the welcoming of anyone interested in our cultural heritage, as Dorina made.

This work was made with a minimum budget, because we do not have any private or public sponsorship to sustain our new projects.

The release of the fac-simile office "Memorial Dorina" was very successful, first the employees and clients were very touched with the contact to the objects of Dorina, to do not lost their affective ties with their leader. After some months of the release we receive a growing demand of schools and university groups as in the release of the exhibition.

Fig. 6 - Memorial Dorina, the fac-simile of Dorina's Office.

This new interest encouraged us to try one more time, to get a sponsor to develop the new exhibition with the participation of all our staff.

Finally in the beginning of 2012 we receive a very good new, about the sponsorship of a big Brazilian communication company.

Now we are working a lot in the planning of the new educational heritage program to involve all the employees in the curator and design of the new exhibition and to form educators and collaborators to improve innovative communication strategies for memorial, identifying talents to help us to disseminate the importance of each employee in the construction of the culture of accessibility.

In all this period of development and challenges our Accessible Cultural Extension Program has worked uninterruptedly to share the knowledge about cultural accessibility alive in the museological and cultural field in Brazil.

With the new conception project of exhibition and educational heritage we hope to discover new tasks and ways to share our expertise with our community.

Until this moment we have received huge recognition of this program as a national prize: Cultura e Saúde (Culture and Health), an international prize Best Pratice Award from CECA-ICOM and the constant interest of new people to increase our classes and extension activities.

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National Museum of Contemporary Art (EMST) Without Borders

Marina Tsekou*

Abstract

The National Museum of Contemporary Art (EMST), recognizing the diversity of the public's interests and needs, offers a variety of programmes to ensure accessibility for every visitor. In 2009 EMST launched an innovative programme called EMST Without Borders, which includes collaboration with Rehabilitation Centres Against Drug Abuse, The Hellenic Society of Palliative and Symptomatic Care of Cancer and Non-Cancer Patients (PARHSYA), the Athens Association of Alzheimer's Disease, immigrant groups, and the Academic Support and Accessibility Unit for Students with Disabilities of the Athens School of Fine Art.

Within the framework of EMST Without Borders, the museum organizes guided tours, educational programmes, workshops and lectures based on its exhibitions. In addition, in collaboration with the above mentioned associations, special exhibitions are organized on the occasion of International Days, such as the International Day Against Drug Abuse and the World Hospice and Palliative Care Day. All the programmes are designed to meet the needs, abilities and interests of each group and are offered free

* Marina Tsekou, National Museum of Contemporary Art, EMST, 17 - 19 Vas. Georgiou & Rigilis Str., Athens, 10675, marina.tsekou@emst.gr.

of charge enabling all visitors to experience the museum's exhibitions.

The main purpose of the programme is the integration of the socially excluded and other groups and equal access to art and culture for everyone.

Up to now the most extensive, long-term partnership is that with the Social Rehabilitation Photography Group of the Drug Addiction Treatment Unit 18ANO. Since 2009, the Photography Group visits EMST's exhibitions and attends discussion-based guided tours during which various aspects of contemporary art are explored. The members of the group, people of different backgrounds, have the chance to exchange ideas as well as to integrate new themes, methods and expressive modes into their own art work. Each year, on the occasion of the International Day against Drug Abuse (June 26th), EMST presents the group's new photographic project in a special exhibition.

Keywords: accessibility, integration, socially excluded, contemporary art, educational programmes.

1. The conception and planning of the programme

From the beginning of its operation, the National Museum of Contemporary Art (EMST), recognizing the diversity of the general public's interests, abilities and needs, has been designing and delivering a variety of educational programmes and services for a broad range of visitors and public groups. Moreover, meeting the needs of contemporary society and responding to social changes, EMST assumes an active social role and offers activities which aim at the elimination of social exclusion and the promotion of social integration.

Besides the above described educational policy, all these years there was always a specific interest and demand from groups of different rehabilitation centres against drug abuse to visit EMST's exhibitions and attend its educational programmes. This fact encouraged and urged us in developing awareness of such educational programmes and planning broader and multipart programmes for the socially excluded as well as other special groups.

This awareness eventually led to the development of the programme

EMST Without Borders, which was launched in 2009. Within the framework of the programme, EMST has up to now created collaborations with non-profit organizations, associations and other social groups, such as Rehabilitation Centres Against Drug Abuse, The Hellenic Society of Palliative and Symptomatic Care of Cancer and Non-Cancer Patients (PARHSYA), the Athens Association of Alzheimer's Disease and Related Disorders, immigrant groups, and the Academic Support and Accessibility Unit for Students with Disabilities of the Athens School of Fine Art. The programme includes guided tours, educational programmes, meetings with artists, workshops and lectures based on museum's exhibitions, as well as special exhibitions on the occasion of international days (eg. the International Day Against Drug Abuse and the World Hospice and Palliative Care Day). All the above mentioned programmes are designed to meet the needs, abilities and interests of each group and are offered free of charge enabling all visitors to experience museum's collections, exhibitions and events.

A great challenge for us has also been the fact that EMST is located in close proximity to the centre of Athens, where drug abuse and trafficking is a serious problem of recent years. It has been of great importance to create initiatives and take an active position in front of this crucial social phenomenon which is getting bigger. We believe that, besides the addiction treatment that rehabilitation centres provide to a large number of people with drug problems, adequately designed museum activities and educational programmes can be a complementary and alternative assistance to the therapy as well as to the social reintegration of former drug addicts.

The up to now most extensive, long-term partnership within the context of *EMST Without Boarders* is that with the Social Rehabilitation Photography Group of the Drug Dependence Unit 18 Ano. The Drug Dependence Unit 18 Ano of the State Psychiatric Hospital of Attica bases its therapy mostly on psychotherapy and art (Matsa, 2006). The close collaboration between 18 Ano and EMST, that has been developed since 2009, assists and improves the implementation of art in the treatment and social reintegration programme in various aspects as it has a dual purpose: it is aimed mostly at groups from the Unit, meeting the request of such units for programmes especially designed for recovering users and also it is aimed at the general public dissipating the prejudices and promoting the social inclusion of former drug users.

The opening of the exhibition
TV eyes, selections of the Photography Group 18 Ano, 2009.

More opportunities for recovering users to participate in art activities means engaging them with alternative forms of expression, enriching their knowledge about art and culture, improving their own artworks, broadening their social skills and promoting social inclusion.

Throughout the programme the participants gain aesthetic knowledge and experiences which they eventually have the opportunity to express creatively through their own artworks. The International Day Against Drug Abuse gives the museum the opportunity to organize a tribute in the frame of which EMST organizes an annual exhibition in the museum space presenting the photographic projects of the Photography Group 18 Ano. Relevant talks may also be given at the opening of the exhibition.

The content of the programme is carried out through interactive discussions with EMST's education curator, artists, therapists from 18 ANO and workshops in and outside the museum in a way that the whole structure will lead to the production of their own artwork as well as in getting familiar with the museum space and the general public.

The above described mediation means offer a high level of interactivity not only because the group approaches contemporary art through discussion but also because the participants transmit the experience they gain, their feelings and ideas in their own artworks.

The session of the chosen means (discussion-based guided tours, talks, workshops, art project creation) that culminates in the organization of the annual exhibition builds a dynamic scenario that leads to awareness with a high level of audience participation. In conclusion, the exhibition of the

Photography Group's annual project has a dual aim: it promotes the group members' self-confidence and at the same time it fights discrimination and dissipates public's prejudices against people in recovery.

The originality of the programme lies mostly in the way in which it engages the participants. The undoubtedly innovative collaboration between EMST and the Drug Independence Unit 18 Ano has also the distinctive quality and interest that the target group (former drug addicts) not only attends museum programmes but also adopts an even more active role. They are not just museum visitors, but they exhibit their own works as artists, which is of significant importance for the development of their self-confidence. Through the programme, a group of people who might have not chosen a museum visit to spend their free time, not only they become frequent visitors but also protagonists at the museum.

2. Carrying out the programme

For the materialization of the above described ideas and the implementation of the whole programme, we have taken advantage of our previous experience with groups from drug independence units. This experience has been enhanced through meetings and discussions with the special therapists of 18 Ano Unit before, during and after each annual programme.

In short, the programme is carried out through the following stages: every year, in September, the Photography Group 18 Ano decides on a theme and work on it for a period of nine months (September to June). In their studio and within their therapeutic frame, the members of the group attend workshops and extend their photography skills while working on the specific theme they have chosen. In addition, they visit the museum's exhibitions participating in discussion-based tours and when possible they meet artists and talk with them about their work. While working on their photography project, the education curator visits their studio and discusses with them about the evolution of their project which is expected to be completed in May. When it is almost finished, a couple of meetings are arranged to discuss and decide on how it will be presented at the museum on the exhibition that will take place in June.

At the opening of the exhibition a talk is also organised: for example

Mrs Katerina Matsa, psychiatrist and scientific director of 18 Ano, may give a talk about the therapeutic work of the Unit, or alternatively the photographers-therapists and the education curator may discuss with the group members about their experience on photography as an expressive means as well as about their experience of working on the specific project.

Mrs K. Matsa, phychiatrist and scientific director of 18 Ano, is giving a talk at the opening of the exhibition *Inflow*, 2012.

The duration of the exhibition depends on the whole exhibition planning of the museum and it could last from two weeks minimum to one month and a half maximum. During the exhibition, groups from any rehabilitation centre can visit it as well as all the other museum exhibitions and attend a guided tour. Of course the entrance and the tour for these groups are always free of charge.

The effective materialization of the objectives we set requires taking very much into consideration the communication conditions between all the participants during the implementation of the programme: the mediator (the education curator in this case), the museum staff, the former drug addicts, the special therapists and, finally, the general public.

It is a great challenge for us the fact that in the beginning the former drug addicts don't feel at ease in the museum space and some of them are embarrassed to speak in front of others. For this reason our principal consideration is to gain their confidence by their first visit and make them feel free to speak and share their thoughts, their feelings and their ideas with the others. Art is by itself a great tool to overcome the initial communication problems. As Katerina Matsa says, art

"helps people who have difficulty expressing themselves in words or being creative to find a way to bring to the surface the burden that they have experienced as pain, to get close to others and to share ideas and feelings. Art in all forms is a form of mediation which helps emancipate people" (2007, p. 54).

Our friendly attitude and a thought provoking discussion on the artworks are the first essential steps we take to build a relationship based upon mutual respect which is extremely necessary for the development and the success of the programme. When discussing on an artwork we shift the focus of the conversation to issues and ideas that they truly care about and that are relevant within our lives. We encourage the members of the group to bring into the discussion their own existing knowledge and experiences, to relate the work with their own lives. In doing so they are in a much better position to make a meaningful approach and evaluation and step by step to build self-confidence which is very important both for the programme and their lives.

Meeting by meeting the members of the group open up and reveal themselves to the others without fear or hesitation. Our extended peer discussions on contemporary art become an observational and interpretive activity which cultivates critical thinking, visual literacy skills and self-expression. In addition, contemporary art becomes a vital means of reflecting on their lives, the nature of society and social existence. Eventually, not only their viewing and understanding of art and culture is getting expanded but also their understanding of themselves, of others and of the time in which they live.

Photography Group 18 Ano, *Inflow*, 2012 (video still).

Concerning the annual photographic project, each year - as we mentioned earlier - the Photography Group 18 Ano works on a specific theme. While working on the project, the members of the group expand their photography skills and they also connect everyday life, experience and memories with social critique and creative expression. They focus on their environment, on themselves and their everyday life so that through photography they give expression to their thoughts, their ideas and their feelings. The main aim of the project is the deeper understanding of themselves and others through art but this time not from the point of the viewer but from the point of the creator.

At this point I'm going to give as an example a short description of the group's project which was presented at EMST in June 2011. It was their first attempt to work with a video camera. The project has the title *Realistic Realities* and it is a series of short videos on the threshold of motion and stillness. Each video presents a certain moment - the moment of a shooting - prolonged, as well as the moment before and after the shooting. Making artworks which are between photography and video, they insert real time into the picture and they give life to it. The videos are closely related to the artists' memories, experiences, personal incidents and feelings and they have a strong narrative content. Resisting speed, in contrast to the speed of the pictures on TV, the zapping culture and the way in which we consume images today, these "moving pictures" of a long-lasting moment invite the viewers to approach and "read" contemplatively the narration and make associations. The duration of the scene gives time to the spectator for thought and reflection.

Photography Group 18 Ano, *Realistic Realities*, 2011 (video still).

The project's title *Realistic Realities* places emphasis on the fact that each video represents a real story, the Reality of the photographer who wants to confess and share it with us, expressing it through an artwork[1].

Of great importance for us and for the evolution of the programme is the feedback we get at various stages of its development. We keep in touch with the group and the therapist in between our mutual visits (eg. through emails) and we exchange ideas on any problems or obstacles that might arise. The continuous and excellent communication is essential for the cultivation of the collaboration. After the end of each annual programme, we continue our communication and we take some additional steps, such as posts of the exhibition on the museum's webpage, on facebook and the museum's blog[2], in order to achieve the maximum participation and reintegration of the group.

Another very important factor we take into consideration is the general public's active involvement. We want the general public to be engaged in the talks that take place on the exhibition opening day (on the International Day Against Drug Abuse, June 26th). This is essential for the social reintegration of the group's members as well as for the dissolution of preconceived judgements towards former drug users. Preparing a warm atmosphere in the museum, offering cool drinks and friendly short-time tours at the exhibited project, helps everyone feel free to participate and express their own opinions and ideas.

All the activities and aspects of the programme are of course communicated through invitations and emails to the general public and to all ICOM members in Greece. In addition, through museum's communication means and networking (newsletter, website, blog, twitter, facebook) international ICOM members and general public worldwide are informed about the programme. Networking increases participation and inclusion, as everyone can express ideas and address comments on the programme.

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[1] The video project *Realistic Realities* is on Vimeo at the following link: https://vimeo.com/43031250. The project of 2012 under the title *Inflow* is also on Vimeo at the following link: https://vimeo.com/45572888.
[2] The EMST website is: www.emst.gr. The EMST blog is: http://fixit-emst.blogspot.gr.

3. Evaluation

For the evaluation of the programme, we take into account a number of qualitative and quantitative data that we collect each year aiming at the improvement of the programme's planning and implementation.

For this purpose we gather the following quantitative data:
- the number of the persons from the Photography Group 18 Ano who participate in the programme;
- the number of group's visits to the museum exhibitions;
- the number of the museum staff who is willing to help at the programme's preparation and its implementation;
- the number of the general public who attends the annual exhibition and the relevant talks;
- the press reports about the exhibition and the talks;
- the number of the people from the group who visit the museum privately (with friends or family), outside the programme's frames.

The qualitative data we collect and elaborate for the above mentioned purpose are:
- the group's enthusiasm in working on the annual project;
- the enthusiasm with which they participate at the whole programme as well as at the talks and the events on the exhibition opening;
- the evaluation of the annual photographic project;
- the public involvement and participation at the opening and the talk;
- the attraction of other units to attend as well as to participate in the programme.

A questionnaire to be given out to the participants in order to gather some more qualitative information is in our immediate plans.

A meeting between museum staff and the therapists in order to analyse and interpret the data takes place every year at the end of each annual programme. After that, a written report is given to the museum director.

The qualitative data gathered during and after the programme (eg. the enthusiasm and the interest of the participants) are taken into account and may lead to a few changes or to a reorientation, for example of the photographic project's theme.

4. Remedial process

The evaluation process and the data analysis in collaboration with the 18 Ano therapists have up to now led to a few changes on the planning and the implementation of the programme. The most important step we have taken to improve the communication conditions and the evolution of the whole programme has been the increase in number of the group's museum visits and in general our meetings with the group. This was of significant importance so as to bypass their defensiveness and their initial lack of trust. As we had noticed and the therapists had confirmed, there was the need of a greater trust building and a greater encouragement for the group members to be engaged in the whole procedure.

Photography Group 18 Ano, from the project *The Metro*.

Every year a few adjustments may also be made taking into account the special concerns, interests and skills of the group members. For example, the expression means and the topic and ideas to work on are decided according to the group composition.

In conclusion, the programme *EMST Without Borders* is an inclusive and participative one with educational, cultural and social connotations which meets the challenges of the contemporary fast-changing society and affirms the new role of museums in it. Our intention and ambition is to attract the interest of more associations and social groups and to build collaborations with many other professionals (museologists, journalists, psychologists, social workers, art therapists, etc.) aiming at the continuous improvement of the programme, the activities and the museum's social interaction.

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