

BEST PRACTICE 5

A tool to improve
museum education internationally

Edited by Emma Nardi & Cinzia Angelini



INTERNATIONAL COUNCIL OF MUSEUMS
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CECA

Committee for Education and Cultural Action



Edizioni Nuova Cultura

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Description of the collection

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Dear Members,

this is the fifth edition of ICOM CECA Best Practice Award. This issue confirms that the initiative launched by CECA Board some years ago was successful and, of course, we are all proud of it.

It is also the last one that we personally edit, but we are sure that the activity will continue with the newly elected Board.

Enjoy your reading and take part in the future Best Practice Award editions!

Chères et chers Membres,

nous vous présentons la cinquième édition du prix ICOM CECA Meilleures Pratiques. Ce numéro confirme le succès de l'initiative lancée par le Conseil du CECA, succès dont nous sommes tous fiers.

C'est aussi le dernier qui paraît sous notre direction, mais nous sommes sûres que cette activité continuera avec le Conseil qui vient d'être élu.

Nous vous souhaitons une bonne lecture et vous invitons à participer aux futures éditions du prix !

Queridas y queridos miembros:

aquí les presentamos la quinta edición del premio ICOM-CECA Mejores Prácticas. Este número confirma el éxito de la iniciativa lanzada por el Consejo CECA, éxito del que estamos todos orgullosos.

Éste también, es el último que se edita bajo nuestra dirección, pero estamos seguros que esta actividad continuará con el Consejo que acaba de ser elegido.

Les deseamos una buena lectura y los invitamos a participar de las futuras ediciones del premio!

Emma Nardi
ICOM CECA President

Cinzia Angelini
(ICOM CECA Secretary)

Travelling with Art

A learning project for refugee children at Louisiana Museum of Modern Art

*Line Ali Chayder**

Abstract

How can museums use their collections and space for the benefit of refugee children and young people? Is it possible to use drawing and creative work as an international language, that can help us meet around art in spite of language barriers? And how can we explore art's potential of creating meetings with meanings that hold the potential of building bridges from young asylum seekers to Danish high school students and thereby deepening their knowledge of one another?

These are some of the questions which lie at the heart of Louisiana's project for refugee kids and young asylum seekers called *Travelling with Art*.

Travelling with Art is a learning programme with follow-up research at the Danish art museum Louisiana. Since 2006, Louisiana has offered refugee children and their teachers free workshops for 3-5 weeks in partnership with the Danish Red Cross, in which the children alternate between visits to the museum and activities back at their school.

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The aim of the project is to explore arts potential to create a space of possibilities that invites to immersion. Furthermore, it holds the potential of strengthening social relations and may inspire the students to tell their own story – or in an indirect way to explore themes of importance to them. At the museum, the focus is on the young people's resources and not on their temporary status as refugees. The basic idea of the project is to invite children and young asylum seekers to take part in a joint exploration of the artworks and to let them work creatively, inspired by the methods and themes of art.

Exploring the world through non-verbal methods like drawing, collaging and constructing are some of the key elements in the learning process. The focus of the project is not on the traumas that the children may have, but to create a free space.

A recent development is to explore the possibilities for the students to meet peers of their own age. This means that the focus is not only on individual activities but also on creating collaborative workshops inviting the students to explore together. We hope that exploring artworks and artistic methods will help them strengthen their social relations and find new ways to relate to the difficulties in their lives (Chayder, 2016).

Keywords: reflection, creativity, immersion, sociality, resources.

1. The conception and planning of the programme

The idea arose in 2006 based on a personal experience: as an art educator at Louisiana I saw a group of refugee children interpret instructions in the workshop space on how to make a self-portrait "Draw your face" more literally than intended: Instead of drawing what they saw in the mirror, the children drew on their own faces. This triggered the idea to explore how encounters with art could strengthen the children socially and verbally: An important concern was to unfold the museum's special potential to make a difference by creating content and good experiences for children living in transit – at a time when the political attitude towards refugees was becoming more tense. And at the same time, Louisiana – a museum located in a privileged area of Denmark – could take on a social

responsibility and pursue its basic idea of the museum as a democratic meeting space.

In the beginning, each museum visit was thought of as isolated “art-injections”. Due to the continuous circulation of pupils within the children’s group, each museum visit had to work independently. But gradually, Louisiana Learning decided to strengthen the link between what the children experienced at the museum and their everyday life at school. In collaboration with Elisabeth Bodin, Head of Learning, I managed to get financial support from the Danish foundations of Ole Kirk’s Fond and Knud Højgaards Fond in order to expand the learning programme and develop it into a project template that could benefit more children and provide a platform for sharing the experiences with other museums. Likewise, anthropologist and post.doc Zachary Whyte, University of Copenhagen, was appointed affiliated researcher.

The project is now in its last year of the funded 3 year project period, and we can look back on ten extended courses with three different age groups: age 7-9, age 11-13 and unaccompanied adolescents aged about 16-18. I have been in charge of the teaching during the whole period, except from one summer- and two autumn schools with visiting artists as guest educators, Albert Potrony and Iben Dalgaard.

The children taking part in the project are from all over the world, but in recent years the majority have been from former Yugoslavia, Afghanistan, Somalia, and especially Eritrea and Syria. The so-called unaccompanied minors – that is young people who have travelled alone to Denmark – made up the majority of the project pupils in 2014 and 2015. Their backgrounds are very diverse, some of the students were supposed to start in high school in their home countries, others have a very limited education. Therefore, a challenge is also to create workshops that can appeal to this culturally as well as educationally very diverse field. This is why the voyage of discovery is the overall theme of the project: The groups are on a kind of journey of exploration with the art as destination and new departures are a basic premise for this particular group of children and young people (fig. 1).



Fig. 1 - Exploring the meaning of Phil Guston's *The Line* (1978)

Photo credit: Poul Burchard/ Brøndum & Co.

Personal logbooks are used as an integral part in the process, they function as a kind of “suitcases” in which the students collect their drawings and reflections. The day often starts with a small logbook exhibition enabling us to see what the students thought and drew last time at the museum. Physical models – tangible examples of how an exercise can be realized – are also an important pedagogical tool in the learning process, precisely because models explain without words what an exercise is about. When the models are made by an artist, they can also inspire the pupils to think out of the box and create for example “Dream Houses” or “Micro-worlds” inspired by the geometries in Olafur Eliasson's *Model room* (2003).

The focus of the learning course is not art history, but on finding different ways to create relevance between the children and the artworks. And on developing creative activities that invite to contemplation and can help us overcome the language barriers, a constant challenge to the project.

2. Carrying out the programme

A basic challenge is how to find the balance between creating relevance by involving the children's own stories and ensuring that the space offered by

the project remains a free space: allowing the children to express themselves through art without getting too close to the things that may be traumatic.

Inspired by Danish psychologist Edith Montgomery and her research on the importance for refugee kids to re-learn playing by way of structure and framework, and to enter into social relations and form friendships, I try to meet this challenge by structuring the programme as “organized play” (Montgomery & Linnet 2012). I develop and demonstrate the framework for the exercise, and the students are therefore free to experiment within this context. The fact that the activities take their starting point in what we experience together at Louisiana, and not in any traumatic experience the young people may have had, is also an attempt to ensure that the visit to the museum becomes a space of freedom. Another important factor is drawing and creative work used as strands running through all the teaching – precisely because the linguistic challenges are huge and drawing is a marvellous tool for relating to what one sees without using words: drawing is both about seeing and thinking.

As stated by Professor Emerita Shirley Brice Heath based on her decades of research on how encounters with art and creative work support children’s imaginative and cognitive powers: “Learning to see details also bring the capacity to see the big picture; to relate the bits and pieces, to what might become a larger whole” (Heath, 2004, p. 10).

The project has inspired to develop new teaching methods, in which drawing plays a central role. We often use introductory drawing exercises: playing with lines or creating drawings together on long rolls of paper. This method underlines drawing’s potential as a social activity – and makes it easier to be inspired and share the result. At other times, we explore drawing methods inspired from artists in the collection: e.g. doodling like the Swiss artist Alberto Giacometti. Exploring drawings as visual makeovers by adding new lines to old images – a modification technique borrowed from the Danish artist Asger Jorn. Or, inspired by the English painter David Hockney’s idea of an expanded pictorial space, we experiment with 360 degrees drawings, using a pencil and a receipt roll in order to create in just one long line the horizon around us.

A long, unbroken line often plays a major role in our drawing experiments. The uninterrupted line functions as an obstacle that distracts

the pupils from fear of failure, because they understand that the drawing does not need to look like an exact copy. The common objective to the drawing activities is to give the pupils methods to form their own interpretations of reality as a tool for tackling new ways of seeing and assembling the world.

2.1 Sharing you story via drawings

One of the activities called “Draw the essentials” is different from the others because it is made at the school prior to the first museum visit. The instruction goes like this: *Draw something you would like to take on a journey. Something that is important to you. Maybe something that reminds you of the place you come from. Or something you might need if you are gone for a long time.*

The activity gives the pupils the opportunity to think about what is important to them and to share it with each other. At the museum, the students introduce their drawings and we group them in a small exhibition. The drawings strengthen the children’s knowledge of one another and demonstrate that things can carry meaning that extends beyond themselves: a bracelet is not just a bracelet, if your sister gave it to you. A mobile phone is also a lifeline to your family. A drawing of a little dog is not just a cute Disney-like figure, but a representation of the dog that one of the boys had to leave behind in Syria.

The drawings are used in order to build a bridge to the space of the museum. They may inspire the students to think about what a museum is. Just like the children’s drawings, a museum, after all, consists of things to which we assign meanings. Things we arrange so that various narrations arise which we can share.

2.2 Pencil in Pocket and drawing “to go”

Although the drawing activities have been developed for a museum context, they can be used everywhere as the activities are very much intended as drawing “to go”. In order to share the methods the toolkit and a teacher’s guide *Pencil in Pocket* have been developed.

<https://en.louisiana.dk/collaborations>

2.3 Mini-museums

Just like drawing has become a red thread in the project, we also invite the students to experiment with three-dimensional space and construct micro-worlds. As in the “Mini-museum exercise” where students make their own interpretation of Louisiana in a box – like a private museum “to go”. In the mini-museums, the students combine pictures of their favourite artworks and patterns in the museum with photos of their peers and teachers. This activity is very popular because it gives the students the opportunity to place their friends and teachers in new, humorous contexts. The final naming of the museum, like “Ali’s Art House” or “Christine’s Art Space”, underlines the potential of the mini-museum, as a personal interpretation of the museum space (fig. 2).



Fig. 2 – Christine’s mini-museum installs herself and a friend in surroundings inspired by Louisiana

Photo credit: Line Ali Chayder

From the beginning, I focused on developing activities that could strengthen the social aspect of the learning programme by giving the pupils opportunities to widen their knowledge of one another. As stated later by our researcher Zachary Whyte: “Sociality was a key part of learning and participation in the project. It helped the students understand and engage in the exercises” (Whyte, 2014, p. 64). Being able to create bonds

to their peers, for example by adding pictures of each other in a mini-museum, was of course of special importance to the unaccompanied minors.

To sum up, the basic methods of the project are not far from what I have later come to know as Shirley Brice Heath's four R's: *Roles*, *Rules*, *Risks* and *Relations*, four factors that Brice Heath sees as characterizing effective workshops for young people. At the museum, the young people are given the opportunity to briefly step into new roles that focus on resources rather than worries. The rules are the given framework around the exercises providing a creative free space, while the risks come to expression when the students complete challenging exercises, of which they thus become extra proud. Finally, relations are an indication of how important it is that the activities strengthen the young people's knowledge of one another.

2.4 Meetings with meaning

When the students visit Louisiana, they are not the only ones who gain greater insight in art. It is also us, the institution, who in one and the same motion become so much wiser about the world. What has surprised us the most is the discovery of the resources that many of these young people have. To find ways to give these children a voice and to use their special knowledge in a museum context is something that we would like to develop in the future.

A highlight in this regard was the kite workshop: A group of Afghani students taught us, their teachers and peers, how to make kites like in Afghanistan. When the kites flew in the sky, it brought great enjoyment both to the students, but also to the museum visitors wondering who these young kite experts were. Later, the kites were decorated with drawings inspired by artworks, and then the students could use the sky as an outdoor gallery.

The great thing about art is that it gives you an alternative language for sharing and expressing things of importance. Meeting around art can open up new perspectives. To find ways of creating meaningful meetings around art which also hold the potential of bridging to the Danish society and the

world outside the museum, is something we would like to focus on in future projects.

The challenge, though, is to find intelligent ways to do it, ways that feel relevant for all the young people involved. I think we succeeded in doing this last September when unaccompanied minors and Danish high school students met for two days at Louisiana and built *Future Palaces* together. This workshop was led by Tate Modern's associated artist Albert Potrony, and inspiration was taken from Louisiana's exhibition *AFRICA - Architecture, Culture and Identity* and centred around themes like *Belonging* and *Co-existence* (fig. 3).



Fig. 3 - Building futures together

Photo credit: BP Art Exchange/ Ben Smith

Potrony's instruction to the students went like this: *Make a structure that symbolises the future you would like to be a part of... What future would you like to create and how would you invite people to participate in it?*

The students' constructions were taken outside the institution and placed temporarily at the train station near Louisiana. Here, the people passing by were invited to participate in the themes of the *Future Palaces* in different ways. In the *Palace of Regret* people had to write down something they regretted that they had not done and their Post-it notes were placed in the pavillion and shared with passers-by.

After working two days together at the museum many of the young people exchanged facebook addresses. In their evaluation both groups talked about how much they had learned about each other.

Ibrahim summed up: *It has been good building because everyone has come with his or her own ideas. By combining our ideas for the future, we managed to get one idea. And that is good for the future* (Christiansen, 2016).

3. Evaluation and remedial process

In order to establish this area as a new field of knowledge that can be shared by with other institutions, post.doc Zachary Whyte observed two groups of students. The first group of students were 10-12 years old, the second between 15-18. Whyte also carried out qualitative interviews with the older students. His findings define the project as a “contact zone” where space, sociality and materiality work together and create a potential transformative space in which students can shape social relations and thereby it helps them navigate during their time in the asylum system (Whyte, 2016).

It has been difficult to evaluate the project in depth due to the language barriers and the fact that many of the students only visit the museum once or twice before they move on in the asylum system.

But the teachers emphasize repeatedly that learning through art gives them a new perspective on their students. Often it is a matter of increased focus: the students are able to concentrate for a longer time than usual and put their fundamental insecurities on hold.

Many of the students express that they enjoy their time at Louisiana. It may be due to the beautiful surroundings offering to the pupils an opportunity to relax from the everyday life of the asylum system. However, many students also convey their joy and satisfaction in having a chance to express their emotions, sharing their thoughts and thereby increasing their knowledge of one another. As stated by one of the former students, Mila Manieva, 5 years later when asked about her experience at Louisiana: *The meeting with art can give you freedom. Freedom to say the things you want to say. For example the emotions you have but can't always express. I think that this process helps many children and young people, I am one hundred percent sure of it.*

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Kopi, Kueh and Culture

*Sharon Chen**

Abstract

Despite longer life expectancy, the number of people requiring long-term medical care is rising. In July 2015, the Peranakan Museum, Agency for Intergrated Care (AIC) and Ling Kwang Home conducted a pilot programme to offer these elderly and their caregivers, an opportunity to travel out of the nursing home and experience reduced stress levels. The museum visit and close proximity to art would spark conversations based on personal memories, encourage creative expressions and build self-confidence through new skills from making art. A mixed methods approach was used to evaluate the programme – quantitative measures to assess cognition, mood, affect, interest and wellbeing, while qualitative measures were used to gain a deeper insight into residents' experiences during the programme.

Keywords: elderly, long-term care, caregiver, health, well-being, museum.

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1. The conception and planning of the programme

The United Nations reported that 21.1% of the world's population will be aged 60 years and older by 2050 (United Nations, 2013). Between 2013 and 2014, the number of elderly from nursing homes and day care centres visiting the Peranakan museum had increased by 24.9%. This group is largely female, received low education (Kang et al., 2013) and very few of them speak English (Wong et al., 2011), the language used in the museum.

A focus group discussion with caregivers found that while most are aware of and believe art can play a role in the well-being of elderly, they do not think that a museum visit can be anything more than a guided tour, nor repeat visits possible, due to logistical challenges and the perception that “there are only so many things to see”. They perceive the museum visit to be one where “the engagement is passive and initiated by the docent”. From the museum visits, we have observed that a large number of the caregivers are foreigners of different cultural backgrounds.

Kopi, Kueh and Culture was developed in July 2015, following a workshop on welcoming elderly and people with disabilities to the museum by Ms Wendy Gallagher, Arts for Health Coordinator of the Whitworth Art Gallery & Manchester Museums, University of Manchester in March 2015. We adapted what we learned from Wendy's workshop to overcome barriers that we found from the focus group discussion.

The pilot consisted of two cycles of six weeks each. Each cycle had a different set of residents (i.e for the two-cycle programme, there were two sets of residents). Due to resource constraints, we decided that a total of 30 elderly would participate in the programme and they would be selected by LKH, where a majority belonged to Category 3 in Residents Assessment Form – “wheelchair bound or ambulant with moderate assistance from 1 to 2 persons, needing supervision most of the time and require help in assistance of daily living”. Out of the 30 residents, 20 residents (10 residents x two cycles) were involved in the museum intervention group, and 10 were in the control group who participated in regular activities in the nursing home. Three staff of the AIC and five staff from LKH comprising of one occupational therapist, two rehab attendants, one senior nursing aide and one nursing aide, were part of the project team together with one museum educator who conducted both cycles.

From literature reviews, it was found that one in five nursing home residents were at risk of depression (Tiong, Yap, Koh, Fong & Luo, 2013), mainly from residing in the nursing home for more than two years, known history of depression and pain, and limited opportunities for social contact.

On the surface, nursing home residents may seem to be surrounded by company in the form of peers and staff, but some may prefer to be left alone or choose not to interact and engage socially due to adjustment issues, sensory impairments or even physical pain (Resnick, Fries & Verbrugge, 1997; Zanolchi et al., 2008).

For nursing home staff, regular interactions help improve communication and connection with residents (Forsgren, Skott, Hartelius & Saldert, 2015). Although communication and connection are often cited as one of the most important skills in caregiving (Roberts & Bowers, 2014), these can be hindered due to language differences, or a reticence on the part of residents and staff.

The learning outcomes for the overall programme were decided as follows:

- elderly build social skills through conversations inspired by objects from the museum
- express creativity and imagination through related art-making activity
- enhance self-determination.

2. Carrying out the programme

A site-visit to the museum was held two weeks before the first session, to familiarise the LKH team with the museum as all of them had not been to the museum before. They went through all aspects of the programme (including the craft) so that they could assist the museum educator and the elderly during the programme. They were also taught by the AIC team on how to conduct the standardized tests used during the pilot such as the MPES and UCL Wellbeing scale. Other measurements used in this pilot were not taught, as they were familiar to the LKH team. The LKH team conducted pre/post-pilot measurements for both pilot and control groups.

The schedule for the pilot were as follows for both cycles.

Week 1 (6 Jul & 17 Aug 2015)	Week 2 (13 Jul & 24 Aug 2015)	Week 3 (20 Jul & 31 Aug 2015)	Week 4 (27 Jul & 7 Sep 2015)	Week 5 (3 Aug & 14 Sep 2015)	Week 6 (11 Aug & 21 Sep 2015)
Introduction to Peranakan Culture. Culture. Fig 1. shows the handling objects used.	Games	1 st visit to Gallery (Kitchen) with craft activity	2 nd visit to Gallery (Dining) with craft activity	Tote-bag making session	3 rd visit to Gallery (Wedding) with craft activity.



Fig. 1 - Handling objects used during the first session of the pilot

Photo credits: Peranakan Museum

Due to patient confidentiality, the museum educator was not provided with medical information of the participants prior and during the pilot but was informed that all elderly would be on wheelchair during visit to museum. All participants were selected as they have an interest in visual arts (fig. 2), with some having Peranakan roots. A total of nine males and 21 females participated with the average age being 76 years old. They have a mixture of physical/cognitive impairments (i.e. Parkinson's disease, Stroke and Dementia) and chronic disease (i.e. Hypertension).

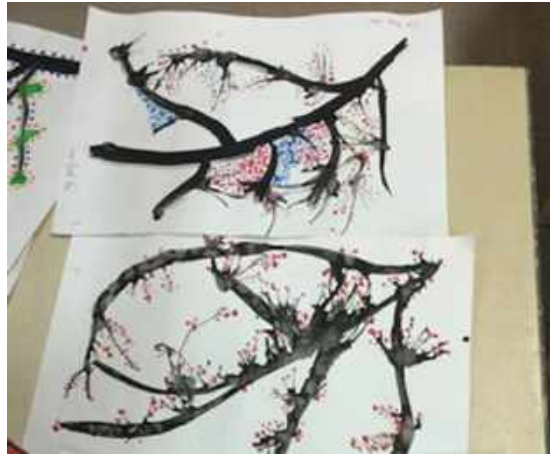


Fig. 2 - Some art activities that the elderly had participated at the nursing home, before the pilot. They were familiar with collage, stamping and the use of paintbrushes. All of the elderly had no prior background in art activities as they never attended art lessons when they were young

Photo credits: Ling Kwang Home

General observations were made during the pilot, with debrief and informal feedback sessions conducted after every session to ensure subsequent sessions run smoothly. The elderly were each presented with a photo-journal entry at the end of the cycle (fig. 3).



Fig. 3 - Each elderly were presented with a photo-journal entry as a memento of their experience

Photo credit: Peranakan Museum

3. Evaluation and remedial process

The New Economic Foundation (Michaelson, Mahony & Schifferes, 2012) provides a useful framework based on “Social Wellbeing” and “Personal Wellbeing” to understand and evaluate the effects of museum-based activities on older person’s wellbeing (Ander et al., 2012). Aspects of this framework were used to evaluate the pilot programme’s findings.

The pilot presented an opportunity to measure the impact of a museum visit and related art activities on elderly in long-term care, as Singapore’s research in this area is rare. The following combination of qualitative and quantitative measurements were identified by AIC (tab. 1):

Table 1 - *Quantitative and qualitative measurements used during pilot programme*

Measurement	Test	Purpose	Participant	Frequency
Abbreviated Mental Test Scale (AMT)	Standard	Cognitive Measure	Resident	Pre/Post
Geriatric Depression Scale (GDS-15)	Standard	Mood Measure	Resident	Pre/Post
Modified Menorah Park Engagement Scale (MPES)	Standard	Affect Measure	Resident	During - Every session*
Attendance	Pilot Specific	Interest Measure	Resident	During – Every Session
UCL Museum Wellbeing Measures	Standard	Wellbeing Measure	Resident	After every Session
Staff Questionnaire	Pilot Specific	Qualitative/ Quantitative Information	Staff	Pre/Post
Residents Questionnaire/ Programme Evaluation	Pilot Specific	Qualitative Information	Resident	Post

* Each observation period was for 30 minutes. In Cycle 1, only the craft sessions were observed as Cycle 1 was conducted during the developmental stages of this pilot. In Cycle 2, observations of both craft and gallery activities were done. Two observation periods were carried out for sessions that comprised two activities: a guided gallery tour and craft activities (one observation per activity), while only one observation period was done for sessions which solely comprised craft activities.

Preliminary qualitative findings have found that the elderly enjoyed the programme:

- “Yes, it makes me happy when I see the museum. I like the bag because it is useful”
- “Happy and more interactions with other participants and staff also”
- “Yes I enjoyed the activity and I liked all the activities that was done. I also liked the feeling of going out of LKH. Because everything is new to me”.

Preliminary qualitative from the staff found that the pilot:

- Provided them with greater satisfaction in their work as it allowed them to work together and bond, fostering greater teamwork.
- Enabled them to gain deeper insight into the background and personal stories of the elderly they are caring for. This helped them to improve on their “soft skills” (observation, communication, encouragement etc). They became more confident in caring for and engaging the elderly.
- Demonstrated that museum visits were a good reminiscence activity and they were inspired by the craft activities, which they could implement with their colleagues at the nursing home.

From the frequent debrief sessions, the remedial arrangements were made:

- organising visits on Monday mornings when the museum is less busy
- scheduling non-critical medical appointments of the elderly to avoid activity dates
- having a ‘membership’ stamps-collecting system to encourage the elderly to look forward to the next visit and to foster a sense of exclusivity
- providing reproductions of the objects as handling collections
- working with Givaudan to provide scents of spices and special long-forgotten Peranakan dishes
- signs to inform other visitors to temporarily avoid the selected galleries while programme is on-going
- nametags for all participants, including museum educator
- communicating dates of visits to the visitor services and maintenance team to avoid conflict with other large groups and maintenance schedule
- “Reality orientation” with elderly, such as asking them “What day is today?”

- recorded debriefing sessions, with emphasis on what we did well and what we could improve for the next session.

Currently, clinical evaluation of quantitative measurements is being evaluated by the AIC and will be released in due course. A small sample size of 30 in the pilot constraints the ability to extrapolate potential benefits of the programme to a larger population. Nevertheless, the findings of the qualitative measurements are consistent with existing research regarding the positive impact of heritage-related activities on the elderly. This pilot also demonstrates how partnerships between the government (Peranakan Museum) and private sector (Agency for Integrated Care and Ling Kwang Home) could serve the population at large.

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Singapore's Little Treasures: Innovation in museum and classroom practice for and by kindergarten teachers

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Abstract

Singapore's Little Treasures is the inaugural initiative of the National Heritage Board in my country to engage the preschool community and our own museum colleagues in creating dialogues, spaces and resources that will help us respect the views and interests of the child in matters of education and cultural life. Using the collection at the National Museum of Singapore, we developed a prototype to discuss quality heritage education for young learners. The heritage experience we envision for the kindergartener is empowered by a thinking culture and hands-on exploration. Cultural investigation begins in school, continues in the museum and also at home. The pre-school educator engages the class with a HERITAGE KIT before and after the museum visit(s). Parents are involved in heritage exploration at home and in the school's heritage corner. In the museum, teachers sign out a POP-UP KIT that features teaching aids for imaginary play and games with strong links to the exhibits. We are in the process of adapting the programme across four other institutions under our care, namely the Peranakan Museum, the Malay Heritage Centre, the Indian Heritage Centre and the Sun Yat Sen Nanyang Memorial Hall.

Keywords: prototype, pre-schoolers, dialogue, thinking, hands-on.

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1. The conception and planning of the programme

The United Nations Convention on the Rights of Children (UNCRC) proclaims that children should have free and full access to cultural life. Our national museums are mandated to preserve identities and promote multicultural education but plans often exclude pre-schools. While anti-bias modules feature in early childhood training, researchers observed that many cultural activities organised by pre-schools in Singapore did not go beyond the 'tourist' perspective (Karuppiah & Berthelsen, 2011). Singapore's Little Treasures is a programme where teachers and museum educators are encouraged to innovate new ways of introducing heritage to kindergarteners.

Pre-schools in Singapore have yet to tap on museum learning for child development. Likewise, early learning in galleries is new to many cultural institutions though access to museums and objects, encourages active learning and prompts language development for thinking and communicating (Museums Libraries Archives Council, 2008). Singapore's Little Treasures could refer to museum objects, to family heirlooms, to young children or to the most marginalized group of educators - pre-school teachers. This highly participatory heritage-based programme is purposefully designed to be open-ended so as to effectively support our prototyping process.

The programme offers a platform for educational innovation in the museum and in the pre-school sector. Firstly, we aim to develop a prototype to enhance heritage experience for kindergarteners in galleries and in class. Using the collection of the National Museum of Singapore, we piloted a series of training workshops and fora for museum educators as well as preschool teachers in 2014. Secondly, we endeavour to adapt the prototype to one other national museum and three heritage institutions from 2015 to 2018.

Field observations tell us that a new approach was needed to refresh heritage learning. Guided visits facilitated by docents who have limited experience with pre-schoolers were not optimal. Unguided gallery explorations also did not fully engage pre-schoolers as teachers lack the skills to facilitate meaningful experiences in the unfamiliar learning environment of a gallery. We also observed that existing museum programmes for pre-schoolers lack strong links to authentic objects on display. These programmes are usually payable so availability is dependent

on funding from the museum or the pre-school to hire external facilitators. On top of that, exposure to heritage in pre-schools is limited to ethnic festivals that often reinforce cultural stereotypes. There was an urgent need to improve access to quality heritage learning both in pre-schools and in our galleries.

The National Heritage Board (NHB) and the Early Childhood Development Agency (ECDA) formed a partnership that supported and funded the workshops, the kits, transportation to the museum and teaching materials in this programme. Non-monetary resources included the experience and ideas of museum educators, early childhood specialists and pre-school teachers.

2. Carrying out the programme



Fig. 1 - Using the See-Think-Wonder thinking routine in the gallery for close-looking
Photo credits: Courtesy of National Heritage Board, Singapore

We started by collecting quantitative and qualitative data on pre-school visits to our museums. In 2013, only 7% of all pre-schoolers in the nation visited a museum and just 3 out of 7 NHB institutions offered pre-school programmes. Such figures and sentiments towards pre-school audiences were discussed through two workshops for museum educators and tentative engagement plans for pre-schools were designed. Our strategy was to partner early childhood specialists, pre-school teachers museum educators at the planning, implementation and remedial stages of the programme through interviews, consultations, workshops and focus-group discussions. The aim was to develop prototypes for a Planning Guide for museums, a Teachers' Workshop, an Educators' Guide, a HERITAGE KIT for use in the classroom and a POP-UP KIT for use in the museum.

We administered a pre-engagement survey to discover how teachers perceive museums and how heritage was taught in class. Survey results and consultations with early childhood experts informed the pedagogy behind teacher training and our strategic plans from 2014 to 2018. We developed a two-year journey where teachers go through a two-and-a-half day workshop, an annual peer sharing session, experiment with 16 heritage lessons in school and implement at least two museum visits.

The heritage experience we envision for the kindergartener begins in school, continues in the museum and also at home. We recognise that a triad involving children, teachers and families is crucial to early education (Malaguzzi, 1993). Museum guides with only an hour with pre-schoolers cannot extend learning beyond the gallery visit. The pre-school educator, on the other hand, with training and the help of a Heritage Kit can engage the class before and after the museum visit(s) with a myriad of learning opportunities including parent-child activities and community engagement projects. In the museum, teachers sign out a POP-UP Kit that features teaching aids for imaginary-play and games with strong links to the exhibits. Each kit was designed to support ten children and one teacher. Our quality quota of 1:10 was something we wanted teachers who typically have 18 to 25 children in a class to test out. We believed that smaller group sizes will allow teachers to attend to the interests and views of each child (fig. 1).

In 2014, we piloted a two-and-a-half day workshop with 20 kindergarten teachers from ten centres. In 2015, we organised four workshops, engaging eighty teachers. The Teachers' Workshop equipped pre-school teachers with the skills to:

- a) design and test out classroom lessons based on the HERITAGE KIT
- b) carry out a teacher-facilitated museum experience involving three exhibits
- c) conceptualise a parent-child or/and a community heritage project
- d) co-create a Heritage Corner with their class.

Between Day 1 and Day 2 of the workshop, we invited teachers to try out one of the workshop strategies in class and to document children's responses with quotes, photographs or a short video. A good part of Day 2 was devoted to reflecting upon their experiments as a 'community of practice'. The teachers were brought together again after three months for a mid-project sharing session designed to promote peer mentoring. Teachers shared and commented on each other's successes, agonies and experiments

in the classroom and galleries. Throughout the prototyping process, museum educators observed teacher-children interactions with heritage objects in the classrooms and in the museum. Mutual feedback between museum and pre-school educators at an end-of-project forum enriched the dialogue about the kinds of contents and mediation tools suitable for young learners.



Fig. 2 - A child using a viewfinder to locate interesting details in a painting
Photo credits: Courtesy of National Heritage Board, Singapore

In the 'Teachers' Workshop, pre-school educators experienced museum magic for themselves before designing engaging heritage experiences for their class. The five key mediation tools we intentionally selected to discuss and enhance heritage encounters are:

a. Games for focus and self-regulation

Teachers shared in the pre-engagement survey that one of their greatest fears is their children's inability to observe museum etiquette. In object-based dialogues, the abilities to focus and self-regulate are essential. We adapted games like Simon Says to share museum rules and introduced singing with diminishing volume to regulate behaviour. Another key mediation tool is a viewfinder made from pipe-cleaners or recycled materials. The viewfinders help children focus their attention on interesting details of heritage objects (fig. 2). Teachers found these tools extremely useful in getting children to regulate their own behaviour.

b. Object-based dialogues

We encourage circle time to handle heritage objects or to observe archival images in school so children can become familiar with taking turns to participate and look closely at an object before the museum visit. Some

teachers had children do show-and-tell with family photographs or an item that remind them of the past. Every heritage lesson is unique; we respect each teacher's capacity for innovation. We introduced to teachers the See-Think-Wonder thinking routine from Harvard University's Project Zero to enable them to initiate and sustain object-based dialogues with young children. Teachers were glad to be able to use this routine to structure observations and cultivate a culture of thinking (Ritchhart, 2007). Both in class and in our galleries, it has been demonstrated to build vocabulary, confidence and observation skills as well as inspire curiosity and creativity. Most importantly, this process has taught us to respect the perspectives of children.

Even teachers who were more accustomed to model answers shared that such inquiry-based explorations and multi-directional discussions have allowed them to enter into the world of their children. Interactive learning involves a dialogue..in which the child responds to prompts designed to spur thinking; the dialogue builds upon student responses and teacher elaborations (Reed, Hrisch-Pasek, Golinkoff, 2012). Both teachers and children become active learners. Teachers got to learn more about what interests the class and children learn to think for themselves. The key point is to invite children to make connections, share ideas and discover for themselves what our ancestors valued through heritage objects.

c. The HERITAGE KIT in pre-schools

Initially, we offered six objects, reprints of ten paintings and twelve photographs of old Singapore in a vintage-looking luggage on wheels for use in schools. We wanted to test what resonated with the preschool community. The kit now comprises a kompang or traditional Malay musical instrument, a sari or an Indian costume for ladies and a replica of a wooden pillow used by Chinese migrants as well as three reprints of paintings depicting Singapore's flora and fauna and three archival photographs of childhood pastimes.

d. The POP-UP KIT and the Museum Experience

Upon arrival at the museum, teachers sign out a POP-UP KIT - a trolley bag for easy transportation in the galleries. It holds hats, baskets, costumes, pretend-foods, jig-saw puzzles of paintings and picture cards. These teaching aids support six museum exhibits which complement themes of transportation, occupations and nature covered in most pre-

schools. Teachers design the museum experience with any three stations and facilitate close-looking cum role-play sessions right in front of the rickshaw, the nightsoil bucket, the ola-leaf scroll, toys from the 60s or paintings of Singapore's flora and fauna at the National Museum of Singapore. The idea is to slow down and look more deeply at just three objects or contextual displays. Some teachers and children were able to engage in sustained conversations about museum objects. Besides using the thinking routine consistently in school and in the gallery, these groups also added other open-ended questions that addressed the children's interests. Teachers who were less confident in object-based dialogues were happy to have the role-play props to fall back on (fig. 3).



Fig. 3 - Kindergarteners utilising a POP-UP KIT in the gallery.

Photo credits: Courtesy of National Heritage Board, Singapore

e. Heritage Corners

Teachers were expected to create their own heritage corners in school with their class. Existing learning corners feature largely western conventions of food, drinks and puppets. This project challenged teachers to feature elements of our own heritage. The best productions allowed children to make their own play props and featured parent-child efforts. Many teachers were inspired by our galleries and have co-created with their children hawker stalls selling traditional foods, old-style kitchens with charcoal stoves or simply a corner with toys from the past. One school even imagined and illustrated how Singapore looked like one hundred years ago after looking at the paintings of local animals and plants.

Adaptations to the programme were driven largely by teacher feedback and observations by museum educators and early childhood experts. We have since modified our workshops to include a module that lets teachers

discuss how to assemble their own Heritage Kit as they reported benefits from gathering heritage objects from parents. Without the mass production of standard kits, the programme becomes more financially sustainable and more flexible. Similarly, the contents of the POP-UP Kit were reviewed to better engage pre-schoolers. For example, different kinds of paintbrushes were added to the kit to facilitate hands-on manipulation at the display of paintings. We also observed that teachers needed more guidance in object-based dialogues in museum spaces so we now dedicate additional time for teachers to practise thinking routines in gallery space. For the second year, we invited teachers with more innovative practices from the first year to mentor fresh teachers. This proved to be an essential ingredient in getting the buy-in from new principals and educators.

Besides running this programme in English, we expanded our reach to pre-school teachers of Mother Tongue Languages. We adapted the pedagogical framework used in the prototype and conceptualised workshops in Tamil, Malay and Mandarin at three heritage institutions that engage the communities that speak these mother tongues. This adaptation supports our national agenda to preserve cultural identities through languages.

3. Evaluation and remedial process

Museum educators conducted informal observations of classroom-based and museum-based heritage lessons. The aim was not so much as to audit the teachers' 'new' practice; it was a priceless opportunity for museum educators to observe how children respond to object-based learning in school and to specially-curated gallery encounters. The observation guide focuses on how the teacher and children interact with heritage objects and prompts the recording of questions and responses that surfaced in heritage exploration. As an institution, it was a valuable chance for museum educators to get to know pre-school audiences better so that we can become more responsive to their learning needs.

We also studied this programme through teachers' surveys, administered after the workshop and once again after the end of the first year. In the end-of-workshop surveys, we utilised the "I used to think, now I think..." thinking routine to discover how the project has transformed teachers'

thinking about heritage education and museums. Before the workshop, more than 80% of the teachers surveyed used to think that museums were boring and unsuitable for pre-schoolers. After the workshop, 90% expressed that museum visits can be a great resource; they had developed confidence to explore heritage and galleries with newly acquired skills and ideas.

Teachers indicated in the end-of-project survey that “the programme not only benefitted the pre-schoolers, but also teachers and parents” and that “the museum made a deep and lasting impression on the children as they were able to see actual artwork and paintings that inspired the resources in the heritage kit” in small groups. Some teachers were pleasantly surprised that with appropriate prompts “children were able to connect to old images” with much curiosity and a sense of wonder. The end-of-project reports offered us a glimpse of the varied processes each teacher took; that helped us to further refine the programme.

We examined the answers of ten principals to a short questionnaire comprising three key questions: 1) How has the SLT changed the way your centre explored heritage and/or museum learning? 2) What is the key transformation you see in the teaching practice of your teachers who participated in SLT? 3) What are your future plans for the heritage learning in your centre? Principals reflected that teachers in this project tapped on resources they normally do not use and have learnt to see museums and heritage objects as learning tools. One principal commented that “It has created a platform for both children’s families and the school to come together to learn more about our heritage. Families support the project by contributing childhood stories, ideas and heritage items”. Many shared that they will be integrating heritage learning into their curriculum. Results from surveys and teacher reflections were shared with senior management at the National Heritage Board and Early Childhood Development Agency. We are now jointly working to transform this innovation into a Continual Professional Development Workshop by end 2016.

We will be working with educational researchers at Singapore’s Nanyang Technological University to carry out more in-depth research. For 2016 and 2017, we plan to co-create Social Stories with pre-schools to better manage transitions from school to museum for young children with and without special needs. In the long run, we hope to work on a scientific study of the micro-factors of better teacher training and self-evaluation by teachers.

4. Conclusion

Early learning in museums may be in its infancy in Singapore but we are beginning to see how heritage may engender meaningful interactions in teacher-child as well as parent-child relationships. The See-Think-Wonder thinking routine promotes inquiry with and by children. It can also help us observe young learners in our galleries more critically. Like detectives, museum educators need to stay curious and continually question our current practice. When I see a pre-school teacher struggling to engage a restless child with special needs, I think he is fidgety because he cannot fully participate in the more verbal and cognitive components of an object-based dialogue. I wonder how we can adapt our interaction framework to include other forms of communication. I also wonder what could be the next best practice that will make museums truly thoughtful, intentional and inclusive when it comes to nurturing young curious minds.

All images were taken at National Museum of Singapore and used with permission from Bethany Childcare Centre, one of the participating schools.

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The Pinafamília Project

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Abstract

The present text presents the PINAFAMÍLIA (Pinafamily) project carried out since 2014 by the Education Department of the Pinacoteca de São Paulo, located in the city of São Paulo, Brazil. The project is aimed at providing family groups with the experience of living together and sharing experiences in the museum through educational actions and resources.

The groups served include people from a wide range of ages spanning from babies, children and teenagers to adults and senior citizens, of different genders and with diverse interests and needs. Groups formed by people linked by affective bonds and not necessarily blood relations are also part of the public served, understanding the family in the widest possible sense. To serve this complex profile of the contemporary family, the museum has developed a variety of activities as diverse as the users. These actions are designed to be simultaneously compatible with the diversity of ages while also encouraging intergenerational interaction through individually autonomous actions as well as processes mediated by museum educators.

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The guiding themes, which provided the basis for the development of the *Games*, *Educational visits*, *Space for activities*, *Visiting guide* and *Dance show* are the basic elements of visual language: point, line, shape and colour, articulated with the works in the museum's collection featured in the long-term exhibition *Arte no Brasil: uma história na Pinacoteca de São Paulo* [Art in Brazil: a history at the Pinacoteca de São Paulo].

The programming is suitable for all ages and is offered free of charge.

Keywords: museum, education, family groups, intergenerational action, museum as space to live together.

1. The conception and planning of the programme

The proposal is based on the results of various museological studies that prove that visiting the museum is a collective practice with a large component of sociability, and that one's cultural taste is modeled since childhood and develops, primarily, through shared experience with the family.

The Pinacoteca de São Paulo is the oldest art museum in the state of São Paulo and one of the most important in the country, possessing a 12,000-piece collection focused on Brazilian art produced since the 18th century until today.

In one of its buildings, since 2011, it has presented the long-term exhibition entitled *Arte no Brasil: uma história na Pinacoteca de São Paulo*, featuring around 500 works which are presented chronologically.

Family groups has always been systematically served in educational visits, however, to differentiate and encourage visits by this audience segment in particular, the Education Department created the PINAFAMÍLIA [Pinafamily] project.

The project aims at providing family groups with the experience of living together and sharing experiences through the enjoyment of art and visits to a cultural space, to develop processes of learning in art through playful and participative activities, to promote an understanding of the importance of our heritage and its preservation, to include family groups in the museum and transform them into frequent visitors.

The proposal is anchored in our educational practice, whose

methodological references include theories and pedagogical practices derived from the works of John Dewey, George Hein, Eilean Hooper Greenhill, Fernando Hernandez, Jorge Larrosa, Paulo Freire, Anísio Teixeira, Ana Mae Barbosa, among others.

Underway since 2014, the project was conceived and generated by the team of the Education Department of the Pinacoteca de São Paulo, in partnership with the Zebra 5 educators collective, the Cia. Druw dance group, and the design agency Casa Rex.

The proposal is based on two mutually complementary axes of interest:

1. works by Brazilian artists or produced in Brazil since the beginning of the 18th century to the mid-1930s, presented in the long-term exhibition *Arte no Brasil: uma história na Pinacoteca de São Paulo*;
2. four fundamental elements of visual language: point, line, shape and colour.

Based on the articulation of these two axes, four actions were developed to provide the family groups visitors with processes of approximation to, appreciation of and reflection on art:

1. *Space for activities and Educational visits*: the *Space for activities*, set up in the lobby that precedes the entrance to the exhibition, presents twenty playful activities created by the museum's educators and organized in stations aimed at specific age groups. These playful activities can be carried out autonomously by the public, but the educators can also lead proposals that emphasize perceptive aspects, thus initiating a dialogue that leverages the visit to the show. For example, in the *Color and Shape Game* each member of the group randomly chooses an organic or geometric shape and, based on it, begins a story to be successively complemented by the other members of the group. This story can be constructed in the activity space or in front of the selected artwork (fig. 1).



Fig. 1 – Space for activities

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2. *Visiting Guide*: printed material to stimulate the autonomous visit of families, with accessible, playful and instigating texts, containing activities that encourage the interaction of these groups and help them move through the exhibition. The design of the project and its logotype were blended with the contents involved, and based on this idea characters were created with different characteristics that are responsible for leading the families, encouraging them to find artworks in the exhibition, based on their details. One of them, the female dancer, favours the perception of movement in the artworks and stimulates the observation of curved lines, encouraging the members of the group to use their bodies to imitate the shapes observed in the sculptures, for example (fig. 2).





Fig. 2 - Visiting guide and families using the guide in the collection

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Photo credit: Deborah Frohlich and Chris Rufatto

3. *Game*: the game was created to stimulate interaction between different age groups, while also developing perception, observation and logical argumentation. In the game, participants associate texts and images based on the artworks on display, and moreover create their own images. The group is invited to associate the images based on the randomly chosen challenge-cards. These cards present tasks such as finding an image with “straight lines,” “superimposed shapes” or “strong colours.” Based on the challenge-card, the player needs to justify to the rest of the group the relations he or she establishes in relation to the selected image. For the player to gain the point, the group needs to agree with his or her justifications, thus eliminating from the game the idea of competitiveness.

This game can be played in the space of the museum, including in the exhibition rooms, or anywhere else the family wants to play it, even at home (fig. 3).



Fig. 3 - PINAFAMÍLIA Game

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4. *Dance Show*: created exclusively for the project, the action of the dancers, through the theatrical language complemented by scenographic devices and projections of images, gives life to points, lines, shapes and colors. For 50 minutes, the artworks, the artistic elements, the dancers, the scenic space and the music form a unit that moves, integrates and fascinates the audience, which is invited to participate with gestures, stimulated by the dancers (fig. 4).



Fig. 4 - Scenes from the show *Com-posição* [Com-position]

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The visual communication proposed for the project gained further meaning, incorporating the contents. The logotype was designed to reach different age groups (fig. 5). To represent the contemporary family, it is composed of characters that form the basis of the visual communication of the *Game*, furnishings and publicity strategies, while also conducting the readings in the printed material of the *Visiting Guide*.



Fig. 5 - The Pinafamília logotype

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In the development of the *Space for activities*, furnishings were created, inspired in the characters/logotype, in the form of multiuse modules that serve simultaneously for sitting, leaning on, and storing materials (fig. 6).

Also based on the design of the logotype, an animation movie was created which is inserted monthly into the museum's website, inviting the public to participate in the activities (accessible at www.pinacoteca.org.br in the second week of each month).



Fig. 6 - Furniture for the *Space for activities* and family visits

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2. Carrying out the programme

In 2014, the first year of the project, we worked every Saturday and Sunday until the month of December, distributing the visiting guide and the game free of charge, while also promoting activities on the *Space for activities*. The dance show *Com-posição* (Com-position) was held on one weekend per month.

The activities were offered on the weekends, using different spaces of the museum, such as the atrium, the exhibition spaces, the lobby at the entrance to the long-term exhibition, and the auditorium. This strategy of dissemination was positive in the sense of occupying various areas of the museum, offering the visiting families different opportunities for participation.

The printed material was distributed in the reception hall at the museum's entrance. There, families were received and informed about the activities offered on that day.

For each activity, a specific model of evaluation was developed, aimed at perceiving the different manifestations of the visitors who underwent these experiences.

In light of the evaluations, in 2015 we decided to promote the activities once a month, alternating the *Space for activities* and the *Dance Show*.

The *Space for activities* always enjoyed a large volume of visitors. The visitors that attended this action interacted with the proposals presented and many spent a long time in the place, extending the time they spent within the museum (fig. 7).



Fig. 7 - Family visits to the exhibition

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We perceived that the autonomous *Visitation guide* was much used and often served to prepare the family to enter the space of the *Space for activities*.

The conception of the *Dance show* was an innovative action in the museum. The scenography needed to be adapted to the size of the museum auditorium, and some specific pieces of equipment needed to be acquired to provide improvements in the space and its acoustics.

From 2014 to 2016, this programme was provided to more than 7,500 visitors.

3. Evaluation and remedial process

The programme was evaluated during its conception, development and implementation, by the observation of the team as well as through different questionnaires and tools applied to the public, in each type of activity.

Despite the good acceptance by the public, based on the evaluations carried out concerning the printed material, we made some adjustments which included a decrease in the number of cards within the *Game* package, and adjusting parts of the texts in the *Visiting Guide*.

The *Space for activities* was evaluated as an extremely attractive space mainly for parents with small children (babies and kids up to 10 years old), which led us to design some changes to attract people from older age groups.

Besides the evaluations in each activity, we also developed a written final evaluation aimed at assessing the result and impact of the project as a whole. This indicated an extremely positive response, evidencing that the families were satisfied about being received in the museum in a differentiated way. Based on the observational analyses and the contact of

educators with the public, some games of the *Space for activities* were remade and adapted, seeking greater durability and visual quality.

During 2014 we changed the place of distribution of the printed material, from reception to the *Space for activities*. We perceived that in this new space the distributed materials were more integrated with the general proposal, with greater understanding of the public concerning the project as a whole. We also evaluated in 2014 that the place chosen for the *Space for activities* receives a lot of sun in the summer, becoming very warm and uncomfortable. Therefore, in 2015, the period of holding the *Space for activities* was changed to the cooler months.

Based on the evaluations, changes were made to the number of days the proposal is offered and to the times of the activities.

We are currently developing the design framework for the second edition of PINAFAMILIA, which will deal with other fundamental elements of the visual language: texture, tone and scale.

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In the World of National Musical Instruments

*Arusyak Ghazaryan, Marine Haroyan**

Abstract

In the rapidly changing world, many areas of culture are gradually pushed back and eventually out of use. Today many Armenian traditional musical instruments are forgotten, others are at the verge of extinction as there are fewer performers of these instruments and masters that make them. Another factor contributing to this situation is the fact that “Music” as a subject of school curriculum is considered secondary and includes only scarce information on national musical instruments. Therefore, having a rich collection of instruments and unique museum exhibits, the museum workers have developed an educational programme, which aims at filling this gap.

The programme *In the World of National Musical Instruments* is an attempt of inspiring an interest toward our national instrumental music art, encouraging the aspiration to play them and teaching children to differentiate national instruments from those typical to other Eastern cultures. /since the collection also includes exhibits that are musical instruments specific for Eastern countries /.

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The target groups for the programme are children aged 10-14 since it is at this age that a person's worldview, perception and primary value system are formed.

The project teaches the participants to assess their own cultural values, to communicate with the world's cultural heritage, to have respect for own identity as well as cultural values of other nationalities.. Taking into account the interest among the mentioned age group and the fact that informational technologies are an inseparable part of our daily life, emphasized the need for integrating modern technologies into the program alongside the museum exhibits thus giving the children an opportunity to listen to the sound of the musical instruments and understand the methods of performance.

Due to this programme, the overall museum atmosphere and the musical collection itself, children familiarize with the oldest musical instruments, materials used to make them, their types. They have access to unique musical instruments that belonged to prominent musicians and are kept and exhibited only in the Museum of Literature and Art after Yeghishe Charents.

Keywords: museum, educational programmes, national musical instruments, cultural diversity, profession orientation.

1. The conception and planning of the programme

The Museum of Literature and Art after Yeghishe Charents owns archives and collections of significant figures of Armenian literature, theatre, film production and music, as well as cultural values of other nations, originating from the 18th century until now.

The museum houses more than one thousand collections that include more than one million museum exhibits and documents.

The musical collection of the museum itself includes 182 personal items as well as items of different musical companies and bands. Besides autographs, there are also photos, posters and instruments included in the personal collections. All these rich funds and collections give an opportunity to introduce widely both the creative heritage of individual

figures and the history of Armenian music from the 2nd half of the 18th to the 20th century and its relations with eastern and western music to the society.

In order to preserve cultural values, and make them popular among and available to broader audience, museum workers have implemented various educational programmes which aim to highlight the social and cultural value of museums in the society (Museum of Literature and Art after Y. Charents, Directory, 2009).

The main target of Museum's educational programmes are schoolchildren giving them an opportunity to communicate with our rich cultural heritage as well as be a part of knowledge-based society.

Along with other valuable exhibits, national and eastern musical instruments are kept and exhibited in the museum, many of which are unique museum exhibits. The art of national musical instruments is the field of Armenian music that has accompanied Armenian nation for ages becoming an inseparable part of its existence. Instrumental music has been a permanent presence at different feasts, ritual celebrations, as well as mourning ceremonies. Over time, the musical instruments are being enhanced, methods for their creation develop, and as a result of communication with other nations, the varieties of the same instruments appear.

The educational programme *In the World of National Musical Instruments* was created on the basis of those musical instruments as well as reliable information and archive material related to performers. The programme makes it possible to get familiar with both national culture and the culture of neighbouring nations /in this case national musical instruments, promote the aesthetic-creative upbringing of the young generation.

The programme has been carried out since 2014 and targeted children aged 10-14. The author of this concept is Arusyak Ghazaryan together with scientific consultant Marine Haroyan, who launched the programme in Armenia for the first time.

While developing the programme, we have been led by the following principles provided by Mary Clarte O' Neil (2009):

- What is our real goal?
- What is essential both for the subject and the visitor?

- What difficulties can emerge during the communication of visitor-subject?
- What expectations do we have?
- What method should be chosen?
- What technologies of museum education are to be used?
- What level of interactivity is to be chosen?

Times and generations are changing, therefore, new demands arise. It is obvious that the children of our times prefer active methods of education rather than passive. Taking this into consideration, conversation, discussion, interpretation and games have been chosen as the means of teaching.

Children are the active participants of the educational process, while the teacher has a passive role that includes the guidance of the educational process through initially prepared questions, and interpretation of the learning material through dialogues and debates. The conversation and the activities make the child freer and more ready for acquiring information. The debate promotes the child's independent thinking and speech development. The programme also comprises individual and collective creative tasks. The main advantage of the chosen method is that it does not depend on the degree of the child's preparedness, and allows their involvement irrespective of their knowledge.

2. Carrying out the programme

The programme consists of three phases:

- getting acquainted with national musical instruments
- watching performances of the exhibited instruments with the help of touchscreen
- integration of the acquired knowledge with the help of a check game /through crosswords/.

The sessions are conducted in the museum's musical halls, which is a more favourable environment for creating a comprehensive notion of musical instruments as museum exhibits.

In the museum environment, children not only communicate with the subject, but also become a part of the musical world. Moreover, the exploitation of the latest newest technologies (touchscreen) makes the process of acquiring knowledge about traditional and contemporary musical culture considerably easy.

First stage

Children visit the museum. They learn about the oldest musical instruments, materials used to make them, their types, families, watch unique musical instruments, get familiar with their structure, sound-uttering ways, gain preliminary knowledge about the manners of preparation, decoration arts, learn about different eastern national musical instruments, their similarities and differences. Children also learn to differentiate the types and national identity of the instruments (fig. 1).



Fig. 1 - The children are getting acquainted with national musical instruments

©Museum of Literature and Art after Y. Charents/ Marine Haroyan

Second stage

In this phase, theoretical material is complemented with modern technological means, i.e. touchscreen in this case. The programme installed

in the touchscreen is developed particularly for the educational programme *In the World of National Musical Instruments*. It includes the photos of the exhibited musical instruments, the history of their preparation, information about prominent performers, as well as videos including the performances of the best performers that have been recorded in the museum particularly for this programme.

The youngsters' interest is especially great during the individual work. Through the touchscreen the participants get acquainted with well-known masters and performers, learn about the instruments' technique, ways of using it, watch and listen to different performances made especially for this programme (fig. 2). In this stage, children are able to individually gain information about the world-known performers of those instruments, their achievements and successes, which in its turn motivates and becomes a stimuli for the future career choice.

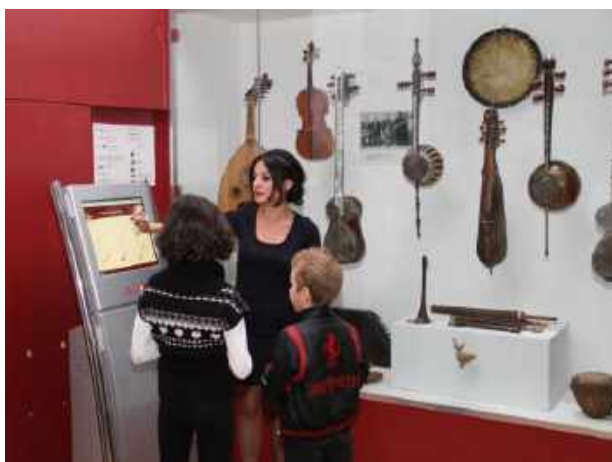


Fig. 2 - Touchscreen helps the participants to listen to the exhibited instruments

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Third stage

Any educational process must give a chance to evaluate the impact of the presented material. Learning is an internal process, hence, we need the learner's response. A dialogue should be created between the learner and the teacher. In the third and last stage of the project, we sum up the gained knowledge using the crossword-game that is made by the museum workers and is based on the names and photos of musical instruments (fig. 3).

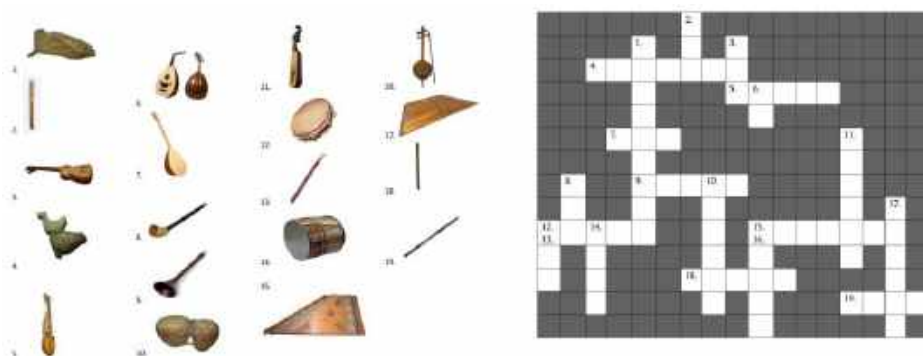


Fig. 3 - The crossword-game made by the museum workers

Children are handed the crosswords and are asked to fill them in, so the children's knowledge on national musical instruments is checked. After filling in the crossword game, we discuss it giving the kids a chance to review their answers, and a second chance to those of them who did not get it right the first time. This is how a feedback process is put in place (fig. 4).



Fig. 4 - The children are engaged in the crossword-game

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3. Evaluation and remedial process

In each well-planned educational programme, four significant conditions should be considered:

1. communicate the educational content;
2. organize such events, where the participants could use the gained knowledge;
3. enhance the sensory aspect education and personalise the educational offer;
4. evaluate the results.

Having implemented the programme on pilot basis for several months, museum educators evaluated its results using a number of methods: oral discussion and observation, interviews and checking games/activities developed by the museum educators specifically for this programme. Results of the evaluation showed that despite the short period of time, the programme has raised an interest among visitors and motivated them to participate in other educational programmes of the museum, as well as visit other Armenian musical museums. The program has a perspective of improvement and development. A more active cooperation with musical schools is foreseen.

It should be mentioned that the number of schoolchildren attending musical schools in Armenia has been decreasing. To expand the programme *In the World of National Musical Instruments*, we aim at deepening our cooperation with musical educational institutes and include musicians-performers in our programme. They will help to introduce the instruments more scrupulously, as well as introduce the technique of their usage thus promoting the interest in the participants, making them eager to play one of the instruments. Mastering concrete instruments is another important development to be included in the program. With the application of “HANDS-ON” educational elements, schoolchildren will have the opportunity to work directly with the material and the project can become an important incentive in children’s career choice.

The future development of the programme includes its expansion not only in the Republic of Armenia, but also in other regions by making it available for users through the same name website.

As a conclusion, we can say that educational programmes in our

museum have promoted the forming of a new model of relationships with the visitors, according to which the visitor is no longer considered as an educational object, but as a full interlocutor. From this viewpoint, the further development of educational programmes has a strategic meaning for us.

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Orsay facile

Inclure les personnes déficientes intellectuelles dans l'élaboration de documents adaptés

*Helen Lamotte, Alexandre Therwath**

Résumé

Pour répondre aux besoins spécifiques des personnes en situation de handicap mental, le musée d'Orsay a souhaité proposer gratuitement deux documents adaptés : un livret d'informations pratiques et un document d'aide à la visite autour de Paris au XIX^e siècle. La démarche élaborée au sein du Département des publics et de la vente s'est caractérisée par la participation de visiteurs en situation de handicap mental à toutes les étapes d'élaboration de ces outils. Cette logique collaborative a permis de faire émerger les solutions les plus pertinentes pour rendre nos collections accessibles à ces visiteurs. Plus de soixante personnes déficientes intellectuelles ont ainsi participé aux différentes phases d'évaluation définies. Pour favoriser l'autonomie des visiteurs en situation de handicap mental, nous avons choisi de nous appuyer sur les règles du français « Facile à lire et à comprendre » et d'associer dès la conception des documents plusieurs grandes associations.

Mots clés : accessibilité, handicap mental, facile à lire et à comprendre, évaluation formative, inclusion.

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1. Conception et planification du programme

Origine

Le projet *Orsay facile* est né du constat suivant : les personnes en situation de handicap mental éprouvent de grandes difficultés pour visiter notre institution. En effet, elles peuvent souvent avoir des difficultés pour comprendre des informations, fixer leur attention, évaluer le temps et se repérer dans l'espace. La taille du musée d'Orsay, la complexité de sa topographie, la richesse des collections peuvent constituer de réels obstacles pour ces publics.

Si des visites guidées menées par des conférenciers spécialement formés sont proposées aux groupes de personnes en situation de handicap mental, nous n'avions pas d'offre de médiation accessible pour les visiteurs déficients intellectuels venant seuls ou avec des proches. Les audioguides, les textes des salles, les dépliants d'exposition ou même le plan guide présentent un niveau de complexité qui n'autorise pas des personnes déficientes intellectuelles à visiter de manière autonome le musée. Il nous a semblé donc important de développer des outils d'aide à la visite adaptés pour compléter notre offre de médiation et rendre ainsi le musée d'Orsay accessible à tous.

Objectifs : Autonomie et visite de qualité

Les outils que nous avons développés devaient répondre à deux objectifs :

- favoriser l'autonomie des personnes en situation de handicap mental
- proposer aux personnes en situation de handicap mental une offre de visite de qualité

Bénéficiaires : Adultes en situation de handicap mental

Les visiteurs adultes présentant une déficience intellectuelle sont les premiers bénéficiaires de ce projet. L'Organisation Mondiale de la Santé (OMS) définit la déficience intellectuelle comme « la capacité sensiblement réduite de comprendre une information nouvelle ou complexe, et d'apprendre

et d'appliquer de nouvelles compétences (trouble de l'intelligence) »¹. En France, on estime à 700 000 le nombre de personnes en situation de handicap mental. Elles rencontrent notamment des difficultés pour :

- comprendre leur environnement et se repérer
- s'adapter aux changements imprévus
- fixer leur attention
- comprendre des concepts généraux et abstraits
- traiter et mémoriser les informations orales et sonores
- maîtriser la lecture
- s'exprimer

Il est important de noter la grande hétérogénéité des capacités des personnes déficientes intellectuelles tant au niveau de l'autonomie que de la compréhension d'un discours oral ou écrit. Cette situation justifie, selon nous, le choix d'une méthode d'élaboration participative impliquant un nombre très important de visiteurs en situation de handicap mental.

Une démarche doublement inclusive

- Rendre le musée accessible à tous

La démarche du musée d'Orsay en faveur de l'accessibilité est la traduction des principes posés par la loi du 11 février 2005. Ce texte dispose notamment que « l'information destinée au public doit être diffusée par des moyens adaptés aux différents handicaps »².

En leur permettant d'accéder pleinement au musée d'Orsay et à ses contenus culturels, ces documents permettent une réelle mixité des publics, dans une conception inclusive du rôle social du musée.

¹ <http://www.euro.who.int/fr/health-topics/noncommunicable-diseases/mental-health/news/news/2010/15/childrens-right-to-family-life/definition-intellectual-disability>.

² LOI n° 2005-102 du 11 février 2005 pour l'égalité des droits et des chances, la participation et la citoyenneté des personnes handicapées, <https://www.legifrance.gouv.fr/affichTexte.do?cidTexte=JORFTEXT000000809647&categorieLien=id>.

- Concevoir des outils avec des personnes déficientes intellectuelles

Afin de répondre de manière pertinente aux besoins des visiteurs en situation de handicap et de proposer les solutions les plus adaptées, nous avons conçu ces outils directement avec des personnes en situation de handicap. Ce sont ainsi plus de soixante personnes déficientes intellectuelles qui ont été associées à toutes les étapes d'élaboration des documents, de l'écriture des textes aux choix de l'iconographie et à la conception graphique. Inclure des personnes déficientes intellectuelles dans ce processus, c'est reconnaître leurs compétences et valoriser leurs contributions à l'enrichissement de l'offre de médiation d'une grande institution patrimoniale (fig. 1).



Fig. 1- Visite test avec le CAJ APAJH le 16-03-16

© Musée d'Orsay/ Sophie Boegly

Ressources

La conception du projet *Orsay facile* a mobilisé de nombreuses ressources humaines du musée. Au sein du secteur de la promotion du Département des publics et de la vente, une personne à mi-temps a assuré pendant plus de 9 mois la coordination de ce programme. A chaque étape, les équipes de nombreux services ont été sollicitées : conservateurs, conférenciers, graphiste, service des éditions, secteur de l'information et des réservations du Département des publics et de la vente, ingénieur du son, service de la communication, etc.

Collaboration et partenaires

Dès l'origine du projet, le musée d'Orsay s'est appuyé sur cinq associations qui accompagnent des personnes en situation de handicap mental : l'URAPEI (Union régionale des associations de parents, de personnes handicapées mentales et de leurs amis) Île-de-France, les Papillons Blancs de Paris, les Jours heureux, l'APAJH (Association pour adultes et jeunes handicapés) et l'AAPISE (Association d'aide aux personnes inadaptées du sud Essonne). Ces partenariats ont été indispensables dans la définition des besoins, la mise en place et l'évaluation du projet.

Contenu

Nous avons développé deux outils pour faciliter la visite au musée d'Orsay :

- un document d'informations pratiques pour indiquer aux visiteurs comment se rendre au musée
- un document d'aide à la visite sur le thème de Paris au XIX^e siècle. Cette thématique a été choisie car elle permet de traiter de nombreux aspects de l'histoire de la gare d'Orsay et d'évoquer de nombreux monuments emblématiques de la capitale (le Louvre, l'Opéra Garnier, le Sacré Cœur, etc.)

Ces deux documents sont écrits en français « Facile à lire et à comprendre » qui se caractérise par l'utilisation d'une syntaxe et d'un vocabulaire très simples. Les règles du « Facile à lire et à comprendre » ont été élaborées par Inclusion Europe et sont relayées en France par l'UNAPEI (Union nationale des associations de parents, de personnes handicapées mentales et de leurs amis). Pertinente pour les publics en situation de handicap mental, cette méthode de rédaction l'est également pour les personnes en apprentissage du français ou ayant des difficultés relatives à la lecture et la compréhension de certaines informations (fig. 2).



Fig. 2 - Livret d'aide à la visite « Paris au 19ème siècle », pp.10-11

Pour que les personnes non lectrices puissent également accéder au contenu du livret, une version lue a été enregistrée. Elle est disponible gratuitement en téléchargement sur le site internet du musée d'Orsay.

Formes et contextes de médiation

Les documents s'adressent à des personnes adultes handicapées mentales, lectrices ou non, qui viennent dans plusieurs contextes de visite : seules, avec des proches ou même en groupe. En préparation de la visite, le document d'informations pratiques et le livret d'aide à la visite sont envoyés à toute personne en faisant la demande et sont disponibles en téléchargement sur notre site internet. Au musée, ils sont disponibles aux comptoirs d'information où des agents formés à l'accueil des personnes déficientes intellectuelles peuvent répondre à leurs questions. Après la visite, le livret d'aide à la visite peut constituer non seulement un souvenir de la visite mais également un support pour enrichir ses connaissances, échanger avec ses proches ou servir d'appui dans le cadre d'ateliers.

2. Mise en œuvre du programme

Préparation

La première étape du programme a été d'établir un état de l'art des

documents d'aide à la visite proposés par d'autres institutions patrimoniales pour les visiteurs en situation de handicap mental. Plusieurs dizaines de musées ont ainsi été sollicitées dans le monde entier. Nous avons relevé que si d'autres musées disposaient d'outils spécifiques avec des contenus adaptés pour ce public, peu d'évaluations avaient été menées pour en étudier la réception.

Il nous a semblé intéressant de développer une méthodologie d'application et d'évaluation formative de documents culturels rédigés à l'aide de la méthode de rédaction en français « Facile à lire et à comprendre ».

Mise en œuvre

- La définition préalable d'un parcours de visite

Pour le document d'aide à la visite, il était indispensable de proposer à nos visiteurs un parcours linéaire autour d'un thème unique. Nous voulions également pouvoir faire découvrir différents espaces de notre établissement et aussi la grande variété de nos collections. Pour ces raisons, le thème de Paris au XIX^{ème} siècle a été retenu. Nous avons choisi neuf « points d'intérêt » (salles du musée, maquettes, statues, tableaux) qui forment un parcours cohérent d'environ une heure.

- La définition des premiers éléments

Une fois cette trame de visite définie, nous avons rédigé une première version du document d'aide à la visite. Pour s'assurer de l'exactitude des informations et de la pertinence du discours proposé, elle a été relue par deux conférencières qui mènent très régulièrement des visites du musée d'Orsay pour des visiteurs en situation de handicap mental. Nous avons ensuite soumis ces textes à la référente culture de l'URAPEI dont la maîtrise des règles du « Facile à lire et à comprendre » et la connaissance des musées nous a permis de revoir la forme de certains textes. Nous sommes ensuite entrés dans une nouvelle phase avec des personnes déficientes intellectuelles, celle de la co-construction et de l'évaluation formative (fig. 3).



Fig. 3 - Livret d'aide à la visite « Paris au 19ème siècle », p. 12

La formation des agents du musée

Une dimension essentielle pour assurer la réussite du projet a été la sensibilisation des agents du musée en contact avec les visiteurs aux besoins des personnes en situation de handicap mental. Plusieurs sessions ont été organisées par le service de la formation et le Département des publics et de la vente pour qu'ils puissent découvrir le handicap mental, connaître le projet *Orsay facile*, savoir comment et quand proposer ces nouveaux outils de médiation ainsi que d'être en mesure d'orienter et de répondre aux questions des visiteurs concernés.

3. Evaluation et remédiation du programme

Afin de développer des outils accessibles et adaptés aux personnes en situation de handicap mental, nous avons élaboré une méthode de conception qui comprend trois phases d'évaluation. Elles ne prennent pas seulement place après la réalisation mais aussi avant et pendant la conception des outils

de médiation. L'évaluation formative et l'inclusion de personnes déficientes intellectuelles ont été les facteurs essentiels de la réussite de notre projet.

Pour l'ensemble de ces phases d'évaluation nous avons fait appel à plus de 60 personnes en situation de handicap mental. Ce nombre important s'explique par deux raisons :

- La nécessité de mener les évaluations des différentes versions des documents avec des primo-visiteurs.
- La volonté d'adopter des solutions qui répondent à la très grande hétérogénéité des capacités de personnes déficientes intellectuelles.

Les ateliers et visites-tests ont été menés par les membres du Département des publics et de la vente du musée avec des groupes composés de 3 à 19 personnes déficientes intellectuelles et de leurs accompagnateurs.

- **Phase 1 : Evaluation des textes (novembre-décembre 2015) :**

- Ateliers de relecture et de réécriture des textes**

L'objectif de cette phase a été de s'assurer de la pertinence et de la bonne compréhension de l'ensemble des éléments du document d'aide à la visite et du livret d'informations pratiques. Nous avons particulièrement fait attention au choix du vocabulaire, à la syntaxe, aux références culturelles. Ces ateliers ont notamment conduit à simplifier certains textes, à rendre la mise en page plus claire par un choix plus judicieux des visuels et à renforcer les indications de localisation des éléments mentionnés dans le livret d'aide à la visite.

- **Phase 2 : Evaluation des différentes versions successives du prototype de livret d'aide à la visite (janvier-avril 2016)**

Les objectifs de ces visites, qui ont porté sur le livret « Paris au 19^{ème} siècle », ont été de s'assurer de l'intérêt que le parcours de visite pouvait susciter, d'estimer la durée de la visite et enfin d'évaluer la facilité à se repérer dans le musée et à comprendre les textes. Ces ateliers ont conduit à une refonte de certains plans, à une modification de nombreux éléments iconographiques (cadrage, orientation de certaines photographies, choix de certains visuels), à la reformulation de certains textes et à l'amélioration des indications de déplacement.

- **Phase 3 (avril 2016 – avril 2017) : Evaluation du document final**
Questionnaire et entretiens

Les visiteurs qui ont utilisé les livrets sont invités à contribuer au projet en faisant part de leurs commentaires par email, en répondant à un questionnaire auto-administré en ligne et lors d'entretiens avec les équipes du musée.

Le but de cette dernière phase d'évaluation est triple :

- mesurer l'atteinte des objectifs alloués à ces documents : visiter de manière autonome le musée d'Orsay et comprendre les informations des documents
- connaître le profil des visiteurs qui ont utilisé ces outils
- connaître les modalités d'utilisation des documents d'aide à la visite : utilisation en amont de la visite ou uniquement sur site, suivi scrupuleux du parcours ou visite plus libre, etc.

Le recueil de ces données sera indispensable pour continuer à parfaire les documents proposés dans des versions ultérieures.

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Lullabies Singing Workshop

*Tatevik Shakhkulyan, Nairi Khatchadourian**

Abstract

As it is well-known, lullabies, or cradle-songs, are universal, soothing pieces of music sung to children to lull them to sleep; these songs have existed since ancient times. A lullaby has musical, historical, therapeutic, and educational values that are timeless. However, in today's modern world, many social and technological factors are threatening the continuation of the lullaby singing tradition. In fact, man's reliance on technological tools for communication and the increasing number of devices used by parents to calm or entertain a crying or agitated child make the habit of singing less a part of everyday life. Moreover, the lack of resources and the self-conscious nature of many parents push away the lullaby singing tradition. Lullaby education programmes have been carried out in a number of institutions, and the results were impressive. Museum education can create a collective sharing and learning environment for parents reviving this singing tradition, which will revive the bonds made between parents and children during the night time ritual as lullabies belong to the instinctive and intuitive nature of parenthood.

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Armenia has a rich heritage of folk songs, which belong to an oral tradition that has survived thousands of years. Folk songs have been transcribed only starting from the 19th century. Moreover, lullabies and children's songs are one of the oldest and liveliest genres in Armenian folk music. "Lullabies Singing Workshops" is an educational programme developed by the Komitas Museum-Institute. The Museum-Institute's mission is to develop academic research on the work of Komitas and to explore and spread his artistic heritage.

The objective of the workshop is to revive lullaby singing, provide resources and support parents in feeling confident in singing Armenian folk lullabies to their children. Other main goals are for the parents to bond and communicate with their child through music, build confidence and develop their child's musical awareness. All mothers, fathers, grandparents, couples, and caregivers can participate in this programme. The programme has been available since August 2015.

Keywords: lullabies, singing, folk songs, parents, kids.

1. The conception and planning of the programme

Komitas Museum-Institute developed the educational programme "Lullabies Singing Workshop" to revive lullaby singing, support parents in learning and transmitting the lullabies, and educate and develop musical taste from early childhood. This programme is in response to the shift in the lullaby singing manner of parents, due mainly because of the loss of the singing tradition, insufficient resources and publications on Armenian lullabies, and the heavy exposure and use of technological gadgets by parents in their child's education. The increased use of electronic devices has serious consequences on a child's mental, physical, and social development. This programme is aimed to respond to the need felt by young couples and parents. Grandparents are also welcome to participate since they play an important role in educating their grandchildren in Armenia. Through this kind of educational workshop, the museum establishes a closer relationship with parents and provides useful educational materials to be used at home.

The programme's content derives from the intangible collections of the museum. Komitas (1869-1935) was an ethnographer, musicologist, composer, choir conductor, singer and pedagogue who made an indelible contribution to the study and worldwide reputation of Armenian music. Komitas was a pioneer in the field of ethnomusicology. While visiting the remote regions of Armenia, he collected thousands of folk songs from the peasants, effectively preserving the artistic heritage of the Armenians for future generations. He educated a generation of musicians and musicologists, who in turn, followed Komitas's mission to collect, study, and spread the Armenians' folk and sacred musical traditions. The folk lullabies chosen for the workshop are from Komitas's ethnographic collection, his students' and other ethnographers' collections. This programme introduces the musical genre of lullabies and presents the artistic originality of Armenian lullabies. This programme takes advantage of the rich oral tradition transmitted from one generation to the other, establishing unity and building identity. The museum seeks to raise awareness of the importance of folklore and oral traditions in the cultural enrichment and education of children. Through this workshop, museum educators underline the importance of folk songs in education. Folk songs are a representation of moral values and traditions and they carry within them the foundations of our social behaviour, our individual and collective thoughts. Moreover, many children are no longer exposed to folk songs as much as they were in the past. In fact, singing was part of the everyday life of Armenians, singing used to accompany men and women's daily activities and was an integral part of work and leisure time. Through this workshop, the museum highlights the importance of singing to children from an early age and emphasizes its importance for the literacy and musical development of the child while also reintroducing Armenian folk songs in the home and making singing a collective and family tradition again. Lullaby singing is a key part of childhood development.

This programme is implemented in association with the research department of the museum in order to enhance the quality of what is offered. As a trained choir conductor, the educator will teach the lullabies to the participants. In terms of resources, the workshop is held in the museum's intimate concert hall, which has an excellent acoustic system. The space for the public is rearranged with the chairs forming a warm

circle (image 1). This educational programme corresponds with the overall budget policy of the institution; it only requires printing the songbook (with selected lullabies' scores and lyrics). This workshop requires one to two educators to present the nature of the workshop, discuss the lullabies' singularities and the selection made for the given workshop, and then teach the songs. The stakeholders must be musicians with ability and experience in speaking in an educational context. The content of the programme and the nature of its public are such that the programme has to be organized during the weekend and in the afternoon in order for parents to be available and not to disturb the child's sleeping hours.

The specific objective of this programme is to revive the love of and ability to sing Armenian lullabies within every participant. The workshop is organized to achieve the following objectives:

- pass down cultural knowledge and tradition
- learn about the musical structures and lyrics of each lullaby
- feel confident in singing
- be aware of the importance of the maternal and paternal voice
- reveal the value of lullabies as the child's first contact with music and poetry and as a tool for language acquisition.

A workshop dedicated to lullabies can be presented under different musicological and philological angles by embracing rural lullabies, urban lullabies or composers' lullabies. This programme focuses on rural and urban folk lullabies since we aim at presenting the archaic and most ancient forms of this musical genre that have survived urbanization and industrialization. Rural and urban folk lullabies retain numerous archaic elements. They bear the nature of oration and dialogue and the lyrics have an array of different forms, from onomatopoeic exclamations to poetic texts. The programme is built on a coherent scenario:

1. the musical genre of lullabies is presented
2. the structure of the chosen songs is described: melodic structure, range, and ornaments, rhythmic patterns, repetitions
3. the childish vocabulary, the affective expressions and diminutives commonly used are underlined and words in dialects are explained
4. the songs are taught and sung collectively and repetitively.



Image 1 - Lullabies singing workshop at Komitas Museum-Institute.

Photo credit: Komitas Museum-Institute

2. Carrying out the programme

The first step to develop the programme is to explore with the research department the option in the folk songs collections and choose the ones that will be taught. The selection can derive from Komitas's folk songs heritage and from his students' folk songs collection. The selection has to take into account the musical complexity and the language used (a dictionary can be provided in the songbook that will be handed to the participants with words in dialects explained). The second step is to prepare the scores of the selected songs along with the lyrics and the dictionary. Afterwards, the songbook will be printed and stapled, ready to be distributed to the participants on the day of the workshop. The singing workshop lasts approximately ninety minutes, depending on the quantity and complexity of the selected songs. The songbook consists of three to four lullabies. At the end of each year, collection of already taught lullabies will be presented in the format of a pedagogical book.

On the day of the educational programme, the museum educator runs the singing workshop with the material prepared. The educator first explains the specificities of Armenian folk lullabies and then presents and teaches the songs selected. The teaching method is collective; in this way, all participants can feel at ease and feel the soothing musical power of lullabies (images 2, 3).

Collective singing workshops dissolve boundaries, are group-oriented, and build a sense of community. Beside the singing process being collective, the spatial arrangement is based on the circle-seating practice. This practice counters the traditional, rigid classroom practice with people seated in rows which induces domination. The circle-seating is a non-authoritarian pedagogical practice, where all participants are active and the educator is equal to the participant. During and after the singing session, discussions are carried out to exchange the experience felt during the workshop. At the end of the workshop, all participants keep their songbook with them. In this manner, they can practice and use them at home, in their natural environment, where the lullabies have to be sung (image 4).

In order for this programme to achieve its goals, multiple singing sessions are to be organized. Participants have to feel confident in singing and have to build a repertoire of lullabies. In this manner, each participant will seize the songs in their own way and reinterpret and transmit them to their child in their own intimate and original way.



Image 2 - Pregnant mother participating in the lullabies singing workshop.

Photo credit: Sona Andreasyan.



Image 3 - Father and son participating in the lullabies singing workshop.

Photo credit: Sona Andreasyan.



Image 4 - Grandmothers participating in the lullabies singing workshop.

Photo credit: Sona Andreasyan

3. Evaluation and remedial process

The lullabies singing workshops are continuously evaluated, starting from the first session. After the first singing session, the methodology used has been to organize group discussions in order to analyze participants' satisfaction and appreciation in terms of educational materials provided (songbook), quality of the singing experience, understanding of the musical singularities of the lullaby musical genre. During the next singing sessions, attention has been and is given both to the participants who come back and to the newcomers. Through group discussions (newcomers vs. participants who came back), thoughts and criticism about the experience they had during the workshop are shared. Since the main goal is to revive lullaby singing at home, our attention with participants who come back will focus on their use and practice of lullabies at home.

In order to have a written report, a qualitative and quantitative paper-based survey is being designed to give systematically to each participant after each singing session. Additionally, the educational department counts the number of participants in each educational programme and the lullabies programme is by far the most sought-after workshop by visitors and participants.

Participants' suggestions are taken into account for the next singing sessions. Newcomers and participants who came back want to repeat songs taught in the previous sessions in order to remember the melodies and words collectively. They also suggested to allow audio recording systems so that participants can listen to the songs taught and train at home alone. Finally, participants coming to the workshop along with the museum's scientific committee have suggested to create an online platform where educational materials can be uploaded in order to be accessible for a larger audience. In this manner, it will also be possible to create partnerships with cultural centres and schools in the diaspora and share the experience and tradition on an international scale. The museum and the museum's activities will have a better visibility on a national and international level, and engagement with visitors will increase, be it through face-to-face education or distance learning. All of these suggestions will be implemented in order for the lullaby singing tradition not to fall into oblivion. More than an educational programme, the lullaby singing workshop brings the intangible heritage closer to the people in an immersive and participatory way and introduces a new dynamic in the presence of folklore in our society.

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X72/Punto de reunión

*María Antonieta Sibaja Hidalgo**

Resumen del proyecto

Costa Rica es un país centroamericano conocido a nivel mundial por no poseer ejército, el mismo se abolió en 1948, después de la victoria en la guerra civil en ese año. Sin embargo, actualmente cuenta con la Fuerza Pública que funciona como cuerpo policial permanente de naturaleza civil. La cifras nos muestran que existen 12.600 oficiales, de un total de 4.890.372 habitantes – según las proyecciones de población para 2016 del Instituto Nacional de Estadísticas y Censos – que equivale al 0.25% de la población.

El texto nos habla de un proyecto educativo del Museo de Arte y Diseño Contemporáneo (MADC) diseñado para una población de policías en San José, Costa Rica. El papel de la Fuerza Pública en este contexto se constituye en velar por la seguridad, ejercicio de derechos y libertades de las personas ubicadas en el país en alianza con las comunidades. Por estas razones el Museo considera importante contribuir a la sensibilización y formación integral de estos oficiales en pro de la prevención de la violencia. Este objetivo se busca por medio de la educación no formal a

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través del arte contemporáneo, realizando cursos interdisciplinarios: uno de formación básica (diseñado para quienes estén en proceso de formación para ser policías) y el otro especializado (pensado en quienes ya ejercen como policías).

Palabras clave: educación, formación integral, Fuerza Pública, policías, prevención de la violencia.

1. Concepción y planeación del proyecto

En la actualidad, los museos afrontan el reto de replantearse su misión, que va más allá de las funciones inherentes a los mismos, como lo son coleccionar, conservar, exhibir, investigar, comunicar y educar. Hoy día existen nuevos enfoques que demandan la integración de la responsabilidad social y su compromiso con la comunidad. Para ello debemos conocer el entorno y en el caso de nuestro museo, la ciudad.

El Museo de Arte y Diseño Contemporáneo (MADC) se ubica en medio de San José, ciudad capital que corresponde a un 4% del territorio del país y conglomerada el 32.6% de su población. Se presenta como una ruta cultural a explorar, con compleja información que circula y migraciones en todas direcciones. Una ciudad con una transformación paulatina del paisaje a partir de la presencia de desarrollo vertical, como un intento de densificar el centro. Además, es una ciudad poblada de cables, rótulos, redes viales construidas sin mayor planeamiento y transporte deficiente en medio de un tráfico desbordado. A esto se suma una economía decadente, la precarización del trabajo y el aumento en la pobreza.

En la ciudad hay gran cantidad de gente que circula diariamente por trabajo o porque vive en pequeños límites geográficos. La pregunta es ¿cómo nos sentimos entre tantas personas desconocidas? Sería realmente positivo si lográramos sentirnos seguros transitando en las calles, sin embargo, muchas veces el deterioro urbano convierte el espacio en agresivo para circular y ni qué decir de la convivencia. Se van creando espacios hostiles, tomados por el miedo y la respuesta de las personas es encerrarse entre muros, rejas y candados. En este escenario se opta por llenar la ciudad de policías, más que por campañas de prevención de la

violencia. Por tanto, surge el interés de acercarse a la población de policías de la Fuerza Pública de Costa Rica, que va en escenso, y colaborar en una formación más integral que incorpore al arte, la cultura y la convivencia como ejes transversales.

Además, no se quiere caer en el derrotismo y pensar que únicamente existe violencia y deterioro en la ciudad. También existe una ciudad viva, donde el ingenio informal que encontramos en la calle muchas veces nos sorprende. Aquí se amalgaman la supervivencia, la convivencia, las tradiciones, la multiculturalidad y la calidez humana en un espacio, que por público, también es propio. Acá el museo, como agente cultural, ha desarrollado programas de apropiación de la ciudad por medio de intervenciones artísticas. Paralelo a ello, se desarrolla este acercamiento a los policías que trabajan en la ciudad con la intención de que todos los actores (Fuerza Pública y civiles), trabajen por los mismos objetivos en la mejora de la convivencia (imagen 1).



Imagen 1 - Taller de performance con oficiales de la Fuerza Pública. Después de observar la exposición *Territorio infinito*, extrajimos las temáticas de las obras.

Sala 1 del MADC, 2015 – Photo credits: Adriana Artavia, MADC

La Escuela Nacional de Policía (ENP) es la encargada de formar a los oficiales de la Fuerza Pública a través de un programa donde reciben seis meses y medio de formación policial teórico-práctico. Ellos adquieren conocimientos de área técnica policial, humanística y jurídica en el curso denominado Básico Policial. Una vez graduado, el oficial opta por cursos especializados de un par de sesiones, que le permitirán avanzar en las

diversas unidades de la policía y en la escala jerárquica de mando. Sin embargo, es una formación bastante corta y las personas que contratan para estos empleos poseen algunas problemáticas. Los nuevos policías pueden reclutarse con un nivel educativo de Educación General Básica III Ciclo, eso significa secundaria incompleta y en muchas ocasiones con pocas posibilidades de continuar estudiando debido a los horarios de trabajo. También, carecen de formación humanística superior y con esta escolaridad limitada adquieren puestos de poder, donde ejercen autoridad y toman decisiones sobre cómo solucionar problemas de alcance social. Es por ello que para el Departamento Educativo del MADC, es importante colaborar en una formación más integral de estas personas, al trabajar con pensamiento crítico y humanista por medio del arte. De esta forma se abordarán cuestionamientos, por ejemplo: ¿cómo se visualiza el ejercicio del poder y la gran responsabilidad que adquieren las personas en el puesto de oficiales de la Fuerza Pública?

El proyecto tiene como objetivo reunir a estos oficiales y contribuir a su formación, por medio de la educación no formal. A través del arte contemporáneo, se trabajará en sensibilizar a esta población y en brindar herramientas para su accionar. Esto con la intención de crear personas con una mayor conciencia de la importancia del crecimiento de programas de prevención de la violencia, en colaboración con las comunidades. Además, de la evaluación de su impacto en los distintos contextos donde se apliquen y su mejoramiento continuo.

Para la ejecución del proyecto es vital establecer un vínculo con la ENP, quien se encarga de brindar la capacitación, entrenamiento y preparación a las fuerzas policiales de Costa Rica. Es con esta institución que se puede coordinar para realizar actividades teórico-prácticas en el Museo, en la calle (recorriendo la ciudad) y otros espacios, en relación al arte contemporáneo.

La ENP, ente adscrito al Ministerio de Gobernación, Policía y Seguridad Pública, posee cinco sedes en el país y el Museo trabajará únicamente en la que se encuentra ubicada en la provincia de San José. El Departamento Educativo del MADC se vinculará como facilitador en una parte del Curso Introductorio, para los que están en proceso de formación para ser policías. Además de ello, se creará un Curso Especializado para trabajar con la población que ya ejerce su función, que podrá ser impartido como parte de los cursos de la misma ENP.

Tanto el Curso Introductorio como el Curso Especializado serán impartidos por funcionarios del Departamento Educativo del Museo y por personas invitadas y coordinadas desde el mismo. Estas personas serán de distintas áreas como historia del arte, filosofía, estudios latinoamericanos, pintura, danza, psicología y sociología; conformando un equipo de trabajo interdisciplinario. Después de un año de trabajo se podrá trabajar con los oficiales que han llevado los cursos impartidos por el MADC, en actividades donde se integren a las comunidades y se trabaje conjuntamente en la creación de programas de prevención de la violencia. Se han establecido contactos con el Departamento Académico de la Escuela, quienes incluirán como parte de sus programas los cursos que está planteando el Museo. En 2016 se está trabajando en la parte de investigación y construcción de los programas que se empezarán a implementar en 2017.

En 2015 se realizó un proyecto piloto con oficiales de la Fuerza Pública, al trabajar en el Museo con la exposición Territorio infinito del artista hondureño Lester Rodríguez. En esta actividad se reflexionó sobre temas presentes en las obras de la exposición; entre ellos el poder, la fuerza, la sumisión, la represión, la violencia y la seguridad, que fueron abordados desde la corporeidad de los participantes. Las evaluaciones de este primer acercamiento nos brindó información sobre esta población para el diseño del proyecto, dilucidar algunas de sus necesidades y conocimiento sobre el interés de su parte en trabajar con arte en múltiples aprendizajes (imagen 2).



Imagen 2 - Taller de performance con oficiales de la Fuerza Pública. Los oficiales representaron con movimiento algunas de las obras que les llamaron la atención.

Sala 1 del MADC, 2015 – Photo credits: Adriana Artavia, MADC

Es importante para el Departamento Educativo del MADC llevar a cabo este tipo de proyectos que no han sido implementados en el país con anterioridad y acercarnos, por medio del arte, a una población poco explorada. Nos pareció apropiado la utilización de un código policial para nombrar el proyecto, razón por la cual se titula X72. Este conjunto de letras y números se usa en Costa Rica para decir punto de reunión. Es justo lo que pretendemos lograr, un punto de reunión donde los intereses de uno y de otro se vuelven uno solo.

2. Implementación del proyecto

El trabajar sobre las necesidades del entorno alimenta los museos, genera dinámicas entre actores sociales de disfrute y activación de espacios, que le devuelve la esperanza a las personas. La ciudad se convierte entonces en el tema de estudio y en el espacio de trabajo, que permite crear, comunicar, aprender y disfrutar de la convivencia.

El Departamento Educativo del Museo busca vincular la investigación con el trabajo de campo, crear vínculos de colaboración con la Fuerza Pública y los civiles, reforzar el sentido de pertenencia comunitario y pensar en la importancia de la recuperación y generación de convivencia. Se busca apuntar hacia un modelo donde la institución y otras personas se nutren de la ciudad para plantear a las sociedades nuevas vías; repensar el futuro con el mejoramiento del tejido social, entorno y realidades.

De esta manera, la implementación del proyecto consiste en la realización de un curso que se introducirá dentro de la formación en el Curso Básico Policial, además de un Curso Especializado, para quienes ya están ejerciendo el trabajo policial. Esto por medio del estudio de obras (nacionales e internacionales), recorridos por la ciudad, visitas al Museo, espacios culturales, debates y charlas.

En el Curso Básico Policial se abordará el graffiti, arte que les es muy familiar a los oficiales, ya que lo ven representado en la calle. Esta modalidad de pintura libre es caracterizada – en algunos casos – por su ilegalidad, su elaboración en espacios urbanos y su contenido crítico. Es por ello que se quiere trabajar sobre su valor artístico y poder comunicativo, en relación al papel de la fuerza pública frente a este tipo de

arte. Además, es de interés trabajar con el *performance* sobre el tema del cuerpo como parte de la comunicación no verbal. Se abordará el cuerpo policial y su cuestionamiento de sí mismo en el ejercicio del poder, al vigilar, conservar el orden público, prevenir y reprimir la delincuencia, preservar y mantener la soberanía nacional. Asimismo, se profundizará sobre la relación personal con la comunidad.

En el Curso Especializado se retomará el tema del cuerpo, visto en el Curso Básico policial, desde un ámbito más amplio como **Arte, cuerpo y poder** para trabajar con el **Yo**, la identidad y el poder desde el *performance*. Otro de los ejes que se abordarán corresponde al **Arte y paisaje-geografías**, esto en relación a **Mi entorno**, donde, con obras relacionadas con el paisaje se trabajará la situación “geoestratégica” del país. El último eje se refiere al **Arte y sociedad** para profundizar sobre **Mi función en la sociedad**. Acá se trabajará con el arte como herramienta para estudiar diferentes problemáticas sociales desde el trabajo de artistas, que permitan repensar el entorno y las realidades que vive la población.

Con esta información se realizará un ejercicio donde cada participante podrá crear un proyecto de prevención de la violencia diseñado para una población particular. Esto con la intención de valorar iniciativas y su factibilidad a partir del conocimiento y experiencia de cada policía. Además, se brindarán herramientas sobre como evaluar cada proyecto.

Después de un año de trabajo, se podrá plantear una nueva modalidad de taller con los oficiales que han llevado los cursos impartidos por el Museo. Esto con la intención de crear actividades donde se integren a las comunidades y se trabaje conjuntamente en la creación y aplicación de programas piloto de prevención de la violencia. Para ello, se valorarán los proyectos generados en el curso especializado y su factibilidad. En estos proyectos, el arte puede funcionar como herramienta para trabajar con los emprendimientos (imagen 3).



Imagen 3 - Taller de performance con oficiales de la Fuerza Pública. Los participantes trabajaron con su corporeidad para representar el cuerpo policial.

Sala 1 del MADC, 2015 – Photo credits: Adriana Artavia, MADC

3. Evaluación y proceso correctivo

Cada una de las actividades realizadas estará acompañada por un proceso de evaluación: guías de observación y hojas de opiniones individuales y grupales.

El objetivo de realizar evaluaciones de los cursos radica en obtener insumos para establecer mejoras en las dinámicas que se trabajen. Esto mediante la observación del comportamiento y participación de los oficiales en los distintos espacios de trabajo, con las y los facilitadores.

Con respecto a la metodología, los resultados de la población evaluada se medirán cuantitativamente mediante categorías cognitivas, espaciales y socio-afectivas que permitirán elaborar un informe acerca de la satisfacción del público y aprendizajes adquiridos en las actividades realizadas en distintos sitios (Museo, ENP, espacios públicos y espacios culturales).

Para ello se tomarán en cuenta **aspectos espaciales y relacionales con el entorno**, que corresponde a las reacciones y vinculación que reflejen los participantes. Además, el disfrute por el espacio y/o la actividades, mediante de la participación inmediata con el entorno y su percepción visual. El segundo término se refiere a **aspectos cognitivos**, relacionados con la experiencia en la actividad y los conocimientos adquiridos en el curso. Además, de reafirmar conceptos desde la

participación en las actividades que involucran nuevas experiencias con el arte contemporáneo, estudiadas a través de diversas disciplinas. El último aspecto es el **socio-afectivo**, sobre la interacción de los participantes con sus colegas y facilitadores en el curso, en las actividades prácticas, debates y charlas.

La sistematización de los resultados de las evaluaciones, con las recomendaciones de un especialista en psicología o sociología, son muy importantes para establecer mejoras en el proyecto.

Una ciudad segura no es la que más policías posea por metro cuadrado, es la que permita a quienes la habitan tener una sensación de seguridad, que contribuye a la cohesión social. Se trata de trabajar con todos los actores sociales en programas de prevención de la violencia. Esa sería la función que debería cumplir la Fuerza Pública, alejándose de generar más violencia en la ciudad.

El arte contemporáneo, interpreta la historia presente y construye la memoria del mundo para el futuro. Por esta razón, es una herramienta útil para trabajar en la materialización de ideas de un mejor lugar para la convivencia del ser humano (imagen 4).



Imagen 4 - Taller de performance con oficiales de la Fuerza Pública. La experiencia de disfrute y seguridad que expresaron los participantes fue uno de los objetivos que se consiguió en el taller.

Sala 1 del MADC, 2015 – Photo credits: Adriana Artavia, MADC

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