

BEST PRACTICE 10

*A tool to improve
museum education internationally*

Edited by Margarita Laraignée

M international council of museums
conseil international des musées
consejo internacional de museos

M **CECA** ICOM
international committee
for education
and cultural action



2022

Description of the collection

This collection gathers the results of the research and professional activities of the members of the Committee for Education and Cultural Action (CECA) of the International Council of Museums (ICOM).

Edited by

Margarita Laraignée

July 2022

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Prologue

Marie Clarté O'Neill
President of CECA

This year, 2022, is the 10th anniversary of the publication of the Best Practice Awards project descriptions, presented to the international jury of the Committee for Education and Cultural Action. This Best Practice Award was initiated by Emma Nardi, then President of CECA, who will be appointed President of ICOM for the next three years in Prague. This is an assurance for us that the importance of museum education practice and issues we hold dear will be taken into account, in an important way, in general ICOM policy. It will be great to have someone with experience of museum education advocating for us at such a high level.

The tool on which this approach is based, which we familiarly call the Best Practice tool, was designed and written by Colette Dufresne-Tassé, former President of CECA and myself, the current President, with the help of a whole series of colleagues who made suggestions and modifications in various aspects and helped with translating it to various languages. I would like to thank all of them for their help.

As we have often had occasion to say, the Best Practice tool is not a list of recommendations but simply a checklist so that, in the multitude of questions and approaches that punctuate the preparation and implementation of an educational and cultural program, a sort of Ariadne's Thread is laid down on paper so that none of the essentials are forgotten.

For me, who chaired this jury since its inception, the justification for this approach lies in the increasing quality of the programmes proposed for the annual Prize. Certain aspects, in particular, are enriched from year to year: the collaborations, both in number and in quality and importance, but above all the growing interest in the two forms of research mentioned as likely to improve the quality of the program described: accompanying research allowing us to find out about what already exist and the

environment so that we can stop boasting about our mythical originality and research into the impact of the programme on visitors, and subsequent remediation, in relation to the results observed in the programme.

These developments are in line with the current state of our work: co-creation, as mentioned so dynamically at our meeting in Leuven (Belgium) in 2021, and necessary evaluation that is increasingly required to obtain funding or support from our institutions. But they can also consist of future learning journeys we hope our visitors will go on: personal development, mutual understanding, inclusion.

As in previous years, the international jury was made up, under my chairmanship, of a team whose diversity is sought in terms of age, experience, geographical origin and type of museum represented. I would like to thank Margarita Laraignée (Argentina), who has agreed to coordinate the entire Best Practice project (communication, jury, publication), as well as our two young and recent prize winners, Jenny Syung (Ireland) and Arusyak Ghazaryan (Armenia).

Before concluding these lines, I would like to thank Cinzia Angelini who has been in charge the previous edition of coordination and editing of the programmes submitted to compete in this Award.

The Best Practice Award promotes your recognition within your institution, helps you to participate in our international meetings. Don't be afraid to apply!

Prólogo

Marie Clarté O'Neill
Presidenta del CECA

Este año 2022, es el 10° aniversario de la publicación de los mejores proyectos presentados en el Premio Best Practice al jurado internacional del Comité de Educación y Acción Cultural. Este Premio a las mejores prácticas fue iniciado por Emma Nardi, entonces presidenta del CECA, y que próximamente en Praga, será nombrada presidenta del ICOM para los futuros tres años. Para nosotros es una garantía de que las cuestiones que nos preocupan se tendrán en cuenta, de manera aún más importante, en la política general de la institución.

La herramienta en la que se basa este enfoque, que familiarmente llamamos herramienta de Buenas Prácticas, fue diseñada y redactada por Colette Dufresne-Tassé, anterior presidenta del CECA, y por mí, actual presidenta, con la ayuda de toda una serie de colegas que hicieron sugerencias y modificaciones en los distintos aspectos e idiomas. Me gustaría agradecer a todos ellos su ayuda.

Como hemos tenido ocasión de decir a menudo, la herramienta de Buenas Prácticas no es una lista de recomendaciones, sino simplemente un ayudamemoria para que, en la diversidad de preguntas y planteamientos que indican la preparación y puesta en marcha de un programa educativo y cultural, se plasme sobre el papel una especie de Hilo de Ariadna para que no se olvide ninguna de las dimensiones esenciales. Para mí, que presido este jurado desde su creación, la justificación de este enfoque reside en la creciente calidad de los programas propuestos para el Premio anual. Algunos aspectos, en particular, se enriquecen de año en año: las colaboraciones, tanto en número como en calidad e importancia, pero sobre todo el interés creciente por las dos formas de investigación mencionadas como susceptibles de mejorar la calidad del programa descrito: la investigación de acompañamiento que permite conocer lo que ya existe y el entorno para dejar de presumir de nuestra mítica originalidad, la investigación sobre el impacto del programa en los visitantes, y la remediación posterior, en

relación con los resultados observados en el programa.

Esta evolución está en consonancia con el estado actual de nuestro trabajo: la co-creación, de la que tanto se habló en nuestra reunión de Lovaina (Bélgica) en 2021, y las necesarias evaluaciones que se exigen cada vez más para obtener financiación o apoyo de nuestras instituciones. Pero también pueden consistir en futuras vías para lo que pretendemos hacer realidad en nuestros visitantes: desarrollo personal, comprensión mutua e inclusión.

Como en años anteriores, el jurado internacional estuvo formado, bajo mi presidencia, por un equipo cuya diversidad se busca en términos de edad, experiencia, origen geográfico y tipo de museo representado. Me gustaría dar las gracias a Margarita Larágnée (Argentina), que ha aceptado coordinar todo el proyecto de Buenas Prácticas (comunicación, jurado, publicación), así como a nuestros dos jóvenes y recientes premiados, Jenny Syung (Irlanda) y Arusyak Ghazaryan (Armenia).

Antes de concluir estas líneas deseo agradecer a Cinzia Angelini quien se ha ocupado hasta la edición anterior, de coordinar y editar los trabajos presentados para competir en este Premio.

El Premio Best Practice promueve el reconocimiento dentro de su institución y le ayuda a participar en nuestras reuniones internacionales. ¡No tema en postularse!

Prologue

Marie Clarté O'Neill
Présidente du CECA

Cette année 2022 est donc le 10^{ème} anniversaire de la publication des meilleurs projets présentés au jury international du Comité pour l'Education et l'Action Culturelle. Ce prix Best Practice a eu comme initiatrice Emma Nardi, à l'époque Présidente du CECA et qui va être nommée à Prague Présidente de l'ICOM pour les trois prochaines années. C'est pour nous une assurance que les questions qui nous sont chères seront prises en compte, de manière plus importante encore, dans la politique générale de l'institution.

L'outil sur lequel s'appuie cette démarche, que nous appelons familièrement l'outil Best Practice, a été conçu et rédigé par Colette Dufresne-Tassé, ancienne présidente du CECA et moi-même, actuelle Présidente, avec l'aide de toute une série de collègues qui y ont apporté leurs suggestions et modifications dans les divers aspects et les différentes langues. Que toute cette équipe de départ soit ici chaleureusement remerciée.

Comme nous avons eu souvent l'occasion de le dire, l'outil Best Practice n'est pas une liste de préconisations mais simplement un aide-mémoire afin que, dans la multitude des interrogations et démarches qui émaillent la préparation et la mise en œuvre d'un programme éducatif et culturel, soit posé sur le papier une sorte de Fil d'Ariane permettant de n'en oublier aucune des dimensions essentielles. Pour moi qui ai présidé ce jury depuis l'origine, je trouve la justification de cette démarche par la qualité croissante des programmes proposés pour le Prix annuel. Certains aspects, particulièrement, s'enrichissent d'année en année : les collaborations, tant en nombre qu'en qualité et importance, mais surtout l'intérêt croissant pour les deux formes de recherches évoquées comme susceptibles d'améliorer la qualité du programme décrit : recherches d'accompagnement permettant de s'informer de l'existant et de l'environnement pour cesser de se targuer d'une mythique originalité, recherches autour des retombées du programme

auprès des visiteurs, remédiation postérieure, en lien avec les résultats constatés du programme.

Ces évolutions constatées accompagnent l'actualité de nos métiers : co-création comme évoquée de façon si dynamique lors de notre rencontre de 2021 à Louvain (Belgique), nécessaires évaluations exigées de plus en plus souvent pour obtenir des financements ou le soutien de nos institutions. Mais elles peuvent consister aussi en des pistes d'avenir sur ce que nous cherchons à susciter chez nos visiteurs : développement des personnes, compréhension mutuelle, inclusion.

Comme chaque année, le jury international a été constitué, sous ma présidence, d'une équipe dont la diversité est recherchée tant en âge, expérience, origine géographique, nature de musée représenté. Que Margarita Larágnée (Argentine) qui a accepté depuis cette année de coordonner l'ensemble du projet Best Practice (communication, jury, publication) soit ici particulièrement remerciée ainsi que nos deux jeunes et récentes lauréates du prix, Jenny Syung (Irlande) et Arusyak Ghazaryan (Arménie).

Avant de conclure ces lignes, je tiens à remercier Cinzia Angelini qui s'est chargée de la coordination et de l'édition des travaux soumis pour concourir à ce Prix jusqu'à la dernière édition.

Le Prix Best Practice promeut votre reconnaissance au sein de votre institution, vous aide à participer à nos rencontres internationales. Ne craignez pas de candidater !

Presentation of the tenth edition

Presentación de la décima edición

Présentation de la dixième édition

Margarita Laraignée

Dear members:

It is with great pleasure that I present to you the **tenth edition** of the ICOM-CECA Best Practice book. Reaching this issue confirms the success of the initiative undertaken by the CECA Board when it launched this Award for best practices in educational or cultural action projects. An achievement of which, of course, we are all satisfied and proud.

In these ten editions of the Award, CECA members from 46 countries from all five continents have participated and a total of 194 programmes have been submitted, an average of 20 proposals per year.

During these editions, 50 programmes have been awarded and all those works that in the opinion of the jury deserved to be part of the publication have been published. All of them constitute a consultation base on the CECA network so that they can be accessed by those who wish to do so.

Presenting this new edition is a source of pride and responsibility for me after the excellent labour carried out by Emma Nardi and Cinzia Angelini during all these years.

I wish you all a good reading and invite you to participate in future editions of the Prize!

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Queridas y queridos miembros:

Con grato placer les presento la **décima edición** del libro Best Practice del ICOM-CECA. El haber llegado a este número confirma el éxito de la iniciativa emprendida por la Junta del CECA cuando lanzó este Premio a las *buenas prácticas* en proyectos de acción educativa o cultural. Un logro del que por supuesto, estamos todos satisfechos y orgullosos.

En estas diez ediciones del Premio han participado miembros CECA de 46 países de los cinco continentes y se han presentado un total de 194 programas, lo que hace un promedio de 20 propuestas por año. Durante estas ediciones se han galardonado 50 programas y se han publicado todos aquellos trabajos que a criterio del jurado merecían ser parte de la publicación. Todos ellos constituyen una base de consulta en la red del CECA para que puedan ser consultados por quienes así lo deseen.

Presentar esta nueva edición constituye para mí un motivo de orgullo y responsabilidad después de la excelente labor realizada por Emma Nardi y Cinzia Angelini durante todos estos años.

Les deseo a todos y todas una buena lectura y los invito a participar de las futuras ediciones del Premio!

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Chères et chers membres :

C'est avec grand plaisir que je vous présente la **dixième édition** du livre ICOM-CECA Best Practice. L'atteinte de ce nombre confirme le succès de l'initiative prise par le Bureau du CECA lors du lancement de ce Prix récompensant les bonnes pratiques dans des projets d'action éducative ou culturelle. Une réalisation dont, bien sûr, nous sommes tous satisfaits et fiers.

Dans ces dix éditions du Prix, des membres du CECA de 46 pays sur cinq continents ont participé et un total de 194 programmes ont été soumis, ce qui fait une moyenne de 20 propositions par an. Au cours de ces éditions, 50 programmes ont été récompensés et toutes les œuvres qui, de l'avis du jury, méritaient de faire partie de la publication ont été publiées. Tous constituent une base de consultation dans le réseau du CECA afin d'être consultés par ceux qui le souhaitent.

Présenter cette nouvelle édition est pour moi une source de fierté et de responsabilité après l'excellent travail réalisé par Emma Nardi et Cinzia Angelini pendant toutes ces années.

Je vous souhaite à tous une bonne lecture et je vous invite à participer aux prochaines éditions du Prix !

| Country / País / Pays | 2012 | 2013 | 2014 | 2015 | 2016 | 2017 | 2018 | 2019 | 2020/21 | 2022 | TOTAL |
|--|------|------|------|------|------|------|------|------|---------|------|-------|
| Argentina | 2 | 1 | 1 | 0 | 0 | 0 | 0 | 0 | 2 | 1 | 7 |
| Armenia | 0 | 1 | 1 | 0 | 2 | 1 | 0 | 0 | 1 | 0 | 6 |
| Australia | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 1 |
| Azerbaijan | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 1 |
| Belgium | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 2 |
| Brazil | 2 | 0 | 3 | 5 | 2 | 0 | 0 | 2 | 1 | 1 | 16 |
| Canada | 2 | 0 | 1 | 2 | 1 | 0 | 0 | 0 | 0 | 0 | 6 |
| Chile | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 0 | 2 |
| China | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 1 | 2 |
| Colombia | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 1 |
| Costa Rica | 0 | 0 | 1 | 1 | 1 | 0 | 0 | 0 | 0 | 0 | 3 |
| Denmark | 0 | 2 | 1 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 4 |
| Egypt | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 2 | 2 |
| Finland | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 1 | 2 |
| France | 2 | 0 | 7 | 6 | 1 | 2 | 0 | 1 | 2 | 1 | 22 |
| Georgia | 0 | 0 | 0 | 0 | 0 | 0 | 2 | 1 | 0 | 0 | 3 |
| Germany | 2 | 0 | 2 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 4 |
| Greece | 4 | 1 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 6 |
| India | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 1 |
| Ireland | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 1 |
| Italy | 4 | 3 | 5 | 1 | 2 | 1 | 0 | 2 | 0 | 1 | 19 |
| Korea | 0 | 0 | 0 | 2 | 0 | 0 | 0 | 0 | 0 | 0 | 2 |
| Lithuania | 0 | 1 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 2 |
| Macedonia | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 |
| Malawi | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 |
| Malaysia | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 |
| Mexico | 0 | 1 | 0 | 0 | 1 | 0 | 1 | 0 | 2 | 0 | 5 |
| New Zealand | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 |
| Paraguay | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 1 |
| Peru | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 1 |
| Portugal | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 |
| Qatar | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 1 |
| Romania | 0 | 1 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 2 |
| Russia | 0 | 0 | 1 | 0 | 2 | 0 | 1 | 3 | 0 | 0 | 7 |
| Serbia | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 0 | 2 |
| Singapore | 0 | 0 | 0 | 0 | 3 | 1 | 1 | 2 | 1 | 2 | 10 |
| Spain | 1 | 2 | 1 | 1 | 1 | 0 | 0 | 0 | 1 | 0 | 7 |
| Switzerland | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 2 |
| Taiwan | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 1 | 2 | 2 | 6 |
| The Netherlands | 0 | 0 | 4 | 0 | 0 | 1 | 0 | 2 | 1 | 0 | 8 |
| Turkey | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 1 |
| United Kingdom | 1 | 0 | 0 | 1 | 0 | 1 | 0 | 0 | 0 | 0 | 3 |
| United States of America | 3 | 1 | 3 | 3 | 0 | 0 | 0 | 0 | 0 | 0 | 10 |
| Uruguay | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 0 | 0 | 0 | 2 |
| Venezuela | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 |
| Zambia | 0 | 0 | 0 | 0 | 5 | 0 | 0 | 0 | 0 | 0 | 5 |
| <i>Total per year / Total por año / Total par an</i> | 25 | 15 | 35 | 24 | 23 | 11 | 10 | 20 | 16 | 15 | 194 |

Chronological evolution of ICOM-CECA Best Practice Award proposals / Evolución cronológica de las propuestas al Premio Best Practice de ICOM-CECA / Évolution chronologique des propositions du Prix Best Practice du ICOM-CECA

Best Practice 1

Antje Kaisers (Germany)
Gina Koutsika (United Kingdom)
Francesco Cochetti (Italy)
Viviane Panelli Saraff (Brazil)
Mario Antas (Portugal)

Best Practice 2

Tanya Lindkvist (Denmark)
Paola Autore (Italy)
Narine Khachaturyan (Armenia)
Ricardo Rubiales (Mexico)
Fay-Fotini Tsitou (Greece)

Best Practice 3

Annemie Broekgaarden (Netherlands)
Stefan Bresky (Germany)
Paula Hilst Selli (Brazil)
Ernesta Todisco (Italy)
Cathérine Guillou (France)

Best Practice 4

Leah Melber (USA)
Kim Jin-Hyung (Korea)
Paul Crook (United Kingdom)
Magaly Cabral (Brazil)
Ronna Tulgan Ostheimer (USA)

Best Practice 5

Alexandre Therwath (France)
Stephen Mwila (Zambia)
Ai Ying Chin (Singapore)
Line Ali Chayder (Denmark)
Nairi Khatchadourian (Armenia)

Best Practice 6

Séverine Muller (France)
Gundy van Dijk (Netherlands)
Asmah Alias (Singapore)
Annie Ting-An Lin (Taiwan)
Jenny Siung (Ireland)

Best Practice 7

Tinatini Shervashidze (Georgia)
Dinara Khalikova (Russia)
Moza Al-Thani (Qatar)
Jamal Mohamad (Singapore)
Facundo De Almeida (Uruguay)

Best Practice 8

Herman Tibosch (Netherlands)
Adriana Mortara Almeida (Brazil)
Wong Hong Suen (Singapore)
Foo Min Li (Singapore)
Daisy Li (Taiwan)

Best Practice 9

Anne Sophie Grassin (France)
Maurício André da Silva (Brazil)
Stéphanie Masuy (Belgium)
Arusyak Ghazaryan (Armenia)
Snezana Misic (Serbia)

Best Practice 10

Delphine de Bethmann (France)
Sock Mun Chan (Singapore)
Joanne Chen (Singapore)
Haryany Mohamad (Malaysia)
Yanni Cheng (China)



The authors

Los autores

Les auteurs

La Boite à musique, un dispositif de médiation musicale à l'hôpital

*Delphine de Bethmann, Sophie Valmorin**

Résumé

Le Musée de la musique, au cœur de la Philharmonie de Paris, propose des interventions culturelles aux jeunes patients du Service de Psychiatrie de l'Enfant et de l'Adolescent de l'Hôpital de la Pitié-Salpêtrière.

Le projet *Boite à musique* est un programme de médiation hors les murs, s'appuyant sur le développement d'un outil pédagogique adapté aux spécificité des enfants en situation de handicap psychique.

L'art et la culture sont des passerelles informelles qui ouvrent les jeunes patients à de nouvelles perspectives, éloignées des préoccupations quotidiennes liées à leur pathologie. La *Boite à musique*, ambassadrice du Musée de la musique, propose une approche sensible et ludique de la musique et du patrimoine.

Mots-clés: Musique, Publics empêchés, Handicap, Pédopsychiatrie, Hôpital, Mallette pédagogique, Hors les murs, Accessibilité.

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1. Conception et planification du programme

Les professionnels de la culture et du monde médical s'accordent à penser que les activités culturelles notamment musicales ont toute leur place à l'hôpital. Comme le mentionne l'article 31 de la *Convention internationale des droits de l'enfant* : «L'enfant a le droit aux loisirs, au jeu et à la participation à des activités culturelles et artistiques ».

Fort des expériences de médiation accessible menées au sein de sa collection et de ses expositions, le Musée de la musique développe depuis 2013 des actions de médiation hors les murs pour aller à la rencontre des publics dits « empêchés ». Une première mallette ludopédagogique nommée *Boîte à musique* a été conçue en 2016 pour le service d'oncologie pédiatrique de l'Institut Curie, afin de soutenir les interventions musicales hebdomadaires organisées par le Musée. Après l'avoir expérimentée dans d'autres établissements hospitaliers, le Musée a souhaité adapter la *Boîte à musique* et son contenu à d'autres types de pathologies.

En 2018, c'est à l'Hôpital de la Pitié Salpêtrière à Paris que le projet *Boîte à musique* s'est déployé. Mis en relation par un mécène particulièrement investi, le service des activités culturelles du Musée de la musique et le Service de Psychiatrie de l'Enfant et de l'Adolescent (SPEA) se sont rapprochés afin d'imaginer une collaboration. Le SPEA constitue le plus important site hospitalo-universitaire de la discipline en France. Il est divisé en huit unités accueillant des enfants entre 4 et 18 ans en hospitalisation à plein temps ou hospitalisation de jour. Une convention signée avec l'Éducation Nationale lui permet d'avoir un groupe scolaire intégré. Ses thématiques d'expertise sont les pathologies psychotiques, les troubles thymiques sévères, les pathologies à forte intrication psychosociale et les troubles complexes du développement (troubles du langage et des apprentissages, autisme et retard mental).

Le constat a été fait que très peu d'activités culturelles étaient proposées aux jeunes patients soignés dans ce service. Ces jeunes en situation de handicap font partie des publics dits « empêchés », conséquence de leur hospitalisation. Beaucoup sont éloignés de la culture du fait de leur contexte familial parfois complexe, de difficultés sociales et d'échec scolaire.

Suite aux échanges entre les équipes soignantes du SPEA et celles du Musée de la musique, un programme de médiation culturelle et musicale, a été mis en place avec les objectifs suivants :

- faciliter l'accès à la musique de façon ludique, créative et participative,
- proposer des activités rendant les jeunes patients acteurs, grâce à un outil pédagogique adapté,
- offrir une ouverture vers un lieu culturel et patrimonial, le Musée de la musique, au sein de la Philharmonie de Paris.



1- La Boîte à musique © Pauline Le Goff

Le projet se base sur la fabrication d'une mallette *Boîte à musique* adaptée aux spécificités de deux unités : l'Hôpital de Jour Enfants (patients de 3 à 11 ans présentant des troubles envahissants du développement) et l'unité Duché (enfants de 6 à 12 ans présentant des troubles des fonctions cognitives et de l'apprentissage).

Les jeux de cette nouvelle *Boîte à musique*, spécialement pensés et fabriqués à cette occasion, présentent des instruments de la collection du Musée de façon ludique, musicale et multisensorielle (jeux des 7 familles, puzzles, jeu de reconnaissance sonore, histoire en musique à bruiteur, atelier du luthier). Chaque instrument issu de la base photographique du Musée est choisi en fonction des objectifs des jeux : taille, forme, famille instrumentale, etc. Les jeux font intervenir les enfants à travers le geste musical, la parole, le chant, les images. À géométrie variable, les supports

pédagogiques peuvent s'adapter au nombre d'enfants présents en atelier et à leurs capacités intellectuelles. Si la *Boite à musique* peut être utilisée de façon autonome par les équipes éducatives du SPEA, elle est surtout destinée aux ateliers encadrés par les intervenants du Musée.

Un programme d'activités culturelles a été défini en fonction des parcours de soins, tranches d'âges et pathologies des jeunes patients :

- **des ateliers musicaux collectifs** bimensuels autour de la mallette *Boite à musique* pour l'Hôpital de Jour enfants et l'unité Duché : les enfants profitent d'un contenu ludique grâce aux jeux de la mallette et s'initient au jeu musical grâce à de nombreux instruments de musique. Xylophone géant, *tongue drum* (percussion intuitive), instruments à percussions variés, *cajon*, bâton de pluie, *sanza* et ukulélé complètent la présence d'un piano dans le service.

- **des concerts mensuels** pour l'Unité Simon (patients adolescents accueillis dans le cadre d'une urgence psychiatrique) : deux duos de musiciens s'alternent pour donner des concerts au chevet. Ils abordent différents répertoires autour du jazz et des musiques actuelles et développent des ateliers participatifs.

- **des résidences artistiques** pour des patients adolescents en Hôpital de Jour. Plusieurs séances sur une semaine avec des artistes pédagogues sur deux thèmes différents : musique électronique et conte en musique.

- **des sorties à la Philharmonie** pour les patients dont l'état de santé le permet : visites guidées des collections du Musée suivies d'un atelier, ateliers de pratique musicale, concerts participatifs.

L'ensemble du projet a été soutenu par deux mécènes. D'abord initié par le mécénat de la Fondation Gecina, notamment pour la fabrication de la *Boite à musique* et le lancement des premières activités, le projet a ensuite obtenu le soutien d'un second mécène à partir de 2019, le fonds de dotation Entreprendre pour Aider. Le programme d'activités a pu être prolongé et intensifié. Ces financements ont permis à l'Hôpital de bénéficier du programme sans apporter de participation financière.

Développé par le service des activités culturelles du Musée de la musique, le projet *Boite à musique* est porté par une cheffe de projet et une assistante en médiation culturelle.

2. Mise en œuvre du programme

L'adaptation des jeux de la *Boîte à musique* est un point-clef du projet. Il s'agissait de répondre aux besoins spécifiques des enfants en situation de handicap psychique mental et TSA (troubles du spectre autistique). Les principes de certains jeux ont été réadaptés, pour stimuler les enfants porteurs d'un handicap mental sans les mettre en échec. Les consignes ont été rédigées en FALC (facile à lire et à comprendre). Les illustrations, dans un univers graphique coloré et attractif, ont été rendues plus lisibles (accentuation des contrastes, suppression des détails superflus, choix des couleurs, netteté des contours, lissage des textures et motifs).

De nouveaux jeux ont été spécialement conçus pour le service, dans un esprit de co-construction avec les éducatrices. L'équipe du Musée a travaillé avec une illustratrice jeunesse, une graphiste spécialisée dans l'accessibilité universelle et un manipulateur, qui ont dessiné et fabriqué les jeux selon un cahier des charges bien précis, conformément à l'observation des besoins des jeunes patients.



2- Le jeu *L'instrument mystère - Boîte à musique* © Pauline Le Goff

Les jeux ont été repensés au niveau de l'ergonomie, de la solidité et de la sécurité : renforcement et choix de matériaux adéquats, angles arrondis, vernis « norme jouet ». Les contenus, mettant en valeur des instruments de la collection, ont été conçus en lien avec l'équipe de conservation et de documentation du Musée.

La mise en œuvre du programme s'est faite avec les équipes du SPEA, en s'appuyant sur leur connaissance des patients, de leurs soins, des rythmes et emplois du temps. Intégrer une nouvelle activité dans la logistique d'un service hospitalier est une tâche particulièrement délicate. Une salle pour réaliser les activités a été rendue disponible, des créneaux spécifiques ont été réservés pour les concerts au chevet.

L'équipe du Musée a organisé des rencontres avec les membres des différentes unités, afin d'informer et de sensibiliser les équipes aux actions menées. L'adhésion des adultes référents était essentielle à la bonne réception du projet auprès des enfants. Un temps de formation à la pédagogie musicale a été proposé aux équipes éducatives du SPEA, mais il s'est avéré très difficile pour elles de trouver des créneaux libres dans un emploi du temps surchargé et peu de personnes ont pu en bénéficier.

Le choix des intervenants musiciens est également un point fondamental. L'équipe a recruté des personnes expérimentées en médiation culturelle, sensibilisées aux différentes situations de handicap, ayant des qualités artistiques, pédagogiques et humaines. La plupart d'entre elles étaient intervenues au Musée, soit comme musiciennes, soit comme conférencières. Elles ont suivi une formation complémentaire avec l'association Musique et Santé, spécialisée dans les interventions musicales en milieu hospitalier, notamment auprès de jeunes en situation de handicap mental et TSA, afin de préparer des interventions adaptées aux spécificités des patients.

Le succès des activités s'appuie sur des liens étroits et des échanges réguliers avec les équipes éducatives du SPEA. À chaque séance, les équipes soignantes prennent le temps de faire une transmission aux musiciennes, afin qu'elles s'adaptent à la situation physique et morale des patients le jour donné. La durée et le contenu des ateliers et concerts sont définis en fonction de ces critères. Chaque atelier ou concert mené par un intervenant musicien est encadré par un ou plusieurs membres de l'équipe soignante qui y participe de façon active.

Il est important de noter que les ateliers musicaux ont une approche très différente de celle de la musicothérapie. Les objectifs du projet *Boîte à musique* sont très clairs, il s'agit d'offrir un accès à la culture et au patrimoine à des

jeunes qui en sont éloignés. Les intervenants musiciens se positionnent uniquement par rapport à des critères artistiques ou culturels, ils n'ont pas d'objectifs thérapeutiques.

Ceci étant, le bénéfice des activités a été constaté par les professionnels, en particulier une des psychologues de l'unité Duché. Elle souligne l'importance d'une médiation non scolaire, dans une salle spécifique non médicalisée. Les jeux de la *Boîte à musique* et les instruments sont mis à disposition uniquement dans le cadre des ateliers. Les jeunes sont fiers d'avoir un bel outil à disposition et de vrais instruments à manipuler.



3- Séance de pratique musicale à l'hôpital © Audrey Belou

La psychologue a remarqué les bienfaits de ces activités sur le long terme, elle constate la dimension cognitive des ateliers *Boîte à musique*, où au fil des séances, les jeunes patients montrent des progrès concernant la mémorisation, l'acquisition de vocabulaire lié à la musique, le nom des instruments, l'apprentissage de savoir-faire, les façons de jouer, la concentration et l'attention.

Concernant la dimension affective et émotionnelle, le fait d'être acteur dans l'atelier, de jouer des instruments, de prendre différents rôles (musicien, chef d'orchestre), développe l'estime et la confiance en soi des jeunes patients.

La dimension groupale de l'atelier demande de s'écouter, ce qui implique respect et considération de l'autre, d'attendre son tour pour jouer, de travailler sur la proximité avec l'autre.

La notion de plaisir partagé développe ou renforce les liens de confiance que les jeunes ont avec les éducateurs ou soignants.

3. Évaluation et remédiation du programme

Tout au long du projet, les actions sont suivies et documentées. Les intervenants rédigent des comptes-rendus pour chaque séance et participent à des réunions régulières avec l'équipe du Musée.

Dès les premiers mois, des ajustements ont été faits au niveau de la logistique, des lieux et horaires des ateliers. Un interlocuteur privilégié a été nommé au sein de l'équipe éducative du SPEA, afin de faciliter les échanges entre le Musée et les différentes unités. Un instrumentarium complémentaire a été acheté pour enrichir les propositions musicales.

En 2021, une évaluation du dispositif a été réalisée. Basée sur les comptes-rendus de séances et de réunions, elle a été enrichie d'une étude (entretiens qualitatifs et questionnaires avec les intervenants musiciens et l'équipe encadrante). L'analyse a porté sur les jeux de la mallette *Boîte à musique* et sur le dispositif d'intervention (contenu des activités, logistique, relations avec les équipes). Elle a abouti à une synthèse de 45 pages contenant des préconisations pour l'avenir du projet.

Les résultats présentés au mécène ont permis de valoriser le travail réalisé et de mettre en lumière les bénéfices du projet pour les enfants aussi bien que pour le personnel soignant. La conclusion de l'évaluation a démontré l'intérêt de développer le projet sur le temps long et a permis de prolonger le soutien financier du mécène.

La *Boîte à musique* continue ainsi d'évoluer, avec de nouvelles propositions : les équipes travaillent actuellement sur de nouveaux jeux qui vont enrichir les ateliers au bénéfice des jeunes patients.

Ce projet spécifique, inscrit sur le long terme avec le soutien de mécènes fidèles et impliqués, permet au service des activités culturelles du Musée de la musique d'approfondir son expertise sur une offre culturelle à destination des publics en situation de handicap psychique. La médiation hors les murs donne un regard différent sur le rayonnement de la collection du Musée et questionne le développement de nouvelles formes de médiations.

L'émergence de dispositifs comme la *Boîte à musique* semble particulièrement pertinente en 2022, alors que la santé mentale des jeunes, face aux défis liés à la crise et à la pandémie de Covid-19, est préoccupante.

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Cultural learning ecosystems to support student learning

Tara Fagan¹

Abstract

Raranga Matihiko | Weaving Digital Futures is an innovative museum-based education programme where museums and local communities come together to support student learning. Led by the Museum of New Zealand Te Papa Tongarewa, it was delivered by Te Papa and five other museums and galleries throughout New Zealand. The programme strengthens museum-based education practice throughout the six locations to ensure quality and coherence of practice and equity of access to culture and heritage spaces. In addition, the programme provides a vision for the future of museums and networks, conceptualising how these can be a natural hub for communities of learning, schools and educational institutions.

Keywords: partnership, equity, collaboration, learning ecosystems, digital learning

1. The conception and planning of the programme

Since 2017, The Museum of New Zealand Te Papa Tongarewa (Te

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Papa) has been reframing learning at the museum, particularly in relation to the learning experiences provided to children in formal education. While learning has always been a priority of the museum, we knew we could provide more in-depth support for schools. Rather than a one-off visit on a once-a-year basis, we wanted to build more intentional relationships between the museum and schools. UNESCO Learning Cities is an initiative where a whole city or community can support teachers and students while encouraging lifelong learning (Facer & Buchczyk 2019; UNESCO, 2015). We wanted to explore this concept as we believe museums and cultural and heritage spaces are essential to this learning ecosystem.

The initial reframing of learning at Te Papa included opening the Hīnātore² Learning Lab. In this innovative learning space, learners connect digital technologies with Te Papa's taonga (treasures) and collections to inspire new ways of learning. The Hīnātore approach combines experiential, hands-on, and high-tech experiences with Te Papa's collections and expertise in art, science, Mātauranga Māori, and New Zealand and Pacific history and cultures. Learners of all ages are encouraged to take risks, create knowledge and solve real problems. Underpinned by the Māori notion of ako – everyone a learner, everyone a teacher - knowledge is co-created (Bailey, Bell, Fagan et al. 2018). The rethinking of educational practice and how we deliver learning programmes has transformed our approach to working with learners.

As part of the learning redesign, we drew on a range of educational pedagogies and research. To test our theory, we piloted a programme where we worked with teachers to design an in-depth learning programme designed to the class's needs. The initial project worked with two classes from two different Kura Kaupapa³. Our facilitators worked with the teachers to determine the learning focus of each class. From this information, they developed a programme that drew on the museum

² Hīnātore is a Māori word that translates to phosphorescence or luminescence, which denotes the start of a learning journey and the awakening of ideas

³ Indigenous schools that teach Māori concepts, values and language

exhibitions, collections and curatorial knowledge that provided 16 hours of learning to each class, comprising two consecutive days in the museum and then two visits from the museum educators to the class with online support in between. External evaluation of this pilot noted "Through the application of appropriate and meaningful technologies/objects by a multidisciplinary team, which places kura at the centre of planning and delivery, Te Papa Hinātore has the potential to make positive contributions to the preservation and advancement of mātauranga Māori, tikanga Māori and reo Māori." (CORE Education, 2017, p.18)

The pilot programme's success led to Raranga Matihiko | Weaving Digital Futures, a programme delivered by six museums and galleries over a four-year period.

2. Carrying out the programme

The Raranga Matihiko | Weaving Digital Futures programme was delivered over four years, from 2018-2021. Equity was a strong focus of the programme, including access to rich digital technology learning and equity in access to experiences. Funded by the New Zealand Ministry of Education to support the implementation of the new digital technologies curriculum, the programme targeted schools in low socio-economic areas. Students who participated were from 5-14 years of age. It was provided at no cost to the school, including transport and lunch for all students.

The Raranga Matihiko pedagogy supports learners, teachers, and families to all be learners. Teachers are supported to build their confidence and knowledge in digital technologies and integrate this learning throughout the curriculum. Family gain knowledge of digital technologies, the rich museum collections and how to support their children's learning. At the museum, museum educators facilitate teacher-only learning days and teacher and learner learning days with family in support. In addition, outreach visits by museum educators to schools build on and extend the learning opportunities that occurred in the museum. The inclusion of teachers and family in the programme enables learning opportunities for students to be

maximised long after the actual programme is completed as everyone is learning together and has the same shared knowledge.

The facilitation model allows for a bicultural perspective with te reo Māori integration. Everyone has a richer learning experience, and we exemplify and uphold the mana and importance of indigenous viewpoints and beliefs. It is powerful for students to interact with people, stories and taonga they connect with. Creating a safe environment for learners to express and appreciate their identity is also essential for establishing relationships quickly; allowing students to be seen, heard and valued helps with this. For these reasons, we used a co-facilitation model. Two facilitators worked in partnership to teach each class. Together with their experience and backgrounds, they brought a bicultural focus to the learning experience. The facilitators were both active in programme design and delivery; they worked together to maximise the group learning experience, capitalise on their strengths, learn skills from one another, and ensure that every child has the opportunity for direct engagement.

Each class has a bespoke programme plan designed for its learners. In our programme design phase, we worked closely with teachers to determine an area of learning on which they wished to focus. The museum facilitators take this information and design a programme outline that accounts for the learners' needs and prior knowledge. This design ensures the learners' needs are met and supports each learner as they develop digital fluency skills in a cross-curricular approach. Access to the museum's national and local collections and knowledge are at the heart of the programme; all learning is built around this.



Students learning in Hinātore 1

Programme Structure

The programme was delivered over three years to each group of students. In the first year, students, whānau and their teachers spend two days in the museum engaging with a range of digital technologies, inquiry learning and dual-medium delivery. For many students, this is their first experience of museums. Following the museum learning experience, our facilitators visit the students in their classroom to further the learning that occurred in the museum. Each student has 16 hours of face-to-face learning and experiences spread across a 10-week period. In the second and third years of the programme, students, family and teachers have one day in the museum with the museum facilitators visiting the classroom. In addition, the museum educators work with leaders to develop an implementation plan to integrate learning across the school.

What does the programme look like in action?

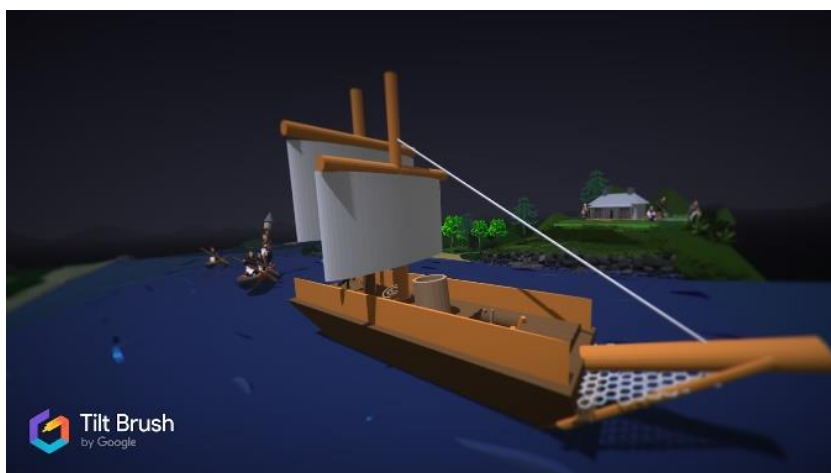
Each programme is unique and designed to meet the needs of the students. Standard components across all programmes include learning experiences in the museum, understanding a range of digital technology tools for learning and building on existing learner knowledge. Two examples of these types of programmes are below.

In this first example, a small Northland rural school were learning

about a local historical battle. With the museum educator, students explored the museum, learnt more about the battle and engaged with experts on-site at the museum. The students then had a choice of options to deepen and show their learning. These options included being able to select a digital tool of choice that they would like to use. The students could:

- use 3D tools to replicate the battle site
- use digital medium to design traditional fighting weapons
- create a news bulletin retelling the story
- use Scratch coding to replicate the battle.

Deep content knowledge needed to be held in order to get the details correct in their work output.



Students retelling stories using 3D tool 1

This second example is of a Wellington Intermediate School learning about town planning and what creates a community. This topic had arisen because their local pool, which was the hub of their community, had closed as the pool building was unsafe. Before the students arrived for their two-day museum experience, the teacher had them interview staff in the shops surrounding the pool to get some data on the impact of the pool closure. During their museum visit, the students spent time in the Te Papa Te Taiao exhibition focusing on sustainability as well as considering what makes a

community hub. Then, working in small groups, drawing on the knowledge they gained through the interviews with the community and from the museum content, the students sketched out their plans for a new community hub before using 3D software to design a new community pool based on their knowledge. Following their two-day museum visit, the students continued to work on their project and invited the local Mayor to visit and see their work and hear about their inquiry. The Mayor attended and talked with the students about their plans for the community. While this project spanned over a term of learning, the museum component was integral to the learning.



Learning with experts in the museum 1

Museum Collaboration and Professional Learning

A strength of the programme was the collaboration between the museum sites. The programme involved six sites over the four years. Each partner site had previously worked independently across different regions around the North Island of New Zealand. This project enabled the building of a national team of facilitators, and the programme was much richer for the sharing of knowledge and expertise across the team.

Te Papa led the programme and worked closely with partners to ensure rigorous training for the facilitator team. Professional learning for the facilitators included

- a three-day face-to-face hui each year,
- virtual training and sharing of practice,
- regular conference presentations to share our knowledge
- continuous programme iteration through testing and trialling ideas.

Together we developed a philosophy of practice which we reviewed annually to ensure we were drawing on research and best practices, refining the programme as needed. Our learners are at the centre of everything we do, so reflection and continuous improvement helped ensure that we delivered the best programmes to teachers, students and families.

3. Evaluation and remedial process

The Raranga Matihiko | Weaving Digital Futures project has produced valuable evidence about what learning could look like in this ecosystem for both Māori and English medium settings (Raranga Matihiko, 2022). Learners are supported to participate, solve real-world problems and enhance and enrich their identities. They access the rich national and local collections that the network of museums hold in the public trust and co-create and curate their learning using digital technologies. Learning is responsive to locally based contexts and relevant to all learners, their histories and their stories.

The programme builds capability within communities and is transferrable across topics and foci while being scalable across the country/world. There is a robust professional learning programme and support for all new sites and facilitators. The programme is also adaptable to the needs of the teachers and learners. For example, during COVID-19, when schools were closed, the facilitator team adapted to delivering online webinars to support teachers, developed resources and created a 16-episode

television series that screened on national television.

External evaluation over the four years evidenced the impact. Data collection included student, teacher and family voice; facilitator interviews; observations of practice and case studies of class visits. The evaluation data was unpacked as a team and used to refine practice and celebrate the team's successes.

In the 2020 evaluation report, Dr Melanie Riwai Couch of Evaluation Associates noted, "Raranga Matihiko is a highly effective and responsive learning system. Its success is the result of positive museum-school relationships built over time; collaboration between museums and museum facilitators; quality programme design that integrates digital technologies with local curriculum, taonga, and histories; expert co-facilitation that models Treaty partnership and caters for both Māori and English-medium settings; and proactive removal of equity barriers to school and student participation." (Riwai-Couch, 2020 p. 2)

Throughout this programme, we have seen strengths in the way museums can support class curriculum and learners. These strengths include drawing on the specialised expertise of the wider museum team, accessing exhibitions and taonga and increasing awareness of museums as a community resource.

From a museum perspective, the programme enabled us to work deeply with students and bring the museum exhibitions and collections to the forefront of student learning. The use of digital technology empowered students and their teachers to learn the new digital technology curriculum while showcasing their learning. The programme also extended its reach to work with students and families who had never been to the museum, often because they did not have transport, or they did not see the space as one they belonged in. We know that following the programme, many students returned at weekends with their families, and many discovered new vocational pathways such as being a curator or a conservator.

We are proud that our museum partnership has provided a

collaborative network to support schools. Digital technology, capability and equity are at the heart of this programme. Social impact and access have extended the learning experiences for students, teachers and family, enabling them insights into future vocational pathways, ways to access knowledge through the museum and new life experiences. This programme has demonstrated how museums and other community-based institutions can support school and Kura learning. Mana Āko, Mana Tangata, Mana Taonga.

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Getting to know Venice

An educational activity program for the Venice-Giudecca Women's Prison

*Cristina Gazzola**

Abstract

The immense heritage of the *Fondazione Musei Civici di Venezia* (also known as MUVE), provides an extraordinary opportunity for learning, including forms of cultural exchange and growth. Its museums also offer an immediate tool for learning the Italian language.

Getting to know Venice is a pilot program through which a museum institution of the City of Venice, the MUVE, carried out educational activities in the Venice-Giudecca Women's Prison in March and April of 2022, with the aim of developing the inmates' skills and knowledge to support orienteering in the city of Venice. Participants to the program were women of different ages, nationalities and cultures who were undergoing a rehabilitation education program in the Venice-Giudecca Prison. The program builds on the rich heritage of MUVE and on its track record in developing creative practical experiments that favour integration and intercultural dialogue.

Keywords: social inclusion, heritage education, participation, intercultural dialogue, Venice, museums.

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1. The conception and planning of the programme

The Fondazione Musei Civici di Venezia (MUVE) is responsible for eleven museums: the Doge's Palace; the Museo Correr; the Clock Tower; Ca' Rezzonico – Museum of the eighteenth-century Venice; Palazzo Mocenigo – Study Center for History of Textiles, Costume and Perfume; Carlo Goldoni's house; Ca' Pesaro – International Gallery of Modern Art; Fortuny Museum; the Glass Museum in Murano; the Lace Museum in Burano; and the Natural History Museum of Venice. It has been recently enriched by two other important partnerships developing outside the historic centre of the city, namely the Centro Culturale Candiani and Forte Marghera in Mestre.

MUVE boasts an immense cultural heritage, with over 700,000 works of art, five specialist libraries, a photographic archive and a well-equipped warehouse in the Vega Stock in Marghera. This rich and complex museum system has been managed, protected and promoted by MUVE since its foundation in 2008. In addition to traditional museum activities (recovery, conservation, study, promotion), it includes a wide range of cultural activities and services: research, training, dissemination, teaching, production of temporary events, in a ceaseless dialogue with the territory and its visitors (MUVE, 2022).

The Fondazione Musei Civici di Venezia offers a broad and varied range of activities aimed at the public, with the Educational Activities Department - known as MUVE Education - paying particular attention to social inclusion and related issues. All of MUVE's educational activities are adaptable to respond to specific needs and are designed to be inclusive of different audiences. Their aim is to promote integration, exchange and interpersonal communication. For example, MUVE Education has developed collaborations and synergies with various agencies within the region, from the 'Social Intervention, Inclusion and Mediation Service of the Municipality of Venice' to the 'Provincial Center for Adult Education - CPIA of Venice, Mestre and Marghera', etc., where welcome activities aimed at promoting intercultural exchange, language schools and art workshops

were delivered and hosted within MUVE's museums. Collaborations with 'Day Centers of Venice and of the Province', which are structures that offer various social assistance services including for example to the disabled and elderly people, are also very important. They led to the development of courses and workshops for children and adults with cognitive disorders or other special needs. The proposals for plus-sensorial visits active since 2013 also marked the fruitful collaboration with Italian associations for the blind and partially sighted.

The program *Getting to know Venice* at the Venice-Giudecca Women's Prison is the latest addition to these collaborations, with MUVE's Education team working with the prison's education staff to enhance social inclusion through heritage education and intercultural dialogue. More in detail, the educational staff of the Venice-Giudecca Women's Prison sought to involve MUVE Education to help develop and implement a series of activities with the purpose of enhancing knowledge of both, the city of Venice and of its museums. Residents of the Venice-Giudecca Women's Prison included inmates arrested in other cities of Italy or at the airport of Venice (Gazzola, 2022). They included women of different ages, nationalities and cultural backgrounds. Once arrested, the women were taken directly to the Venice-Giudecca Prison (ibid.), without experiencing the city and were therefore unlikely to be aware of the particular morphology of the city, of its islands and of its composition. The Venice-Giudecca Women's Prison is located in an ancient monastery on the Venetian island of the same name. It was founded in the 12th century and is reachable only by water transport.

MUVE Education was asked to design a hands-on art activity that the inmates could learn and carry out independently and find rewarding during free moments in their prison cells. The aim was to facilitate intercultural participatory dialogue among the prison inmates engaged in the activity, whilst promoting knowledge of the City of Venice, social cohesion and integration.

To address the program's aim, the following objectives were identified:

- to develop a process that enhances dialogue between women of

different ages, nationalities and cultural backgrounds, through the use of digital tools and conversations about Venice;

- to enhance the accessibility and attractiveness of the City of Venice and of the art preserved in its Civic Museums to women of different ages, nationalities and cultural backgrounds;

- to encourage creative and expressive participation and engagement with the history and cultural heritage of the City of Venice in which women of different ages, nationalities and cultural backgrounds live, yet do not know or have experienced outside the prison walls;

- to promote rewarding manual artistic activities that the inmates can further develop and replicate on their own;

- to nourish hope of a better future for the inmates;

- to promote culture as a means for achieving social cohesion and for increasing a greater sense of belonging to the City of Venice.

The methodology included two different activities, delivered through four scheduled sessions which took place on the 22 and 29 March 2022; and on the 5 and 12 April 2022; all carried out in the prison. These activities included a total of two training sessions, two digital presentations (one on the City of Venice and of its museums, and one on the ancient art of binding) and two artistic workshops delivered by MUVE Education in collaboration with the prison's education team. To select the participants to the program, two existing educational classes within the Prison were chosen. These included an Italian language literacy class and the equivalent of a middle school class, where a range of subjects were taught. In total, twenty adult women of various nationalities, ages and cultural backgrounds took part in the program.

The program *Getting to know Venice* tested a new methodology for promoting intercultural dialogue inside the context of a prison, and a participatory approach through the historical and artistic heritage of Venice and of its museums. Due to the internal regulations, it was not possible to record the meetings, but the prison's education staff carried out important photographic documentation of the visual representations and artefacts created by the inmates during the meetings. The mediation tools (digital presentations, templates, etc.) designed to carry out these activities and the

prison artefacts were disseminated through the social media channels of MUVE Education.

2. Carrying out the programme

The *Getting to know Venice* program was developed through the following work phases.

Pre-planning: September 2021 - February 2022

After having collected important information on the daily organization of life in prison and specific details on the inmates, such as age, nationality, cultural background, language level and manual skills in collaboration with the prison's education staff, MUVE Education proceeded to identify and define the aims and objectives of the program, including the coordinated set of activities and their delivery.

Activities Experimentation (March 2022 - April 2022)

The two activities were delivered through four scheduled sessions: two with the Italian language literacy class (March 22 and April 5) where a simpler Italian language both in oral mediation and in digital media was used to enhance comprehension; and two for the middle school equivalent class (March 9 and April 12), where more advanced Italian language was used.

1st Meeting (March, 22nd and 29th)

The first activity started with an ice-breaking session, important for helping to create a serene atmosphere and foster dialogue among the participants and the Educational team. Key to this was a large planisphere where, after a short presentation, each participant through an orienteering exercise placed a beautiful Murano glass bead representing their country of origin. That very same glass bead, produced by the Murano island's master glassmakers, was then gifted to all participants as a token of their participation to the program.

During the presentations, many inmates were moved by

remembering their homeland, their families and relatives. It was very important to listen to them and motivate them to positive memories and thoughts. The activity continued with another group sharing: each woman was asked to imagine Venice beyond the bars. All answers were reported on a billboard: some replied 'airport', others 'boats', 'restaurants', 'freedom'.

Subsequently, a narrated projection and digital presentation of the City of Venice provided the participants with a description of the city, of its particular morphology and of its symbolic places, most of which were unknown to the inmates. This then led to an introduction to the concept of “the museum”.

The inmates were then encouraged to share their personal aesthetic and emotional responses about the most important places and symbols of Venice consolidated in the second part of the activity, where they were involved in a challenging workshop based on the creation of an individual lapbook on Venice which included the topics covered by the digital presentation (Fig. 1). The lapbook was then finalised in the following days with the support of the prison’s education team.



Fig. 1 - Individual lapbook on Venice with its symbols and places

2nd Meeting (April, 5th and 12th)

In the second activity, a more practical approach was adopted. The event started with the presentation of the inmates' lapbooks completed with the prison's education staff. This provided the opportunity to share the issues addressed in the previous meeting and consolidate learning on the symbolic places of Venice and of the concept of the museum.

The women were then asked again what is in Venice beyond the bars, and the answers were: 'bridges', 'St Mark's Basilica', 'the Lion of St Mark', 'palaces', 'islands', etc. These were all themes explored during the first meeting, demonstrating and evidencing the inmates' understanding and consolidation of learning.

In addition, after a short digital presentation focused on Venice 'city of the book' interspersed with the tactile exploration of some paper prototypes made by hand with rags and cellulose, the participants took part in a binding workshop, inspired by the ancient art of binding (Fig. 2).



Fig. 2 - Materials and tools used during the second meeting dedicated to the binding workshop

The cover of their beautiful notebooks was decorated with subjects inspired by the artworks of the MUVE collections chosen by the inmates (Fig. 3).



Fig. 3 - Some notebooks made by the prisoners during the binding workshop

3. Evaluation and remedial process

Through participatory methods of observation, guided conversations, open questions repeated at different moments of the experience, the inmates' participation and the program's evolution was monitored. The work and the results of the activities were shared to identify strengths and weaknesses, to inform program improvements, should the initiative be replicated with other inmates. A detailed report which included feedback from the participants, was drawn up for each meeting.

The prison's education staff evaluated the experience positively, praising MUVE education team's availability and sensitivity, and the way in which they were able to empathize with people who live in difficult contexts, such as that of a prison. MUVE was also asked to repeat the experience again next year.

Feedback from the participants was also positive. The inmates completed their lapbooks with interest and commitment and displayed them on the bedside tables of their cells. The prisoners increased their skills, especially manual, and learned a technique to make notebooks independently with simple materials. Many of them have added their children's names to the cover; others have used the notebook to write or draw.

Themes such as how to move around the city, the islands, the palaces or places such as the Giudecca Island which houses the prison, St Mark's Square and various symbols of Venice, such as the winged lion, have been taken up in subsequent lessons by the prison's education team, providing the opportunity to advance further learning about Venice. Overall, the activities were welcomed by the inmates - not only as beneficiaries of the program but as real *active agents* to the program - as demonstrated by the level of enthusiasm, lively participation and commitment that defined their involvement.

Though intense, overall, the experience was positive, engaging and exciting for MUVE's education team as well. It prompted the team to seek more opportunities to continue to involve and empower different public audiences with activities of this nature. For MUVE, it is a question of rethinking the relationship between the museum and people, "in order for museums to move away from hierarchical 'helpfulness' to instead become 'useful' in terms of social [...] change" (Chynoweth, Lynch, Petersen, Smed, 2021).

At the end of the experience, MUVE Education was contacted by the prison's education team to collaborate with the Fondamenta delle Convertite OdV Association, which carries out voluntary services for the

social reintegration of prisoners through programs as required by the Italian law. This collaboration will consist of organizing visits to our museums for the participants of the *Getting to know Venice* programme, for which the surveillance magistrate will grant an exit permit. They will be accompanied by volunteers from the Fondamenta delle Convertite OdV Association. This process will provide for a positive behavioural evaluation of the participants. The process for delivering this follow-up collaboration with the OdV Association will take some time, but notwithstanding this, this initiative certainly feels like the right conclusion for the *Getting to know Venice* program and its participants.

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Adventure Games of the Museum: National Museum of Taiwan History on Mission

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Abstract

The National Museum of Taiwan History (NMTH) is dedicated to promoting Taiwan's history and commits to creating innovative forms of museum education to integrate into formal education. The National Museum of Taiwan History on Mission (the Mission) is a group adventure game program, primarily for large groups of students; it breaks away from the stereotype of museums as a venue of scholarships.

This program integrates museum education into games, facilitating a viable and inspiring teaching model. It encourages participants to learn independently and explore museum exhibitions together, observing the museum from various perspectives.

Since its launch in 2018, the Mission has served over 150 groups, nearly 17,000 people. The program incorporates innovative teaching models into history education. Furthermore, it has undergone several adjustments, including digital transformation, venue expansion, and customization, according to student results and physical and mental disabilities surveys and

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needs. In May 2021, when the museum was closed due to the pandemic, we launched an online version of the Mission, making it possible for individuals to attend the program from home. The program's flexibility in terms of content, easy replication, adaptability to different participants and venues, makes the Mission a universal reference for museum history education.

Keywords: Game-based learning, Off-Campus Learning, Cultural Equality, Engage Museum

1. The conception and planning of the programme

The National Museum of Taiwan History (NMTH) is the first national museum in Taiwan that focuses on the general history of Taiwan. We undertake the core mission of promoting Taiwan's history and educating modern citizens.

With our close relation to history education, NMTH is a popular museum for school field trips. Such off-campus teaching strategies in Taiwan typically serve 200–300 students at a time. In most situations, students can only listen to guided tours—a monotonous way of learning that puts them in a passive role and suppresses their interest in learning.

Therefore, designing a dynamic and motivational activity that bridges history for young learners while adapting to the characteristics of large groups has become a significant subject for NMTH.

Objectives

Providing invaluable support to school education is one of the most important social values that NMTH upholds. The National Museum of Taiwan History on Mission (the Mission) response to the large number of students and limited visiting time by segmenting students into different competing groups and designs time-bound adventure games. Students are often surprised and excited by such a challenging and unique visiting experience.

The program makes use of contextual displays, models, and artifacts from the NMTH, bringing to life the two-dimensional history depicted in textbooks and adding life to the stories, ensures that students have a good experience at the museum and can increase their satisfaction with the visit.



Photo 1: This is a group of students obtaining the next question from their teacher, who also shares the enjoyment of the activity with them.

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Relevance and Justification

In 2016, a Junior High School teacher proposed the idea of adventure games in NMTH. In the following year, in response to this proposal and with an aim to address the needs of large off-campus learning groups, the NMTH further implemented the educational program of the Mission, using game-based learning.

The content of the Mission program is derived from various exhibitions of the Museum that are closely related to the history of Taiwan. While passing each level of the game, participants are required to continuously explore the exhibition space, discover the historical narratives and topics presented in the display, and understand Taiwan's history.

Subsequently, for the program to contribute to cultural equality, the NMTH has adjusted the content of the program such that people with disabilities can have the same opportunities of participation, which further realizes the spirit of inclusion.

At the beginning, the NMTH had only meager funds; thus, only cheap and bulky paper manuals were available to provide questions to students. In 2017, through persistent efforts, the museum received a grant from the Ministry of Science and Technology, allowing us to establish a digital platform and question bank. We also purchased tablets to optimize the activities in the program with digital technology, increasing the ease of playing and attracting regular returning clientele.

Moreover, the government and private groups have provided resources to encourage the participation of more communities in the program. The subsidies from the Ministry of Education allow schools to bring their students to the museum, while sponsorships from NGOs provide students from rural schools, disadvantaged families, and people with disabilities, the opportunity to experience the exhibitions.

Collaborations

The partners of the Mission program primarily comprise schools, teacher communities, travel agencies, government agencies, and NGOs. Through the active exchange of ideas and assistance in program promotion, NMTH established a network of loyal partners.

Resources

The resources required for the Mission program can be divided into three categories, including venue, equipment and materials, and human resources. The venues for this program are mainly the exhibition halls of the museum and museum parks. The equipment and materials used for the program activities entail digital platforms and tablets.

The main factor that defines the successful implementation of the Mission program consists in the efficient arrangement of the museum's limited workforce. The program fully utilizes the effort of accompanying

teachers and tour guides in its operation, and the museum only needs two front-line educators to receive large groups of audience and resolving the long-standing problem of workforce shortage for guided tours.

Contents and Mediation Tools

This program uses the entire museum as a venue and the full exhibitions as content, employing a variety of mediation tools in different stages of the program:

- 2 teaching videos
- Teacher's Manual
- Tablets and Computers
- Digital Platform
- More than 400 questions with 5 different levels of difficulty

Based on various learning levels and teaching objectives, the following questions are designed:

- Fundamental questions: Recognizing the spaces of the exhibition.
- Beginner questions: Visiting etiquette, historical chronology.
- Intermediate questions: Observation and interpretation of exhibits.
- Advanced questions: Exhibition content analysis.
- Reflective questions: Open-ended discussions over deferent topics.

Through the flexible combination of the above questions, participants can acquire a multidimensional experience in terms of knowledge, affect, sense of achievement, and peer learning. For example, for the reflective question: "If you were an immigrant who intended to cross the Taiwan Strait during the Qing Dynasty, what kinds of luggage would you pack? And why?" Some students consider the importance of money and seeds among immigrants and thereby hone their complex-level thinking skills.

2. Carrying out the programme

Planning

The Mission was developed by the NMTH's professional education team, the procedures are as follows:

- Proposal: Constructing the concepts and objectives of the program.
- Testing: Designing question sets, tested by students from different grades and regions.
- Revision: Adjusting the questions and facilitation methods.
- Digitization: Building a digital platform, question banks, and teaching videos.
- Outreach: Social media and interviews, along with the promotion of school teacher communities, travel agencies, and sponsorship programs.
- Management: Updating the question bank according to the demand of exhibitions and audience groups.

The program emphasizes teacher autonomy, incorporating external question-creating features, strengthening teachers' convenience in utilizing NMTH in teaching and learning, and tailoring suitable question sets for students according to course needs. Thus, the Mission becomes a tool that teachers can share, maximizing the use of museum resources.

Implementation

The planning and execution of the Mission program were divided into the following three phases:

➤ ***Preparation: Confirmation of the program plan***

As a means to prepare teachers and students for the program, the NMTH first sends an email notification to confirm the details and ascertaining other needs. It then provides a Teacher's Manual and two videos—Video for Questioners and for Challengers—to provide participants a complete overview of the program.

➤ ***Execution: On mission***

When a group arrives at the museum, the leader confirms the grouping status and explains the procedure and rules of the program; the

NMTH prepares tablets, question cards, and floor plans for questioners and participants to use. After the game starts, the student groups move from one section of the museum to another to find answers to the questions they have. The group with the most questions answered within a certain time is the winner.



Photo 2: This student from a remote school anxiously guides his teammates in search of answers. The Mission program stimulates students' interest in exploring Taiwan's history. ©Chia-Yi Lin

➤ ***Completion: Memorizing and sharing***

After the adventure game, NMTH uploads photos of the event to the “Legend of the Brave” section of the Mission platform, where different groups of audience share their joys and memories, thereby providing an extension of the learning value of the program.

3. Evaluation and remedial process

Since its launch in 2018, the Mission has received more than 150 groups and nearly 17,000 people. In the early stages of its development, the museum discussed with the teacher community through user interviews and exchanges on platforms to create a bank of questions to align with the actual reading ability of students, which received the approval of many teachers who eventually brought students to take the test.

The museum collected suggestions through questionnaires, interviews, and social media, besides the digital transformation mentioned above, other adjustments as following:

- Venue expansion: Large groups of over 400 people reported that the exhibition hall was overcrowded; therefore, we added the museum park to the activity venue.
- Customization: Groups of physical or mental disabilities reported that constraints in experiencing the program. Therefore, we limited the activity space and adjusted the questions to match participants' physical strength and awareness.

In continuous pursuit of perfection, the museum received many feedbacks, summarized as follows:

- “(It’s a shame) Time was up when we were finally ready to pass the 13th level. We had to get ready and assemble... this tour was the most meaningful visit I’ve ever been on, and the most interesting experience.” (Student)
- “What we expected the most was the adventure game of the museum, allowing teachers and students to work together at the moment to find the answers to the questions and strive to win. When the children saw that their teachers were also involved, they were more motivated to bring glory to their own team!” (Teacher)
- The most special statement was from a mother who pushed her child in a wheelchair the whole time, “I’m so tired, but I’m delighted to play with my child!” (Group of students with physical or mental disabilities)



Photo 3: This group of visitors with disabilities was very engaged and satisfied with the Mission. This was their first time participating in a competitive event.

©Chia-Yi Lin

The museum was temporarily closed in May 2021 due to the impact of the pandemic. For this reason, the online version of the Mission was launched in place of the physical exhibition with virtual collections, allowing visitors to participate in the game without having to go to the museum and continuing the creation of a high-quality program that is simultaneously entertaining and educational.

The Mission program is highly flexible, stimulating students' independent learning ability, integrating innovative teaching models into history education, and incorporating elements of adventure games. The program not only promotes the rich cultural heritage of the museum but can also be adapted to different venues and easily replicable, rendering it worthy of being a universal reference in the field of museum education and learning.

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Data-driven Chatbot Interactive Game

*Chan Sock Mun**

Abstract

“Digital technology can help enhance the experiences of audiences and visitors by making a wide range of innovative works available and increase the productivity and sustainability of arts and culture organisations.” (Arts and Culture Digital Roadmap, Singapore). This is the guiding principle for two data-driven Chatbot Interactive Games introduced at the Sun Yat Sen Nanyang Memorial Hall (SYSNMH), a heritage institution managed by the National Heritage Board (NHB), Singapore.

Since the outbreak of the COVID-19 pandemic, many museums around the world have been experimenting with digital tools and technology to engage their audiences while minimising physical contact. The interactive games by SYSNMH use chatbot technology with gamification to collect data seamlessly in one platform. Via this contactless approach, SYSNMH was able to better engage visitors as well as understand their profiles and preferences through data analytics.

Targeted at different audiences (particularly children and youths), these games are self-exploratory educational digital initiatives developed to make learning about Chinese culture and heritage fun and interactive, within and beyond the museum walls. It also involved the participation of key stakeholders in content development.

For 2021, SYSNMH developed two chatbot interactive games and engaged a total of 692 visitors.

Keywords: interactive, chatbot, gamification, contactless, data analytics.

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1. The conception and planning of the programme

The objectives of the data-driven Chatbot Interactive Games are to create interactive and self-exploratory programmes to engage visitors in a safe and contactless approach in view of the COVID-19 situation, as well as to leverage on chatbot technology to capture data automatically for better visitor profiling. At the same time, it also sought to stimulate curiosity and learning as visitors explore the museum and to make learning about Chinese culture and heritage fun and interactive. The memorial hall also engaged school partners when developing the games.

The abovementioned approach is aligned with SYSNMH and NHB's broader mission to develop physical and digital touchpoints to increase access to museum and heritage content for people from all walks of life in order to build connections and a cohesive society.

The content for each chatbot game was conceptualised to complement the memorial hall's special exhibition and developed in close collaboration and consultation with key stakeholders which included 7 school partners and 1 community partner. All participating stakeholders were thoroughly briefed on the objectives as well as their expected roles, and training sessions were arranged for the students involved. To better cater to the participants' learning needs, the museum selected content that was relevant to their daily lives.

Targeted at children aged 5 to 12 years old, the first chatbot game titled "Be a Little Fashionista" Heritage Hunt was developed to complement the special exhibition titled "Modern Women of the Republic: Fashion and Change in China and Singapore", which highlighted the evolution of women's fashion through time. Students from River Valley High School (RVHS) designed games and produced instructional videos which were embedded into the chatbot platform. Key characteristics of traditional costumes in simple concepts such as colours, shapes and patterns were shared with young audiences.

The second chatbot game was an escape room inspired game “Nian Hua Unlocked”, targeted at youths between 13 and 35 years old. It was designed to complement the special exhibition, “Nian Hua: Of Deities, Guardians and Auspicious Art” which showcased Chinese traditional lunar new year prints. The partners involved included students from six schools who were trained to present guided tours in video format that were then incorporated into the chatbot platform. Through the videos, fun facts about various types of new year prints were shared along with information on auspicious symbols familiar to audiences.

The development of these games was funded by NHB’s Organisation Design & Innovation and Information Technology division that is responsible for driving digital initiatives and innovative solutions across the museums under it. The second game was also co-sponsored by a community partner, Singapore Federation of Chinese Clan Associations.

The three key mediation tools used to enhance visitor engagement and heritage encounters in the midst of the COVID-19 pandemic included:

a. Contactless Technology

During pre-COVID times, visiting a museum was a high-touch experience where visitors could interact with exhibition interactives and other in-gallery shared devices to engage in museum content. Due to the pandemic and visitors’ concern with using high-touch devices, SYSNMH needed to develop alternatives. With a high mobile penetration rate (154.1% as of May 2019) in Singapore, the chatbot games were a viable contactless approach to provide a safe and engaging experience for visitors. Using their own mobile devices, visitors could explore the galleries by scanning QR codes (fig. 1) to access the chatbot, which would engage them in interactive games filled with dialogues, images as well as videos.

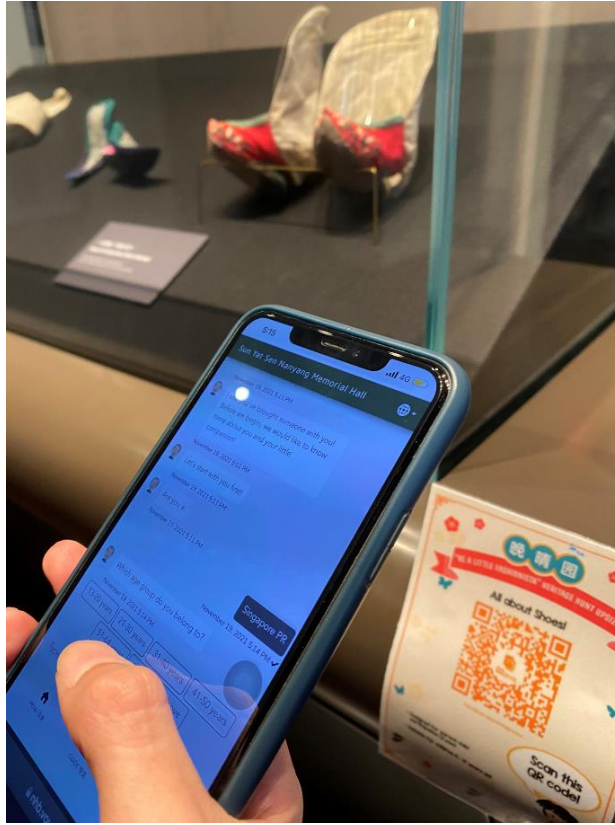


Fig. 1 - Scanning of a QR code with personal mobile device to access “Be a Little Fashionista” chatbot game in a contactless approach

b. Game-based Learning

In an age of shortened attention spans, gamification (fig. 2) was used to engage visitors to learn through play. Heritage content was embedded in the chatbot games which took participants on interactive digital “quests” to explore various artefacts and discover Chinese culture and heritage in Singapore. Participants had to complete a series of tasks related to the selected artefacts on display at various stations and fun facts would be shared along the journey. Timely clues and incentivisation in the form of tangible rewards were also introduced to further enhance the visitors’ gaming experience.

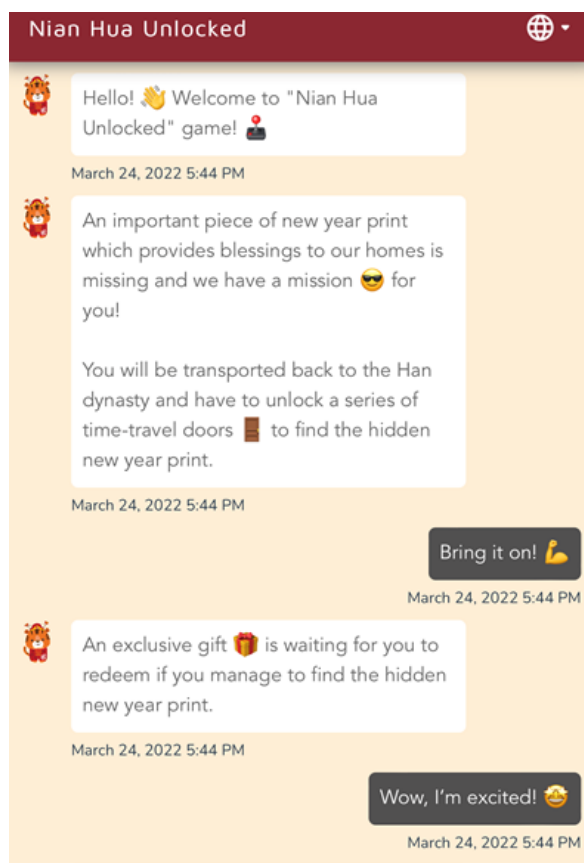


Fig. 2 - A time-travel mission to find hidden treasures in “Nian Hua Unlocked”

c. Data Analytics

Data can provide actionable insights that can improve content and services in a museum. To do so, survey questions were weaved into the chatbot game allowing data to be captured immediately and anonymously. Visitors’ level of engagement at every station was also captured. Without the use of technology, such level of data collection would not be possible. Data security and privacy measures were put in place in accordance with NHB’s security and privacy policies. The data gathered provided useful insights for the memorial hall to continuously enhance its chatbot content which in turn helped to sustain engagement with the visitors.

2. Carrying out the programme

Planning

Themes, storylines, chatbot scripts and audio-visual content were developed based on the special exhibitions with at least 5 months of planning and deliberation. The memorial hall worked closely with school partners to involve students in the co-creation of the content. Under the guidance of museum staff, students worked in groups and were encouraged to conduct research to learn more about the heritage content before presenting their activity proposals and/or video presentations. The memorial hall also worked with the chatbot developer to integrate the content and conduct multiple tests before implementation.

Implementation

During implementation, QR codes were placed at different parts of the galleries for ease of access to the games. For the “Be a Little Fashionista” Heritage Hunt, it was a two-stage implementation process with the game introduced during the launch of the special exhibition and subsequently physical activity kits were issued during the school holidays to provide a hybrid, more hands-on experience for children. For “Nian Hua Unlocked”, it was first launched as part of a travelling exhibition before being re-adapted for use in the special exhibition gallery space. The games were publicised on social media platforms including websites and Facebook to reach out to a wider audience.

Adaptation

Data gathered from the chatbot games were generated monthly and exported into dashboards for data visualisation and analysis. The dashboard design and data captured underwent a series of enhancements in response to the team’s data requirements. Based on the data, the game content was evaluated and tweaked at different phases to improve visitor engagement rates. For instance, more visuals were included to make it more chatbot friendly and engaging for visitors (fig. 3).

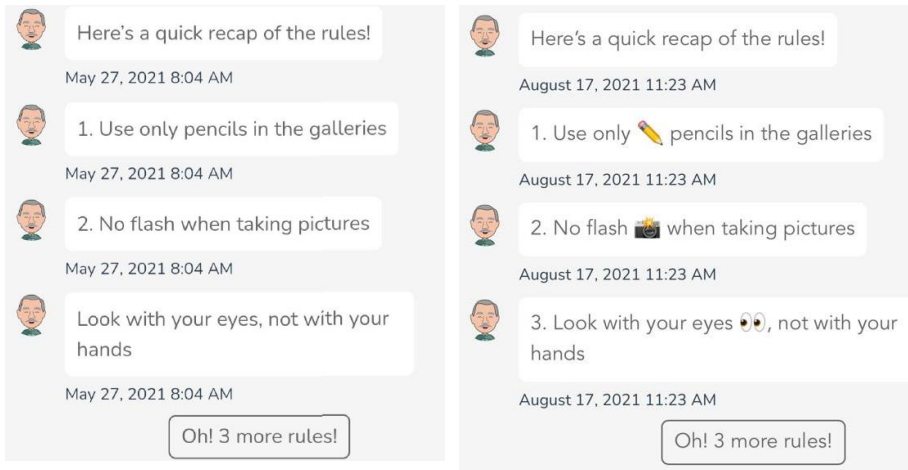


Fig. 3 - “Be a Little Fashionista” Heritage Hunt enhanced with visuals in phase 2 (right)

3. Evaluation and remedial process

The memorial hall tracked and evaluated the effectiveness of the chatbot games based on three key performance indicators: total number of participants; total number of participants who completed all six stations (table 1); and consolidated feedback on programme effectiveness.

| Game | Total number of participants | Number of participants who completed all 6 stations |
|---|------------------------------|---|
| “Be a Little Fashionista” Heritage Hunt | 144 | 121 (84%) |
| Nian Hua Unlocked | 548 | 218 (39.8%) |

Table 1 – Total number of participants and those who completed all 6 stations respectively

For the total number of participants, it was defined as the number of visitors who attempted at least the first station. For participants who completed all six stations, they were deemed as engaged participants.

Based on the survey findings, the programme scored well with over 80% of respondents rating 4 stars and above on three key measurement

aspects: “Overall, I enjoyed this programme”; “I learnt more about the heritage content” and “The use of the digital platform has enhanced my museum experience”.

The museum reviewed the consolidated data periodically and introduced remedial actions where necessary. For instance, for the “Be a Little Fashionista” game, two key changes were made to increase participation rate, i.e. improving game instructions and adding a message on the game rewards before the start of the game. To make the game more inclusive, bilingual options (English or Chinese) were made available for “Nian Hua Unlocked”.

The project team at the Sun Yat Sen Nanyang Memorial Hall comprised Chan Sock Mun, Priscilla Chin and Tony Eng, all of whom played important roles in the project’s success.

The author would also like to thank Priscilla Chin and Tony Eng for their inputs to this article.

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Virtual Heritage Trail Programme for Specialised Schools

*Chen, Yixin Joanne **

Abstract

At National Heritage Board (NHB), Singapore, we strive to be inclusive and offer enriching and engaging learning experiences in heritage and culture to students of different abilities and learning styles.

The Virtual Heritage Trail (VHT) programme is a pilot programme that NHB initiated to provide greater access to Singapore's history and heritage content during the challenging environment when on-site visits are severely curtailed during the COVID-19 pandemic.

Through the VHT programme, students from NorthLight School, a specialised school which focuses on preparing youths for lifelong learning and employability, are exposed to aspects of Singapore's history in a way that meets a more interactive, hands-on learning style.

As a prototype, NHB piloted 2 models for VHT programme, and this approach allowed us to compare the effectiveness of each model, with the aim of refining the content and the format of the VHT programme for roll out to future cohorts of students from specialised schools.

Keywords: virtual, heritage trail, heritage and culture, programme, specialised, schools

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1. The conception and planning of the programme

In Singapore, Specialised Schools are set up to meet different learning needs of secondary level students who are more skills inclined and learn better with hands-on learning approaches.

In collaboration with NorthLight School, one of the 4 Specialised Schools in Singapore, NHB developed two VHT programmes on Singapore's WW2 history. Through the recount of historical events, students learned about the founding values of Singapore and the role they could play in ensuring that Singapore continues to thrive in the face of adversity.

During conceptualisation, NHB initiated discussions with NorthLight School to better understand their needs and requirements, and the areas covered included:

- a. Target audience;
- b. School's learning objectives;
- c. Heritage topics of interest; and
- d. Alignment with curriculum.

Additionally, NHB also worked with the teachers to understand the students' learning needs. The teachers advised on considerations such as target audience, school's learning objectives, heritage topics of interest and alignment of curriculum.

Following these discussions, NHB conceptualised and developed 2 VHT programmes as follows:

- a. Bras Basah Virtual Tour Programme
- b. Bukit Timah Virtual Tour Programme

NHB regularly sought Northlight School's inputs to ensure that the content and learning outcomes are met. The programme was funded through heritage education baseline budget and the project development phase took around two months.

2. Carrying out the programme

NHB conducted virtual dry-runs with the teachers to ensure that the final deliverables were appropriate for the students. The actual programmes were conducted via Zoom for the students. Details of the programme are elaborated as seen below:

a. Bras Basah Virtual Tour Programme

Targeted at Secondary 1 students, the virtual tour was a 2-hour programme which featured key WW2 sites in the precinct. The precinct was chosen because it is one of Singapore's oldest districts with a rich WW2 history and the sites were covered in the school's curriculum.

The programme was presented as a livestreamed tour where a guide was on-site in real time to bring the students through the trail by sharing interesting facts and stories to help students learn about, and appreciate values such as respect, bravery and resilience as the guide shared about the hardships experienced then, and how Singapore grew from adversity. The tour was co-facilitated with an online host who engaged the students through quizzes and games when the guide moved from site to site.

In total, 130 Year 1 students and 16 teachers participated in Bras Basah Virtual Tour.



(Top and Bottom images) Screenshots of 'Bras Basah Virtual Tour' programme conducted for Year 1 students.

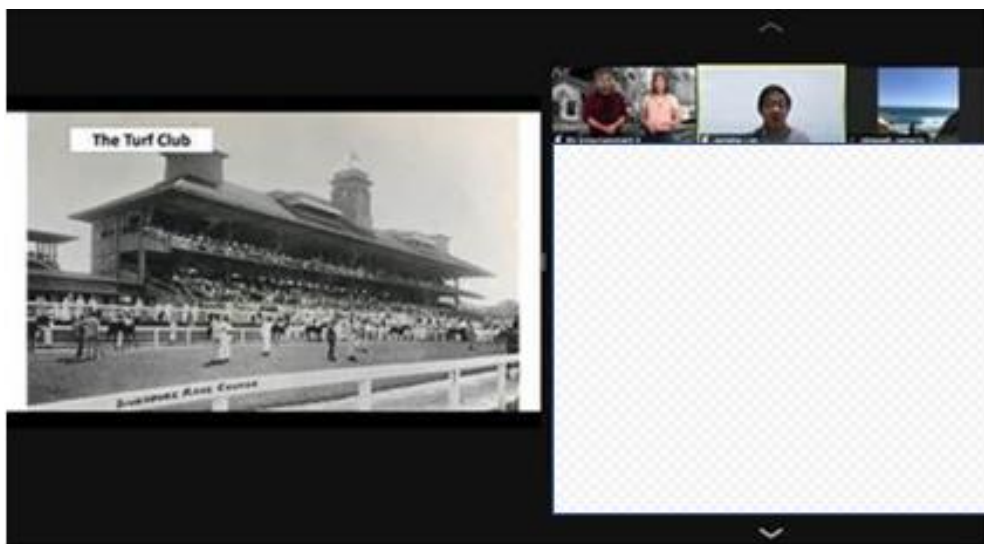
b. Bukit Timah Virtual Tour Programme

Targeted at Secondary 2 students, the virtual tour was a 2-hour programme which focused on WW2 and community stories. Bukit Timah

was a key target during the war and the site of surrender by the British at the former Ford Factory (Bukit Timah: Community Heritage Trail, 2017).

The trail narrative was presented through a series of pre-recorded videos about a character travelling back in time. The session was facilitated online by two hosts who posed questions through quizzes to engage the students. A history enthusiast was also invited to share stories of long-time residents of the area. To consolidate students' learning, a post trail class reflection was conducted where students were encouraged to discuss the lessons learnt from the past and how these could apply to present times, especially on living through the pandemic.

In total, 139 Year 2 students and 16 teachers participated in Bukit Timah Virtual Tour.





(Top and Bottom images) Screenshots of 'Bukit Timah Virtual Tour' programme conducted for Year 2 students.

3. Evaluation and remedial process

After the end of each programme, surveys were conducted to review its effectiveness and the satisfaction of participants. This allowed NHB to make necessary adjustments and improve the overall experience to engage the students better.

The effectiveness of the programme was measured through a post-programme survey using the following key performance indicators:

1. The programme allows students to better understand Singapore's history and heritage;
2. The programme allows students to appreciate Singapore's heritage and culture; and
3. Students are inspired to find out more about Singapore's history after the programme.

Based on the results for the Bras Basah Virtual Tour, 100% of the teachers and students felt that the programme helped them to understand and appreciate Singapore's history and culture. More than 88% said that the experience inspired them to make physical trips to visit the featured historical sites on their own.

Based on the results for the Bukit Timah Virtual Tour, more than 80% of the teachers and students agreed that the programme helped them to understand and appreciate Singapore's history and culture. Over 70% said that the experience inspired them to visit the featured sites on their own.

With the feedback, NHB noted that the first format i.e., Virtual Experiential Trail (Bras Basah Virtual Tour) was preferred by students and teachers at NorthLight School. It was evident from the feedback that they enjoyed the session very much and the session even inspired them to make physical trips to the historical sites. This is mainly due to the unique livestream experience.

Based on the feedback, NHB is refining the programme and plans to offer the programme to all the Specialised Schools in Singapore.

The project team at the National Heritage Board, Education and Community Outreach division, Education team comprised Karen Goh, Hidayah Jamaris and Joanne Chen, all of whom played important role in the project's success.

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Dinosaur Park Exhibition

*Ibrahim Mohamed**

Abstract

Dinosaur Park is a temporary exhibition held in the garden of the Children's Center for Civilization and Creativity "Child Museum" in Heliopolis, Cairo, Egypt, in cooperation with innovision for Innovative Solutions Company. Child museum is one of Heliopolis Association institutions, which is a non-governmental organization that works in the service of raising Egyptian cultural awareness.

The exhibition is a successful model for cooperation between the private sector and the museum sector in order to make the learning process successful and securing financial and technical resources necessary for it. The exhibition was able to attract 7,400 visitors from children and their families.

Keywords: Neutral heritage, museums, learning experience, virtual reality, augmented reality, hologram, hands-on.

1. The conception and planning of the programme

As museums are permanent institutes open to the public that display

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the heritage of mankind for the purpose of education. The concept of the dinosaur park came to display the natural heritage to complete the educational role of the Children's Museum, as the museum has many primary exhibitions about cultural heritage.

Dinosaur Park is an educational temporary exhibition combined the educational use of technology and hands-on to introduce children and their families to the natural heritage at national and international level by an interactive and enjoyable way.

- Exhibition Idea

The idea of the exhibition was inspired by the discovery of an Egyptian university, Mansoura University, the remains of a dinosaur in Siwa region, Western Desert, Egypt in 2018. The temporary exhibition was also linked to one of the permanent exhibits inside the child museum building, which is a replica of basiolosols, one of the whales remains that was also discovered in the Egyptian Western Desert and registered as an Egyptian World Natural Heritage site in 2007. To make this idea an interactive exhibition for children, it is required a multidisciplinary collaboration of artists, educators, curators, and software developers is required. The Children's Museum's curators organized the exhibition's content months in advance.

- Target Audiences

The exhibition targeted children from 5 to 15 years old who visit the museum with their families or schools. The exhibition was prepared to welcome children in small numbers of families or large numbers of schools.

- Exhibition Main Purpose

Raising awareness among children and their families of the importance and respect for natural heritage at national and international level. Integrating technology in the learning process in museums to provide an interactive, knowable and unforgettable learning experience.

- Exhibition Objectives:

- I. Introducing children to the exciting world of dinosaurs for all of them in an interactive and fun way
- II. Integrating technology in museum learning to enrich the learning process
- III. Supporting school education, as the exhibition was linked to the school curriculum provided to fourth-grade students on the Egyptian natural heritage and the most important natural reserves in Egypt.
- IV. Linking museum learning to current events in society. The Dinosaur Garden exhibition was made after the discovery of dinosaur remains in the Egyptian desert.

- Exhibition Learning Environment

The exhibition learning environment was selected in the museum's garden, as the garden offers a lively experience for children and their families of how the River Nile changed through history, shaping its surrounding landscapes and shaping modern Egypt. The journey begins from the fountain that symbolizes one of the Nile River sources which is Lake Victoria. The rocks behind the fountain contain fossils of dinosaurs and basiliolols that lived and left their traces inside the caves. There are statues for a hippo and a crocodile - animals that live in the Nile - greet the visitors. The journey continues along the Nile River path showing the rainforests where the elephants live and roam on both sides of the Nile. As well, referring to the early period of the first human settlement by the Nile. After that, the trip takes the visitors to another time and different landscape when the rain dried up and savannah grass was formed on both banks of the Nile where lions, giraffes and gazelles lived along the river valley, Which creates an ideal environment to integrate children physically and emotionally with the learning experience offered through the Dinosaur Park Exhibition.

- Concept Design

The exhibition design was built in an interactive way based on models and the existing learning environment, technological component and workshops for activities:

I. Models and the existing learning environment:

Many wooden models of dinosaur were built for Basilosaurus whale, and four dinosaurs, which are: Argentinosaurus, Triceratops, Velociraptor, and Tyrannosaurus rex. Those models distributed in the exhibition area in the museum's garden, along with many of animal models such as elephants, giraffes and lions that are present in the garden and Caves where tracing of dinosaur. Children may examine a model of the T-Rex dinosaur's skull and identify the key characteristics of the dinosaur's fetus. They can recognize one of the ancient marine species, Basilosaurus whale, which engaging them with the learning experience from their first minute.

II. Digital component:



The exhibition digital component is considering the main component of the exhibition. The digital component allows visitors to interact with the show's visuals and sounds, to produce the required experiences. The exhibition featured a variety of techniques, including holograms, mixed reality, 360-degree video, 3D printing, and 3D animation. In order to create an experience that is engaging, entertaining, simple, and safe in every aspect, it was important to plan and organize visits with many factors in mind: The number of visitors, avoiding transfer of infection from one user to another when using headsets, avoiding visitor collisions, re-

charging portable display devices.

2. Carrying out the programme

- The developed systems

Based on the above, the following strategies were employed in this exhibition:

I. Dinosaur embryo hologram

Dinosaur embryo hologram is more than just making a holographic projection of the dinosaur embryo; a replica of the dinosaur's egg is made from fiberglass for added excitement. While the audience is viewing the egg model, the museum's tour guide provides comments about the embryo, and then the guide uses a remote control to begin the show. In the presentation, the egg becomes semi-transparent in order to show the embryo in 3D motion, simulating its movement inside the egg. As the hologram technique with the Pepper ghost effect is capable of, this experience captures the visitor's attention with its visual effects and valuable content that no longer exists. One of the most challenging parts of this system was building the embryo's 3D model; after searching the web, a 3D animation movie was discovered at: <https://www.turbosquid.com/3d-models/dinosaur-embryo-3d-1363273>. Another challenge was lighting, which was handled by using a reflector glass with 50% transparency, so the holographic display was presented outdoors daylight.



II. Mixed Reality Applications

Developing an Android "Mixed reality" application to display four dinosaurs using a smartphone VR box. It was created by making posters with dinosaurs' images, and the visitor can then use the headset to direct it to the poster to see how the dinosaur moves in the surrounding area. Furthermore, by scanning the QR code, the visitor might learn more about the dinosaur as well as through the poster's content itself. To avoid infection throughout the experience, each visitor receives his or her own headset and mask. The mixed reality technology was mainly used to develop the illusion that the dinosaur was in the visitor's surroundings, as well as to guarantee that visitors did not collide with one another. Seeing a huge extinct creature and hearing its voice as if were right there in front of the visitor is an exciting experience.

In addition, an Android application was developed, which allows visitors to read the *Basilosaurus* by scanning the printed QR code on the floor and displaying it in the museum's garden using a tablet. Another android application was created, in which the visitor uses the tablet to identify the dinosaur's skeleton as it moves, increasing the excitement and learning about the dynamics of dinosaur movement. The six dinosaur 3D models were obtained from the website www.turbosquid.com, and the applications were built with the Unity game engine.

III. 3D printing

Scale 3D model of a T-Rex skull was printed for hands-on activities to help children grasp volume and form. On www.thingiverse.com, the 3D model was publicly accessible for printing. The printing technique Fused Deposition Modelling (FDM) was employed.

IV. 360-degree videos

Two 360-degree videos were made, each lasting 60 seconds. In the first movie, the visitor participates in an experience that simulates riding a

dinosaur in a dinosaur park. A three-dimensional environment of an imaginary dinosaur park was built, with some dinosaurs roaming in this park, and at the end of the movie the dinosaur falls into a deep hole, the experience was mainly created for entertainment, and another movie was produced where the visitor is on a hillside and surrounded by a group of dinosaurs to add an element of excitement. Blender software was employed to produce the two videos.

- workshops for activities

In addition to the digital consonants, many hands-on activities were carried out to provide a multi-learning experience and multi-learning technique to satisfy the need of children and ensure their enjoyment of the learning experience presented through the exhibition. The activities offered varied between excavation, sculpting and colouring models.

Where the children excavate in a sandy area specially prepared for this purpose. The children excavate the remains of dinosaurs using the brush and excavation tools, which gives them the opportunity to learn about the work of geologists. They assemble a model of the dinosaur skeleton. This activity is a group activity that depends on the cooperation of children with each other in order to discover hidden facts about dinosaurs, this activity also makes the children learn that there are many things that fossils can tell us.

Another activity presented to children through the exhibition, where the children make a gypsum sculpture of dinosaur shapes, so that each child can sculpt his own dinosaur, colour it with the colour they prefer, to be taking part of the dinosaur park exhibition with them home, to be a souvenir that reminds them of the exhibition and to be a way to explain it for their colleagues what they explored inside the dinosaur park exhibition at the Children's Museum.

To support the knowledge aspect, colouring books containing information about the displayed dinosaurs with pictures of them, and

outlines of the pictures are distributed on the corresponding pages, where the museum educator distributes the booklets to the children at the end of the visit to be a taken home activity.

- Exhibition Opening Hours

The exhibition was open daily to children and their familiesv visits from nine in the morning until nine in the evening daily.

- The Number of Exhibition Visitors:

The exhibition visits are made either by families, who usually come in numbers not exceeding 20, children and parents, or by school visits with large numbers that may reach 300 students from the same school, where school children are distributed between the museum building tours and visiting the exhibition, the children visiting the exhibition are divided into groups, the number of the group does not exceed 20 children.

- Exhibition Visiting Experience:

The experience of visiting the exhibition begins with the entrance to the museum garden, where the museum educator accompanies the children, where they give the children instructions for the visit and the time they are supposed to spend in each activity. Children stand in front of the hologram model displayed inside the cave to watch how the dinosaur comes out of the egg to learn that dinosaurs were laying creatures that did not give birth. At the next stop, an iPad is distributed to the children to scan the barcode to see the Basilosaurus and other dinosaurs.

The next station, the children enter the exhibition, where the dinosaur models are distributed among the forest area of the museum garden, where the children wear VR to watch the dinosaurs inside the museum garden. The children continue to use the various VR for about half an hour that is not connected. The next station is to assume the character of a geologist, where children are excavating the remains of dinosaurs and

learning about many facts. The next station is the art activities of the exhibition, where children identify the shape of dinosaurs and sculpt and colour their own dinosaur. The children weave stories about the dinosaurs they carved and tell those stories to their colleague.

The last station is a discussion between the museum educator and the children about the experience they gained during their visit to the exhibition

- Exhibition Museum Educator

Many museum educators with various specialties work in the exhibition. The educator accompanying the children in the exhibition is often a graduate of the Department of Geology. As for the educator accompanying the children in the art workshops, he is a graduate of the Faculty of Fine Arts or Art Education.

The number of educators working in the exhibition varies according to the density of visitors. With school groups, 6 to 8 educators work with them. As for the regular family visits, three educators work with them.

3. Evaluation and remedial process

The Dinosaur Park exhibition is a dynamic educational exhibition where visitor feedback has been sought to modify the program and improve the learning experience offered through it.

Evaluating the exhibition done through many means: first through the observations of museum educators for children interaction with the exhibition content. Second by measuring the extent of visitors' satisfaction on the Facebook page, as well as through a survey questionnaire given to visitors about the learning experience provided through the exhibition. The museum's customer service department provides statistics on visitor satisfaction with the exhibition.

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Here Comes Shanshan, a 2000-Year-Old Beauty

*Yanni Cheng**

Abstract

In the Han Yangling Museum, China, there exhibits a very beautiful lady, who is more than 2000 years old. She is made of pottery with painted Han costume and in the most standard sitting style and greeting gesture of the period. The Beauty is called Shanshan. Based on the lady, the team designed an interactive program for the children between 6 to 14 years old, who can paint color for the copy Shanshan, paint a kite and make moon-cake with the image of Shanshan, do Han Costume jigsaw, fold a solid paper costume, play a cosplay game of a day in the Western Han Dynasty, change clothes for Barbie Shanshan, as well as play with Shanshan through AR and VR technology. Through those interactive activities, the minors can get some knowledge about the history, the culture, the aesthetic value at that time, however the most important initiative is to stimulate the abilities of observation, sensory, analysis, operation, imagination, and creativity. In addition, a museum souvenir shop with the name of Shanshan's Shop is opened to the public, where different kinds of gifts modeled on Shanshan are on sale.

Key words, Painted Pottery Figure, the Han Dynasty, the minors, culture, aesthetic value

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1. The conception and planning of the programme

The Han Nationality is the majority group in China, the people is called the Han People, the language Chinese spoken is called the Han Language, the characters Chinese written are called the Han Character, the character Han was initiated in the Han Dynasty(204BC-220DC). The Han Dynasty was a very important united period in ancient Chinese history. The culture and the value formed in the Han Dynasty are the indispensable components of the Traditional Chinese Culture.

Han Yangling Museum was built on the site of a royal mausoleum of the Han Dynasty. The mausoleum was a large complex named Han Yangling Mausoleum Complex, including the emperor and the empress' graveyard, the satellite graveyard of high officials, Yangling Town, thousands of secondary burial pits and a few ritual constructions. Up till now, three on-the-site halls,namely the Protection Hall of Secondary Burial Pits, the Protection Hall of South Gate-Tower, the Site of Ritual Construction, and an Archaeological Exhibition Hall have opened to the public. In the Han Dynasty, people believed in the afterlife, the concept was to attend to the dead as if to the living, ancient emperors began to build their eternal resting place almost as soon as they came to the throne, so the historians gave a definition, the royal mausoleum is the symbol of the ancient capital, reflecting the then culture. (Fig. 1)





Fig. 1---Han Yangling Museum

The general theory of culture is composed of the technique and the value oriented sectors. The technique sector refers to those objective and material things produced by the people, while the value-oriented sector refers to those standard, immaterial and subjective things created during the process of production. The artifact the program chosen contains both technique and value sectors. The costume Shanshan dressed is a traditional and standard one, her sitting style and greeting gesture reflect the protocol, her make-up and hair style showcase the aesthetic value of the period.

The Beauty is named Shanshan, which came from an ancient document entitled the History of the Han Dynasty, and is used to describe a very famous beauty of the Han Dynasty, meaning a late-come beauty. (Fig. 2)



Painted pottery figure with molded clothes

Cartoon Shanshan

Fig.2---the Image of Shanshan

Shanshan is a painted pottery figure of the Han Dynasty. She dressed in Han Costume, which is a Y-collared long robe with colorful decorative hem around collar, sleeves and belt. In the Han Dynasty, people wore robe-like clothes. This costume can cover up the body deeply inside hence the name Deep Clothes, which was the most formal and typical clothes back then. Shanshan is in a kneeling position, which was a very standard sitting style at that time. Without bench or chair at that time, people usually knelt on the mat with the buttocks on the heels while the back remained upright. As far as her greeting gesture is concerned, it was a very formal bow back then. In the Han dynasty, the traditional greeting was to cup one's own hands and raised them above the chest while made a bow. Since Shanshan was unearthed from Duke Zhouyin's tomb, a satellite graveyard in the Han Yangling Mausoleum complex, her make-up, hair style, body build, and color reference showcased the then aesthetic value of the upper class. To make the program more appealing to boys, the team also chose some painted male figures with costume and warriors with armor as supplement artifacts.

To make children's visiting of museum more interesting and inspiring, the team designed a brochure named Adventure with Shanshan, which contains 10 quizzes relating to Shanshan, Han costume and etiquette. Children can get the brochure free of charge from the Service Center and fill it in while visiting. After that, they can return to check the correct answer and if the correct rate reached 80%, they can get a chop with Shanshan's image on the brochure. If they correctly filled in all the quizzes, they can get a pen with Shanshan's image as an additional reward.

Focused on Shanshan, seven kinds of interactive activities were designed, namely color painting, jigsaw, paper folding, cosplay, Barbie Shanshan, E-Shanshan. As far as the color painting is concerned, Shanshan magic card, kite, and plaster-figure painting were designed to help children understand the color preference and pigment ingredients of the Western Han Dynasty. The pigment ingredients in the Han Dynasty included both mineral and plant pigment with alum, lowigite, copperas and lime as catalyst. At that time, the Theory of Five Elements was very popular, since five elements had their corresponding color, namely the green, the red, the black, the white and the yellow, so these colors were the most popular ones during that period. Children can learn those color-related knowledge through chemical test before painting practice. While Color painting is a kind of game for the children, as well as a process of hand movement and learning. During the process of color painting, children's understanding of Shanshan deepened, their emotion released and satisfied, their recognition and creativity fostered, their imagination and observation ability strengthened.

Han-costume Jigsaw was made of cloth, which was divided into dozens of pieces. In addition, some patterns and ornament stickers were designed to decorate the costumes. It was designed like a wedding photo with Shanshan and her fiance, who was in the image of a brave soldier. Before the workshop, the educator would give a brief introduction of different costumes in different occasions in the Han Dynasty to let them know that the dress code has been related to breeding since ancient time. Then, children can design their wedding dress of the Western Han Dynasty and keep the frame as a souvenir. The jigsaw is a little bit difficult, to finish it a lot of patient and concentration are needed. The game needs detailed

observation and logic thinking. When the tiny pieces of cloth turn into a beautiful wedding dress of the Han Dynasty, children's confidence will built.

Like jigsaw, Han-costume paper folding is another game to train children's patient and concentration. Altogether, 9 kinds of paper Han costume were designed and made, five for female and four for male. The costume was divided into six parts according to their structure, namely the upper garment, the sleeves, the collar, the skirt and the skirt hem. To finish the costume, five steps are needed, including painting, cutting, folding, and sticking. The game can foster ability of spatial and independent thinking.

Cosplay is a very popular game among children, who can dress up in different Han Costume, wear the Han make-up and hair style and learn the standard standing, sitting and walking styles. Some short dramas were adapted from the famous historical stories for children to play to practice expression and performance skills. Children can also dress up to celebrate Chinese traditional festivals, like making moon cake with Shanshan's image in the Mid-autumn festival, making sachets with Shanshan's image in the Dragon-Boat Festival, having traditional Han banquet with traditional Han dishes, like marinating mutton, steamed wild vegetable with flour, mutton cake among others in the Spring festival, playing traditional game like Touhu (casting arrowheads into a pot), Cuju, (ancient football) in Qingming Festival. Cosplay game can inspire children's imagination and creativity, establish empathy, help to overcome inner terror and stimulate inner potentials.

Inspired by the popularity of the Barbie princess, the team created Barbie Shanshan and her finance Yangyang, and made 9 typical costumes, as well as some gears like hairpins, hats, earrings, shoes for children to make a Han-style hairstyle and dress them up. All the costumes were designed and tailored by a retired expert who is good at ancient costume making. The game can deepen children's understand of the Han costume and practice the operational ability.

E-Shanshan includes a magic card with Shanshan pattern, a magic mirror and VR Shanshan. Magic card looks like an ordinary painting card

with a QR code printed. After scanning the code with the phone, Shanshan with the color the participant painted will appear. The image is three dimensional and can be zoomed for detail. The vocal introduction of Shanshan is played at the same time. Magic mirror used the AR technology, and overlapped the real image with the virtual one, altogether 4 costumes were designed, including an armor, an official dress for male, a curly-hemmed and a straight-hemmed robe. Participants can choose different robes on the mirror, with the pressing of Done button, the image of participant in chosen costume will show on the mirror, finally the image can be printed. VR Shanshan needs a VR equipment to bring you back to the Han Dynasty, where Shanshan can play with you and teach you the Han etiquette. Although, many parents thought that computer games were bad for children's health, if they were used properly, it turned out to be more attractive and more direct. As to E-Shanshan, the team combined the advanced technique with history, made the culture more appalling and simpler, while the image of Shanshan was cartoonized to make it amiable to kids. They can learn about the history, the culture of clothes, the aesthetic value while playing.

Finally, after visiting the museum and playing the games, children can walk into the Shanshan's shop, choose a souvenir and bring Shanshan back home. Those souvenir gifts include such kinds as stationary, ornaments, utensils, toys, books, postcards, bags, T-shirts, nearly 100 pieces altogether. Their unique design, cute image, practical value and cheap price made them very popular among visitors, especially kids. (Fig.3)



Fig.3---Shanshan Kits

2. Carrying out the programme

The program has got supports from the Shaanxi Provincial Bureau of Cultural Heritage both financially and technically. The programme was initiated in 2016 and was targeted on the minors between 6-14 years old. The design team is composed by scholars from different fields. The museum sector has 5 main members, including the team leader who is responsible for the design of the program, two people in charge of marketing, and two persons responsible for the implementation of the program. Three experts in traditional costume research field helped a lot in jigsaw, paper folding, cosplay, Barbie Shanshan design. These experts include professors with the College of Apparel and Art Design, Xi'an Polytechnic University, and a retired research fellow of Xi'an Museum, who is dedicated to the Han

Costume research and is good at tailoring and embroidery. The program also got help from two digital companies, whose technique turned Shanshan into virtual reality and made the program more appealing and modern. Before designing, the team has done lots of survey by having some costume-related class in school and inviting some students to the museum to know their preference. The team also signed a contract with a neighboring school named Jingwei School, which is a nine-year compulsory education school, and made it the pilot school. The museum educator had a lesson in the school almost every Thursday and almost every student and teachers in the school had been to the museum. In addition to Jingwei School, the team maintains sister relations with a primary school and a middle school adjacent to the museum. The educators would bring the workshop into school or invite students to the museum to have all-round experience. Through more than one year interaction and investigation, the outline of the program was formed. In the following years, one or two interactive activities were designed once a year, for example, the cosplay and Han costume paper folding was designed in 2016, the magic mirror and the magic card were designed in 2017, the Shanshan color painting workshop was designed in 2018, the jigsaw in 2019, the E-Shanshan in 2020. What needs mentioning is that the team also designed and made 9 typical costumes of the Han Dynasty, including the emperor and empress' formal costume, Y-collared and wide-sleeve robe with curly hemline, Y-collared robe with straight hemline, Y-collared dress with separate upper clothes and skirt, Y-collar and long-sleeve robe with swallow-tailed hemline, flimsy overcoat weighing less than 40 grams, iron-clad armor, undyed clothes worn by the common. The special exhibition named *the Costumes of the Han People--the Artistic Reproduction of Han Costumes* was held and opened to the public in 2019, the virtual exhibition can be reviewed on the museum official Wechat even today. The students and teachers in the Jingwei school were invited to visit the exhibition to get more direct information of the Han costume. The team also designed a questionnaire concerning the exhibition to learn the preference of the visitors, especially the young visitors. The questionnaire survey helped a lot in the choosing of costume and the design of workshop. In addition, all the workshops have been put into practice for a year to get suggestions from the kids and do some improvement, until the end of 2020 when all the workshops became increasingly mature and formed into an

integrated one. Our marketing group signed contract with more than 10 local media to propagate the program. They also went to the schools in both Xi'an and Xian'yang City to attract students to participate in the program, the total yearly participants reached 50,000.

3. Evaluation and remedial process

The team designed three different questionnaires for the minors, the parents and the teachers, in addition to basic information like age, hometown, school and gender, the questionnaires contain 10 important questions for the improvement of the program, including the time spent on each activity, the most favorite one, the worst one, primary gains from each activities, the improvement suggestion among others. The questionnaires can be filled online or in the real paper. The team got 10,000 pieces altogether, among them 28% belonged to teacher, 13% to parents and 59% to the students. The data analysis from professional company showed that the cosplay got first rank from the parents, the paper folding topped the list of the teacher's questionnaires, the E- Shanshan got the top grade among the kids above 10 years old, and the jigsaw was the number one among those below 10 years old, the male students liked E-Shanshan the best while the cosplay got the first rank in female students list. The three groups unanimously chose the color painting as the one needs to be improved. 45% of students thought the paper folding was the most time consuming and difficult one. Among the suggestion the team got, some were really inspiring, for example a parent's questionnaire suggested that the team designed a program named a Day in the Han Dynasty, in which the children can experience a whole day of their counterpart in the Han Dynasty, for example studying in private school, playing games, having dinner etc. A teacher's questionnaire suggested that the team organized a Han costume design competition. A student questionnaire suggested that the team designed some biscuit and chocolate bars with Shanshan's image. All those suggestions kindled our minds and gave possible elevation methods. Since most people thought the paper folding and the color painting needed improvement, our urgent task is to improve the two workshops. As for the paper folding, since the costume was divided into several parts, the participants need to understand the costume structure well to finish the task,

so it maybe more suitable to those above ten years old. The suggestion made it clear that a simplified version needs to be designed to cater to younger kids. The team has two professors with Polytechnic University and an expert in costume making, so the simplified version is possible in near future. As for the color painting, participants thought its design is too simple with only the image of Shanshan, some background picture is recommended outlining to make Shanshan more vivid and real to life. Concerning the improvement, the most important element is the human resources with art talented. Although the team has a member with art talent, it's not enough. The team has reached oral agreement with a company, who has some employers in the art field, the contract would be signed within a month to help improve the related workshop. Han Yangling museum has signed the internship contract with Xi'an Academy of Fine Art, the team plans to sign a supplement contract with the Art Design College of the academy to dedicate to the improvement of the program. Han Yangling museum also issued a volunteer recruitment advertisement to call for some volunteers with artistic talent who can give a hand to the program.

As far as the education programs in the United States are concerned, the activity is divided into three stages with the visiting as the line, that is pre-visiting, visiting, post-visiting. The three stages are interlinked, can be implemented in sequence and can be rotated, and belongs to the grand education system of the museum. The theory applied to the good education program, namely pre-investigation, implementation and post-evaluation. However, most museums paid much attention to the implementation stage while ignored the other two stages. Undoubtedly, it's inadequately to only focus on the implementation stage, for pre-investigation is the foundation and premise while post-visiting is supplement and extension, they are equally important. The pre-investigation can help understand the expectation and the needs of the targeted group and make the planning more scientific and pragmatic. The post-investigation can help evaluate and improve the program, also influence the later round of the program. In this sense *here comes Shanshan* includes the three stages and is a practical program. The program has got the prize of the Top National Education Program issued by the State Ministry of Cultural Heritage of China and has become the most popular education program of the museum; the team will continue to fine-

tune the activities to give the participants the most impressive experience.

The team members include Liu Bingbing, Sun Li, Li Manli, Jia Ziyu, Chen Lei and Wang Yutong.

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El Proyecto Tram de la Historia

*Fernanda S. R. De Castro e Diogo G. Tubbs**

Resumen

El proyecto Tram de la Historia, realizado en el Museo Histórico Nacional, en Río de Janeiro, Brasil, desde 2016, tiene como objetivo llegar a audiencias espontáneas y consolidar audiencias estimuladas. Consiste en visitas mediatizadas temáticas, que abordan las exposiciones y colecciones del museo desde una perspectiva crítica y apuntan a las invisibilidades y ausencias observadas en el circuito expositivo del museo. Inicialmente en una versión presencial, con visitas realizadas los fines de semana, pasó a una versión online con la llegada de la Pandemia del Covid-19, a partir de una adaptación de acciones educativas al universo digital en línea.

Palabras clave: Educación Museal, Museo Histórico Nacional, Visitas Mediadas, Audiencia espontánea.

1. La concepción y planificación del programa

Cuando se habla de innovación en el universo de los museos, lo más común es pensar en dispositivos electrónicos, medios digitales, transmisión virtual de acciones educativas. Sin embargo, es posible pensar en proyectos

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educativos que contengan todo esto y no representen grandes innovaciones en los aspectos social y político (especialmente en lo que se refiere a políticas públicas y políticas institucionales).

El Tram de la Historia puede considerarse como solo más un proyecto de visitas guiadas en un museo tradicional. Sin embargo, consideramos que tiene aspectos innovadores que responden a las demandas contemporáneas de integración pública, diversificación y satisfacción de sus expectativas de participación y cambio.

Las visitas del proyecto subvierten la lógica de la primacía del objeto en el museo y abordan temas ausentes o marginados en la colección del museo, siempre a partir de demandas y en diálogo con las narrativas del público.

Bajo la influencia de los discursos de la Museología Social, el proyecto tiene características de innovación social cuando propone una conexión con el público que parte de la escucha y la inclusión, promoviendo el respeto por las diferencias y la tolerancia en las relaciones humanas, aun considerando que, en el museo, la “exposición cuenta historia, educa, pero también tiene historia” (Montenegro, Azevedo, Castro y Santana, 2019, p.48).

El Proyecto Tram de la Historia fue creado en el contexto de la reestructuración que pasó por el Centro de Educación del Museo Histórico Nacional a partir de 2016, con el objetivo de implementar los resultados obtenidos en las evaluaciones y reflexiones sobre sus prácticas, especialmente después de la participación activa de sus educadores en el construcción participativa de la Política Nacional de Educación en Museos. En esta ocasión, se definieron tres programas estructuradores del trabajo educativo en la institución: el Programa de Asistencia Pública Escolar, el Programa de Accesibilidad y el Programa de Asistencia Pública Amplia.

Fue en este último que se vinculó el proyecto, con el objetivo de llegar a públicos ausentes o no cubiertos por las acciones educativas entonces vigentes. Desde su creación, el proyecto ya ha alcanzado una

audiencia total de alrededor de 5500 visitantes, con diferentes perfiles: desde niños hasta personas mayores; personas con discapacidad; grupos organizados del movimiento negro y del movimiento de mujeres; familias, turistas, entre otros. Entre los temas tratados, tenemos algunos ya establecidos, que siempre presentan gran demanda por parte del público, otros ocasionales o coyunturales. Entre los temas más buscados y representativos de las visitas que ya han superado los 200 visitantes en una sola visita, tenemos:

- 10 objetos que hicieron nuestra historia;
- Museos, Memoria y Mujer;
- Umbanda y la Historia de Brasil;
- La Presencia Negra en el MHN;
- Mitos y Mentiras de Brasil y
- Violencias Históricas.

Las fechas históricas son también un ejemplo de gran atractivo:

- Proclamación de la república;
- Tiradentes: Enemigo de la Corona, Héroe de la República;
- Trabajo, Trabajadores y Obreras;
- ¡Independencia o Muerte!;
- Proclamación de la república;
- ¡¿Qué rastro fue ese?!;
- Brasil entre Rupturas.

Algunos temas ya tratados según el contexto (acontecimientos contemporáneos, exposiciones temporales, por ejemplo) fueron:

- La pintura de E. De Martino;
- Camisetas, Fútbol e Historia;
- Brasil entre rupturas;
- Museo de los Afectos (homenaje al Museo Nacional);
- Museo para museólogos;
- El retrato del Rey Don João VI;
- Homenaje al Museo Nacional.



Figura 1. Divulgación: Tram de la Historia: museos, memoria y mujeres.

Diseñado para contemplar lo que suele llamarse el “público espontáneo”, el proyecto ha contribuido a estimular a públicos específicos, como en el caso del movimiento negro y de mujeres, ciertas presencias en visitas que tratan temas específicos relacionados con las luchas de estos grupos.

El éxito del proyecto resultó en una versión dirigida a niños y adolescentes. El Pequeño Tram de la Historia también tiene lugar los fines de semana, en un horario alternativo al Tram de la Historia y con temáticas que se trabajan de forma lúdica, finalizando eventualmente con talleres y actividades prácticas. Desde su creación en 2018, el Pequeño Tram de la Historia ya ha atendido a unos 1500 visitantes. Los temas también van desde temas relacionados con la colección hasta temas contemporáneos, como uno de los casos más populares, que fue el Pequeño Tram de la Historia - Día de la Copa del Mundo (2018), que va a su segunda edición en 2022.

El proyecto consiste en realizar visitas mediadas para público espontáneo y estimulado, de forma continua desde 2016, durante los fines de semana y bajo demanda puntual. La acción tiene como objetivo presentar una mirada crítica de la historia nacional, construida con fines pedagógicos y recreativos por el equipo de educación del museo, a partir de recortes temáticos relacionados con la colección expuesta en el museo y también explorando historias ausentes, discursos y manifestaciones culturales.

Basado en una concepción decolonial e intercultural de la historia y la práctica pedagógica, el Tram de la Historia se ha consolidado como una marca educativa de la institución, ampliando el alcance educativo a públicos que no han sido cubiertos durante mucho tiempo, como familias, turistas, visitantes espontáneos y creando un público cautivado, atraído por los temas tratados y la perspectiva dialógica de las visitas y talleres.

Los recortes temáticos abordan tramos del circuito expositivo, grupos de objetos seleccionados por afinidad o tipología, efemérides, personajes, temas de actualidad, especialmente representativos de segmentos sociales y hechos invisibles y silenciados. Busca presentar versiones de la historia y sus críticas, reconociendo sujetos históricos silenciados o negados por la historiografía y promoviendo la inserción de agentes sociales y culturales contemporáneos, estimulando la apropiación del acervo, el pensamiento crítico y la formación integral (Semeraro, 2018) de los individuos, con foco en democratización del museo y de la sociedad. También busca promover visitas que puedan acercar a las personas, promoviendo encuentros entre individuos y versiones y puntos de vista comunes y divergentes, fomentando la escucha y el respeto por la diferencia y la diversidad de opiniones.

En la versión dirigida a los niños, el Pequeño Tram de la Historia, también realizado los fines de semana se invita a niños y jóvenes a participar de cuentacuentos, talleres, juegos y diversas actividades recreativas, en las que se presentan personajes históricos, hechos curiosos y controvertidos de la historia nacional y se buscan mitos y versiones estereotipadas y cristalizadas de la historia. Se fomenta la comprensión del hacer y del ser histórico. Las visitas mediadas y los talleres tenían lugar todos los sábados y domingos y ya han contado con la participación de grupos de más de 200 personas en una misma visita. Ya se han llevado a cabo actuaciones dirigidas a personas con discapacidad, como sordas y deficientes visuales.

El proyecto ha proporcionado constantes reflexiones sobre el acervo del MHN y su forma de comunicarlo, sugiriendo resignificaciones y relecturas en torno a sus discursos expositivos, integrando el museo con la sociedad y acercando el público y sus demandas a los equipos del museo,

permitiendo el cumplimiento de su misión y función social.

El proyecto Tram de la Historia tiene entre sus objetivos algunos de los grandes desafíos a los que se enfrentan los museos y la educación museal en la época contemporánea, entre los que destacamos:

- llegar al público ausente;
- fidelizar a diferentes audiencias;
- promover la integración del público de forma dialógica;
- abordar temas controvertidos, fomentando el pensamiento crítico, la tolerancia y la ciudadanía.

Además de contribuir a la democratización del museo y de su colección, a través de visitas que van más allá de la existencia misma de objetos musealizados entre los circuitos posibles de las exposiciones del Museo Histórico Nacional, las acciones del proyecto buscan ser espacios de promoción de ciudadanía y reflexión sobre el papel del museo en la construcción de la democracia en nuestra sociedad.

Su realización juega así un papel importante en el cumplimiento de la misión institucional y la misión educativa del MHN, ampliando y formando al público, así como contribuyendo a la realización y reflexión constante sobre el papel social de los museos en nuestra sociedad. No siempre es posible cambiar la disposición y el diseño de las exposiciones de larga duración de un museo del tamaño del MHN, pero el proyecto Tram de la Historia permiten una relectura permanente y una reflexión crítica sobre la colección y el museo del MHN prácticas basadas en una visión construida en colaboración con el público y los profesionales de los museos.

La posibilidad de construir discursos alternativos y la receptividad de las narrativas del público amplían el campo de acción del museo más allá de sus objetos, contribuyendo a cumplir sus funciones de educación, salvaguarda, comunicación e investigación sobre la colección. El proyecto representa hoy un importante vínculo entre el museo y su público presente y futuro.

Su objetivo general es de contribuir a la formación y ampliación de

las audiencias del MHN, por su diversidad y fidelidad.

Entre los objetivos específicos están:

- Llegar a audiencias ausentes o históricamente marginadas;
- Promover la integración del público de forma dialógica;
- Abordar temas controvertidos, fomentando el pensamiento crítico, la tolerancia y la ciudadanía;
- Contribuir a la reflexión crítica sobre temas y discusiones sobre eventos contemporáneos;
- Contribuir a la promoción de la democracia en nuestra sociedad.

Todavía listamos objetivos relacionados con metas y desafíos futuros:

- Realizar investigaciones públicas entre los visitantes del museo, el proyecto, la población circundante y los visitantes de los museos e instituciones culturales vecinas;
- Creación de un programa de fidelización, con tarjetas de visitante y regalos;
- Asociaciones con museos e instituciones culturales vecinas para crear un circuito cultural;
- Alianzas con organismos e instituciones públicas para dar a conocer y difundir la propuesta del proyecto, con el objetivo de ampliar su alcance y la diversidad de públicos alcanzados;
- Ampliación de público a través de visitas al proyecto bajo demanda;
- Ampliación del público a través de la diversificación de actividades, con mayor oferta de talleres y con la producción y uso de objetos mediadores;
- Ampliación del público con miras a lograr una mayor diversidad entre las personas con discapacidad;
- Elaboración de informes y propuestas de participación social en la política de curaduría y adquisiciones del museo a partir de la relación dialógica con el público.

2. Desarrollando el programa

Las visitas del Tram da História y Pequeno Tram de la História se

realizaban todos los sábados y domingos, a las 14:00 y 15:00 horas respectivamente, con una duración que podría variar de 40 minutos a una hora y media.

Los temas fueran planteados a partir del contacto con el público o escogidos por los educadores que se encargan de preparar, registrar y evaluar visitas, talleres y otras actividades que puedan estar vinculadas al proyecto.

Se utilizarán diversas metodologías y enfoques teóricos como referencia para la realización de visitas y otras actividades, destacando la pedagogía de la pregunta (Freire, 1985), propuestas de mediación dialógica, uso de objetos mediadores, narración de cuentos, etc.

Cuando están definidas y planificadas, las visitas se publicitan en las redes sociales del Museo Histórico Nacional a través de su Oficina de Prensa.

Se realizarán, entonces, reuniones quincenales para evaluar y preparar las visitas con el equipo de educadores del museo.

Con el inicio de la Pandemia del Covid-19, desde marzo de 2020, las actividades educativas presenciales del MHN quedaron suspendidas hasta enero de 2022. En este contexto, las visitas al proyecto se realizaron de forma remota, a través del canal del museo en la plataforma de YouTube.

En esa ocasión, se presentaron los módulos temáticos de la exposición de larga duración, con el objetivo de llegar a públicos fuera del territorio del museo. Fueron presentados los módulos "Oreretama", sobre el Brasil pre-Cabral, "Portugués en el mundo", "La construcción del Estado" y "Ciudadanía".

2.1 Etapas

El proceso de construcción de las actividades pasa por ocho fases bien diferenciadas, abarcando no solo al núcleo educativo, sino también a otros sectores y empleados del museo, así como a la sociedad civil.

La primera fase puede constituirse de dos formas:

a) Levantamiento del tema planteado por el propio equipo educativo. Ejemplos: “Museo, Memorias y Mujeres”, “La presencia indígena en el MHN” y “Detectives en el Museo”;

b) Surgimiento por demanda popular. “Ejemplos: “La presencia negra en el MHN”, “Umbanda en Brasil” y la narración “Oxalá e o secreto das Yabás”;

Segunda fase: etapa de estudio e investigación. Realizada con un levantamiento de tesis y disertaciones sobre el tema, involucrando también a otros sectores del museo, como la reserva técnica en la recopilación de información contenida en las fichas técnicas del catálogo y la biblioteca del museo a partir de un levantamiento bibliográfico relacionado.

Tercera fase: visita de planificación. Visita del equipo a la exposición para definir el tema, seguida de la elección de los núcleos y colecciones a trabajar, observando la necesidad o no de objetos mediadores.

Cuarta fase: preproducción/largometrajes. Socialización con otros profesionales del equipo del museo y, cuando sea necesario, presentación de presupuestos para la compra de materiales para talleres y/o elaboración de objetos mediadores.

Quinta fase: recursos. Compra de materiales para la realización de talleres y para la construcción de objetos mediadores.

Sexta fase: estudio de aplicación. Consiste en una visita con los profesionales de la institución para verificar la aplicabilidad de la actividad y la reestructuración cuando sea necesario.

Séptima etapa: ejecución. Realización de la actividad con los públicos del museo, que puede estar dirigida a jóvenes y adultos o al público infantil, donde en ambas, tras la realización, se aplica la investigación de los públicos.

Octava fase: evaluación. Análisis del proyecto desde la ejecución hasta la aplicación, teniendo en cuenta los cuestionarios respondidos y las

notas realizadas por el público, así como los resultados de las encuestas.

3. Proceso de evaluación y remediación

La creación de herramientas y metodologías de evaluación del proyecto se basó en los resultados esperados determinados por el equipo, según los lineamientos de la Política Educativa del MHN y se dividen entre resultados institucionales y resultados pedagógicos.

En el ámbito institucional las expectativas y los resultados esperados son:

- Cumplir con la misión y función socioeducativa del museo, contribuyendo a la diversificación de los públicos y llegando al público ausente;
- Proporcionar reflexiones constantes sobre la colección del MHN y su forma de comunicarla, deshaciendo mitos y versiones estereotipadas de la historia y promoviendo una mirada crítica y decolonial sobre la colección y su constitución histórica;
- Resignificar y traer nuevas lecturas más allá del discurso expositivo, además de acercar el museo a sus públicos.
-

En el ámbito pedagógico se espera:

- Promover diálogos e intercambios de experiencias y narrativas entre educadores y diferentes públicos;
- Difundir al público la percepción de que la historia puede ser deconstruida dentro de un museo histórico, así como construcciones narrativas críticas;
- Promover al público la mirada sobre los temas y colecciones museísticas más allá del currículo escolar, promoviendo la formación integral, la emancipación humana y la transformación social.

El número de beneficiarios directos del Proyecto es de aproximadamente 2300 personas por año hasta 2019, por tanto antes del advenimiento de la Pandemia del Covid-19. En su versión online, el Tram de la Historia alcanzó una audiencia de 1.488 espectadores en los dos años de la Pandemia de la Covid-19, en la plataforma YouTube.

Respecto a los Trams en línea, no se elaboró aún una propuesta de evaluación, porque, como efecto de la Pandemia del Covid-19, el equipo de educadores del museo se redujo de 14 a solo 4 profesionales. Sin embargo, en el período anterior se aplicaron herramientas como cuestionarios individuales y familiares con el objetivo de identificar posibles temas de interés público, cuestiones de lenguaje y formas de mediación y elaborar una encuesta de opinión pública sobre el proyecto. Los cuestionarios se aplicaron después de las visitas.

Lo que pudimos percibir, en los cinco años de existencia del proyecto Tram de la Historia, es una gran adhesión de diferentes públicos espontáneos, que participan de las actividades de diferentes maneras, a veces atraídos por los temas de las visitas, acabando convirtiéndose en públicos cotidianos. del museo, exigiendo acciones cada vez más diversas y apropiándose del espacio y la colección del museo.

El Tram de la Historia ha contribuido a diversificar el perfil del público acogido por las acciones educativas del MHN, contribuyendo a la apertura de canales de diálogo y participación que se conjugan con otros procesos museísticos de la institución, como la discusión colectiva sobre la adquisición. colección y comisariado de las exposiciones. El proyecto también tiene éxito en el proceso de fidelización del público, que lleva al público a crear o fortalecer el hábito de visitar los museos como una opción de ocio, entretenimiento y educación integral. Pudimos ver en esos cinco años que llevan celebrándose el Proyecto que los visitantes crean el hábito de volver al museo, en busca de experiencias con nuevos temas y acercamientos a la colección y que además cumplen una importante función divulgativa, invitando y trayendo al museo amigos, familiares, todo un nuevo público que renueva y amplía el perfil del visitante de la institución. En el caso de las obras con temática identitaria, por ejemplo, se produce el reconocimiento, la apropiación, el cuestionamiento y la reflexión sobre la colección y las exposiciones y la consolidación del diálogo entre el museo y la sociedad en torno al cumplimiento de su función social e del trabajo con grupos históricamente excluidos como los negros, mujeres, personas con discapacidad, niños.

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Mäccmõš, maccâm, máhccan – The Homecoming – building an equal, community-based audience programme

*Elisa Sarpo**

Abstract

I work as a community manager at the Public Programmes and Events unit, and my job description mainly involves community-based and socially targeted audience work. I have worked with the Roma and LGBTQIA+ communities, prisoners and their families and with Sámi people. In addition to events and education programmes, I also participate in exhibition working groups such as reforming the Prison Museum in Hämeenlinna. In the “Mäccmõš, maccâm, máhccan – The Homecoming” exhibition, I work as the executive producer of the audience programme.

In this article, I describe the manner in which, in cooperation with the indigenous people, we executed the exhibition programme of the “Mäccmõš, maccâm, máhccan – The Homecoming” exhibition, celebrating the return of the Sámi collections. What the process was like, which notions guided the operations, the relevant sensitivities, and what kind of new competence it required from a museum professional.

The National Museum of Finland has started to include the history of marginalised groups in our shared cultural heritage. The work is

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only beginning: it involves long-term and continuous efforts towards an equal, non-discriminatory and culturally sustainable society.

Similarly, to other cultural institutions, museums have begun to review the colonialist and unequal structures of the museum institution. This is taking place in various sectors through legislation, strategies, social projects, the museum field, partners and the free field of art. This extent increases the impact of the measures, which also signals that they will be more than just projects. The aim is to change the operating culture of the institution. The National Museum of Finland's efforts towards an equal and non-discriminatory museum are governed by the non-discrimination legislation.

When working with national minorities, we also have to take a look at our own past. The structures of museums reveal how they support a historical view of the world where people have relied on international ideologies when building a nation and a national identity. "The societal circumstances surrounding museums have changed considerably over time. Nevertheless, museums with an established status still operate, regardless of their geographical location, mainly in accordance with the principles of presentation and collection of the age of colonialism." (Turunen & Viita-Aho, 2021 p. 94). What is a decolonising approach like in the National Museum of Finland?

The structures are often hidden, but they still impact how the collections have been compiled, who has been involved in the decisions on the exhibition content, how various minorities have been presented in relation to shared cultural heritage or how they have been left completely invisible, and whose voice has been heard.

In 2021, a total of 2,218 Sámi objects from the item collection of the National Museum of Finland were returned to the Sámi Museum Siida. This repatriation process, ongoing since 2018, was accomplished in 2021. The motives for the repatriation were essentially linked to the overall re-thinking of the museum concept in European museums, with its priority on engaging communities, promoting diversity, enhancing the use of

collections, and contributing to social inclusion and well-being to support sustainable societies.

The process consists of several elements: (1) decision-making concerning the return by the museum parties and consent by the Finnish government, (2) the actual return of the collection, the physical realisation of the return and data migration, (3) initiation of public programmes to make the collection available to the Sámi community and to provide knowledge of Sámi culture and history to the general audience, (4) production of the exhibition “Mäccmõš, maccâm, máhccan – The Homecoming”, (5) communication throughout the process with media and audiences to raise general awareness of the repatriation and of the Sámi, their history, culture and their position within Finnish society, and (6) professional cooperation and dialogue along the process as well as training for the staff.

Keywords: repatriation, appropriation, colonialism, decolonisation.

1. The conception and planning of the programme

The Sámi are the only indigenous people in Europe. Living in Northern Scandinavia and Russia, they speak several different Sámi languages. The status of the Sámi was written into the Finnish Constitution in 1995. As an indigenous people they have the right to maintain and develop their own language, culture and traditional livelihoods.

There are about 10,000 Sámi in Finland and they speak three Sámi languages. More than 60 per cent of them now live outside the Sámi Homeland, which brings new challenges for the provision of education, services and communications in the Sámi language (The Sámi in Finland, n.d.). Their history is a peculiar and generally very little-known chapter of European colonialism. The Sámi have had a difficult history with the dominant populations and ruling governments. Political and economic confrontations continue to occur.

The assimilation policies applied by the Finnish government have impacted the status of the Sámi as an indigenous people, as well as their opportunities to practice their traditional livelihoods and to pass on cultural knowledge to new generations. Moreover, the majority population does not receive sufficient information in their basic education on the Sámi history and position in the Finnish territory. Finns know the Sámi history regrettably poorly. By contrast, the Finnish entertainment industry has produced racialised imagery diligently. The Finnish actor and Member of Parliament Pirkka-Pekka Petelius apologised for the jokes he made in the 1980s on the Sámi; in the jokes, the Sámi were presented as inebriated and dirty. (Lahti & Kullaa, 2021, p.424) The Sámi understand the issues of racism, colonialism and othering well, as they cannot avoid them in their everyday life. In fact, the Sámi are often forced into a role in which it is their responsibility to enlighten people outside their culture on these issues. The Sámi still encounter discrimination and racism. (Non-discrimination, n.d.)

To promote European values and increase the resilience of the European community, it is necessary to be transparent with its past. To understand European identity, we must understand its multiform character. To protect its diversity, we have to accept the pluralism of narratives. To achieve a unity, we need to appreciate these narratives.

The programme of the exhibition was the first community-based entity of this scale. The exhibition programme concepts were designed for the needs of the Sámi community together with an exhibition working group consisting of employees from the National Museum of Finland and the Sámi Museum Siida, Sámi artists and activists.

The exhibition group named a Sámi activist, Petra Laiti, to plan the concepts together with the community manager. The concepts were approved by the exhibition group. Intercultural dialogue was clearly activated between Sámi and non-Sámi cultural heritage professionals involved in the project. The decisions made in producing contents to the exhibition, or choices in organising programmes, were all issues of dialogue and interaction. This added to the competence of intercultural work of the participants.

Internal programme, educational programme and audience programme were the approved concepts. Each concept had its own defined target group that the exhibition working group considered important. The contents were not aimed at traditional target groups. Out of the target groups of the exhibition, the Sámi audience was the primary one; the audience programme was targeted at the staff of the Finnish Heritage Agency, teachers and pedagogues, museum professionals, people interested in human rights and matters of equality, as well as the Finnish majority population.

The objective of both the exhibition project and the audience programme was to raise awareness in the museum industry: how to cooperate in an equal manner with the indigenous people. How to bring up and handle phenomena, such as research fatigue, intergenerational trauma and cumulative burden, and minority stress, which the Sámi experience to a considerable extent. We wanted to approach all the activities aimed at the target groups while retaining humanity, empathy, knowledge and emotions at the core. Additionally, the guiding principles in forming the concepts were that the programme opens paths for other minorities as well, and that the museum can and should be criticised.

2. Carrying out the programme

The repatriation and its preparations have been a long process, during which we at the National Museum of Finland have had a good opportunity to reflect together on what kind of power is related to our work, whose stories we recount in our museum, whose voices are given a platform, and what the reason is for the fact that the voice of some population groups is missing. How do the museum operations support diverse views of history, as well as inclusive operating methods?

Despite the issues, discourses and concepts of repatriation, such as Finnish colonialism, decolonisation and cultural appropriation, racialisation, and the politics of recognition, being familiar to many people carrying out the collection work, common understanding on these issues

spanning the whole organisation did not exist. The prerequisite for planning the programme and communicating about it was to understand the discourses and concepts related to Sámi issues. The project manager of the exhibition Mitro Kaurinkoski and the community manager interviewed several people working on the collections in order to discover the actual needs for education. The internal programme was based on this common thought process.

The internal programme learned and discussed representation, the importance of managing and owning cultural heritage, the exercise of power by museums, and the relationship between the majority population and the indigenous people, primarily within the framework of Sámi culture and the Finnish majority culture.

The internal programme consisted of four parts, the first of which began with a display of the Sámi director Suvi West's film *Eatnameamet – Hiljainen taistelumme* (*Eatnameamet – our silent struggle*) (Finland, 2021) and discussion on the film. The film is a documentary on the Sámi policies of the Finnish government, the loss of Sámi culture and the fight of the Sámi for their existence. The film is a cry for help for the future of the only indigenous people in the EU – by the Sámi. The film tackles the Sámi's current situation and feelings and attempts to find solutions for a better future.

After the film, the impact producer Emmi Nuorgam led discussion with the director Suvi West and Petra Laiti, the activist involved in the film as well as the content director for the *Mäccmõš, maccâm, máhccan* – The Homecoming exhibition, on current Sámi issues, as well as issues related to making art and especially authorship, from the perspective of an indigenous people.

The second part of the internal programme, the “Finland and colonialism” event, focused on the work done in the National Museum of Finland regarding matters of repatriation. In the Teams event, researchers from the University of Oulu who have researched Finnish colonialism, Rinna Kullaa, Sami Lakomäki and Sonja Tanhua, as well as a researcher from

the University of Helsinki, Janne Lahti, had a discussion with the collection researchers of the National Museum of Finland and the Sámi Museum Siida. At the centre of the discussion were questions about how the museum materials and the colonialism discourse are related; what do we talk about when we talk about colonisation in the context of Finland and the National Museum of Finland? How do we identify colonialist characteristics or ones comparable to colonialism in the history of our collections? The discussion included reflection on how decolonisation can change museum work.

The third part of the internal programme, “Public institutions as places of recognition – power and responsibility in the work to strengthen participation,” was aimed at the units working on the exhibition. The event discussed the reason why public institutions should continuously evaluate their own operations in relation to the realisation of human freedoms and rights. What kind of power do institutions, such as museums, have in the societal struggle for recognition, and how could this position be used in the creation of a more equal and just world for all population groups? Why is doing things together becoming a central mode of action of the public authority in the age of seeking recognition that we now live in? The event was led by the researcher and specialist in equality Panu Artemjeff, mediator and non-fiction writer Miriam Attias, and curator and artistic director Giovanna Esposito Yussif.

The fourth part of the internal programme, the “Dismantling stereotypes” training, was aimed at those working with customer interface, exhibition guards, guides, and museum shop and restaurant staff. In the event, Petra Laiti trained the participants on what kind of racism is directed at the Sámi in Finland and how the racism they encounter manifests in the Finnish society, culture and entertainment industry. She explained issues related to language, such as how things are said in the Sámi languages, what kind of vocabulary the Sámi consider appropriate, and how the participants should respond to inappropriate questions on the Sámi people presented by the audience. The objective was to help the staff defend the narrative of the exhibition.

Finns’ knowledge on the Sámi and their history and culture is very

minimal. The Finnish educational system does not offer general knowledge on the Sámi, which results in the burden to raise awareness and understanding and to reduce racism to fall on the shoulders of individual Sámi people. For this reason, the exhibition working group designated teachers as the most important target group from the perspective of impact. Additionally, an important group in the educational content were the Sámi themselves. From the perspective of the National Museum, it was also important to reinforce interaction between museums and cultures.

An Afterwork event was organised for teachers and pedagogues, in which members of the exhibition working group introduced perspectives of the exhibition, as well as the extensive learning material produced for the museum website to support education. The exhibition texts and audiovisual material were uploaded online on the Open Museum site.

The accessibility of the exhibition was not easy for the Sámi community living in Sápmi; the coronavirus era brought its own challenges. In order to improve accessibility, streams were provided both of the “Through the eyes of the creator” tour and tours led by museum guides.

The world’s southernmost Sámi-language class is found in Helsinki, three kilometres from the National Museum, at Pasila Comprehensive School. The class uses the North Sámi language, and the Sámi culture also has an important role in the instruction. The Sámi National Day celebration was organised as a virtual event with them in February 2022. The programme was made by 650 pupils from the school. The pupils first visited the exhibition class by class accompanied by their teacher. To help get acquainted with the exhibition, the teacher had learning materials produced by the museum. The Sámi rapper Mihkku Laiti and pupils from the Sámi-language class performed in the event. The Minister of Education and Culture sent a video greeting to the event. The hybrid event rendered it possible for all pupils to participate in the project as exhibition visitors and event participants, as well as for the pupils all around the country to participate regardless of their geographical location and school.

The audience programme explained the meanings of Sámi

handicrafts, duodji, introduced the situation of indigenous people more extensively in the indigenous peoples' film festival Skábmagovat, and created Spotify playlists.

The Spotify playlists, Mäccmõš, maccâm, máhccan x Kansallismuseo and Move, I'm Indigenous x Kansallismuseo, were produced by the Sámi DJ collective Article 3. Article 3 specialises in playing the music of the Sámi and other indigenous peoples while declaring the following:

§ Indigenous peoples have the right to self-determination on the dance floor. By virtue of that right indigenous peoples freely determine their dance moves, the speed of their joiking hands, the amount of bling, their dance partners and the content of their guksi cups.

In the “Duodji and its many meanings” discussion, the duodji researcher and PhD Sigga-Marja Magga and the member of the Mäccmõš, maccâm, máhccan – Homecoming exhibition working group and repatriation researcher Eeva-Kristiina Nylander reflected on the discussion and opportunities the returned Sámi collection unlocks for the creators of Sámi handicrafts, duodji. The objects returned and presented in the exhibition include Sámi handicrafts, duodji, which reflect their creators, emotions, as well as the history of generations.

Skábmagovat x Kansallismuseo: Indigenous peoples' film festival was produced in cooperation with the indigenous people's film festival Skábmagovat, Goethe Institut Finland and KAVI (National Audiovisual Institute). The festival showed four films by indigenous directors and hosted discussions on the meanings of returning cultural heritage, research fatigue, allyship, and current Sámi issues, such as the work of the Truth and Reconciliation Commission. The VILDÁ duo also performed at the festival.

As the “Homecoming” exhibition is internationally available for other museums as well, we planned a community-based educational kit which is ready to use in other museums. It includes program concepts and also contact information to help other museums to ensure ethics of the

programmes.

3. Evaluation and remedial process

Re-examining and redefining the museum work and changing customary manners is no easy task. During the process, we recognised many needs for learning. Adopting equal, community-based working methods requires several discussions and fact-finding. Many areas of the process posed challenges, such as selecting a marketing image; reaching common ground and understanding cultural codes and the perspective of the indigenous people did not always go smoothly. The different units of the museum were able to adopt new kinds of work measures at different paces. Due to coronavirus, the internal training had to be organised relatively late. The earlier the training could have been organised, the smoother the process would likely have been.

The repatriation process was also unique and socially important; therefore, the exhibition and the audience programme were also strategically important for the museum. For this reason, the programmes had to be reviewed not only by the exhibition working group but also by the management of the National Museum, which rendered the work multistage and slow.

Services for the pedagogical public, such as teacher events and online materials, have led many teachers to rethink their work from an inclusive perspective. “None of us without us” has been the guiding principle of all co-operation, and the Finnish National Museum will continue to change the principles and practices of collection, exhibition and audience work. Museum staff have stated that without internal training and discussion, the right kind of public programme could not have been produced.

The celebration for the Sámi National Day, realised together with the pupils, strengthened the youth’s participation in cultural heritage and supported particularly the cultural identity of the Sámi children living in Southern Finland. With the help of the event, the National Museum reached

pupils of the comprehensive school and their parents who had never visited the museum despite the three-kilometre distance, and the hybrid event was organised by approximately 9,000 pupils and teachers.

We were not prepared for the production of Sámi culture to be expensive due to the long distances. Creating equal cooperation requires time, sensitivity and discussions. It was very rewarding, fruitful and affable to work with the Sámi community.

Within the exhibition, the programme was important for citizen engagement and awareness raising, which aims to achieve a culturally sustainable Europe by promoting understanding of and discussion about cultural rights, ownership to cultural heritage, diversity, intercultural dialogue, decolonisation and repatriation. A majority of the visitors learnt to respect Sámi culture and history and felt ashamed for not having been aware of the Sámi struggle and position in the Finnish society, as well as deep sorrow for it. On the other hand, the joy for the repatriation was evident in the survey results. Many were moved to tears.

Due to the complexity of Sámi issues, it would have been impossible to create a programme that meets the goals without partners. In particular, the staff of the exhibition working group and the Sámi Museum Siida played a decisive role in creating the programme.

In my work as community manager, I have realized that finding oneself in history is a privilege that not everybody has.

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“Enlazando los museos”

Propuesta de articulación entre los Servicios Educativos de los Museos Municipales de la ciudad de Mar del Plata, Argentina.

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Resumen

La presente propuesta comenzó a gestarse, a comienzos del año 2021, a partir de los primeros encuentros llevados a cabo por los Servicios Educativos de los Museos y Centros Culturales municipales de la ciudad de Mar del Plata.

Las instituciones participantes y sedes del programa fueron: Museo Municipal de Ciencias Naturales “Lorenzo Scaglia”, Museo Municipal de Arte “Juan Carlos Castagnino”, Archivo Museo Histórico Municipal

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“Roberto T. Barili” y el Centro Cultural “Victoria Ocampo”, dependientes de la Secretaría de Cultura del Partido de General Pueyrredón.

Se conformó un equipo de trabajo permanente de educadores y educadoras, con el fin de generar distintas herramientas pedagógicas, a mediano y largo plazo, así como también gestionar nuevos recursos que garanticen un mejor acceso al patrimonio que albergan los museos municipales.

Con dicha propuesta, durante la pandemia y de forma virtual, se pudo concretar el acercamiento a los bienes culturales de las instituciones museológicas, contribuyendo de esta forma a la apropiación de los patrimonios locales por parte de su comunidad.

En línea con el lema 2021 de ICOM “El futuro de los museos: recuperar y reimaginar”, creemos que a partir del trabajo en conjunto se puede lograr la transformación social y la construcción comunitaria.

Keywords: educadores de museos, articulación, educación, patrimonios, museos, Mar del Plata.

1. Concepción y planificación:

Objetivo general

Promover la valoración de los patrimonios de la ciudad de Mar del Plata, mediante la elaboración de una propuesta pedagógica colaborativa de los servicios educativos de los museos municipales.

Objetivos específicos

- 1- Generar un enlace en la página oficial de la ciudad, para acceder a las propuestas pedagógicas de los museos.
- 2- Favorecer la apropiación del patrimonio cultural y natural de la ciudad a través de utilización de las plataformas virtuales.

Mar del Plata posee un rico patrimonio cultural y natural, el cual históricamente ha sido reforzado a partir de la década de 1930, con la creación de sus museos municipales. Como centro turístico por excelencia, visitantes y residentes concurren habitualmente a estos espacios

convirtiendo a la localidad en una gran ciudad educadora; entendiendo que “el estudio de la ciudad en que vivimos y el conocimiento del patrimonio de sus museos permiten el desarrollo interdisciplinario y los proyectos transversales de los contenidos curriculares” (Colpachi y Crego, 2000, p.13).

Dicha ciudad, cuenta con seis museos municipales, creados en distintos momentos históricos del siglo XX, que albergan el patrimonio cultural y natural de la región. Ellos son: Museo Municipal de Ciencias Naturales “Lorenzo Scaglia”, Museo Municipal de Arte “Juan Carlos Castagnino”, Archivo Museo Histórico Municipal “Roberto T. Barili”, Centro Cultural “Victoria Ocampo”, Museo Casa sobre el Arroyo y Museo Municipal “José Hernández”, dependientes de la Secretaría de Cultura del Partido de General Pueyrredón.

Estas instituciones museológicas son visitadas anualmente por estudiantes y maestros de todos los niveles de enseñanza, como parte de sus programas escolares. Durante cada ciclo lectivo, las áreas educativas son responsables de la puesta en marcha de las propuestas pedagógico-didácticas. Realizan recorridos guiados, clases especiales, talleres y salidas de campo tanto fuera como dentro de los espacios museales; a la vez que elaboran publicaciones relacionadas con la temática de cada una de las institución: historia, arte, cultura y ciencias naturales. Las intervenciones implican la difusión y puesta en valor de los patrimonios materiales e inmateriales, contemplando las características y el contexto de la ciudad.

Ante la pandemia por Covid 19, los educadores y las educadoras de museos, vieron interrumpida la continuidad de su labor de enseñanza-aprendizaje. En este contexto y durante el Aislamiento Social, Preventivo y Obligatorio (Decreto Nacional 297/2020) se les planteó el desafío de organizar y diseñar nuevas acciones didácticas en soportes virtuales, destinados a estudiantes y profesores de la ciudad y localidades vecinas. Fue posible abordar, siguiendo a Fisman y Pasman (2018), esta nueva realidad porque elegimos reconocernos como “educadores” en lugar de “guías”, al abarcar esferas de actuación más allá de las visitas guiadas y dar cuenta de una trayectoria de crecimiento profesional.

Es así como a mediados del año 2020, el servicio educativo del Museo Municipal de Ciencias Naturales “Lorenzo Scaglia”, dando respuesta a la comunidad educativas, implementó la primera visita online para nivel inicial que sirvió como antecedente a esta propuesta. Durante el 2021, los integrantes de los servicios educativos municipales comenzaron a reunirse, para dialogar sobre las problemáticas comunes a todos los servicios e interiorizarse sobre las particularidades y cambios en las exhibiciones; con el fin de elaborar una propuesta en conjunto de articulación y divulgación de su oferta educativa.

En conjunto con el área de Diseño de la Secretaría de Cultura, se elaboraron diferentes materiales digitales, acordando criterios de estructura y contenidos, según la temática de cada espacio, con la finalidad de incluirlo en la página web oficial de la ciudad y en las redes sociales de dicha Secretaría. En el segundo semestre del año y, ante el pedido de capacitación por parte de los educadores de los museos, desde la Secretaría de Cultura Municipal se los invitó a participar del “Taller de Creatividad Cultural con TikTok” brindado por la Cooperativa de la Ciudad de Batán⁴.



Fig. 1 - (Izquierda) Reunión de educadores para planificación de actividades 2022 en Centro Cultural “Victoria Ocampo”. (Derecha) Jornada de capacitación en el Taller de creatividad con TikTok en Archivo Museo Histórico Municipal “Roberto T Barili”. © María de los Ángeles Falcón y Angie Tévez.

⁴ Cabe mencionar que TikTok es una aplicación actual, de amplio alcance que permite acceder a nuevos públicos, principalmente adolescentes y jóvenes, grupos etarios de interés para nuestras instituciones, además de conformar una extensa comunidad cultural de seguidores de museos.

2. Realización del programa:

A partir de la difusión de la oferta educativa de los museos, en la página web oficial de la ciudad⁵ y en las redes sociales⁶, se comenzó a recibir consultas de educadores interesados sobre la nueva modalidad de visitas. Cada servicio educativo, en base a la propuesta museológica de su institución, planificó, diseñó y llevó a cabo variadas presentaciones a través de imágenes audiovisuales. Los temas desarrollados en las mismas surgieron de la comunicación con los maestros y siguiendo la currícula vigente.

Durante el aislamiento se implementaron visitas temáticas, entrevistas y charlas utilizando plataformas virtuales, concertadas con los profesores mediante el envío de una nota, con el compromiso de una devolución posterior. Más tarde, cuando los protocolos sanitarios lo permitieron, los educadores realizaron visitas presenciales al aire libre, salidas de campo y paseos, fortaleciendo la impronta identitaria de la ciudad.

A partir de gestiones con la Secretaría de Educación Municipal, se organizaron encuentros virtuales con profesores y estudiantes de los Institutos de Formación Docente, en ellos se trabajaron los recursos que ofrecen los museos, su patrimonio, y las estrategias de su abordaje pedagógico. Considerando que “ninguna institución trabaja para, sino con otra. Es una tarea de negociación cultural a construir”. (Alderoqui y Pedersoli, 2011, p.184).

El cronograma se desarrolló entre los meses de junio a diciembre del 2021: se realizaron 33 encuentros virtuales, sumándose también 1 salida de campo a la Reserva Natural Municipal Laguna de los Padres, 2 paseos a la Loma de Stella Maris y 20 visitas presenciales en los espacios abiertos de los museos; como resultado participaron 1.187 estudiantes.

⁵<https://www.mardelplata.gob.ar/educativomuseos>

⁶<https://www.facebook.com/346147028811489/photos/pb.100064458651732.-2207520000..4326249834134502/?type=3>



Fig. 2 - (Izquierda) Compartiendo una Salida de campo a la Reserva Natural Municipal Laguna de Los Padres. (Derecha) Visita de estudiantes de nivel primario al Museo Archivo Histórico Municipal “Roberto T Barili”.
© Mariano Rubén Arbelo y Martín Quiles.

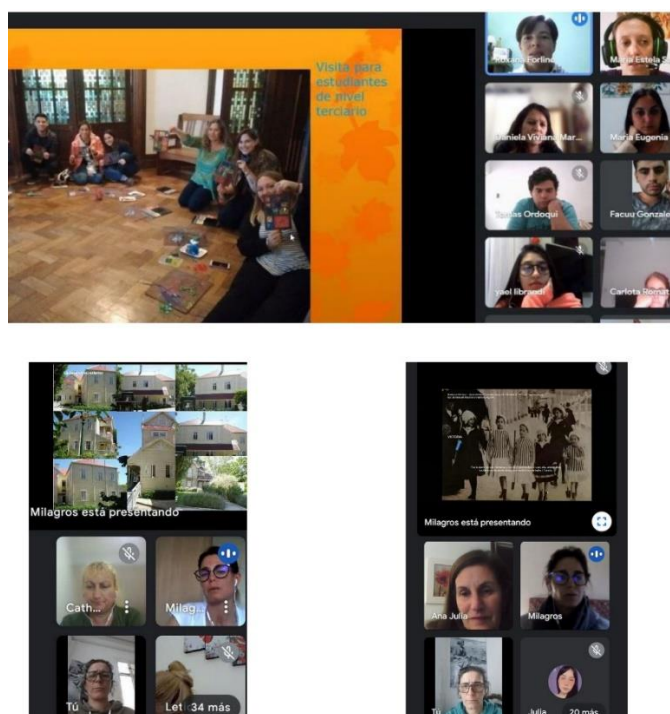


Fig. 3 - Educadoras del Centro Cultural “Victoria Ocampo” y Museo Municipal de Arte “Juan Carlos Castagnino” en charlas virtuales para estudiantes de profesorado. © Julia Verón y María Estela Samaniego.

En el mes de octubre, se llevó a cabo el “Taller de Creatividad Cultural con TikTok”. El mismo, constó de cuatro encuentros, con una carga horaria total de 16 horas, desarrollados en los distintos museos municipales, con el fin de poner en práctica la herramienta, y generar materiales educativos específicos de la temática de cada museo. Sin embargo, no ha podido implementarse hasta la fecha, debido a la falta de recursos tecnológicos, el escaso personal para cubrir la creciente demanda del servicio y una dinámica que implica subir contenidos de manera sistemática.

3. Evaluación y proceso de recuperación:

Para esta etapa se elaboraron estadísticas e informes periódicos con registro fotográfico de los distintos encuentros. Asimismo se concretaron reuniones de intercambio de experiencias, para discutir los avances y ajustes de la propuesta. Se hizo evidente la necesidad de un mayor compromiso por parte de los educadores a la hora de enviar devoluciones posteriores a la visita; esto se podría subsanar enviándoles una breve encuesta, para sumar una valoración cualitativa del servicio.

Como fortalezas de la propuesta, señalamos la importancia de contar con recursos humanos que forman parte de la planta permanente de la municipalidad; profesionales capacitados, con vasta experiencia en cada uno de sus museos. También, se deben considerar los vínculos creados con la comunidad, como resultado de la amplia trayectoria en la atención de los visitantes brindada por cada una de las áreas educativas.

En cuanto a las debilidades detectadas, se pueden mencionar la insuficiencia de materiales y equipamiento tecnológicos, esenciales para el cumplimiento de los objetivos: mejora del enlace de Internet, equipo informático actualizado y accesorios periféricos de apoyo. Resulta necesario fortalecer los servicios educativos mediante la formación y capacitación continua de sus educadores, sabiendo del valor de proyectar y diseñar objetivos a largo plazo, con el fin de alcanzar mayor impacto social.

Hasta el momento, el Museo Municipal José Hernández y el Museo

Casa sobre el Arroyo, no participan de la propuesta debido al cierre temporal por dificultades edilicias. Bregamos por la apertura de estos espacios culturales, de gran trascendencia para las diferentes comunidades, quienes serán artífices de enriquecer con sus aportes y experiencias, esta articulación institucional y educativa.

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Talking Object: Seeing Through Young Eyes – Silang Budaya II

*Haryany Mohamad **

Abstract

Actively engaging groups and audiences, staying closer to the community they serve, remains something of a novelty to Malaysian museums. Talking Object; Seeing through Young Eyes is the museum's way of embracing its new role as cultural hub and breaking away from the tradition of being mere static institution. It is an object-based programme actively connecting museum collections and groups, in this instance, the youth. The programme engages youth and museum staff with objects and ideas, knowledge and debate that can arise from looking closely at museum collections. Through creative exploration, it deepens participants' engagement and establishes stronger links between audience development and collection interpretation. What it also proven is that engaging young people can be done simply via human touch sans technology use. Aided by curators, the youth create their own fresh responses to the object and its history, bringing the object's stories to life. They become the essential component in re-visiting museum collections and sparking new conversations. Working with partner museums encourages greater youth participation from different backgrounds and involves diverse museum collections, which allow for cross culture experiences. Talking Object; Seeing Through Young Eyes kicked off in July 2018 with exhibition in 2019.

Keywords: talking object, youth, cross culture, best practise

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1. The conception and planning of the programme

a) Objectives

Silang Budaya II is a high cultural impact learning programme specially developed to encourage the participation of youths in a dialogic experience pertaining to the collections of the museum. It is the continuation of the previous *Silang Budaya (Cross Culture)* was held in 2016. The ultimate goal of *SBII* is to explore new and innovative ideas for exhibitions, bring forth the multitude of Malaysian traditions, cultures, and arts while developing cross-culture experiences.

The Objectives:

- Expose engaged groups and museum practitioners with artefacts, ideas, and knowledge.
- Debate that can arise by looking closely at museum collections.
- Establish stronger links between audience development and collections interpretation.
- Creative practitioner(s) who will be enabled to create their own response to the object and its history, bringing the object's stories to life.
- Alongside the object specialist, there is an essential component in re-visiting the museum's collection and sparkle new conversations.

b) Relevance and justification

What makes learning in a museum is different from learning in a more formal educational setting? What role should the museum practitioners have in planning or assessing a learning experience? What are the basic components which make up a **best practice** in the planning activity and follow up stages?

These are the questions that had propagated us in creating the programme of *Silang Budaya II (SBII)*. It has definitely expedited an active discourse pertaining to the collections of museums by involving museum practitioners, educators, external collection

expert and target groups. *SBII* has succeeded in producing an exciting heritage project that brings together the youth, museum practitioners and general public. Through creative exploration of the object (artefact), this project has deepened student's engagement and established stronger links between audience development and collections interpretation:

1. Students had manifested positive attitudes throughout the program and desire for further experiences with the museums. They were eager for further project of *SBII* (Cross Culture) and has become museum's regular volunteers and solid supporters.
2. This program has increased cultural understanding, social experience, respect and tolerance with other cultures besides having a clear understanding of their own identity and the aesthetic value of all five participating museums' collections.
3. Museum staffs had created a productive result in which develop a concrete network and relationship with schools and raising the profile of the museums. They had managed to share their specialist knowledge with students and museum practitioners.
4. This approach essentially has taken place securing enthusiasm and support from new audiences, museum staffs and funding bodies.

2. Carrying out the programme

Collaborations

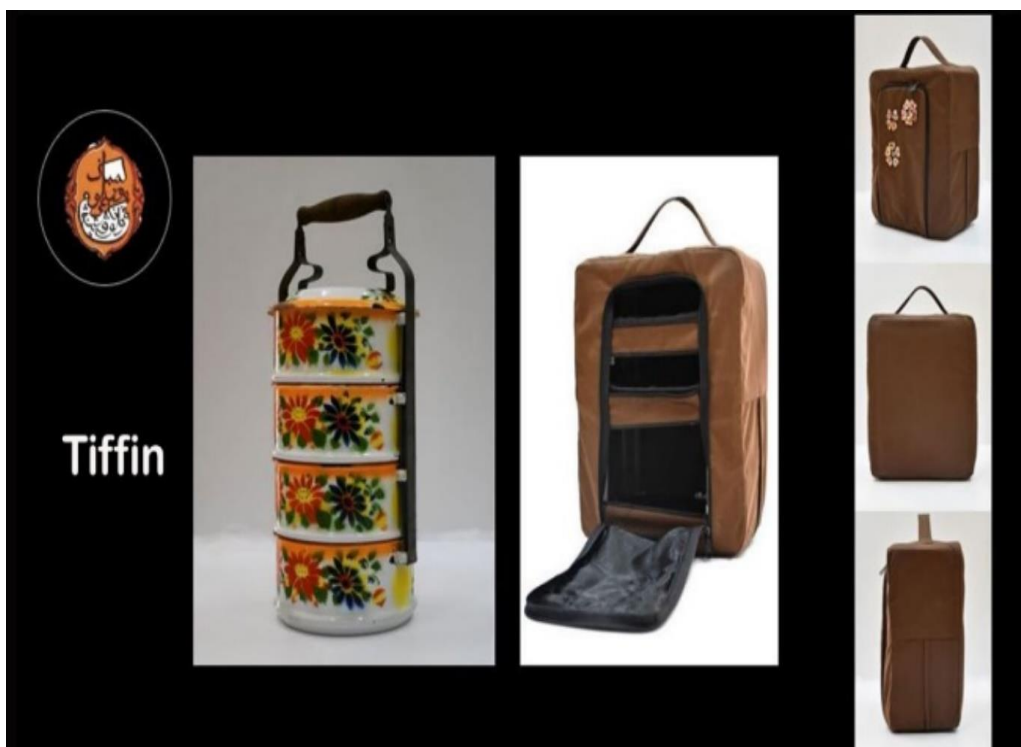
This program was undertaken by a collaborative team consisting of five state museums. Besides involving museum practitioners as coordinators, each museum had appointed collection's expert as facilitators to guide the participants during the program. Throughout the program, the team has impacted a range of groups:

- **Coordinators:** Museum staffs (four to six persons) from participating museums were connected together through a process of embracing each of the cultures and heritage of respective museums and institutions.

- **Facilitators:** Two individual with education background who were able to create their own response to the selected object and its history, bringing the object stories to life. Alongside they are the object specialist, they are the essential component in re-visiting the collections and sparkling new conversations.
- **Students:** The participants were students approximately between 15 to 20 per group of aged 14 and 16. The involvement had exposed the new generation with insights into the behaviour of the past and provoking new interpretations about museum collections.

Resources

Each collaborating museums select one object from their collections as an object to generate interpretations and discussions among participants. Below are the objects selected by each museum:



1. Tiffin carrier (Embroidery)



2. Tekat



3. Terenang (Wide mouthed water vessel)



4. *Wau Kapal* (Kite)



5. Painting

Contents

Students were expected to create new discoveries that were laced with the elements of the object at the end of the program. The students are not familiar with the object. Thus, they went through a series of workshop sessions which was guided by coordinators and facilitators which includes brainstorming sessions (to encourage them to create their own response to the object) and its history bringing the object's story to life. The interpretations from student's viewpoints were materialized into new inventions that enabled for us to understand the perspectives of the young minds about museum collections.

Mediation tool

Facilitators were engaged by participating museum as mediator between the students and museum staffs. They contributed through their sharing of knowledge and expertise regarding the chosen object. Furthermore, they had also guided the students in conducting their own research. According to the teachers, students has shown more attention in History subject which previously it was labelled as a monotonous subject. They had even applied the methodology and research skills they've experienced from this program into other subjects, and it has improved their grades as well. As for museum staffs, they had discovered new ways of outsourcing their expertise to the target audiences. This proves that the use of external facilitator as the mediator is a great inducer for an active discussion. All participating museums adapted the methodology to suit their own requirements and this program testified how the methodology can be flexible to suits any learning institutions and audiences.

Planning

The chronology and journey of SILANG BUDAYA can be found on its official Facebook link:

<https://www.facebook.com/silangbudaya/>. Each participating

museum conducted the project based on guideline given.

a) Implementation

The flow and timeline of the program is as below:

Week 1: Ice Breaking & Project Brief:

- a. This phase is crucial. It's a session to discover the story/information on selected object.
- b. The artefact specialist must be present (facilitators).
- c. Museum staffs (coordinators) gave a brief/SOP artefact handling & introduced the program. Coordinators are encouraged to not to talk about the object's official history but also present different interpretations of it that have been put forward overtime.

Allowing the students to handle the object.

Week 2 – 4: Data Collection & Research:

- a. The coordinators & facilitators assisting the group for research/resource (indoor/outdoor/fieldwork) revisiting their thoughts based on the object.
- b. By end of the week, the group's creative response to the artefact is developed.

Week 5 – 6: Create New Object:

- a. Students creates new object (evolution) based on the finding/interpretations & appreciations towards the object.
- b. Coordinators & facilitators assisted the group with the material needed and technical aids.

Week 7: Display Set Up & Exhibition:

- a. Museum technical team work closely with the group for set up or installation for the upcoming presentation and temporary exhibition.

Week 8: Presentation:

- a. Students had completed their creative response to the object followed by presentation of the work/final performance by

students involved. The group introduced their response to the artefact-i.e showing and explaining the prototype they have created. The event took place in a museum's space with the present of public and invited audiences including their teachers, schoolmates, parents and family.

- b. After the presentation, there is a debate session by conducted by coordinator. They were requested to respond to any further questions the audience might have.
- c. The day ends with a thank you to all those who have been involved, followed by refreshments and certificate presentation ceremony. The display is open to public for 1 to 2 months at the museum's exhibition space.

3. Evaluation and remedial process

Studies for evaluation of results

We gathered feedbacks from the schools involves, parents, museum practitioners and general public through the sticky notes. The use of sticky notes is straight forward and do not consume a lot of time for feedback and criticism. Through it, visitors had expressed their satisfaction with the involvement of the youth with our program and they looked forward for more program as such this in the future. Those feedbacks had definitely help us to measure the performances. Talking Object reached beyond the museum, ultimately reaching new and different audiences. Sticky notes force brevity. It is fast, cheap, simple, cheerful, dynamic (moveable), interactive, delegable and it's a perfect tool for silent critique.

a) Remediation

Despite the dedicated effort, there are still areas that are in need of improvement. The museums intend to build upon stronger links with the schools involved. This is crucial to maintain

enthusiasm and to build the habit of visiting museums among young adults. Besides, this program had received positive feedback from teachers, thus they had implored us to add more activities for their students since they were showing great improvement in their learning and soft skills especially in the subject of History.

Participating museums will co-publish a monograph of Silang Budaya II for documentations and future references. This program is a catalyst which has start a conversation about museum's collection methodology which normally fully controlled by museum's curator. This publication will also be a resource for educational program and in-house training for museum's practitioners. We also target for this program to travel outside of Malaysia as a case study and knowledge sharing with any interested museums/galleries/learning institutions.

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<https://www.facebook.com/silangbudaya>

You Can See with Your Hands

*Norhan Hassan Salem**

Abstract

This workshop aims to integrate a special group of society; “the blind” into a cultural and educational activity with normal people. So, touch, smelling and tasting would be the only available senses for the participants - whether blind or sighted - to deal with.

Keywords: Blind, Disability, Accessibility, Cultural Activity, Educational Activity, Physical Interaction.

1. The conception and planning of the programme

- Introduction:

Misinterpretation of museums due to the lack of signage and clear direction for disability could give the visitor a negative impact on his visit, this impact would reach others, thereby perpetuating a false narrative.

Every year, the globe celebrates “World Sight Day” and “White Cane Safety Day” in October to focus on issues of eye health, and vision impairment, to paying attention to the blind people issue.

According to the events plan of the Ministry of Tourism and Antiquities which celebrates most of the international events calendar, this event was held on 4th October 2016.

The Egyptian Museum in Cairo and other museums play an

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influential role in keeping pace with many occasions by holding events on their side-lines. We held the workshop was on the side-line of a temporary exhibition entitled the same name “You can see with your Hands”.

Even though blind people do not understand the visual arts and their application because they are deeply tied with the eyesight not touch, it is essential to make these special groups engage with them and attract them intellectually.

This was the concept of exhibiting replicas of some artefacts, to let the opportunity to blind person break the barrier of his disability even for a few minutes, interacting with direct way, and releasing the reaction, whatever it would be. The main aim of this workshop was to work as teamwork to support and integrate some participants from a special group of people that were to some extent marginalised in the museums’ daily activities at that time.



Group photo for the teamwork members and colleagues before the workshop*.

* All the photos are taken by my mobile phone by different colleagues.

As well as, providing appropriate access to this special group through a suitable and complete programme, which is a common direction at the whole museums⁷.

Moreover, developing ideas for a heritage activity that uses some simple and available materials to promote values of cultural diversity, respect, acceptance of difference, and contributing to strengthening community resilience for social and cultural interests and sustainable development. We also planned to create a new way of accessibility for the blind groups at the museum to participate in its activities.



A side from the exhibition and the interaction of the visitors.

- *Target groups:*

Blind People, Normal International and National Visitors of Museum.

⁷ Asakawa, S., & Guerreiro, J., & others (2019).

- *Duration:*

A one-day workshop, with a maximum duration: three minutes for each participant.

- *Objectives and Goals:*

1. Confirm on one of the museums' roles and integrate a disability group with a normal one in a united activity.
2. Live the case of blind people even for a while to ingest their feelings and thoughts in a short-timed experience.
3. The activity aims to provide the sighted person with the opportunity to learn about the abilities of the blind and to understand his suffering and how does he overcome it by using other senses to identify the materials.

- *Resources:*

1. Teamwork contains a suitable number of members based on the estimated count of participants, they could be able to help and speak the language of the group participants.
2. Blind and sighted participants.
3. Budget for buying the needed materials.

- *Collaborations:*

The coordination was between Children Museum of Lego, Educational Department of the Egyptian Museum in Cairo, Blind School of the Egyptian Museum in Cairo, Temporary Exhibition Department.

It could be also held with Blindness Support Centres or Schools for blind.

2. Carrying out the programme

- *Planning:*

1. The topic of the workshop is to introduce some materials which were used in the mummification process in ancient Egypt, in addition to identifying some food categories that appeared on the tombs' scenes and temples' depictions that were eaten by the ancient Egyptians and still exist today.

2. The participant would recognise them by using one of the senses: smell, taste or touch without using his eyes even if he is a sighted person.

- Content and Mediation Tools:

1. Mummification is one of the ancient Egyptian civilisation secrets. But some of the materials that were used in the process are recognised by time due to the recent studies and investigations on Egyptian Mummies and Human Remains such as Linen, Beeswax, Cinnamon Wood, Onion, Buckthorn, Eucalyptus oil, Semsem Oil, Castor Oil, Pine Herb, Tilia Herb, Kashia Herb, Nile Mud, Sawdust, Resin, Neutron Salt, Henna, Frankincense, Incense, Tobacco.
2. Some of the Egyptian foods that were known by ancient Egyptians and still exist until the present, such as Bee's Honey, Lettuce, Dates, Beans, Wheat, Barley, Pomegranate, Buckthorn, Dom, Carob, Grapes, Olives, Solar Bread, Semsem, and Garlic.
3. Piece of cloth to be tied on the eyes of sighted participants.
4. Printed Questionnaire Sheets of the total experiment (Exhibition + Workshop) (Arabic, English).

- Implementation:

Workshop coordinators worked together to prepare the material for their activity, then they were there to provide guidance and help the participants to start their experiments. This was a fast and urgent activity in which everybody pitched in to help those who were asking beside.

Participants reviewed the activity after visiting the exhibition gallery.

The activity was conducted by the participants; each sight participant tied his eyes with a piece of cloth, or he closed his eyes without using it - as his choice - to be similar to the state of the blind.



One of the participants during her experience in the workshop.

The participant started to taste or smell or touch one or two materials to know what they were without seeing them with the help of one of the teamwork members.

Finally, the participant had been asked to answer the three questions in the printed questionnaire sheet to facilitate the documentation phase of the experiment successfully for the teamwork members.

3. Evaluation and remedial process

- Relevance and Justification:

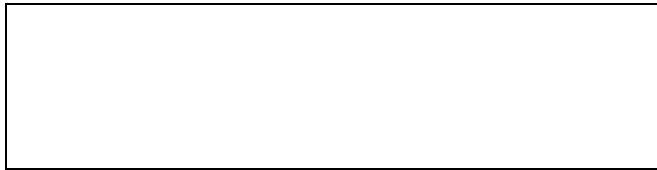
A number of ordinary Egyptian and foreign museum visitors also participated in the workshop, and their written and oral feedbacks were extremely positive.

Concerns were related to poor time management with the activities running over the estimated duration, the ability to resolve the tension between blind participants and dealing with their irregular movements and

stress arising due to the overcrowding of people.

We designed two simple questionnaire sheets, one in Arabic and the other in English, both contained the same three following questions:

1. A) What is the material that you have identified?

A large, empty rectangular box with a black border, intended for the respondent to write their answer to question 1A.

B) This material is categorised as:

- Mummification Material.
- Food.
- Cosmetics.

2. What is the Object that you identified in the Exhibition?

A large, empty rectangular box with a black border, intended for the respondent to write their answer to question 2.

3. Which object that you have identified much easier?

A large, empty rectangular box with a black border, intended for the respondent to write their answer to question 3.

We collected 26 questionnaire sheets in both language Arabic and English, 21 sheets with fully correct answers and only 5 sheets were in confusion.

There was always a member of the teamwork ready to fill the sheet out instead of the blind participant.

Approximately 20: 30 participants had no patience to fill the sheet out after they took part in the workshop.

Teamwork members were engaged; many exceeded their expectations and made unexpected connections between their experience and the situation itself. The experience was educational to them and participants alike.

Final remarks:

By the end of the workshop; the educational and cultural achievements are divided into three points:

Cognitive:

The participant could identify some of the mummification materials for the dead bodies and the foods that the ancient Egyptians knew and still exist.

Skill:

The participants depended on the senses of touch, taste, and smell, which developed the capacities of blind and sighted alike to imagine and expect. It was imperative to make the blind be able to touch replica instead of the artefact; it meant to grasp something, to comprehend his heritage.

Behaviourism:

Enhancing the spirit of cooperation among the stakeholders from different departments positively reflected on the participants and their behaviour during the workshop.

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