

BEST PRACTICE 6

A tool to improve
museum education internationally

Edited by Cinzia Angelini

ICOM international
council
of museums

CECA ICOM
international committee
for education
and cultural action



Edizioni Nuova Cultura

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Evaluation criteria

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ISBN: 9788868129088

DOI: 10.4458/9088

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Preface

Collaborer?

Du partenariat à la co-construction

Approche critique

La collaboration est un terme à la mode, considérée comme un bienfait, une dynamique positive dans tout projet, ce qu'elle est en vérité. Cela n'empêche pas d'en interroger de manière critique les divers potentiels, mettant ainsi le professionnel procédant à un montage de projet en position d'effectuer les choix d'orientation les plus pertinents, compte tenu de la situation dans laquelle il se trouve et des buts qu'il poursuit.

L'outil Best Practice de l'ICOM CECA fournit la définition basique de ce qu'est une collaboration, soit « les personnes, les institutions ou tout autres entités avec lesquelles nous serions susceptibles de construire un partenariat dans le cadre de la conception ou de la réalisation d'un programme culturel ou éducatif ».

Essayons donc de considérer successivement divers aspects d'une potentielle collaboration : Avec qui s'associer, pour quelles raisons, dans quels buts, dans quelle mesure et jusqu'où ?

1) Avec qui s'associer ?

La première question qui se pose est la nature de ceux avec lesquels nous pouvons désirer établir une collaboration, selon qu'ils se situent à l'intérieur ou à l'extérieur de notre propre institution.

A l'intérieur de l'institution

L'institution musée possède une richesse considérable par la diversité des compétences et des professions qu'elle convoque habituellement : outre les équipes chargées de la diffusion culturelle ou de la médiation, compétences scientifiques des chercheurs et conservateurs travaillant à l'étude des collections, compétences des professionnels de laboratoires ou d'ateliers de restauration, compétences des éventuels services d'études des publics et d'évaluation, compétences techniques des équipes de muséographie ou

d'entretien, compétences humaines des agents au contact quotidien du public à l'accueil ou dans la surveillance des salles, compétences financières, communicationnelles, etc. Selon la taille des institutions, les habitudes de travail, la qualité des rapports interpersonnels, le cloisonnement ou l'ignorance mutuelle des savoir-faire peuvent être plus ou moins importants. Le corpus, maintenant significatif, des 131 projets de programmes éducatifs reçus dans le cadre du prix Best Practice ICOM CECA depuis 2012, révèle, par exemple, une faible implication des équipes scientifiques par les médiateurs pour la vérification, l'enrichissement ou l'approfondissement des informations de contenu offertes par le biais des programmes. La pertinence scientifique pointée dans l'outil BP parmi les quatre pertinences à contrôler (sociale, scientifique, institutionnelle, économique) semble être plus crainte par les médiateurs comme une contrainte d'abondance ou de complexité de contenus dans les programmes qu'ils proposent, que recherchée par eux comme une possibilité d'accéder à des informations structurantes et d'actualité de la discipline. Comment ne pas rester anecdotique dans la proposition de contenus sans connaissance approfondie d'un domaine ? La collaboration harmonieuse scientifique/médiateur devra, bien sûr, se faire dans la reconnaissance des spécificités de compétences de chacun. Ce qui veut dire que les médiateurs devront prouver leurs compétences spécifiques et non seulement les évoquer...

Un bel exemple de projet destiné à améliorer la connaissance et la reconnaissance mutuelle des fonctions et des talents a été développé, il y a quelques années, à la Pinacoteca do Estado de São Paulo au Brésil : l'ensemble du personnel de l'institution, toutes fonctions confondues, scientifiques, administratifs, techniques, d'entretien, etc. était invité à participer à une formation commune, au sein de l'établissement, dont l'ambition était à la fois :

- la prise de conscience de la spécificité culturelle de l'institution et les conséquences de celle-ci sur le travail quotidien de chacun ;
- une connaissance plus approfondie de la nature des visiteurs du musée et des offres culturelles et éducatives proposées ;
- une meilleure compréhension mutuelle des fonctions professionnelles de chacun, de leurs spécificités, de leurs exigences.

Le but final de ce module de formation ressortait comme celui

d'améliorer à la fois la qualité du travail de chacun et d'enrichir les possibilités de collaboration.

L'association des professionnels qui nous intéressent ici, soit les membres du service éducatif ou culturel (quel que soit le nom donné à cette fonction dans les diverses institutions), avec, potentiellement, l'ensemble des diverses fonctions du musée, possède un autre avantage que celui de l'efficacité fonctionnelle immédiate : c'est l'occasion de préciser, au sein de chaque institution, le rôle réellement donné aux programmes éducatifs ou culturels. Ceux-ci sont-ils considérés par tous comme :

- une béquille destinée à soutenir les visiteurs dans une exposition possédant des vices de communication avec le public ciblé (exposition trop savante, confuse dans son propos, s'appuyant sur des textes trop ou pas assez nombreux, etc.) ;
- une « sauce sur le rôti », c'est-à-dire un élément pouvant améliorer l'expérience, mais d'une nature ou d'une importance secondaire, événementielle, non intrinsèque ;
- une proposition faisant partie de l'offre globale autour de l'exposition, qui en véhicule des éléments importants, quel que soit le ton employé et le public auquel il s'adresse.

Cette clarification et l'adoption de la dernière proposition permettraient de reconSIDérer le rôle des personnels qui conçoivent les programmes éducatifs, non plus comme des personnes qui interviennent lorsque tout dans l'exposition a déjà été décidé (propos, disposition des objets, parcours, textes), mais des professionnels qui sont partie prenante dans la production même de l'exposition. Nous savons à quel point ce parti pris est actuellement adopté de manière aléatoire, d'une région à l'autre, d'une institution à l'autre.

Collaborer en interne pourrait donc constituer un outil de reconnaissance professionnelle parmi ses pairs.

A l'extérieur de l'institution

Les collaborations des producteurs de programmes éducatifs et culturels avec des entités extérieures à l'institution peuvent être de multiples natures, générant de multiples situations.

Il peut s'agir d'autres *institutions culturelles* telles que autres musées, bibliothèques, centres d'archives, théâtres, établissements musicaux, etc. Là encore, dans les projets soumis au jury Best Practice, on est surpris du petit nombre de collaborations interculturelles, comme si, là aussi, une trop faible conscience des spécificités de chacun et de son musée en particulier, obscurcissait la vision de ce que chacun peut apporter sans bricolage interne, éloignant les ateliers dans les musées, par exemple, des activités de centre de loisirs.

Le programme peut s'appuyer sur les *compétences de professionnels extérieurs* à l'institution. La sous-traitance est une pratique croissante dans les musées, souvent écartelés entre le manque de personnel permanent et le développement de l'évènementiel. Si certaines fonctions comme la sécurité ou la scénographie s'appuient sur des natures de savoirs faire qui peuvent le justifier, l'externalisation permanente des fonctions de médiation orale, par exemple, interroge justement sur le rôle que l'on donne à cette fonction, comme superfétatoire, non intégrée. Le pilotage adapté et l'utilisation judicieuse de ces agents extérieurs représentent en tous cas un défi pour les services de médiation concernés par cette pratique souvent générée par des préoccupations budgétaires. Ce qui met en lumière une des contradictions assumées du musée contemporain qui positionne, soi-disant, le public au centre de ses préoccupations, tout en lui dénier un droit institutionnalisé à une des activités qu'il plébiscite dans les galeries : la présence d'une médiation humaine de qualité. Les études de public sont pourtant consensuelles sur ce point. L'insertion dans les programmes de professions spécifiques, artistes, danseurs, acteurs, mimes, apporte, par contre, un enrichissement non discutable aux programmes, lorsque ceux-ci s'appuient directement sur leurs compétences propres. Le mythe du médiateur non professionnel des fonctions qu'on lui attribue, utopie des années 80 en Europe, devrait désormais être jugé de manière plus équilibrée, suite à de nombreuses expériences, évaluées, invitant à la prudence.

L'association d'un producteur de programme peut également s'opérer avec des entités **extérieures au monde culturel**. Elles apparaissent parfois plus fréquentes que les précédentes : transports urbains, services municipaux, entreprises, parcs, restaurants. La place et les aptitudes de chacun paraissent plus claires, avec parfois une forme de colonialisme du musée. Pourquoi une entreprise, une compagnie d'autocars, ne pourraient-

elles avoir une forme d'identité culturelle au sein du projet ?

Les citoyens, notre public ou notre non-public, peuvent être invités à co-construire un programme, apportant à la fois leurs désirs et leurs compétences. C'est le cas, par exemple, des programmes se saisissant des réseaux sociaux, comme le programme proposé aux adolescents par la Chester Beatty Library, présenté dans ce volume. Nous verrons plus loin comment cette question de la co-construction interroge le rôle et surtout l'autorité de l'institution musée, qui peut s'étendre de l'autoritarisme scientifique au simple rôle de fournisseur de ressources en accès libre.

C'est ici que l'on peut évoquer la question très actuelle des programmes hors-les-murs dans leur dimension de collaboration. Lorsque le musée décide d'implanter une de ses productions sur un territoire extérieur, comment considère-t-il ce territoire ? Le musée arrive-t-il comme une sorte de prophète culturel dans un « no man's land », ou bien procède-t-il à une analyse approfondie des compétences existantes sur le terrain investi, veillant à accompagner, développer, mettre en valeur ces compétences. Leçon d'humilité, certes pour l'institution qui se risque en dehors de ses murs, mais condition indispensable pour une intégration harmonieuse dans le nouvel environnement. Des projets prestigieux, comme Beaubourg Mobile en France, dans les années 2010-2015, auraient gagné en pertinence et en efficacité en intégrant plus visiblement les organismes culturels locaux.

C'est donc l'ensemble des aspects d'un programme, des plus logistiques et techniques aux plus cruciaux en termes de mission et de déontologie (conservation des collections, marchandisation, développement des citoyens) qui peut être impacté par la dimension collaborative. D'où l'importance d'un parti pris construit et argumenté du professionnel ou de l'institution autour de cette question. C'est d'autant plus crucial que la nature choisie des partenariats va avoir un impact important sur la visibilité et l'image sociale de notre institution.

2) Pour quelles raisons s'associer ?

Les musées sont des milieux d'une telle richesse et d'une telle diversité, qu'on peut interroger la nécessité même de collaborer avec d'autres. C'est oublier, ce qui est fréquent dans le milieu, à quel point les musées sont des lieux spécifiques, artificiels, hors-normes, s'appuyant sur des spécialités

professionnelles d'excellence peu connues du grand public. La multiplicité même des fonctions les transforme souvent en monde clos, auto-suffisant. La collaboration devient alors un outil d'ouverture au monde extérieur. De nouveau, la rareté relative de collaborations, tant internes qu'externes, dans les projets de belle qualité soumis aux jurys successifs du prix Best Practice ICOM CECA, cette rareté représente un indice fort des habitudes introverties du milieu. La collaboration avec l'extérieur devrait être l'arme la plus efficace des institutions de taille modeste, privées en interne d'une part des fonctions évoquées plus haut. L'institution musée, même de taille modeste, jouit d'une jolie réputation et d'une vraie visibilité sociale. Elle n'a donc pas de mal à jouer la puissance invitante pour des institutions ou des professions manquant proportionnellement de forum de visibilité au quotidien.

3) Dans quels buts s'associer ?

Mais en dehors d'une intuition autour des bénéfices théoriques d'une collaboration, le professionnel a à préciser les buts qu'il donne à sa « sortie du bois ». L'élargissement est le bénéfice que l'on va rechercher :

- on pourra tout d'abord viser à élargir ses connaissances et ses compétences. Le musée est un lieu potentiel d'universalité, tant par la multiplicité des contenus qu'il a l'ambition de traiter que par la largeur théorique des publics qu'il cherche à toucher.

Ce qui touche aux objets exposés, à la thématique d'une exposition, ces contenus sont généralement pris en charge par une équipe pour laquelle la collaboration scientifique est une habitude indispensable de travail. Ce sont les déclinaisons de contenus introduits dans les programmes par les équipes éducatives, au-delà du propos direct de l'exposition, qui peuvent aussi bénéficier de collaborations de contenus : consulter des spécialistes de teinture ou de tapisserie pour des ateliers de tissage, associer des écoles de Beaux-Arts pour enrichir le propos d'un atelier de peinture de reproduction de fresques, etc. Nous revenons, une fois de plus, à un aspect de la pertinence scientifique vue non pas comme une contrainte, mais comme une déclinaison positive du contenu.

Sur les publics, les services de médiation sont confrontés à un double défi : tenter de cerner les modes de fonctionnement psychologiques, intellectuels, sociaux du grand public accueilli dans les expositions et

programmes généraux et s'ouvrir à l'accueil de publics de plus en plus spécifiques. Le grand public n'est pas le plus simple, au contraire, car il ne peut être réduit à quelques simplifications politiquement correctes. Il demande, plus que d'autres, une approche validée par des études scientifiques, par des évaluations et donc une familiarité des éducateurs avec une littérature spécialisée en sociologie, psychologie, sciences de l'éducation autour des publics de musée. La collaboration avec l'université, par le biais de ses chercheurs ou de ses étudiants, ne peut qu'enrichir ce champ complexe de savoirs. Les publics dits spécifiques sont de plus en plus traités par les musées qui en font la preuve de leur désir d'inclusion dans la société. La tendance est souvent celle de « réinventer la roue », c'est-à-dire de se débrouiller tout seul ou avec les seuls futurs utilisateurs pour la mise en place des programmes. Au-delà de l'indispensable co-construction existent des opérations déjà effectuées par des collègues ailleurs, avec leurs précieuses conclusions d'expérience. Le temps manque, nous dit-on, pour ce temps préalable. Mais ce temps n'est-il pas perdu ensuite dans des ajustements qui auraient pu être évités ?

- Augmenter la qualité de notre offre.

Enrichir nos contenus, les adapter de manière plus pertinente aux spécificités de nos clientèles a pour conséquence immédiate l'amélioration de notre offre, de manière globale, que l'on obtient, on le voit bien, en combinant collaboration autour du contenu et collaboration autour des publics, l'un autant que l'autre. Cette manière de travailler accélérerait très certainement l'amélioration des actions menées au niveau mondial. Oui, la prise en charge des publics par la médiation progresse dans nos musées, mais si lentement, avec tant de recommencements qui seraient évités avec plus de collaborations. Combien de professionnels affiliés à l'ICOM CECA se servent-ils réellement du réseau pour collaborer dans la conception ou la mise en œuvre d'un projet ?

- Améliorer notre impact.

Les professionnels de la médiation le savent bien : ce que l'on attend surtout d'eux dans leur institution est une efficacité visible, des retombées institutionnellement et politiquement palpables. Là aussi la collaboration avec d'autres institutions, comparables ou différentes, peut être convoquée,

permettant, par exemple de toucher d'autres publics, d'élargir notre clientèle à celle d'autres institutions, culturelles ou non. La peur de la concurrence est mauvaise conseillère. Les marchands de chaussures ont bien compris qu'ils avaient intérêt à se regrouper en centre ville pour attirer les clients, augmentant ainsi leur mise en appétit et donc leur consommation !

Enfin la collaboration, l'insertion dans un réseau va mathématiquement augmenter et renforcer le potentiel de communication d'une institution isolée, par la répétition de l'information, par sa déclinaison avec les moyens propres, peut être complémentaires, de chaque institution concernée.

4) Dans quelle mesure et jusqu'où s'associer ?

Enfin, la coopération justifiée va s'interroger sur la dimension temporelle de l'impact recherché. Quelles que soient les raisons qui ont poussé à s'associer, on considérera l'insertion dans le temps des retombées de la collaboration envisagée. Les retombées seront-elles à court terme, à moyen terme ou à long terme ? Un exemple français peut illustrer cette alternative : les grands établissements culturels nationaux ont mis en œuvre un réseau appelé « Vivre ensemble », visant à favoriser la venue de groupes socialement défavorisés et éloignés de la culture. Deux alternatives de collaboration s'offraient aux partenaires : le plus évident était un accueil direct des publics visés par les professionnels des musées concernés, générant des retombées de belle qualité à court terme mais dépendant d'un financement important et pérenne. L'autre alternative a été de viser la formation à la médiation dans les salles des responsables volontaires des groupes concernés, moins compétents, certes, sur les contenus autour des collections mais plus informés des spécificités humaines et sociales des groupes dont ils avaient la charge. Cette action de démultiplication vise donc plutôt le moyen terme. On voit bien que chaque option a ses bons et moins bons aspects et que la décision, au-delà de celle de collaborer, relève d'une véritable posture politique de l'institution autour de son offre.

La collaboration ressort donc de cette analyse comme une véritable écologie de projet, adoptant les aléas de la co-construction : avons-nous avec nos partenaires des déontologies conciliables, quel équilibre souhaitons nous donner à nos compétences mutuelles, le plus souvent très diverses, où situer l'autorité et le pouvoir de décision finale ? Car, au-delà

de la générosité d'intention des institutions culturelles, leurs forces limitées en personnel et en moyen financiers obligent à considérer le « retour sur investissement » de toute coopération, y compris au niveau interne où les projets éducatifs atypiques ont parfois du mal à bénéficier d'une justification institutionnelle. La perte d'autorité autour des contenus est, par exemple, contradictoire avec la posture d'excellence scientifique revendiquée par la plupart des musées, compétence qui fait partie de la qualité même de l'offre à la société. On voit bien que l'on n'est pas, une fois de plus, dans notre positionnement professionnel autour des Better Practices, dans un registre de préconisations, d'obligations, d'uniformisation mais bien dans une dynamique critique où les choix sont ouverts, politiques, personnels mais s'enrichissent à être argumentés et justifiés.

De l'urgence politiquement correcte de toute collaboration, nous voyons bien que nous devons passer à une réflexion approfondie autour de l'importance relative que celle-ci peut avoir selon sa nature et notre position, atteignant ainsi les critères d'une collaboration critique de belle qualité.

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Collaboration?

From partnership to co-construction

A critical approach

Collaboration is a fashionable term, considered as a benefit, a positive dynamic in every project, which it is in truth. This does not preclude a critical examination of the various potentials, thereby putting the professional in the process of setting up a project in a position to make the most appropriate choices of orientation, given the situation in which he finds himself and the goals he pursues. ICOM's Best Practice tool provides a basic definition of what collaboration means, "people, institutions or any other entities with whom we would be able to build a partnership in the design or realization of a cultural or educational program". Let us try, therefore, to consider successively various aspects of a potential collaboration: with whom to associate, for what reasons, for what purposes, to what extent and how far?

1) Whom to partner with?

The first question that arises is the nature of those with whom we may wish to establish collaboration, depending on whether they are within or outside our own institution.

Inside the institution

The museum institution possesses considerable wealth due to the diversity of skills and professions it usually invokes: in addition to the teams responsible for cultural dissemination or mediation, one may consider the scientific skills of researchers and curators working in the study of collections, the professionals of laboratories or restoration workshops, the skills of possible audience research and evaluation services, the technical skills of the museography or maintenance teams, the human skills of agents in daily contact with the public at the reception or in the galleries, any financial or communication skills, etc. Depending on the size of the

institutions, work habits, interpersonal relationships, compartmentalization or mutual ignorance of know-hows may be more or less important. The corpus, now significant, of the 131 educational programmes received for CECA Best Practice Award since 2012, reveals, for example, a weak involvement of scientific teams by mediators for verification, enrichment or deepening of the content information provided through these programs. The scientific relevance pointed out in the BP tool among the four areas of control (social, scientific, institutional, economic) seems to be more feared by the mediators as a constraint of abundance or complexity of content in the programmes they propose, than as an opportunity to access a level of information both structuring and up to date in the concerned discipline. How not to remain anecdotal in the proposal of contents without in-depth knowledge of a domain? The harmonious collaboration between scientists and mediators must, of course, be achieved through recognition of the specific faculties of both parts. This means that the mediators will have to prove skills and not just evoke them...

A good example of a project aimed at improving knowledge and mutual recognition of functions and talents was developed a few years ago at the Pinacoteca do Estado de São Paulo in Brazil: all the staff of the institution, all functions combined, scientific, administrative, technical, maintenance etc., was invited to take part in a joint formation, within the institution, whose ambition was at the same time to:

- raise awareness of the cultural specificity of the institution and its consequences on the daily work of such institution;
- promote in-depth knowledge of the nature of the museum visitors and of its cultural and educational offerings;
- encourage better understanding of each other's professional functions, of their specificities and of their requirements.

The ultimate goal of this training module was both improving the quality of the work for each individual and enriching the opportunities for collaboration. The association of the type of professionals of interest here, that is to say the members of the educational or cultural service (whatever the name given to this function in the various institutions), their association with potentially any function of the museum, has another advantage than that of immediate functional efficiency: this is an

opportunity to clarify, within each institution, the actual role given to educational or cultural programmes, considered as:

- a crutch designed to support visitors in a problematic exhibition, communication wise with its target audience (over scholarly content, confused purpose, based on too few or too many texts, etc.);
- a “sauce on the roast”, that is, an input that may improve the experience, but remaining of secondary or non-intrinsic nature;
- a proposal that is part of the overall offer around the exhibition, which carries important elements, whatever the tone used and the target audience.

This clarification and the adoption of the last proposal would make it possible to reconsider the role of the staff conceiving the educational programmes, not as people who intervene when everything in the exhibition has already been decided (comments, layout of objects), but professionals who are involved in the very production of the exhibition. We know to what extent this bias is now being adopted at random, from one region to another, from one institution to another. Collaborating internally could therefore be a tool for professional recognition among peers.

Outside the institution

The collaborations of producers of educational and cultural programmes with entities outside the institution can be of multiple natures, generating multiple situations. These may include *other cultural institutions* such as other museums, libraries, archives, theatres, musical establishments, etc. Again, in the projects submitted to the Best Practice jury, one is surprised by the small number of intercultural collaborations, as if, again, too little awareness of each one's specificities and its museum in particular obscured the vision of what each can bring without internal tinkering, moving workshops to museums, for example, leisure centre activities. A programme can rely on the skills of professionals outside the institution. Outsourcing is a growing practice in museums, often torn between the lack of permanent staff and the development of events. If certain functions such as security or scenography are based on the natures of

know-how that can justify it, the permanent outsourcing of the functions of oral mediation, for example, questions precisely the role that is given to this function, as superfluous, not integrated. The appropriate steering and judicious use of these external agents in any case represent a challenge for the mediation services involved in this practice, often generated by budgetary concerns. This highlights one of the contradictions assumed by the contemporary museum, which, supposedly, places the public at the centre of its preoccupations, while denying it an institutionalised right to one of the activities it pleases in the galleries: quality human mediation. However, public studies are consensual on this point. Insertion in the programmes of specific professions, artists, dancers, actors, mimes, on the other hand, brings an undisputed enrichment to the programmes, when they rely directly on their own competences. The myth of the non-professional mediator of the functions attributed to him, the utopia of the 1980s in Europe, should now be judged in a more balanced way, following numerous experiments, evaluated and inviting caution.

The association of a programme producer can also take place with entities outside the cultural world. They appear sometimes more frequent than the previous ones: urban transport, municipal services, businesses, parks, restaurants. The place and the aptitudes of each appear clearer, sometimes with a form of colonialism of the museum. Why could a company, a coach company, not have a form of cultural identity within the project? Citizens, our public or non-public, can be asked to build a programme, bringing both their desires and skills. This is the case, for example, with social networking programmes, such as the Chester Beatty Library's proposed programme for adolescents, presented in this volume. We shall see later how this question of co-construction questions the role and especially the authority of the museum institution, which can range from scientific authoritarianism to the simple role of a provider of free access resources. It is here that we can discuss the very current issue of off-the-wall programmes in their dimension of collaboration. When the museum decides to establish one of its productions on an outside territory, how does it consider this territory? Does the museum come as a kind of cultural prophet in a "no man's land" or does it carry out an in-depth analysis of existing skills on the ground invested, taking care to accompany, develop, skills. A lesson in humility, certainly for the

institution that ventures outside its walls, but an indispensable condition for a harmonious integration into the new environment. Prestigious projects, such as Beaubourg Mobile in France, in the years 2010-2015, would have gained in relevance and efficiency by integrating more visibly the local cultural organisations.

Therefore all the aspects of a programme, from the most logistic and technical to the most crucial in terms of mission and deontology (conservation of collections, commodification, citizen development) can be impacted by the collaborative dimension. Hence the importance of a constructed and argued bias of the professional or institution around this issue. This is all the more crucial as the chosen nature of the partnerships will have an important impact on the visibility and the social image of our institution.

2) What are the reasons for associating?

Museums are environments of such richness and diversity that one can question the very need to collaborate with others. It is forgetting, as so frequently in the world, how museums are specific, artificial, out-of-the-ordinary places, relying on professional specialties of excellence little known to the general public. The very multiplicity of functions often transforms them into a closed, self-sufficient world. Collaboration then becomes a tool for opening up to the outside world. Again, the relative scarcity of collaborations, both internal and external, in projects of good quality submitted to the successive juries of the ICOM CECA Best Practice Award, this rarity represents a strong index of the introverted habits of the environment. Collaboration with the outside world should be the most effective weapon for small institutions, internally deprived of the functions mentioned above. The museum institution, even of modest size, enjoys a good reputation and a true social visibility. It therefore has no difficulty in playing the inviting power for institutions or professions that are proportionally lacking in a daily visibility forum.

3) For what purposes?

Apart from an intuition about the theoretical benefits of collaboration, the

professional has to specify the goals he gives to his “exit to the wide world”. Enlargement is the benefit that he will seek:

- broadening knowledge and skills. The museum is, first of all, a potential place of universality, as much by the multiplicity of contents that it has the ambition to offer as by the theoretical breadth of the audience that it seeks to reach.

For what concerns exhibited objects or the theme of an exhibition, contents are generally taken care of by a team for which scientific collaboration is a crucial habit of work. It is the content that is introduced in the programmes by the educational teams, beyond the direct purpose of the exhibition, which can also benefit from collaborations of contents: consulting dyeing or tapestry specialists for weaving workshops, associating Schools of Fine Arts to enrich the subject of a workshop of fresco painting, etc. We return, once again, to an aspect of scientific relevance seen not as a constraint, but as a positive declension of content.

About visitors, museum interpretation entities face a double challenge: trying to identify the psychological, intellectual and social modes of functioning of the general public of exhibitions and programmes and opening up to more and more diverse audiences. The general public is not the simplest, on the contrary, because it cannot be reduced to some politically correct simplifications. More than others, it calls for an approach that is validated by scientific studies, evaluations and, therefore, a familiarity of educators with a specialized literature in sociology, psychology and educational sciences about museum audiences. Collaboration with universities, through researchers or students, can only enrich this complex field of knowledge. The so-called specific publics are increasingly being treated by museums as proof of their desire to be included in society. The tendency is often to “reinvent the wheel”, that is to say, to fend for oneself alone or with the only future users for the implementation of the programmes. Beyond the indispensable co-construction, operations exist already carried out by colleagues elsewhere, with their valuable conclusions of experience. Time is short, we are told, for this preliminary time. But is not more time lost in adjustments that could have been avoided?

- Increasing the quality of the offer.

Enriching our content, adapting it more closely to the specificities of our

visitors, has the immediate consequence of improving our offer in a global way, by combining collaboration around content and collaboration around audience, one as much as the other. This way of working would certainly accelerate the improvement of actions at a global level. Yes, the management of audiences through mediation is progressing in our museums, but so slowly, with so many new resorts that would be avoided with more collaborations. How many professionals affiliated with ICOM CECA actually use the network to collaborate in the design or implementation of a project?

- Improving our impact.

Education professionals are well aware of this: what is most expected of them in their institution is visible efficiency, institutional and politically palpable. Here too, collaboration with other institutions, comparable or different, can be convened, enabling, for example to reach other publics, to expand our clientele to that of other institutions, cultural or not. Fear of competition is bad advice. The shoe merchants understood that they had an interest in regrouping in the city centre to attract customers, thus increasing their appetite and consumption!

Finally, collaboration and integration into a network will mathematically increase and reinforce the communication potential of an isolated institution, through the repetition of information and by its variation through the complementary resources of each concerned institution.

4) To what extent?

Finally, justified cooperation will examine the time dimension of the researched impact. Whatever the reasons for associating, one should consider the development in time of the very consequences of the considered collaboration. Will the benefits be short-term, medium-term or long-term? A French example can illustrate this alternative: the large national cultural establishments have set up a network called “Living Together”, aimed at encouraging the arrival of socially disadvantaged and distant groups of culture. Two alternatives of collaboration were offered to the partners: the most obvious was a direct reception of the target audiences by in site museum professionals, generating spin-offs of good

quality in the short term but dependent on an important and lasting financing. The other alternative was to target mediation training in the galleries for the volunteer leaders of the addressed groups, who were less competent on the contents around the collections but more aware of the human and social specificities of the groups they were responsible for. This multiplier effect is therefore aiming medium term. It is clear that each option has its good and bad aspects and that the decision, beyond that of collaborating, is a true political posture of the institution around its offer.

Collaboration therefore emerges from this analysis as a real project ecology, adopting the vagaries of co-construction: can we decide of matching deontology with our partners, what balance do we wish to give to our respective competences, as diverse as they may be, where can we delegate authority and decision-making power? Because, beyond the generosity of intention of cultural institutions, their limited staff and financial resources make it necessary to consider the “return on investment” of all cooperation, including at the internal level where atypical educational projects have sometimes difficulties in proving institutional justification. The loss of authority over content is, for example, contradictory to the posture of scientific excellence claimed by most museums, a competence that is part of the very quality of the offer to society. It is clear that we are not yet, once again, in our professional positioning around the Better Practices, in a register of recommendations, obligations, standardization but in a critical dynamic where choices are open, from political to personal but subject to be enriched through argument and justification. From the politically correct urgency of any collaboration, we see that we have to move on to an in-depth reflection on the relative importance that it can have depending on its nature and our own position, thus reaching the criteria for a critical collaboration of good quality.

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Colaborar?

De l'asociación a la co-construcción

Enfoque crítica

La colaboración es un término de moda, considerada como beneficio, una dinámica positiva en todo proyecto, lo que es de verdad. Esto no impide interrogar de manera crítica los potenciales diversos, poniendo así al profesional en vías de montaje de proyecto en posición de efectuar las elecciones más pertinentes de orientación, teniendo en cuenta que la situación en cuál se encuentra, y fines que persigue.

La herramienta Best Practice del ICOM CECA propone la definición básica de lo que es una colaboración, que sea las personas, las instituciones A partir de asociación para la construcción de co-aproximación crítica o otras entidades con las cuales seríamos susceptibles de construir una colaboración en el marco de la concepción o en el marco de la realización de un programa cultural o educativo.

Tratemos entonces de considerar sucesivamente aspectos diversos de potencial colaboración: ¿con quién asociarse, por cuales razones, en cuales fines, en cual medida y hasta donde?

1) ¿Con quién asociarse?

La primera cuestión que surge es la naturaleza de aquellos con los que podemos desear establecer una colaboración, dependiendo de que si se sitúan dentro o fuera de nuestra propia institución.

Dentro de la institución

La institución museo posee una riqueza de diversidad de competencias y de profesiones que habitualmente convoca, además de los equipos encargados de la difusión cultural o de la mediación, las competencias científicas de los investigadores y conservadores que trabajan en el estudio de las colecciones, las competencias de los profesionales de laboratorios o de talleres de restauración, las competencias de los posibles servicios de

educación pública y de evaluación, las habilidades técnicas de los equipos de museografía o de mantenimiento, las habilidades des los agentes humanos en contacto diario con el público para el hogar o en la vigilancia de las salas, las habilidades financieras, comunicacional etc.

Según el tamaño de las instituciones, las costumbres de trabajo, la calidad de las relaciones interpersonales, la compartimentacion o la ignorancia mutua de conocimientos pueden ser más o menos importantes. El corpus, ahora significativo, 131 proyectos de programas educativos recibidos en el marco del premio Best Practice ICOM CECA desde 2012, revela, por ejemplo, una implicación débil de los equipos científicos por los mediadores para la verificación, el enriquecimiento o la profundización contenido de la información ofrecidas a través de los programas. La pertinencia científica apuntada en la herramienta BP entre las cuatro pertinencias que hay que controlar (social, científica, institucional, económica) parece ser temida más por los mediadores como una limitación de abundancia o de complejidad de contenidos en los programas que ofrecen, que buscada por ellos como una posibilidad de acceder a informaciones estructurales y de actualidad de la disciplina. ¿Cómo no quedar anecdótico en la propuesta de contenidos inconscientes hecha más profundo por un dominio? La colaboración armoniosa científica/mediador deberá, por supuesto, hacerse en el reconocimiento de las especificidad de competencias individuales. Esto significa que los mediadores deberán que demostrar las competencias y no sólo evocarles...

Un bello ejemplo de proyecto destinado a mejorar el conocimiento y el reconocimiento mutuo de las funciones y de los talentos ha sido desarrollado, hace algunos años, en Pinacoteca de Estado de São Paulo en Brasil: todo el personal de la institución, todas función confundidas, científicas, administrativas, técnicas, mantenimiento, etc. fue invitada a participar en una formación común, al seno del establecimiento, cuya ambición era a la vez:

- la conciencia de la especificidad cultural de la institución y las consecuencias de ésta sobre el trabajo diario de cada uno;
- un conocimiento más profundo de la naturaleza de los visitadores del museo y de las ofertas propuestas culturales y educativas;
- una mejor comprensión mutua de las funciones profesionales de cada uno, de sus especificidades, de sus exigencias.

Al final de este módulo de formación volvía a salir como el de mejorar

a la vez la calidad del trabajo de cada uno y de enriquecer las posibilidades de colaboración.

La asociación de los profesionales que nos interesan aquí, o a los miembros del servicio educativo o cultural (cualquiera que sea el nombre dado a esta función en las diversas instituciones), con, potencialmente, un conjunto de las funciones diversas del museo, posee otra ventaja que la de la eficacia funcional inmediata: es la ocasión de precisar, en el seno de cada institución, el papel realmente dado a los programas educativos o culturales. Éstos son considerados por todos como:

- una muleta para apoyar los visitantes en una exposición que con los fallos de comunicación con el público objetivo (demasiado inteligente, confundido acerca de su exposición, contando con demasiado o no lo suficiente de texto, etc.);
- una “salsa sobre la carne”, es decir un elemento que puede mejorar la experiencia, pero de una naturaleza o de una importancia secundaria, cronológica, no intrínseca;
- una parte de la propuesta de la oferta global alrededor de la exposición, que transmite elementos importantes, cualquiera que sea tono empleado y el público a quien se dirige.

Esta clarificación y la adopción de la última propuesta permitiría reconsiderar el papel de los personales que conciben los programas educativos, tampoco como personas que intervienen cuando todo en la exposición ya ha sido decidido (aproximadamente, disposición de los objetos, los trayectos, los textos), pero los profesionales que forman parte prensil en la misma producción de la exposición. Sabemos hasta qué punto este prejuicio actualmente es adoptado de manera aleatoria, de una región al otro, de un institución al otro.

Colaborar en interno podría pues constituir una herramienta de reconocimiento profesional entre sus pares.

Fuera de la institución

Las colaboraciones de los productores de programas educativos y culturales con entidades exteriores a la institución pueden ser de múltiples naturalezas, generando múltiples situaciones. Puede tratarse de otras instituciones culturales tales como otros museos, bibliotecas, centros de

archivos, teatros, establecimientos musicales, etc. Allí todavía, en los proyectos sometidos al jurado Best Practice, estamos sorprendidos por el pequeño número de colaboraciones inter culturales, como si, allí también una conciencia demasiado débil de las especificidad de cada uno y de su museo en particular, oscurezca la visión de lo que cada uno puede aportar sin bricolaje interno, alejando los talleres en los museos, por ejemplo, actividades de centro de ocio. El programa puede apoyarse en las competencias de profesionales exteriores de la institución. La subcontratación es una práctica creciente en los museos, a menudo cuartelados entre la falta de personal permanente y el desarrollo del cronológico. Si ciertas funciones como la seguridad o la escenografía se apoyan en naturalezas de saber que puede justificarlo, la externalización permanente de las funciones de mediación oral, por ejemplo, interroga justamente sobre el papel que se dé a esta función, como redundante, no integrada. El pilotaje adaptado y la utilización juiciosa de sus agentes exteriores representan en todo caso un desafío para los servicios de mediación concernidos por esta práctica a menudo generada por preocupaciones presupuestarias. Lo que pone en evidencia una de las contradicciones asumidas por el museo contemporáneo que sitúa, supuesto, al público en el centro de sus preocupaciones, denegándole un derecho institucionalizado a una de las actividades lo que plebiscita en las galerías: la presencia de una mediación humana de calidad. Los estudios de público son sin embargo consensuales sobre este punto. La inserción en los programas de profesiones específicas, artistas, bailarines, actores, mimos aporta, en cambio, un enriquecimiento no discutible a los programas, cuando éstos directamente se apoyan en sus competencias limpias. El mito del mediador no profesional de las funciones al que se le atribuye, utopía de los años 80 en Europa, debería ser juzgado en lo sucesivo de manera más equilibrada, en respuesta a numerosas experiencias, evaluadas, llamando a la prudencia.

La asociación de un productor de programa también puede producirse con entidades exteriores al mundo cultural. A veces aparecen más frecuentes que las precedentes: transporte urbano, servicios municipales, empresas, parques, restaurantes. El sitio y las aptitudes de cada uno parecen más claras, a veces con una forma de colonialismo del museo. ¿Por qué una empresa, una compañía de autobuses, podrían tener una

forma de identidad cultural en el seno del proyecto? Los ciudadanos, nuestro público o nuestro non público, pueden serle invitados a Co construir un programa, aportando a la vez sus deseos y sus competencias. Es el caso, por ejemplo, programas que se cogen redes sociales, como el programa propuesto a los adolescentes por Chester Beatty Library, presentado en este volumen. Veremos más lejos cómo esta cuestión de la Co construcción interroga el papel y sobre todo la autoridad de la institución museo, que puede extenderse del autoritarismo científico al papel simple de proveedor de recursos en acceso libre. Es aquí dónde se puede evocar la cuestión muy actual de los programas fuera de las paredes en su dimensión de colaboración. ¿Cuando el museo decide implantar una de estas producciones sobre un territorio exterior, cómo considera este territorio? El museo llega como un tipo de profeta cultural en uno “no man’s land”, o bien procede a un análisis profundo de las competencias existentes en el mismo sitio investida, velando a acompañar, desarrollar, valorizar sus competencias. Lección de humildad, por cierto para la institución que se arriesga aparte de sus paredes, pero condición indispensable para una integración armoniosa en el nuevo entorno. Proyectos prestigiosos, como Beaubourg Móvil en Francia, en los años 2010-2015, habrían ganado en pertinencia y en eficacia integrando más visiblemente los organismos culturales locales.

Es entonces el conjunto de los aspectos de un programa, de los más logísticos y técnicos a los más cruciales en términos de misión y de deontología (conservación de las colecciones, la mercantilización, el desarrollo de los ciudadanos) que puede ser impactada por la dimensión colaborativa. De allí la importancia de un prejuicio construido y argumentado sobre el profesional o sobre la institución alrededor de esta cuestión. Es tanto más crucial ya que la naturaleza escogida por las colaboraciones va a tener un impacto que importa sobre la visibilidad y la imagen social de nuestra institución.

2) *¿Por cuáles razones asociarse?*

Los museos son unos medios de tal riqueza y de tal diversidad, como se puede interrogar la misma necesidad de colaborar con otros. Es olvidar, lo que es frecuente en el medio, hasta qué punto los museos son lugares

específicos y artificiales, fuera de normas, apoyándose en especialidades profesionales excelentes poco conocidas por el gran público. La misma multiplicidad de las funciones a menudo los transforma en mundo cerrado y autosuficiente. La colaboración se hace entonces una herramienta de apertura en el mundo exterior. De nuevo, la rareza relativa de colaboraciones, tan internas como externas, en los proyectos de bella calidad sometidos a los jurados sucesivos del premio Best Practice ICOM CECA, esta rareza representa un indicio mucho costumbres introvertidas del medio. La colaboración con exterior debería ser el arma más eficaz de las instituciones de talla modesta, privadas lo interna de una parte funciones evocadas más alta. La institución museo, hasta de talla modesta, goza de una hermosa reputación y de una verdadera visibilidad social. Pues no tiene pena a jugar la potencia invitante para instituciones o profesiones que faltan proporcionalmente de foro de visibilidad al diario.

3) *¿En cuáles fines asociarse?*

Pero aparte de una intuición alrededor de los beneficios teóricos de una colaboración, el profesional tiene que precisar los fines que da a su “salida del bosque”. La ampliación es el beneficio que se va a buscar:

- podremos en primer lugar pretender ensanchar sus conocimientos y sus competencias. El museo es un lugar potencial de universalidad, tanto por la multiplicidad de los contenidos que tiene la ambición de tratar que por la anchura teórica de los públicos que procura alcanzar.

Lo que se parece mucho a los objetos expuestos, a la temática de una exposición, estos contenidos generalmente se encargan por un equipo para el cual la colaboración científica es una costumbre indispensable de trabajo. Son las declinaciones de contenidos introducidos en los programas por los equipos educativos, más allá de la intención (directa de la exposición, que pueden también gozar de colaboraciones de contenidos: consultar a especialistas de tintura o de tapicería para talleres de tejido, asociar escuelas de Bellas artes para enriquecer la intención de un taller de pintura de reproducción de frescos, etc. Volvemos, una vez más a un aspecto de la pertinencia científica vista, no como una limitación pero como una declinación positiva del contenido.

Sobre los públicos, los servicios de mediación están confrontados con un desafío doble: intentar cercar los modos de funcionamiento psicológicos, los intelectuales, sociales del gran público acogido en las exposiciones y los programas generales y abrirse a la acogida de públicos cada vez más específicos. El gran público no es el más simple, al contrario, porque no puede ser reducido a algunas simplificaciones políticamente correctas. Pide, más que de otros, un enfoque validado por estudios científicos, por evaluaciones y pues una familiaridad de los educadores con una literatura especializada en sociología, psicología, ciencias de la educación alrededor de los públicos de museo. La colaboración con la universidad, por el rodeo de sus investigadores o de sus estudiantes, puede sólo enriquecer este campo complejo de saber. Los públicos dichos específicos son cada vez más tratados por los museos que dan prueba de eso de su deseo de inclusión en la sociedad. La tendencia es a menudo la de “reinventar la rueda”, es decir de desenredarse a solas o con los solos futuros usuarios para la colocación de los programas. Más allá de la co construcción indispensable existen operaciones ya efectuadas por colegas en otro lugar, con sus conclusiones preciosas de experiencia. El tiempo falta, nos dicen, para este tiempo previo. ¿Pero este tiempo no es él perdido luego en ajustes quiénes habrían podido ser evitados?

- Aumentar la calidad de nuestra oferta.

Enriquecer nuestros contenidos, adaptarlos de manera más pertinente a las especificidades de nuestras clientelas tiene como consecuencia inmediata el mejoramiento de nuestra oferta, de manera global, que se obtiene, lo vemos bien, combinando colaboración alrededor del contenido y colaboración alrededor de los públicos, la una tanto como la otra. Esta manera de trabajar aceleraría muy ciertamente el mejoramiento de las acciones llevadas en el nivel mundial. Sí, la encargada de los públicos por la mediación progresó en nuestros museos, pero tan lentamente, con tantas reanudaciones que serían evitadas con más colaboraciones. ¿Cuántos profesionales afiliados el Icom Ceca realmente se sirven de la red para colaborar en el diseño o la puesta en ejecución de un proyecto?

- Mejorar nuestro impacto.

Los profesionales de la mediación lo saben bien: lo que se espera sobre

todo de ellos en su institución es una eficacia visible, arranques (lluvia) institucionalmente y políticamente palpables. Allí también la colaboración con otras instituciones, comparables o diferentes, puede ser convocada, permitiendo, por ejemplo de tocar a otros públicos, ensanchar (extender) a nuestra clientela a la de otras instituciones, culturales o no. El miedo de la competencia es mala consejera. ¡Los vendedores de zapatos comprendieron bien que tenían interés en reagruparse en centro ciudad para atraer a los clientes, aumentando así su dada apetito y pues su consumo!

Por fin la colaboración, la inserción en una red va matemáticamente a aumentar y a reforzar el potencial de comunicación de una institución aislada, por el ensayo de la información, por su declinación con los medios limpios, puede ser complementaria, de cada institución concernida.

4) ¿En cuál medida y hasta donde asociarse?

Por fin, la cooperación justificada va a interrogarse la dimensión temporal del impacto buscado. Cualesquiera que sean las razones que crecieron a asociarse, consideraremos la inserción en el tiempo de los arranques de la colaboración contemplada. ¿Los arranques estarán faltas término, a medio o a largo plazo? Un ejemplo francés puede ilustrar esta alternativa: los grandes establecimientos culturales nacionales pusieron en ejecución una red destinada “Vivir juntos”, pretendiendo favorecer la llegada de grupos socialmente desfavorecidos y alejados de la cultura. Dos alternativas de colaboración se les ofrecían a los socios: el más evidente era una acogida directa de los públicos referidos por los profesionales de los museos concernidos, generando arranques de bella calidad a corto plazo pero ser dependientes de una financiación importante y perenne. La otra alternativa fue de tender a la formación a la mediación en las salas de los responsables voluntarios de los grupos concernidos, menos competentes, por cierto, sobre los contenidos alrededor de las colecciones pero más informados sobre las especificidades humanas y sociales de los grupos de las que tenían el cargo. Esta acción de desmultiplicación.

La colaboración vuelve a salir pues de este análisis como al adoptar una ecología verdadera de proyecto, los azares de la co construcción: ¿tenemos con nuestros socios de las deontologías conciliables, cuál equilibrio

deseamos consagrarnos a nuestras competencias mutuas, la mayoría de las veces muy diversas, donde situar la autoridad y el poder de resolución definitiva? Porque, más allá de la generosidad de intención de las instituciones culturales, sus fuerzas limitadas en personal y en medio financieros obligan a considerar la “vuelta sobre inversión” de toda cooperación, incluido al nivel interno donde los proyectos educativos atípicos tienen dolor a veces de gozar de una justificación institucional. La pérdida de autoridad alrededor de los contenidos es contradictoria, por ejemplo, con la postura excelente científica reivindicada por la inmensa mayoría de los museos, la competencia que forma parte de la misma calidad de la oferta a la sociedad. Aunque vemos no estamos, una vez más, en nuestro posicionamiento profesional alrededor de Better Practices, en un registro de preconizaciones, de obligaciones, de uniformización sino bien en una dinámica crítica donde las elecciones son abiertas, políticas, personales pero se enriquecen a ser argumentadas y justificadas.

De la urgencia políticamente correcta de toda colaboración, aunque vemos debemos pasar a una reflexión hecha más profundo alrededor de la importancia relativa que ésta puede tener según su naturaleza y al alcanzar nuestra posición, así los criterios de una colaboración crítica de bella calidad.

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Best Practices

The Heritage Explorers Programme: Igniting the Spark of Interest in Museums and Heritage from Young

*Asmah Alias, Nurliyana Halid**

Abstract

Museums have always served as authentic destinations for experiential learning. However, learning would have limited impact when confined to just the museums' walls thus we need to think beyond the physical spaces of exhibitions and programmes to further the learning (Falk & Dierking, 2002).

The Heritage Explorers Programme by the National Heritage Board (NHB) as the name suggests encourages the exploration and discovery of Singapore's history and heritage, beyond the museums' walls and textbooks and in fun and immersive ways.

Targeted at students aged 7 to 12, the programme aims to raise awareness of personal, community and national heritage through creative role-play. Students can choose from five heritage professions; curator, historian, designer, educator and ambassador. Each profession is fleshed out through a set of five tasks, bringing students beyond the classroom to explore their neighbourhoods, national museums, heritage institutions, historic sites and cultural precincts. Upon completion of the tasks, students earn themselves a *Heritage Explorers* badge.

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This programme was piloted in partnership with two primary schools in July 2015 and was well-received. In 2016, NHB officially launched the programme to all primary schools and more than 40 schools, with 17,000 students participated. For 2017, more than 50 schools with 19,000 students will be participating and we plan to reach all 190 primary schools in Singapore by 2020.

Keywords: creativity, role-play, professions, exploration, self-directed.

1. The conception and planning of the programme

In conceptualising the Heritage Explorers Programme, NHB ensured that it is relevant to students' educational needs and complements the Ministry of Education's (MOE) existing efforts to provide a holistic education. We also ensured that the various tasks set out for the students are aligned to the MOE's Desired Outcomes of Education which includes developing students who are "concerned citizens rooted to Singapore, proud to be Singaporeans and understands Singapore in relation to the world". Hence, the objectives of the Heritage Explorers Programme are as follows:

- to spark interest in our heritage and culture in fun and immersive ways and to build a sense of national identity and pride from a young age;
- to complement school's curriculum, in the areas of National Education, Social Studies and Character and Citizenship Education and extend the learning of history, heritage and culture beyond textbooks;
- to impart social awareness and skills to enable students to become informed, active and concerned citizens and eventually advocates for museums and heritage;
- to encourage self-directed and proactive learning through creative role-play.

As museums broaden their missions and evolve in the last decade, learning is becoming a new and central focus for the NHB museums and institutions. To accomplish our educational goals, our museums offer programmes and activities such as interactive exhibits, lectures, and workshops and organise events for visitors of all ages. Guided tours,

school visits, training courses for teachers and teacher guides are some of the resources which make up the educational activities in a museum (Singh, 2013). However beyond museum walls, the opportunities to further disseminate knowledge for heritage and culture, encourage self-learning and foster greater personal ownership of heritage are limitless. Such outreach programmes would bring our mission and collection off-site and especially benefit schools which face constraints in bringing students for fieldtrips to the museums (Johnson, 2009). Thus, the Heritage Explorers Programme was conceptualised to extend the learning of history, culture and heritage beyond our museums' walls and serve as a teaser to introduce students to our museums and heritage sites and trigger their interest to find out more.

The programme received funding from the Arts and Culture Strategic Review grant administered by the Ministry of Culture, Community and Youth (MCCY).

Resources developed include (fig. 1):

- Heritage Explorers Programme Booklet which details the instructions, tasks and design templates for students
- Educator's Guide to provide useful heritage-related links for teachers
- Introductory briefing presentation slides for teachers and students
- Heritage Explorers badges that students will receive upon completion of the activities



Fig. 1 – Resourced developed with funds by the MCCY

As the national education authority, the Ministry of Education (MOE) is

our most crucial partner for this programme. NHB sought input and recommendation in designing the different students' tasks from various departments in MOE, particularly the Social Studies Unit and Character and Citizenship Education Branch. During the pilot phase, we also worked closely with the teachers from the two pilot schools to refine the tasks and sought feedback from students and parents on their experience in carrying out the tasks.

The overarching theme we have chosen for the Heritage Explorers Programme is creative role-play of the professions in the heritage industry. Students will have the opportunity to role play some heritage professions and complete a series of fun and engaging activities over a semester. Each profession consists of 5 tasks. Students will have to complete any 3 tasks to earn a badge. They are encouraged to collect all the badges within their primary school years (fig. 2).



Fig. 2 - Heritage Explorers Badges

Using role-play as a mediation tool encourages empathy by asking students to adopt a position other than their own and encourage them to think in new and creative ways. Role playing is also an excellent tool for engaging students and allowing them to interact with their peers and family members as they try to complete the tasks assigned to them in their specific roles. Students also see the relevance of completing the tasks in real-world settings and are engaged in higher order thinking.

In completing the tasks for the specific heritage profession that students have chosen, a three-tier focus has been identified – Personal and Heritage, Community Heritage and Nation Heritage (figg. 3-4).

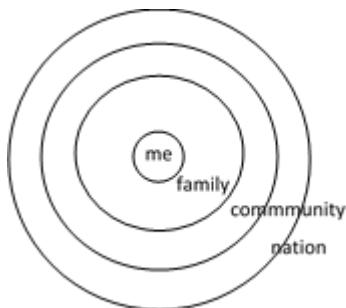


Fig. 3 - Three-tier focus of Heritage Explorers Programme



Fig. 4 - Examples of tasks in relation to the three-tier focus

First, students will explore the context they are most familiar with and gain a deeper understanding of their personal and family heritage and culture. The next tier allows students to understand the heritage of the neighbourhood, neighbours and community they live in. Lastly, they will get the opportunity to explore the heritage, history and culture of Singapore. This is crucial as Singapore is a multi-cultural society and students need to understand from a young age why their backgrounds differ from their friends. With this awareness and understanding, they can then better appreciate the rich cultural history Singapore has to offer and exercise greater tolerance to ensure Singapore continues to remain peaceful and harmonious.

2. Carrying out the programme

We spent the first half of 2015 drafting the tasks for the five professions and consulting the MOE for alignment to schools' curriculum, usage of appropriate terms and language to suit students' different learning abilities. We also sought recommendations from MOE on suitable educators that we could partner with to run through some of the tasks as well a list of schools that we could approach for the pilot phase.

The programme was piloted in the second half of 2015 with two schools on board and a total of 355 students. We started publicising the programme to all primary schools in Singapore towards the end of 2015. Publicity was done via calls and electronic direct mailers to all relevant teachers to call for participation. We also leveraged on MOE's communication platforms such as the teachers' education portal, newsletters and educational roadshows. More than 40 primary schools with a total of 17,000 students participated in the programme in 2016 (fig. 5).

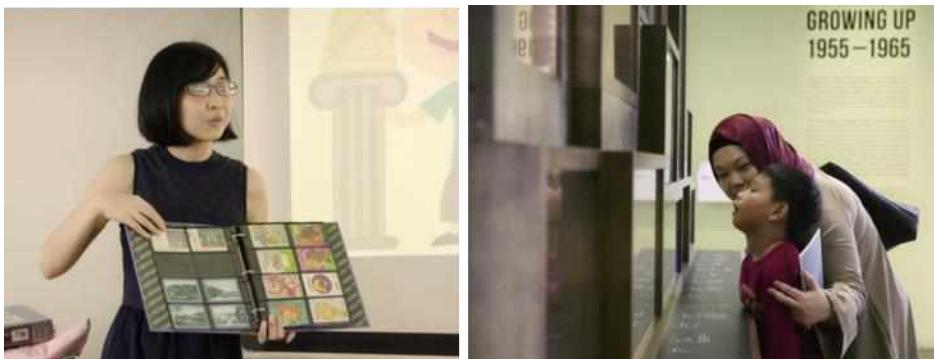


Fig. 5 - From left to right: Incorporation of fun heritage activities into existing classroom lessons; family bonding through a parent-child activity at the museum

(Photos courtesy of National Heritage Board)

The programme's basic framework includes:

- introduction to the museums and heritage landscape in Singapore and the professions available in the heritage industry;
- opportunities for students to role-play their chosen heritage profession as they go about completing the assigned tasks;
- incorporation of fun heritage activities into existing classroom

lessons as teachers link the programme to subjects like Social Studies and National Education;

- opportunities for family bonding through a parent-child activity;
- provision of the heritage explorers badge for students who complete the assigned tasks.

For 2017, fifty more primary schools with a total of 19,000 will be participating in the programme. In total we have reached out to 36,000 since the programme officially launched in 2016. We aim to reach out to all 190 primary schools in Singapore by 2020.

Following the pilot, we sought the teachers' input on how we could refine the implementation process to make it seamless for the teachers. Based on feedback received, we now offer the following additional resources:

- samples of past students' works
- a list of heritage related videos and resources both teachers and students' use to facilitate the teaching and learning process respectively
- a teacher's resource guide which highlights the linkages to school's curriculum, in the areas of Social Studies, Character and Citizenship Education and National Education to help teachers map and complement their lesson plans.

3. Evaluation and remedial process

We studied the programme through students' and teachers' surveys administered after the programme. Based on the findings, more than 90% of 4,775 students enjoyed completing the activities.

One student shared that one thing he enjoyed most as he role-played a "Young Designer" was that he was able to show and include his personality and creativity in his design planning.

More than 90% of 4,775 students are also now more aware of heritage professions and are more interested to find out more about their family, community and nation's history and heritage. They enjoyed aspects of the activities which not only gave them opportunity to interact with their

classmates and learn about the different cultures but also allowed them to bond with their family members as they “got to find out more about how the parents and grandparents grew up” (figg. 6-7).



*Fig. 6 - Students playing traditional games their parents and grandparents used to play
(Photos courtesy of National Heritage Board)*

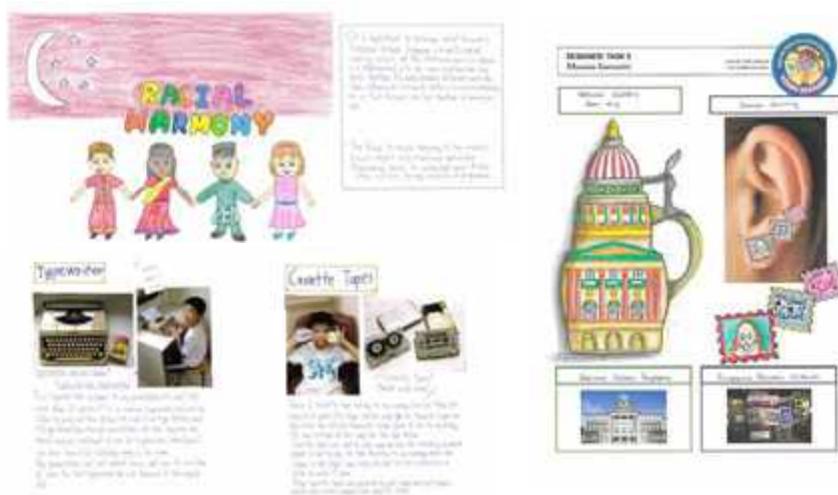


Fig. 7 - Samples of students' works

98% of 104 teachers surveyed in 2016 had indicated that the students have benefitted from the programme and that they would continue to participate in the programme in 2017. Teachers indicated that “the programme is planned with purpose and aligned to school and MOE goals in developing self-directed learning and keen awareness of the world

around them through heritage” as well as “students can really benefit and this is one of the platforms to exercise 21st Century Skills”.

Results from the survey and teachers reflection were shared with the senior management at the National Heritage Board. We are currently working to include more professions in the list for future runs and there are plans to develop a similar programme tailored for older students (13-16 years old).

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La petite Boîte à Chagall

Une galerie-atelier pour le jeune public en lien avec une exposition

*Delphine de Bethmann, Sophie Valmorin, Anaïs Dondez**

Résumé

À l'occasion de l'exposition *Marc Chagall, Le Triomphe de la musique*, présentée du 13 octobre 2015 au 31 janvier 2016 à la Cité de la musique – Philharmonie de Paris, le Musée de la musique a conçu une galerie-atelier : *La petite Boîte à Chagall*. Il s'agit d'un espace ludique, pédagogique, poétique et interactif, destiné aux **enfants à partir de 4 ans**. L'offre se déclinait pour le public individuel en famille, les groupes scolaires et les publics handicapés.

La galerie-atelier proposait une **découverte active** de l'œuvre du peintre et de ses liens avec la musique, avec pour mots d'ordre le jeu, le partage, le plaisir. **Seize modules de jeux**, basés sur les tableaux présentés dans l'exposition, constituaient un véritable **outil de médiation**. *La petite Boîte à Chagall* pouvait se visiter en **introduction ou en prolongement** de l'exposition, voire indépendamment.

Plébiscitée par le public, la galerie-atelier a été prolongée cinq semaines, après la fermeture de l'exposition. Au total, **18 000 personnes** ont visité l'espace (individuels et groupes). L'exposition et la galerie-atelier sont présentées au **Musée des Beaux-Arts de Montréal** en 2017.

Keywords: galerie-atelier, familles, accessibilité, jeux, musique.

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1. Conception et planification du programme

Origine du projet

Le Musée de la musique développe une politique d'exposition sur l'interdisciplinarité et le croisement des arts. Après le succès de l'atelier « *Klee en mains* » organisé dans le cadre de l'exposition *Paul Klee, Polyphonies* (2011/2012), le service des activités culturelles du Musée de la musique a souhaité renouveler l'expérience d'un espace pédagogique pour les enfants en lien avec une exposition temporaire. Une zone d'exposition vacante de 350 m² a permis la création d'une galerie-atelier autour de Marc Chagall (fig. 1).



Fig. 1 – Plan de la petite Boîte à Chagall

Les 16 modules de *La petite Boîte à Chagall* (figg. 2, 3, 4) ont été conçus avec une approche multi-sensorielle, dans une volonté de trouver un équilibre entre activités créatives, supports numériques et poétiques : jeux de manipulation, d'expérimentation, de mémorisation, d'observation, de création, d'écoute musicale...

Les jeunes visiteurs, à partir de 4 ans, étaient invités à :

- chercher les détails du plafond de l'Opéra Garnier en lien avec des œuvres musicales,

- observer des tableaux et les recomposer en puzzles,
- écouter des opéras et toucher aux instruments d'un « orchestre enchanté »,
- donner vie à des personnages sur une boîte à musique géante,
- sauter de couleur en couleur sur un tapis-marelle,
- participer à des jeux multimédias,
- faire leur autoportrait sur une vitre,
- revêtir un costume de ballet et monter sur scène pour danser,
- recomposer un tableau et inventer leurs propres histoires,
- découvrir le bestiaire de Chagall en ombres chinoises interactives,
- jouer de la musique ensemble
- s'inspirer des œuvres de Chagall pour exprimer leur créativité (dessins, collages, pantins articulés, à exposer ou à emporter....)



Fig. 2 - Le Petit Théâtre
© William Beaucardet



*Fig. 3 - L'orchestre
enchantée*
© William Beaucardet



*Fig. 4 - Le violoniste
klezmer*
© Anaïs Dondez

Deux médiateurs culturels étaient présents en permanence pour accueillir et accompagner le public, intervenant spontanément ou à la demande des visiteurs. Ils invitaient les enfants à participer à des ateliers collectifs.

Chaque module de jeux pouvait être appréhendé de façon multiple, afin de s'adapter à tous les âges. Les visiteurs étaient autonomes ou accompagnés d'un médiateur.

Par exemple, le module *Le Plafond de l'Opéra*, créé en partenariat avec Google Art Project, proposait aux visiteurs, à l'aide d'un écran tactile, de « naviguer » dans le plafond en zoomant sur l'œuvre. Ce module permettait de découvrir nombre de détails invisibles à l'œil nu, dévoilant tous les secrets de ce somptueux décor. Les parties du plafond étaient associées à différentes musiques extraites des ballets et opéras représentés dans l'œuvre. Le médiateur guidait l'enfant dans sa recherche des personnages,

animaux extraordinaires ou monuments de Paris. Il approfondissait son discours à l'intention des plus grands. Cette quête pouvait également être menée en famille pour partager le plaisir de découvrir l'imagination sans limite de Chagall (fig. 5).



Fig. 5 – Le Plafond de l'Opéra

© William Beaucardet

À côté de l'écran, un tapis-marelle représentant une esquisse du plafond proposait une exploration corporelle de l'œuvre liée aux couleurs. Ce tapis était le point d'accueil pour les groupes scolaires, permettant de recevoir les consignes de manière globale. Il servait également à d'autres jeux qui associaient instruments de musique et couleurs et se transformait parfois en *Twister*, permettant aux enfants de se lancer des défis (fig. 6).



Fig. 6 - Le tapis-marelle

© William Beaucardet

Les jeux pouvaient être expérimentés sans la lecture de textes. Cependant, chaque module était introduit par un panneau à double niveau de lecture : une consigne accessible à l'enfant (en couleur et en gros caractères) et un

texte explicatif destiné à l'ensemble de la famille. Illustrée par une reproduction du tableau correspondant au jeu, cette signalétique permettait de faire le lien avec l'exposition. Cette formule offrait une autonomie aux enfants lecteurs et transformait les accompagnateurs en médiateurs.

La mise en exposition a été faite selon le principe de libre parcours ; les enfants circulaient d'un module à l'autre, construisant leur visite en fonction de leurs envies et de la disponibilité des activités.

L'espace était accessible à tous : signalétique bigraphique (visible, en braille et en relief), boucle magnétique pour les dispositifs sonores, audiodescription d'un violon accompagnée d'une planche tactile. Certains dispositifs, pensés pour des personnes en situation de handicap, ont été utilisés par tous : pochoirs à réaliser en relief, puzzle tactile, instruments à toucher.... (fig. 7).



*Fig. 7 – Puzzles En rythme et en couleurs –
exemple de puzzle accessible aux personnes malvoyantes*

© William Beaucardet, Anaïs Dondez

Pour élaborer ce projet, le service des activités culturelles a travaillé étroitement avec le service des expositions du Musée dont son équipe audiovisuelle. Des prestataires extérieurs ont été sollicités pour l'agencement scénographique, le design, le graphisme, la signalétique, la signalétique accessible, l'éclairage, le développement multimédia, la réalisation du mobilier et des dispositifs. Dans un esprit de développement durable et aussi de souci économique, certains mobiliers provenant d'anciennes expositions ont été réutilisés et réadaptés au nouveau projet. L'univers ludique et interactif proposé pour la galerie-atelier a suscité un enthousiasme important et tous les prestataires se sont particulièrement impliqués. Le projet a été stimulant et mobilisateur pour l'ensemble des équipes.

Planning

La conception et la réalisation de la galerie-atelier se sont déroulées sur une période de 12 mois avant l'ouverture au public.

- **Octobre - décembre 2014** : conception des modules, validation d'un pré-budget de production
- **Février 2015** : présentation du projet aux commissaires et ayant-droits de la famille Chagall
- **Mars 2015** : consultation des scénographes, choix des autres prestataires (éclairage, graphisme, développement multimédia)
- **Juillet - août 2015** : consultations des entreprises, lancement des travaux, fabrication des modules
- **Septembre 2015** : rédaction des textes, mise en place de la communication, dossier de presse
- **Octobre 2015** : ouverture de l'exposition et de la galerie-atelier.

2. Mise en œuvre du programme

La présence des médiateurs était essentielle, la création de cet espace reposait sur le principe de la médiation humaine. Outre leur rôle d'animateur et de pédagogue, ils ont également assuré la surveillance de la galerie-atelier et la maintenance des dispositifs. Formés aux consignes de sécurité-évacuation et au contenu de l'exposition, ils étaient en contact avec les autres équipes (sécurité, service culturel, audiovisuel) par talkie-walkie.

Ces intervenants ont été choisis pour leurs compétences artistiques variées : historien d'art, plasticien, danseur, musicien... Une médiatrice référente a été embauchée à plein temps, afin d'assurer le suivi et la maintenance générale de l'espace, de préparer le matériel et les consommables (fig. 8).



Fig. 8 – Vue de la petite Boîte à Chagall

© William Beaucardet

À l'entrée, une hôtesse accueillait les visiteurs, validait leurs billets et leur donnait le mode d'emploi de la galerie. Afin de garantir une expérience de visite agréable pour tous, le nombre de tickets vendus était limité à 70 par heure et le temps de visite était illimité. La régulation du public s'est faite de manière naturelle. Une politique tarifaire attractive a été mise en place, s'inscrivant ainsi dans le projet de démocratisation de la Philharmonie de Paris. Les visiteurs pouvaient réserver leurs billets par téléphone, sur le site Internet ou sur place.

Les moyens financiers alloués pour la mise en place du projet étaient relativement restreints et intégraient aussi bien la scénographie, le développement multimédia que la médiation humaine. La mutualisation des équipes du Musée, du matériel audiovisuel et la réutilisation de mobilier et d'éléments d'expositions antérieures ont permis de rester dans ce cadre budgétaire (fig. 9).



Fig. 9 - Exemple de signalétique

L'exposition et la galerie-atelier se tenaient dans deux bâtiments distincts. L'articulation entre ces deux lieux a constitué un enjeu de communication. Aussi, un film promotionnel a été réalisé : diffusé à la sortie de l'exposition et à l'entrée du bâtiment dans lequel se trouvait la galerie-atelier, il présentait *La petite Boîte à Chagall*. En plus d'un affichage classique, des flyers avec un plan étaient distribués à la sortie de l'exposition.

Afin de promouvoir la galerie-atelier, l'exposition et les activités associées, un mini-site Internet lié à celui de la Philharmonie de Paris a été créé. Le film promotionnel a été également diffusé sur Internet et les réseaux sociaux.

3. Evaluation et remédiation

À l'ouverture de la galerie-atelier, l'équipe du service culturel a observé le comportement des visiteurs afin d'améliorer l'expérience de visite. La remédiation a rapidement été faite avec certaines adaptations (ajout de consignes, amélioration de certains éclairages...). Les médiateurs pouvaient anticiper les demandes des visiteurs et être vigilants sur les modules nécessitant un accompagnement.

Une enquête quantitative et qualitative a permis de définir le profil des visiteurs et a montré le très haut niveau de satisfaction du public. Cette étude montre notamment que le site Internet et le bouche-à-oreille ont contribué à parts égales dans la décision de visiter *La petite Boîte à Chagall*. 92% du public a apprécié l'accueil et les animations proposées, sachant que la majorité des accompagnateurs n'avait pas sensibilisé leurs enfants avant la visite. 91% des visiteurs sont satisfaits du nombre de modules, 90% apprécient leur diversité et 98% l'adaptabilité à plusieurs tranches d'âges. Autre élément intéressant révélé par cette enquête, 92% des visiteurs restaient plus d'une heure dans l'espace. Enfin, 83% du public considérait que la visite correspondait à ses attentes ou les dépassait (fig. 10).



Fig. 10 – L’installation numérique et ludique
© William Beaucardet

Les messages et les dessins d’enfants laissés dans le livre d’or confirmaient l’engouement des visiteurs pour le lieu. De nombreuses familles sont venues visiter *La petite Boîte à Chagall* à plusieurs reprises.

Suite à cette évaluation, le service culturel a rédigé un bilan de la galerie-atelier résumant les points forts et les améliorations potentielles qui servira à adapter la galerie-atelier dans le cadre de son itinérance, voire pour la réalisation de futurs projets pérennes.

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Web-teaser de l’exposition

<https://www.youtube.com/watch?v=HVX4dGiJ3M4>.

The Landscape of My Country

*Astghik Marabyan**

Abstract

The theme of the International Museum Day in 2016, *Museums and Cultural Landscapes*, highlighting the important role of museums “as centers for interpreting the surrounding territory and heritage and sharing it with communities”, inspired the Cafesjian Center for the Arts to develop a special programme for refugee Syrian-Armenian teenagers, who immigrated to Armenia after the outbreak of the Syrian conflict. Focusing on revealing the cultural landscape of Armenia through the work of distinguished Armenian artists, the programme, *The Landscape of My Country*, aimed at supporting the integration of engaged Syrian-Armenian teenagers in the cultural and social life of the country and rediscovery of their Armenian identity. Through a special programme of lecture-presentations about the work and life of featured artists and creative workshops, as well as visits to other museums, the programme created a unique platform of collaboration and engagement. Twenty-four Syrian-Armenian teenagers took part in the programme, during which they were familiarized with the prominent figures of Armenian art, developed their painting skills and, most importantly, were actively involved in the cultural life of the Center.

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The programme highlight was the exhibition, *The Landscape of My Country*, featuring a selection of works by the participating Syrian-Armenian teenagers, offering insight into their own inspiration of a cultural landscape they belong to.

Keywords: Syrian-Armenian, integration, refugee, repatriates, teenagers.

1. The conception and planning of the programme

I shall resurrect Armenia with my brush for the whole world to see
Arshile Gorky

The Cafesjian Center for the Arts as an art museum is dedicated to presenting the best of contemporary art in Armenia and sharing the best of Armenian culture with the world. Recognizing museums' indispensable role in public education, the Center offers a wide range of learning opportunities developed for diverse cross-sector audiences of all ages. The programme, *The Landscape of My Country*, designed for Syrian-Armenian teenagers, brought a special socio-cultural dimension to the Center's educational mission, placing the Center at the vanguard of supporting the integration of Syrian refugees in the cultural life of the country.

The Syrian refugee issue holds a special significance for Armenia. In contrast with other European countries, the overwhelming majority of Syrian refugees in our country are ethnic Armenians. They are descendants of Armenians, who escaped the Genocide perpetrated by the Ottoman Turks in 1915 and settled in Syria, where by various estimates, 80 to 100 thousand Armenians lived before the civil war. History was repeated 100 years later - now their generations were displaced from their country and settled in Armenia as a new homeland. According to official sources, today, 17 thousand refugees are in Armenia, of which 12 thousand became Armenian citizens.

As ethnic Armenians, they are not considered refugees in Armenia, but rather repatriates. However, due to language and cultural differences, economic hardship, they remain a socially excluded community.

Adhering to an educational-social mission and the considerable potential of museums to make changes in the lives of our surrounding

communities, the programme, *The Landscape of My Country*, was developed in response to the Syrian refugee issue in Armenia with the main goals to support the integration and rediscovery of their identity, by revealing Armenia as their historical homeland through its cultural landscape.

The specific objectives of the programme included:

- to support the social and cultural integration of Syrian-Armenian repatriated teenagers;
- to support the rediscovery of their identity as ethnic Armenians;
- to reveal the cultural landscape of Armenia for a repatriated community;
- to build a long-lasting relationship with the Syrian-Armenian community;
- to develop a platform of mutually beneficial partnerships with local museums.

The programme development started with thorough research of Armenian landscape painting and selection of respective artists, influential in the development of the Armenian art scene. The Armenian landscape has long been a source of inspiration for many Armenian painters; creatively developing a visual narrative about Armenia; the land and the nation, past, present and future. It is worth mentioning that many Armenian painters were also once deprived of their homeland and revived Armenia in their works. The Armenian landscape evolved into a cultural symbol of a collective identity in works by such famous Armenian painters as Gevorg Bashinjaghyan, Eghishe Tadevosyan, Martiros Saryan, Minas Avetisyan, Haroutiun Galentz, Hagop Hagopian and the American-Armenian world-famous painter Arshile Gorky. Their life and work became the main inspirational sources for developing the programme. The seven artists were selected to be presented as part of the initiative, shaping the ideological content of the programme.

From the very beginning, one of the main challenges was to create an educational platform of social interaction, ensuring participants' active engagement and experiential learning. In parallel with the content research, the Center's educational staff also organized meetings with Syrian-Armenian community members, presenting the programme and main objectives for identifying the needs, interests and expectations of the target group. In collaboration with the YMCA Syrian-Armenian NGO, the Cafesjian Center for the Arts announced an open call for participation in the

programme, and in response twenty-four 12-16 year old repatriated Syrian-Armenians expressed interest to become involved in the programme.

The Center's educational programmes are usually designed based on permanent or temporary exhibitions at the Center, and in this regard the programme, *The Landscape of My Country*, was exceptional, encouraging partnership with local museums, including the National Gallery of Armenia, the Modern Art Museum of Yerevan, and the Galentz Museum, which exhibited works of the seven artists selected for the initiative.

Considering the participants' basic knowledge of Armenian art, lecture-presentations on the work and life of the selected artists were prepared for the workshop. It was decided to reveal the Armenian cultural landscape through the course of its development and present the artists in chronological order. Besides, taking into account their specific language needs, the presentations were delivered in a mixture of Eastern and Western Armenian dialects, which on one hand facilitated communication of the content, and on the other offered the participants opportunity to become familiar with the local dialect.

In terms of personnel, the programme involved the staff of the Education Department of the Center, and afterwards, the Installations and Technical Services Department for organizing the exhibition. During painting workshops artists and volunteers were also engaged in the programme, to support the participants with basic painting skills and knowledge. Each session featured specific painting materials (pastel, oil, colour pencils, etc.), corresponding to the theme of the workshop and the style of the artist.

The exhibition content was based on selected works created by participating teenagers, offering a visual narrative of Armenian landscape inspired by the land and the artists who developed that narrative.

2. Carrying out the programme

The programme, *The Landscape of My Country*, was carried out in three major stages; preparation of the content of the programme and audience research, the official launch of programme with Creative Workshops, February 19 through April 23, and concluding with the same-name exhibition, May 21 through May 29.

Creative Workshops



*Fig. 1 - During a workshop at the Creative Hall
of the Cafesjian Center for the Arts
(Courtesy of the Cafesjian Center for the Arts, Yerevan)*

The workshops were carried out on Saturdays at the Creative Hall of the Center (fig. 1). Within two months, seven workshops were held, commencing with a lecture-presentation about the selected artist, and then followed by a creative painting session, during which the participants, with the support and guidance of the involved artists created their landscape painting based on the style and mindset of the featured artist. Prior to each workshop, the participants were asked to do a basic study about the artist to be presented during the meeting.

In parallel with workshops held at the Center, the participants also visited the National Gallery, Modern Art Museum of Yerevan and the Galentz Museum, which on the one hand provided an opportunity to become familiar with the original works of the featured artists, on the other offered a new cultural platform for engagement.



*Fig. 2 - After the outdoor painting session
(Courtesy of the Cafesjian Center for the Arts, Yerevan)*

The last session of the workshop was organized outdoors in the beautiful environs of Yerevan, where the youngsters inspired by the spring panorama of the city created their landscape paintings, applying the new knowledge and skills acquired during the workshops (fig. 2).

Exhibition

The programme highlight was the exhibition, *The Landscape of My Country*, which opened on Museum Night, May 19, in the Sasuntsi David Garden Gallery of the Center and was presented as part of the International Museum Day events. The exhibition included 24 works, one work by each participant created during the workshops, the selection of which was done in agreement with the teens. The works were accompanied by special label-captions featuring participants' photos and thoughts on their experience of the programme and the presented work (fig. 3).



*Fig. 3 - At the opening of the exhibition, *The Landscape of My Country*
(Courtesy of the Cafesjian Center for the Arts, Yerevan)*

The exhibition also featured a short documentary, giving insight about the development and implementation of the programme. The exhibition, *The Landscape of My Country*, reflected the inspiration of engaged Syrian-Armenian teens, as well as their cultural and historical appreciation of the landscape they belonged to.

3. Evaluation and remedial process

Before launching the programme, in collaboration with the YMCA Syrian-Armenian NGO, the Cafesjian Center for the Arts conducted audience research identifying participants' needs and related challenges. It was evident that the educational initiative of the Center would be their first museum program in general. Secondly, the majority of the participants had only basic knowledge about Armenian culture and art in general. Ultimately, the language difference between Eastern Armenian (local language) and Western Armenian (Syrian-Armenian) dialects brought forth the issue of effective communication and delivery of the programme's content. All of these issues were thoroughly taken into account during the development of the programme.

During the implementation period of the workshops, the programme was periodically evaluated through observation and oral discussions with participants. At the end of the workshops, all participating teens were asked to write about their impression of the programme and/or artists they were inspired by. During the exhibition, those impression statements accompanied the works of teens on the respective labels, offering an opportunity for open assessment of the programme and its results.

In December 2016, the Museum Education Center in Yerevan recognized the programme *The Landscape of My Country* as the “Best Educational Program” of the year in Armenia, as a pioneering museum initiative in support of the integration of repatriated Syrian-Armenians. The Cafesjian Center for the Arts continues its educational outreach to the repatriated Syrian-Armenian community, periodically engaging them in other learning initiatives of the Center with a focus on developing a long-lasting relationship and creating an environment of social integration with a rich cultural experience.

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Le Louvre à l'hôpital – conception et expérimentation d'une artothèque itinérante

*Séverine Muller, Cathy Lossan**

Résumé

Le service démocratisation culturelle et action territoriale du musée du Louvre œuvre en direction des publics dits *empêchés* ou *éloignés* de l'offre culturelle, en développant notamment des programmes hors-les-murs.

Un des publics cibles du service sont les personnes hospitalisées, pour lesquelles a été mené un projet pilote : la conception et le déploiement pendant un an d'une artothèque constituée de reproductions d'œuvres du musée, destinée à itinérer dans des hôpitaux de la banlieue parisienne.

Ce projet expérimental a été le fruit d'une co-construction entre l'ensemble des acteurs impliqués : le musée du Louvre, la Direction de l'Assistance Publique – Hôpitaux de Paris (AP-HP) et l'hôpital dans lequel s'est déroulée la première itinérance.

Pour inscrire l'art dans le quotidien des patients, des soignants et de leurs familles, ce sont plus de 200 reproductions qui ont été prêtées, données ou exposées à l'hôpital, dans les chambres des patients, les salles communes ou les jardins.

Une programmation culturelle pluridisciplinaire a complété la présence

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des reproductions. Le personnel soignant a été formé à la médiation des collections et a pu ainsi accompagner les patients dans le choix d'une œuvre pour leur chambre.

Le lien avec les œuvres originales était préservé via des visites au musée.

Keywords: publics empêchés, hôpital, co-construction, artothèque, médiation.

1. Conception et planification du programme

Origine du projet

Le musée du Louvre a signé en 2014 une convention partenariale avec l'AP-HP (39 hôpitaux en Île de France), qui vise à offrir aux personnes hospitalisées un accès au musée et à la culture, dans le respect des engagements des protocoles interministériels Culture/Santé¹ et des missions du musée (loi du 4 janvier 2002)².

Cette convention prévoit la venue régulière des patients au musée, l'animation d'activités de médiation dans les hôpitaux, et la formation des personnels dans le but de favoriser leur appropriation du Louvre et de ses collections.

Le comité de pilotage du partenariat, paritaire Louvre/AP-HP, a identifié les services gériatriques comme public prioritaire du programme, compte tenu du déficit d'activités culturelles qui leur sont proposées. Ce choix correspondait aussi à la volonté du musée d'accompagner un changement sociétal : le vieillissement de la population, en concevant une offre de médiation adaptée aux personnes âgées.

Ce comité a décidé de mener un projet complémentaire aux activités ponctuelles déjà citées, qui puisse se dérouler majoritairement au sein des murs des hôpitaux gériatriques pour permettre aux patients, même ceux qui ne peuvent pas se déplacer, de bénéficier du contact avec les œuvres d'art.

¹ <http://www.culturecommunication.gouv.fr/Thematiques/Developpement-culturel/Culture-et-Sante/Bibliographie/Textes-de-reference>.

² <https://www.legifrance.gouv.fr/affichTexte.do?cidTexte=JORFTEXT000000769536&categorieLien=id>.

Nous avons opté pour un projet d'artothèque, où les œuvres du Louvre sont convoquées via des reproductions exposées dans les chambres et lieux de vie d'un hôpital. Leur présence est accompagnée par une programmation culturelle dédiée aux patients, à leurs proches, aux personnels et à un public de proximité. Nous avons d'emblée souhaité en faire un projet itinérant, pour ne pas limiter l'expérimentation à un seul lieu, afin d'inscrire le projet dans une logique de développement durable.

Objectifs

Dans la phase de conception du programme, l'AP-HP et le musée du Louvre se sont attachés à définir des objectifs communs et partagés. Le principal d'entre eux était, à travers l'artothèque, de concourir à l'amélioration de l'accueil et de l'environnement de tous les usagers de l'hôpital, de réintroduire des notions de bien-être, de plaisir et de confort dans le quotidien des patients.

A travers l'artothèque nous avons aussi cherché à réduire la distance, physique et intellectuelle, entre les participants et le monde de l'art. Pour le musée il s'agissait de transmettre des clés de lecture des œuvres, pour favoriser leur appropriation par des publics peu familiers. Nous avons cherché, à travers la présence des reproductions, à faire vivre une expérience sensible qui soit la plus proche possible de celle que l'on peut avoir devant l'œuvre originale au musée.

L'artothèque devrait concourir, en tant que projet culturel développé dans un hôpital, à enrichir les relations entre soignants et soignés, et ouvrir l'hôpital sur la ville à travers des activités culturelles partagées.

Moyens

Une chargée de projet à temps plein a été recrutée pour piloter le projet, ainsi que deux médiateurs chargés d'animer les activités, à raison d'un jour/semaine à l'hôpital. Une campagne de recherche de mécénat a été menée pour financer l'artothèque.

L'hôpital gériatrique Charles Foix d'Ivry-sur-Seine s'est porté volontaire pour accueillir la première itinérance de l'artothèque dans deux services de soins, pendant un an.

Contenu de l'artothèque

Pour des raisons de conservation, il était impossible de songer à utiliser des œuvres originales. Nous avons donc opté pour des reproductions. L'intention initiale à l'origine du projet était d'offrir un accès à l'ensemble des collections du musée du Louvre. Devant une telle diversité de propos possibles, plusieurs choix successifs ont été opérés.

Dans les chambres

La sélection des œuvres a été établie par le comité de pilotage Louvre/AP-HP selon les critères suivants :

- les possibilités techniques de reproduction des œuvres et d'accrochage dans l'espace contraint des chambres des patients ;
- la nécessité de présenter des œuvres les plus variées possibles (sujets, styles, époques) afin de garantir la possibilité d'exercer un choix qui reflète le goût personnel pour chaque patient ;
- la lisibilité des œuvres, étant donné la fréquence des handicaps visuels chez les patients âgés.

Cinq grandes thématiques ont été retenues : Scènes de la vie quotidienne, Repas et nature morte, Enfance, Animaux, Paysages.

Chaque thème comportait dix œuvres. Le corpus final a été reproduit en plusieurs exemplaires, dans un format le plus proche possible de l'œuvre originale. En tout, ce sont plus de 200 reproductions de cette nature qui ont été déposées par le Louvre à l'hôpital Charles Foix.

Les patients des deux services concernés par le projet pouvaient choisir une œuvre et la garder dans leur chambre aussi longtemps qu'ils le souhaitaient. Les soignants ont été formés par le musée pour les accompagner dans ce choix (fig. 1).



*Fig 1 – Une patiente en train de choisir l'œuvre
qui sera accrochée dans sa chambre*

© 2016 Musée du Louvre/Olivier Ouadah

Dans les espaces communs

En écho à la présence du Louvre dans l'intimité des chambres, une exposition de reproductions 2D et 3D de formats plus importants était également présentée dans les espaces communs intérieurs et extérieurs de l'hôpital. Le thème « Le Geste, le corps en mouvement » a été choisi pour sa résonance avec les pratiques des professionnels en gériatrie et sa capacité à être une clé de lecture pertinente des œuvres du musée. Des œuvres sur ce thème ont été exposées dans des salles à manger, des galeries de circulations, la cafétéria, les jardins et la grille extérieure de l'hôpital. La sélection finale a été le fruit de plusieurs séances de choix collectifs organisées avec les agents hospitaliers.

Médiations

Le Louvre a testé et conçu pour ce programme des supports et des formats de médiation interactifs et sensoriels adaptés à un public âgé dépendant. Les activités proposées aux patients ont pris la forme de visites, d'ateliers plastiques, mais surtout de “conversations”, un format spécifique développé pour les interventions hors-les-murs. Elles sont une discussion informelle d'une heure maximum autour d'un thème, d'un artiste, ou d'une œuvre, qui se pratique au chevet d'un patient ou en petit groupe, à partir de supports concrets (2D ou 3D).

La dimension sensorielle a été travaillée en lien avec les conversations. Plusieurs expérimentations ont été menées, en incluant des éléments sensoriels (auditifs, tactiles, gustatifs, olfactifs) aux supports visuels. Ce travail nous a permis de créer un outil de médiation pérenne, qui a pris la forme de mallettes multi-sensorielles thématiques conçues lors de la première itinérance de l'artothèque, et utilisées depuis dans tous les projets hors-les-murs menés par le musée.

Le Louvre a également expérimenté des formats de médiation adaptés aux actifs sur leur lieu de travail : les reproductions d'œuvres ont été utilisées comme point d'appui par les médiateurs pour l'expression de points de vue personnels et le partage d'expérience, sur le mode conversationnel, lors de "cafés Louvre" avec les soignants (fig. 2).



Fig 2 – Un "café Louvre" dans un service de soins

© 2016 Musée du Louvre/Olivier Ouadah

Des visites au musée, dans la limite des capacités physiques des patients, ont permis de faire le lien avec les œuvres originales.

Nous avons souhaité offrir différentes manières de s'approprier les œuvres du musée, à travers la discussion mais aussi la pratique. La thématique de l'exposition a permis un croisement avec le spectacle vivant : le chorégraphe Thierry Thieû Niang a été invité à proposer des ateliers de danse contemporaine aux patients d'un service pendant une semaine (fig. 3).



Fig 3 - Atelier danse de Thierry Thieû Niang à l'hôpital Charles Foix

© 2015 Musée du Louvre - AP-HP / Eric Garault

Certaines activités ont été conçues pour être ouvertes aux proches des patients, et même aux habitants du quartier, pour ouvrir l'hôpital sur la ville.

2. Mise en œuvre du programme

Préparation

Des instances de travail tripartites Louvre/AP-HP/hôpital ont été organisées dès le début du projet pour permettre sa préparation et son lancement.

Un comité de pilotage (incluant les directeurs et chefs de services) se réunissait de manière trimestrielle et décidait notamment :

- du choix des services concernés par l'artothèque ;
- du calendrier général du projet ;
- de la fréquence des activités.

Un comité opérationnel (incluant les cadres de santé et les infirmières) se réunissait chaque mois pour échanger sur :

- le choix des lieux de stockage des reproductions ;
- la manière d'accompagner le choix des œuvres par les patients ;
- le lieu et le rythme de tenue des activités de médiation ;
- les sorties au musées.

Au Louvre, la phase de préparation a également dû s'organiser, le musée ne disposant pas d'expérience préalable en interne sur ce type de projet, notamment d'un point de vue scénographique. Un groupe de travail transversal a été mis en place, pour trouver les solutions les plus adaptées.

Tout au long du projet, l'ensemble des personnes impliquées dans le partenariat au musée du Louvre (directeurs, chefs de services, chargés de projets, médiateurs) ont été formés aux contraintes et enjeux de l'action culturelle en milieu hospitalier, par des professionnels de l'AP-HP.

L'artothèque a débuté par la livraison à l'hôpital des petites reproductions pour les chambres des patients. Les séances de choix d'œuvres animées par les soignants et les activités menées par les médiateurs ont démarré simultanément. L'exposition dans les espaces partagés a été installée dans un second temps, car elle a nécessité un travail de conception plus long qu'initialement prévu.

Adaptations

La mise en œuvre d'un tel projet dans un lieu contraint par des règles strictes d'hygiène, de sécurité et d'horaires a amené le musée à trouver de multiples adaptations pour le bon déroulement de celui-ci. Ces adaptations ont été nombreuses, tant au niveau des reproductions d'œuvres (choix du support, modes d'accrochage, gestion du roulement), qu'au niveau des activités de médiation (durée, lieux, horaires, fréquence).

Nous avons appris par exemple à mieux calibrer les ateliers plastiques pour des patients fatigables et/ou aux capacités de préhension ou cognitives réduites.

Le mode de programmation des activités a également été revu au cours du projet : nous avons identifié qu'il fallait respecter une régularité de lieux, de jours et d'horaires, pour mieux s'accorder avec l'organisation quotidienne d'un hôpital.

Enfin, la principale difficulté rencontrée tout au long du projet a été la communication interne au niveau de l'hôpital, et la transmission des informations entre les membres des comités et les équipes chargées de la réalisation du projet. Nous l'avons pallié en identifiant clairement un référent dans chaque service de soin, vers lequel les médiateurs pouvaient se référer en cas de difficultés.

3. Evaluation et remédiation

Une évaluation continue a été mise en œuvre par l'hôpital et par le musée, via un comité scientifique qui croisait les regards sociologiques et médicaux sur le projet en cours, grâce à différents outils qualitatifs (fiches d'évaluation, retours sur expériences, observations informelles) et quantitatifs. Le musée a également dirigé un rapport de recherche dont les résultats ont été partagés à l'issue du projet.

Les deux types d'évaluation menés confirment qu'inscrire des reproductions d'œuvres et des activités de médiation dans le quotidien de l'hôpital permet de faire évoluer les représentations des participants sur le monde de l'art en général et d'atténuer les distances avec celui-ci. On a pu noter une nette évolution dans la capacité des participants à s'approprier les œuvres et formuler une opinion personnelle construite dans leurs discours. Ce processus a été favorisé par la temporalité longue du projet.

Les modes de médiation adoptés, basés sur l'interaction, suscitent des échanges riches avec le médiateur, entre soignants, entre soignants et patients. Les participants expriment le plaisir éprouvé à vivre ces temps partagés autour des œuvres d'art. La diversité des approches institue une complémentarité entre les activités, qui permet de s'adresser à tous, même aux patients aux capacités cognitives et motrices les plus altérées.

Néanmoins le rapport de recherche a montré que les soignants s'étaient sentis démunis lors des séances de choix des œuvres par les patients, et auraient souhaité être accompagnés par le musée.

Les évaluations ont permis d'identifier que la temporalité du projet devait permettre une appropriation plus progressive des œuvres par les soignants chargés d'animer l'artothèque. Cela a été pris en compte dans la conception des itinérances suivantes où le calendrier global a été inversé : la mise en œuvre du programme débute par l'exposition dans les espaces partagés, en lien avec les activités de médiation et les formations. L'animation de l'artothèque destinée aux patients n'est proposée que plusieurs mois après.

Depuis la première expérimentation à l'hôpital Charles Foix en 2015, l'artothèque a itinéré en 2016 à l'hôpital René Muret à Sevran. En 2017 une troisième itinérance débutera à l'automne à l'hôpital Avicenne à Bobigny.

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A family festival at a museum. A nomadic concept from Azerbaijan

*Aslı Samadova**

Abstract

Attracting and retaining a museum audience is one of the challenges that museums in Azerbaijan struggle with in particular. The Family Festival at a Museum (FFM) is a nomadic festival that adapts its programme to the hosting museum's collection and aims at expanding the museum audience. FFM puts the visitor experience at the centre of a museum's activities and makes the museum visit an attractive experience for a range of age groups. This focus has allowed FFM to lead the way in bringing a significant family audience into Azerbaijan's two most celebrated museums – the Azerbaijan Carpet Museum (ACM) and the Azerbaijan National Art Museum (ANMA). As a consequence, the museums have continued independently to introduce family events regularly in their programming.

The festival, the first structured museum learning programme in Azerbaijan, is one of the initiatives of the MI Project – an independent curatorial initiative by Aslı Samadova supported by the Ministry of Culture and Tourism of the Republic of Azerbaijan and a number of international and local organisations, including UNESCO. The aim is for FFM to take

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place every six to eight months, with the goal of continuing to provide museums with external support in launching or improving their museum learning activities and relationship with the community.

Keywords: heritage, knowledge transfer, museum learning, audience development, family festival.

1. The conception and planning of the programme

The Family Festival in a Museum (FFM) developed from the MI Project's 'Teaching and Learning about Carpets and Other Textiles in a Museum' Learning Block. This is an initiative supported by a UNESCO Participation Programme Grant in Baku's two leading museums – the Azerbaijan Carpet Museum (ACM) and the Azerbaijan National Art Museum (ANMA). Devised to attract children's attention to carpets and textiles, it was later adapted to showcase the museum's permanent collections, at the request of Azerbaijan's Ministry of Culture and Tourism.

The learning block set out to encourage interaction with the museum objects. The content included a 'Dazzling Details' Family Trail (fig. 1) inspired by New York's Metropolitan Museum of Art, as well as a number of interactive games, quizzes, colouring books and do-it-yourself and take-home activities to ignite interest and nurture creativity (fig. 2). All of the materials are registered under a Creative Commons 'Attribution-NonCommercial-ShareAlike 4.0 International' licence that allows copying and redistribution of the material in any medium or format as well as remixing, transformation, and building on the material for non-commercial purposes and with appropriate credit. The materials are uploaded to a Google Drive folder at this link: <http://bit.ly/2unDC7a>.

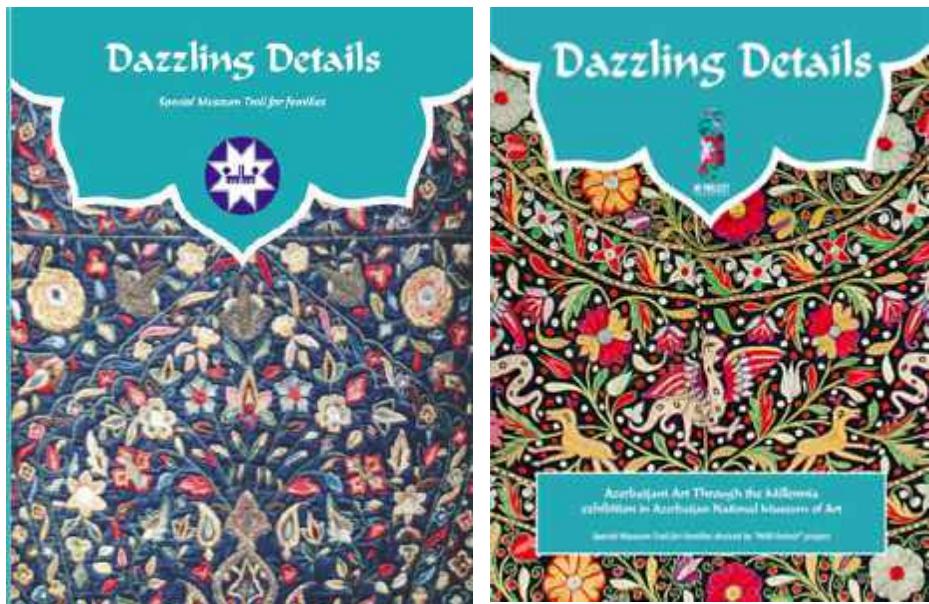


Fig. 1 – Dazzling Details Special Family Trail devised by MI Project for the
Azerbaijan Carpet Museum (ACM)
and the Azerbaijani National Museum of Art (ANMA)

ACM already had rich interactive digital content with regard to the permanent exhibition display, as well as an established Children's Museum section (which developed workshops for the festival). FFM therefore focused on the self-guided activity-based learning of the MI Project Learning Block, and inviting guest participants to enrich and diversify the festival programme. At ANMA, efforts to increase capacity and boost the training of staff preceded the festival programme. This six-month preparatory work allowed the museum employees to develop experiential activities that had successfully been integrated into the museum's guided tours. ANMA was the first state museum to engage interactive learning tools in its activities programme. A series of pilots were held between December 2016 and January 2017 (video documentation: <http://bit.ly/2nAzi5m>).



*Fig. 2 – Pilots of MI Project preceding Family Festival at a Museum:
XXI Esr school attending ANMA’s interactive excursion on December 24, 2016
© 2016 MI Project and ANMA*

FFM was the first externally curated multiple-day event in a state museum. The festival strove to assist the two museums in expanding their outreach and diversifying their learning activities.

FFM's events were developed around three main streams:

- **MI Museum Learning Block** and its interactive self-taught or guided activities that were developed by the project curator Asli Samadova with assistance of museum staff;
- **existing activities** (e.g., excursions) delivered by museum staff adapted to family audience interests; or **co-developed new activities to address the families**. In order to succeed, FFM organisers had to create an environment in which the museum's capabilities could be maximised. They therefore helped the museum staff to open up by actively cooperating in the development of programmes;
- **activities submitted by invited guests** – volunteers who sent in written proposals to the FFM organisers, or who were directly approached to take part in the festival. The inclusion of the external participants – professional educators and artists who work with children and families on a daily basis – was crucial. This was done for the purpose of 1) partially reducing the pressure on museum staff inexperienced in working with this segment of audience; 2) allowing the museum staff to obtain hands-on experience of

cooperation and learning from more skilled external participants in a friendly environment; and 3) reaching out through the invited guests' network and clientele to a new audience that otherwise would not know about or be likely to attend a brand-new museum event.

Affordability was one of the main aims of the festival. The commercial value of the festival activities was ca. 80-100 AZN (or 45–55 Euros) per person; however, the festival ticket cost 15 times less than that. In the case of the ACM, certain family combo tickets were cheaper than museum entrance tickets bought separately for each family member. Entrance for the Festival's second edition at ANMA cost 5 AZN – the museum entrance ticket. This pricing strategy was made possible thanks to the Ministry's financial support of the first mounting of the festival and the US Embassy in Azerbaijan's sponsorship of the second edition.

Alongside hosting a family orientated festival, the museums find value in the preparations for the event. The MI Project offers museum staff on-the-job training in basic project management skills, targeted social media communication and co-development of the Festival content. This includes case studies and comparative models of more experienced international institutions and how they adapt to the needs of a hosting institution.

2. Carrying out the programme

FFM lasts two or three days and preparations may take from two months, as in the case of the first edition at ACM, up to six months as in the second edition at ANMA. The duration of the preparatory stage and pilot period is determined by the various level of training, capability and skills that the museum staff have. In addition, FFM discusses with the museum management the main goals aimed for, so that the programme and work planning is adjusted to these expectations. In the case of the first festival at ACM the museum director Shirin Melikova wanted to increase the skills of her employees from the Children's Museum section. This has been active for ten years, but has had little opportunity to work with large groups of visitors. The MI Project helped to set up communication and outreach to a family audience. The success of the MI Project's Family Festival affected ACM's decision to add monthly 'Family Days' in its programming.

The MI Project's mission at ANMA was to introduce learning activities, and 80 per cent of preparation was dedicated to training staff and co-developing activities. It was important to prepare the museum staff for a large number of visitors and for simultaneously controlling several events – the festival programming usually includes up to 25–30 events during the day, several of which take place concurrently. The main focus, thus, was given to visitor experience. In addition, the festival-branded signage and event programme brochures featured detailed descriptions in the Azerbaijani, English and Russian languages; these were distributed across the museum. Communication in several languages made the museum a welcoming place for locals, foreign visitors and expats.

Normally, the preparation of FFM has a number of key unknowns. This is due first to the novelty of the idea of a festival in a museum in Azerbaijan, second to the changing location and constant adaptation of the content and working style to the needs of the hosting institution. At the same time, since the MI Project aims at disseminating knowledge and its experience, repeating the festival in the same location has no incremental value. FFM's aim is to reshape the traditional perception of a museum by making it accessible and attractive to groups that otherwise distance themselves from museum visiting.

3. Evaluation and remedial process

Overall customer satisfaction for the festival both times was assessed via an anonymous online survey, with 87 per cent and 89 per cent of respondents rating the event nine or ten out of ten, while the lowest rating was seven out of ten (the main complaint voiced concerned the queues for some of the workshops). A number of observations and casual conversations with visitors helped to measure the success of the event. Many families were first-time visitors to the museum for whom the festival broke down a number of preconceptions about visiting a museum (fig. 3). The FFM offered a rare chance to see parents and grandparents actively taking part in hands-on activities in the museum, and was pioneering in its ability to attract parents with toddlers and new-borns: the youngest visitor was just one month old!



Fig. 3 - Workshop at ACM's Children Museum during Family Festival
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When it comes to FFM's legacy in each museum, as it has been noted, the ACM introduced monthly 'Family Days' in its programming immediately after the festival's first edition took place. With regard to the ANMA, the MI Project's Learning Block in three languages has been introduced on a permanent basis (fig. 4); and interactive excursions co-developed with the museum staff have become the museum's signature and one of the most popular activities requested by the visitors. In addition, more than a third of FFM's invited participants and volunteers continue to engage with and help the museums in developing their family activities.



Fig. 4 - MI Project's Museum Learning Block has become a part of ANMA's learning activities
© 2017 MI Project and ANMA



at the Azerbaijan National Museum of Art



1. *Giyilqabu* - a vessel for rosewater gulab. **2.** *Arofə Leyyan* - a set for bathing. **3.** Lamp. **4.** Bowls. In the museum you will find a large number of cups and bowls from different time periods. **5.** *Saylı* - a kind of copper utensils, used for water storage. **6.** *Cookware for cooking with lid* - related items are found in several exhibition halls. **7.** A jug with a handle. **8.** *Moshr* - a tray. **9.** *Mohur-qabı* - a case for a prayer stone - *mohur*. During prayer Shia Muslims do *sajadat* (prostration) on a special stone or ceramic plate, thus repeating the actions of the Prophet and his companions, who were bowing to the ground during *nomaz* (prayer), turning to earth or stones. **10.** *Fan* - often fans were decorated with floral embroidery and sequins. **11.** *Gaychi-qabı* - a case for scissiors. **12.** *Mirror*. Find a 1703 wooden mirror frame that depicts scenes from Nizami Ganjavi's poems. Left lid depicts the story of Bahram Gur and his slave Fitna from Seven Beauties poem. On the right lid scenes of Khosrow and Shirin poem are shown: meeting of Khosrow and Shirin is painted on the top panel and Farhad's feet - on the bottom. **13.** special bag that holds gifts and candy for the bride. It was hung next to the marriage bed. **14** and **17.** Belt. Such belts consisted of individual metallic plates (silver, gold-plated or gold) carried out in an elegant technique shabke (filigree). **15.** *Quran* is revealed over the shrouded in red veil bride's head. **16.** *Arkhalıq* - woman traditional clothing: a low-cut jacket that was worn on top of the blouse. **17.** Arkhalıq was made of brocade, satin, velvet or a special thin woolen fabric firma. **18.** *Kelaghayı* - a national head scarf made of silk. In November 2014 Traditional art and symbolism of Kelaghayı, making and wearing women's silk headdresses in Azerbaijan was included in UNESCO list of Intangible Cultural Heritage. **19.** *Bashmaq*. Search the galleries for embroidered shoes with a pointed nose and open heel. **20.** *Earrings* - severaltypes of gold earrings are showcased in the museum exhibition. Find them.



In the past female and male guests were seated separately at a wedding. Bride celebrated the wedding in women's company and groom - with men.



Fərgi tap / Find difference / Найди отличия

az Bu iki xalçaya diqqatla bax: ləki baxışın onları eyni görəcəksən, sadəcə rəngləri fərqlidir. Lakin daha diqqatla bax: bu iki xalçının hələ çox fərqi var: **Onları kazıda qeyd et.**

eng Look carefully at these two carpets. At first glance, they may look the same differing only in color. But look closely: these two carpets have much more distinctions. **Mark them on paper.**

ru Покорите внимательно на эти два ковра. С виду они показутся тебе одинаковыми, отличающимися только цветом. Но присмотритесь внимательнее: у этих двух ковров есть еще много других отличий. **Отметь их на бумаге.**

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Tarix dörsi

Kələmən (Şiraz) şəhərindən gələn səsləşmənin nümayəndəsi İranın 1736-1747-ci illərdə İranın ilk hökmdarı olmuş şah Əbdürəhman şah (Əbdürəhman Səfəvi) olmuşdur. Nümayəndənin hərəkəti əsasında 1736 ilə 1737-ci ilə qədər əsaslı əməkdaşlığı təşkil edilmişdir. Nümayəndənin hərəkəti əsasında 1736 ilə 1737-ci ilə qədər əsaslı əməkdaşlığı təşkil edilmişdir. Nümayəndənin hərəkəti əsasında 1736 ilə 1737-ci ilə qədər əsaslı əməkdaşlığı təşkil edilmişdir. Nümayəndənin hərəkəti əsasında 1736 ilə 1737-ci ilə qədər əsaslı əməkdaşlığı təşkil edilmişdir. Nümayəndənin hərəkəti əsasında 1736 ilə 1737-ci ilə qədər əsaslı əməkdaşlığı təşkil edilmişdir. Nümayəndənin hərəkəti əsasında 1736 ilə 1737-ci ilə qədər əsaslı əməkdaşlığı təşkil edilmişdir. Nümayəndənin hərəkəti əsasında 1736 ilə 1737-ci ilə qədər əsaslı əməkdaşlığı təşkil edilmişdir. Nümayəndənin hərəkəti əsasında 1736 ilə 1737-ci ilə qədər əsaslı əməkdaşlığı təşkil edilmişdir. Nümayəndənin hərəkəti əsasında 1736 ilə 1737-ci ilə qədər əsaslı əməkdaşlığı təşkil edilmişdir. Nümayəndənin hərəkəti əsasında 1736 ilə 1737-ci ilə qədər əsaslı əməkdaşlığı təşkil edilmişdir. Nümayəndənin hərəkəti əsasında 1736 ilə 1737-ci ilə qədər əsaslı əməkdaşlığı təşkil edilmişdir. Nümayəndənin hərəkəti əsasında 1736 ilə 1737-ci ilə qədər əsaslı əməkdaşlığı təşkil edilmişdir. Nümayəndənin hərəkəti əsasında 1736 ilə 1737-ci ilə qədər əsaslı əməkdaşlığı təşkil edilmişdir. Nümayəndənin hərəkəti əsasında 1736 ilə 1737-ci ilə qədər əsaslı əməkdaşlığı təşkil edilmişdir. Nümayəndənin hərəkəti əsasında 1736 ilə 1737-ci ilə qədər əsaslı əməkdaşlığı təşkil edilmişdir. Nümayəndənin hərəkəti əsasında 1736 ilə 1737-ci ilə qədər əsaslı əməkdaşlığı təşkil edilmişdir. Nümayəndənin hərəkəti əsasında 1736 ilə 1737-ci ilə qədər əsaslı əməkdaşlığı təşkil edilmişdir. Nümayəndənin hərəkəti əsasında 1736 ilə 1737-ci ilə qədər əsaslı əməkdaşlığı təşkil edilmişdir. Nümayəndənin hərəkəti əsasında 1736 ilə 1737-ci ilə qədər əsaslı əməkdaşlığı təşkil edilmişdir. Nümayəndənin hərəkəti əsasında 1736 ilə 1737-ci ilə qədər əsaslı əməkdaşlığı təşkil edilmişdir. Nümayəndənin hərəkəti əsasında 1736 ilə 1737-ci ilə qədər əsaslı əməkdaşlığı təşkil edilmişdir. Nümayəndənin hərəkəti əsasında 1736 ilə 1737-ci ilə qədər əsaslı əməkdaşlığı təşkil edilmişdir. Nümayəndənin hərəkəti əsasında 1736 ilə 1737-ci ilə qədər əsaslı əməkdaşlığı təşkil edilmişdir. Nümayəndənin hərəkəti əsasında 1736 ilə 1737-ci ilə qədər əsaslı əməkdaşlığı təşkil edilmişdir. Nümayəndənin hərəkəti əsasında 1736 ilə 1737-ci ilə qədər əsaslı əməkdaşlığı təşkil edilmişdir. Nümayəndənin hərəkəti əsasında 1736 ilə 1737-ci ilə qədər əsaslı əməkdaşlığı təşkil edilmişdir. Nümayəndənin hərəkəti əsasında 1736 ilə 1737-ci ilə qədər əsaslı əməkdaşlığı təşkil edilmişdir. Nümayəndənin hərəkəti əsasında 1736 ilə 1737-ci ilə qədər əsaslı əməkdaşlığı təşkil edilmişdir. Nümayəndənin hərəkəti əsasında 1736 ilə 1737-ci ilə qədər əsaslı əməkdaşlığı təşkil edilmişdir. Nümayəndənin hərəkəti əsasında 1736 ilə 1737-ci ilə qədər əsaslı əməkdaşlığı təşkil edilmişdir. Nümayəndənin hərəkəti əsasında 1736 ilə 1737-ci ilə qədər əsaslı əməkdaşlığı təşkil edilmişdir. Nümayəndənin hərəkəti əsasında 1736 ilə 1737-ci ilə qədər əsaslı əməkdaşlığı təşkil edilmişdir. Nümayəndənin hərəkəti əsasında 1736 ilə 1737-ci ilə qədər əsaslı əməkdaşlığı təşkil edilmişdir. Nümayəndənin hərəkəti əsasında 1736 ilə 1737-ci ilə qədər əsaslı əməkdaşlığı təşkil edilmişdir. Nümayəndənin hərəkəti əsasında 1736 ilə 1737-ci ilə qədər əsaslı əməkdaşlığı təşkil edilmişdir. Tarix tərtibatçısı: Nadiр Əshərov. Tarix tərtibatçısı: Nadiр Əshərov.

History Lesson

This carpet depicts Nadir Shah Afshar, the first ruler of Afsharid dynasty of Iran. He took him 48 years to reach the goal to rule the country from 1736 until 1747. In 1736, Nadir Shah, a leader of the Qashqai tribe, became the ruler of the Qashqai confederation. After defeating the Safavid army, he became a bandit and mercenary, in 1738 Nadir helped to expel Afghans from Iran and brought Safavid dynasty back in power. To thank Nadir for his favor, Shah Tahmasp II gave him the title of "Nadir". In 1739, Nadir defeated the Ottomans and took over their lands. In 1740, Nadir consolidated his power and authority that allowed him to depose Shah Tahmasp II and become the ruler of Iran. In 1746, Nadir defeated the Turks from the Caucasus, in March 1747 in Suphanbazar city (now Sabzabad), Nadir called a council of nobles and vassals, which elected him as the ruler of the entire Persian Empire. In 1747, Nadir became the ruler of Iran and initiated a military campaign to the North of India. At the end of his life, Nadir became overly suspicious and cruel. This provoked the state and nobility. In 1747, he was assassinated by his own son, Shahrokh. History repeated itself: at the age 41 Nadir killed his own uncle to gain power over him.

Урок Истории

На ковре изображено правитель Надир Шах Афшар - первый государь из династии Афшаридов, правивший Ираном с 1736 до 1747 годы. Первый шагом к власти в 1736 году был лидер племени Кашкай. В 1738 году он помог отбить Иран у афганцев и вернуть власть Сефевидов. В 1739 году Надир победил Османскую империю и занял ее земли. В 1740 году Надир укрепил свою власть и авторитет, что позволило ему свергнуть шаха Тахмаспа II и стать правителем Ирана. В 1746 году Надир победил турок из Карабаха, в марте 1747 года в городе Сабзабад (ныне Сабзабад) Надир собрал совет знати и вассалов, который избрал его правителем всего Персидского государства. В 1747 году Надир стал правителем всего Персидского государства и начал военную кампанию в северную Индию. В конце жизни Надир стал подозрительным и жестоким. Это вызвало недовольство государства и знати. В 1747 году он был убит своим сыном Шахрохом. История повторилась: в возрасте 41 года Надир убил своего дядю, чтобы стать его наследником.

Fig. 5 - Samples of in-gallery activities of MI Project's Museum Learning Block at ANMA in Azerbaijani, English and Russian languages

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Additional information:

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video reportage - <http://bit.ly/2qnwf0J>

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Chester Beatty's Creative Lab for Teens

*Jenny Siung**

Abstract

The Chester Beatty Library is a unique art museum and library situated the centre of Dublin, Ireland. Its uniqueness derives from the collection of Sir Alfred Chester Beatty (1875-1968), which in an Irish context is one-of-a-kind. The Library's rich collection is from across Asia, the Middle East, North Africa and Europe. Through its exhibitions and learning programmes Irish people and new multi-ethnic communities can share and discover diverse cultures as represented in the Collections. Intercultural dialogue and learning plays a key role in the Library's mission and encourages visitors to compare, contrast and explore the historical, cultural, scientific and religious aspects of its collections.

The relocation and reopening of the Library has been timely and has created an opportunity to engage with diverse audiences, in order to share the significance and richness of the Library's collections, the Education and Public Programme of the Chester Beatty Library was established in 2000. The Education Department seeks to engage with those communities as represented in the collections through a number of events and programmes ranging from cultural events with the Thai community and Chinese New Year celebrations to art workshops for children and adults,

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teen club, family activity packs, adult and teen drawing packs, music performances, films, lectures and intercultural storytelling projects in schools. The Library has been a key partner in a number of European and Asian intercultural dialogue projects since 2005. During the global downturn, the Library was faced with a reduced budget. Yet the Education Department recognises the need to address this challenge as well as acknowledges diverse audiences require different approaches in terms of access, engagement and participation. This paper proposes to look at Chester Beatty's Creative Lab for Teens, a specific programme set up for young people aged 12-17 years in 2014 and the lessons learnt so far.

Keywords: diverse audiences, intercultural dialogue, access, engagement, young people.

1. The conception and planning of the programme

Successful programmes with children aged 6-11 years and adults play a significant part in the Library's public programme; however, to work with young people aged 12-17 is a challenge. Museums face difficulties with young people outside the formal education system and family structure. Competition is stiff with a wide range of external interests and extra-curricular activities such as sport, technology and social media. As young people develop a sense of their own identity, museums can appear to be detached and uninteresting. Traditional museum exhibitions usually do not cater for this age group as they generally rely on text panels and objects to convey information. A young person's perception of a museum can differ from that of museum staff working within a cultural institution. How do young people perceive museums?

The Library has made tentative explorations to address these challenges and break down barriers of perception through a number of projects. Museums should endeavour to provide positive learning experiences and encourage self-expression and confidence through team-work, dialogue and a mutual understanding for each other, as well fun and enjoyment. Some of the key elements the Library has taken into consideration when initiating projects with young people are the following:

- Who are young people?
- What are young people's interests and needs?
- What can museums offer young people?
- How can museums work successfully with partner organisations?
- How can Generic Learning Outcomes (GLOs) be applied to the projects museums wish to create with young people? GLOs are: knowledge and understanding, skills, attitudes and values, enjoyment, inspiration and creativity and action, behaviour and progression.

The Library's Education Department piloted a number of projects for young people in schools; *Exploring Different Faiths* (2007), *Young Curators* multi-media training programme inspired by photography in China (2010) and *Hip Hop Song Writing* inspired by the Library collections (2013). However, on reflection of these endeavours, they were viewed as unsustainable due to the nature of the projects and one-off funding.

To engage young people is one of the most important challenges museums faces; to engage and sustain young people's interest in museums for the rest of their lives is a greater challenge. The Education Department has first-hand experience of collaborating with schools and devised projects exploring the collections (2002-to-date). The Irish secondary school curriculum is exam-driven and lacks opportunities for young people to explore creativity, innovation and critical thinking. As a result the Library established Chester Beatty's Creative Lab for Teens monthly in-house programme aimed at 12-17 year olds.

Currently museums face a number of challenges including the rapid advancement of new technologies. With restricted budgets, museums are unable to compete or match demands of visitors to provide information through the latest software. However, these restrictions encourage museums to be more innovative, relevant and creative in the design of exhibitions, information, and public engagement and learning. In 2014, the Library commenced partnerships with its local Maker community as part of an EU-funded project *The Creative Museum* (2014-2017). "The project seeks to explore and inform the connections between our cultural organisations and their communities by capitalising on the emergence of new and democratising digital technologies. The project seeks to extend the language of engagement through the medium of accessible,

customisable, and personal digital experiences. It sees museums as dynamic learning environments in which staff and visitors can use accessible digital tools to explore and reason about collections in new and creative ways”¹.

Maker Faire is a global community of tech enthusiasts, crafters, educators, engineers, science clubs, authors, artists, students and commercial exhibitors who gather together to showcase their work at organised events. The Library recognises a knowledge alliance with Maker’s innovation and creativity. The Irish Maker community has been invited to co-create and co-design workshops for teens and adults with the Library. Through this collaboration, the sense of being able to ‘do-it-yourself’ (DIY) is now a central part of the Library’s programme for young people and adults; museum objects are being interpreted in a creative, experimental way while developing new skills for participants. Chester Beatty’s Creative Lab for Teens is a relatively new initiative for teens and continues to grow since 2014:

- the Teen Lab is financially supported by the Library’s annual grant-in-aid;
- additional funds are provided through the City of Dublin Youth Service Board activity and annual grants totalling € 4000;
- the workshops are modelled on current youth learning and are free of charge;
- in 2014-2015, 465 teens attended monthly workshops;
- in 2016 the groups were divided into two age groups 12-14 and 15-17 years based on teen’s feedback resulting in c.1000 teens attending for the year;
- there are two dedicated Teen Lab coordinators who are paid € 120 per workshop totalling € 2530 per year;
- materials are sourced locally and often are recyclable;
- in 2015-2016 a flyer and dedicated in-house blog page for teens were designed free of charge by interns. These are circulated to teens based on their feedback on how to let peers know about the programme;
- plans for the future include teen mentoring, regular blogging of teen’s experiences in the Library for their peers and an online gallery of their responses to the collections.

¹ <http://creative-museum.net/>.

Teens have engaged with the Library and Maker community with a number of workshops exploring science, technology, engineering, art and maths as reflected in the collections. These include electronics, robotics, book-making, pigment and illumination making, craft as well as an annual off-site visit to Dublin Maker and Festival of Curiosity, an arts and science event. Innovation, technology and creativity can unlock museum collections and access hard-to-reach audiences. In the Chester Beatty Library, modest resources has encouraged it to look at small scale innovative ways such as Twitter, Facebook, partnerships with local and international multi-media and arts organisations to communicate with a wide range of audiences.

2. Carrying out the programme

To engage young people is one of the most important challenges museums face; to engage and sustain young people's interest in museums for the rest of their lives is a greater challenge. Museums offer a 'third space' for learning alternative to the classroom, peers and family home. When developing programmes and projects, museums should acknowledge multiple learning styles and the needs of its audiences; young people of this and future generations acquire knowledge through a number of methods mostly using creativity, innovation and technology. These can unlock museum collections and access hard-to-reach young people.

The following are examples of how the Chester Beatty Library considers young people in the planning, implementation and adaptation of the Teen Lab programme.

Planning

Chester Beatty Library's Creative Lab for Teens involves a team of in-house and freelance staff. The Head of Education and Education Officer liaise with two Lab coordinators who oversee the monthly programme. A 12 month planner is provided in advance with interim meetings with the team. Input is sought from both the museum and coordinators, more importantly, input and continuous feedback from the teens is key in the development of the programme.

Implementation

Workshops are held once-a-month and run for 2 and a half hours. Teens are communicated with in advance, during the workshop, and through a site specific Teen Lab page on the Education Blog <https://chesterbeattyeducation.wordpress.com/teens-club/>. Flyers have been designed to circulate among teens as well as the inclusion of the programme in the Library's newsletter and website.

Mentorship

A new mentorship programme was established at the end of 2016 for teens that turn 18 but still wish to continue contributing and participating in the programme. The first mentor was trained in by one of the Lab facilitators who specialises in youth work and invited them to shadow a workshop in December 2016. This mentor was invited to blog about their impressions of the mentorship and is available on the blog <https://chesterbeattyeducation.wordpress.com/teens-club/>.

Adaptation

The Library seeks regular feedback and input from both teens and Lab coordinators. It is also very aware of current issues teens face on a day-to-day basis e.g. school, study, exam pressure, mental health and mindfulness among others. The Creative Lab is an opportunity for young people to step outside the formal education sector, meet peers, and engage with each other in a friendly and creative environment. More importantly, teens are given a voice and in recognition of this the Library has documented the process and is available on You Tube².

² *Maker-in-Residence projection mapping workshop December 2016*, <https://www.youtube.com/watch?v=ZAkVrcDtwK4>; *Everlasting Cycle Lights workshop April 2016*, <https://www.youtube.com/watch?v=yPCyapKDbNI>; *Creativity and Innovation October 2015*, <https://www.youtube.com/watch?v=dIT8staY-B4>.

3. Evaluation and remedial process

Accompanying studies

The Library seeks regular feedback and input from both teens and Lab coordinators. This follows good practice as reflected in the youth work sector.

In 2014, the Library invited an intern from Duke University (USA), a statistician major who devised a series of in-focus questions for the first pilot of Teen Lab workshops in the summer. The information provided insight and feedback from participants to a series of robot-making workshops with an electronic engineer. In 2015 Chester Beatty's Creative Lab for Teens was launched for teens aged 12-17 years. In 2015 the Library agreed to divide the age groups into two 12-14 and 15-17 years.

Funding is sought with the City of Dublin Youth Service Board and feedback is paramount to the application. Therefore stats such as gender and quantity as well as themes, the learning outcomes expected per workshop are included in the grant application. In 2016 a member of the City of Dublin Youth Service Board interviewed the Head of Education and Education Officer with suggestions to increase the frequency of activities for young people. The Library has invited two local partners Dublin Castle and TOG Dublin Hackerspace (local Irish Maker cooperative) to work with a local after school group in a disadvantaged area of Dublin city. Plans are still being developed.

Chester Beatty's Creative Lab for Teens features in the Creative Museum project Analysis of Best Practices³ and circulated to a wide network of contacts in Europe, East Asia, Australia, the US and Canada. The Creative Museum project documented creativity and co-creation in museums and featured the Creative Lab for Teens and interviewed participants.

The Creative Museum project supported a Maker-in-Residence in a number of the project partner museums including the Chester Beatty Library. A creative technologist was selected for this residency and as part of their programme they worked with Chester Beatty's Creative Lab for Teens and introduced 15-17 years to projection mapping. Teens were provided

³ <http://creative-museum.net/c/creative-practices/>, p. 24.

budget-friendly equipment, digitised images from the Library's collection and projected their interpretations on surfaces in the Library space⁴.

An in-depth feedback session is held in the summer after a film screening and pizza. Teens are encouraged to use Post-Its in written communication as well as verbal input. With each review, the Library adapts to teens' and Lab coordinator's input. Feedback is collated after each workshop and analysed by the Head of Education and Education Officer⁵.

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⁴ A case study is available at <http://creative-museum.net/chester-beatty-library/>.

⁵ The project has been documented and included in a number of case studies: *Analysis of Best Practices*, <http://creative-museum.net/c/creative-practices/>, p. 24; *Creativity and co-creation in the Chester Beatty Library*, <https://www.youtube.com/watch?v=dIT8staY-B4> and <http://creative-museum.net/chester-beatty-library/>; *Teen blog*, <https://chesterbeattyeducation.wordpress.com/teens-club/>.

The Juming Museum ‘Seed Rain’ Children Art Volunteer Network Supporting Grassroot Development in Rural Taiwan

*Annie Ting-An Lin, Yi-jung Lin, Chen-Ju Ho, Shih-pin Jheng,
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Abstract

Manifesting the founder Ju Ming’s vision to advocate art education and give back to the society, the Education Department at Juming Museum, Taiwan, has developed the Children Art Volunteer Network. “The fall to the ground of wind-dispersed seeds or spores” is the definition of a seed rain according to *A Dictionary of Ecology*.

Employing the concept of ‘seed rain’, the Network is a learning project that aims to grow with its young participants by encouraging self-development, providing opportunities for creative autonomy, and nurturing social responsibility of the participants individually.

Established in 2004, the network has expanded over the years to include four consecutive programs corresponding to the developmental stages of the participants. In the Practice Program, we constantly examine individual learning progresses throughout the learning and practice sessions, and we readjust each session accordingly. This is to ensure that

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everyone receives sufficient learning resources to nurture individual talents. The Current Volunteers Program allows self-actualization with on-site practices and further one-on-one guidance. The Teenage Program responds to the needs of the adolescents with more possibilities for autonomy, individuality and out-of-museum activities and insights. Finally, the Adults Program provides full autonomy, where participants propose collaborations, and the museum serves to provide available resources and consultation.

We hope that with the nurturing of our learning resources and attentive efforts, the participants would be able to carry forward their creative capital, and contribute to the local region and the greater society.

Keywords: museum resources, volunteer network, personal developments, grassroots, social responsibility.

1. The conception and planning of the programme

The Children Art Volunteer Network has been structured with the mission to serve as a platform that offers resources for continual personal development in the context of locality, art and social responsibility. Participants are granted increased autonomy through the four programs, and learning outcomes shift accordingly to the different levels of personal developments. Funding from NPO Juming Foundation has allocated funding annually to support the Network, corresponding to the founder Ju Ming's mission to give back to the society.

This network is particularly important to the youths of the Jinshan region in rural Taiwan, where Juming Museum is located. As a classified remote area (*pianxiang*), local communities in Jinshan and the surrounding regions lack cultural, creative, and learning resources. In comparison to urban communities, the region consists of larger proportions of grandparent families and new immigrant families (*hsinchumin*), and thus the local communities experience intergenerational and ethnic issues due to their demographic structures. Furthermore, as observed in our teacher training programs, there has been an insufficiency of art education and creative learning resources invested into the region.

The Practice Program and the Current Volunteers Program were launched first to provide children in Year 4 and 5 (aged 9 to 11) with a platform for creative expression and self-development. Through weekend and holiday sessions, they acquire the knowledge, skills, and mannerism required to be a docent and a gallery facilitator at the museum. A seven-month curriculum is constructed for the practicing volunteers to develop confidence and skills in observations and self-expression, and to gain awareness for the natural environment and the museum's roles and responsibilities. At the end of the Practice Program, they would write and give tours with their version of the museum guide. In addition, they would also plan, execute and host their own certificate award ceremony. Children's learning progress is closely monitored at this stage through frequent progress discussions, one-on-one consultations, and two evaluations to ensure the participants build up the skills and confidence to maximize their creative potentials in the next program (fig. 1).



Fig. 1 - A Children Art Volunteer in her uniform suggesting ways to look at the Taichi sculpture to young visitors

© Juming Museum

After the completion of the Practice Program, an official Children Art Volunteer will guide visitors through the museum at least once a month in the Current Volunteers Program. A group of less than five volunteers practices teamwork division with tasks such as tour introduction, collection interpretation, and explanation of the museum's history and missions. Learning outcome here focuses on self-actualisation. Participants demonstrate the skills and knowledge that they have previously learned

with their museum guides and gallery services, and the act of their voluntary service manifest the concept of giving back to the society. The participants' mission is to learn, and not to work. Hence, we emphasize on supporting their creative interests by encouraging the volunteers to enhance the tours with activities and expressions from their innovative and subjective interpretations. A coordinator accompanies every tour, monitoring the progress of the Children Art Volunteers, and plans a monthly gathering according to the needs to improve their tour. Current volunteers are required to serve at the museum for two years before advancing to the Teenage Program (fig. 2).



Fig. 2 - Teenage Art Volunteers acting as the 'Seed Captains', where they introduce local residents to the story they discovered behind an abandoned military camp in the region's Shitou Mountain
© Juming Museum

The Teenage Program consists of volunteers now pursuing secondary education. However, required volunteering hours decrease drastically to support the demands of their formal learning curriculum. Hence, we conduct an annual Teenage Art Volunteer Camp where they explore their hometown, discover a topic of interest surrounding the local region, and using art as a medium, discuss the topic through interactions with the public. This program provides creative autonomy for participants with its flexibility to explore personal interests through themes of the participants' choice. The contents of the program are navigated by the coordinator to involve elements of the local heritage and the natural surroundings. This

program also expands the volunteers' understanding of social responsibility, from serving the public within the museum, to an increased awareness of the local community, history and environment. We believe autonomy and awareness demonstrated and developed in this program are fundamental to having them 'sprout up' organically in their social circles in the next program.

In the Adults Program, participants in tertiary education and beyond become involved in the Network with even more autonomy. They are encouraged to utilize their creative potential in their communities. The museum acts as a consultant and provides them with resources from both the Network and the museum, including access to our social media platforms, collection information, data on operation, and connections to relevant teachers and volunteers, etc. They could, for example, apply to be research interns for the museum, where they would interact with the audience to collect empirical data on the visiting experience. This program has been launched recently, and requires additional support structure and evaluation system to ensure the 'seed rain' adult volunteers is manifesting their gains from the Network through their creative autonomy, and returning the resources as contributions to the society.

The entire network requires three coordinators to assist one another. Each coordinator directs one of the Practice, Current or Teenage programs. The Practice Program requires additional assistance from the department when volunteers are divided into groups for evaluation, script-writing, and internships. In addition, all programs require collaboration with interdepartmental and external conductors. For the Practice Program, museum staffs from various departments conduct lessons related to the museum's mission, collection and operation; the interdisciplinary courses are conducted in collaborations with artists and external professionals. The Teenage Program collaborates with local residents and institutions for contents on local heritage and natural resources.

Mediation tools vary due to the diversity of conductors and annual modifications to the programs. Some permanent tools include a learning journal with activity instructions for the Practice Program, in which the practicing volunteers record their observations and thoughts. This facilitates the final scripting of the participant's museum guide. A permanent 'material and tools' section is also dedicated to all volunteers.

Among the most used are magnifiers, counters (often used as pedometers), paint and tree branches, corresponding to our outdoor venue and sculptural collection. The past years also witnessed an increased use of videos and animated Powerpoint presentations. Social media including Line groups and a Facebook page are used for announcements and information sharing.

2. Carrying out the programme

All programs are re-examined and restructured in November, in consideration of the institutional plans and the school calendars of the following year. The Practice Program coordinator goes to seven primary schools in December to recruit applicants, and the schools facilitate with the administration process. An interactive interview for the applicants is held soon after, followed by announcement of successful applicants and a briefing session for parents in January. The Practice Program launches in late February, including lessons on object learning, sculptural techniques, museum responsibilities, museum guide scripting, body language, artist workshops, local natural resources, museum roles and social responsibilities. The Practicing volunteers must pass two evaluations and complete an internship by August to become an official Children Art Volunteer.

The Current Volunteers Program works in a monthly cycle. Volunteers book dates to conduct tours or facilitate in galleries at each monthly gatherings, and the coordinator notifies relevant staffs at the galleries and at the information desk.

The volunteers discuss with the coordinator about potential modifications and future possibilities after their service sessions. The coordinator would then arrange the next monthly gathering according to the volunteers' needs, where the volunteers are exposed to new skills and ideas.

Planning for the Teenage Program requires research and survey of the local region prior to an annual proposal in March. Application begins in May and learning materials are provided to participants online. Single day fieldtrips to cultural and heritage sites are held prior to the camp. Participants are asked to collect material for the final exhibition prior to the camp. Camp beings in July, and lasts 3-4 days with outdoor field

surveys, museum sleepovers, and frequent discussions to facilitate and complete the conception, display visualization, and event preparation for the final exhibition. Exhibition opens on the last day of camp, where local residents such as the collaborators and the participants' families are invited, in addition to general museum visitors. The Adults Program encourages proposal of projects from the participants, without fixed collaboration models.

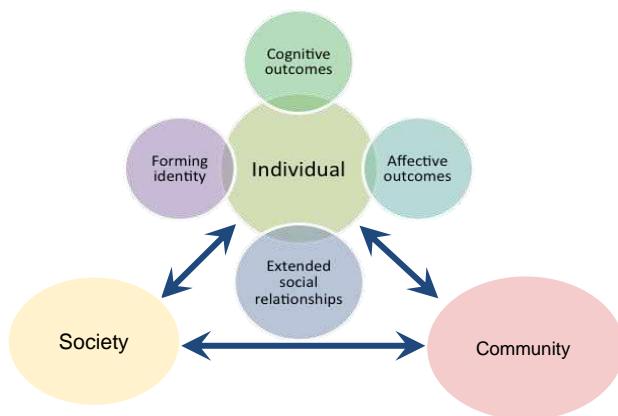
We have found that, to ensure the participants' progresses, we must work closely following their personal development. Intensive discussions on individual participants are done at the end of the day for all programs, and readjustment on lesson structure and participant grouping are done to manage classroom conflict and to maximize learning outcome. Constant adaptations are made with the aim to ensure support for each participant.

3. Evaluation and remedial process

One of the questions we always come back to is, 'are we growing with the children?' To evaluate personal and learning developments of the Network's participants, we conduct two evaluations for the practicing volunteers, monthly meetings for the current volunteers, quarterly meeting for teenage and adult volunteers, and an all-inclusive party every year. In addition to developing games on skills, concepts, and bonding at the meetings, we conduct short interviews at each occasion to be updated with the participants' lives and personal developments.

In addition, two consecutive researches have been conducted to evaluate the learning outcomes and the effect of the Network to its participants. Generic Learning Outcomes (GLOs) studies on the current volunteers yielded positive results in cognitive skills, communication techniques, creative abilities, affirmative attitudes and an increased drive regarding art and museum related events.

A further research asked teenage and adult participants to reflect on the program's diverse influence on their personal lives. The accumulated results are examined in the second project and confirm positive development in all four categories of cognitive, affective, social and identity-related developments (fig. 3).



*Fig. 3 - Social impacts of the Children Art Volunteers according to one of the learning outcome evaluations
(Chung and Liu, 2016, with reference to Sandell, 2000).*

Catering to the participant's needs, the Network's long-term learning mechanism has shown to efficiently improve interdisciplinary intelligence on social responsibilities, communication skills, and teamwork, along with expanding the knowledge on art, local heritage, and the natural environment. Furthermore, the intimate attention to personal development also helps with exploration of individuality and identification with local heritage. Our impeding challenge is to ensure the Adults Program would manifest the idea of 'seed rain', and contribute to the society sustainably.

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Discussing the refugee crisis facing borders and crossroads

*Sofia Trouli**

Abstract

The Museum of Contemporary Art of Crete (CCA) is a low-budget municipal museum in the heart of the old city of Rethymno. Since its establishment in the '90s the Museum has cared about the issues of contemporary society. At the heart of its interest is the human being. For all these reasons the subjects of the educational programmes that it offers derive from the communities' interests. One of the most important issues of Greek society is the refugee crisis. Occasioned by the museum's temporary exhibition entitled "Borders and Crossroads", during the summer of 2016, we decided to plan the educational programme *Discussing the refugee crisis facing borders and crossroads*. Our objectives were, first of all, following the routines of artful thinking, to start dialogue about the refugee issue in front of selected artworks from the exhibition, to raise awareness of the refugees through art and step by step to cultivate empathy through kinesthetic activities. The programme has continued after the end of exhibition, since it has been selected by school groups, university groups and adults. The qualitative evaluation showed that the educational programme reached its goals and more importantly had an emotional impact on the visitors which resulted in their involvement in helping the refugees.

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Keywords: educational programme, refugee crisis, artful thinking, Museum of Contemporary Art of Crete, borders and crossroads.

1. The conception and planning of the programme

Before developing a new educational programme, the CCA always consults with the intended audience (local communities, citizens, schools, the University, families, tourists etc.). Another important factor of the implementation of a new educational programme is the theme of the current exhibition. Through its Educational Section and the Fine Arts Workshops and focusing its interest on the human being, the CCA aims to redefine its role as a museum forum, as a museum meeting place which encourages social dialogue, reflection, experimentation, inspiration, creativity, enjoyment and allows authentic learning experiences and play¹.

The refugee crisis stands as one of the most pressing political issues in the world. Greece and especially the island of Crete are located at a crossroad of major geopolitical importance: in the centre of the Mediterranean region and at the gateway to Europe, Africa and Asia. The country welcomes hundreds of refugees every day, who mainly arrive illegally by sea. Since 2015, 1.3 million people fleeing conflict and persecution in their countries have traveled through Greece in search of safety and a better life. More than 62,000 migrants are living in cramped reception facilities on islands in the eastern Aegean and on the mainland (Rescue, 2017). On Crete there is a plan to transfer around 2,000 people from the most crowded reception facilities (Ekathimerini, 2017). For all these reasons, there is an urgent need to raise awareness of the refugees.

In this context, during the summer of 2016, the CCA and its director Maria Marangou, in a joint initiative with NGO KOLEKTIV8, curated and hosted the first festival Medphoto with the theme “Borders / Crossroads” (Medphoto, 2016). The festival was founded as a nexus point to explore the theme of geographical and cultural borders, since the refugee crisis has pushed the questions of identity and displacement to the forefront of the world’s mind.

¹ www.cca.gr.

Inspired by the exhibition and the audiences' needs during the summer of 2016, we planned the educational programme "Discussing the refugee crisis facing borders and crossroads". We decided to integrate flexible activities that could be adjusted to all age groups.

The main objective is raising awareness of the "journeys" of the newly arrived refugees. The keywords of our programme are: journey, boat, refugee, migrant, dreams, borders, crossroads. For us it is important to start with the personal experiences of the participants, and step by step help them place themselves in other people's positions (empathy) and finally become engaged in the issue being discussed.

Our first step was to select the artworks. During the festival 45 photographers exhibited their artworks. In total we use the artworks of only 10 artists.

The programme has a duration of 120 minutes and is divided into 3 phases: acquaintance with the museum space, the team and the introduction to the subject (1st phase), the "study" of the subject with all our senses and with the help of artful thinking routines and kinesthetic activities (2nd phase) and the final phase with the expression of thoughts and feelings (3rd phase).

The content was organized as a continuous story told on the basis of objects: artworks, mainly photographs, artists' voices and a children's book about the life of the Iranian refugee poet Fereydoun Faryad, who found asylum in Greece. Fereydoun Faryad was born in Khoramshahr, Iran, in 1949. His hometown, occupied for two years by Iraqi forces during the Iran-Iraq war, was completely destroyed. In 1985, after a few years in Teheran, Faryad moved to Greece to study Modern Greek and Greek literature (Fereydoun, 2006).

The first stage (30 min.) starts with Fereydoun Faryad's poem *Heaven without Passport*, which speaks about borders. Then we have an empathy activity that helps the participants to approach the subject of borders and crossroads and at the same time gives them time to get to know each other and feel comfortable in the museum. We call this activity the thread game. Firstly we throw a ball of thread to each other. Each participant, including us, introduces him/herself and, at the same time, says which object they always have on them. Secondly, after a web of thread has been made between the participants, they try to find the way back, passing through the obstacles that the thread poses. They find the participant that had

spoken before them, they try to remember his or her name and finally each participant speaks about his or her expectations from the programme (fig. 1). After this introductory activity, we discuss what the words “border”, and “crossroads” mean to us. We discuss journeys (how and why we travel, when, from where and whereto, what and who travels?). Next we give everybody a piece of paper and we ask them to create their own paper-boat. Finally we play a module of the online game called “Against all odds”, developed by the UNHCR in 2006 in order to understand the difference between a refugee and a migrant.

In the second phase (60 min.) of the programme we mainly elaborate on the routines of Artful Thinking which promote the artwork-based dialogue and critical and creative thinking through specific questions or activities which are divided into six categories: comparing and connecting, exploring viewpoints, finding complexity, observing and describing, questioning and investigating, reasoning². We observe the selected artworks, which are mainly the 10 artists’ photographs, through particular questions such as “What do you see? What do you think about what you see? What do you wonder about?” and we discuss them, or we engage ourselves in role play, kinesthetic activities (e.g. using a small piece of fabric, we call on the participants to imagine that it is a boat, and they have to get in to save themselves, but there are 20 of them and the boat can hold only 10. What will happen? How do they feel?) and/or artistic activities (e.g. we ask the participants to close their eyes and we read a text published by Amnesty International for Refugees, that describes a sudden bombardment of a city, and that the citizens should leave the town immediately (UNHCR (2014)). Then we ask them to open their eyes, tell them to draw or write on the paper boat they had created before what they would take with them. They have only 3 minutes to decide and draw) (fig. 2). After each activity connected with an artwork we listen to the artist’s voice commenting on his/her artwork (this happens if the participants want to listen to the artist’s opinion. If they do not, we omit it).

In the third phase (30 min.) we read excerpts from the children’s book entitled *The Journey of Fereydoun* (Chaliakopoulos 2013). In this book the

² <http://pzartfulthinking.org/>.

poet Fereydoun Faryad describes his journey from his homeland in Iran as a child, after the death of his parents during the sudden bombardment of their town, to Greece, where he found friends and political asylum. A little notebook, a gift from his father, entitled “The journey of your life” and the voice of his mother helped him to survive. At the end of the book the poet tells the reader that he has left 1 white page in his notebook for him or her to write down their opinion about this journey. In the same way we ask our participants to get a piece of paper, and if they wish, to craft or draw a kite (Fereydoun’s favorite toy) and write down or draw their feelings about our programme (fig. 3).



Fig. 1 - Children from the primary school in our neighborhood, playing the thread game on International Museum Day, 18.5.2017

© Museum of Contemporary Art of Crete



Fig. 2 - Paper-boats which are made during the first phase of the programme by the participants and are used for the empathy activity at the end of the second phase of the programme

© Museum of Contemporary Art of Crete



Fig. 3 - The artworks of the participants at the end of the third phase. Among the phrases we can read the words sadness, hope, fear, love, the meaning of life

© Museum of Contemporary Art of Crete

2. Carrying out the programme

After the end of the exhibition “Borders and Crossroads”, we created a power-point presentation with the selected artworks. At the same time, in each new exhibition we always look for artworks that can be related to the subject. We have decided to propose it to school groups and we offer it to mixed groups (adults with or without children) during museum visits. We propose it for teacher training on how to use art in the classroom. At the same time, we are trying to facilitate teachers or professors who wish to participate in the programme with their team. For that reason we are always in contact with them before our meeting in the museum and we discuss the details of the programme with them in order to adjust it to their needs and interests. Apart from the main format of the programme and some artworks and activities that remain a constant, we add or remove artworks or activities according to the focus group each time.

Finally, we decided to adjust the programme and offer it to adults in order to celebrate International Museum Day 2017, since the theme was *Museums and contested histories: Saying the unspeakable in museums*. Our objective in this case was also to engage adult participants in reflecting on their personal borders and crossroads. We have also invited the primary school in our neighborhood because 80% of its pupils are immigrants or refugees. The children had prepared and sang, together with their teachers, the

Heartbeat of Zade Ansam in Arabic and then they participated in the programme which had been adjusted to their needs.

3. Evaluation and remedial process

Our Museum does not conduct a systematic, formative or summative evaluation of its exhibitions and its educational programmes. Neither does it offer evaluation forms (sheets) for its educational activities to the participants.

However, at the end of each educational programme we try to gather participants' opinions. At the end of the educational programme in question we asked the participants to write down their feelings about the programme and if they wished to express their reflections or feelings about the refugee crisis. After having read an excerpt of Grigoris Chaliakopoulos' book, *The Journey of Fereydoun* (2013), we asked them to take a piece of paper and to create, if they wished a kite, or just write or draw their thoughts and their feelings about our 120-minute meeting and about the refugees. The content of this work is very interesting and particularly for the reason that there are young teenagers who have written that they are very grateful for the Museum of Contemporary Art because it helped them to put themselves in the refugees' position and mainly to realize that their everyday anxieties are nothing compared to the anxieties of their refugee peers. The adults, and especially the parents and teachers, expressed the thought that the programme focused on experiential learning and empathy and that it was creative and playful and at the same time emotional. In addition to all that, it must be noted that almost all of the participants - children, teenagers, adults, school groups and adult or family groups - explored the artworks, talked, participated naturally in the kinesthetic activities and seemed to feel free to express themselves. As far as the remedial process is concerned, since the first time we held the programme, we have kept in mind some of the participants' propositions in order to enrich it. The programme is dynamic because we change the activities according to the age of the participants and their personal interests.

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BOOTKAMP / BOAT CAMP

A learning programme

for first-year high school students

in the National Maritime Museum Amsterdam

*Gundy van Dijk, Ernst van Keulen, Linda Mol**

Abstract

Step into an unknown world, make new friendships and learn new things. First-year high school students embark on an exciting time during their first weeks in school. To help these students and their teachers, the National Maritime Museum Amsterdam has developed ‘BOOTKAMP’. This is an introductory learning programme on board the East-Indiaman *Amsterdam* at the museum’s jetty, in which students and teachers get to know each other rapidly, and where cooperation, respect and responsibility are key. The programme’s inspiration comes from a historical parallel; in the 17th and 18th century 11-12 year old boys would go on board ships that sailed to the East and West Indies not knowing what was laying ahead of them. An adventure, but also a big learning curve for the crew on board; learning about one’s own abilities and shortcomings, learning about team work and other cultures.

BOOTKAMP is a learning programme that was developed in

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collaboration with three high schools from different areas of Amsterdam. As education team we worked out the details of the programme through discussions we had with the school's teachers and let students as well as their teachers/mentors play an important role. We also gave the participating schools the opportunity to incorporate their core values into the programme. Even though the schools were very different, their core values were largely similar. They included collaboration, respect, taking responsibility, showing accountability, caring for the environment, and safety. These are also in fact the core elements that are central to a visit to the Maritime Museum.

The Maritime Museum offers BOOTKAMP to achieve content related goals while simultaneously serving practical goals. Our aim is to co-create with teachers and build a long-lasting relationship with both the teachers and their schools. We want to develop an education programme whereby *skills* are the central focus, instead of (historical) content. Our aim is to connect in another way to the school's curriculum, rather than just catering to the school's 'History' programme. In addition, we want secondary school students to visit our museum at times of the year when we have much fewer school visits.

Keywords: co-creation, teamwork, high school, skills, learning styles.

1. The conception and planning of the programme

Background

In 2016 the National Maritime Museum had the idea for a new learning programme, not about the museum's historic collection or exhibitions, but inspired by a historical maritime story connecting to a specific audience group in a specific time of the year.

Studying the results of our school bookings, we noticed that the period just after the summer holidays was always very quiet. In this season the new school year begins and new students starting higher education that year have special introductory weeks. This is an exciting period during which is all about getting to know each other and getting acquainted with the new environment of the school. Using the concept of co-creation, the

educators from the National Maritime Museum approached different types of high schools from different neighbourhoods in Amsterdam to develop a special learning programme for this period. We found inspiration in a historical parallel:

VOC-ships (VOC is The Dutch East India Company) in the 17th and 18th century, would take many boys on board from the ages of 11 and 12 upwards. They signed up, often out of sheer necessity, for a long voyage that would take around 9 months there and 9 months back, and usually staying in the Far East for a period of up to 6 years. They embarked on their voyage knowing next to nothing of the world that lay ahead of them. They were, of course, more than three centuries removed from the world of social media. It was a world in which friendship and trust were the leading factors. Not everyone would be returning home safely. What did they have to do in order to survive, to grow, to achieve a common goal on board of the ship? (van Keulen, 2016, p. 1).

The plan was to offer the programme in two phases: first the introductory programme BOOTKAMP in August/September and secondly, later in the year, the return of the school groups for a programme in line with the Dutch school history curriculum with the focus on the Dutch Golden Age.

We were able to find extra budget for this experimental learning programme due to extra income from the museum's commercial department who had organised several meetings in the museum throughout the period of the 2016 EU presidency of the Netherlands.

Objectives

We set out the following objectives for the programme:

- (Learning) objectives for the students: developing skills such as collaboration at different levels, and becoming familiar with the core values of the new school.
- Learning objectives for the students' teachers/mentors: getting to know the students' talents and cultivating the students' engagement.
- (Learning) objectives for the museum's education team: experimenting with co-creation, different styles of learning and forms of teaching, including sports, dance and theatre. Collaborating

with schools/teachers in the long-term, especially with schools from areas of Amsterdam that would otherwise not visit the Maritime Museum. To attract a specific educational target group to the museum during quiet periods.

Organisation and phasing of the programme

After contacting several high schools in different neighbourhoods of Amsterdam in April 2016, the education team invited them to meet to investigate whether cooperation and co-creation were possible. After the first meeting, three schools where enthusiastic and willing to co-create the programme in the next months.

The following core values were important for all schools: working together, mutual respect, responsibility and accountability, caring for the environment, and safety. These were incorporated into the programme. The teachers/mentors of each school were made responsible for giving guidance to students during the programme and facilitating an evaluation with the students at the end of the programme. Additionally, every school has the possibility to focus on the core values of the school, such as taking initiative, or taking pride in the school and acting as an ambassador of the school.

Together with the schools, we decided to use different disciplines that would address different styles of learning (Falk & Dierking, 2012; Hoogstraat & Vels Heijn, 2006) and skills, like spatial insight, communication skills, physical mobility and coordination. We also invited freelance museum teachers from the National Maritime museum team with a background in sports, theater and dance to contribute to the development of BOOTKAMP.

During the summer holiday 2016, a group of six museum teachers received training in leading the BOOTKAMP programme. At the end of August the first school groups arrived. In two weeks over 600 students from three high schools from different neighborhoods in Amsterdam followed the 120 minute programme.

2. Carrying out the programme

2.1 First Visit in August: team building with BOOTKAMP

During the first visit to the *East Indiaman Amsterdam*, the emphasis, for the students, is on collaboration as well as getting to know each other, and cultivating mutual respect.

The focus is on physical aspects (movement as well as coming up with smart solutions), on collaboration within the group (with a slightly competitive character), and on curiosity (how to collect, organise, and present information). There is an important role to play, for the students' mentors, in the process of evaluation and of students giving each other feedback. In short, learning to see and appreciate each other's qualities.

The details of the programme:

The Training

Before the students board the ship one of the museum teachers initiates a test to see if everyone is fit enough to embark on the adventure. The teacher rounds up all the students and school teachers on the jetty leading up to where the *East Indiaman Amsterdam* is moored (fig. 1). Professor of Clinical Neuro Psychology, Erik Scherder (Vrije Universiteit, Amsterdam), contends that we achieve more when we have just been physically active; it stimulates the frontal cortex of the brain. These are some of the movements:

- learning to mirror each other's movements. Interestingly, this teaches students to see that the others are important, and that they have to look out for each other;
- to see the direct relationship between instruction and action. In other words, listening to an order and being able to act upon it immediately. If the phrase 'starboard' is called out, everybody has to step to the right; no time for thinking!;
- jointly and simultaneously performing a movement. The student and the teacher are then suddenly part of the whole. But success depends on everyone's participation, like with the Mexican wave in a football stadium. And that is often the way it goes at school;
- but everything hinges on each individual playing his part. The

individual action is limited, but the total combined effect is huge. That is often how it goes with performances at school.

Next, the students board the ship in groups of around 20. They then rotate through the different sections.



Fig. 1 - Training in front of the East-Indiamen Amsterdam
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Collaboration – The Rope

Some things are too big to do on your own, so the students look for solutions together. How do they tackle the problem of moving a large heavy rope, and are they performing the tasks as agreed?

There is a huge rope in the hold, where an area has been taped off into four sections. Four teams must pass on the rope from one section to the next, and it has to be placed inside each section before it is allowed to be moved to the next. Each section has one leader and the leaders have to agree on the best approach. The leaders then return to their groups and give instructions before getting started. How long will it take to get the rope through the hold (fig. 2)? How is the collaboration working, and how have the leaders performed?



Fig. 2 - Working together: the rope

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Passing on messages and Tying knots

This part is about knowing your own skills and competencies. Using signal flags, a message is sent from the front of the ship to the back and vice versa (fig. 3). All this within a prescribed time. Will the group be able to signal across the information? Who is best able to make and read the signals, and who is going to record them? Organisation and trust is crucial.

While tying knots the groups of students work independently. There are five examples of knots that the pupils have to reproduce, all at varying levels of difficulty. The students get to practice a bit first (fig. 4). In doing so, they have to determine, between themselves, who ties knots the best. At the end, everyone gets to take their knot home as a memento of collaboration and commitment.



Fig. 3 - Passing on messages with signal flags

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Fig. 4 - Tying knots
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The Game – Question Marks

The students then get a limited amount of time to absorb the information at the ‘Question Marks’, found at different locations on the ship. There is no question as such to be found, just a question mark. The students decide what’s important themselves. How do they organise themselves as a group? Who does what? What role do they play within their group? Who is going to write and who is going to take pictures?

The museum teacher goes over the options together with the students before they get on with the task at hand. That is how students determine their (learning) strategy, and the discussion dynamics within the group.

The Quiz

After these activities, all pupils return to the hold for the Quiz. The museum teachers ask questions that allow the students to reflect on what they have done during the various activities. Skills are central to the reflection, not knowledge. The museum teachers want to know, for example, how students collected certain information. How did the group work as a whole? Discussing that group process can help the whole group learn; it soon becomes clear that there are many different ways of collecting and processing information.

The Finish

After the quiz, the mentors/teachers go off to evaluate and discuss the programme, and initiate a discussion about the core values of the school.

What aspects went well in the group process and what aspects could be improved? The final questions for the students are: How can I be relevant to other students, and how can other students help me during the learning process?

Quote from a student

The other team won because they were better at conferring with each other. Very democratic.

A student from *Metis Montessori Lyceum Mavo*.

2.2 Second visit during winter: Why is history important?

During the second visit in addition to spending time on board the *East Indiaman Amsterdam* ship, the students also visit the museum itself. This is where the historical content of the museum comes into play, with a strong focus on the Dutch Golden Age, which is also an important part of the school's History curriculum.

In terms of the educational structure, we deploy the so-called 'expert-method' (Van Veldhuizen, 2017), which works as follows: allow students to investigate by themselves (or in small groups), and let them present their findings to the group as a whole. The visit to the Maritime Museum is not so much a replacement of the school classes, but more of a deepening of the learning done in class; to enrich the learning with stories and illustrate the lessons with images. The emphasis in this programme is on the stories of people from the Dutch Golden Age. Who were they, where did they come from, and how did they collaborate? What we can learn from them today?

3. Evaluation and remedial process

Method of Evaluation

In September 2016, the conclusion was that, given the short amount of time, we had created an educational programme, which had been very well received by local schools and their students. It had received a positive evaluation internally, and it currently forms an inspiring supplement to the educational programme at the Maritime Museum. The co-creation

component was of great value to the schools and the museum itself. It also became immediately clear that – because of the emphasis on skills instead of knowledge – the programme was suitable for students of all academic abilities, including classes with students with special needs (autism). We therefore decided to continue the programme.

In order to optimize the process and the content we have evaluated the programme as follows:

- students from ArtEZ University of the Arts observed the programme and gave us feedback, and their reflections;
- on the day of the visit we interviewed 20 to 30 students and teachers directly after the programme;
- at the end of each day we evaluated the programme with the museum teachers who led the programme that day, in order to make adjustments and improvements on the spot;
- an evaluation form was sent afterwards to the teachers with whom we co-created the programme. Based on the comments on their forms we then phoned a few of the teachers to discuss their feedback.

The lessons learned with regard to BOOTKAMP: with regard to timing, it is important to approach the schools at the right time of the year to allow for time to co-create the programme with the museum, enabling schools to add their main educational points. In addition, teachers are able to acquaint themselves with BOOTKAMP before the end of the school year. It also became clear at what time BOOTKAMP fits best into the introductory period.

In terms of who does what, with regard to the museum teachers collaborating with the school teachers, there is some room for improvement, particularly at the *Finish*. That is when the school's teachers are supposed to lead the way.

Regarding the content of the programme, necessary adjustments will be made so that there is an even balance, and the various activities are all covered during the *Quiz* and the *Finish*.

The lessons learned with regard to the second visit: it became abundantly clear during the first visit to BOOTKAMP that the introductory programme for the first-year students created an engaging learning environment, which resulted in a strong motivation to learn about the location and its content. It is this content that is linked to what the students are working on at school. The schools make their own choices when it comes to prioritising what their

students learn. One of the schools took the angle of immigration during the Golden Age to fit in with their History and Social Sciences programme. After all, often more than 65% of students have an immigration background at schools in Amsterdam nowadays.

One conclusion is that schools want to be free in whether or not to come for a second visit. If they decide to return they want to do that at a moment that best fits their own school curriculum.

The future

Through BOOTKAMP we will continue collaborating with the participating schools in the coming years. In 2017 and 2018 we are going to approach new high schools in Amsterdam, once again in co-creation with the school so that the programme is tailored to their needs. In finding new partners we focus on the school's management rather than the subject specific teachers. This is because of the cross-curricular nature of BOOTKAMP.

Our goal is to collaborate with partners, in each of the seven boroughs of Amsterdam, and with whom we want to form an enduring partnership. Diversity is the key word, both in terms of the students' backgrounds as well as the type of higher education. After forming partnerships with schools in Amsterdam, we plan to approach schools based outside of Amsterdam. In the future, we want to ensure that more and more first-year students are able to start their Dutch high school career by collaborating with their peers in the unique historic surroundings of the National Maritime Museum Amsterdam.

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Finito di stampare nel settembre 2017
con tecnologia *print on demand*
presso il Centro Stampa "Nuova Cultura"
p.le Aldo Moro, 5 - 00185 Roma
www.nuovacultura.it

Per ordini: ordini@nuovacultura.it

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