

BEST PRACTICE 8

A tool
to improve
museum
education
internationally

Edited by Cinzia Angelini

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Introduction

*Cinzia Angelini**

The book I have the honour to introduce is the result of the eighth edition of CECA Best Practice Award.

Launched in 2012 with the main goal to create a common language among CECA members, the Award has gradually become a consolidated opportunity CECA offers to members from all over the world every year.

The international jury responsible for the selection of the proposals received for the 2018 edition was composed by two Board members, Marie-Clarté O'Neill and Margarita Laraignée, and the winner of last year award, Dinara Khalikova. As usual, besides the top five projects that got the award, there is a selection of projects that were considered good for publication: two levels of appraisal to enlarge the chances that CECA gives to members and to differentiate in order to encourage authors to constantly improve the quality of their proposals.

Due to the variety of themes of the projects published in this book, the choice was made to present them in alphabetical order.

A summary of the contributions is shown in the table below.

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Min Li Foo	<i>Artefactually Speaking: A New Museum-based Learning Programme at the National Museum of Singapore</i>	Singapore
Cristina Gazzola	<i>"My" Correr. Intercultural Perspectives at the Museum</i>	Italy
Yuliya Glazyrina	<i>Children's Paleontological Conference</i>	Russia
Daisy Li	<i>The Magic STEAM Train Project. Dynamically Melding Experiential Learning with Museum Education</i>	Taiwan
Adriana Mortara Almeida	<i>Women in Science: International Women's Day at the History Museum of Instituto Butantan</i>	Brazil
Erja Salo	<i>Eye on image. Building a program based on visual literacy and collections</i>	Finland
Herman Tibosch	<i>The Digital Block Calendar: everywhere, every day a few minutes of art</i>	The Netherlands
Elina Valaite	<i>The South Caucasian Moving Museum of Photography</i>	Georgia
Hong Suen Wong	<i>Student Archivist Project</i>	Singapore

Rijksmuseum Teekenschool.

Learning to see by doing

*Annemies Broekgaarden**

Abstract

At the core of its mission, the Rijksmuseum – the Netherlands’ national museum of art and history – aims to connect with an all-inclusive audience. To reach different people with different ways of learning, the Rijksmuseum has developed an educational centre founded on the principle of ‘learning to see by doing’.

Designed by architect Pierre Cuypers, the Teekenschool (‘Drawing school’) opened as a school for art teachers and artists around 1930. When the celebrated Rietveld Academy art school opened in 1960, it took over the Teekenschool’s activities.

The Teekenschool was restored to its original purpose during the recent renovation of the Rijksmuseum, but with a modern twist: providing added value to our visitors by offering distinctive educational programmes for those wishing to engage actively with the Rijksmuseum collection.

At present, the Teekenschool receives over 35,000 visitors each year who participate in the many art studio programmes and its two-hour immersive theatre experience.

A rich variety of programmes is offered to primary school pupils and

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high-school students, teachers, children, adults and families seven days a week. Courses include art, photography, design and restoration, as well as theatre and history programmes such as 'You and the Golden Age'. Teekenschool programmes are now also available outside the building. In the main museum, but also outside the museum and online on our branded YouTube channel RijksCreative. In five years, the Teekenschool has developed from a space characterized by audience-focused programmes based on 'Learning to see by doing' into a programme concept.

Keywords: learning to see by doing, twenty-first century skills, stimulating creativity, visual literacy, art classes.

1. The conception and planning of the programme

During the years 2003-2013, when the Rijksmuseum underwent a process of renovation and reinvention, a new educational policy was formulated. At the end of this process the Rijksmuseum would be ready for the future and its collection accessible to a wide audience embracing every age group. The museum collection, featuring objects from the Middle Ages to the twentieth century, belongs to the Dutch public. Indeed, the museum's goal is to be a place where schoolchildren, tourists and art historians, and a whole array of visitors feel at home, where they can develop a sense of historical time and an appreciation for beauty. We aim to touch people's hearts and minds.

Core values

Core values were formulated at this time that would form the essence of all the museum's products, programmes and services. They became the museum's mantra. Representing authenticity, quality, a personal experience, innovation and clarity in its mission, presentation and programmes.

A survey was launched to learn more about our anticipated audience and especially the needs of the various visitors we expected to receive. We took a close look at the needs of Dutch and international tourists, families and children, schoolchildren, teachers and professionals. We concluded

that in order to access our superb collection people would either choose to search by themselves, ask a personal guide or use an educational tool to explore the collection. At the same time, we also discovered that some people prefer to learn to see actively, by doing.

Pierre Cuypers, the architect of the Rijksmuseum (which opened in 1885) had made provision for classes for artists and art teachers in the main building in 1880. He felt that the best place to teach art was close to art itself. In response to the success of these classes a new school was commissioned on the Rijksmuseum premises – the Teekenschool (fig. 1). In 1960, when today's Rietveld Academy was founded, all Teekenschool's activities were transferred to this new Art academy. The building was then turned into an office and a space for textile and furniture restoration. In the original restoration plan of 2008, it was designated as a Library and Print room.



Fig. 1 - Teekenschool

Photo: Rijksmuseum

However, having proclaimed education to be the core business of a museum, our new director challenged me to develop the best possible educational centre. So we set to work on developing an educational centre where people from the age of six would experience 'learning to see by doing'. The Rijksmuseum collection would be our foundation. And each programme would provide an in-depth experience with a guided tour to the collection as an integral part. And it would be located in the Teekenschool.

Budget

Since no budget was reserved for the development of the Teekenschool in 2009, a five-year project was created to develop the plan, to find the necessary funds and prove the Teekenschool's added value. We started to develop programmes within the Teekenschool model, sharing our results with potential sponsors and researching these further. This way we created a network of committed partners and slowly developed a successful and unique set of programmes with added value.

We are proud to report that after the five-year evaluation, our founder Fonds 21 confirmed that the Teekenschool's results had exceeded expectations, and pledged to continue the main funds for another five years.

2. Carrying out the programme

The Teekenschool programmes are developed by teams of educators specialised in particular target groups and with expertise in specific topics supervised by our head of artistic programmes or a theatre director. All programmes are tested on the various target groups (fig. 2).



Fig. 2 - A family at the Teekenschool entrance

Photo: Rijksmuseum

Each programme is developed in stages:

1. Proposal
2. Concept and justification
3. Approval – developing marketing plan
4. Development

5. Developing a manual
6. Testing
7. Transfer to teachers
8. Implementation

Unique programmes

Teekenschool programmes are unique, and quite distinct from workshops offered elsewhere. Our two art studios and large theatrical space enable us to offer a wide variety of in-depth programmes to a wide range of visitors.

- a. Here people learn how to observe as they paint, draw or photograph. As they work on a sketch or painting, we teach them how art is made, the materials and skills they need. Participants learn how to observe and to enjoy the Rijksmuseum exhibits.
- b. By imagining history and absorbing the programme's narrative, people can learn to relate to the past and understand the context of history in the Netherlands. It brings the stories behind the exhibits to life.
- c. There is always a link to the collection. Each programme is based on our presentation, enabling people to experience (the story behind) the exhibits and to understand how amazing art is, how skilful the techniques, the expertise of the artist, the materials employed, and how all this has changed over the centuries. Participants learn by experience to distinguish a seventeenth-century painting from a nineteenth-century work.
- d. There is always a link to the expertise of the art and history curators and the Ateliergebouw researchers: the technical staff and restorers who constantly broaden our knowledge about the Rijksmuseum collection. Applying this expertise in developing Teekenschool programmes ensures their unique and exceptional quality, and makes this knowledge available to a wider public.

Types of programmes

The Teekenschool offers programmes in which visitors learn to observe art by studying drawing and painting, photography, restoration techniques and through theatre. The Teekenschool programmes are designed and developed by multidisciplinary teams. Each programme caters to a specific target group:

- **Schools** (primary and high schools, vocational schools and teachers)

Each schoolday in-depth programmes are offered of at least two hours in length on photography, design, painting, restoration as well as the prize-winning *You and the Golden Age** theatre programme. The latter is offered to replace school lessons on the seventeenth century: the Dutch Golden Age. The three main historical stories in the programme connect the Dutch primary-school curriculum with the Rijksmuseum collection. After preparation in school, the children visit the Rijksmuseum. Then they join the Teekenschool programme. Guided by professional actors they complete courses on Rembrandt, Hugo Grotius and Nova Zembla presented to make the experience unforgettable and to emphasise the impact of the collection (Broekgaarden, 2016). This programme won the leading award for innovative school programmes in 2015. Both public and jury prize. Since then we have developed a high-school programme which is also extremely popular.

- **Non-school programmes for children:** courses, workshops, birthdays

We offer programmes like workshops and birthday parties for children in the weekends and during school holidays. On weekday afternoon we also offer drawing and photography courses for children.

- **Families with children:** *You and the Golden Age*¹ and creative workshops

During school holidays we offer workshop programmes for families to encourage intergenerational learning. The family version of *'You and the Golden Age'* is also highly popular among families.

- **Adults: workshops and courses**

Each weekend we offer a drawing workshop with live models and a photography workshop. Every evening we offer courses for adults, including two year-long courses.

¹ In 2013, the Rijksmuseum won the ICOM Best Practice Award with its *You and the Golden Age* programme, which is one of the -still- unique Teekenschool programmes. For more information, please see E. Nardi, C. Angelini (eds) (2014). *Best Practice 3. A tool to improve museum education internationally*. Roma: Nuova Cultura. <https://drive.google.com/file/d/0B8yHu7SudP4kOW81QV8yaGZqcWc/view>

For an overview of our programme, see our website www.rijksmuseum.nl.

Docents

We have trained a team of fourteen professional actors and fifteen artists and photographers to present this wide variety of programmes. The director of artistic programmes supervises the development and execution of the artistic programmes and their exploitation. All other activities are managed and supervised by our Teekenschool project leader. A producer is responsible for the daily running of the programmes, technical aspects and materials.

Teekenschool outside the museum

Over the past five years the Teekenschool has developed from a space that offers programmes into a programme concept founded on 'Learning to see by doing' which has spread to the Rijksmuseum itself and outside its walls to festivals and other venues.

At the start of 2019, we launched our YouTube channel Rijks Creative. Now people around the world can join our Teekenschool programmes at YouTube RijksCreative with tutorials to draw like the Dutch masters.

In 2019, we also joined with Dutch public TV channel NTR in developing Project Rembrandt. This tv format celebrates Rembrandt's continuing relevance as an inspiration for artists, amateur and professional, today. The series features our search for talented people who can draw and paint, exploring Rembrandt's artistic techniques.

Our artistic programme director, a Teekenschool docent and our art department director worked closely with the TV makers. The results exceeded all our expectations. Over 1.5 million people watched the series and got to know Rembrandt as one of the world's best painters and as a rebellious human being. We are currently working on the next season.

To celebrate Rembrandt's 350 anniversary, this summer we also opened our temporary exhibition space for a show entitled 'Long Live Rembrandt'. People of all age groups, professionals, amateurs, children were invited to apply to take part in a presentation in our Philips Wing focusing exclusively on works inspired by Rembrandt. Incredibly, over

8,000 people applied. This summer we are presenting 600 works, selected by a jury.

Visitors numbers

Each year, 35,000 visitors experience our collection in an active and inspirational way through one of our in-depth programmes at the Teekenschool building. Adding the programmes in the main building, outside the walls and online, a similar number of people 'learn to see by doing' outside the building.

Our distinct programmes have been acclaimed at home and abroad. Apart from the public we often receive museum colleagues from overseas, as well as ministers of education and even prime ministers eager to learn from our experience.

3. Evaluation and remedial process

The Teekenschool has been operational for five years. We have developed numerous programmes. By testing each programme and asking visitors for their opinion, we have developed considerable expertise and experience in what makes a successful programme relative to the type of programme and the target group.

We constantly re-evaluate our programmes. Feedback enables us to continue improving: we demand that our programmes receive an 8 on a scale of 1-to-10, with an occupancy rate of 75 percent. In practice, most of our programmes receive an 8 or a 9, sometimes even a 10 and are generally fully booked.

Because we believe in the added value of our Teekenschool programmes, we invite academic researchers to assess their impact, expand our expertise and find new ways to innovate.

We work jointly with the University of Amsterdam on this research.

The following studies were implemented in 2018:

- Educational impact of the 'You and the Golden Age' primary school programme by Sophia Braumann (research master) and Prof. Carla van Boxtel (professor of didactic history).
- Fahed Ibrahim, Restoration and Art History at the University of

Amsterdam, academic reconstruction of a Rembrandt painting in the Rijksmuseum collection (fig. 3).

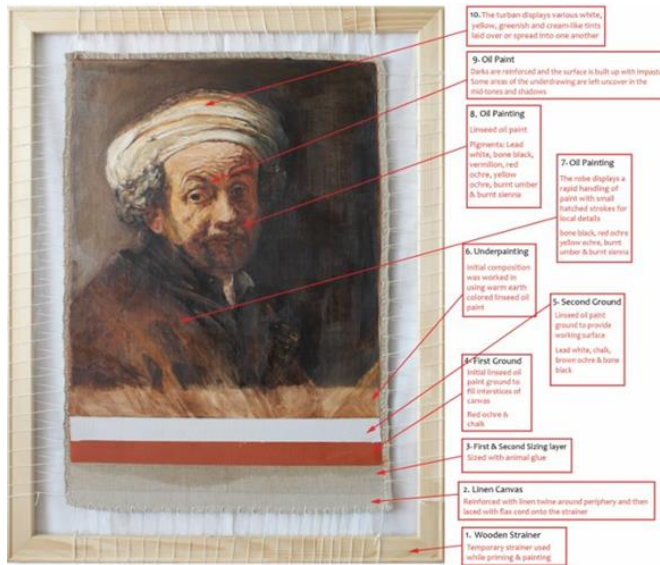


Fig. 3 - Summary of F. Ibrahim's research

Photo: Rijksmuseum

Both the research by M. Westerveen and A. Abbing and M. Schep, S. Braumann, C. van Boxtel showed that by taking part in the 'You and the Golden Age' programme the cognitive learning results are better compared to the results through learning in the classroom. Moreover, skills like language, presenting, stepping out of your comfort zone also added value to the learning process of children.

Apart from research into the impact on learning, we also work with academics researching painting techniques of Dutch masters and the reconstruction process of some of these works. This research provides essential knowledge we use to develop programmes such as the course 'From Master to Pupil', which focuses on specific masters and their techniques.

This year we launched another research programme on the educational impact of a new workshop entitled 'Research Rembrandt' in which pupils aged 8 to 12 find out about the world of restoration and paintings by learning how Rembrandt painted (fig. 4). Inquiry-based learning is the

didactic form we have chosen for this programme. This innovative method is highly promising and primary-school teachers are eager to apply it. While it is difficult to implement inquiry-based learning in school, we are well equipped to apply this method to good effect at the Teekenschool.



Fig. 4 - Primary school pupil participating in the 'Research Rembrandt' programme
Photo: Rijksmuseum

What makes a good guided tour?

To provide the best guided tour for visitors, we studied what makes a good guide and what makes a good guided tour. For each programme we prepare a manual in which the content, materials, process and way of executing the programme is described in detail, as well how we expect teachers to prepare for each programme. Since each programme contains a guided tour, all our staff are also trained as guides.

This is the area examined over the past four years by Mark Schep, who made it the subject of his successful PhD thesis, which he presented this year. His PhD publication, was the basis for a practical publication: 'Guiding is a Profession'. It offers a thorough insight into how to provide the best guided tour. In 2017, an international symposium and the

publication (also online www.lkca.nl/rondleiden-is-een-vak) has made this accessible to all museum colleagues.

The Teekenschool has developed from a name of a building into a concept that represents creativity based on learning to see by doing.

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Artefactually Speaking: A New Museum-based Learning Programme at the National Museum of Singapore

*Foo Min Li**

Abstract

In recent years, museum-based learning at the National Museum of Singapore (NMS) has always been either a facilitated experience (by docents and teachers) or self-facilitated, with students using resources to explore the museum. *Artefactually Speaking* is a new programme piloted by NMS for secondary schools in 2018, in collaboration with the Ministry of Education (MOE) of Singapore. It combines the best of both facilitated and self-facilitated approaches in museum-based learning, empowering students to be self-directed learners and enhancing their learning of Singapore history in a fresh and novel way. Students are given the autonomy to explore the galleries with a “Passport”; to identify artefacts they are curious about, and then approach Museum Educators who would engage students in a dialogue on the artefacts through questions and stories, and relate them to contemporary issues. This programme not only enables students to learn about Singapore history through the artefacts, it also invites them to think about topics such as a sense of belonging, connections and national identity.

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Keywords: self-directed learning, dialogue, empathy, sense of belonging, connections.

1. The conception and planning of the programme

Background and Objectives

Artefactually Speaking was designed for lower secondary school students (aged 13 to 14) to learn about how people forged connections with places and one another, as well as through common experiences in Singapore's history, via conversations facilitated by NMS-trained Museum Educators. The two-hour programme was created with the objectives of enhancing secondary school students' experience at NMS, and to meaningfully engage these students who may visit as a level cohort (ranging from 180 to 300 students). The secondary school level was identified as a target audience because of the strong relevance of NMS' exhibits to Singapore's National Education learning objectives, history and social studies curricula.

The museum has also observed that secondary schools tend to prefer learning journeys that can accommodate a cohort of students at any one time, to ensure that an entire cohort level has the same experience, and for school planning and logistical conveniences. Prior to *Artefactually Speaking*, the museum was unable to meet this need due to various capacity and logistical issues, and was thus challenged to design a programme that could offer in-depth facilitation by Museum Educators to an entire cohort in one visit.

The museum also recognised the need for a dedicated pool of facilitators to engage the students, as the current museum docents had mostly signed up to guide tours for the general public and may not have the necessary skills nor interest to facilitate student-learning journeys. The format of facilitation for secondary school students thus had to be different. Discussions with MOE personnel as well as teachers in focus group discussions provided useful insights, that older students should be empowered to learn independently within the safe spaces provided by the museum.

Collaborations

MOE was an important partner in this endeavour, given the strong

potential for *Artefactually Speaking* to be a core programme for National Education (NE), and its opportunities to be a springboard into history learning. MOE also gave important feedback on the programme's design, enabling it to be differentiated from the existing NE learning journeys in the market that were of uneven quality.

Creating a Dedicated Pool of Facilitators for Schools: Museum Educators

In designing *Artefactually Speaking*, NMS had to first create a new pool of professional facilitators – Museum Educators, who are critical in ensuring the success of the programme. Time was spent on recruiting passionate individuals, who may have teaching and guiding experience, and who are interested to hold conversations with older students (who may be sceptical and uninterested) about the artefacts and history.

Although some of the Museum Educators may have guiding and teaching experience, training was still required to familiarise them with facilitation skills for museum-based learning and thinking routines to engage students on the artefacts, and to pitch the facilitation appropriately based on the students' learning abilities. The training also sought to ensure that the skill sets of the Museum Educators were levelled up to similar standards before the pilot was launched.

Empowering Students to Explore

As part of the self-directed learning in *Artefactually Speaking*, students were able to experience the immersive galleries on their own, which included examining artefacts as primary sources of history, holding conversations with the Museum Educators within the galleries, and making sense of their experience. The programme sought to leverage the museum's immersive galleries, people's stories and lived experiences that are tied to the artefacts, and the fact that artefacts have the potential to inspire and spark curiosity among visitors (fig. 1).



Fig. 1 – Students were invited to sit on the artefacts – seats from the former National Stadium – as the Museum Educator engaged them on the significance of sporting activities and celebrations in the early years of Singapore’s independence in bringing people together

Photo: National Museum of Singapore

In the most recent revamp of the museum’s galleries, which took place in commemoration of Singapore’s golden jubilee in 2015, the museum made use of multimedia interactive displays and contextualised displays to enable audiences to connect with the narratives within the galleries. With the rich possibilities offered by the revamped galleries, the challenge was to identify ways to motivate students – some of whom might be sceptical and uninterested in what they perceived as yet another learning journey.

The format of the students’ experience had to radically change, from a more fixed and chronological approach (the traditional mode of guiding them from one location to another) to allowing them to move freely in the galleries. This autonomy both surprised and motivated the students. Students could also interact with different Museum Educators, and more importantly, could also carve out pockets of time to explore the other parts of the galleries on their own.

The facilitation undertaken by the Museum Educators had to differ from the usual tour presentation, which is more one-way informational sharing and didactic on the guide’s part. For *Artefactually Speaking*, the Museum Educators were trained to conduct soapbox-style facilitation, instead of leading the students around the galleries (fig. 2). Each facilitation was capped at 10 minutes, in consideration of the students’ attention span. The Museum Educators would invite students to take a

closer look at the artefacts, and share information on the artefacts by engaging the students with questions and inviting them to respond. The Educators would further relate the stories to their personal experience. The “take-away” was thus not just information, but inquiry-based reflection.



Fig. 2 – Groups of students interacting with Museum Educators in the galleries. In the bottom image, the Museum Educator recounted the story of Elizabeth Choy’s captivity during World War Two next to the display of her dress, in a space that was roughly the size of the cell she shared with other prisoners
Photo: National Museum of Singapore

Equipping the Students and Teachers for the Experience

Various tools were designed for both teachers and students, to provide a seamless end-to-end experience for both groups.

A Passport activity booklet (fig. 3) was the main tool for students in this experience. This Passport was designed to enable students to navigate the different galleries, and to identify artefacts (from a list of pre-selected artefacts) that they could engage a Museum Educator with on the spot. Each artefact listed in the Passport is accompanied by a short description and a thinking question to pique the students’ interest in the story, and in the topic of connections and sense of belonging.

Another tool used was the unique collectibles (fig. 3) which students could obtain from the Museum Educators during the conversations. These

collectibles are high-quality reproductions of historical documents or photographs that are related to the artefacts. Museum Educators included these collectibles in their facilitation, and in doing so, they made learning very real for the students who were able to touch and own a piece of history from the story they just heard. In addition to being a fun element of the programme and a take-home memento of their visit, the collectibles also helped to extend the learning of Singapore history beyond the programme. They also functioned as historical sources for students to conduct their post-learning discussion and analysis, which could also be facilitated by the teachers.



Fig. 3 – Students deciding on the next artefact to explore, and keeping the collectibles in their passports

Photo: National Museum of Singapore

To prepare teachers and students for the programme, the museum also developed extensive pre-trail resources. This included an age-appropriate video for students on the required museum etiquette, as well as briefing slides and thinking questions for teachers to prepare the students for the visit. Post-trail resources such as an information sheet with questions about each collectible were also developed for teachers to use in class.

2. Carrying out the programme

Piloting the Programme

The pilot programme took place in 2018 in four phases – the training, recruitment and design of the programme took place from January to

April, and the first run with two schools took place in May with programme evaluation in June. The second run with two schools was held in October, and an overall post-pilot evaluation with MOE in November.

MOE and NMS jointly selected four schools from the four different zones in Singapore for the pilot. The aim of the pilot was to test the programme's effectiveness and to identify gaps where the overall learning experience for the students could be improved.

Pre-trip Preparation

Recce trips were conducted for teacher representatives to introduce them to the programme, share with them the briefing materials for their students, and familiarise them with the spaces to enable them to help students with wayfinding. The teachers also conducted a pre-trip briefing for their students in school to prepare them for the visit, using tools such as the slides and video prepared by NMS.

During the Trip

On the day of the programme, an NMS staff welcomed the students to the museum and recapped the key points in the teachers' briefing, before allowing the students to enter the galleries. Students were informed of the time to return to the meeting location, and were given time to decide which artefacts to explore in their groups.

As the students explored the galleries, NMS representatives observed the students' movements and their engagement with the Museum Educators, as well as assisted students with wayfinding. A reflection session was then conducted for the students at the end of the gallery exploration. After each pilot run, feedback was solicited from the students, teachers, MOE, and the Museum Educators.

3. Evaluation and remedial process

Surveys from Students and Teachers

NMS evaluated the effectiveness of the programme based on a few key performance indicators. It surveyed both teachers and students.

Of the 877 students surveyed for the pilot programmes conducted in

2018, over 90% strongly agreed and agreed with the following indicators: positive overall learning experience; positive engagement level with the Museum Educators; they found the stories shared by the Museum Educators interesting; and NMS should continue to offer this programme to other schools.

Of the 42 teacher respondents, 100% strongly agreed and agreed with the following indicators: the programme was beneficial to the students' learning; the Museum Educators were engaging and able to interact with the students; and they would recommend the programme to other schools. 90% of the teacher respondents strongly agreed and agreed that the Passport activity booklet enhanced the students' learning; students were able to reflect on their sense of belonging; the programme allowed students to be self-directed learners; and it was an overall engaging learning experience.

Key Lessons

In general, *Artefactually Speaking* met its objectives of providing the secondary school students with a different and more meaningful experience at the museum, enabling them to take ownership of their learning as they explored issues of identity and belonging. Many of the students gave feedback that they enjoyed and appreciated the freedom to explore the galleries on their own.

“The museum trip was meaningful and interesting. I learnt more things compared to my previous museum trips. The museum educators were engaging as well.”

“After going to the National Museum of Singapore, I feel like I’ve learnt more about Singapore’s history and I feel that the artefacts are really interesting and it made me consider taking History as one of my subjects next year.”

The Museum Educators also played a big role in engaging and prompting the students to think about the issues. Teachers noted that their students were more interested in learning, as they participated by offering answers to the questions and asking the Museum Educators insightful

questions. Instead of instructing and telling the students key lessons or learning points from each artefact, the Museum Educators allowed students to derive the key learning point for themselves and to further reflect on it. This is seen in one of the student's reflection to the question "Which exhibit was most interesting to you and why?":

"Participant's medal from 1952 summer Olympics. You have to go through lots of hard work before you get to go for Olympics. You need to have perseverance so that you can do it. When you win a medal for your country, you will feel proud of it as you won something for your country. In life there will be lots of ups and downs and you will have to persevere".

This is further demonstrated in the thought-provoking questions students asked in response to the question: "What is one question you have about 'a sense of belonging'?" For instance, students asked why it is important to have a sense of belonging and what happens if one does not have it, or whether it is possible for one to have a sense of belonging as a foreigner in a country.

Tweaks to the Programme

From the first two pilot runs in May, MOE and NMS learnt that students had challenges grasping the concept of a sense of belonging, which was the initial overarching theme of the programme. To address this, NMS, in consultation with MOE, decided to involve the school teachers in conducting the reflection sessions for the remaining two pilot runs, as they would be in a better position to guide students in unpacking the concept of a sense of belonging, as well as link the students' learning experience to the curriculum.

At the end of the pilot, NMS and MOE concluded that the concept and term "sense of belonging" was too abstract for students to grasp. Both parties agreed to replace and use the term "connections" instead – a word that students could better understand and relate to. NMS also sought to improve students' wayfinding by placing additional signage onsite and improving the maps in the Passport.

Based on the consolidated feedback, several changes were made to the programme to further improve the learning experience. With the

programme's introduction to all secondary schools in 2019, NMS will continue to closely monitor its effectiveness through constant feedback from teachers and students, and through onsite observations to ensure that the programme continues to meet its objectives.

The project team at the National Museum of Singapore comprised Wong Hong Suen, Fabian Tay, Lock Hui Qi and Foo Min Li, all of whom played important roles in ensuring the programme's success.

The author would also like to thank Wong Hong Suen, Fabian Tay and Stephanie Yeo for their inputs to this article.

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“My” Correr

Intercultural Perspectives at the Museum

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Abstract

“My” Correr. Intercultural Perspectives at the Museum is a project developed by the Fondazione Musei Civici di Venezia, in collaboration with the Social Assistance, Inclusion and Mediation Services of the City of Venice. *“My” Correr* aims to bring communities together and provide a meeting place within the museum where cultural heritage can be explored. 11 citizens of different nationalities and cultural backgrounds were selected to take part in the study and provide “biographical storytellings” of artworks displayed in the Correr Museum, generating new meanings, interpretations and perspectives on the artworks. As “museum storytellers”, the 11 participants’ personal stories became intertwined with the biography of the selected works, producing an intercultural path where new knowledge and interpretations can be shared with the museum’s visitors.

Keywords: museum, intercultural, dialogue, social inclusion, storytelling.

1. The conception and planning of the programme

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The City of Venice encompasses the historical city, the lagoon islands and the four mainland municipalities of Mestre-Carpenedo, Marghera, Favaro Veneto and Chirignago-Zelarino. Just like other cities in Italy, Venice is experiencing increasing immigration. Currently, migrants represent 13.8% of the Venetian population and come from 141 different countries, with the largest number coming from Bangladesh, Romania, Moldavia, China, Ukraine, Albania, Macedonia and the Philippines (City of Venice, 2018). 7.74% of the migrants live in the historical city and islands, and 6.21% in the coastal areas (ibid.). Such a reality defined by increasing ethnic diversity presents challenges for a city such as Venice, given its confined spaces, and the already existing tensions between the need to cater for tourism and the needs of the locals. But as a city with a long history of relationships, trade crossroads, traditions and civilizations, this dynamic cultural mix also represents opportunities for intercultural exchange, dialogue and enrichment between the migrants and the locals. In collaboration with the Social Assistance, Inclusion and Mediation Services of the City of Venice, the Fondazione Musei Civici di Venezia has already developed Italian language activities for young migrants at its various sites. While these experiences of linguistic mediation are useful, they do not cover intercultural aspects and neither do they harness the opportunities for creating cultural exchange and learning between the migrants and non-migrants. It is therefore within this context, that the “*My*” *Correr* project was developed to explore the role that museums in Venice can play in facilitating and fostering social and cultural cohesion. More in detail and building on the principles of inclusivity, “*My*” *Correr* aims to promote a process of dialogue between local and migrant residents in Venice, by creating open and accessible places in the museum where new forms of cultural exchanges can take place, facilitating, in turn, a sense of belonging to the City and wider social cohesion among its residents. To address this aim, the following objectives were identified:

1. to enhance the museum’s collections by developing new interpretations of its works through intercultural perspectives;
2. to promote citizens’ awareness, rediscovery and recognition of the city’s cultural diversity;
3. to develop a participatory model that can be included in the

museum's Educational Services permanent programme, and replicated in other locations.

The *Art Clicks* training and participatory design workshop for Italian professionals working in the cultural sector, which took place in Rome between March and September 2018, offered the tools and skills that helped the conception of the “My” *Correr* project, and the design of its delivery. The *Art Clicks* workshop was developed by MAXXI (National Museum of XXI Century Arts) and ECCOM (European Centre for Cultural Organisation and Management), with the support of the Stavros Niarchos Foundation. Its goals were to develop skills and intercultural practices in Italy; bring different ethnic groups and cultures together, and promote cultural participation to new audiences. It consisted of a series of meetings, followed by an intensive participatory exercise which led to the development of intercultural pilot projects, which includes the project “My” *Correr. Intercultural Perspectives at the Museum*. Other sources that proved essential to the conceptualization of “My” *Correr* include a number of legal and cultural references. These are the United Nations Universal Declaration on Human Rights (United Nations, 1948), the Faro Convention (Council of Europe, 2005), the White Paper on intercultural dialogue “Living together as equals in dignity” (Council of Europe, 2010), and the launch of the European Commission’s Year of Cultural Heritage in 2018 (European Parliament and Council of Europe, 2017).

2. Carrying out the programme

In order to deliver the project’s aim and objectives, a methodology based on biographical storytelling was developed. Biographical storytelling are a universal and socially inclusive approach that promotes knowledge of oneself and of the other, whilst acknowledging cultural diversity as wealth and therefore beneficial to both, oneself and the other. Through this approach “third spaces, unknown to both parties, in which different groups can share a similar experience of discovery” (Edgar 2005, cited in Khan, 2006, p. 50), can be created. The Correr Museum of the Fondazione Musei Civici di Venezia was chosen to create “third spaces” as it is

centrally located and acts as a “living room” for the city, and it has a rich and heterogeneous collection of works dedicated to different aspects of the history of the Venetian civilization. The biographical storytelling approach was implemented through the practice of digital storytelling, which combines narrations with sequences of images. This method was chosen because it has already been used successfully in other studies relating to migrants (Da Milano & Falchetti, 2014; Falchetti, 2014, 2016; Bodo et al., 2016). It allows “the acquisition of knowledge and skills, the development of creativity, expressive abilities, self-awareness and the other and the enhancement of heritage” (Da Milano & Falchetti, 2014, p. 33).

The participants of the project were identified by carrying out a census of international associations and communities within the Province of Venice. To assist with this process, a number of gatekeepers were used to facilitate the identification of the participants, their engagement with the project and the consideration of any mitigating circumstances or needs that might have hindered or impeded their participation, e.g. the provision of childcare and educational activities during the project’s events for the children of the participants. The Gatekeepers used in this project were the Provincial Adult Education Centre of Marghera, Mestre and Venice, the diocesan Centre of Italian language and culture in Mestre of the Patriarchate of Venice and the Philippine Community. A total of 11 adult participants who had been residing in the City of Venice for a minimum of 2 to 3 years were chosen based on three criteria: their country of origin, to ensure that the nationalities of the largest communities of migrants were represented; their availability and interests in the project; and their language skills, for which an Italian language level of B1 was required.

As shown in Table 1, the project was delivered through a series of workshops structured in six meeting events, which took place at the Correr Museum (in Venice), and at the Villa Querini, location of the Social Emergency Services, Inclusion and Mediation of the City of Venice (in Mestre).

Table 1. Programme of workshop

Meeting	Venue	Workshops
Meeting 1	Correr Museum	<i>Ice breaking activity</i> : the purpose of this workshop was for the participants to develop their own emotional identity card and meet each other, in a positive and relaxed environment (Fig. 1). <i>Independent visit to the museum</i> : the purpose of the visit was for the participants to choose an artwork that they could relate to.
Meeting 2	Villa Querini	<i>Relationship between “new” citizens and the museum</i> : this was a reflective workshop aimed at capturing feedback from the visit to the museum, and the participants’ initial thoughts and reactions to the collections (Fig 2). <i>Choosing artworks</i> : a group activity in which the participants shared the reasons that led to their choice of a particular work. The discussions were recorded and transcribed, so that they could be used as blueprints for the participants’ biographical storytelling.
Meeting 3	Correr Museum	<i>Action-research workshop on storytelling in museum contexts</i> : facilitated by ECCOM, the purpose of this activity was to provide the participants with new competences and skills to apply in the oral and written narrations of their chosen works. The participants were then asked to identify how key elements of their own past and experiences, related to their chosen work, and articulate their “stories” independently at home.
Meeting 4	Correr Museum	<i>Video-shooting the narrations</i> : with the assistance of Danto Production, the participants took part in video-shootings of their own narrations in front of their chosen works. The stories were then subtitled in English and in the participants’, now narrators, native language.
Meeting 5	Correr Museum	<i>Intercultural visits</i> : a series of visits to the museum, chaired by the project’s creator and curator and conducted by the participants/storytellers, took place. The participants/storytellers presented their interpretation of their chosen works, giving rise to new perspectives, new meanings and new stories. These presentations were attended by the narrators’ relatives and friends and by the general public.
Meeting 6	Villa Querini	<i>Reflective workshop</i> : the purpose of this session was to revisit the journey undertaken, allowing for questions, guided conversations, personal thoughts, memories and shared considerations on the different narrations experienced.



Fig. 1 - Emotional identity card activity

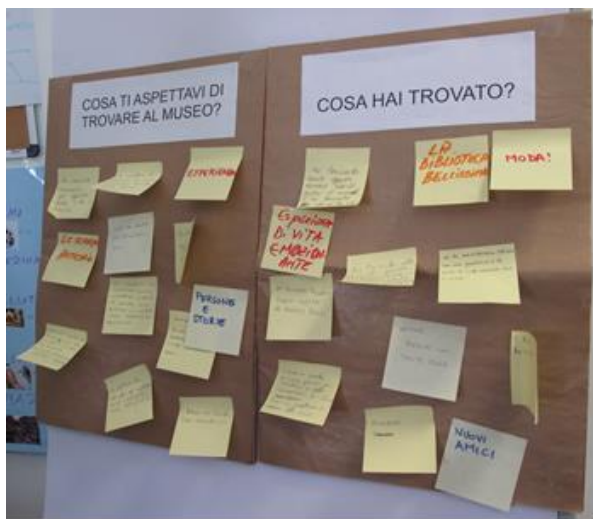


Fig. 2 - Relationship between “new” citizens and the museum workshop

The final presentations of the project’s digital storytelling(s) are available at the Fondazione Musei Civici di Venezia, and can be viewed at the following link <https://www.youtube.com/user/museicivicidivenezia/playlists> (“My” Correr) (Fig. 3).

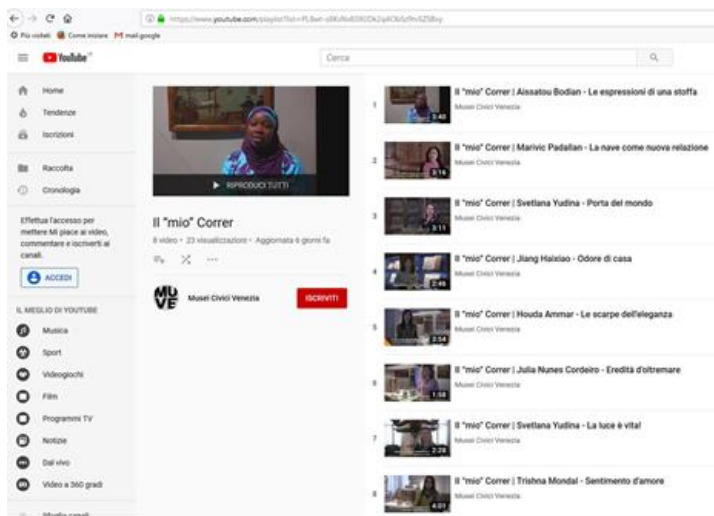


Fig. 3 – Youtube Playlist “My” Correr

Upon completion of the project, all participants/storytellers were gifted the MUVE Friend Card, a pass for entry into the museums of the Fondazione Musei Civici di Venezia. The card symbolises the role that the “new narrators” have in acting as “ambassadors” for the museums of Venice, for the city and its cultural heritage to which, as new citizens and residents of Venice, they contribute to through intercultural exchanges, dialogues and enrichment.

3. Evaluation and remedial process

The project team oversaw the evaluation of the educational processes during and at the end of the experience, using the Inspiring Learning for All framework as a reference. This framework is widely used within the arts and cultural sectors, as it is effective in capturing and demonstrating impact, and in identifying “generic learning outcomes” and “general social outcomes” at both, an individual and community level. Generic Learning Outcomes - GLOs are supported by a broader definition of the concept of learning that identifies the benefits that people derive from interacting with arts and cultural organizations. They also supply teachers and museum professionals with a shared terminology that they can use when

collaborating in the development and implementation of educational activities. The categories of the framework explored to analyse the project's GLOs are: Knowledge and Understanding, Skills, Attitudes and Values, Enjoyment, Inspiration and Creativity, Behavior and Progression. The General Social Outcomes - GSOs outline the ways in which museums, libraries and archives affect social and community issues. This element of the framework was used to analyse the project in terms of the following categories: Stronger and Safer Communities, Strengthening Public Life and Health and Well-Being. As previously mentioned two systematic evaluations were conducted, a mid-term and a final evaluation.

The mid-term evaluation was carried out with the participants using a variety of techniques applied formally and informally, throughout the experience. These include guided conversations, conceptual maps, self-assessments and un-structured surveys, disseminated during the various meetings. The findings and feedback collected through the evaluations were then recorded in a report format following each meeting. The aim was to monitor the project's progress and the storytellers' participation and engagement, trouble-shoot where needed, and identify new needs, as and when they occurred. Overall, the mid-term evaluations proved insightful, as they provided evidence of how the storytellers increased their historical, artistic and cultural knowledge of Venice's heritage, but also of their own country of origin, which they were able to revisit through newly acquired conceptual, linguistic, communication and relational skills. Through the GSOs the impact of the project was extended to the communities which proved to be more resilient, cohesive, compact, socially more open and close.

In relation to the final evaluation, a more comprehensive exercise was conducted as a way of reflecting on the progress made, but also on the way in which the project was delivered, and on the outputs that it generated. The aim was to critically reflect on the strengths and weaknesses of the experience, and explore the way in which the project could be improved further, and be replicated in a modular format in other museums of the Fondazione Musei Civici di Venezia. Against this backdrop, it proved particularly useful to collect the views of the general public who took part in the intercultural visit, as the main "users" of the museum. This was done by conducting a qualitative type opinion evaluation using the Most Significant Change (MSC) technique. The

findings indicated that the general public particularly appreciated the association of the museum's works with the storytellers' personal experiences, traditions, emotions and values; the way in which the storytellers' personal experiences became enriched by intercultural dimensions; the way in which the naturalness of the stories complemented the more scientific narratives; the meeting of different cultures and the sharing of feelings that are common to all cultures, which include gratitude, pleasure, serenity and joy. When asked if the intercultural visit had affected them personally, the general feedback from the public was that of having developed an awareness of the richness of what they experienced and of how intercultural dialogue can be very instrumental in promoting integration between different cultures.

In conclusion, the findings show that the *"My" Correr* project was effective in initiating a participatory process of dialogue in the City of Venice, by enhancing the accessibility and active participation of the city's "newer" residents to the museum's life. Through this experience, the Correr Museum has become an increasingly open and attentive space for the creation of new forms of exchange between people with different cultural backgrounds, enhancing its own collections through the development of new stories and perspectives. The facilitators of the Italian language courses taking place to the intercultural visits also recognised the added value of the project, and are now looking to include elements of it in their curricula, and seeking opportunities for future collaborations on how to promote greater inclusivity. The methodology adopted by the *"My" Correr* project can be replicated in other museum locations, and will be included in the Fondazione Musei Civici di Venezia's permanent Education Services programme. What has been particularly useful and valuable from this experience, is that the project in itself and the engagement in its participatory methodology has opened the institution to the need to consider the expectations of "new" users and of "new" public(s), which may require different relationship and communication strategies.

Based on this experience, interculture for us is about creating safe places of/for building opportunities for lasting relationships and exchanges between people, communities and the wider public. It is about putting one's stories and emotions into play, whilst also knowing how to

listen to and welcome those of the others. “My” *Correr* has allowed us to share new knowledge and emotions by rediscovering (often unexpectedly) common intercultural roots that in the past have contributed to forming and shaping Venice’s long history of relationships, trade, traditions and civilizations, and the beauty of the treasures and artworks stored in its museums.

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Children's Paleontological Conference

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Abstract

The *Children's Paleontological Conference* is organized by Perm Regional Museum in partnership with Perm State University in the city of Perm, where the Permian period of geological prehistory was discovered. Every year we receive around 500 applications from children between 7 and 17 years old from all over Russia, as well as from Russian-speaking children living abroad. In 2018, the Conference became All-Russian, having made Perm the “capital” of children's popular natural science. Based on the deep fascination with dinosaurs, the Conference opens the gates to natural sciences for the schoolchildren, bringing together museums and scientific research and contributing to the development of critical thinking. In the parallel programme, there are field trips and lectures by leading paleontologists. Since 2010, more than 5700 children have been involved in the Conference activities. In spite of the fact that most of them will probably not become paleontologists or even scientists, they have become acquainted with the systematic approach and planetary time/scale perception, which is crucially important for a sustainable future.

Keywords: children conference, informal education, engagement, Permian, geological prehistory.

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1. The conception and planning of the programme

The *Children's Paleontological Conference* has been carried out since 2010, when a strategic shift in regional geological heritage interpretation was made. Since then, the Perm Regional Museum with the support of the Ministry of Culture of Perm Region and regional authorities has been running the programme aimed at the re-consideration of the Permian Period of geological prehistory (299–252 million years ago), discovered here in 1841. Now, the Permian period is known as one which ended with the greatest mass-extinction that has ever occurred on Earth and is the most studied event in Earth's history. The Permian period was first recognized as an opportunity to increase international visibility of the territory in the scientific and museum contexts. The programme targeted the creation of the paleontological Museum of the Permian period and elaboration of new approaches of audience development, with the goal to make the geological and paleogeographical heritage of the region accessible to, and appreciated by, the locals. The launching of the programme also pursued another strategic goal, that is, to place the city of Perm and the region onto the national and international scientific and museum map.

As it turned out, the first goal was not so easy to achieve – the Permian heritage, studied worldwide, from South Africa to America, was very incomprehensible and “boring” for the locals. The *Children's Paleontological Conference*, launched in 2010, became the most important tool of audience development and community engagement. Using as a starting point the children's “deep love” of the dinosaurs (which actually lived 100 million after the Permian Period), the Conference did not only utilize findings from geological field but also employed wider cultural connotations of the region's geological prehistory: paleo-culinary, jokes, tourist sightseeing, local industries based on natural resources. All this found the way into children's research, which was presented in two Conference sections: (1) scientific and (2) creative.

Resources

Started in 2010 as a museum project experimental initiative, by now the *Children's Palaeontological Conference* has become a part of the government assignment. The Perm State University is operating as its key partner. The

faculties of natural sciences at the University of Perm (geological, geographical and biological) have been supporting the museum's endeavour in popularization of natural science for several years. Faculties' employees are members of the Organizing Committee and the Jury of the Conference. The conference's scientific section is held in the University campus, and several museums, scientific laboratories and botanical garden are open for children.

Collaborations

Scientists from the Borissyak Palaeontological Institute of the Russian Academy of Sciences (Moscow), Geological Institute and State Geological University of Sergo Ordzhonikidze (Moscow) are our main partners. They are involved in the work of the Jury and give open public lectures for children several months before the Conference.

We are also proud of partners who support international visibility and give us a chance to invite world-famous scientists to give public lectures during the Conference cycle. Among them, there are Alliance Française and French Embassy, which supported the visit of Sylvie Crasquin, Centre National de la Recherche Scientifique; and the Embassy of Norway which supported the lecture of Jørn H. Hurum, Oslo University. The conference's prize pool is partly sponsored by local IT companies (Perm is famous for its IT and engineer start-ups). And, of course, we acknowledge the great work of parents and school teachers, who generously contribute their time and effort and help the children to prepare for the Conference – they are our closest partners and network members.

Contents

The *Children's Paleontological Conference* consists of several activities and programs dispersed throughout the calendar year:

Winter – Spring

- Thematic lecture hall, popular science meetings with paleontologists, doctors of natural science from Russia and abroad;
- Scientific and methodical seminar for teachers, parents and children to prepare the works;
- A series of popular science excursions to Perm Regional Museum and museums of Perm University;

- PR campaign to promote the geological heritage of the Permian;

Summer

- Consultations and field trips (museum consultants help to recognize fossils from summer field trips and finding);

Autumn

- Correspondence tour (application, preparation and acceptance of children scientific and creative works, work of the jury);
- Exhibition of art works of the creative section participants;
- Full time tour at the first weekend of December.

Objectives

- to give an opportunity to all children to immerse in the university atmosphere and open up 'the way to the science' at early age;
- to develop systematic approach inherent in the natural sciences, not to be confused later by social, economic, mental unfair situations in their life (we clearly understand that most of children will not become scientists themselves but they will forever keep that approach forever);
- to make geological heritage and time scale more accessible to broader publics - e.g. to families and adults through their children;
- to uncover the scientific and popular science potential of the Permian Period at the place of its discovery, make it visible in the national and international context.

Mediation tools

All stages of the Conference are reviewed in media (4 regional television companies, stories in digital media, newspapers). All materials are published in museum groups in social networks. Announcements are carried out by the museum mailing list (about 2000 addresses), which includes schools and heads of municipalities (this is important for the territory of the Perm Region, the area of which is equal to several small states). Participants of the past years disseminate information as volunteers (many of them have already graduated from the relevant faculties of universities in Moscow, St. Petersburg, Perm). Scientists disseminate public lectures announcements.

2. Carrying out the programme

Conference preparation cycle starts in spring of the previous school year with the announcement of the dates of the next Conference (to make children, parents and teachers get prepared for the summer field trip and start thinking on the “fossil opportunities” during comparatively short summer, when outcrops are available).

Methodological seminar and series of consultations are held from spring and summer to allow participants get closer to the proposed themes of research. Open free public lectures are the tool to give the general orientation for the new comers and increase qualification for those who continue their research. While prospective participants are preparing their suggestions, the conference team visit another all-Russian geological children’s competition to get acquainted with current tendencies in natural popular science projects.

During the summer seasons, children make field trips or just look carefully to uncover the geological heritage under their feet (museums have a lot of examples when ordinary children findings became the starting point of significant discoveries). They could also attend the so-called “palaeontological expedition” and “discovery room”, museum training exercises aimed to give an opportunity for discovery for those who are not able to make fieldtrips due to any reason (health disabilities, financial, etc.).

In autumn, with the new school year, active Conference campaign starts, and the museum organizing committee accepts proposal for the “scientific” papers from children. As our main purpose is to become “wide gate” from “dinosaur hobbies” to natural sciences, the only one reason not to accept the paper is plagiarism (described in the Conference rules). Popular lectures and seminars are held in autumn, and museum study visits are accessible. At the same time, we accept creative works (they are always much more focused on the interdisciplinary connections between geology, heritage and culture). Jury meets in November, then we open the exhibition of artworks (“Fine Arts: Drawing, Graphics, Painting”, “Decorative Art”, “Books”, “Games”, “Photography”, “Literature”, “Digital” in different age categories).

Full-time tour gathers children, parents, teachers and scientists from 30 towns and cities of Russia in Perm on the first weekend of December.

3. Evaluation and remedial process

The evaluation of the *Children's Palaeontological Conference* is carried out in accordance with qualitative and quantitative criteria.

Qualitative:

- changing the geography of participants (the territory of the Perm region, neighboring regions, Russia, foreign countries),
- quality of cooperation with partners,
- funding for the conference from regional authorities for the next year,
- reviews on social networks (including conference hashtags),
- feedback (letters, appeals), separately from parents and teachers, from children,
- loyalty to the media and internet audience,

Quantitative:

- number of applications received in the creative and scientific section, number of pending applications, number of full-time tour participants,
- number of seminars, number of seminar participants,
- number of lectures, number of open lecturers,
- number of consultations at the preparatory stage,
- number of stories and mentions in the media.

Based on these criteria, we made a decision about finding additional partners (including mass-media), making changes to the organizational structure of the conference, redistributing deadlines for individual stages, and so on. For example, in 2015, we noticed that digital art in various genres (cartoons, digital painting, etc.) began to be more popular among schoolchildren, since we made the decision to establish a digital branch of the creative section.

Our flexibility allows us to become more visible and significant: from 2010 to 2019 more than 5700 children became members of the *Children's Palaeontological Conference* popular science network. According to the statistics, many of them have been enrolled to the leading faculties of

natural sciences in Russian universities, including Moscow State University, Perm State University, Gubkin Russian State University of Oil and Gas, etc., and successfully graduated.

The Conference, creating the field of interdisciplinary co-creation and scientific research, plays an important social role:

- creates conditions for the formation of the scientific worldview of schoolchildren and the continuity of the multistage developmental process (museum, family, school, university), being the “widest gate” into the world of science and scientific creativity,
- stimulates scientific research and creative interpretations of the geological heritage,
- forms the international context of the Permian paleontology as one of the geo-cultural resources of the territory, where Permian Period of geological prehistory was discovered (fig. 1 to 4).



*Fig. 1 - Children Paleontological Conference.
Scientific Section at Perm State University
Photo: Andrey Korshunov*



*Fig. 2 - Study visit to the Permian “living fossil” exhibition
at the Botanical Garden of Perm State University*

Photo: Egor Pigalev



*Fig. 3 - Creative Section at the Museum of Permian Antiquities
Perm Regional Museum*

Photo: Olga Sorokina



Fig. 4 - Artworks made by children for the Creative Section of the Conference
Photo: Egor Pigalev

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The Magic STEAM Train Project. Dynamically Melding Experiential Learning with Museum Education

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Abstract

The National Palace Museum has always been committed to art education and integrating the museum's national treasures and extensive collection into formal education. As a leading museum in Taiwan, the museum is also dedicated to innovating teaching models for museum education across the nation, seeking novel pedagogical approaches to engage younger audiences and to provide a deeper understanding of the museum's profound heritage through the introduction of a wide variety of technological applications.

The Magic STEAM Train Project is an educational outreach initiative devised by the museum in 2018 to engage primary and secondary school students. For the project, we have combined museum education with STEAM learning and equipped a tour bus with pedagogical material for demonstration across various regions in Taiwan. In 2018, the project has reached over 100 primary and secondary schools.

The program enables students to analyze the structure of the national

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treasures, understand the wisdom of the ancients, and through hands-on experiment, deeply understand the meaning of the national treasures. With this project, we hope to break new ground in classical Chinese art education, provide learning experiences that are relevant and stimulating, and establish a sustainable teaching model for museum education in Taiwan.

Keywords: STEAM education, educational outreach, sustainable teaching model, experiential learning, museum-school collaboration.

1. The conception and planning of the programme

Best known for its extensive classic Chinese art collection inherited from the Qing dynasty Imperial collection and spanning a period of 5000 years, the National Palace Museum (NPM) is a treasure trove of historical and artistic knowledge. Despite the museum's wide appeal to foreign tourists, it faces difficulty in attracting domestic visitors, especially younger audiences from remote and rural areas.

An island nation filled with mountainous and lofty terrains, Taiwan is home to a diverse population and several indigenous tribes. Due to its geographical restrictions and urban and rural differences, the distribution of cultural resources is severely unbalanced in Taiwan. To improve cultural equity and accessibility in Taiwan, the museum has, over the years, tirelessly strived to devise novel and relevant ways to reach out to every corner of the country, such as paying regular visits to schools in rural areas and subsidizing students from these areas to visit the museum in Taipei.

Despite such efforts, the museum still confronted several challenges and setbacks along the way. Seeing as the museum's collections are ancient and distant, and the time spent at each school is short and limited, it has been a struggle for the museum to stay relevant and to make a lasting impression on young people. For this reason, the museum team is constantly in search of ways to refine its educational outreach programs.

While the museum was actively seeking new models for its outreach programs, it was simultaneously in the process of digitizing its collection. In the past ten years, the NPM has steadily built its digital archives and

collection database, eventually accumulating abundant digital resources over the years. As a result, the museum was able to utilize these materials as a foundation to develop various interdisciplinary digital projects, including digital interactive installations, multimedia exhibitions, e-learning, and even digital educational programs. To shorten the gap between urban and rural areas, the NPM directed the development of the iPalace Channel, the museum's e-learning platform, towards communities in remote villages in 2014, which integrated digital content with school curriculums and encouraged teachers to devise their own teaching plans.

With an objective to establish a stronger connection with students in Taiwan's rural and educational priority areas, the NPM further conceived the Magic STEAM Train Project in 2018. To consolidate the museum's relevance, appeal to young people, inspire creativity and build a sustainable teaching model, the museum team developed 20 innovative teaching plans that combine STEAM (Science, Technology, Engineering, Art, Math) learning and the museum's collection, and loaded related pedagogical equipment and materials on a tour bus for demonstrations across various regions in Taiwan (fig. 1).



*Fig. 1 – STEAM pedagogical material inspired by the
National Palace Museum's collection
Photo credit: National Palace Museum*

The project was also developed to complement the “Master Framework for

the 12-year Basic Education Curriculum Guidelines” devised by the Ministry of Education, which fosters autonomous and experiential learning and to implement the museum’s mission of establishing a “museum without walls” for improved cultural equity and accessibility. Through the project, the NPM was able to integrate proactive learning in its museum-school collaborative programs, as well as increase its mobility by reaching out to rural and educational priority areas, hoping to expand its reach to school curriculums and further assume its social and educational responsibility.

Inspired by the spirit of Confucius, who campaigned throughout the nation to advocate his educational ideal, the bus and the museum’s outreach team embarked on its mission in collaboration with over 100 primary and secondary schools in 2018 (fig. 2). In addition to embodying the spirit of museum education, the imagery of the “steam locomotive” symbolizes spearheading innovative museum-school collaborations and bringing momentum to museum education. Since trains are composed of multiple compartments, the concept also denotes the project’s capacity to connect schools (including primary and secondary schools from rural and educational priority areas and indigenous education schools), local educational bureaus, self-directed education centers and institutions. It represents the integration of multiple fields and disciplines and the linkage between various compartments to form a more holistic and dynamic educational outlook.



Fig. 2 – The museum’s educational outreach team and tour bus visit Timur Elementary School in Pingtung County
Photo credit: National Palace Museum

In terms of innovating museum education and engaging elementary and secondary school students, the touring project attaches great importance to learning about the museum's collection through edutainment and the STEAM spirit. In addition to transporting different STEAM learning materials based on the museum's artifacts, the tour bus also serves as a pop-up platform for display and unfolds as a mobile workshop upon reaching each destination. Furthermore, the museum team systematically planned pre-class, in-class and after-school STEAM learning related to paintings and other artifacts, incorporating 3D printing, programming (Scratch and Micro:bit), laser cutting, and other scientific experiments in the lessons, to help students learn about the NPM's collection from interdisciplinary and diverse perspectives.

The program contains the following contents and mediation tools:

- (1) 20 innovative STEAM lesson plans
- (2) An educational application system interface (API)
- (3) Digital edutainment learning materials (AR, VR, board games, etc.)
- (4) Artifact E-books
- (5) Touring Bus

To give a few examples, “Scratch: *One Hundred Horses*” invites students to use their imagination and Scratch to develop new narratives for the NPM's masterpiece painting, *One Hundred Horses*. During the process, students are required to describe and analyze the painting in detail. Afterwards, Scratch is used as a creative tool to guide students in transforming the painting into a game or animation.



Fig. 3 – Students from Panan Elementary School building 3D models of the Jade Tri-Ring from the NPM collection
Photo credit: National Palace Museum

When touring each school, the NPM outreach team would also fly a drone to capture images of the campus. These modern equivalents of landscape paintings are then used to explain the characteristics of distinct perspectives and to help students distinguish the differences between the three distances—high, deep and level—often used in ancient Chinese painting.

3D printing and computer programming with Micro:bit are often used in demonstrations of the museum's antiquity collection and to facilitate a deeper understanding of their characteristics. For instance, students are required to closely observe and analyze the details and three-dimensionality of the artifacts in order to create their own 3D versions (fig. 3). By incorporating Micro:bit in the lessons, the museum team was able to reinterpret the artifacts by reflecting the original functions of the cultural relics, and also inspire creativity in students through the versatile coding experiments conducted with Micro:bit, such as simulating temperature, humidity, light sensing, etc.

Through in-class and hands-on experiments, students are able to better understand the exquisite crafting skills and wealth of emotions expressed through the ancient works of art. At the same time, the historical contexts of the original artifacts are interwoven into the lessons to spark imagination and inspire individualistic expression as the students acquire new skill sets. This deep learning experience encourages proactive learning and is a great improvement over the passive style of traditional museum education.

2. Carrying out the programme

Since the project's target audiences are primary and secondary school students from all over Taiwan, the museum devised the Magic STEAM Train, a touring bus that enables the museum's resources to reach every corner of the country, including rural areas, high-altitude villages and even outlying islands. Equipped with teaching material and STEAM and maker equipment, the tour bus also makes it more convenient for the museum's outreach team to visit each school and conduct activities, allowing the museum to take the initiative in reaching out to students across Taiwan.

In addition to physically reaching out, the project places much emphasis on innovative and interactive education that combines the physical classroom with virtual learning, such as linking with the classrooms, developing APIs (Application Programming Interface), establishing a data link system between the museum and schools, and sharing educational resources through online cloud platforms. Through these efforts, schools across the country are in direct access to the digital resources developed by the museum and able to maximize the use of the museum's educational resources within classrooms.

The project adopts flexible teaching plans ranging from the basic to the advanced, encompassing a wide array of courses such as QR code networks and creative merchandise design. An example of the course content and its goals for learners are as follows:

1. Introduction to National Treasures: Understanding the history of National Treasures.
2. Creative artworks based on National Treasures: Cultivating students' aesthetic sensitivity by creating artworks.
3. Description of the National Treasures: Learning the idiosyncratic details of national treasures by building 3D models.
4. Redesigning National Treasures: Unlocking the possibilities of the artifacts through 3D printing.
5. Transformation of National Treasures: Demonstrating the characteristics of the artifacts with Micro:bit.
6. Final Presentation: Sharing your creative art with peers.

The program also includes the following material:

1. Teaching material: lesson plans, teaching samples, teaching examples, lesson guides, demonstration slides.
2. Teaching aids: teaching supplements, software, and educational videos.
3. Teaching sample and the actual finished products.
4. Material package: various 3D printing materials, etc.

Equipped with these materials, the teachers can continue the lessons in school by following the teaching plans and using the kits provided. Finally, the project also incorporates digital educational resources and the NPM's iPalace Channel to actively provide more diversified resources through online sharing, enable extended learning and encourage ongoing engagement with the museum.

3. Evaluation and remedial process

In 2018, the number of schools benefiting from the promotion of digital art education totalled 114, of which 24 were rural, 80 were of educational priority, and 10 were urban schools. The number of teachers and students involved was around 1,700. The museum has also conducted a survey to assess the overall performance of the project, including the course content, student evaluation, and displays; and to survey the teacher's satisfaction and the efficiency of the courses. The survey was conducted and retrieved on site, and mainly assesses the project based on feedbacks from participating teachers. In the end, the museum received a total of 59 valid questionnaires.

According to the survey:

1. 80% of the teachers agree that "the STEAM method effectively encourages active learning, and facilitates the learning process far more than general teaching methods".
2. 80% of the teachers are willing "to apply the STEAM and Maker teaching method to other disciplines".
3. 90% of the teachers are willing "to participate in the NPM's or other museum's educational outreach projects, after participating in the NPM's Magic STEAM Train Project".

4. 80% of the teachers agree that “the STEAM method fosters an active approach towards learning and problem-solving”.
5. 80% of the teachers agree that “the NPM’s Magic STEAM Train Project is refreshing and innovative, and its teaching resources are extremely helpful”.

The teachers who have responded to the surveys consist of those who are interested in self-directed education and have extensive teaching experience, contributing to the credibility of the surveys. The results show that teaching with the STEAM experiential learning, and combining scientific and humanistic disciplines can create more possibilities for museum education. With this project, the museum was able to more effectively engage students in actively learning about the rich cultural heritage of its collection, and furthermore inspire creativity in students in the process.

In addition to merging with formal education and innovating teaching models, the touring project also incorporates online resources and the NPM’s educational platform to encourage ongoing engagement with the museum. With this initiative, we hope to open a broader perspective for art education and foster a prototype for sustainable, relevant and innovative museum education throughout Taiwan.

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Women in Science: International Women's Day at the History Museum of Instituto Butantan

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Abstract

Since 2017, the History Museum promotes special activities for the International Women's Day aiming to divulge the work of women in science.

The Instituto Butantan is an institution of the São Paulo State Health System founded to produce anti-plague serum, in 1901. The History Museum presents the Butantan history and its importance to public health. The first Instituto scientists were all men, but since the 1930s, there have been women too. Nevertheless, the Museum exhibition shows only the male scientists. In order to give visibility to women in Butantan history,

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new activities were promoted since March 2017 for museum visitors, Butantan employees and on the Internet: (1) “Women on science track” - an investigative game using the historical objects of the museum exhibition connected with the biography of some women scientists; (2) “Which female scientist of the Instituto Butantan would you be?” - An online quiz; (3) animated GIFs about Butantan women scientists published in social media; (4) “Female drawings” a colouring activity for children inspired by a Butantan scientific illustrator; (5) “Where are the women in science?” - An interactive online world map with photos, biography and curiosities of women; (6) A “seminar” with five Butantan scientists about their career.

Keywords: women in science, Butantan, history of science, social media, science dissemination.

1. The conception and planning of the programme

“Oh, but there is no woman here!” – is a common phrase among the visitors of Instituto Butantan while going through the exhibitions of its four museums: Biology Museum, Microbiology Museum, History Museum, and Emílio Ribas Public Health Museum. In none of its exhibitions about science and history, there are mentions or pictures of women scientists, which leads us to think that the presence of female researchers is something new, very recent.

However, by consulting the institutional reports we found, since the 1930s, that there have been women with a University degree working with scientific research, such as Jandyra Planet do Amaral: a female scientist who brought the BCG vaccine (*Bacillus Calmette–Guérin*) to Brazil, and intensified the production and distribution of the Diphtheria vaccine; Sara Kauffman: a female scientist, Hungarian and immigrant, who, despite having a University degree, worked in a technical position; Gertrud von Ubisch: a female scientist, German and immigrant, who researched for the genetics field at Butantan, and had, previously, become the first female University professor in Baden; and many other women with a graduate degree that worked in the school and the library, since the first years of Instituto Butantan.

The Instituto Butantan is an institution of the São Paulo State Health System that was founded to produce anti-plague serum, in 1901. Since then, the researchers developed innumerable biopharmaceuticals (serum and vaccines) for the Brazilian public health system.

The first director, Vital Brazil, developed many investigations and products to fight injuries caused by venomous animals, such as snakes, spiders and scorpions. He also began science dissemination by aiming farmers, physicians, nurses and all people that were involved in accidents with poisonous animals. He had to convince that the serum was the right treatment and not all the ones used by 'folk medicine' at the beginning of the 20th century. Conferences, practical demonstrations, and newspaper advertisements featured the beginning of the vulgarization of the Instituto Butantan activities. Since then, Butantan has had three main areas: production, research and science dissemination.

The Biology Museum was created in 1912 based on the Butantan scientific collection. During the 20th century, it became more didactic and improved its exhibitions to enhance science communication.

The History Museum opened in 1981 to present the Butantan history and its importance to public health. It is housed in a reconstructed building similar to the first laboratory and stable where the first anti-plague serum and snake antivenom serum were produced. Scientific instruments, laboratory equipment, boxes and vials of serum and vaccines, furniture, panels with photos and texts, and models are displayed in the long-term exhibition. The scientists were all men in the beginning of the institution but since the 1930s, there have been women too. Nevertheless, the History Museum exhibition shows only the male scientists.

New educational activities were created to divulge the work of women in science. The main objectives are: (a) to give visibility to the women scientists that worked at Butantan; (b) to engage Butantan employees in the History Museum activities by the discussion that we propose; (c) to deconstruct the idea that only men can be scientists.

To prepare the activities, the museum's educators made an investigation based on primary and secondary sources. They researched the history of three notable female scientists that have developed remarkable scientific research as well as partaken in science dissemination in the past. They are the physician Jandyra Planet do Amaral, the pedagogue Rosa Pimont

Pavone, and the pharmacist Eva Maria Kellen. The highlighted questions for this research were year and place of birth; academic background; professional trajectory inside the Institute (date of admission and positions held through the years); which building they used to work in; the academic trips and events in which they were engaged etc.

Based on the research, two activities were proposed in 2017: (1) “On the female scientists track”: it engages its participants in an investigative game – very much alike a treasure hunt game – using the historical objects of the museum exhibition that are connected with these scientists. The visitors received a sheet with questions that may be answered with the observation of some objects in the exhibition and their labels. After collecting all the answers, they have to compare them with the biographical information printed in small posters specially made for the game (fig. 1).



Fig. 1 - Family engagement in doing the activity “on the female scientists track”

Photo: Isadora Simões, 2019

(2) “Which female scientist of the Instituto Butantan would you be?”: an online quiz that connected the public’s personal opinions and choices to the life of those three scientists, in an informal and casual language. A long research about social, cultural and political facts related to specific dates and places was conducted to give support to the questions and texts of the quiz¹.

In 2018, based on the experience and evaluations of 2017, the activities were reviewed (two other scientists were included – the endocrinologist Olga Bohomeletz Henriques and the pharmacologist Zuleika Picarelli R. do Valle) and a new online one was planned. The main objective was to give access on the web to the data about the women scientists in Butantan in a playful way. (3) GIF’s: A research about personnel data and photos of the scientists was done; in some cases, the staff was able to contact descendants of the scientists and obtain more information and images. Four animated GIFs were produced and were published on the Institutional Facebook page of Butantan in March 2018².

In 2019, the History Museum educators decided to include a woman that worked as an illustrator at Butantan (Teresa Santos Sarli) in the “Women on science track” and to use her drawings to propose a colouring activity for children (fig. 2). (4) “Female drawings”: This activity was offered for families on weekends at the History Museum. A research was done to find her drawings in Butantan and other journals along with the biographical investigation. Along the colouring of the drawings we could discuss a little bit more about the work of Teresa Sarli and its importance to scientific researches. (5) “Where are the women in science?”- A new online activity was designed: an interactive map of women in science from different countries. The main idea of the map is show to the public in an interactive way that many women made important science researches and discoveries in different areas all over the world. It was developed from a long research about scientists from different countries and times³.

¹ <https://web.facebook.com/ButantanOficial/posts/1542133985827017>

² <https://web.facebook.com/ButantanOficial/videos/2020796131294131/>;
<https://web.facebook.com/ButantanOficial/videos/2010484858991925/>;
<https://web.facebook.com/ButantanOficial/videos/2029673790406365/>;
<https://web.facebook.com/ButantanOficial/videos/2002501096456968/>

³ <https://maphub.net/embed/47616?panel=1&fbclid=IwAR3FZO-Pml0G->



Fig. 2 - Children's activity proposed with the drawings of Teresa Santos Sarli

(6) Seminar “The personal and professional life of Butantan scientists” - To give visibility to actual scientists of Butantan, the History Museum staff invited five women researchers from different areas (production, research, innovation and culture) to talk about their personal and professional history. The seminar took place at Butantan in March 2019 (fig. 3).



Fig. 3 - Discussion after Butantan scientists presented their personal and professional histories

Photo: Larissa Foronda, 2019

GedOLiABg58uXAlNaTNQCrp9iGmJQlxOHrYt49_I0tf7qw

2. Carrying out the programme

All the activities were proposed for the International Women's Day since 2017.

March 2017: "On the female scientists track" was first intended to the employees of the Institute and with small changes, it was applied to families. The activity was repeated in January 2018 (Vacation programmes), March 2018, and March 2019. The museum educators invited the visitors to respond some questions using the information of the objects and labels shown in the History Museum exhibition. When they finished answering, they had to compare it with the biographical data presented in the posters about each scientist. A hundred people attended it and they felt satisfied with the activity and suggested to include other Butantan scientists. The participants perceived the presence of women in the history of the institution. In 2019, we changed the name of the activity to "Women in science track" because we decided to talk about other Butantan female workers that were not scientists.

The Quiz "Which female scientist of the Instituto Butantan would you be?" was launched through the Facebook institutional page of Instituto Butantan. It is also available at the site Quizzur.

March 2018: the GIFs were produced after more research on the scientists' personal history and the collaboration of the documentation centre of Butantan and interviews with some relatives of the scientists who shared photos and information about them. They were launched in the Facebook page and Instagram of Instituto Butantan

March 2019: the four GIFs were improved and they were showed on a TV at the History Museum.

Another woman, a scientific illustrator that worked at Butantan was included in the activities. We reproduced her drawings to make colouring sheets for children.

The map was created in an online platform to show users that the contributions of women in science are not recent in our history. All over the world and since the ancient times, many women have been important in different fields of science.

The History Museum also promoted a round table with five Butantan scientists to talk about the challenges to have a career in science being a woman including the day by day relations at work and at home.

The History Museum staff produced most activities with the help from other Butantan areas (communication, documentation, design etc.) and they were done at low cost.

In 2018 and 2019, the History Museum staff sent online questionnaires to the participants to evaluate these activities.

3. Evaluation and remedial process

The comments made in 2017 on the two activities show that the participants successfully had a chance to know these scientists better and think about the female roles in science in terms that are more general.

The quiz is still available on the Institute's official Facebook page. Information given through Facebook tools counted 3,295 people reached, in 195 times with reactions, comments and shares.

In 2018 an online questionnaire was sent to the participants of the "On the female scientists track" to evaluate the activities and some people suggested to include other women scientists and to promote an activity with the actual female researchers of Butantan. We planned the 2019 seminar with Butantan women scientists to respond to the suggestions from the visitors.

The comments about the four GIFs are also very positive, with a total reach of 17,114 in both Facebook and Instagram pages of the Instituto Butantan

There was some improvement in the quality of images, materials and other parts of the activities after they were applied following the visitors' suggestions and the staff evaluation of the practice.

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Eye on image. Building a program based on visual literacy and collections

*Erja Salo**

Abstract

Since 2004, building a program on visual literacy has been one of the educational strategic objectives of The Finnish Museum of Photography. To realize this objective, the Museum has over the years piloted and run regularly different media educational workshops and programs which have led to establish the *Eye on Image program* (Kuva-analyysia keskustellen) in 2019. The *Eye on Image program* is based on museum's collections and current exhibitions and implemented through school curriculum. Its focus groups are schools, teachers training and adult visitors on their leisure time.

As a mediation tool, the program is using the Visual Thinking Strategies method (VTS) which shifts the emphasis to learner-centred processes, particularly using enquiry-led practice. On an international level, the resources for the development and carrying out the *Eye on Image* program in its final piloting phase come from the Erasmus+ co-operation in the *Permission to Wonder* project. The project is co-ordinated by the Arts Office in Dublin City Council. The other partners are the Finnish Museum of Photography, VTS Nederland, Muserum in Denmark, the Slovenian

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Association of Fine Arts Societies, and a Spanish consultancy working with schools, called CREA360. There are also eight associate partners who will collaborate in this project ranging from academic institutions to museums/galleries to government agencies. The results of this project are not yet available, the project is running until July 2020.

In this article, I will go through the conception and planning as well as the carrying out of the program.

Keywords: media education, visual literacy, school curriculum, photography, collections.

1. The conception and planning of the programme

The objectives for the *Eye on Image* program are the following, which have basis in school curriculum:

- 1) Students are familiar with the content and criteria of visual culture. Teaching should provide general information about visual culture. For example, the issues of art definition and the importance and role of art in society are covered.
- 2) The student learns to express himself/herself through visual arts and makes personal solutions. The goal is anchored in the learner's identity. This can be achieved by supporting and encouraging the student's own image expression and visual thinking. The goal also emphasizes the process of artistic learning.
- 3) Students learn to use art concepts when reviewing and evaluating their own, other students, art, and media images.
- 4) Students understand the importance of visual arts and other visual culture in their own lives and in society.

Piloting and testing the relevance of different workshop methods

Early educational projects that led to planning the *Eye on Image* program included several different workshops that were offered to schools during the years 2004-2018: *Commercial Break (Mainoskatko)*, *Image Hunt (Kuvametsästy)*, *The Power of Image (Kuvan valta)* and *The Truth and Magic of Snapshot (Arkikuvan totuus ja taika)*. All the workshops had an emphasis on

teaching media education and visual literacy with the connection to Museum's collection and current exhibitions.

The latest *The Truth and Magic of Snapshot* workshop run the spring 2018 and it explored snapshot images of everyday life from a fresh perspective and discussed students' own role as viewers and producers of everyday images via mobile phones. The images in the current exhibition served as a basis for discussion and functional image analysis tasks. The aim of the workshop was to develop multi-literacy and students own reflective analysis towards the imagery they are making (fig. 1).

Kuva-analyysia keskustellen - palaute

Päivämäärä:

SUOMEN
VALOKUVA
TAITEEN
MUSEO

Mitkä ovat ensimmäiset fiilikset tunnista?

Opitko jotain?

Mikä oli parasta?

Mitä olisi voitu tehdä toisin?

Mitä mieltä olet...

Harjoitusten sisällöstä

Ajankäytöstä

Kuvan katsomisen kekestä

Tunnin tunnelmasta

Haluatko kertoa vielä jotain? Sana on vapaa!

Kiitos palautteesta!

Fig. 1 - The feedback form for piloting high school groups

Piloting and testing the collections with the development of learning materials

The Museums institutional relevance was also tested in the *Link - museums for media educators* project which was a joint project of the Finnish Museum Association and the Finnish Cultural Heritage Society in 2014-2016. The project was funded by the Ministry of Education and Culture. The aim of the project was to consolidate the role of museums as media educators by increasing mutual knowledge of each other's activities and cooperation opportunities between museums and other media educators. Partners were museums, schools, kindergartens and media education organizations.

The Finnish Museum of Photography piloted then a program with Museum's free-to-use collections on Flickr which was continued 2016-2017 with a national wide project called *Tulkintoja ja tietoa – oppimispolkuja avoimiin aineistoihin (Interpretations and information – learning paths with open materials)*. The aim of the project was to introduce the museum's open, free-to-use, digital photographic materials to teachers, and to develop creative ways to use the images in phenomenon-based learning. The terms of use enabled images to be freely edited and shared, offering practically endless possibilities for learning.

In the framework of media education the Museum has also published two on-line learning materials based on collections and connected to school curriculum and visual literacy; *Fotokela* (2006) and *Guess Image* (Arvaa kuva, 2019) where *Fotokela* is a multidisciplinary platform and *Guess Image* is a game that teaches how to view, analyze and interpret a variety of open-to-use photographs.

Art educators and teachers training

Four art educators from the Museum are currently trained to use VTS as a mediation tool in the *Eye on Image* program. They are working with four teachers and their classes in elementary, secondary and high schools in Helsinki. The Implementation is done via educating museum art educators to use VTS-method in their teaching on the *Eye on Image* program in museum setting and also introduce it further on to teachers and students in their classroom (fig. 2).



Fig. 2 - Brochures for Guess Image (Arvaa kuva) game which uses the collection images of The Finnish Museum of Photography and teaches interpretation and visual literacy

Photo: Virve Laustela/The Finnish Museum of Photography

2. Carrying out the programme

The *Eye on Image* program has been running at the Finnish Museum of Photography since the fall of 2018. The program is designed specifically to support two specific upper secondary school courses in art and Finnish language, which both contain visual literacy objectives (fig. 3).

The monitoring phase has provided an opportunity to develop new ways of collaboration with students and teachers: the program was monitored and tested with two upper secondary school art teachers and their classes in several phases. It is still further developed and monitored together with 1-2 secondary school teachers and students during years 2019-2020.



Fig. 3 - Eye on Image (in Finnish Kuva-analyysia keskustellen) brochure for the school teachers with an image from

The Collections of The Finnish Museum of Photography.

Photo: Virve Laustela/The Finnish Museum of Photography

Structure and mediation tool

The *Eye on Image* program consists of one or more lessons (each 60 min) depending on teachers' needs and their ability and resources to book classes outside the school environment. One 60-minute lesson also forms its own whole and responds to the learning objectives and includes material and assignments for teachers to continue independently with image discussion analysis at school. Each lesson is structured in two parts: the first 45 minutes are spent in the museum's Learning Space and the last 15 minutes in the exhibition space. As a mediation tool, the program is using the Visual Thinking Strategies method (VTS) which shifts the emphasis to learner-centered processes, particularly using enquiry-led practice. On an international level, the resources for the development and carrying out the *Eye on Image* program in its final piloting phase come from the Erasmus+ co-operation in the *Permission to Wonder* project. The classes are led by VTS-trained photographers and art educators who work regularly with the school groups in the Finnish Museum of Photography.

Choice of images and implementing the program in the classroom

When developing the structure and the content of the program together with the teachers and students and piloting the lessons at the museum, we realized that the use of different types of photography genres was particularly important for our learning goals but still be able to include a visit to the exhibition to the lesson. This notion led to a structure that consists of two parts and to the use of projected collection images and working in the Learning Space, since museum exhibitions may not always include all the possible photography genres. This way the three images used in the lesson can be more consciously selected to suit the objectives and taking into account the diversity of photography types and genres and content, as well as different use of photography and how it has changed (Fine Art Photography, Commercial, Documentary, Vernacular, Social media, Fashion, etc.). After the Image analysis discussion based on VTS, in the last 15 minutes of the lesson students spend their time independently in museum exhibitions and apply what they have learned with the help of the Image Analysis Discussion Paper they receive. This dual structure was also the result of co-development with teachers - we both wanted the students also experience museum's exhibitions and original photographs.

Currently the Image Analysis Discussion Paper has the following questions and tasks as guidelines for the students to continue in the classroom at school:

1. the basic elements of photography are light and shadow, and movement and sharpness. These bring tension and drama into an image. Study the image to see what has been brought into light and what is hidden in the shadow. Pay attention to where the focus is in the image.

2. When and where was the photograph taken? What is happening in the photograph? Who are the people in the photograph, and what are they doing? Why did the photographer take this picture?

3. Are you viewing a nature image, a landscape image, a press image, an advertising image, an art image, a documentary image, or an image from a family album? How do these image types differ from each other?

4. The context in which the image is published affects how the image will eventually be seen and interpreted. Think about how the meaning of

the image would change if it were published in an advertisement at a bus stop, in an Instagram update, or on the front page of a tabloid newspaper.

5. Consider the image in terms of photographic expression, that is, contrast, accuracy, colours, angle and composition. What other criteria could be used to assess the photograph?

6. What do you think is the message of the image? Whose perspective does the image convey, and at whom is the image targeted? If this was a contemporary photograph, in what way would it be similar? In what way would it differ?

7. Read the original captions for the photographs and think about how the additional information affects the interpretation and meaning of the images. Did they change your perception of the images or the people in them?

These questions will help reinforce the previous learning based on VTS-method and are formulated based on the objectives on school curriculum: deepen multi-literacy and interaction skills, find different ways of interpreting the image, use an exploratory approach in independent and collaborative pictorial work, bring different perspectives to the picture, to be able to identify, interpret, evaluate, utilize and produce various texts and sets of texts, knowing their aims and contexts, encourage the student to have confidence in himself and his views, seeing and hearing different options and their open-minded combination and observation of diverse environments and cultures.

3. Evaluation and remedial process

What do we want to know about the *Eye on Image* program? The evaluation has two paths: the first goal is that the evaluation leads to successful programs that help teachers satisfy school curriculum requirements in visual literacy and supplement classroom learning. Secondly, we research and evaluate how VTS can be used in museum settings and implemented in educational programs.

The resources to evaluate these two questions are good, since they are among the major project results of the EU-funded Permission to Wonder VTS-project. During the piloting phase of the project, we have been able

to hire two art educators to do the evaluation regularly, which is unfortunately not possible if the program is not grant-funded. For the benefit of the *Eye on Image* program, VTS Netherland is managing and conducting the research and the results will be available at the project end date in 2020. Each partner is responsible for the research in their own country and providing research material based on interviews, classroom / museum setting observation and questionnaires to understand needs and challenges to change the curriculum; and development of learning materials to support educators and learners such as the European Image Bank.

The Digital Block Calendar: everywhere, every day a few minutes of art

*Herman Tibosch**

Abstract

In 2015, the Kröller-Müller Museum launched the Digital Block Calendar, an application for the smart board. The calendar can be deployed at any time of the day, irrespective of an art project or a planned museum visit. The Calendar connects art and heritage with local history, science, geography and (above all) the students' personal taste and stories. It promotes collective viewing, reflection and is easy to incorporate. Soon after the start the application has proved a great success. The calendar is used frequently and for extended periods of time. In 2017 the project won the Dutch 'Museumeducatie Prijs', for most innovative education project. The prize money was used by the museum to share the idea. Various sessions with experts (education, technology and design) led to an online platform and a special collaboration structure.

Currently the museum has more than 20 partners: (international) museums and cultural institutions, participating in the project. They share a technical platform, their expertise (objectives, resources, tips and tricks) and meet at www.digitalescheurkalender.com. Together, their art stories

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reach several hundred users every month. And no longer just students, but also vulnerable elderly people and refugees. The museum plans to develop the Digital Block Calendar in the coming years for more partners and new target groups.

Keywords: Kröller-Müller Museum, collaboration, outreach, art education, digital block calendar.

1. The conception and planning of the programme

Every year, the Kröller-Müller Museum receives 45,000 schoolchildren and plays a leading role in topical art education and activating collaboration.

The museum policy focuses on personal experience, collective research and intergenerational learning. Central to this are the stories behind the art and how these can always generate new ideas. To realize this vision, the museum not only caters to the needs of pupils, but also actively involves their teachers and parents.

The materials of the museum invite collective observation, experience and learning. To this end, the Kröller-Müller Museum developed from 2005 a unique series of teaching methods, based on philosophizing with art.

The success of these methods led to an unusual request: teachers recognized the quality and wanted to translate this into school practice. Would it be possible to introduce art into the classroom in the same effective but unforced way? To show that art can be used as an inspiring appetizer integrated in the school's curriculum?

In response, together with schools the museum developed in 2015 the idea for a Digital Block Calendar: an online 'culture snack' for every day, which puts teachers in control. The success factors? A low threshold, variety of work forms, humour and the connection between art and other school subjects, local history and civic education. And the teacher decides: how, what, when and for how long.

In 2017 the first calendar won the prestigious 'Nederlandse Museumeducatieprijs', for the most innovative educational project. The museum decided to share its financial reward by making the concept

available to other cultural institutions. Following round-table discussions with various experts, a national calendar (fig. 1) was developed together with the Mauritshuis, Van Abbe Museum, the Holland Open Air Museum, the Institute for Sound and Vision and the National Archives; the technical platform was expanded and ‘opened up’ to colleagues, the so-called Hubs. This decision is consistent with the policy of the museum to actively share good practices and inspire colleagues.

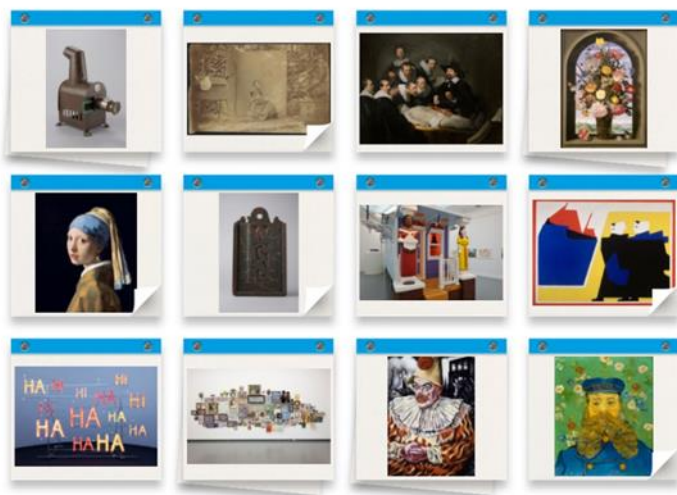


Fig. 1 - National Block Calendar Schatten in de klas (Treasures in the classroom)

By opening up the platform, the potential for the future of this concept became even clearer. The variation in content increased, and the museum discovered that the concept could also be used by a wider variety of target groups. For example, this resulted in a special calendar for the elderly, with an emphasis on sharing personal stories, exercising memory and promoting encounters. The calendar is now being tested, particularly regarding ease of use and qualitative principles. The usage is recorded and evaluated in interviews and observations.

To accommodate the wishes of this new target group, the museum decided that the technical platform needed an upgrade. In 2018 this led to

an important remediation: together with the Studio-i project¹, the platform fully was made inclusive. This means that calendars can now also be viewed on tablets, with various font sizes and audio support (fig. 2).

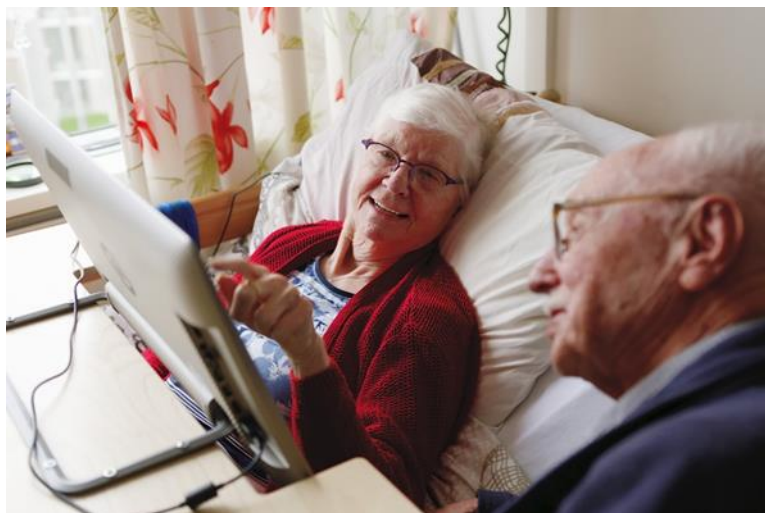


Fig. 2 - Sharing personal stories with the new elderly calendar

Photo: Kröller-Müller Museum

Currently, together with the Dutch Council for Refugees, the museum designs a Digital Block Calendar for language education). ARoS Aarhus Kunstmuseum launched the first Danish calendar and work is also underway in Antwerp. This approaches the great ideal of the Kröller-Müller Museum: art education without borders, for everyone, everywhere and wherever it is effective, and an international exchange of ideas (fig. 3).

¹ Studio-i, platform of inclusive culture. Studio-i is a project initiated by two modern art museums in the Netherlands, the Stedelijk Museum Amsterdam and the Van Abbemuseum in Eindhoven. They aim to generate and promote diversity and accessibility in the Dutch cultural sector.

Take a look at the Digital Block Calendar.

Go to www.digitalescheurkalender.com

View some Calendars (in Dutch):

On our national history, password: nederland

On art and heritage in Zuid-Holland, password: zuidholland.

On art and heritage in Arnhem, password: blikoparnhem

For the elderly, password: koffie

Note: for this article we translated 5 'elderly' items in English, password: coffee

View a video (in Dutch):

<https://www.bing.com/videos/search?q=museumeducatieprij+kr%c3%b6ller&&view=detail&mid=FB22DF3DEC9DB8E0A648FB22DF3DEC9DB8E0A648&&F>

Fig. 3 - Examples and information

2. Carrying out the programme

The inclusive platform works optimally and is used by around 15 Hubs. Each Hub is responsible for its own calendars, but also for the promotion and communication. Thus, the Digital Block Calendar reaches ever more active users and interested parties (fig. 4).



Fig. 4 – Designing together: Sandra Boks (Kröller-Müller Museum)
and Loes Janssen (Van Abbe Museum)

Photo: Kröller-Müller Museum

The museum is pleasantly surprised by the recent development of calendars for other target groups and more crossover productions. Museums are currently working with war committees on a calendar about Operation Market Garden; nature centres and heritage institutions describe (and illustrate) nature. In this way, the reach of the project again increases significantly.

The Kröller-Müller Museum is the point of contact for new Hubs and interested parties. Becoming a partner and using the platform is made as easy as possible, within the set requirements of quality. Through the museum they receive documents containing answers to FAQs, such as: how is a calendar made? How to become a Hub? And of course: what is the cost in terms of time and money?

To ensure quality of content and the optimal use of the technical possibilities offered by the platform, the museum has installed a so-called Editorial Board, consisting of colleagues from different Hubs. The Editorial Board follows the process of a new calendar and – prior to its publication – gives collegial advice for improvement, extension and adjustments.

The museum organizes meetings for interested parties several times a year. Furthermore, the project is actively shared at symposia, congresses and through various media. The inclusiveness improvements were launched at the national museum conference, together with Studio-i.

The cooperation of the museum with various colleagues and ArtEZ art academy is of great importance in implementing the program. A new generation of teachers and professionals works with the calendars and has become a natural ambassador for the project. In return, the museum also benefits from their feedback and new perspectives.

3. Evaluation and remedial process

Evaluation and remedial process are constant factors in this project, both on a content level (looking specifically at the quality of each calendar) and on a technical level (looking at the limits and possibilities of the general platform and how these can be improved).

Evaluation/remediation on content level

Each calendar is viewed by the Editorial Board, an external agency and is tested repeatedly by the intended target group. This research focuses on functionality and user experience, at the micro and meso levels. Usage is also monitored via Google Analytics. This shows how often (currently 11,300 times), how long (average 9.13 minutes) and where the calendars are viewed (fig. 5). Here, Hubs see the effect of targeted communication and which objects are the most or least popular. The calendars are optimised and new projects are started on the basis of the usage results).

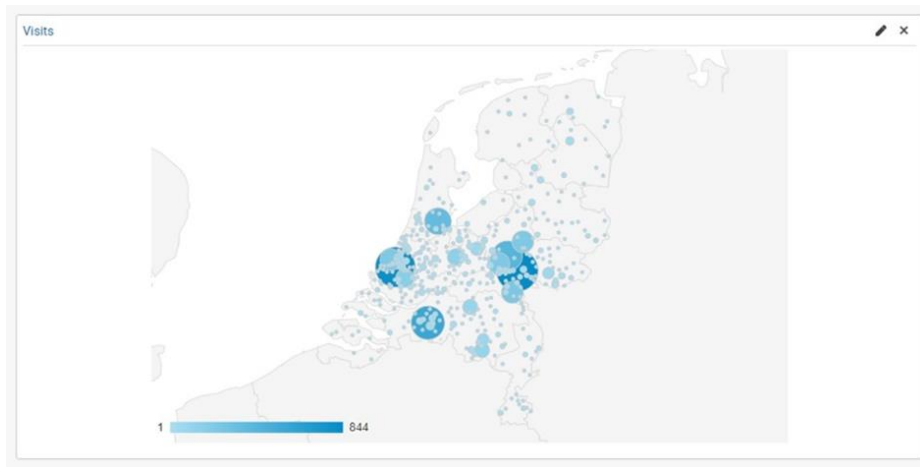


Fig. 5 - Calendar views in The Netherlands (May 15 2017 – September 30 2018)

Evaluation/remediation of the technical platform

The so called CLUB, consisting of all individual Hubs, meets once per year to share experiences, apply remediation, or opt for expansion. Multimedia design agency Kiss the Frog contributed to the project from the beginning.

On top of this, the museum actively encourages external institutions to evaluate the project: the HAN University of Applied Sciences and Radboud University study the effects of different calendars and the broad educational cooperation. University researcher Ellen Domke conducts qualitative research into the effects of the calendar at schools in the so-called ‘culture deprived’ areas. How do the calendars contribute to cultural education here? This research is conducted over several years and takes into account the considerations and choices of the provincial cultural

policy. Students use the calendars during their practical internship, investigate new forms of knowledge transfer, instruction and differentiation and how the calendar contributes to, for instance, 21st Century Skills, education for creatives and the promotion of creativity in general.

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The South Caucasian Moving Museum of Photography

*Elina Valaite, Nestan Nijaradze**

Abstract

The South Caucasian Moving Museum of Photography brings “travelling events” to the rural areas and most remote places of South Caucasus (Georgia, Azerbaijan and Armenia). It unites educational and artistic elements presented through public lectures and screening programs. The museum gathers slideshows of the photo projects of renowned international and emerging South Caucasian photographers. The program of the screenings is based on the multimedia archives of the Tbilisi Photography & Multimedia Museum and Tbilisi Photo Festival.

Renowned experts of photography and visual arts are holding public lectures at the Moving Museum. They focus on different topics, ranging from the history of photography in South Caucasus to the most challenging social issues of modern society.

The South Caucasian Moving Museum of Photography is one of the leading programs launched by Tbilisi Photography & Multimedia Museum in 2018. The program is an outcome of cooperation between the Museum and Tbilisi Photo Festival – an annual international photography festival in

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Georgia. The festival has provided its rich multimedia archives to the Tbilisi Photography & Multimedia Museum. The South Caucasian Moving Museum of Photography addresses the population of rural areas and the most remote places lacking opportunities of public education and photographic/visual art events.

Thus, the Moving Museum of Photography events bring education using visual language for better understanding of the world.

Since July 2018 Tbilisi Photography & Multimedia Museum has organised 6 different events in South Caucasus region, namely in Upper Omalo village (Tusheti, high mountains region, Georgia), Upper Nikozi village (Gori Region, Georgia); Kutaisi (West Georgia); Yerevan (Armenia); Baku (Azerbaijan); Telavi (East Georgia).

Keywords: South Caucasus, photography, moving museum, multimedia, new media.

1. The conception and planning of the programme

The South Caucasian Moving Museum of Photography is inspired by a project of a pioneer of Georgian photography, Alexandre Roinashvili (1846-1989). At the end of the 19th century Roinashvili created the Moving Caucasian Museum. The museum represented a series of exhibitions in different cities and remote villages of the Caucasus, in which Roinashvili was featuring the rich collection of objects representing Caucasian arts, crafts and culture he has collected himself.

South Caucasus is a fascinating and complex region that unites countries of distinct cultures and lies on the crossroads of Asia and Europe where Christianity meets Islam and democracy meets authoritarianism. It is incredibly diverse ethnically and linguistically – all of the three nations have different alphabets and the languages belong to different groups.

In the second decade of 21st century, the South Caucasian Moving Museum of Photography created by the Tbilisi Photography & Multimedia Museum team aims at the decentralization of art and public education activities/events that take place predominantly in the capitals of South

Caucasian countries - Tbilisi (Georgia), Yerevan (Armenia) and Baku (Azerbaijan), while photographic or visual art events as well as public education opportunities in rural areas and remote villages in Georgia, Azerbaijan and Armenia are almost non-existent.

The South Caucasian Moving Museum of Photography was launched within the scope of the project “South Caucasian Photography Hub for Education and Innovation” that aims to use photography as a medium for empowerment and catalyst for wide-reaching social and cultural changes by being responsive to pressing social, environmental and cultural issues such as population and sustainability, social justice and human rights (fig. 1).



Fig. 1 - The poster of the first MMP event in Tusheti. 2018

2. Carrying out the programme

Unbalanced and centralized artistic and cultural activities as well as

centralized educational opportunities are the common problem for the three countries of South Caucasus. This is why the main objective of the South Caucasian Moving Museum of Photography has been defined by the need to reach the population/public in rural areas and remote places in all the three countries of the region and to create public education opportunities and artistic events in such locations.

In order to reach people and to create new public educational opportunities and artistic events in rural/remote locations, the format of the project has been defined by the combination of public lectures and travelling screening programs that feature slideshows of photo projects from all over the world.

The special travelling program of the South Caucasian Moving Museum of Photography combines two main components:

- public lecture (up to 45 min)
- screening program (30-35 min)

The screening program features slideshows from the multimedia archives of Tbilisi Photography & Multimedia Museum. The original screening program is set up for every event individually and its duration is 30-35mins. Normally it features up to seven-eight different slideshows ranging from photojournalism genre to very artistic photo projects focusing on very challenging social issues or very personal topics.

Public lectures, which represent the second major component of the South Caucasian Moving Museum of Photography, are held by the renowned national or regional experts of photography or visual arts (photographers/artist, curators) taking part in the “travelling event”.

The topics of public lectures are also chosen in line with the locations, regions, specific challenges, potential interests of the public ranging from the South Caucasian photography history to the social-cultural challenges of each South Caucasian country – Georgia, Armenia, Azerbaijan.

The combination of the above listed components creates a rare opportunity for the people living in the rural areas of Georgia, Azerbaijan and Armenia to profit from the public education opportunity followed by artistic event in the shape of a photo screening (figg. 2, 3).



Fig. 2 - The first event of MMP in Upper Omalo, Tusheti. 2018.

Preparation for screening

Photo: Tbilisi Photography & Multimedia Museum



Fig. 3 - The first event of MMP in Upper Omalo, Tusheti. 2018.

Public talk

Photo: Tbilisi Photography & Multimedia Museum

The very first event of the Moving Museum of Photography has been held at 2,100 m altitude in Tusheti - one of the most remote regions in South Caucasus located in North-East of Georgia in the Grand Caucasus. The

region is isolated from the rest of the world in the October–June period due to the weather and road conditions. On July 28, 2018 the South Caucasian Moving Museum of Photography held its first event in the village of Upper Omalo - administrative centre of Tusheti. The program of the event, a public lecture and a slideshow, was centred on the photographic heritage of a Tushetian photographer from the Soviet period - Shalva Alkhanaidze (1927-1987). The event was held in the courtyard of the photographer's descendants. Up to 200 people, including the local inhabitants as well as international tourists, attended the event.

The second event in Georgia took place in September 3, 2018 in the strategic location - the village Upper-Nikozi located 500m away from the occupation line. The main theme of the event focused on the consequences of the occupation of Georgia.

For its 3rd event the Moving Museum of Photography moved to Kutaisi (the city in the Western part of Georgia); and for its fourth event the Moving Museum of Photography moved to Yerevan (Armenia) where a travelling event focused on the selection of international and regional photographers, including an Armenian group covering events in Armenia few months prior to the important political changes that took place in Yerevan (Violet Revolution).

Members of 4plus, one of the active documentary photography centres in Armenia, were the partners of the event. They held a panel discussion about the importance and value of contemporary photography culture in Armenia.

The South Caucasian Moving Museum held in Baku (Azerbaijan) on January 25, 2019 featured works of Azerbaijani female photographers covering gender issues, while the public lecture focused on “photography being the medium of modernity” in Georgia and the entire region (fig. 4).



Fig. 4 - The fifth event of MMP in Baku, Azerbaijan. 2019. Public talk
Photo: Yarat Contemporary Art Space

On April 15th 2019 Telavi, the main city and administrative centre of Georgia's eastern province of Kakheti, hosted the sixth event. The public talk, "Three Centuries of Photographic Image in Georgia", was followed by a screening program featuring the works of South Caucasian female photographers covering social issues in the region and the series from international photographers.

The South Caucasian Moving Museum of Photography aims to organise regular events in three countries of the South Caucasus through its travel events. In the next three years a number of events will take place in rural regions of the three countries: seven in Armenia, seven in Azerbaijan and nine in Georgia. Events will include high mountainous regions of Georgia as well.

3. Evaluation and remedial process

The complex political context of the region obliges us to pay careful attention to the selection of the topics that are featured in the program of the travelling events of the South Caucasian Moving Museum of Photography especially when it comes to events in Armenia and Azerbaijan.

The program of screening event is carefully curated and considers all of the challenges specific to each location/region in order to avoid any kind of tensions that might occur as a result of covering topics that are not tolerated by the conflicting countries.

The content of each program is selected following a thorough research done by the project implementation team in cooperation with local partners in all countries of South Caucasus.

At the same time, the South Caucasus Moving Museum of Photography intends to create a platform for discussions and reflection on social issues specific to each country of the region. Thus, one of the objectives of the project is to provide content which resonates with the realms of the region and specific places. All of the events of the project aim to showcase the underexposed challenging social issues in order to initiate reflection and raise general awareness about such issues.

By the end of the event the attendees are invited for a Q&A session that helps to provide the beneficiaries with additional information regarding the topics of the events; to identify new collections and archives in SC region; new topics for upcoming events and new possible locations to held the events.

Student Archivist Project

*Wong Hong Suen**

Abstract

The Student Archivist Project (SAP) was borne out of the desire to help youth connect to the history and legacy of World War Two and the Japanese Occupation in Singapore. As a lead-up to the National Museum of Singapore (NMS)'s *Witness to War: Remembering 1942* exhibition held in September 2017, youth were invited to join the museum in collecting memories to be featured in the exhibition. Given training in interview and transcript skills, students interviewed war survivors, starting from their own family, community and neighbourhood. Six stories were specially selected to be featured in the exhibition, as well as video footage of the interviews between the students and war survivors. Beyond the exhibition, the project contributed 50 oral histories on World War Two history now deposited at the National Archives of Singapore, and also generated meaningful dialogue between generations, having an impact on both the seniors and youth in ways they did not expect.

Keywords: youth, archivist, inter-generational, oral history, dialogue.

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1. The conception and planning of the programme

Background and Objectives

NMS embarked on the SAP to address the lack of knowledge and interest in Singapore's history among its youth, and to encourage inter-generational dialogue on Singapore's history and heritage. With each passing year and the passing on of first-hand witnesses of important historical milestones such as World War Two, there has been a growing sense of apathy and disconnect from Singapore's past among its younger generation. The SAP was organised in conjunction with *Witness to War: Remembering 1942*, an exhibition held in commemoration of the 75th anniversary of the fall of Singapore. Through it, NMS hoped to engage students' interest in history, and enable them to take ownership in the collecting and telling of history from first-hand eye witnesses.

In youth engagement sessions held prior to the exhibition, young participants shared that they were tired of the usual narratives in their history textbooks, for instance, on how war survivors faced food deprivation and survived on a diet of tapioca and sweet potatoes during the Japanese Occupation. They asked for the exhibition to cover more "human stories and complexity", and wanted to contribute in a meaningful way to the exhibition, commenting that it would be more "relatable... if [they] could contribute [their] own stories". The feedback from the engagement reinforced the *raison d'être* of the project.

Brief to Students and Format of Project

Youth aged 14 to 21 were invited to participate in the SAP to "co-create the narrative" of the *Witness to War* exhibition with the National Museum, by interviewing war survivors for the section "War Stories: Ordinary People in Extraordinary Times". The criteria were to uncover new, fresh stories not already captured in the National Archives of Singapore and from the perspective of the man on the street, and also where possible, stories that had relevant objects that the museum could display.

In addition to the workshop with NMS curators to understand the curatorial approach to the exhibition, students had to attend training sessions on how to scope, structure, conduct and transcribe their interviews. Students were required to identify potential interviewees,

develop interview questions, undertake the interview, and deliver an audio clip and full transcript of the interview (and translation for non-English interviews). All interviews would be deposited with the National Archives, with a selection to be featured in the *Witness to War* exhibition. All students would receive a Student Archivist Participation Certificate upon completion.

Partners

Partner organisations were crucial to the success of the project. NMS educators worked with schools to reach out to their secondary- to tertiary-level students through an open call. On seeing the potential of the project, participating schools incorporated the SAP into school project work and created dedicated time for students to work on their projects. Teachers also played an important role in helping to select and guide their students on their projects' overall progress and completion.

Another key partner was the Oral History Centre under the National Archives of Singapore (NAS), whose mandate includes the collection of oral history interviews on Singapore's history. As part of the SAP, NAS conducted interview and transcription workshops for the students, and shared important insights such as how to assess the suitability of interviewees and the need for interviewees to sign a media release form. NMS also adapted NAS' oral history kit to create comprehensive interview kits to guide the students. All the students' works were deposited in the archives, to ensure that their efforts are acknowledged and shared with the public, regardless of whether their interviews were eventually featured in the exhibition.

NMS also partnered with the Pioneer Generation Office (PGO; renamed the Silver Generation Office today under the Agency for Integrated Care), a community-based organisation set up to engage new cohorts of seniors aged 65 and above. The PGO helped to connect students who were unable to source for suitable interviewees with war survivors in the organisation.

2. Carrying out the programme

Phases of the Year-long Project

Although *Witness to War* was launched in September 2017, the SAP commenced a year before with an open call to schools. NMS curators and educators conducted a briefing for participating schools in February 2017, followed by training in the form of oral history and transcription workshops in March. The interviews were conducted and submitted in end April, after which selected interviews to be featured in the exhibition were recorded on video (fig. 1) and/or animated in the form of illustrations.



Fig. 1 – Filming of the interview between Mr Tan Hwee Hock (left) and the student, Shivraaj Singh Khaira (right)

Photo: National Museum of Singapore

Implementation – Project Challenges and Considerations

Recognising the challenges associated with using oral histories, memories and recollection – which are intertwined with emotions and can be affected by time – to reconstruct and represent history, NMS took the opportunity to have a dialogue with students on the value of oral histories, and in particular, for the curation of exhibitions on history. The students shared how their interviewees struggled to recall details or recounted events that did not seem to match historical facts or timelines, or became overcome with emotion during the interview. However, the personal stories of these war survivors enabled the students to relate better to the Japanese Occupation in Singapore as they evoked within the students an

emotional connection to the war experience as it was lived (see elaboration under Students' Reflections below).

In addition, students found their training on how to exercise sensitivity and communicate with interviewees they were meeting for the first time put to the test as they faced their own anxieties, and seniors who were not immediately forthcoming. One of the barriers was language. Many of the wartime survivors, who were 80 years and above, could not speak or understand English. Encouragingly, the students were undaunted and sought the help of their parents and relatives, teachers, as well as volunteers within the Pioneer Generation Office and Senior Activity Centres in their neighbourhood to help with interpretation and translation. This project was thus a truly community effort involving the school, the family, and the neighbourhood.

How were the six stories that were featured in the exhibition selected from the pool of interviews? The selection needed to feature a range of high-quality interviews that fleshed out little-known aspects of the fall of Singapore, the curatorial focus of the exhibition. Out of the many submissions, there were seniors who had very interesting and fresh stories to share but preferred not to be filmed or have their interviews displayed publicly. At the same time, there were also students who were not comfortable being filmed, or who had difficulties presenting themselves well on camera. In addition, NMS also had to take care to represent a variety of seniors and students from different ethnicities and backgrounds, so that the final videos would be relatable to diverse audiences.

Although some compromises had to be made in the selection process, NMS was guided by the project objectives – to speak not only to youth as visitors of exhibition, but as co-creators to open up new narratives of history – and ultimately by its vision as a civic museum to present compelling stories from Singapore history that are relevant to and resonate with the young and old.

3. Evaluation and remedial process

Outcomes and Impact

NMS received a total of 50 submissions from 120 students (some of

whom worked in groups). This was more than expected for an extensive pilot programme that required schools to commit for a duration of about six months, which was much longer than the usual museum-school programmes. Qualitatively, the programme was evaluated mainly through the students' reflections, the quality of oral history records collected, and the public's feedback and reflections on the selected stories that were presented in the exhibition.

Students' Reflections

In general, the SAP met its objectives of offering students an opportunity to take charge of their own learning and to better connect with Singapore history by involving them in the recording, preserving and sharing (archiving and curating) of stories about the Japanese Occupation in Singapore. Phoebe Tan from River Valley High School, whose interview with Mdm Leow Sing Thye was selected for presentation in *Witness to War*, valued her own agency in Mdm Leow's memory recall and appreciated how the project brought to life new perspectives of World War Two history.

"The Oral History Project was an extremely enriching experience for us. Singapore under the Japanese Occupation was a story that was constantly told as we were growing up, countless documentaries about the bombings and the horrendous devastations were watched, and many interviews of the elders talking about what happened then were listened to as well. However, we never once had the opportunity to be the one sitting opposite the elderly, interviewing them, and voicing out our questions and thoughts alongside their responses. We were conducting an interview not to know about the factual side of the Japanese Occupation, but to be an audience, to truly listen to the personal untold stories...we were capturing the elderly's memories and emotions, rather than merely documenting the facts of the Japanese Occupation.

This project also opened up our opinion on the Japanese Occupation. Before taking up the project, we simply thought that it was full of destruction, fear and misery, yet we never considered the touching aspect of the Singapore spirit during this dark period over Singapore...there were moments of love and compassion, where Singaporeans were united and there to help each other out, to comfort each other in times of despair. There was also the painful process of learning to

slowly move on...we found it a pity that these stories were hardly heard of, with the focus of the Japanese Occupation on the negative aspects”.

Like Phoebe Tan, Charlene Tan from the National University of Singapore reflected that her interview with Mr David Leong not only enabled her to connect with the war on a personal and emotional level, but also with the interviewee – what Laurajane Smith calls the “empathetic response” (106).

After hearing David’s wartime story, my heart was very heavy...People of my generation only know of the war through stories, film, television shows, or museum exhibitions – it was only after hearing David’s story that I felt a very personal touch to what the Occupation was like for a young boy. It sounded so terrifying and dangerous, as if you could be killed any minute.

I would like to thank David for taking the time to talk to me and share with me his story and life. It was a very precious time as I have never heard of a war experience in such a personal way before. Thank you, David, for your memories that have helped me to understand a little bit more of what the war was like.

I signed up for this oral history project because I felt that it would be meaningful to be able to preserve the stories of people who lived through the war before we lose the chance to. Being able to interview David exceeded all my expectations. It was not only meaningful to be able to preserve this history for future generations to look back on, but the experience impacted me personally as well. I now know not to take any safety or security for granted, but to always be thankful for the peace we have in Singapore.

Inter-generational Dialogue – History and Values

In addition to the interviewees’ stories, the students were also inspired by their personal traits and values. Zainul Muttiagin_Bin Zulkifli from Teck Whye Secondary School, who interviewed Mdm Tee Ghm Hiok, wrote about how he was motivated by Mdm Tee’s perseverance and resilience: “Even though she did not give us any [specific] words of encouragement and motivations, I was still motivated – the perseverance in her, the resilience in her, some people totally lost hope and actually killed themselves during the war, but Mdm Tee had hope. She had lots of hope in her...They worked hand-in-hand, took care of each other. They tried

their very best to survive and find food and an actual place to stay away from the Japanese”.

Perhaps what was most heartening and unexpected was how the project fostered inter-generational conversations within a family, opening up a channel of conversation between a student and his grandfather, and enabling him to see the latter in a new light. D. Paranitharan from Riverside Secondary School decided to interview his own grandfather Mr Balasamy (fig. 2), and reflected that he “never knew that [his grandfather’s] personal experiences were so unique and valuable before embarking on this project”. After participating in the SAP, Paranitharan found himself conversing more regularly with his grandfather about his experiences, beyond that of World War Two. He added that he now understands why his grandfather often insists that he finishes all the food on his plate, after experiencing near starvation during the war.

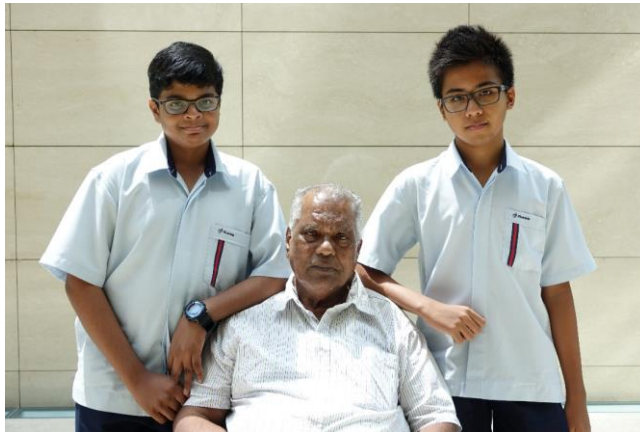


Fig. 2 – D. Paranitharan (left) with his grandfather Mr Balasamy (seated), together with his classmate, Shahrul Izham (right)

Photo: National Museum of Singapore

Responses by the Interviewees and Visitors to the Exhibition

Although the focus of the SAP was on the students, the senior survivors were also powerfully impacted by the project. In being able to share their stories with not only their student interviewer but also with the wider public, NMS observed a sense of pride in the seniors as they showed friends and family members how their memories had been woven into the

exhibition. Many took multiple photos with the displays of their stories and photographs. Several seniors shared that they were happy and even grateful to be able to contribute to the understanding and safeguarding of this important memory of war. This demonstrates the potential of the SAP to actively contribute to NMS' goal of engaging seniors. The act of providing oral history or reminiscing has been argued to have benefits for older people in several ways, such as in terms of mental health and the personalised provision of care (Bonat, 2001).

Witness to War was held from September 2017 to March 2018. Through the "Write a Letter" activity in the gallery, in which the public could write to the war survivors whose stories were featured, the museum received over 1,500 letters over the course of the exhibition. In addition, the museum received close to 10,000 feedback cards from exhibition visitors in response to the invitation: "Share Your Thoughts: What moved you? Write your thoughts on the card". Many letters and cards revealed a close connection and empathy with the war survivors' lives and stories (fig. 3).

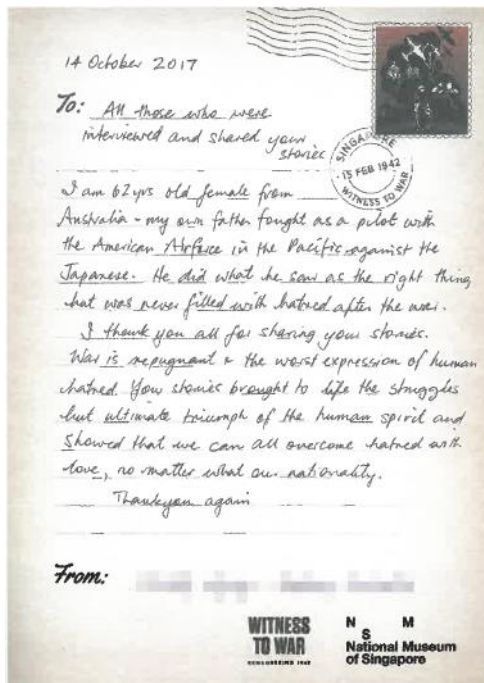


Fig. 3 – The concluding section of the exhibition, where visitors were invited to contemplate on their experience of the exhibition, and respond either in the form of a feedback card to be displayed on the feedback wall, or in a letter (right) addressed to a survivor. Many visitors expressed being moved and inspired by the stories of the survivors

Photo: National Museum of Singapore

Concluding Considerations and Future of the SAP

NMS has been extremely heartened by the impact of the SAP on both students and seniors, which for us constituted a “transformative moment [that] can be mediated and experienced during a museum visit” (Smith, 115). The ways in which war or other key events in history will continue to be remembered rests on the shoulders of the younger generation, and it is thus imperative that any exhibition that interprets or commemorates these events needs to resonate with and be relevant for them. At the same time, the SAP also revealed how the project can be further developed and studied for its impact on seniors.

Following the *Witness to War* exhibition, NMS has incorporated the SAP interviews in Surviving Syonan, its permanent gallery on the personal stories of the Japanese Occupation in Singapore. The gallery also features a selection of letters received from the public in response to the exhibition. With the success of the pilot SAP, NMS has plans to continue the project with a second campaign for students to interview the “Merdeka Generation”, a phrase used to describe the generation born between 1950–1960 and who grew up during the tumultuous years of Singapore’s founding years. These interviews will similarly be featured in a major temporary exhibition as well as in NMS’ permanent galleries, allowing the museum to continue to fulfil its vision as a civic space for dynamic dialogue across generations and communities.

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