

BEST PRACTICE 11

*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



2023

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 Larágnée

August 2023

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2023

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Prologue

Marie Clarté O'Neill
President of CECA

We do begin the second decade of publications from candidates for the "Best Practice" award. The 2023 edition has once again brought together over twenty candidates from all parts of the globe, with a growing presence from Africa thanks to the gradual establishment of a network of CECA correspondents able to promote this now well-established activity. Most of the projects submitted are mature enough to be included in the annual publication, which has a dual purpose:

- First inspire museum educators around the world, both in terms of diversifying the audiences that can be targeted by educational and cultural programs, and in terms of methodological rigor (goals, scenario structure, accompanying research or evaluation, etc.).
- Secondly to illustrate, over the years, a global history of museum education, these various examples eventually supporting CECA's ambitious program to gradually publish a global history of museum programs aimed at specific audiences, country by country.

Six months after the adoption of a new ICOM definition of the museum, the nature of the projects presented here illustrates the extent to which CECA has been a kind of prophet of the direction that museums should take in order to respond to society's contemporary aspirations: the complementary importance of action and research, the desired development of co-creation, the crucial role of museums in education, the broadening of aims pursued for overall self-development, necessary dialogue with communities, and so on.

Eleven years after its conception, the Best Practice tool, published on our website, continues to help articulate program presentations, demonstrating the relevance of its orientation: not to be a list of recommendations, but to invite reflection on the multiplicity of aspects involved in designing, implementing and evaluating an educational or cultural program.

It is CECA's hope that this eleventh edition, carefully supervised by Margarita Laraignée, will inspire a new series of projects for 2024.

Prólogo

Marie Clarté O'Neill
Presidenta del CECA

Comenzamos la segunda década de publicaciones de los candidatos al premio Best Practice (Buenas Prácticas). La edición de 2023 ha vuelto a reunir a más de una veintena de candidatos de todas las partes del mundo, con una presencia creciente de África gracias al progresivo establecimiento de una red de corresponsales del CECA capaces de promover esta ya consolidada actividad. La mayoría de los proyectos presentados están lo suficientemente maduros como para ser incluidos en la publicación anual, que tiene un doble objetivo:

- Inspirar a los educadores de museos de todo el mundo, tanto en términos de diversificación de los públicos a los que pueden dirigirse los programas educativos y culturales, como en términos de rigor metodológico (objetivos, estructura del escenario, investigación o evaluación de acompañamiento, etc.).
- Ilustrar, a lo largo de los años, una historia global de la educación en museos, con estos diversos ejemplos apoyando finalmente el ambicioso programa del CECA de publicar gradualmente una historia general de los programas de museos dirigidos a sus públicos específicos, país por país.
-

Seis meses después de la adopción de una nueva definición de “museo” por el ICOM, la naturaleza de los proyectos aquí presentados ilustra hasta qué punto el CECA ha sido una especie de profeta de la dirección que deben tomar los museos para responder a las aspiraciones contemporáneas de la sociedad: la importancia complementaria de la acción y la investigación, el desarrollo deseado de la cocreación, el papel crucial de los museos en la educación, la ampliación de los objetivos perseguidos para el desarrollo global del individuo, el diálogo con las comunidades, etc.

Once años después de su concepción, la herramienta Best Practice, publicada en nuestro sitio web, sigue utilizándose para presentar programas,

lo que demuestra la pertinencia de su orientación: no ser una lista de recomendaciones, sino invitar a la reflexión sobre los múltiples aspectos que intervienen en el diseño, la ejecución y la evaluación de un programa educativo o cultural.

La esperanza en el CECA es que esta undécima edición, que Margarita Laraignée ha supervisado cuidadosamente tanto en su desarrollo como en su publicación, inspire una nueva serie de proyectos para 2024.

Prologue

Marie Clarté O'Neill
Présidente du CECA

Nous initions donc la deuxième dizaine des publications émanant des candidats au prix « Best Practice ». L'édition 2023 a rassemblé, une fois de plus, plus d'une vingtaine de candidats originaires de toutes les parties du globe, avec une présence croissante de l'Afrique grâce à la constitution progressive d'un réseau de correspondants CECA susceptibles de faire la promotion de cette activité maintenant bien établie. La plupart des projets présentés sont assez aboutis pour faire partie de la publication annuelle, dont le but peut être considéré comme double :

- Inspirer les éducateurs de musées à travers le monde, aussi bien en termes de diversification des publics pouvant être visés par les programmes éducatifs et culturels, qu'en termes de rigueur méthodologique (Buts recherchés, structure du scénario, recherches d'accompagnement ou d'évaluation, etc.)
- Illustrer, au fil des années, une histoire mondiale de l'éducation muséale, ces divers exemples devant à terme venir en appui de l'ambitieux programme du CECA de publier progressivement une histoire mondiale des programmes des musées en direction de leurs publics spécifiques, pays par pays.

Six mois après l'adoption d'une nouvelle définition ICOM du musée, la nature des projets ici présentés illustre combien le CECA a été une sorte de prophète de la direction que devaient prendre les musées pour répondre aux aspirations contemporaines de la société : importances complémentaires de l'action et de la recherche, développement souhaité de la cocréation, rôle crucial des musées dans l'éducation, élargissement des buts poursuivis pour le développement global de la personne, dialogue avec les communautés, etc.

Onze ans après sa conception, l'outil Best Practice, publié sur notre site internet, continue à articuler les présentations des programmes, démontrant

ainsi la pertinence de son orientation : ne pas être une liste de recommandations mais inviter à la réflexion autour de la multiplicité des aspects que recouvrent la conception, la mise en œuvre et l'évaluation d'un programme éducatif ou culturel.

L'espoir du CECA est que cette onzième édition, soigneusement accompagnée dans son déroulement comme dans sa publication par Margarita Laraignée, inspire une nouvelle série de projets pour 2024.

Presentation of the eleventh edition

Presentación de la undécima edición

Présentation de l'onzième édition

Margarita Laraignée

Dear members:

It is with great joy and satisfaction that I have the pleasure of presenting the **eleventh** edition of the ICOM-CECA Best Practice book.

The 2023 edition of the Award has received 23 proposals, a participation number that has not occurred since 2016. Programmes from 16 countries from different regions have competed: Asia (9), Europe (7), Africa (3), Latin America (3), and North America (1).

This wide distribution of the participants once again shows that the Best Practice tool can be used successfully in any site or culture and that it does not distinguish the type of museum where it can be applied.

As usual, in addition to the three best programmes that have won the award, there is a selection of projects that the jury has considered valuable for publication and that accompany this edition.

In the hope that you enjoy this presentation, I wish you all a good read and hope that it inspires and encourages you to present yours in 2024.

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Queridas y queridos miembros:

Con gran alegría y satisfacción tengo el placer de presentar la **undécima** edición del libro Best Practice del ICOM-CECA.

La edición 2023 del Premio ha contado con la recepción de 23 propuestas, un número de participación que no ocurría desde 2016. Han concursado programas de 16 países de distintas regiones: Asia (9), Europa (7), África (3), Latinoamérica (3) y América del Norte (1).

Esta amplia distribución de los participantes pone en evidencia nuevamente que la herramienta Best Practice puede ser utilizada con éxito en cualquier sitio o cultura y que tampoco distingue el tipo de museo en donde puede aplicarse.

Como es habitual, además de los tres mejores programas que han obtenido el premio, hay una selección de proyectos que el jurado ha considerado valiosos para su publicación y que acompañan esta edición.

Esperando que les sea grata esta presentación, les deseo a todos y todas una buena lectura y anhelo que los inspire y aliente para presentar el suyo en 2024.

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Chères et chers membres :

C'est avec une grande joie et de satisfaction que j'ai le plaisir de présenter la **onzième** édition du livre Best Practices de l'ICOM-CECA.

L'édition 2023 du Prix a reçu 23 candidatures, un nombre de candidatures qui n'a pas été reçu depuis 2016. Des programmes de 16 pays de différentes régions ont concouru : Asie (9), Europe (7), Afrique (3), Amérique latine (3) et Amérique du Nord (1).

Cette large répartition des participants montre une fois de plus que l'outil des meilleures pratiques peut être utilisé avec succès dans n'importe quel lieu ou culture et qu'il ne distingue pas le type de musée où il peut être appliqué.

Comme d'habitude, en plus des trois meilleurs programmes qui ont remporté le prix, il y a une sélection de projets que le jury a jugés valables pour publication et qui accompagnent cette édition.

En espérant que cette présentation vous plaise, je vous souhaite à tous une bonne lecture et espère qu'elle vous inspirera et vous encouragera à soumettre le vôtre en 2024.

CECA Best Practice Award Winners 2023

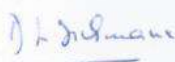
VERMEIREN, Sofie « Six years of 'The Art Bridge' » Museum Leuven. Leuven, Belgium.

VARGAS TREJO, Ariadna «El arte es el pretexto» Mi Museo Universitario La Salle. León, Guanajato - México.

CHAN, Tzu-Chi « Curating for and with children: The Renovation of the Children's Art Space at The National Taiwan Museum of Fine Arts » National Taiwan Museum of Fine Arts. Taichung Taiwan.

CECA Best Practice Jury

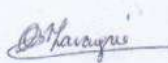
Paris, June 5th, 2023



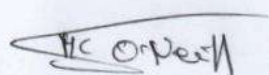
Delphine de Bethmann



Asmah Alias



Margarita Larágnée



Marie-Clarté O'Neill

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

Tinatin 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)

Best Practice 11

Sofie Verrmeiren (Belgium)
Ariadna Vargas Trejo (México)
Tzu-Chi Chan (Taiwan)



The articles

Los artículos

Les articles

Six years of 'The Art Bridge'

Sofie Vermeiren¹

Abstract

For six years M and the Mater Dei school from Leuven worked together on the project 'The Art Bridge'. Both institutions believe in the power of art. Art can offer you a new perspective on yourself, others and the world. It was thus not illogical that they ended up working on this project together. That is what the name means, by the way: 'The Art Bridge' aims to build bridges between the two houses. The aim was to find out whether art can help to give children more self-confidence.

M and Mater Dei developed a project that involved children intensively in the museum. There were specific activities for each grade. The practical implementation of the project was in the hands of M's educational department and a teacher from Mater Dei who worked one day in the week in M. Research done by UCLL showed that the project had a positive impact on children's attitude to art. It also made them more self-assured and more aware of the importance of working constructively with peers.

M too learned from the project. 'The Art Bridge' has taught the museum a lot about how schools' function and how they can tailor their offerings to class groups even better. That is why the museum bundled the set-up and research of the project together with their experiences in a publication that

¹ M Leuven, Leuven, Belgium, sofie.vermeiren@mleuven.be

can serve as an inspiration for education in the sector.

Together - pupils, teachers and museum staff -recounted great stories and made wonderful memories.

Keywords: collaboration, art, visual literacy, self-confidence, research, education, new perspectives, language stimulation.



*The Art Bridge at M Leuven
© M Leuven, photo: Andy Merregaert*

1. The conception and planning of the programme

Relevance, collaborations and resources

In 2016, M and the Mater Dei primary school in Leuven joined forces and started a long-term collaboration. The project was named 'The Art Bridge' and ran for six years. It came about thanks to the support of the Queen Paola Foundation and M-LIFE.

Mater Dei is a very diverse school with lots of nationalities (55 %). They see that as a strength, not an obstacle. The school is very committed to artistic education - image, drama, music, movement - and see that as an engine for **language stimulation**. That's where M was keen to step in. The museum was a safe haven for the pupils, but also a creative place where they could explore. M is very committed to **visual literacy**, a method that works well with the school's vision. The idea is that you learn to look at images and their surroundings in a different and better way. For many pupils, starting from art makes it more approachable. There is then less focus on the language, which they often find harder. That way of working also emphasises interaction more than pure knowledge transfer, which is important in child development.

All pupils and teachers at Mater Dei, from first to sixth grade², took part in the project. They participated in workshops with artists at the museum or at school. They were also involved in making exhibitions available to the public: for example, they made videos or tested out a new tour for schools. Moreover, Mater Dei's teachers could go to M to teach.

During the 2018-2019 academic year, a researcher from UCLL followed the project. Her research found that the project "has had a positive impact on children's attitudes towards art, on children's self-confidence and has given children a greater understanding of the importance of working with peers".³ The collaboration between the school and the museum makes the children feel special, even unique. They describe M as a special, welcoming place, outside the school walls.

Objectives⁴

'The Art Bridge' had one main goal: to strengthen the social integration of children in a highly diverse school. Within that main goal, there were

² Primary School in Belgium is divided in 6 years over three stages.

In this text we use the Belgian classification:

- First stage: Year 1 and 2 (6 – 8 years)
- Second stage: Year 3 and 4 (8 – 10 years)
- Third stage: Year 5 and 6: (10 – 12 years)

³ Goossens K. (2019). *Empowering children through the museum context*, Leuven, unpublished research.

⁴ A project group, consisting of Conny Feytaerts (Mater Dei), Katrien Goossens (UCLL) and Sofie Vermeiren (M Leuven), under the guidance of Goedroen Juchtmans (KU Leuven for the Queen Paola Foundation), came up with a plan of action where the various objectives were elaborated. They did so using the 'Theory of Change'.

three medium-term objectives. For this set-up we used the ‘Theory of Change’, a method that explains how a given intervention, or set of interventions, are expected to lead to a specific development change, drawing on a causal analysis based on available evidence.

The first medium-term objective was about pupils. The project wanted to 'empower' them, starting from their own experience and perception. From there, they were step-by-step taught a few important skills – looking and thinking critically, being creative, viewing art better and more intensely, communicating in different languages, practicing social skills, boosting self-confidence.

The second medium-term objective concerned teachers. The project aimed to make them aware of the importance of art and culture, and to support and enthuse them to work on it in a museum context.

The third medium-term objective was about the museum itself. The project aimed to bring museum operations outside of the walls of M, making meaningful connections between the school, the museum, the city and the community.

The activities that M and Mater Dei worked out together over the past six academic years were linked to the three primary school key stages and the objectives for each key stage.

Key stage 1: working on self-awareness and self-confidence in the museum.

Key stage 2: working on relational connectedness and interaction with peers.

Key stage 3: participation and connection with museum context

Contents and mediation tools

The art of M was always the central starting point. The museum organized workshops with artists, trainings and guided tours in the museum and at school, hereby they used the method of visual literacy and focused on interaction and physical learning. Teachers were able to collaborate with museum staff and contemporary artists which made art more accessible to them.

2. Carrying out the programme

M and Mater Dei worked out together activities over the past six years. They are linked to the three primary school key stages and the objectives for each key stage.⁵ One of the teachers, Conny Feyaerts, spent one day a week working at M. She advised the museum around public outreach for schools and worked with M to come up with a tailor-made offer. She also played a mediating role at school. She informed her colleagues about M's offerings and got them excited about the ongoing exhibitions and 'The Art Bridge'. At M, Charlotte Van Peer and Sofie Vermeiren worked closely with Conny and with the other teachers at Mater Dei to set up all the activities.

In Key stage 1 pupils had interactive tours and workshops at the museum. This introduced them to art and taught them to look more closely at images. All these activities started from the model of visual literacy that M has developed in collaboration with the Envil network (European Visual Literacy Network). This approach, which primarily appeals to pupils' senses and emotions, makes them remember more of their museum visit. Looking at art brings pleasure to children and stimulates their imagination. Being actively involved also gives them many opportunities to express their own opinions, thoughts and feelings. This, in turn, makes them more self-confident.

In the second semester, Year 1 pupils were also given guided tours by the Year 6 kids who had been given special training as guides for this. Those same Year 1 and 6 pupils were already linked at school as reading buddies⁶ and so they already had a special bond.

⁵ Described in the project plan *Theory of Change: De Kunstbrug*, Leuven, 2017, internal document.

⁶ Reading buddies: All Year 6 pupils are assigned a Year 1 pupil to help them develop their reading skills. This creates a special bond between the pupils and also grows the Year 6 pupils a sense of responsibility.



**Performance workshop with artist Katrien Oosterlinck
© M Leuven, photo: Andy Merregaert**

The pupils from Key stage 2 worked with an *artist in residence*. During project days, they completely immersed themselves in M's museum work and were introduced to not only visual art, but also photography, dance and music. What they did varied from year to year.

During these project days, the children collaborated with each other in workshops. That was a place where they could share their thoughts and feelings with peers and learn to express their opinions to each other. There was a focus not only on non-linguistic skills (perceiving and imagining), but also on linguistic skills (writing, speaking and listening). Art proved to be an excellent way to stimulate, challenge and excite the child's brain. It was also striking how perceptive the children were to details and how fascinated they were by the stories behind the artworks. Afterwards, they often remembered many details and facts.

The pupils from Key stage 3 were given training as guides. Afterwards, they gave their own guided tour to their parents, peers, Year 1 pupils and museum staff. They proved that even outside school walls, they dared to be confident and assured in front of both people they knew and strangers.

The guide training consisted of several workshops, where pupils were introduced to guide techniques and encouraged to say something about a work of art using their own talents. Some wrote a play or a poem, others engaged in dialogue with their audience through questions. During the training - and more generally throughout the project - we noticed that children look at art spontaneously and directly. They often make associations with their own lives and make references to that when guiding. They describe the works in a profound and detailed manner. Their way of looking, feeling and thinking was a source of inspiration for both teachers and museum staff. At the end of the training, once they had done their tour, the pupils were given a guide's certificate by the director and chair of M so that they would feel valued.



Key stage 3: guide training
© M Leuven, photo: Andy Merregaert

One of the aims of 'The Art Bridge' was also to sensitise, support and enthuse the teachers at Mater Dei to engage with art and culture at the museum. This allowed them to work on empowering their pupils.

Teachers regularly took their classes to M and discovered the collection and exhibitions, and supervising creative workshops that would otherwise have taken place within the school walls. The context of the museum was inspiring with its spaces, artworks and materials that invited people to be creative themselves. Teachers also engaged with M's offerings in the classroom. A 'mindswitch' could be noticed over the course of the project where teachers evolved from 'interested in art' to 'art-loving'. This made creative development even more part of the school's DNA.

3. Evaluation and remedial process

A project group, consisting of Conny Feyaerts, Katrien Goossens and Sofie Vermeiren, under the guidance of Goedroen Juchtmans (KU Leuven), came up with a plan of action where the various objectives were elaborated. They did so using the 'Theory of Change'. At the end of each project year, a discussion with the teachers and with M's staff took place to assess the extent to which the set objectives have been achieved. It also looked at what challenges there were towards the next project year. Feedback and reflections towards the next year were taken into account.

Researcher Katrien Goossens followed 'The Art Bridge' closely during the 2016-2019 academic years. She observed the children, teachers and museum guides and carried out focused discussions with them. In 2018-2019 she conducted a more in-depth theory-based impact evaluation.⁷ This looked at the extent to which the predefined goals had been achieved and what factors influenced any changes in the children. This qualitative research shows that 'The Art Bridge' has had a positive impact on children's attitudes towards art and their self-confidence. It has also given them a better understanding of the importance of working finely with peers. The research concludes that the collaboration with M contributed strongly to achieving

⁷ Goossens K. (2019), *Empowering children through the museum context*, Leuven, unpublished research.

objectives such as working on self-assurance, learning to work together and a positive attitude towards art.⁸

On the other hand, observations by teachers and museum staff have shown that thanks to 'The Art Bridge', the children have learned to look more closely and critically at art and, more broadly, at images in their immediate environment. They learned to express themselves in different ways, which in turn sharpened their language skills. By looking at and talking about art together, the children learned to explain what they feel and think about the artworks in an informed way.

The children also learned a lot by *doing*. Many activities in the museum were *hands-on* and focused on interaction, play and physical learning. For example, during tours, pupils were given the task of drawing or depicting something or linking a musical excerpt to an artwork. Assignments like those brought them closer to the core of the work, taught them about techniques and materials as well as taught them how to express themselves creatively.

Interviews with teachers revealed that they learned how art can enrich and broaden their own lifeworld. They really want to pass that on to their pupils. They have become aware that - in a world that is constantly changing - art, creativity and culture are as important as math and language. At the same time, they have discovered that the museum can be a place where they can work on their pupils' math and geometry skills.

A lesson can take place as much in the museum rooms as in the classroom. Visiting M adds an extra dimension to teaching. It awakens something in children and stimulates their creativity.

The teachers also indicated that the artistic activities meant that they got to know their pupils in a different way - the teachers too saw the pupils' well-being and self-assurance grow. The way children see, feel and think was an inspiration to teachers, museum staff and guides, and more widely to parents. They all learned from each other. That is what made the project so valuable.⁹

⁸ The qualitative research, results and sources can be found in the publication of the project: https://www.mleuven.be/sites/default/files/2023-04/Publication_MaterDei_TheArtBridge.pdf

⁹ You can also watch a retrospective of the project in this film through this link: <https://www.youtube.com/watch?v=VMZlyTrRXwU&list=TLGG2RUbP0EbnmswNzA3MjAyM>

The project ran for six years, but that does not mean the partnership between school and museum ended. The collaboration is so well-established that school and museum will continue to organize activities together in the future.

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Curating for and with children: The Renovation of the Children's Art Space at the National Taiwan Museum of Fine Arts

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Abstract

This programme concerns curators' methodology to renovate the children's art space at the National Taiwan Museum of Fine Arts from 2021 to 2022. The National Taiwan Museum of Fine Arts is Taiwan's only national-grade fine arts museum. The museum has pioneered developing projects and spaces for children since 2005. In 2018, in response to the recent trend in museums and learning practice, in which elevating one's competencies was valued over merely gaining knowledge, the museum received funding from the government to renovate the spaces for children.

The new art spaces include an interactive Art+Play room and a gallery for Educational Exhibition. In order to incorporate the idea of future

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education into the new art spaces, we promoted children's participation based on children's museology in the process of the renovation project and invited children to be our partners to co-create the content of the exhibition and educational playsets. This is the first-time museums in Taiwan involve children's participation, gather their views, and finally make something happen in the museum. The possibilities for implementing children's museology practices were examined based on educator planning and audience research.

Keywords: children's museology, child participation, child culture design, co-create, art museum

1. The conception and planning of the programme

In 1989, the United Nations passed the Convention on the Rights of the Child, which claims that children are human beings with their rights and must be allowed to grow and flourish with dignity. It is the most widely accepted human rights treaty since then.

In 2014, the Taiwan government finally passed the "Implementation Act of the Convention on the Rights of the Child". That means children in Taiwan are supposed to exercise these rights on their behalf, and all their opinions should be heard and taken seriously.

However, we observed in Taiwanese museums that most children follow the instructions of adults: children only have access to museum contents which are mainly organized by museum educators and selected by their parents. Children's opinions in the museum are rarely heard and taken. As a result, we would like to enable more children to have their voices heard by asking children to co-create the content of children's spaces in the National Taiwan Museum of Fine Arts.

The main goal of the National Taiwan Museum of Fine Arts is to preserve and promote fine arts in Taiwan. In addition, the museum is the pioneer in developing projects and spaces for children. In 2005, the museum built a space that was the first art and playroom for kids in Taiwan. Over the past three decades, the museum has connected children with arts via activities and exhibitions to practice art-making and to learn Taiwanese art in educational exhibitions, activities, and events. In 2018, the museum

received funding to renovate children's spaces.

In response to the Rights of the Child and the recent development of museums prioritising competencies instead of knowledge, the museum educators invited child-culture designers and art educators to develop collaborative processes with children while developing the children's space, including Art+Play Space and Educational Exhibition.

The Art+Play Space

The target audiences of the Art+Play Space are children aged 0-12. The space aims to encourage children of all ages to explore fine arts through play. To achieve our goal, we built a team with experiences in art history, education theory, learning space design, and experts in play. We curated the space with a combination of the methodology of art history and play theory and invited children to participate in two stages of the trial session of the educational playsets before we finalised the space settings.

The educational playsets were designed and customised from the museum's collections. We selected the collections diligently to create diverse styles, genres, media, and generations from works of essential Taiwanese artists. We hope children can observe, think and act like our pioneer artists in the Art+Play Space and encounter all kinds of the aesthetic of Taiwan through artful play.

The Art+Play Space is a promenade and winding space in the museum's basement. In order to achieve the goal mentioned above, we arranged the space into five play zones (caves) by children's development stages and matched the zones with the art movement in Taiwan. Therefore, the Art+Play Space thoroughly provided the core development stimulation on different stages of children's development. (fig. 1)



Theme	Cave of Curiosity	Cave of Stories	Cave of Creativity	Cave of Change	Cave of Time Travel
Core Idea	Observe & Explore	Collect & Imagine	Create & Practice	Challenge & Overturn	Amplify & Beyond
	Curious	Collect	Create	Construct	Connect
Inspiration	Environment	Story	Element	Method	Concept
Development	Gross motor		→		Fine motor
Challenge	Low		→		High
Collections	Figurative		→		Abstraction
	Modern		→		Contemporary
	Classic		→		New Media
	Micro		→		Macro

Fig 1. The theme of play zones and core ideas of the Art+Play Space

The Educational Exhibition

"Look!?" is a playful art exhibition specifically designed for children. It is also the first "Educational Exhibition" included children's participation in the National Taiwan Museum of Fine Arts's curating process. We aim to recreate their genuine curiosity, happiness, and hunger for new surprises. We want children to activate their senses, explore and be "surprised" by the artistic creation.

During the curation process, "Children's participation" activities not only lifted child's voices and made their thoughts be seen but also acted as an experiment in the art museum, making the exhibition touchable and playful.

2. Carrying out the programme

The Art+Play Space: Observing Children's User Behaviours during the development stage.

While developing the educational playset in the Art+Play Space, we arranged two stages of the trial session. In the first stage, after we mapped out the arrangement of the space, we made several prototypes of the playsets and invited 16 kids from 3-12 years as subjects (fig 2). In this stage, we observed their play behaviours to determine which playsets were workable and quickly ruled out the 'boring' ones. Afterwards, we started manufacturing the playsets for the next trial stage.

In the second trial stage, our primary goal was to determine the environment sets and the guidance texts of the playset (fig 2). We invited 20 kids from 5-10 years as the 'professionals' to play freely and score the settings. Finally, with the children's participation, the ultimate version of The Art+Play Space was determined – 5 play zones along with 11 customised playsets under the theme of fine arts in Taiwan.



Fig 2. The first and second stages of the playset trial session (2021-2022)

The Educational Exhibition: involving Children in the exhibition-making process.

During the exhibition-making process, we conducted two parts of "children's participation." Firstly, we interviewed children aged 4-12 about their art museum experiences and their thoughts toward the paintings selected, which ultimately became the caption to the art pieces, letting children introduce the art to the visitors. Secondly, we invited children to visit the exhibition as the experts to "play" with the exhibition and give us the final advice.



Fig 3. Children's thoughts toward the paintings became captions in the "Look!?" exhibition.

3. Evaluation and remedial process

This project aims to collaborate with children while developing the educational exhibition and interactive Art+Play Space at the National Taiwan Museum of Fine Arts. Evaluation and remedial process included Observation and Questionnaires. Observations let us capture actual play behaviours of children and record their movements, while questionnaires make us know the future difficulties of children and their caregivers.

Children as respondents

In the children's participation session of the "Look!?" exhibition, children are invited as respondents and, most importantly, as experts in "being a child". In the interviews, as adult curators/designers, we asked open-ended questions using expressions that children could understand, guiding them to express their thoughts and encouraging them to think critically about the questions and art pieces we provided. The results help us create the exhibition from their perspective and directly provide content that we can use to introduce the art "by children" in the exhibition.

Family as respondents

Audience research was conducted during the soft opening (24 Jul - 17 Sep 2022) of the Art+Play Space. The research was conducted with questionnaires and interviews. A total of 204 valid questionnaires were completed, including 124 parents and 80 children. Overall, the family audiences gave excellent reviews to the Art+Play Space and the playsets. Regarding satisfaction with each play zone, the Cave of Creativity is the highest, followed by the Cave of Story. The Cave of Curiosity is the lowest (The Cave of Time Travel was yet to be opened during the soft opening). After the soft opening, we modified the settings of each Cave, replaced some of the playsets and added more instruction texts for the playsets to enhance users' experience.

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Les *Mini explorateurs*, des boîtes sensorielles à destination de la petite enfance pour découvrir le musée

*Anne-Marie du Boucher**

Résumé

Les boîtes sensorielles des Mini explorateurs ont été développées au musée Girodet de Montargis afin de proposer un outil de médiation gratuit, utilisable en autonomie et en continu dans les collections permanentes par des visiteurs individuels accompagnés d'enfants âgés de 2 à 5 ans.

En privilégiant une approche multisensorielle et ludique, propre à stimuler l'éveil des tout-petits et à rassurer les adultes, ce dispositif permet de générer de vrais moments de parentalité au musée face aux œuvres.

Parce qu'elles s'inscrivent dans un vaste projet d'accessibilité initié en 2022, ces boîtes sensorielles concourent à une plus grande appropriation du musée par les publics et contribuent à former les visiteurs de demain.

Mots clés : petite enfance, parentalité, boîte sensorielle, médiation en autonomie, dispositif de médiation, dispositif ludique, jeux, autonomie.

1. Conception et planification du programme

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A. Ouvrir le musée à la petite enfance

Le musée Girodet abrite une collection de beaux-arts qui, si elle comprend un riche fond d'art ancien européen, concerne en priorité la période comprise entre 1780 et 1870, avec des œuvres du peintre Anne-Louis Girodet-Trioson (1767-1824) et le fonds d'atelier du sculpteur Henry de Triqueti (1803-1874), tous deux issus du territoire montargois.

Depuis sa réouverture en décembre 2018 et après avoir signé la charte de bonnes pratiques de l'association Môm'Art, le musée Girodet a multiplié les actions et les dispositifs pour favoriser les conditions d'accueil et de visite des enfants et des familles.

Compte-tenu de la taille restreinte de l'équipe de médiation à ce moment-là et de la nécessité de trouver un nouveau mode de fonctionnement après six ans de fermeture (quatre années programmées pour travaux, deux années subies à cause de l'inondation de 2016), ces actions et ces dispositifs se limitaient aux enfants âgés de 6 ans et plus avec, en particulier, des gilets d'explorateurs à utiliser en autonomie dans les salles sur le modèle du sac Muséojou de l'association Môm'Art. Quant au public de la petite enfance, il bénéficiait de visites commentées et d'ateliers, mais toujours de manière captive, majoritairement dans le cadre scolaire.

C'est pour faire suite à la remarque d'une jeune maman en 2019, qui regrettait que le musée ne propose rien de particulier à son fils de 3 ans, que nous avons choisi de décliner nos actions et nos outils à destination des enfants âgés de 2 à 5 ans.

B. Proposer un outil gratuit à utiliser en autonomie

L'objectif fondamental de ce projet est de proposer en prêt et en permanence, à l'accueil du musée, un outil entièrement gratuit et dévolu aux familles qui viendraient visiter le musée avec de jeunes enfants, sans dépendre d'un médiateur dans le cadre d'une visite commentée ou d'un atelier de pratique.

De cet objectif principal découlent des objectifs secondaires :

- Donner aux parents un outil à même de favoriser une découverte ludique et décomplexée des collections, en contournant la crainte de

« ne pas savoir quoi dire » face aux œuvres, grâce à des supports faciles à s'approprier.

- Donner aux enfants des repères dans ce lieu nouveau pour eux, grâce à des jeux et des jouets familiers empruntés à leur quotidien (fioles sensorielles, boîtes à musique, jouets de dinette, etc.) et susceptibles de les amener à observer les œuvres, au moyen de la comparaison.
- Favoriser l'éveil multisensoriel des enfants en recourant à quatre des cinq sens (le goût étant mis à l'écart pour des raisons d'hygiène et de sécurité).
- Générer du lien familial et intergénérationnel basé sur le jeu, la complicité et l'adaptation du contenu des boîtes à chaque enfant, selon l'âge et les acquis personnels.

C. Un projet qui a gagné en importance

Quand l'idée des boîtes sensorielles a germé à la fin de l'année 2019, ce projet devait prendre une forme très sommaire sans budget alloué. A cette étape, il reposait sur la seule médiatrice du musée qui s'est appuyée en priorité sur l'expérience des jeunes parents parmi ses collègues afin de convenir d'un contenu adapté et informel.

Au sortir de la crise sanitaire, qui a interrompu le projet en remettant en cause sa nature multisensorielle, le musée a initié un vaste chantier d'accessibilité. Le projet des boîtes sensorielle a pris une nouvelle ampleur en bénéficiant d'un agrandissement de l'équipe de médiation et d'un budget spécifique (6500 €) qui a abouti à la création d'un véritable dispositif avec sa propre identité graphique et son matériel dédié.

La conception de cet outil a bénéficié du concours de nombreux acteurs : les boîtes ont été modifiées par des agents techniques expérimentés en ébénisterie, le discours et le choix des œuvres ont été validés par plusieurs parents au sein de l'équipe et par une spécialiste de la petite enfance à l'échelle du territoire montargois. Quant au contenu des boîtes, il a été perfectionné grâce à des collaborations avec, notamment, la société "Les Doigts Qui Rêvent" (pour la création de cartes tactiles) et la start-up parisienne "Le P'tit Sniff" (pour l'acquisition de diffuseurs olfactifs).

D. Des travailleuses de couture amusantes

Les boîtes sensorielles des Mini explorateurs prennent la forme de travailleuses de couture en bois, qui ont été montées sur roulettes et munies d'une poignée au bout d'une corde afin que les enfants les tirent derrière eux comme un jouet, tandis que les parents peuvent les porter par une poignée centrale. Elles incluent également un petit tapis pour délimiter un espace intime au sol devant les œuvres.

Ces travailleuses contiennent six compartiments. Chacun propose de découvrir une œuvre du musée grâce à un ou plusieurs sens, au moyen d'un jeu. Les types de compartiments et les types de jeux sont les mêmes d'une travailleuse à l'autre, mais les œuvres concernées changent : on trouve ainsi, dans chaque travailleuse, la boîte à couleurs (avec un arc-en-ciel en bois à assembler avant d'identifier les couleurs et les nuances de couleurs dans les tableaux d'une salle), la boîte à odeur (avec un diffuseur olfactif à sentir et un objet à toucher en relation avec l'odeur tirée d'une œuvre), la boîte à musique (avec une boîte à musique à manivelle et les paroles d'une comptine connue), la boîte à matériau (avec un matériau constitutif d'œuvre d'art à toucher et comparer avec les œuvres correspondantes), la boîte à histoire (avec un petit livre illustré autour d'une œuvre à lire ensemble et des objets à toucher au fur et à mesure) et la boîte à animaux (avec des cartes tactiles ou de véritables matériaux animaliers à toucher selon l'âge des enfants avant de les retrouver dans un tableau).

Pour accompagner les parents dans l'utilisation des boîtes, chaque compartiment contient une carte « mode d'emploi » qui propose deux niveaux de lecture selon que l'enfant a 2-3 ans ou 4-5 ans, une carte « Parents, envie d'en savoir plus ? » pour les renseigner sur les œuvres et un ensemble d'objets variable selon le jeu concerné.

Les travailleuses de couture existent en cinq exemplaires qui abordent chacune un parcours différent à travers les collections, afin que les familles enrichissent leur expérience à chaque nouvelle visite.



Fig. 1 – Une boîte sensorielle tirée par un Mini explorateur.

2. Mise en œuvre du programme

A. Une préparation de longue haleine

Initié à la fin de l'année 2019 et interrompu par la crise sanitaire, le projet a repris à l'été 2022 et s'est achevé en avril 2023.

Il a d'abord fallu sélectionner les œuvres pour qu'elles soient en adéquation avec la perception des enfants (sujet, taille, visibilité...) et identifier l'expérience sensorielle à laquelle les relier.

S'en sont suivies de longues recherches pour identifier les meilleurs modèles de boîtes à utiliser et les objets à intégrer sans excéder le budget imparti, surtout quand il s'agissait d'objets rares (plumes de perroquets), onéreux (marbre, bronze) ou très spécifiques (l'odeur du sous-bois ou du bord de mer).

Cette phase de conception a entraîné une idée supplémentaire : celle de réaliser une sixième boîte plus volumineuse à l'usage des médiatrices, pour rassembler le contenu des cinq boîtes mises à disposition du public. De cette façon, celle-ci servirait de support dans le cadre de visites commentées avec

des groupes d'enfants en provenance d'une école ou d'un centre de loisirs.

Le musée a fait appel à un graphiste pour donner à ce nouveau dispositif une identité propre et réaliser un document de communication pour le lancement du projet.

B. Un lancement en amont des vacances et une formation parentale

Afin de promouvoir les Mini explorateurs auprès d'une large audience, un petit document de quatre pages a été diffusé au musée et en dehors, directement dans les écoles, les crèches, les relais d'assistantes maternelles, etc.

Puis, parce que le dispositif est destiné à être utilisé en autonomie, le musée a invité les parents et les professionnels de la petite enfance à le découvrir en avant-première, le 14 avril 2023 dans la soirée, autour d'un temps de présentation et d'échange informel, avant de mettre les boîtes à disposition des usagers pendant les vacances de printemps.

Le musée a intégré, dans la programmation de ces vacances, six temps de visite commentée avec la grande boîte, afin de familiariser les parents avec le dispositif et de les encourager à revenir tester les petites boîtes en autonomie, avec leurs enfants. Afin de respecter le double niveau de lecture adopté dans les boîtes, la moitié des créneaux était réservée aux enfants de 2 à 3 ans et l'autre moitié aux enfants de 4 à 5 ans.

Le musée a communiqué sur ce nouveau dispositif environ un mois avant son lancement avec plusieurs annonces sur les réseaux sociaux, grâce à des images obtenues lors d'un shooting photo organisé avec des familles volontaires et couvert par une photographe du service de communication de l'agglomération montargoise, dont dépend le musée. Le site Internet a également été actualisé en justifiant une refonte de l'onglet « service des publics », qui propose désormais un encart spécialement dévolu aux familles.

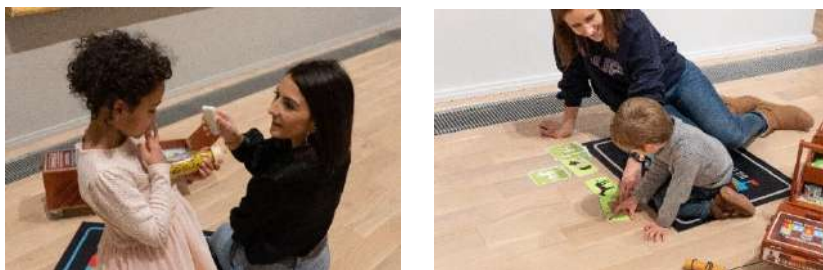


Fig. 2 – Utilisation du dispositif olfactif et des cartes tactiles en famille avec une enfant de 4 ans et un enfant de 3 ans.

3. Evaluation et remédiation du programme

A. Une évaluation pensée en amont

Un questionnaire de satisfaction a été distribué aux parents qui ont utilisé les boîtes en autonomie. La moitié de ce questionnaire concernait leur appropriation du dispositif en tant qu'adultes et parents, l'autre moitié concernait les réactions de leurs enfants. Beaucoup de parents l'ont rempli avec une application qui révèle leur intérêt et leur reconnaissance pour cet outil spécialement conçu pour leurs jeunes enfants, initiative "encore rare" dans les musées selon eux.

Des témoignages oraux ont également été recueillis à l'issue des visites commentées, directement par la médiatrice ou, à l'issue d'une utilisation en autonomie, par les agents d'accueil. Ces échanges de vive voix sont précieux pour compléter les réponses parfois laconiques au questionnaire ou pour comprendre le sens de certaines observations.

B. Un enthousiasme général

Les parents ont salué la pertinence de cet outil, sa maniabilité et son contenu modulable. Ils ont apprécié d'obtenir des instructions claires sans être obligés de s'y plier. Plusieurs d'entre eux ont consulté les cartes spécialement prévues pour les adultes et disent s'en être servis pour aller plus loin dans la compréhension des œuvres avec leurs enfants.

Les enfants, quant à eux, se sont emparés de la boîte comme d'un jouet (qu'ils tiraient, poussaient ou sur lequel ils s'asseyaient selon le cas) et ont éprouvé un enthousiasme réel pour son contenu qu'ils ont manipulé avec une délicatesse surprenante pour leur âge. La plupart ont eu le temps et la patience de tester les six jeux dans une limite de trois-quarts d'heure.

En revanche, le principe selon lequel la reproduction des œuvres à l'extérieur des compartiments permettrait de les retrouver facilement dans le parcours n'a pas été une évidence pour tous les visiteurs.

C. Quelques réajustements pour l'avenir

Pour remédier à l'orientation dans les salles, le musée intégrera désormais un petit plan avec chaque travailleuse.

Nous souhaiterions également augmenter le contenu de certaines boîtes pour allonger le temps d'utilisation du dispositif en salle : par exemple en plaçant cinq matériaux différents dans la boîte à matériaux des six travailleuses. C'est ainsi que le compartiment était prévu au départ, avant de revoir cette ambition à la baisse compte-tenu du budget nécessaire pour obtenir six exemplaires de petits bronzes et de petits marbres.

Nous constatons, enfin, que les familles ont beaucoup apprécié les visites commentées des vacances (sur quinze familles, cinq sont revenues dans la semaine) : si l'utilisation des boîtes en autonomie a l'avantage d'instaurer une relation de confiance entre l'enfant et le parent et un ajustement au cas par cas, la visite commentée, elle, induit un temps d'adaptation pour vaincre la timidité initiale, mais génère ensuite un autre type d'interactions, plus dynamiques, entre les participants. Nous songeons donc à reconduire ces visites, à la demande générale des familles, bien que l'objectif initial du projet soit l'autonomie des visiteurs.

Pour finir, et après avoir constaté que le principe de la boîte à ouvrir plaisait autant aux adultes qu'aux enfants, l'équipe de médiation songe à créer un nouveau dispositif sensoriel qui, lui, serait exclusivement destiné à un public adolescent et adulte.



Fig. 3 – Utilisation de la grande boîte face à plusieurs enfants par une médiatrice.

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La Boîte à voyages : le musée ressource

Isabelle Rouls, Charlotte Fesneau, Manuela Meunier¹

Résumé

Le musée du quai Branly – Jacques Chirac, établissement public consacré aux Arts et Civilisations d’Afrique, d’Asie, d’Océanie et des Amériques, a ouvert en 2006 et réunit en son sein plus de 300 000 œuvres.

Dans le cadre de sa politique d’éducation artistique et culturelle et de démocratisation culturelle, le musée a développé en 2014 la Boîte à voyages, un dispositif de médiation hors-les-murs à destination des publics scolaires, périscolaires, des publics du champ social et des personnes en situation de handicap. Sous la forme d’une boîte de type « jeu de société », cette mallette ludo-pédagogique propose aux encadrants (médiateurs, animateurs, enseignants...) un ensemble de ressources pédagogiques centrées sur des œuvres emblématiques, issues des collections des quatre aires géographiques couvertes.

La Boîte s’organise autour d’une sélection de 24 œuvres du musée. Chaque œuvre fait l’objet d’une présentation et d’une activité, destinée tout particulièrement aux enfants (de 6 à 12 ans), mais qui peut se décliner pour tous. Différentes ressources connexes (fiche de contextualisation, contes, musiques, recettes...) sont également disponibles sur la clé USB fournie,

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ainsi qu'une sensibilisation aux différents métiers du musée, par le biais d'un jeu de cartes.

Mots-clés : Mallette pédagogique, Hors les murs, Accessibilité, territoire, local, scolaire, démocratisation

1. Conception et planification du programme

Situé en bord de Seine, au pied de la tour Eiffel, le musée du quai Branly - Jacques Chirac, établissement public, s'attache à donner la pleine mesure de l'importance des Arts et Civilisations d'Afrique, d'Asie, d'Océanie et des Amériques, à la croisée d'influences culturelles, religieuses et historiques multiples. Dans ce lieu de dialogue scientifique et artistique, expositions, spectacles, conférences, ateliers, projections rythment la programmation culturelle.

Instrument de médiation conçu pour familiariser les plus jeunes aux œuvres présentes au sein des collections du musée, la Boîte à voyages du musée du quai Branly – Jacques Chirac est un support d'apprentissage ludique.

Dans un premier temps, elle a été conçue en format numérique dans l'objectif de rassembler et de structurer l'ensemble des supports de médiation existants à destination des publics scolaires en un seul et unique outil.

Puis, une version matérialisée de la « Boîte à voyages » a été produite en 2014, dans l'objectif de développer les actions hors-les-murs. Développée par les équipes de médiation du musée, réalisée et fabriquée sur fonds propres, sous la forme d'une boîte de type « jeu de société », elle est destinée à être utilisée dans le cadre scolaire ou péri-éducatif (centres de loisirs ou structures accueillant des enfants et des jeunes : centres sociaux, bibliothèques, etc.).

La Boîte à voyages est une ressource pédagogique qui propose des activités autour d'une sélection de **24 œuvres des collections**.

Chacune des œuvres est reproduite en grand format sur un poster et dispose d'une fiche découverte visant à accompagner sa découverte et

faciliter son observation (identification de détails à regarder et comparaisons avec d'autres œuvres similaires). Afin de refléter au mieux la diversité des collections du musée, on retrouve, dans la boîte, 6 œuvres par aire géographique (Afrique, Océanie, Asie et Amériques). Les 24 œuvres présentées sont, par ailleurs, très variées de par leur provenance géographique et historique, leurs matériaux (peinture, bois, pierre, céramique, textile, fer, etc.) et leur nature (instruments de musique, vêtements, parures, ou encore objets rituels). L'encadrant dispose également d'une fiche comprenant des éléments de contexte sur leur usage et leur signification.

Outre son observation, chaque œuvre fait également l'objet d'une activité destinée aux enfants (de 6 à 12 ans), mais qui, avec quelques adaptations, peut s'adresser à tous. Toutes ces activités se déclinent sous des formes multiples (activités plastiques, arts vivants, travail manuel, jeux...) et font intervenir différentes ressources annexes (dossier d'exposition, contes, musiques, recettes, fiches thématiques...) disponibles sur la clé USB présente dans la Boîte. Chaque activité est introduite par une fiche récapitulative recensant les objectifs visés, le matériel nécessaire et les ressources employées. Le déroulement des activités est, par ailleurs, détaillé séance par séance avec, pour chacune, les aspects sur lesquels il est intéressant d'insister. Les instructions fournies sont conçues pour guider les encadrants au sein de l'activité tout en les encourageant à laisser libre cours à leur imagination pour les adapter et les réinventer à leur manière. Ces derniers peuvent également regrouper plusieurs activités autour d'une thématique particulière.

La Boîte à voyages se veut extrêmement accessible dans sa prise en main et souple dans son utilisation : elle a ainsi été conçue pour pouvoir être utilisée tant pour une séance d'activité d'1h que pour nourrir un projet de classe sur une année entière.

Les activités proposées ont été pensées pour procurer aux enfants une expérience ludique et pédagogique autour des œuvres : les ressources déployées et les travaux dans lesquels s'engagent les enfants leur permettent ainsi d'approfondir les connaissances liées aux thématiques des œuvres tout en développant des compétences telle que l'expression écrite, orale ou la capacité à travailler en équipe pour mener à bien un projet.

La Boîte contient également deux jeux de cartes : un premier consistant à créer des paires entre les œuvres, et un second permettant aux enfants de découvrir les métiers du musée et de réaliser eux-mêmes leur exposition.

L'ensemble de ces fiches est disponible sous la forme d'un PDF interactif, ergonomique et simple d'utilisation.



1 – La Boîte à voyages, première édition

© musée du quai Branly - Jacques Chirac, photo Xavier Pierre

Depuis 2014, la Boîte à voyages a été distribuée auprès de nombreux partenaires éducatifs et sociaux du musée, préalablement formés à sa prise en main et utilisation potentielle. En 2022, dans le cadre du partenariat avec l'Etablissement Public de la Grande Halle et de la Villette autour des [Micro-Folies](#), le musée s'est engagé à mettre à disposition une Boîte à voyages auprès de chaque Micro-Folie sur l'ensemble du territoire français. Aujourd'hui, plus de 360 Boîtes sont en circulation et 300 autres seront distribuées dans les prochains mois.

2. Mise en œuvre du programme

Conçue dans un premier temps pour rassembler et structurer dans un

seul et unique outil l'ensemble des supports de médiation existants à destination des publics scolaires, la Boîte à voyages a d'abord vu le jour en format numérique.

En 2013, sous l'impulsion du Ministère de l'Education français, une réforme des rythmes scolaires (suppression d'un jour d'école le mercredi pour les maternelles et le primaire) a fait naître le besoin pour les musées de renforcer les offres à destination du périscolaire. Le projet d'adapter la Boîte à voyages en version matérielle voit alors le jour.

Parallèlement, à la suite de la vague d'attentats touchant la France entre 2014 et 2015, le gouvernement a mis en place des mesures de sécurité dans les établissements scolaires, parmi lesquelles la suspension des sorties scolaires sur l'ensemble du territoire, obligeant les musées à adapter leur offre de médiation en format hors-les-murs. La Boîte à voyages sera diffusée de manière plus large dans ce contexte et permettra de garder, voire de renforcer les liens avec les structures scolaires et périscolaires.

A partir de 2018, sa diffusion s'élargit à d'autres structures et relais territoriaux : équipements culturels, structures associatives, services jeunesse, services des sports, structures de la petite enfance, hôpitaux et EHPAD, permettant au musée de développer de nouveaux projets autour des collections.

Fort de ces expériences, des « retours utilisateurs » (voir ci-après), et de l'appétence constatée pour cet outil, une refonte de la Boîte à voyages a été initiée afin de rendre cet outil encore plus adapté aux besoins de ses utilisateurs, notamment dans le cadre périscolaire. Dans cette perspective, une attention toute particulière a été portée à l'ergonomie de l'outil et à sa prise en main.

Un travail approfondi d'évaluation a ainsi été mené par l'équipe de la médiation du musée en 2021, qui a abouti en 2022 à un projet de refonte graphique, de reprise et adaptation des contenus scientifiques et d'enrichissement des ressources de la Boîte à voyages.



2 – Fiche de présentation d'œuvre de la deuxième édition de la Boîte à voyages

3. Evaluation et remédiation du programme

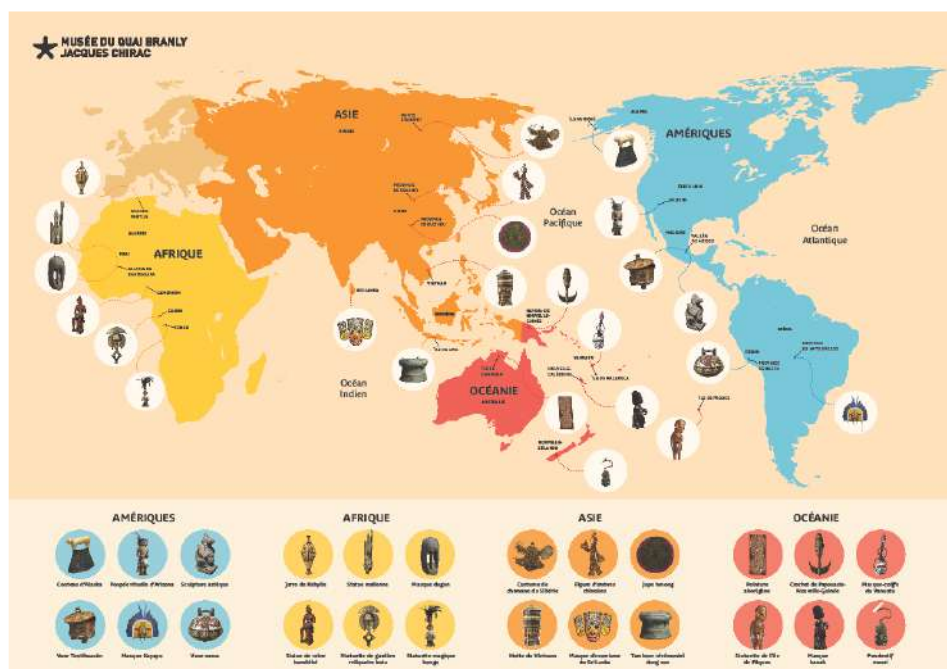
Une évaluation du dispositif, via une enquête qualitative par entretiens téléphoniques a été menée en 2015. L'évaluation a porté sur la compréhension de la Boîte à voyages, son usage, son inscription ou pas dans un projet pédagogique plus vaste.

Une deuxième évaluation a été réalisée en 2021, basée sur des questionnaires distribués auprès des enseignants et encadrants. Cet état des lieux a permis de nourrir le travail de refonte de la Boîte à voyages, mené avec les chargés de médiation du musée utilisant la Boîte lors de leurs interventions, et ayant une connaissance poussée du terrain et des besoins du public. L'objectif est ici d'améliorer l'ergonomie et l'accessibilité, le graphisme, les formations, la prise en main des activités par tout type d'encadrants, ainsi que de répondre aux besoins énoncés par les utilisateurs de la Boîte à voyages.

En parallèle, dans le cadre de l'intensification du partenariat avec les

Micro-Folies, une diffusion massive de la Boîte à voyages et la formation des médiateurs locaux sont prévues puisque l'ensemble des Micro-Folies devrait, dans les trois prochaines années, être équipé de cet outil.

Ce projet de refonte est soutenu par un mécène, le Centre des jeunes dirigeants d'entreprise. La sortie de la deuxième édition de la Boîte à voyages est prévue pour la rentrée 2023.



3 – Mappemonde en cours d'élaboration pour la deuxième édition de la Boîte à voyages

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A Growing Experimental New Cultural Space

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Abstract

Have you ever seen a museum that opens until midnight? On June 9th, 2022, the 24-hour Museum initiated by Zhejiang Museum of Natural History opened in the downtown Plaza in Hangzhou with a total floor area of 310 square meters. Using "Knowing the animals, plants and minerals around us" as theme, this museum displays more than 300 specimens, setting up one metaverse theater and 16 interactive exhibitions. Digital technology is widely used to present a good deal of information of collections, to create an artistic and chic atmosphere for such dynamic cultural space. The Museum extends its opening time to 24 hours, breaking the long-standing "nine to five" opening tradition of common museums and letting it become a new cultural space meeting the upgraded needs of the public. Up to now, 24-hour Museum has received more than 400 thousand visitors.

Keywords: 24-hour Museum, new cultural space, natural museum, education, nighttime cultural needs

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1. The conception and planning of the programme

The origin of the programme and its relevance to society.

24-hour Museum programme was motivated by the increasing needs of audiences to visit museums at night. As a famous tourist city in China, Hangzhou owns rich tourism resources in cultures and highly developed nighttime economy. Both local residents and tourists have shown increasing needs for nighttime museum visits. As a city with numerous museums, Hangzhou starts to consider the possibility of museums opening throughout the night.

At the same time, the proposal of "double reduction" policy by the education department has greatly reduced students' academic burden, however, it has also posed problems of where to go after school for students. Zhejiang Museum of Natural History has always recognized the importance of educational function of museum and is committed to promoting the cultivation of young people's natural science literacy. As a way of responding to "double reduction" policy for students and visitors' increasing needs, Zhejiang Museum of Natural History actively innovated and proposed to build a 24-hour Museum through market research and expert discussion combined with the existing resources of the museum.

Collaboration and Partners

For a long time, China's state-owned museums own full financial allocation from the state and implement budget-based management with "separation between revenue and expenditure". Although it ensures that the government's funds are not abused, it greatly restricts the operation and development of museums; thus "how to sufficiently distribute the fund" has become a common problem for such museums. Like most Chinese museums, Zhejiang Museum of Natural History enforced the functional segmentation policy which separates preservation from display and research. Therefore, 24-hour Museum should handle the relationship among the ownership of assets, the ownership of collections and the right to open and operate.

24-hour Museum first explores the appropriate separation mechanism of the state-owned museum's ownership of assets, the ownership of collections

and the right to open and operate. Through a third-party operation model, the third party arranges 2 personnel per day, the museum dispatches 1 docent as well, which can maintain the daily operation and reduce labor costs. It has initially achieved sustainable operation because of its stable operating cost. 24-hour Museum develops market-oriented featured cultural creative products, opens up multi-directional sales channels and featured brands. Since its trial opening on June 9th, 2022 the total operating revenue has reached 816,000 yuan, with an average monthly sales revenue of around 90,000 yuan (including research and learning activities). Its highest daily sales revenue is 2,280 yuan on weekdays, with an average daily sales revenue of around 700 yuan. Its sales revenue increases significantly on weekends and holidays, during which the highest daily sales revenue reaches 9,631 yuan and the average daily sales revenue reaches around 5,000 yuan.

The appropriate separation mechanism of three powers is a sustainable and replicable opening mode for Zhejiang Museum of Natural History, which also provides useful references for other museums in China which also considering opening at night.

Objectives and beneficiaries

The construction of the 24-hour Museum first meets the needs of the public to visit museum at night. At the same time, through hosting educational activities, it can meet the needs of young students to learn more about nature and science.

With the growth of domestic social economy, Chinese people's living standards have steadily improved, and various new forms of consumption have emerged such as nighttime economy and exhibition economy, providing important support for achieving coordinated high-quality development of economy and culture. Most museums in China open at 9am and close at 5pm, opening for 8 hours a day and closing all day on Mondays. This opening mode can't satisfy the new cultural needs of the public to see exhibitions at night.

24-hour Museum positively responds to the needs of public, breaking the tradition of 8-hour operating mode of the museums. During the first 100 days of trial operation, it opened from 10:00 AM to midnight on weekdays and opened 24 hours on weekends and national holidays. After three months of trial operation, the number of audiences exceeded 130,000. The

proportion of audiences during the museums' regular opening hours (10:00am-05:00pm) was 55.8%, while the proportion during the regular closing hours (05:00pm-10:00pm) was 35.6%. After 10:00pm, the proportion of audiences was less than 10%.

After the trial operation was over, the opening hours of 24-hour Museum was adjusted to 10:00am-10:00pm on weekdays, 10:00am-12:00am on weekends and national holidays according to the audiences' number before. After the adjustment, the proportion of audiences during the museums' regular opening hours (10:00am to 05:00pm) increased to 66.2%, the proportion was 31.6% during the regular closing hours (05:00pm to 10:00pm), and 2.2% during the night (after 10:00pm). 24-hour Museum scientifically adjusted its opening hours, which not only enables the museum to provide more accurate and considerate services for the audiences but also saves enough time for repairing the equipment and exhibits in the museum.



Nighttime audiences of 24-hour Museum

The educational function is one of the basic functions of museums. Zhejiang Museum of Natural History has been striving to cultivate the scientific literacy of young people, nourish their natural science knowledge, pass on the will of protecting nature and ecology to the next generation. At the beginning of the construction of 24-hour Museum, improving the function of science education for young people was the prioritized mission.

After the "double reduction" policy, young people have more time to go to museums, exploring and learning based on their own interests. 24-hour Museum meets the new requirement of "improving the after-school services to students", gives full play to the advantages of resources and exhibitions. It develops diversified research activities following the idea of "educating with pleasure and learning with interest". These efforts bring museum courses closer to school courses and strengthens the educational functions

of the museum. After operating 24-hour Museum for one year, 150 research activities have been held and 7 weekend research courses have been set up, with a total of one thousand participants so far. The museum has been recruiting small docents aims to stimulating their interests in natural science and love for nature through lessons to exercise their comprehensive abilities of independent learning, language expression, communication and cooperation, scientific thinking, etc.



"Explore the World of Dinosaurs" course in 24-hour Museum

24-hour Museum will also launch research projects for holidays or vital activities, with a total of more than 5,000 participants so far. For example, in June 2022, 24-hour Museum was a stop in the "Run! Hangzhou" 2022 City Orientation Challenge, where young players clocked in to learn about nature. During the Mid-autumn Festival, the museum held a series of activities, such as "Mystery Exploration of the Moon and the Earth", "Celebrating the Mid-autumn Festival with Handmade Lanterns", "Winning Prizes by Resolving Riddles" and so on.

The educational function of 24-hour Museum enables young people to obtain natural science knowledge outside the school classroom, playing an important role in promoting the formation of their core literacy.

The Resources and Content of the Programme

One of the most important missions of a natural history museum is to explore local natural culture and pass it on to the younger generation. Zhejiang Museum of Natural History makes efforts to publicize and promote Zhejiang, deeply explores and researches the local, natural and cultural heritage, and presents it to the public through various forms of exhibitions, so as to deepen the audiences' familiarity with their hometown and cultivate the native complex of local residents.

24-hour Museum emphasizes "localization" when selecting exhibits, excavates the local ecological resources of Zhejiang, selects more than 300 pieces (groups) of animal, plant and mineral specimens from the collected discoveries in Zhejiang, and updates about 50 exhibits from the massive collection every quarter, timely displays the latest collection and research results, so that the audiences can always see the new things, and achieves the sustainability of the museum's display. "Localization" refers to telling local stories well, using the elements of animals, plants, and minerals around people that they can usually get in touch with but are not familiar with, helping them acquire knowledge, inspiring their interests, and deepening understanding of the local area. This is also the beginning of the emergence of ecological protection awareness. For example, through the specimens of fish and digital media in the museum, it shows about 130 species of fish from the Qiantang River, about 50 species of fish from the West Lake, about 56 species of fish from the Xixi National Wetland Park, and about 114 species of fish from the Qiandao Lake, so that the audiences can have a systematic understanding of the fish resources in Hangzhou by charts, physical objects, multimedia queries, and interactive devices.

24-hour museum displays the exhibits from three aspects: knowledge popularization (physical specimens and plate information), interactive learning (physical interaction and media interaction) and digital extension (linked collection database, online exhibition, video, etc.).

Through such "localization" display, local residents in Zhejiang can have a better understanding of their own environmental status, as well as seeing the efforts and attempts made in nature conservation in Zhejiang, which has subtly cultivated their love for hometown, and help natural cultural heritage to be passed down from generation to generation.

Intermediary tools

The latest definition of museum requires museums to go further than just simply display their exhibits, but also focus on exploring the stories behind the exhibits. Establishing links between the audiences and the exhibits and enhancing the joyfulness of their visits, Zhejiang Museum of Natural History has always insisted on actively innovating in displaying methods, especially by applying cutting-edge new medias and digital technologies to exhibitions to create a museum with technology sensibilities.

24-hour Museum has set up a metaverse theater, with 16 interactive exhibitions interspersed in exhibition lines, utilizing a large number of technological means to display including but not only AR, multimedia animation, scientific painting, sound installation and somatosensory interactive games. By using digital empowerment to construct virtual scenes, allowing the audiences to travel through time and space, immersing themselves in the natural world from ancient to modern times. Especially the "Metaverse Theater" in the museum, in which the first metaverse news anchorman "Dr. Owl" serves as a volunteer narrator, it can not only voice on-demand more than 100 classic exhibitions and more than 30 educational videos in the past, so that more than 290,000 exhibits in the museum collection can be digitally presented, but also it plans to connect with foreign natural museums across time and space, so that in the future, "you can see the world without leaving the museum".

The digital interactive methods in the museum help to immerse the audiences in the exhibition. For example, by scanning the QR code of VR experience on the display board, two dinosaurs unearthed in Zhejiang, the *Yueosaurus tiantaiensis* and *Jinyunpelta sinensis* become "greeters". Pressing the button under the bird specimen on the showcase can let the pleasant chirping be heard. After coloring the matchstick figure of fish, scan it with AR (augmented reality) device, the lightly-swimming fish will appear on the projection screen. Scan the plant drawing board in front of the camera, you can see the vibrant flowers on the VR (virtual reality) screen. There are also interesting devices offering activities like "I compare my height to dinosaurs".

The setting of multimedia and interactive devices has mobilized the audiences' five senses, allowing them to not only see, but also to listen and to touch. It truly provides a variety of experiences for education,

appreciation, contemplation, and knowledge sharing, meeting the diverse needs of visitors.

2. Carrying out the programme

24-hour Museum programme became the focus of Zhejiang Museum of Natural History at the early stage of preparation, and through the dispatch of key staff, coordination with several departments, five working groups including the exhibition layout team, the secretary team, the reception team, the publicity team and the security team were established to ensure the programme run smoothly.

In the exhibition design stage of the programme, expert review meetings on the exhibition planning scheme of 24-hour Museum were held for many times in the museum, inviting experts, scholars, museum curators and so on to put forward opinions and suggestions on the shape of the space, form design, content improvement, and later operation of 24-hour Museum.

In the implementation stage of the programme, using the vacant storefront along the west street of the main museum to build an independent exhibition space to achieve "small scale but rich connotation" and "small cost but large-scale production" goals. Although it only covers an area of 310 square meters, it still attracts a large number of audiences for its geographical advantage which is in the heart of Hangzhou with convenient transportation and surrounding commercial facilities.



Operation analysis meetings

24-hour Museum selects exhibits according to the experience preferences and visiting needs of different audience's groups. For example, dinosaurs

which were discovered in Zhejiang can attract children, while local rocks, minerals, birds and insects in Zhejiang can appeal to young and middle-aged audiences, and the seeds of Chinese herbal plants that grow in Zhejiang and whole grains can interest elderly audiences. This long-time opening exhibition can meet the needs of audiences of all ages.

After the opening of 24-hour Museum, museum carried out periodic assessment work, held operation analysis meetings and seminars, collected opinions from various parties, timely improving work content and operation strategies.

3. Evaluation and remedial process

24-hour Museum received widespread attention and enthusiastic praise from all sectors of society, received over 80 promotional reports from over 60 mainstream media reports with a reading traffic of over 9 million. According to the results of the audience's questionnaire, audiences outside the Hangzhou accounted for 59.7%, their most interesting display content and courses were dinosaurs and their satisfaction with the opening hours reached 91.67%.

In order to improve the service quality and optimize the management, Zhejiang Museum of Natural History has reformed and improved 24-hour Museum for many times.

After 4 days of opening, an operation analysis meeting was held, during which leaders of the museum and personnel from relevant operating departments attended. One hundred days after its opening, a seminar on the operation mode of 24-hour Museum was held, summarizing and analyzing some problems exposed in the operation process. For example, due to the large number of participants and long waiting times, the popular science activities require time-segmented appointment and so on, and the relevant problems should be improved and adjusted. After the first anniversary of the opening, a seminar based on the anniversary was held, and experts and scholars jointly discussed and offered suggestions on the improvement of the exhibition level and operation capacity of 24-hour museum and gave valuable guidance and suggestions on how to continuously meet the growing needs of audiences in the new era.

24-hour Museum strives to create a new cultural space that breaks through the constraints of time and space, innovates exhibition forms and enhances the scenes of urban culture and tourism, so as to achieve both social and economic benefits. It is not only a new endeavor by Zhejiang Museum of Natural History, but also an experimental exploration of Chinese museum community. 24-hour Museum provides various experiences for education, appreciation, contemplation, and knowledge sharing among public, and further improves the modern public cultural service system. It continues to carry out museum-school cooperation, museum-enterprise cooperation, industry cooperation and the like, integrate resources based on audience's needs, promote the deep integration of culture and tourism, encourage the broad participation of social forces, and take the initiative to assume social and cultural responsibilities. 24-hour Museum is a growing experimental museum, although it is small in its scale, but it emphasizes interaction. Exhibits inside are educational and it is accessible and innovative in content, location, time and management. The experiment of 24-hour Museum continues and after taking root in China, it might inspire museums around the world.

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Developing and implementing the colouring worksheet for learning about Ainu garments (coats) and Ainu patterns by the National Ainu Museum

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Abstract

An=ukokor aynu ikor oma kenru National Ainu Museum opened in July 2020 and an educational tool, “A Worksheet of Colouring and Learning the Ainu Garments (coats) and Ainu Patterns” was developed and is now in use. In parallel with the development of the educational exhibition, ‘Interactive Station “*tempatempa*”’ in the museum’s permanent exhibition room, museum education tools for use inside and outside the museum, such as the worksheet, were designed and developed before and continue to be developed after the museum’s opening.

In this paper we firstly discuss a number of points that should be borne

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in mind when developing an educational tool on the history and culture of the indigenous Ainu people. It then describes the process of designing the aims of the worksheet, examining the content and quality of the experience.

The colouring worksheet can be produced in-house and can also be used on its own, but it is designed to deepen visitor's understanding of Ainu culture and skilled craftsmanship by being used in conjunction with the contents of the permanent exhibition and the objects on display. We also describe the development process, including trials, evaluation and analysis of the worksheet conducted both inside and outside the museum.

Keywords: worksheets, culture of the indigenous peoples, development of educational tools, evaluation of educational programs, evaluation of exhibitions, colouring, relationship between educational tools and exhibitions, garments

1. The conception and planning of the programme

Overview and aims of the colouring worksheet

An=ukokor aynu ikor oma kenru The National Ainu Museum is the first national museum in Japan dedicated to the culture of the Ainu, the indigenous people of the northern part of the Japanese islands, through exhibitions and research. The museum's founding principle states: "This museum respects the dignity of the indigenous Ainu people, promotes the proper recognition and understanding of the history, culture, etc. of the Ainu both inside and outside Japan, and contributes to the creation and development of a new Ainu culture." The museum is also required to address the issue of the 'social role of museums' (Sasaki 2018).

When the museum develops educational tools for use in the exhibition spaces, the overall objectives of the tools are: 1) to familiarise visitors with Ainu culture, 2) to gain some understanding of Ainu culture and take it home (the take-home message), 3) to become aware of one's own culture, and 4) to become aware of the ideal of multicultural coexistence. Tools to support museum experiences that can achieve these goals need to be developed (Sasaki 2022). The quality of the museum experience is also enhanced by a whole range of elements, including exhibitions, programmes,

shops, information maps, and so on (Falk and Dierking 2013). Worksheets can also contribute to this.

The “Worksheet of colouring and learning the Ainu garments (coats) and Ainu patterns worksheet” consists of four A5-sized worksheets [frontside/backside of Ainu garments] and [plain with/without patterns] (Fig. 1). The main objective as an educational tool is to deepen visitor’s interest in Ainu culture through the experience of colouring. The following objectives were then set and the design process was initiated.

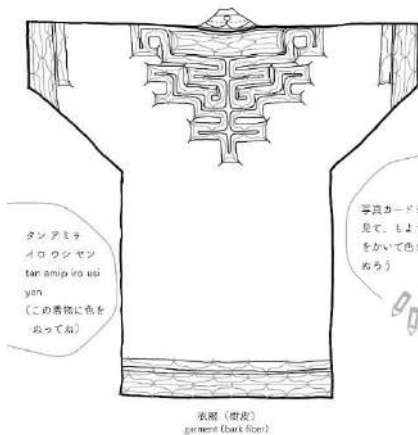
- 1) To experience how Ainu patterns are made and how detailed they are by tracing and colouring in the patterns and designs.
- 2) To experience how to create Ainu designs in a single stroke by tracing and colouring in designs while looking at samples and literature.
- 3) By moving their hands in a simplified simulated experience, participants can experience the fineness, delicacy and ‘difficulty’ of creating Ainu patterns.
- 4) By drawing their own Ainu patterns on a plain garment, the participants realise the difficulty of composing Ainu patterns from the plain state of the garment.
- 5) By using samples and reference materials, the participants realise that there are many variations in the materials, shapes and Ainu patterns used in garments. They also learn to look carefully at reference materials.
- 6) By simulating the actual garments in the surrounding theme exhibitions and plaza exhibits through simple hands-on experience, they will not only be interested in the beauty and design of the garments themselves and the Ainu patterns, but will also be able to think about the ‘difficulty’ involved in making them.
- 7) Share with others which parts of the garments they are interested in by sharing their completed coloured works with others.

This worksheet is not limited to the closed experience of painting precise and detailed Ainu patterns, but is also intended to be an open-ended experience of free design, and an experience of both.

国立アイヌ民族博物館
2020年7月12日オープン！
National Ainu Museum opens in July, 2020!



国立アイヌ民族博物館
2020年7月12日オープン！
National Ainu Museum opens in July, 2020!



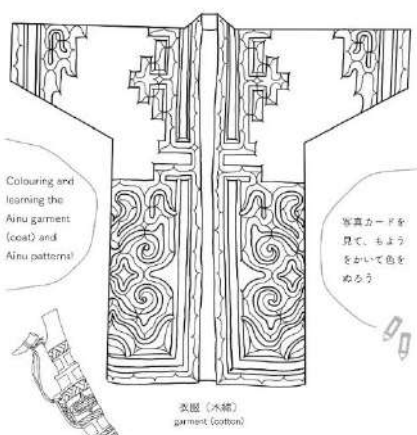
タンアミライロウシヤン
tan amip iro usi-yan
(この着物は色をぬってね)

学習カードを見て、もようをかいて色をぬろう

表紙 (鹿皮)
garment (bark fiber)

name
なまえ

このワークシートは、各年代別学習用とともにより、国立アイヌ民族博物館が作成しています。



Colouring and learning the Ainu garment (coat) and Ainu patterns!

学習カードを見て、もようをかいて色をぬろう

表紙 (木綿)
garment (cotton)

name
なまえ

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国立アイヌ民族博物館
2020年7月12日オープン！
National Ainu Museum opens in July, 2020!



国立アイヌ民族博物館
2020年7月12日オープン！
National Ainu Museum opens in July, 2020!



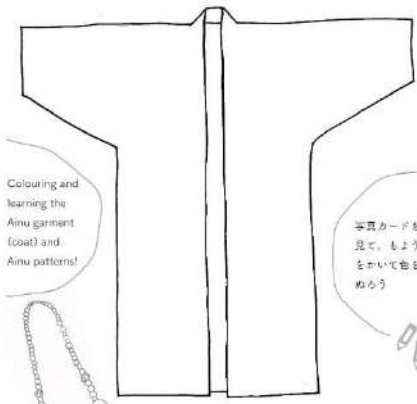
タンアミライロウシヤン
tan amip iro usi-yan
(この着物に色をぬってね)

学習カードを見て、もようをかいて色をぬろう

アイヌの着物
Ainu garment (coat)

name
なまえ

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Colouring and learning the Ainu garment (coat) and Ainu patterns!

学習カードを見て、もようをかいて色をぬろう

アイヌの着物
Ainu garment (coat)

name
なまえ

このワークシートは、各年代別学習用とともにより、国立アイヌ民族博物館が作成しています。



Fig. 1– Distribution form (four types) of the Worksheet of Colouring and Learning the Ainu Garments (coats) and Ainu Patterns [top] / Photographs of the garments that formed the basis of the worksheet [bottom-left: garment (bark fiber), bottom-right: garment (cotton)]

Designing and reviewing requirements, linking the exhibition to the colouring worksheet

The role required of this worksheet is that it must address both the function of a take-home tool work in the museum to fulfil the multi-faceted aims described above. With this in mind, the design requirements were examined and refined from the following nine perspectives.

- 1) paper specifications
- 2) selection of garments and number of sheets
- 3) those with patterns and those without patterns
- 4) production of colouring illustrations and supervision of Ainu patterns
- 5) other colouring than garments
- 6) the wording of the pitch for the experience act (using Ainu language)
- 7) selection of writing materials
- 8) auxiliary tools for carrying out the colouring activity
- 9) explanations of the names of the garments

For example, in the case of Ainu patterns, if all the information is converted from photographs to lines, this results in too much information

and it is difficult to colour in and adjustments are necessary. Ainu patterns have the smallest units, and great care must be taken when working with Ainu pattern elements. Confirmation of accuracy with successors of Ainu culture is essential in order to create appropriate cultural representation tools. The fact that the museum has cultural specialists among its curators and researchers is a key feature and strength of the museum.

In the museum's permanent exhibition room, actual garments are displayed in showcases (Fig. 2), while in the adjacent educational exhibition, the Interactive Station "*tempatempa*", the unit '*tekekarpe: sirki* (Handicrafts: Patterns)' deals with the methods and types of Ainu pattern making and the different types of garments that exist. The unit '*amip* (Garments)' deepens the audience's understanding of the different types of Ainu garments. The exhibition units and worksheets were designed to interact with each other so that visitors can experience each exhibition through their own hands on the colouring worksheets, thereby deepening their experience in relation to the above objectives (Sasaki et al. 2021; Sasaki 2023).



*Fig. 2 – After colouring, participants view the actual garments at the exhibition
(Photo by TANSEISHA Co., Ltd.)*

2. Carrying out the programme

Before the museum opened, a trial exhibition was held at four venues in Japan, which also served as a formative evaluation (Fig. 3).

In addition to the colouring worksheets and colour pencils, a number of supplementary tools were developed to create an environment in which the experiences envisaged in the above objectives could come to fruition. Specifically, as a collection of photographs to be used as samples for colouring, a number of cards were prepared with photographs of different garments in different shapes. In addition, books on Ainu garments and embroidery with Ainu patterns and exhibition catalogues on Ainu clothing were placed next to the colouring books as samples of clothing, patterns and embroidery.

The tendency of the participants' experience was that not only children, but also their guardians joined in the colouring, and there were many cases of a single adult enthusiastically colouring. Some participants completed the colouring in quickly, others read the reference material rather than colouring in, but there were also cases where participants of all ages took a certain amount of time (30 to 50 minutes) to colour in one or more sheets. The completed colouring sheets were marked at the discretion of the participants and they were able to share their work by hanging it on the display area provided at the venue.



Fig. 3 – Colouring worksheet trial and a group of support tools (2019, Tokyo)

In addition, a two-day trial was held in August 2021, during which the colouring sheets could be downloaded and experienced at home, in anticipation of the online content. As a complementary tool, a collection of photographs of garment samples was also made available for download, and

a means of scanning or photographing completed works and submitting them to the museum was trialled.

The workshop area in the exhibition space was not operational to prevent the spread of the COVID-19 and only colouring worksheets were distributed, but from the opening of the museum in July 2020 to March 2023, 93,475 colouring worksheets were taken home by visitors. The average number of worksheets taken out per day is 99.2, of which 62,475 (66.8%) had a pattern and 31,000 (33.2%) had no pattern.

3. Evaluation and remedial process

As Sasaki provides an analysis of the development of this worksheet, we have attempted to categorise the content of the experiences from the cases to date and found six trends (Sasaki 2022).

- a) Patterned + full replication of a model
- b) Pattern + reference to a pattern or reference book and then rearranging the colours, etc.
- c) No pattern + drawing from a solid colour, using a sample or reference book as a reference.
- c') No pattern + type that looks for garments in the showroom and draws them from a solid colour as a reference (type that emerged during the staff training).
- d) No pattern + completely original, drawn from the image of Ainu garments and Ainu patterns.
- e) No pattern + freely drawn outside the context of Ainu culture

As mentioned earlier, the experience can be interpreted as having both closed-ended and open-ended characteristics. We see this worksheet as an educational tool that is not just a colouring activity, but opens up possibilities for a variety of other actions, such as linking it to the surrounding exhibits and the Interactive Station. There is a reason why we colour and we believe that this reason is that the act of observing and colouring leads to a 'deeper understanding' of Ainu culture.

When the effects of the COVID-19 fade and the workshop space in the

Interactive Station is opened, the experience of the colouring worksheets will occur as originally planned. We will continue to evaluate and improve the programme.

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Dovetailing Sustainable Education through Technology and Infrastructure Upgrades at SDC into the Core Museum Experience: The case of Singapore Discovery Centre

*Varinder Singh Bal**

Abstract

Singapore Discovery Centre (SDC) employs innovative strategies to integrate sustainable education into traditional museum experiences. SDC's commitment to environmental awareness is evident in its programme design and implementation, which utilises technology and infrastructure upgrades to provide an engaging, informative, and eco-conscious space for visitors. Additionally, the Centre collaborates with various institutions to broaden its influence and disseminate best practices.

Key programmes like 'Oh What Farm!', 'Eco-Sustain-Ability Champs', and 'YEPE 2022' are discussed in detail, highlighting their design, execution, and impact. The Centre's initiatives encompass a variety of themes such as food origins, urban farming, climate change, and sustainability.

SDC's approach to implementation emphasises hands-on learning and visitor engagement, employing resources like solar panels, urban gardens, and energy-efficient infrastructure as cornerstones of its sustainability

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initiatives. Evaluation studies are conducted to measure the programmes' effectiveness and identify areas for refinement, ensuring the sustainability efforts remain relevant and impactful.

In conclusion, SDC's approach to sustainable education demonstrates how museums can contribute to environmental conservation, offering a model for other institutions globally. This paper illustrates how museums can create environmentally conscious spaces that educate, engage, and empower visitors towards a greener future.

Keywords: Sustainable Education, Technology, Infrastructure, Environmental Awareness, Museum Experience

1. The conception and planning of the programme

Introduction

Singapore Discovery Centre (SDC) is a shining example of how museums can successfully integrate sustainable education into traditional museum experiences through technology and infrastructure upgrades. This best practice paper will delve into the innovative approaches and strategies employed by SDC to create an engaging, informative, and environmentally conscious space for visitors, while also promoting eco-friendly practices in daily operations.

Programme Design and Planning

SDC's dedication to sustainable education is showcased through its thoughtful programme design and execution. The Centre's ambitions encompass increasing environmental awareness, endorsing renewable energy sources, and influencing visitors' behaviours towards eco-friendliness. Crucial criteria, such as visitor engagement and hands-on learning, guide the Centre's programme development to fulfil these ambitions.

The Centre utilises resources like solar panels, urban gardens, and energy-efficient infrastructure as cornerstones of its sustainability initiatives and the implementation of SDC's sustainability programme underscores its commitment to environmental preservation. In the preparatory phase,

investments have been made in enhancing infrastructure, exemplified by the installation of solar panels, development of urban gardens, and substitution of air-cooled chillers with energy-saving water-cooled alternatives. Exhibits in the permanent gallery were also modernised and updated to weave in climate change narratives and interactive elements, facilitating visitor exploration into areas like renewable energy, waste reduction, and local food production.

SDC also proactively collaborates with industry associates, educational bodies and government entities to broaden its influence and disseminate best practices. Prominent partners include National University of Singapore’s Solar Energy Research Institute of Singapore (NUS SERIS) and South West Community Development Council (SWCDC). Through a five-year Memorandum of Understanding with NUS SERIS, SDC is exploring innovative applications of photovoltaics (PV), such as Agrivoltaics, Bifacial Fencing & Mobile PV Walkways and to promote the use of renewable energy. SDC, being part of Singapore's South West District, actively involves local students as part of the District's masterplan, Sustainable South West (SSW). The ten-year SSW masterplan is aimed at cultivating an eco-conscious community that exhibits eco-lifestyle and communal ownership.

Finally, the materials and mediation methods employed, including interactive exhibits, workshops, and tours, are meticulously designed to engage visitors and facilitate immersive learning experiences. Table 1 presents the programmes that were designed in FY2021 and FY2022.

Table 1 – Programmes Developed (2021 & 2022)

Year	Programme		
2021	Oh What Farm!	Eco-Sustain-Ability Champs	Living Green Eco Tour
2022	Year-End Post-Exam (YEPE) 2022		

Note: SDC's financial year spans from April to March of the subsequent year.

1.1 ‘Oh What Farm!’ Programme

‘Oh What Farm!’ is a carefully planned initiative that introduces young children to the origins of food, farming methods, and the critical role food plays. The programme immerses children in the plant world and offers

guided tours to enrich their knowledge. It marries in-class learning with real-world scenarios, raises awareness about food waste, and cultivates an ethos of sustainability. The materials used include various edible plants from SDC's urban gardens and the mediation methods include guided tours, practical activities and class discussions.

1.2 'Eco-Sustain-Ability Champs' Programme

This programme's relevance arises from the urgent need to counter climate change and cultivate environmentally aware citizens. The programme empowers students to tackle climate change and instil a sustainable lifestyle.

Designed to be both engaging and enlightening, the programme blends a revealing eco-trail with brainstorming sessions to stimulate student involvement. Materials used include an introduction to eco-sustainability and Singapore's national sustainability blueprint, as well as tours of SDC's eco-activities. Mediation methods are hands-on learning experiences, group discussions, and idea creation, emphasising students' roles as active eco-sustainability champions.

1.3 'YEPE 2022' Programme

'Year-End Post-Exams 2022' aims to foster environmental awareness among students. The goals include inspiring students to adopt greener lifestyles, enhance campus sustainability, and motivate others to follow suit. The programme's relevance is underscored by its alignment with the Singapore National Green Plan 2030, which envisions a more sustainable future. Materials used include digital modules and tangible items such as solar car kits to promote hands-on learning. The mediation method primarily involves active learning through play, merging enjoyable activities like solar car races with reflective tasks.

2. Carrying out the programme

During the execution phase, SDC delivers a variety of activities and experiences to captivate visitors across all age groups. The Centre's eco-sustainability tours display its green efforts, offering insights into SDC's solar panel energy contributions and the advantages of urban gardening.

Workshops and urban gardening sessions allow visitors to gain hands-on experience in plant cultivation and understand the significance of sustainable agriculture. These initiatives enable SDC to educate visitors on environmental matters and showcase how museums can actively support a more sustainable future.

2.1 ‘Oh What Farm!’ Programme

The programme's implementation starts with a warm welcome and in-class activities, where children learn about food sources and farming processes. This is followed by a guided tour of SDC's urban garden, where they interact with herbs and vegetables and participate in planting or harvesting. Finally, a debriefing session in the classroom encourages reflection on the experience, emphasising the importance of minimising food waste and the role of urban gardening.



Kindergarten students at the urban garden (right) & classroom (left)

2.2 ‘Eco-Sustain-Ability Champs’ Programme

Preparation for the programme includes briefing participants, arranging the eco-trail, and setting up idea-trigger stations. During implementation, students are introduced to eco-sustainability concepts and Singapore's national sustainability blueprint. They then embark on the SDC Eco-Trail Tour, showcasing the Centre's eco-initiatives such as floating solar panels and urban gardens, allowing students to grasp the impact of these measures first-hand. The programme concludes with a session on active citizenship, where students discuss incorporating eco-sustainable initiatives into their daily lives, reinforcing their roles as eco-champions.



SDC's floating Photovoltaic System (left) and facilitator showcasing the hydroponics systems in SDC's urban garden (right)

2.3 'YEPE 2022' Programme

The implementation of the programme requires both digital and physical preparation. For the one-hour digital session, the content curated encompasses information about the Singapore Green Plan and eco-friendly alternatives to conventional practices. The physical component of the programme involves preparing solar car kits for a hands-on activity. The actual delivery of the programme involves engaging students in a time-bound challenge to devise solutions for environmental and societal issues.



Students racing against time to solve sustainability issues

3. Evaluation and remedial process

Two programmes have been chosen for review to illustrate the subtleties of catering to varying age groups.

3.1 ‘Oh What Farm!’ Programme

From the programme survey, 71 responses were collected from teachers. The feedback reveals generally positive responses, suggesting that the programme is impactful, though there is room for refinement. Some activities, like the sequencing game, proved challenging for younger participants, indicating the need for age-appropriate modifications. Managing larger groups during the tour also requires improvement. This feedback serves as a vital resource for the ongoing optimisation of the programme, ensuring it aligns with the students' needs and abilities.

3.2 ‘YEPE 2022’ Programme

The programme survey collected 140 responses. YEPE 2022 successfully promoted environmentally conscious habits among students, with evaluations indicating a deeper understanding of sustainability in both personal and community settings. However, sustaining long-term behavioural changes requires more reinforcement and follow-up activities.

In light of this, four new programmes have been introduced in 2023 to address this gap, as shown in Table 2. Through continuous evaluation and enhancement of its programmes, SDC ensures that its sustainability efforts remain pertinent.

Table 2 – New Programmes (2023)

Year	Programme			
2023	Commemorative Day: Year-End Post-Exam 2023	Contemporary Sources Investigations (CSI): Food Security	Eco-Sustain-Ability Champs (Enhanced!)	Contemporary Sources Investigations (CSI): Renewable Energy

Table 3 provides data on the levels of engagement these programmes attained in 2021 and 2022 respectively.

Table 3 – Engagement Levels (2021 & 2022)

Year	Oh What Farm!	Eco-Sustain-Ability Champs	Living Green Eco Tour	YEPE 2022
2021	44	72	24	N/A
2022	214	531	155	3,834

Conclusion

Through sustainable education programmes and infrastructural advancements, Singapore Discovery Centre (SDC) has effectively integrated environmental consciousness into its traditional museum experience. By focusing on hands-on learning, collaborations, and visitor engagement, SDC promotes eco-friendly practices and enhances awareness. Continual evaluation and refinement of these programmes ensure their ongoing relevance and effectiveness, marking SDC as a model institution for other museums seeking to contribute to a greener future.

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cARTie: A mobile model of museum education

*Clare Murray**

Abstract

In a state where inequities in access to the arts and museum education run supremely high, cARTie was designed just over three years ago to ensure every young child an exciting, inviting, and enriching first introduction to the museum environment, while at the same time supporting the emergence of adolescent student-artists as well. cARTie uniquely showcases an annual juried art exhibition of secondary school student-artists' work in highly interactive and participatory ways for young children with limited access to the arts in education across the state. Multiple times throughout the school year, cARTie parks its mobile art museum gallery (housed inside a retrofitted school bus) outside its partner primary schools across the state and opens its doors to provide novel museum field trip adventures to children between the ages of 3-8. Each visit is scaffolded upon the previous one, and over time the children cARTie serves develop a sense of belonging in the museum environment. They also develop their critical and creative thinking dispositions through practice looking closely at works of art created by students like themselves, just a little bit older. The space and program are progressively refined to integrate children's interests, needs, and backgrounds. Stakeholder feedback, coupled with organizational structures

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and expertise in early childhood museum education and program evaluation, improve the programming and keep all content relevant.

Keywords: museum access, mobile model, sense of belonging, early years, early childhood art museum education, art museum bus.

1. The conception and planning of the programme

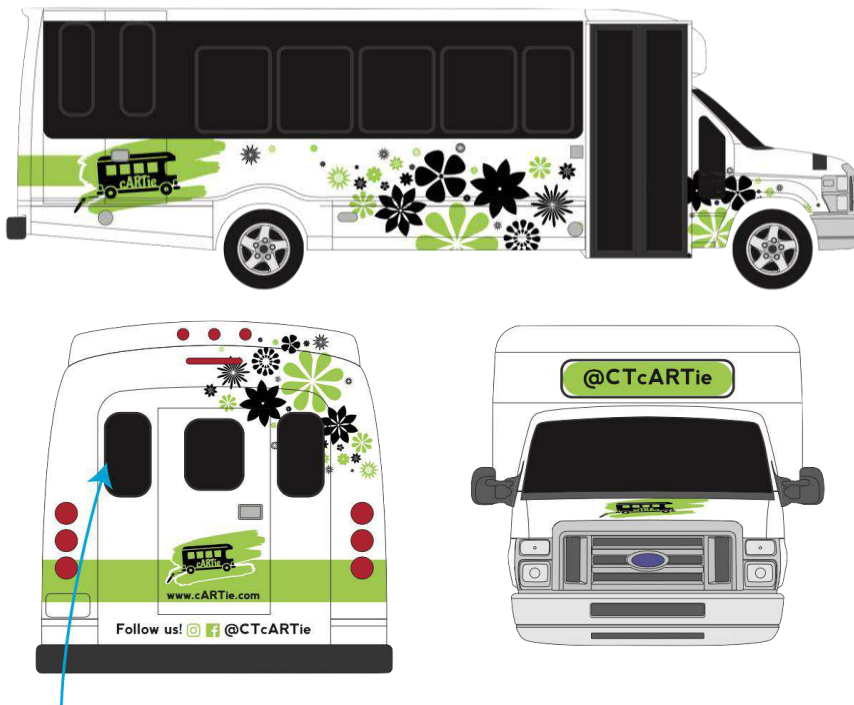
cARTie was established in 2020 to improve art museum-based opportunities and access for young children and emerging secondary school student-artists across Connecticut. It was thought up by myself, Clare Murray (an early childhood museum educator and scholar) and my mother, a long-time Reggio-inspired early childhood educators, upon seeing how stark the inequities in access to museum-based learning had become. Now, there are 11 staff members, 11 Board Members, 8 Student Advisory Board Members, 5 Teacher Advisory Board Members, and 30+ school and community partners.

From the outset, it was informed by key stakeholder feedback and student needs, wishes, and interests. Emerging student-artists across the state responded to inquiries and explained they wanted more opportunities to exhibit their art and feel empowered as artists. Primary school teachers also responded to separate inquiries, asking for access to accessible museum field trips. To this day, students give the organization direction, and educator, administrator, and other stakeholder voices refine the program, space, and organization in such a way that cARTie stays determined to be an art museum designed with/by/for Connecticut's children.

The vision of cARTie – ensuring all 109,000+ Connecticut PreK-2 students have equitable access to museum-based learning and visual arts education and emerging student-artists feel supported growing in their identities as artists – is lofty, but for good reason. Extant literature demonstrates that museum education offers children, in particular, important opportunities for developing their critical and creative thinking dispositions. The more positive and prolonged early exposures children have to museum environments and experiences, the more likely they are to feel a sense of belonging and comfort visiting museums as they get older.

By going out and into communities that might not otherwise bring their

youngest learners to museums, cARTie provides a public program that is inspired by, connected to, and targeted at both children and museum resources. cARTie's role is to not only introduce young children to the art museum environment in a welcoming and inviting way, nurture their critical and creative thinking, and integrate their prior knowledge and needs, but to also to empower emerging student-artists – who exhibit their art inside cARTie's museum gallery space and intern/volunteer with the organization. By focusing on and bringing together children, entire communities, and emerging student-artists, cARTie responds to the pressing social concerns of our time that ask how museum professionals can stimulate strong senses of belonging and community in and with museum spaces. Given that children are the future of museum visitorship, it is important to focus on making children's first introductions to the museum environment come to life.



Picture 1-2. The cARTie Bus.

The annual exhibitions aboard cARTie are designed with young

audiences in mind. They are also designed with an eye toward accessibility. There are always lots of sensory and tactile engagements aboard, not to mention audio-visual descriptions and other supports. Choice is foregrounded – as children may choose where they explore aboard, and cARTie educators follow children’s proclivities as they facilitate meaningful one-on-one conversations and group discussions with and about different works of art.

Educators are trained in teaching critical and creative thinking through art, early learning strategies, mindfulness-based education, museum education theories, and social justice standards. The cARTie Curriculum is also aligned with state standards at the primary and preschool levels.

The content of each year’s exhibition responds to a theme member of cARTie’s prestigious Student Advisory Board identity as relevant to young people that year. Past themes have included “what does it mean to be a kid during the Pandemic?,” “what comes next?,” and “art as universal language.” These exhibitions are made relevant to young audiences and additional resources are developed for older audiences to also relish the complexity of the topics. The fact that all of the art on view inside cARTie is made by secondary school student-artists is also important when it comes to making sure the museum is made relevant to young children.



Pictures 3-4. Children engaged in the cARTie art museum bus.

Every year, a jury is tasked with the important job of selecting works of art from an annual call for art that respond to the theme put forward by the Student Advisory Board in masterful ways, but also friendly ways to young audiences. Moreover, the jury must ensure a diverse representation of secondary school student-artists so that any child who walks or crawls aboard cARTie can see themselves represented and reflected in the student-artists whose works of art are on view.

Every year, too, cARTie commits significant funding to hiring consultants to train the organization's members in important diversity, equity, inclusion, and accessibility language, practices, strategies, and approaches. As Executive Director, I put my academic background to use and engage in ongoing research through cARTie, ensuring a certain academic relevance to the organization as well. An evaluation taskforce holds the organization accountable for continuously improving, and more will be said in later sections.

2. Carrying out the programme

The cARTie model aims to bridge inequities in education and arts access across the state of Connecticut, and to do so by leveraging the myriad benefits of museum-based learning, putting them inside a mobile bus gallery space, and nurturing relationships with children, entire communities, and emerging student-artists who might not otherwise be connected. Extensive planning has gone into every stage of implementation since 2020, when cARTie was founded. Different reviews – of extant literature surveying the benefits of museum education for young children, of market research into the particular landscape, and of feasible financial projections – helped give shape to the necessary growth mechanisms cARTie has needed.

Over the past two years, cARTie has grown from working with seven partner schools to seventeen, and it is expected that such growth continues in a sustainable fashion. Community partnerships have also grown in a similar fashion, and all of this growth is due to my diligence nurturing relationships with local school leaders, community service providers, and entire communities.

For cARTie to become a space where all Connecticut children, communities, and emerging student-artists feel a strong sense of belonging

and community, it is imperative that the organization – and those of us running it – stay open to and curious about others, particularly our youngest learners. Even after every school visit, cARTie educators gather to discuss meaningful interactions with children – not to mention what we can do to make even more meaningful interactions next time.

There is an intentionality behind cARTie’s culture that enables us to stay abreast of needs and interests – both for the children and communities we serve, and for the organization. For instance, we have just finished preparing a strategic plan that brings us through 2026, and makes room for purchasing another bus, a program director, and other critical signs of capacity building that help cARTie grow in the direction of full accessibility, sustainability, and expansion.



Picture 5. The cARTie Model

3. Evaluation and remedial process

Prior to the formal founding of cARTie, market research suggested that less than ten percent of public elementary schools across the state of Connecticut provided museum field trips to their students, whether because of logistical, financial, or other reasons. Over the past three years of programming, cARTie has collected data to evaluate how well cARTie meets the programmatic objectives set forward to: a) introduce young children to the museum environment in a welcoming and inviting way; (b) integrate children's prior knowledge and needs; and (c) prepare young children to think critically and creatively through looking at and making art.

Formative evaluation has been predominantly helpful in testing curricular approaches and spatial designs thus far, and especially within school years, when we design lessons and engagements to build upon and extent previous visits. Teacher exit surveys, administrator feedback, student reflections, and educator observations are collected and analyzed to this end.

At the same time, summative evaluation is beginning to take centerstage. We have gathered an evaluation taskforce of expert program evaluators from across the country who meet regularly and not only discuss the formative evaluation material, but also devise reliable long-term instruments for evaluating the extent the aims of cARTie – bridging inequities in education and arts access across Connecticut – are reached. cARTie's current strategic plan also commits the organization – and all of us involved – to respond to patterns in our evaluations such that all stakeholders' needs and interests are met. This remediation is key to our long-term success.

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El arte es el pretexto

*Ariadna Vargas Trejo**

Resumen

“El arte es el pretexto”, es un proyecto expositivo y educativo que reúne el trabajo de artistas consagrados, artistas emergentes y artesanos con trayectoria con el fin de hacer de cada sala un espacio de encuentro y diálogo, usando el arte como agente detonador. Así, en lugar de contar una historia, creamos cuatro bloques temáticos: Persona saludable, Espiritualidad, Comunidad y Medio Ambiente. Cada bloque está compuesto por una amplia selección de obras de arte y artesanía, acompañadas de preguntas detonadoras y muros participativos que invitan a pensar, analizar, reflexionar, dialogar y compartir en comunidad. Además, diseñamos un programa educativo dirigido a nuestro principal público: estudiantes de preparatoria y licenciatura. El programa de actividades fue generado en torno a los temas antes mencionados y estuvo compuesto por charlas, talleres y visitas dialogadas.

Keywords: museo, museo universitario, participación, educación, arte

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1. Concepción y planificación del programa

Contexto

MiMuseo Universitario La Salle (MiM) es un museo de acceso gratuito que se encuentra dentro del Campus Campestre de la Universidad La Salle Bajío, forma parte de un espacio de más de 12 hectáreas en el que se ubican doce Facultades y Escuelas, dos clínicas abiertas al público, una Biblioteca, espacios de estudio, recreación y deportivos, diversos auditorios, tres capillas, oficinas administrativas y un gimnasio-auditorio.

El MiM, como museo universitario, nace inspirado en la herencia Lasallista de Fe, Fraternidad y Servicio, fiel a la misión de contribuir a dar una formación integral de calidad, para así colaborar creativamente en el perfeccionamiento de la vida comunitaria y en la transformación social de León, el Estado de Guanajuato y el Bajío mexicano. Cuenta con un acervo de más de cinco mil piezas de artistas consagrados, artistas emergentes, artesanos y objetos patrimoniales que se relacionan con el valor cultural y patrimonial de Guanajuato y sus alrededores.

Desde su apertura en 2012, ha generado proyectos que se enfocan en centrar su interés en la experiencia significativa de sus públicos. Con respecto a esto, la pandemia por Covid-19 implicó un reto para mantener el acercamiento con ellos, pero también significó reconocer que podemos y debemos trabajar para ir más allá de la experiencia estética y dirigirnos a ser un espacio de re-encuentro y re-conexión para la comunidad. Tras comunicarnos virtualmente a través de transmisiones, talleres y recorridos virtuales, nos dimos cuenta de la necesidad latente de que, al regresar del confinamiento, debíamos presentar una exposición que permitiera a nuestros públicos apropiarse nuevamente del MiM, para conectar entre ellos y con su museo.

Concepción y planificación

El proyecto completo se integró en dos momentos que implicaron un trabajo profundo de investigación: periodo agosto 2021 a junio 2022 y periodo agosto 2022 a junio 2023. En junio de 2021 iniciamos formalmente con el desarrollo del fundamento para el guion museológico, creamos un marco teórico con los conceptos: nueva museología, curaduría educativa,

museografía educativa y desarrollo humano, con el fin de establecer cimientos claros en la filosofía que hemos estado manejando desde la apertura del Museo, pero que en diversos momentos no habíamos nombrado o reconocido teóricamente.

Periodo	Proyecto de investigación	Descripción
agosto 2021 a junio 2022	La curaduría educativa como estrategia para la promoción del Desarrollo Humano.	Marco teórico y Guión museológico de la exposición, grupos focales con alumnos y profesores de la Universidad, selección de obra de nuestras colecciones, artistas invitados, expositores invitados y recursos didácticos, informativos y participativos en salas.
agosto 2022 a junio 2023	Un programa educativo centrado en la persona, la didáctica del MiM en la exposición “El arte es el pretexto”.	Actividades dentro y fuera de salas, estudio de públicos y evaluación de la exposición. Visitas dialogadas, círculos de reflexión, formularios de créditos, charlas y talleres impartidas por profesores de la comunidad, guías, artistas invitados, personal del MiM. Diversos recursos para la obtención de información sobre nuestros públicos.

*Periodos de desarrollo del proyecto “El arte es el pretexto”
Elaboración propia*

El primer periodo consistió en el fundamento que sostiene todo el proyecto; del trabajo generado en ese momento podemos mencionar cuatro etapas:

Durante la primera etapa, desde el área de curaduría procedimos a hacer una revisión y análisis de nuestra Colección Universidad La Salle, integrada por más de 5000 piezas de arte y artesanía. Las premisas principales fueron dar lugar a los objetos patrimoniales que no habían sido exhibidas con anterioridad; y que dicho análisis se diera de manera empírica, permitiendo que se crearan conjuntos de obras de manera más sensible o interpretativa, que formal o técnica, esto último con el interés de crear conjuntos que apelarán más a la experiencia sensible del arte.

Como segunda etapa, creamos grupos focales para trabajar con alumnas y alumnos de la Universidad. Se conformaron cuatro grupos focales con un total de 14 participantes, entre los que había guías del Museo,

miembros del grupo estudiantil Modelo de Naciones Unidas (MUN), miembros de equipos deportivos representativos y del Consejo General Estudiantil. Algunos de los participantes nunca habían visitado el MiM, otros algunas veces y otros, como los guías, tenían un acercamiento estrecho; por lo que consideramos valiosa la participación de todas estas perspectivas.

En esta etapa también tuvimos dos sesiones de diálogo con cinco docentes de la Universidad, quienes de una u otra manera han tenido acercamiento con el Museo. Las sesiones no fueron estructuradas como con los grupos focales, sin embargo, presentamos ideas y temas posibles en los que hubo opiniones o sugerencias por parte de los participantes. Sus perfiles eran: profesor/investigador en sociología, profesora/investigadora de comunicación, y dos profesoras y un profesor de la Facultad de Educación.

En la cuarta etapa, partiendo de la selección de obra que habíamos hecho, sumando al análisis de información obtenida en los grupos focales y en las sesiones con profesores invitados, generamos un guion museológico con cuatro bloques temáticos: persona saludable, espiritualidad, comunidad y medio ambiente. En cada espacio incluimos preguntas y muros participativos, así como algunos recursos informativos: audioguías por cada tema, infografías, fichas comentadas de obras seleccionadas, lista de obra y un “Antimanual” (una plataforma digital que de manera muy concreta y sencilla ofrece tips para visitar las salas).

En este periodo, la exposición titulada “El arte es el pretexto” definió su objetivo como: Promover la re-apropiación del espacio museístico en los visitantes, que re-conozcan al MiM como un punto de encuentro personal y colectivo en donde la Colección MiMuseo Universitario La Salle es el pretexto para generar reflexión, introspección, diálogos y experiencias significativas, no sólo en torno al arte sino a lo personal (Persona saludable y Espiritualidad) y lo colectivo (Comunidad y Medio ambiente).

También, es destacable que en el desarrollo teórico general, la inspiración para muchos de los recursos generados y de los enfoques del proyecto, se vieron influenciados por los Objetivos de Desarrollo Sustentable de la Agenda 2030 de Organización de las Naciones Unidas, mismos que han destacado desde 2020 en las temáticas de la celebración del Día Internacional de los Museos, por cuestiones de espacio en este

documento no describiremos los que nos competen como museos, sin embargo, enfatizamos la importancia de dar seguimiento a la gran oportunidad que es para los museos del mundo, el poder aportar sumándonos a dichas iniciativas.

2. Realización del programa

En los últimos meses del periodo agosto 2021 a junio 2022 que, como mencionamos anteriormente, fue en los que se generó el sustento teórico y guion museológico, nos enfocamos en generar diversos recursos y en capacitar a las guías-mediadoras que atenderían a los grupos en sala. La exposición se inauguró en agosto de 2022, en ese momento ya teníamos generados los siguientes recursos:

- Preguntas detonadoras en cada bloque temático.
- Muros participativos (siete).
- Audioguías: un track por cada bloque temático y uno para la introducción.
- Lista de obra en formato digital e impresas para su consulta en sala.
- Fichas de obras comentadas, que son pequeños textos escritos en voz de algunos artistas que explicaban el proceso creativo e inspiración sobre su pieza expuesta.
- Antimanual: una pequeña aplicación digital de acceso vía wifi en dispositivo móvil, con sugerencias sencillas y concretas para acceder a las salas.
- Capacitación de guías en temas de mediación.
- Videos con Lenguaje de Señas Mexicanas, que explican de manera general y concreta cada bloque temático.
- Textos en Braille, que explican de manera general y concreta cada bloque temático.

Durante el segundo periodo comprendido de agosto 2022 a junio 2023, apelamos a la filosofía de Nina Simon y su libro *The participatory Museum* (2011), que busca hacer de los espacios culturales espacios más dinámicos. También nos apoyamos en experiencias e ideas de María Acaso con su

rEDUvolution, cuyos proyectos se centran en desafiar las divisiones entre el arte y la educación. Ambas son grandes promotoras del acercamiento al arte, o al patrimonio desde una perspectiva disruptiva, que se enfoca en diversas reflexiones y acciones en torno a los estudiantes (en el caso de María Acaso) y a la comunidad (en el caso de Nina Simon).

Una vez inaugurada la exposición, dimos inicio al periodo agosto 2022 a junio 2023, que consistió en el desarrollo de diversas acciones de impacto educativo y experiencial:

- Visitas dialogadas.
- Círculos de reflexión dentro de salas.
- Charlas con expertos dentro de sala y en el salón de usos múltiples.
- Talleres de acercamiento al arte a cargo de artistas invitados y de guías-mediadoras del MiM.



Collage de imágenes “El arte es el pretexto”

De agosto a diciembre 2022, tuvimos una amplia oferta de actividades en las que buscamos constantemente la relación entre charlas y talleres con los bloques temáticos de la muestra. Para lograr esto, incluimos la participación activa de algunos de los artistas invitados y de profesores con áreas de especialización en sociología, agronomía, desarrollo humano, educación y espiritualidad. De la misma forma, nuestras guías mediadoras crearon propuestas de talleres que se llevaron a cabo en un salón de usos múltiples.

En el caso de las visitas dialogadas, considerando el tiempo, el perfil del grupo y el tiempo asignado, en muchas ocasiones pudimos integrar círculos de reflexión que permitieron que los recorridos fueran más dinámicos, ya que promovíamos la participación partiendo de preguntas

detonadoras. En otros momentos, incluimos en nuestra cartelera círculos de reflexión que llevamos a cabo en un tema específico de la muestra, con la finalidad de invertir todo el tiempo de la visita (de una hora a hora y media) para profundizar en todas las posibilidades que nos otorgaba cada bloque con sus preguntas detonadoras, obras y muros participativos.

3. Evaluación y proceso de recuperación

Al finalizar el semestre escolar en diciembre 2022, tomamos el mes de enero 2023 como un periodo para recopilar y analizar los primeros datos obtenidos de: muros participativos, cuestionarios/formularios y reportes de visitas dialogadas. Esto nos permitió corregir y crear nuevos muros, mejorar el desempeño de nuestras guías-mediadoras y diversificar y/o mejorar la oferta de actividades para el segundo periodo.

Periodo agosto-diciembre 2022

- Muros participativos
- Reportes de visitas dialogadas
- Formularios de créditos¹

Periodo febrero-junio 2023

- Muros participativos
- Reportes de visitas
- Formularios de créditos
- Evaluación charlas y talleres
- Encuestas de salida

Han sido muchos los aprendizajes a lo largo de este proyecto, principalmente dar voz a nuestros públicos para que abonaran al contenido curatorial y museográfico de la exposición, lo que hizo que el discurso no fuera de una sola voz (la del museo) sino que se creara en comunidad. Una estrategia determinante fueron los muros participativos, de los cuales obtuvimos datos muy diversos, ya que cada uno de estos espacios fue una oportunidad de conocer a los visitantes y de darles respuestas a través de

¹ La Universidad La Salle Bajío cuenta con un Programa de Créditos Complementarios, que consiste en incentivar la participación de las alumnas y alumnos de primero a sexto semestre en actividades deportivas, culturales y solidarias. En el MiM usamos esta actividad obligatoria como un recurso para promover el desarrollo de habilidades en temas de apreciación del arte, la reflexión y el pensamiento crítico.

acciones en redes sociales y en las mismas salas, pero también como momentos detonadores de diálogo entre ellos. Al momento de redacción de este artículo aún seguimos en proceso de revisión y análisis de información de algunas herramientas, como las evaluaciones de charlas y talleres, encuestas de salida y reportes de visita. Sin embargo, ya podemos confirmar que con este proyecto en general, hemos identificado muchas ganancias construyéndonos como espacio de re-encuentro y re-apropiación para la comunidad. Como muestra de nuestro análisis de resultados, compartimos esta tabla de lo que aprendimos de los Muros participativos:

Muro ago-dic 2022	Muro ene-jun 2023	Aprendizajes
Persona Saludable 1	Persona Saludable 1.1	Reconfiguramos las preguntas de este espacio para que las respuestas fueran más claras. Los visitantes comenzaron a dejar consejos y mensajes de apoyo para otros visitantes que dejaron comentarios en este espacio.
Persona Saludable 2	Persona Saludable 2.1	En el primer muro pedimos que con un emoticon dijeran cómo se sentían al momento de la visita. En el segundo periodo, partiendo de comentarios y respuestas a los cuestionarios/formularios pudimos crear un muro nuevo con cosas que la gente puede/quisiera trabajar para ser más saludables.
Espiritualidad 3	Espiritualidad 3.1	En este espacio primero pedimos que especificaran de qué color identifican la espiritualidad. En el segundo periodo, tomando en cuenta sus comentarios en cuestionarios/formularios, identificamos acciones que las personas llevan a cabo para ejercer su espiritualidad, las cuales integramos a un nuevo muro para que las marcaran con un sticker según su preferencia.
Espiritualidad 4	Espiritualidad 4.1	En este muro pedimos que las personas compartieran su canción favorita, debido al éxito de este muro no modificamos mucho la idea, sólo cambiamos la pregunta para que compartieran qué canción escucharían si sólo pudieran elegir una canción para toda la vida. Con esta información creamos listas de reproducción de Spotify.
Comunidad 5	Comunidad 5.1	Primero creamos tres recetarios para que la gente compartiera sus recetas familiares, la riqueza fue grande y compartimos algunas en nuestras redes sociales. Para el siguiente periodo cambiamos los recetarios por un cuaderno para que nos compartieran qué momento cotidiano recordaban con cariño.
Comunidad 6	Comunidad 6.1	Primero creamos una sopa de letras gigante para que los visitantes identificaran palabras relacionadas con el concepto Comunidad. Para el segundo periodo creamos un muro en el que la gente pudiera compartir cómo construye su sentido de pertenencia.
Medio Ambiente 7	Medio Ambiente 7.1	La Universidad cuenta con varios jardines temáticos, por lo que pedimos a los visitantes que nos dijeran qué jardín es su favorito. Para el siguiente periodo pedimos que nos indicaran qué acciones llevan a cabo para reducir su impacto en el medio ambiente.

Tabla comparativa de muros participativos en “El arte es el pretexto”
Elaboración Propia.

Sabemos que posiblemente, los recursos que generamos y la información que obtuvimos nos ha rebasado en términos de capacidad para captar todos y cada uno de los datos, por eso seguimos en proceso de

análisis. Pero, también sabemos que cada comentario y cada participación (de visitantes, grupos focales, profesores, artistas, guías-mediadoras) aportó un enorme valor a nuestra labor como Museo Universitario y que, de ahora en adelante no podemos sino seguir trabajando con la misma intención y los mismos intereses.

Finalmente, queremos compartir cinco aprendizajes clave que nos ha dejado esta experiencia:

1.- Preguntar a nuestros públicos enriquece nuestra labor. Principalmente al momento de generar programas, proyectos y/o exposiciones. Al ir más allá de las encuestas o estudios demográficos, podemos generar acercamientos de carácter cualitativo que permita diálogos más profundos entre el museo y la comunidad. En nuestro caso partimos de los grupos focales, pero extendimos la iniciativa a los muros participativos, los círculos de reflexión, los reportes de visita, etc.

2.-Definir objetivos y enfocar la energía. Un aspecto importante ha sido reconocer que generamos muchas estrategias, de algunas sabíamos qué queríamos, pero de otras no, las ganas de escuchar y dialogar nos llevaron a generar tantas fuentes de información que, en varios casos, seguimos en proceso de análisis; tal vez sea mejor, dependiendo de cada proyecto, reducir las fuentes y enfocar mejor la energía para completar el ciclo de recepción, análisis y aprendizajes a partir de los datos obtenidos.

3.-Es de sabios cambiar de opinión. En este proyecto tuvimos la oportunidad de adquirir información de nuestros visitantes y con base en eso cambiar, corregir y mejorar espacios. Está bien que como institución nos permitamos mejorar a medio camino, eso nos humaniza y nos da oportunidad de refrescar la oferta para repuntar con el proyecto en cuestión.

4.-No todo lo que hagamos tiene que darnos datos duros, claros y concretos. En el primer periodo creamos una sopa de letras gigante, este espacio no nos daba datos claros, pero sí cumplía con la misión de generar interacción y diálogo entre visitantes. Eso también puede ser suficiente porque podemos compensar la adquisición de datos con otros recursos, lo que nos lleva al último punto.

5.-Diversos recursos para diversos intereses. Estudios de tipologías de visitantes hay muchos, y todos ellos nos han demostrado que hay diferentes maneras de vivir experiencias dentro de las exposiciones. Crear recursos que se enfoquen en diferentes perfiles nos permite mayor alcance y acercamiento con diversos tipos de públicos.

Podemos afirmar que “El arte es el pretexto” ha sido más que una exposición de arte y artesanía; fue un programa completo (basado en una profunda investigación, con diversos elementos y estrategias de acción) que nos permitió explorar nuevas y mejores formas para convertirnos en un museo más dinámico y abierto.

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Exposiciones accesibles, experiencias compartidas

Denise Cristina Carminatti Peixoto; Isabela Ribeiro de Arruda¹

Resumen

El proyecto de accesibilidad de las exposiciones del nuevo Museu do Ipiranga, concebido y desarrollado por el área educativa de la institución, comenzó en 2019 como parte del complejo proceso dirigido a la reapertura del Museo en 2022.

La discusión de las propuestas curatoriales y museográficas para las nuevas exposiciones formó parte del conjunto de acciones previstas por el equipo. Vinculado a los otros frentes que componían el Plan Educativo, el proyecto tenía como principal objetivo garantizar la accesibilidad de los espacios expositivos a diferentes perfiles de público.

Algunos aspectos singularizan la propuesta, especialmente en relación a los recursos multisensoriales: a) están presentes en las 46 salas de exposición; b) son parte constitutiva del discurso curatorial; c) suman 333 ítems y se caracterizan por la diversidad de materiales y soluciones técnicas; d) se insertan en un sistema que proporciona audiodescripción, lengua de señas,

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textos en escritura facilitada, impresión en Braille y rota táctil que recorre todos los espacios; e) están disponibles para todas las personas indistintamente. Además, buscando ampliar la participación de diferentes interlocutores, se escuchó a varios grupos sociales e incluyó a artesanos y artistas que nunca habían participado en producciones destinadas a la accesibilidad en museos.

Palabras clave: Accesibilidad, participación, educación, museos

1. Concepción y planificación del programa

El Museo Paulista, conocido como Museo do Ipiranga, fue el primer museo creado en el Estado de São Paulo y el cuarto de Brasil en el siglo XIX. El edificio que lo alberga es un monumento diseñado por el imperio para celebrar la proclamación de la independencia del país y la memoria de Pedro I, su primer emperador.

Desde su inauguración, ha recibido innumerables visitantes de los más diversos lugares, siendo en muchas ocasiones el museo más visitado del país. A lo largo de los años se ha convertido en una referencia para muchos brasileños.



1. Vista aérea del Museo de Ipiranga – Parque da Independência (Foto: Pedro C. Marques)

En 2013, el edificio tuvo que cerrarse para realizar obras de restauración y modernización. Además de las intervenciones conservacionistas, el edificio necesitaba adaptaciones para hacerlo accesible a distintos perfiles de público, especialmente a personas con discapacidad.

El equipo educativo del Museo, formada por sólo dos educadores, estuvo involucrada desde el inicio de las discusiones de las propuestas curatoriales. Esto les permitió, además de desarrollar el plan educativo institucional, contribuir y ofrecer orientaciones para que esta aspiración pudiera alcanzarse de la mejor manera posible.

Una vez establecido que la accesibilidad debía ser una de las principales premisas para el desarrollo del proyecto en su conjunto, el impacto en las decisiones curatoriales y, consecuentemente, en las expográficas, se hizo incuestionable.

Más allá de las cuestiones referentes a las obras civiles realizadas en el edificio que alberga el Museo, las exposiciones deberían ser ampliamente accesibles, no sólo poniendo a disposición de todos los recursos de accesibilidad, sino principalmente en la forma en que se insertarían en el discurso curatorial y cómo figurarían como estímulo y puente para una relación diferente con las exposiciones. Esta inserción también buscaba acercar a los visitantes de forma igualitaria, estableciendo un espacio de diálogo e intercambio de experiencias de forma compartida, sin crear segmentaciones derivadas de las diferencias en los perfiles del público, especialmente de aquellos con discapacidad.





2 y 3. Imágenes ilustrativas de los espacios de exposición. (Escritorios – H+F y Metrópole)

Teniendo en cuenta la diversidad tipológica de las colecciones del Museo y, en consecuencia, las diferentes materias primas utilizadas para la elaboración de estos materiales, se deseaba proporcionar al visitante una experiencia táctil que, siempre que fuera posible, tuviera una correspondencia o aproximación directa con los originales. Así, además de la adquisición de objetos similares a los de la colección expuesta, se pidió a artistas que realizaran réplicas o adaptaciones táctiles siguiendo este supuesto, es decir, se utilizó piedra, arcilla (cerámica), cuero, tela, cemento, bordado, tejido, madera y metal creando la especificidad sensorial que cada material ofrece al tacto.

Abajo, algunos ejemplos de táctiles:



4 y 5 Fabricación de un zapato



**6. Réplica de la escultura de D. Pedro I 7. Taza de loza con soporte para bigote
8. Instrumentos utilizados en los trabajos de conservación.**

Esta amplitud de materialidades hizo aún más compleja la gestión del proyecto, tanto desde el punto de vista del seguimiento del desarrollo del trabajo de los proveedores como de la gestión administrativa, pero fue fundamental conseguir que los recursos multisensoriales proporcionasen una experiencia próxima a la materialidad de los objetos de las colecciones, incluso porque consideramos que la materialidad es un elemento fundamental para la aprehensión de los temas propuestos por las colecciones en exposición.

Como ya se ha mencionado, parte de la propuesta educativa consistía en crear estrategias de acercamiento a la sociedad para escucharla sobre las futuras exposiciones. Así, se invitó a interlocutores externos a debatir y contribuir a las propuestas curatoriales participando en rondas de conversación.

El proceso, denominado internamente Escucha, fue mediado por un equipo contratado, especializado en mediación de procesos para garantizar que los participantes estuvieran completamente tranquilos para expresar sus

percepciones, dudas o críticas.

Inicialmente, el equipo educativo había definido un abanico mucho más amplio de perfiles que serían invitados a las entrevistas, en un esfuerzo por garantizar una buena representación de los diferentes grupos sociales que caracterizan a la sociedad brasileña.

Los invitados participarían en reuniones presenciales en las que se presentarían y debatirían aspectos fundamentales de las propuestas curatoriales. Lamentablemente, con el inicio de la pandemia de Covid 19, fue necesario adaptar la acción para que pudiera desarrollarse mediante acciones virtuales. Así, se definieron 20 grupos, con 291 participantes en total, que fueron invitados a participar en este rico proceso. Es importante dejar claro que no podremos tratar aquí de todo lo que significó y resultó de esta acción, pero destacamos la participación de algunos grupos, especialmente aquellos con discapacidad, a saber: personas ciegas o con deficiencia visual; personas sordas o con deficiencia auditiva; personas con discapacidad intelectual; personas autistas; personas que sufren trastornos mentales, ya que gran parte de los debates sobre la supresión de barreras, las adaptaciones con vistas a la plena accesibilidad y la producción de recursos táctiles y sensoriales fueron el centro de las cuestiones planteadas por ellos.



9. Ilustración realizada por el artista Pardal, participante en una de las escuchas.

Además de estos interlocutores, en la fase en que la pandemia empezó a ceder y siguiendo todos los protocolos de seguridad, pudimos invitar a personas con discapacidad a evaluar los prototipos del mobiliario de la exposición que se iba a fabricar y los dispositivos multimedia. En este caso,

la contribución fue en la definición de la disposición; en la configuración de la interfaz multimedia con los visitantes, especialmente la ubicación del intérprete de Libras; el manejo de los pulsadores; y en aspectos generales de cómo se podría insertar la audiodescripción de una forma más orgánica.

2. Ejecución del programa

El equipo curatorial estaba formado por especialistas del Museo y profesionales contratados para la ejecución del proyecto. Este foro ampliado fue responsable de la planificación y ejecución de los más variados frentes de trabajo. Abajo están aquellas acciones más directamente vinculadas al desarrollo de las propuestas de accesibilidad.

1. Discusión de la propuesta curatorial de las exposiciones
2. Definición del plan educativo
3. Escucha de los grupos sociales
4. Definición y desarrollo de los tipos de recursos multisensoriales: plantas táctiles, dioramas, esculturas, objetos, pantallas en alto relieve, dispositivos olfativos etc.
5. Definición de los recursos en relación con cada exposición
6. Encuesta a proveedores, artesanos, artistas y profesionales para producir los materiales táctiles.
7. Seguimiento sistemático de la producción de recursos táctiles, con intenso intercambio de experiencias entre el equipo educativo y los profesionales seleccionados.
8. Seguimiento de la compra de objetos de carácter histórico
9. Seguimiento de la producción de mobiliario con especial atención a las normas técnicas
10. Definición de la ubicación de cada recurso en articulación con la propuesta curatorial
11. Elaboración de textos en escritura facilitada
12. Discusión de las propuestas temáticas de los multimedia
13. Revisión de los textos y subtítulos multimedia
14. Revisión de los textos curatoriales
15. Revisión de las audiodescripciones de los multimedia
16. Redefinición del proyecto de recorrido podo-táctil
17. Discusión del sistema de soportes de los recursos táctiles

18. Definición de los criterios de navegación y estructura de las audioguías, disponibles en inglés, libras (lengua de seña brasileña) y audiodescripción
19. Seguimiento de la instalación de recursos multisensoriales
20. Participación en la elaboración de los guiones de las audioguías
21. Revisión de las audiodescripciones de las audioguías

El desarrollo de todos estos frentes de trabajo fue posible gracias a la contratación de un equipo de 6 profesionales que, bajo la supervisión del propio equipo educativo del Museo, trabajaron de forma significativa en todas las fases del proyecto. Los recursos financieros se consiguieron gracias al apoyo directo de la Fundación Banco do Brasil y de empresas privadas a través de exenciones fiscales previstas en la Ley de Incentivo Cultural.

3. Evaluación

La reapertura del Museo tuvo lugar en medio de las celebraciones del bicentenario de la Independencia y rodeada de muchas expectativas después de que el edificio hubiera estado cerrado al público durante nueve años. Por otro lado, no fue posible ampliar los equipos como estaba previsto en el plan educativo desde el principio, lo que llevó a un redimensionamiento de las acciones.

Aún con este escenario, el equipo se comprometió a iniciar procesos de evaluación que todavía están en marcha. Los primeros resultados obtenidos en las entrevistas realizadas mediante cuestionarios estructurados indican que los recursos de accesibilidad puestos a disposición de todos han producido impactos positivos en la experiencia de los visitantes.

El actual plan de trabajo prevé el monitoreo constante del impacto del uso de los recursos multisensoriales, la capacitación de los equipos que trabajan en contacto con el público sobre el uso guiado de los recursos y la realización de investigaciones sistemáticas de público para evaluar la propuesta desde el punto de vista curatorial, además de la estructuración de un equipo permanente de educadores y equipos de apoyo museográfico que posibiliten la expansión y regularidad de las acciones arriba enumeradas.

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Tatamuri® in the Museum – Group for people with memory disorder and their family members

*Lila Heinola**

Abstract

Tatamuri® in the Museum group activity for people with memory disorder and their family members has been designed by the museum educator of Museum Centre Vapriikki together with a group art therapist and has been produced in cooperation with six other cultural history and art museums in Tampere in 2022-2023.

The programme includes six weekly meetings in different museums with the group art therapist and the museum educator. The participants in the two-hour meetings get to know the museum's exhibition and continue in the art workshop using the TATAMURI® Method. The conversations, feelings and memories generated by the multi-sensory experience of the exhibition are processed through art making and discussion.

The name *Tatamuri* means art and stories alongside the person with memory disorder. The TATAMURI® Method has now been applied in a unique way to a museum setting.

Activities in *the Tatamuri® in the Museum* group increase the self-esteem,

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communication, and peer support for all participants. Although it is not a therapy group, the discussions and art making can have therapeutic effects. Participants have formed new friendships in a situation where memory loss affects all areas of life. The focus is on meaningful experiences and on living despite the memory disorder.

Keywords: memory disorder, well-being, participation, exhibition, art workshop, discussion, peer support, cultural history museum, art museum.

1. The conception and planning of the programme

The Tatamuri® in the Museum group activity for people with memory disorders and their family members has been designed for the Museum Centre Vapriikki and produced in cooperation with other cultural history and art museums in Tampere in 2022-2023. The programme has been for 4 groups and the next group will start in September 2023.

Identifying the needs of people with memory disorders and their families has been particularly relevant to *the Tatamuri® in the Museum* programme. The planning of the programme has been promoted by museum educator Lila Heinola (MA, History), who works at the Museum Centre Vapriikki. She has 11 years of experience in planning museum services for the elderly in cooperation with various museums, social and health care services, associations and entrepreneurs. The design of museum packages for lending out and various Sound Museum installations (Heinola, 2021) has been an important part of her work, along with group activities for older people.

The name TATAMURI comes from the Finnish words for TAidetta ja TARinoita MUistisairaan RInnalla, meaning art and stories alongside the person with memory disorder. The TATAMURI® Method was originally developed and registered by two group art therapists Tiina Butter (MA, Arts and Design) and Marjatta Hiltunen (MSc, Econ.; Cultural Manager), based on the methods and exercises of expressive group art therapy. The TATAMURI® Method focuses on self-expression and re-enabling communication between the memory disorder patient and their family members, making it possible to reach and reconnect with the core person (Butter, 2017).

The Tatamuri® in the Museum programme was preceded by the implementation of Tatamuri groups without an actual museum exhibition context in collaboration with the local memory association and a group art therapist in 2018-2021. Based on the good experiences from these, it was decided to apply the method in a museum environment with Tiina Butter. The Memory Association of Pirkanmaa and the Caregivers' Association PIONI helped to find the first participants among their members.

The implementation of the programme is based on high-quality exhibitions and, in some cases, on combining the manpower resources of the museums. Museum Centre Vapriikki already has more than 10 cultural-historical exhibitions and museums, such as the Tampere Museum of Natural Sciences, the Tampere Stone Museum and the Postal Museum. In addition, The Sara Hildén Art Museum, the Tampere Art Museum, the Emil Aaltonen Museum, the Moomin Museum and the Milavida Museum are also involved. All of them were willing to implement the programme in their museums because of the special target group and the impressive method.



Photo 1a, 1b. The Tatamuri® in the Museum group at the Emil Aaltonen Museum in the autumn of 2022. © Lila Heinola.

The participants are people with memory disorders and their family members. They take part as a couple, and there are 4 couples in the group.

The people with memory disorder have progressed to the point where they are no longer able to work, but they are able to have conversations and move around with the help of a carer. The family member is usually spouse, who act as carer, or adult child. Sometimes the other participant is a close friend or support person, a volunteer. The relationship between the person with a memory disorder and his or her carer is a close one; they know each other well and can join the museum group together. The small size of the group means that everyone gets to feel heard and listened to.

Traditionally, special services like this have been offered free of charge to the elderly in Tampere. The art therapist's fee and the art equipment for the group have been financed by the City of Tampere, whose strategic goals include creating cultural well-being for residents in all life situations. The cooperation with the museums included free admission. In most museums, the work of the staff for the programme is also free of charge.

Lila Heinola was the main person responsible for developing and coordinating *the Tatamuri® in the Museum* programme together with group art therapist Tiina Butter. They planned which museums and exhibitions will be included in the six different sessions and in what order. The criterion for choosing the exhibitions is the interest of the theme and how it inspires the participants to interact and make art. There should be something familiar in the material that the participants' age group can reflect on. There should be something recognisable in the artwork. Vagueness and difficulty of understanding confuse people with memory disorders. Contemporary art requires more from the participants, and the role of the art instructor (group art therapist) and the museum educator is to use conversations to open the eyes to see the works, to perceive colours and shapes, to find new meanings from them.

The lighting and soundscape of the museums, the lifts and the route from the exhibition to the workshop space have been taken into account when choosing the exhibitions. If the exhibition space is too dim, the ability to visualize may be too difficult. If the sound environment is too loud, the conversation will not be successful. There are also challenges in understanding the labyrinthine paths. All the museums responded positively to the request that other groups not be allowed into the exhibition at the same time, which would make it easier to discuss and understand the space. On each occasion, the museum educator and the art instructor are with the

group throughout the session.

When people register for the group, they are contacted before the first meeting and the content of the programme is also sent in writing. Arriving at the museum also involves aspects that may be new to the first-time visitor. Where can I park my car, where are the cloakrooms and lockers, where do I meet the group, do I need to bring my own materials, can I get around in a wheelchair, where are the toilets? All these questions will be answered either in advance or at the latest when the group meets in the museum lobby.

2. Carrying out the programme

The Tatamuri® in the Museum programme consists of six weekly meetings in different museums with the art instructor (group art therapist) and the museum educator. Participants attend a two-hour meeting to get to know the museum's exhibition and then continue in the art workshop using the TATAMURI® Method. The conversations, feelings and memories generated by the multi-sensory experience of the exhibition are explored through art making and discussion.

The main part of the programme consists of at least one hour in the exhibition and one hour in the workshop. Progress in the exhibition is made in interaction with the participants and according to their interest and pace of progress. Since the main aim of the programme is not to absorb the information offered by the exhibition per se, but to stimulate curiosity and observation, the exhibitions naturally contribute to group interaction. At the same time, it is also possible to have conscious 'aha' experiences.

The body of the workshop consists of the steps of the TATAMURI® Method. First, the participants get to know the instructors and each other. Then it's your turn to speak, holding the small stone in your hand as a sign. If you don't want to talk, that's fine. As the stone circulates, an atmosphere of trust is created in the group. Participants talk openly about their life situation and why they wanted to join the group. After that, the art-making part begins. Participants are provided with tools, paper, watercolour crayons, damp sponges or water and brushes. The theme "What moods or

memories did the exhibition evoke in you?” gives them the freedom to do very different kinds of work.



*Photo 2. Sometimes art and sweaters go together in unexpected ways. The Tatamuri® in the Museum group at the Sara Hildén Art Museum loved the rhythm, colours and connection to nature in Jukka Mäkelä's work.
© Lila Heinola.*

Although making art may be new to the participants, or the situation may be confusing due to other factors, everyone is usually doing their own work. The atmosphere is focused. In the end, each piece is looked at together, and the participant can tell his or her own story and how it felt to make it. They also receive positive feedback from others about their work, which may be the first time they have received praise for their art. Everyone signs their work and can also name it.

The workshop ends with a discussion. Usually, the participants are happy with the meeting and look forward to the next one in a week's time. They may also be looking forward to lunch, which they will enjoy together at their

own expense in the museum's cafeteria. They often continue their discussions and exchange addresses and phone numbers.

The last, 6th meeting is special. To lift the spirits, the most impressive exhibition will be chosen as the venue. The workshop part follows the programme, but at the end the participants are given back all the work they have done. They are encouraged to hang them in their own homes and show them to family and friends. Best of all, they are encouraged to buy their own art supplies and continue working with art at home.

3. Evaluation and remedial process

At the end of each session, most participants gave spontaneous verbal feedback on the atmosphere and success of the session. After the 6th session the participants give their written feedback. The questions are: 1) Which was more important for you, the conversation or the making of the artwork? Why? 2) What does it mean to you that you and your family member can participate together, 3) How has participation affected your everyday life together, 4) How do you think the programme could be developed? Participants send their answers in a letter. All answers are carefully read, analysed and taken into account when planning the next group.

One participant, whose spouse has a memory disorder, was impressed by the emotions evoked by the exhibitions. She wrote: "*The Tatamuri® in the Museum* Group has proved to be the only place that my spouse enjoys going to every time. The meetings have also provided common topics of discussion and positive ideas to often so negative thinking. Our visits to museums together have increased as my spouse has clearly learnt to enjoy visiting museums and is positively energised by them. There is also a couple in the group with whom we have exchanged a few messages on WhatsApp."

Activities in *the Tatamuri® in the Museum* Group increased participants' self-esteem, communication and peer support. Feelings of loneliness were reduced as participants made new friends in a situation where memory loss affects all areas of life. Although it is not a therapy group, the discussions and making art can have therapeutic effects. Overall, being part of this group enhanced their personal, intellectual, social and physical well-being

(Chatterjee & Noble, 2013; Falk, 2022).



Photo 3. The participants' ability and willingness to talk about their own work and how they felt about making it developed over the course of the programme. The exhibition had given rise to new ideas, which even surprised the spouses. © Lila Heinola.

Conversation and the making of art were almost equally important to the participants. Some liked one more than the other. As looking at art, discussing it and making it with one's own hands is a way of touching one's inner self, it is an essential method in this group activity. It facilitates communication between the person with memory disorders and their family members, making it possible to reach and connect with the core person.

Participants felt that the sessions were psychologically safe. When you feel safe, you can express your wishes and ideas without fear of unpleasant consequences. Feeling psychologically safe also helps to find genuine joy in meetings and to look forward to the next one. It is therefore important that the group is small and that the participants and facilitators are the same people for each of the six sessions. In this way, the uncertainty that may be caused by a change of venue is less significant.

The participants were very committed to attending the six sessions. Not only did they find the group activities rewarding, but they also understood that their presence was important for the group to function. Therefore, they only missed out if they were ill and wanted to continue in the next group if possible.

Participants were amazed at how the objects, photographs and artworks

in the exhibition brought back old memories. They have also made observations about museums today, how exhibitions are constructed, what stories are told and what objects or artworks are displayed. The feedback also expressed the joy that the hobby of art and culture has become a part of life. For some participants, it's a revival of the hobby, for others it's a completely new way of participating and visiting museums. They have been grateful to find a way to explore museums that suits them, which has also encouraged them to visit museums on their own.

All artworks and encounters are photographed by the museum educator with the permission of those involved. Sometimes participants take their own photographs of the artworks to show to their adult children and grandchildren. This shows how much they enjoy making art and how proud they are of themselves.

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#tatamurimuseossa

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Up Close with ACM: A Tactile Museum Experience with 3D-printed Objects at the Asian Civilisations Museum

*Priscilla Lee; Tan Ching Yee **

Abstract

The Asian Civilisations Museum (ACM) launched Up Close with ACM in September 2021, a free public programme supported by Keppel Corporation, that aims to bring its participants closer to museum objects through tactile experiences conducted by facilitators with Visual Impairment (VI) from Dialogue in the Dark Singapore (DiDsg). Operating under Ngee Ann Polytechnic (NP), DiDsg curates and runs programmes that aim to develop empathy and foster inclusion of persons with VI.

The programme makes use of 3D prints of museum objects through a conversational and educational experience led by the facilitators with VI. Blindfolded, programme participants can experience museum objects in a new way: through their sense of touch.

Up Close with ACM is part of ACM's continuing efforts to extend the museum experience to audiences of all backgrounds and abilities, and also serves as a platform to educate participants on how the visually impaired experience objects in their daily lives.

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Keywords: museum accessibility, tactile experience, 3D-printing, visual impairment, art education, collaboration

1. The conception and planning of the programme

Background and Objectives

Studies indicate that persons with visual impairment (VI) encounter numerous obstacles at museums, with one of the most common barriers being the unavailability of sensorial access through touch (Karaduman, H., Alan, Ü. & Yiğit, E.Ö, 2022).

The advent of three-dimensional printing, or 3D printing, has made it easier for museums and cultural institutions around the world to provide increased access to people who are blind and partially sighted. 3D-printing technology can be harnessed to create detailed replicas of museum objects that are accessible and touchable. These object replicas can then be employed in the museum to educate and engage visitors across all ages and abilities.

Recognising that 3D-printing is a promising opportunity to make the museum experience accessible for all, ACM started developing the Up Close with ACM programme in 2021, with the aim of using tactile experiences to bring its participants closer to objects in the ACM collection.

Developing the 3D-Printed Objects

3D-printing is still a relatively new technology, and ACM had no prior experience developing 3D prints of the museum's objects. As such, the museum collaborated with Keppel Technology & Innovation (KTI), Keppel Corporation's platform to co-create and incubate ideas. ACM was able to leverage on KTI's expertise in additive manufacturing to produce 3D-printed objects which were created in full detail to match the forms of the ACM objects. As Keppel Corporation had a keen interest in donating funds to reach out to underserved audiences, they provided generous financial support to the project as well.

Selection of suitable objects for 3D-printing was done in close consultation with Singapore Association of the Visually Handicapped

(SAVH). Guided by advice and feedback from SAVH, ACM especially selected four masterpieces from its Maritime Trade and Court & Company galleries. The masterpieces were chosen to highlight the intricacy of each object's craftsmanship, design, and elaborate tactile details. After samples of the 3D-printed objects were produced, a discussion and feedback session was also conducted with SAVH. Persons who were blind or partially sighted tested out the make and feel of the objects, and provided valuable inputs and ideas on how museum tours and programmes could benefit from the use of the 3D-printed objects.



Fig. 1 – 3D scanning of museum objects by Keppel Technology & Innovation (left), samples of the 3D-printed objects being tested and examined during a discussion and feedback session with SAVH (right)
Photo: Asian Civilisations Museum

While the project started out with just four 3D-printed objects, ACM has since expanded our collection to include about 20 museum objects from our galleries, providing access to a greater selection of artefacts at the museum today.

Programme Design and Training

The Up Close with ACM tactile experience was conceptualised and co-developed by ACM and Dialogue in the Dark Singapore (DIDsg), with the intention of creating museum spaces and programmes that can be enjoyed by persons from all backgrounds and abilities, as well as to encourage and promote an inclusive society in Singapore. The 90-minute-long public programme consists of a dialogue and touch session led by facilitators with VI, where blindfolded participants get to converse with a facilitator and experience the 3D-printed objects only through their sense of touch. The

programme closes with a guided tour of the museum's galleries for participants to view the actual objects up close.

DIDsg was a natural programme partner for ACM to approach. Operating under Ngee Ann Polytechnic (NP), DiDsg is a social enterprise with good expertise in curating and running public programmes that develop empathy and foster inclusion of persons with VI. They were able to bring in their knowledge and experience to the programme design of Up Close with ACM. The organisation also employs visually-impaired individuals as guides, workshop trainers and motivational speakers, and ACM was able to tap onto this pool of individuals for programme facilitation purposes. Engaging facilitators with VI made it possible for ACM to create a unique museum experience where participants can gain a better understanding of the visually impaired community.

ACM worked closely with DIDsg on programme development and facilitator training. Museum educators helped develop a base guiding script for the programme, shared object information and tips on guiding at the museum. DIDsg designed facilitation prompts and questions that would guide participants in the dialogue-and-touch session with the 3D-printed objects. They also identified and trained the facilitators for the programme.

COVID-19 restrictions and programme tweaks

As pilot sessions of Up Close with ACM were launched in September 2021, ACM had to work the programme around the ongoing COVID-19 restrictions and safe management measures in Singapore at the time. 3D-printed objects had to be thoroughly cleaned and sanitised before and after each session. Gloves and hand sanitisers had to be distributed to each participant. Good planning and preparation helped ensure that the programme was still able to run effectively amid the pandemic.

2. Carrying out the programme

Pilot runs of Up Close with ACM were conducted on the last Saturday of each month from September to December 2021. A Collaboration Agreement inked between ACM and DIDsg marked the official launch of the programme in June 2022. Up Close with ACM has continued to take

place at the museum every month since then.

Programme Structure and Flow

The 90-minute programme starts with a dialogue-and-touch session, and ends off with a tour and Q&A segment. For quality interaction between the facilitator and participants, group sizes are kept small, and each programme session is open to an intimate group of 8 participants.

Dialogue-and-Touch Experience

Participants are blindfolded and given the opportunity to experience the 3D-printed objects only through their sense of touch. During the session, the DIDsg facilitator actively encourages each participant to share about the object that they are feeling. Discussion questions and prompts may include the following:

- Use only your sense of touch and try describing your object to me in detail. What kind of shape is it in? What does its surface feel like?
- Can you guess what material the original object is made from? Why do you say so?
- What do you think your object was used for? How can you tell?
- Who do you think this object might have belonged to?

Besides encouraging greater interaction between the group of participants and the facilitator, the discussion questions also prompt participants to think more deeply about the museum object they are feeling.

Object cards are also provided to participants so they can draw what they think their object looks like, or answer a thought-provoking question, further engaging them with the objects they are interacting with.

At the end of the dialogue-and-touch experience, the 3D-printed objects are revealed to participants.

Sensory Tour

A museum volunteer docent then takes participants on a tour to view the actual objects in the galleries. During the guided tour, the DIDsg facilitator may also share additional insights about each object. The programme ends off with a question-and-answer segment where facilitator and participants

get to engage in honest conversations about the experiences and challenges faced by persons with VI.



Fig. 2 – Participants are blindfolded and invited to experience the 3D-printed objects only through their sense of touch (left), participants being led on a guided tour of the galleries by a museum volunteer docent and a facilitator with VI (right)
Photo: Asian Civilisations Museum

Expanding the programme to partners in the community

To reach out to those who may find it challenging to visit the museum in person, ACM also worked with local social service organisations to bring the 3D-printed collection directly to them in 2022.

Programme with Singapore Association of the Visually Handicapped (SAVH)

A series of five workshop sessions was organised with SAVH in February and March 2022. Participants with VI got the chance to learn about ACM objects through the 3D-prints. Thereafter, an art therapist took them through an art-making journey with sensory materials to craft a unique object inspired by the artefacts they explored.

Programme with SPD

A group of 15 participants with varied disabilities had the chance to interact with the 3D-printed objects and engage in hands-on artmaking activities inspired by the objects. The art activities help improve motor skills, encourage self-expression and creativity, and build confidence in participants. The workshops took place monthly from February to June 2022.



Fig. 3 – Participants with VI interacting with the 3D-printed objects and engaging in artmaking activities with sensory materials (left), participants from SPD during a dialogue-and-touch workshop session at their day activity centre
Photo: Asian Civilisations Museum

3. Evaluation and remedial process

Programme Adjustments After Pilot Sessions

Feedback and observations gleaned during the pilot sessions of the programme were instrumental in shaping subsequent programme runs. For instance, ACM initially wanted the DIDsg facilitator to fully conduct the dialogue-and-touch session and the museum tour component. However, feedback from DIDsg prompted ACM to garner the support of museum docents to conduct the gallery tour instead. The docents were more familiar with museum content, and helped reduce the facilitators' workload, enabling facilitators to focus their attention on preparing and conducting the dialogue-and-touch session well.

Participant Feedback

To evaluate the effectiveness and impact of Up Close with ACM, feedback was collected from participants who attended the programme.

Feedback received has been overwhelmingly positive, with a 100% rate of participants indicating that they would recommend the programme to their family and friends.

Qualitative feedback shared by participants include the following:

- “Very interesting as I never got to experience touching an artefact blindfolded. This workshop really gave me a different perspective and made me appreciate my sense of sight!”
- “A fantastic event - it was so much fun, and I learned not only about the objects and their historical context, but also the gift of sight and shared the experience of the partially sighted / visually impaired in my community.”
- “It was experiential and really helped me to empathise with how the visually impaired in a museum might feel.”

Future Programme Extensions

To fully utilise and maximise the potential of its 3D-printed objects, the museum will also be launching the ACM Discovery Cart in 2023. Open to walk-in visitors of all ages and abilities, the cart will display 3D-printed objects from ACM’s Tang Shipwreck and Maritime Trade galleries. Visitors will be able to view and touch these 3D-printed objects up close. Together with a deck of Conversation Starter Cards provided at the cart, visitors will also be able to engage with the museum collection through a fun, guided experience, where they get to choose 1 to 2 cards from the deck and use them to answer questions or complete activities related to the objects.

ACM will continue to adjust and improve the Up Close with ACM programme.

Acknowledgements:

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Freedom and Revolution: creative responses to archival research

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Abstract

Freedom and Revolution was a collaboration between English Heritage Trust, the National Youth Theatre and University of Warwick which explored the story of 2500 Black and mixed-race prisoners of war held at Portchester Castle (Hampshire, UK) in the 18th century. Archival evidence about the prisoners and about a French prisoner-of-war play which tackled the incendiary topic of the Haitian Revolution became the basis for a new site-specific play, *The Ancestors*, a decolonised retelling the story from a Black female perspective.

The partnership has enabled English Heritage Trust to begin to explore under-told narratives and difficult histories in innovative ways through creative dialogue between research and theatrical practice in the context of Portchester Castle, where French prisoners of war built a fully working theatre. By bringing together researchers, young actors from global majority

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backgrounds, and theatre creatives, this project has reached out to new audiences and helped English Heritage Trust map out a strategy for engaging with Black history by decolonising the castle as prisoner of war depot.

English Heritage Trust is a national UK-based charity responsible for the conservation and enhancement of the National Heritage Collection of more than 400 unique historic sites and monuments across England. It aims to bring history to life in the places where it happened by opening up the sites and monuments to public access, through exhibitions, interpretation, events and educational programmes, supported through online content.

The National Youth Theatre is a world-leading youth arts organisation which inspires, develops and showcases exceptional young people aged 14 to 25. Its work covers a range of themes, vital for the development of transferable skills for young people.

The University of Warwick is one of the UK's leading universities, with an acknowledged reputation for excellence in research and teaching, for innovation, and for links with business and industry. It is a member of the [Russell Group](#): an association of 24 major research-intensive universities of the UK.

Keywords: Youth engagement, museum decolonisation, interpretation, research, Revolution, heritage.

1. The conception and planning of the programme

The project took a collaborative multi-partner approach, bringing together experts from different sectors (academia, heritage, creative) to create a project that was academically rigorous, museologically innovative, and creatively inspiring. It developed an entirely new way of bringing to life the histories of the Black and mixed-race prisoners of war at Portchester Castle utilising best-practice decolonising methodologies. At the heart of the project was a desire to empower the young participants and, to achieve this, English Heritage drew on national youth engagement programme, Shout Out Loud which works with young people aged 11-25, as well as its existing youth engagement partnership with the National Youth Theatre (NYT), and

its long-standing relationship with academics in the School of Modern Languages at Cultures at the University of Warwick.



*Image 1. Watercolour of Portchester Castle ca. 1810 by Captain John Durrant.
© Hampshire Cultural Trust*

The focus of this project was to use creativity, and specifically theatre, to inspire participants and audiences, while amplifying participants' voices. In developing their collaborative approach, English Heritage and the University of Warwick built on a record of successful creative arts commissions at Portchester related to the prisoners of war, including [*Roseliska*](#) (funded by an UK Arts and Humanities Research Council grant) and artist/composer Elaine Mitchener's [*soundscape installation*](#) | [*Les Murs Sont Témoins*](#) | [*These Walls Bear Witness*](#) (funded by the University of Warwick and English Heritage). The English Heritage youth leadership panel, the Young Producers, were consulted to help develop a strong structure for the project so that it could support participants in developing the confidence, skills and motivation to re-tell the story of the prisoners of war at Portchester in a way that made them feel empowered. The project was also designed to help ensure audiences would connect with the final outputs. By using theatre to connect to people's emotions, and by employing drama and imagination to recreate lost voices whose stories have never been heard, we aimed to allow the story to come to life in a way that created meaning and impact, speaking to the direct experience of those written out of history.

To ensure participants felt confident to tackle this project, we developed a framework in which young participants from the National Youth Theatre

would explore the history of the site, including its history of performance. Participants would also examine a contemporary play entitled *The Revolutionary Philanthropist and the Slaughter in Haiti*, written by a white French prisoner of war in 1807, which explored how enslaved people of African descent had fought for their freedom in Haiti in 1791. The play had been performed in French by prisoners of war held on one of the prison ships out in the bay by the castle to an audience of English naval officers and invited guests. The play tackled the incendiary topic of the uprising of enslaved people in the Caribbean in 1793 but was steeped in racist attitudes of the time. Performing the original play was never considered, but as a piece of theatre with site specific connection to Portchester, it provided a powerful and authentic basis for communicating the cultural connection between the revolutionary Caribbean and Britain. Engaging with UK and international best-practice decolonising methodologies alongside English Heritage's interpretation approach to legacies of colonialism ensured *The Ancestors* raised awareness of the black and mixed-race prisoner of war story at Portchester, explored the prisoner of war experience through the eyes of the prisoners, and involved participants of the Caribbean diaspora in the re-telling of the story.



Image 2. The Ancestors; English Heritage, Portchester Castle, UK. Image: Tolu Elufowoju/National Youth Theatre

The academic researchers, Katherine Astbury and Abigail Coppins, held

a number of online sessions with the director and playwright in July 2020 to present their research on the Black prisoners of war, the broader context of the Revolution in the Caribbean, and the plays that prisoners of war were writing and performing during the Napoleonic period. This was followed by a period of Research and Development with a group of 12 National Youth Theatre members, who in addition to learning about Portchester from the Warwick academics also had talks from Temi Odumosu (Washington University), Kristy Warren (University of Lincoln) and Caine Lewin-Turner (Oxford) to broaden their understanding of the lives of Black people in the Caribbean in the late 18th century and further ground the creative work in authenticity.

A number of monologues were written and recorded at the end of the R&D phase of the project. These can be seen on the English Heritage section of Google Arts & Culture. The work of the young creatives was also the starting point for the playwright, Lakesha Arie-Angelo to write an original site-specific play, *The Ancestors*, which blended the stories of the revolution in the Caribbean with the lives of the prisoners of war brought to Portchester. It was published by Methuen Drama in their Plays for Young People series in 2021.

2. Carrying out the programme

R&D phase

English Heritage (EH), the University of Warwick and the National Youth Theatre (NYT) brought together expertise to support a group of young Black women to reimagine and interpret the histories of the Black and mixed-race prisoners of war held at Portchester Castle in the late 18th century. Young people led the creative visioning by contributing to research, writing, directing and composing music – their voices, creativity and perspective provided not only the direction but the content and drive throughout.

At the start of the R&D phase in July 2020, Warwick academics and English Heritage curators discussed their research on the prisoners with the young creative team of twelve young Black women. The discussions quickly focused on the experiences of the women and children who were part of

the large group of prisoners of war from the Caribbean held at Portchester 1796-97. The young participants had full creative freedom and the themes of journeys, resistance and rebellion which were important to them fed into their creative responses.

As part the first phase of the R&D was delivered online during lockdown, eight NYT members and staff from English Heritage, Warwick and the NYT visited Portchester Castle in the autumn 2020 for a second R&D. The young people were taken on a guided tour, worked independently and in small groups throughout the space, creatively responded to the castle, completed some filming and took part in workshops to further develop the performance. The young participants created powerful monologues of imagined female voices during their journey as prisoners to England – these were filmed on site turned into a series of three virtual exhibitions for Google Arts and Culture. These exhibitions incorporated historical materials alongside video and project photography to tell the story of the Black and mixed-race prisoners of war, as well as the story of the project.



Image 3. R&D The Ancestors. English Heritage, Portchester Castle, UK. Image: James Henderson/National Youth Theatre

Sport (DCMS) Youth Accelerator Fund alongside funding from the

National Lottery Heritage Fund and Google (awarded to English Heritage), Arts and Humanities Research Council (awarded to Katherine Astbury at Warwick), and Arts Council England (awarded to the NYT) allowed *The Ancestors* to be developed and created. The playwright, Lakesha Arie-Angelo had reimagined the prisoner-of-war play *The Revolutionary Philanthropist*, switching the focus away from the original colonial male perspective, and retelling it from a Black female point of view. A 6-week rehearsal schedule (with 2 weeks on site at Portchester) and a 1-week performance run was fixed for July/August 2021. The main cast were actors from NYT but workshops with local groups were set up with a view to using local young people for the play's crowd scenes. The community workshops were led by EH, NYT and Warwick, working with the Hampshire Cultural Trust, a local heritage organisation nearby the Portchester Castle. The youth community participants included young carers in Gosport and Fareham and a mixed group of students from Bourne Community College.

In the end, the pandemic put paid to the live performances. After the rehearsal period was disrupted by cast members having to isolate, a decision was made to switch to filming the play on site at Portchester to create a powerful and emotive feature-length film. The nature of the play meant that it was feasible to keep the cast in bubbles and film scenes out of order. Due to the Covid restrictions in place, however, we were unable to use the local young workshop attendees in the crowd scenes.

3. Evaluation and remedial process

By bringing together academic research, heritage experts, creative theatre practitioners and English Heritage's national youth engagement programme, we sought to give a fuller account of England's story, thereby enrich everyone's experience. and to attract new audiences to the castle, including those from a younger demographic and ethnically diverse backgrounds.



Image 4. The Ancestors. English Heritage, Portchester Castle, UK. Image: Tolu Elufowoju/National Youth Theatre

The Ancestors has been [published by Bloomsbury](#) as a play for use by schools and youth theatre groups. We developed an article for the English Heritage, entitled ‘[Haitian Revolution and Portchester Castle](#),’ which highlights the youth engagement activities which created *The Ancestors*, and which supplements additional digital interpretation on the EH website. A new curriculum-linked schools resource, ‘[Performance at Portchester Castle” teachers’ was created](#) for UK KS2-KS4 pupils and explores the history of performance at Portchester Castle including *The Revolutionary Philanthropist* and *The Ancestors*. This complements English Heritage’s main [Portchester Castle teachers’ kit](#), which provides curriculum-linked resources for both primary and secondary pupils to help them understand the context for the experience of Caribbean prisoners of war at Portchester and the prisoners’ theatre. The National Youth Theatre also produced learning resources about *The Ancestors*. The project has also been the subject of multiple conference presentations delivered collaboratively by the project team, including as part of the Being Human Festival. *The Ancestors* is soon to be complemented by a forthcoming making-of documentary about the project, entitled *The Descendants*. Teacher Continuous Professional Development training workshops will be delivered in 2023-24 to further

help teachers explore this important history with their classes.

An in-depth evaluation of the project included demographic data and interviews with participants and demonstrated *The Ancestors* met all the aims of the project, including around empowerment, engagement with heritage, enjoyment and skills development. One of the members of the original R&D explained how empowering the collaboration has been to her as a young Black woman:

"It was really important for us to hear these stories, it was important for Black women to be in a safe space and really allow us to explore this new world that we didn't know, that we were never taught in school."

Feedback from audience members at the premiere of the film of the play in the autumn of 2022 was similarly uplifting: *"The history I was taught from this period paints black peoples as passive victims, beaten into submission. Yet here were incredibly mistreated people staging a rebellion! Turns the narrative on its head! I've been thinking and reading ever since."*

The Freedom and Revolution project reworked the prisoner-of-war play *The Revolutionary Philanthropist* to explore fundamental questions about human rights, discrimination, identity and power. It allowed us to move beyond traditional narratives of the enslaved as victims to celebrating Black agency and, in particular, the central role of women revolutionaries in the Caribbean. The play created out of the collaboration, *The Ancestors* by Lakesha Arie-Angelo, touches, therefore, on issues as much of relevance today as then.

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From artwork to storytelling and storydoing

Cristina Gazzola¹

Abstract

At school children learn about cultural and religious diversity, overcome distrust and about how to feel part of society and become “active citizens”. Museums also play a key role in supporting this learning.

They provide a place for listening, for storytelling and for developing relationships; whilst fostering at the same time the learning or improvement of a foreign language.

The program *From artwork to storytelling and storydoing* was co-designed with the Social Emergency Inclusion and Mediation Service of the Municipality of Venice and a group of students, most of which were foreign between the ages of 13 and 16 who migrated to Italy recently. Enrolled in the “via Andrea Costa After-school program” in Mestre Venice, the students are in their final year of lower secondary school and preparing for the national exam.

The program was delivered over eight meetings: four at the Ca' Pesaro-International Gallery of Modern Art and four at the After-school. During these meetings, the students participated in museum visits, guided conversations, elaboration of collective visual maps and oral and written exercises on the artworks chosen by them.

Upon completion of the program, the students gained historical-artistic knowledge of Venice's heritage, developed linguistic, communication and

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relationship skills, and enhanced their expressive and creative abilities in support of the final secondary school exam.

Keywords: intercultural dialogue, participation, social inclusion, storytelling, sustainable development goals.

1. The conception and planning of the programme

Muve Education is the Educational Department of the Fondazione Musei Civici di Venezia (MUVE). It designs and coordinates the activities in 11 museums housed in historic palaces in the heart of Venice and its islands: Doge's Palace, Correr Museum and Clock Tower (Marcian area); Ca' Rezzonico - Museum of 18th Century Venice, Museum of Palazzo Mocenigo - Study Centre of the History of Textiles, Costumes and Perfume and Carlo Goldoni's house (18th century area); Ca' Pesaro - International Gallery of Modern Art and Palazzo Fortuny (modern area); Natural History Museum of Venice Giancarlo Ligabue, Glass Museum located on the island of Murano and the Lace Museum on the island of Burano. Muve is also present on Venice's mainland, offering temporary exhibitions at the Candiani Cultural Center in Mestre and Forte Marghera (MUVE, 2023).

Muve Education aims to engage the public with proposals developed using principles of universal design. Participation and the full promotion of the right and access to culture are at the heart of its mission, and as such, it provides activities that can be tailored to different communities.

Educational experiences in museums can *improve the quality of life of communities, strengthen social ties and resilience; support and build knowledge, values, awareness and critical conscience; they feed new forms of thought, of intercultural and intergenerational exchange; they play a decisive role in the protection and enhancement of diversity in its various natural and cultural manifestations and contribute to overcoming conflicts* (ANMS, 2019).

Muve Education is committed to the pursuit of the 17 UN's Sustainable Development Goals (SDGs)² and the 169 targets associated with them, *the*

² The SDGs, also referred to as the 2030 Agenda or the Global Goals, were unanimously agreed to by the 193 Members of the United Nations in September 2015. They are explained in 'Transforming Our World: The 2030 Agenda for Sustainable Development'. The objectives are grouped into 5 fundamental principles such as People, Planet, Prosperity,

most ambitious global programme ever, addressing a wide range of social and environmental challenges in order to set the world on a path to a sustainable future by 2030 (Mc Ghie, 2019). The Education Department works on supporting the principles of cultural participation for all, of sustainable development education and of the need to raise environmental awareness.

Since 2015 Muve Education has been collaborating with the Social Emergency, Mediation and Inclusion Service of the Municipality of Venice, engaging in activities that welcome and support the teaching of the Italian language for young people and adults with a migration background, inside and outside the museums³.

The *From artwork to storytelling and storydoing* program⁴ is the most recent collaboration. It was first piloted in 2020, and though suspended in 2021 because of the global health pandemic, it has now become part of MUVE's program of activities.

It relies on a project network that consists of Muve Education, the Social Mediation and Inclusion Emergency Service of the Municipality of Venice and a group of students, most of which are foreign and non-native Italian speakers enrolled in their final year of lower secondary school in Mestre and preparing to take the national exam. The students are between the ages of 13 and 16, they came from different countries and cultures, and recently migrated to Italy. Some of them have tragic personal pasts and have not visited a museum before.

Every Thursday afternoon from November 2022 to May 2023, the

Peace and Prosperity.

³ SDG 1: End poverty in all its forms everywhere.

Achievement: 1.4 Ensure that all men and women, in particular the poor and the vulnerable, have equal rights to economic resources, as well as access to basic services, ownership and control over land and other forms of property, inheritance, natural resources, appropriate new technology and financial services, including microfinance.

⁴ SDG 4: Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all.

Achievement: 4.7 Ensure that all learners acquire the knowledge and skills needed to promote sustainable development, including, among others, through education for sustainable development and sustainable lifestyles, human rights, gender equality, promotion of a culture of peace and non-violence, global citizenship and appreciation of cultural diversity and of culture's contribution to sustainable development.

students attended the “Via Andrea Costa After-school” in Mestre, managed by the Municipality of Venice. Here, the students were helped with their schoolwork and offered Italian language support (their language level is between A1 and A2).

The program was delivered over eight meetings held at Ca' Pesaro - International Gallery of Modern Art and at the After-school. Learning was delivered in an informal way, following an approach that promoted openness to dialogue, to discoveries and relationship building, helping the students develop confidence in support of their final school exam, whilst also helping them learn about the cultural realities of Venice, their new city of residence.

The program's general objectives were:

- to encourage social inclusion and participation of the students as new residents of the Venetian cultural life;
- to promote intercultural dialogue, and opportunities for personal growth and mutual respect;
- to value the richness of the cultures present in the museum's collections, whilst also reflecting on their own past, present and possible futures; and
- to promote collective actions to achieve the SDGs.

The specific objectives were:

- to develop and/or improve linguistic, communication and relationship skills;
- to gain new historical-artistic knowledge of Venice's heritage, particularly that represented in the MUVE museums;
- to enhance one's own expressive and creative abilities;
- to develop critical thinking; and
- to promote empathy towards the many 'multiple' truths.

The Ca' Pesaro - International Gallery of Modern Art is located in Palazzo Pesaro, a Baroque masterpiece by architect Baldassarre Longhena overlooking the Grand Canal.

Ca' Pesaro was chosen as the venue to carry out this program for its important collections of paintings and sculptures, which date back to 1897 when the second Venice Art Biennale took place. It hosts masterpieces of Klimt, Chagall, Rodin, Kandinsky, Moore, a rich selection of works by Italian artists and an important graphics cabinet.

The museum's collections offer a suggestive and complex key to

understanding international art - a true historical memory of the various Biennials - and Italian art of the twentieth century. Precisely because of this international and modern character, the museum is particularly suitable for welcoming teens and for engaging them in current issues.

The strategies used to engage the students in the meetings included experiential visits to the museum, brainstorming sessions, guided conversations, elaboration of collective visual maps, and oral and written exercises at the After-school. All through an approach that promotes a climate of sociality and well-being⁵ and stimulates interest and interaction between students as *curiosity can lead to knowledge, knowledge can lead to empathy, and empathy can lead to positive actions that will change the world* (Porter, Cunningham, 2022).

The effectiveness of these strategies, highly participatory and the extent to which they helped the program contribute to the SDGs, was monitored by the project network at the beginning, during and at the end of the whole program.

The experience was also documented in the social channels of Muve Education and its results shared in two important international conferences held this year.

The first one was the Study day *Contemporary art museums and sustainable development: a necessary practice*, dedicated to the role of museums and cultural institutions in the creation of a more sustainable global development. Organised on March 31, 2023 by AMACI - Association of Italian Contemporary Art Museums, with the support of the Directorate General for Contemporary Creativity of the Ministry of Culture, the study day saw the intervention of our Department in SESSION 1 dedicated to the PEOPLE theme.⁶

The international conference *Harmonising voices from complementary worlds* of SELSI project - Spoken Easy Language for Social Inclusion, took place on April 13, 2023 at the University of Trieste, Department of Legal, Language, Interpreting and Translation Sciences. Our speech, focused in particular on

⁵ SDG 3: Ensure healthy lives and promote well-being for all at all ages.

Achievement: 3.4 Reduce by one third premature mortality from non-communicable diseases through prevention and treatment and promote mental health and well-being.

⁶ The recording of the Study Day *Contemporary art museums and sustainable development: a necessary practice* can be viewed here: <https://bit.ly/40ZdBuX>

the linguistic approach adopted for the *From artwork to storytelling and storydoing* program.⁷

The findings revealed that museums can play a fundamental role in supporting the achievement of the SDGs, particularly of goals: 1, 3, 4, 5, 10, 11, 12, 13, 16, 17.⁸

2. Carrying out the programme

Pre-planning (January-March 2023)

- Two meetings of the project network to establish the objectives and methods of the program, and to identify the needs of the group of students
- Two meetings with the students

The first get-to-know meeting took place at the Museum of Palazzo Mocenigo - Study Centre of the History of Textiles, Costumes and Perfume chosen by the students.

For this meeting and for the subsequent ones, the students were welcomed in Piazzale Roma, the main road junction for reaching the historic centre of Venice from the mainland. Here they were accompanied through a pedestrian path to the museums in order to introduce them to the morphology of the city and contribute to SDG's 12 and 13.⁹

An ice breaking activity, an outcome of our intercultural competence¹⁰,

⁷ The recording and presentation slides of the the international conference *Harmonising voices from complementary worlds* can be viewed here: <https://selsi.eu/en/more-than-100-people-attended-the-first-multiplier-event-in-trieste/>

⁸ 1 No poverty; 3 Good health and well-being; 4 Quality education; 5 Gender equality; 10 Reduced inequalities; 11 Sustainable cities and communities; 12 Responsible consumption and production; 13 Climate action; 16 Peace, justice and strong institutions; 17 Partnerships for the goals.

⁹ SDG 12: Ensure sustainable consumption and production patterns.

Achievement: 12.8 Ensure that people everywhere have the relevant information and awareness for sustainable development and lifestyles in harmony with nature.

SDG13: Take urgent action to combat climate change and its impacts.

Achievement: 13.3 Improve education, awareness-raising and human and institutional capacity on climate change mitigation, adaption, impact reduction and early warning.

¹⁰ Intercultural competence is a skill to engage and understand differences in attitudes and values with people from other countries. Intercultural competence must be developed and improved through a continuous training process.

was used to create a climate of open dialogue and also to discuss the place and role of conservation, valorisation and cultural production of the 'museum'. The students were asked to trace on a planisphere their journey from their country of origin to Venice with woolen threads. The intertwined threads created webs of relationships just like artworks in a museum.

In the visit to the perfume rooms, an intercultural and multisensory approach helped the students discover through sight, touch and smell the raw materials purchased by the ancient Venetian perfumers from the cities of the Mediterranean Sea to produce perfumes, ointments..., a few of which were the same cities where some participants came from (Fig. 1).

Then, the students made a perfume and chose topics of interest to explore in the laboratory.

At the After-school, the students then recounted their experience at the museum and wrote a report in simple sentences.



Fig. 1 - Multisensory exploration of raw materials at the Museum of Palazzo Mocenigo

Experimentation (March - April 2023)

- Four meetings at Ca' Pesaro
- Four at the After-school

At the first meeting in the museum, during the ice breaking activity the students were given postcards of artworks from MUVE collections; everyone chose one and shared it with the group. The visual impact of the postcards was intended to stimulate interest in visiting the museums.

The first topic discussed - the gift - was proposed by our Department to remember two people who had an altruistic vision towards future generations: the Duchess Felicita Bevilacqua La Masa who, through a bequest, donated to the city of Venice her palace on the Grand Canal which houses the Ca' Pesaro collections (Fig. 2), and the artist Charles Van Der Stappen who in 1895, during the preparations for the first Venice Biennale, donated *David*, a sculpture of his, to Venice.

Unfortunately, only one photo of the sculpture remains preserved in MUVE's archives because it was destroyed during the bombings of the world war.

The gesture of the sculptor, a foreigner who gives his masterpiece to the city, will mark the start of the establishment of the Ca' Pesaro collection.

The testimony of these two personalities was useful for discussing cultural heritage as a non-replicable asset that implies protection and conservation for future generations and also of the role of the museum as a community place for knowledge and the promotion of best practices in support of local sustainable development strategies.



Fig. 2 - The gift theme addressed with the legacy of Felicità Bevilacqua La Masa

The visit then focused on selected artworks, explored through dialogue on topics that the students had chosen, such as colonialism, apartheid, photography, sport, migration, making it possible for the students to share personal experiences, and in many cases, to promote empathy.

This is precisely the contemporary function of a museum that must inspire reflection, overcome cultural divisions, promote mutual empathetic attitudes and social connections (Gazzola, 2022).

Colonialism has been treated through its reflections of states of mind, such as the idea of conquest and power. All points of view, of the victims and of the perpetrators, were considered. Courage, sacrifice, desperation well represented in the sculpture *The Burghers of Calais* by Auguste Rodin has allowed for the discussion of universal body language, share points of view and personal memories, even tragic ones (Fig. 3).



Fig. 3 - Students discuss about colonialism in front of Auguste Rodin's *The Burghers of Calais*

The isolation and humiliation of apartheid have been addressed with the painting *Ward of the madwomen at S. Bonifazio* by Telemaco Signorini which represents the interior of a mental asylum. This is the only artwork in Italy, or perhaps in the world, which depicts the best example of expulsion of a human being from society.

The themes allowed for the discussion of how peaceful and inclusive societies can be achieved today, leading to the reduction of inequalities and ending of all forms of discrimination and violence¹¹.

¹¹ SDG 5: Achieve gender equality and empower all women and girls.

Achievement: 5.1 End all forms of discrimination against all women and girls everywhere.

SDG 10: Reduce inequality within and among countries.

Achievement: 10.2 Empower and promote the social, economic and political inclusion of all, irrespective of age, sex, disability, race, ethnicity, origin, religion or economic or other status.

SDG 16: Promote peaceful and inclusive societies for sustainable development, provide

Guided observations, in slow-looking mode, were enriched by tactile explorations, using documents from the MUVE archive and listening to music.

Very simple open questions were proposed which, in subsequent meetings, were integrated with more specific terms.

For each topic discussed, keywords were identified, and noted on a billboard to be focused and then repeated at the end of each session.

At the linguistic level, some specific strategies have been adopted: each meeting was introduced with adverbs of time (before, then, after), we spoke slowly to favour understanding, nouns were used instead of pronouns, the active and affirmative form and we have often made use of examples linked to one's own personal experience.

The youngsters were encouraged to work together to exchange ideas and cooperate as a group respectfully, listening to each other's opinions¹².

Each student has chosen an artwork as the basis for an oral and written presentation, prepared with the support of the project network.

Muve Education provided a kit of materials, printed on recycled paper¹³ (images, keywords, texts, illustrated teaching sheets, artwork analysis sheet) to continue the activities at the After-school.

Subsequent exercises and museum exposure tests stimulated new curiosities, search for details and relationships.

To improve the oral exposure it was useful to make audio recordings of the students' presentations and listen to them to verify and monitor the gradual linguistic progress.

access to justice for all and build effective, accountable and inclusive institutions at all levels.
Achievement: 16.7 Ensure responsive, inclusive, participatory and representative decision-making at all levels.

Achievement: 16.10 Ensure public access to information and protect fundamental freedoms, in accordance with national legislation and international agreements.

¹² SDG 17: Strengthen the means of implementation and revitalise the Global Partnership for Sustainable Development Finance.

Achievement: 17.17 Encourage and promote effective public, public-private and civil society partnerships, building on the experience and resourcing strategies of partnerships.

¹³ SDG 13: Take urgent action to combat climate change and its impacts.

Achievement: 13.3 Improve education, awareness-raising and human and institutional capacity on climate change mitigation, adaptation, impact reduction and early warning.

The final meeting in the museum was a celebration of the peer-to-peer presentations, attended by the project network, the students' friends and the Head of the museum.

3. Evaluation and remedial process

The evaluation took place during the participatory activities as the ice breaking activities, experiential visits, guided conversations, brainstorming sessions, and oral and written exercises.

The project network monitored the whole experience at the beginning, during and at the end in a shared portfolio where the students' participation and feedback were noted. Particular attention was paid to verifying their understanding of the topics covered, the enrichment of their vocabulary and to detecting new needs.

It was important to analyse the whole process (impact assessment), from the beginning to the end, which led the students to present their artwork (output).

It was essential to always ask the students for feedback to actively involve them in the meetings, but above all to verify their effective understanding of the topics covered and the enrichment, meeting after meeting, of their vocabulary of words.

The *Inspiring Learning for All* framework, launched in 2008 by the MLA - Museums, Libraries and Archives Council and updated by the Arts Council, was used as an evaluation tool that we already used for projects with special audiences. The framework, which identifies *Generic Learning Outcomes* (GLO)¹⁴ and *Generic Social Outcomes* (GSO), is an effective tool for enabling museums to develop their educational offer and evaluate the impact of their activities on people.

With these analyses and also with the feedback from the professors, the students have actually developed linguistic, relationship and communication skills; they strengthened their expressive abilities, learned about cultural heritage, acquired greater self-esteem and have since begun attending the

¹⁴ GLOs, in particular, are a family of indicators that measure the impact of learning in museums and are related to the increase/change of: knowledge and understanding; skills/competences; behaviour and progression: fun, inspiration and creativity; attitudes and values.

museum independently¹⁵. Students now know the 'museum' as a friendly and welcoming place to make new discoveries and friendships.

Among our greatest satisfactions, in addition to being truly useful to the community with experiences of this type, is to note that even after the end of the program, the students continue to attend Ca' Pesaro with their friends.

Through intercultural competence the project team respectfully listened to students and to their stories and 'created' inclusive spaces for knowledge exchange.

Internally, the team also reflected on whether they had succeeded in pursuing some of the objectives of the SD that had been identified in the pre-planning phase. With this small program Muve Education also contributed to pursue Sustainable Development Goals: 1.4 - 3.4 - 4.7 - 5.1 - 10.2 - 11.7 - 12.8 - 13.3 - 16.7 - 16.10 - 17.7.

Knowledge and use of heritage are part of the right of citizens to participate in cultural life (Universal Declaration of Human Rights). The Faro Convention (European Commission, 2005) (...) attributes to heritage a role as a factor of social bonding, a useful source for human development, the enhancement of cultural diversity and the promotion of intercultural dialogue. Cultural heritage must play a role in building democratic and peaceful societies and in processes of sustainability (ANMS, 2019).

In conclusion, this program demonstrates that museums can be places of welcome and well-being, research and learning, which democratically put people at the centre, connects them and creates relationships.

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Spirit-Voice-Image

Yelizaveta Shirinyan¹

Abstract

The noise surrounding us today is often presented as “music.” While, in reality, these are sometimes distorted chaotic sounds, and heavenly perfection can be perceived through silence, listening, and spiritual immersion. In music, silence is as essential as sound. If it is possible to hear sound with ordinary senses, ears, then one mustn’t hear the silence, but listen to it, penetrate its depths, be silent and ponder upon it.

This is what we tried to convey with the educational program *Spirit-Voice-Image*, based on the *Nina Khemchyan: Echo* exhibition at Cafesjian Center for the Arts organized in collaboration with the Embassy of France in Armenia.

Nina Khemchyan is an Armenian artist living in Paris. The exhibition featured eleven ceramic spheres hanging in the air with engraved sharakans (sacred chants/ hymns) created by the inventor of the Armenian alphabet, philosopher, theologian and poet of the 5th century AD Mesrop Mashtots. Moreover, he was also the founder of Armenian sacred music. The installation was made in the form resembling the musical notation of one of the sharakans. In addition, the exhibition in Eagley Gallery of the Center also featured the acappella recording of these sacred chants, performed by celebrated singer of Armenian sacred music, Hasmik Baghdasaryan-Dolukhanyan.

Perhaps there is not a single Armenian who does not know who Mesrop Mashtots is. However, very few of them know that he is also the founder of Armenian sacred music. The priceless legacy left by Mashtots served as a

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source of inspiration for the Armenian artist Nina Khemchyan living in Paris. As part of the *Spirit-Voice-Image* educational program, the participants pondered upon the artist's experience to reveal the early Mediaeval Armenian cultural legacy.

Keywords: Cafesjian Center for the Arts, Mesrop Mashtots, Sharakan, sacred chant, art therapy.

1. The conception and planning of the programme

“... lend your ears to music, open your eyes to painting, and ... stop thinking! Just ask yourself whether the work has enabled you to “walk about” into a hitherto unknown world. If the answer is yes, what more do you want?”

Wassily Kandinsky

The Cafesjian Center for the Arts (CCA) is dedicated to bringing the best of contemporary art to Armenia and presenting the best of Armenian culture to the world. Since the beginning, the Cafesjian Center for the Arts has highly valued the educational component of its activities. Education has always been one of the cornerstones of CCA's mission, rendering the Center an important hub for museum education. Within the scope of CCA's permanent and temporary exhibitions, educational programs have been developed and implemented in different formats. Almost all local schools, as well as many regional schools of Armenia, and from Diaspora have taken part in those programs.

The Center acknowledges the critical role of museums in educating the public and provides a variety of educational programs tailored to different audiences and age groups. We believe that Museum education plays a crucial role in fostering a deeper understanding and appreciation of art, culture, and history among people of all ages and backgrounds. By offering engaging and interactive learning experiences, museums can inspire curiosity, creativity, and critical thinking to help individuals develop a lifelong love of learning.

CCA organizes a diverse range of exhibitions, classified into two main categories: permanent and temporary. *Nina Khemchyan. Echo* exhibition was

scheduled to run from September to November 2022.

Usually, the success of the educational program depends on the joint efforts of the entire museum staff, especially the role of the exhibition curator is highlighted in this case. At the earliest stage of organizing the exhibition, when the to-be-displayed materials are studied, one can already understand what the message of the exhibition is, what important ideas can be conveyed thanks to the exhibition, and most importantly, what knowledge can be gained from the given exhibition.

Having carefully studied the exposition materials, an educational program was designed for participants for ages 10 +, taking into account the depth of the exhibition content and age specificity of participants.

After studying the characteristics, preferences, and learning objectives of target beneficiaries, it became evident that it was essential to design and implement an effective and impactful educational program for all age groups (10+). As a result, our beneficiaries were defined as school-children of different ages and their teachers, families, as well as adults, including the elderly.

It is worth noting that CCA's educational programs are entirely non-profit, offered free of charge to the public.

The project was centered on two main research topics. The first one was *Nina Khemchyan. Echo* exhibition, which featured both visual and conceptual content. The second one was the sacred chants/sharakans of Mesrop Mashtots, which served as the basis for both the exhibition and the educational program, and had a rich textual and musical content. While the exhibition showcased contemporary art, it was rooted in the ancient Armenian cultural heritage, in perpetual need of nurture.

Nina Khemchyan. Echo temporary exhibition and the *Spirit-Voice-Image* educational program were implemented in the fall of 2022. The program proved to be a crucial and timely intervention, especially in light of the events that took place in the life of the Armenian people in 2020. As many people continue to struggle with the post-war trauma, the program provided a much-needed outlet for healing and reflection. In fact, it became almost a vital necessity for many participants who were grappling with the emotional and psychological aftermath of the crisis. The program acquired art-therapeutic significance, providing a safe and supportive environment for affected communities to heal, learn, and recover, as sharakans are filled with

deep faith, hope, and expectation. They are truly exquisite pieces of music that reflect the enlightened and faithful heart of their composer.

During the planning phase of the educational project, we had conversations with the artist, which proved to be invaluable. Nina Khemchyan shared with us her vision of Mesrop Mashtots' work, a sensitive and contemporary interpretation of an essential creation that has gone beyond the borders of Armenia to become a part of the world cultural heritage.

However, deciphering Mashtots' sacred chants was a more challenging task, as the texts were written in ancient Armenian/Grabar, which is not widely accessible today. Through extensive research, including consulting relevant literature, speaking with specialists in the field, and exploring various sources, we were ultimately able to decipher the texts of sharakans. After studying all the material, special leaflets were printed for the participants. These leaflets contained the 11 sharakans of Mashtots both in ancient and modern Armenian, which the participants could take with them and continue studying sharakans even after they left the museum.

The main aim of the program was to acquaint participants with Mesrop Mashtots' legacy, especially the sacred music, to contribute to the formation of musical culture basics, and to develop the experience of listening to spiritual music.

The main objectives of the program included:

- to present Nina Khemchyan's artworks and their connection with Mesrop Mashtots' sharakans;
- to become acquainted with the content and music of sharakans;
- to give participants an opportunity to express themselves, their feelings through drawing.

2. Carrying out the programme

The educational program, *Spirit-Voice-Image*, was carried out in two major stages: preparation of the program and its official launch.

The implementation of the program involved careful planning and execution. We placed great importance on preparing the participants to experience something truly unique and distinct from the noise of everyday life. Therefore, in the first part of the *Spirit-Voice-Image* educational program, before entering the gallery, the program presenter prepared participants, noting the specificities of the program, namely – the importance of maintaining silence in the gallery, providing only a brief introduction to the exhibition. Participants then became acquainted with *Nina Khemchyan: Echo* exhibition without any guided tour and explanations. This approach aimed to allow the visual material and music to evoke intuitive responses in a mysterious atmosphere of silence.



Fig. 1 - Program participants become acquainted with Nina Khemchyan: Echo exhibition at the Eagle Gallery of the Cafesjian Center for the Arts (Courtesy of the Cafesjian Center for the Arts, Yerevan)

The program then was carried on in Creative Hall, where the sharakans continued to play. Participants learned about the accompanying music of the exhibition – the sacred chants of Mesrop Mashtots. They sat

comfortably around tables to become acquainted with the texts of sacred chants. The sharakans were first read in ancient Armenian, followed by translations into modern Armenian. The process fascinated the participants, as they encountered a familiar language, while the content was not always immediately understandable.

Hymns were read and translated one by one, and even the youngest participants greatly enjoyed themselves during the process. The sacred hymns, often referencing biblical passages, proved to be relevant and resonant in contemporary times.



*Fig. 2 - Program participants read and translate the sacred hymns at the Creative Hall of the Cafesjian Center for the Arts
(Courtesy of the Cafesjian Center for the Arts, Yerevan)*

Listening to spiritual music, participants started the creative part of the program. They tried to express their impressions and feelings from the music with the help of watercolors and other materials on circular papers similar to Nina Khemchyan's spherical artworks. Our goal was to provide participants with complete freedom to express themselves and their emotions through drawing.

The educational program seemed to have been transformed into an art therapy session, as it combined the healing power of art with the educational

experience of the museum.

Concluding the program, participants were given the opportunity to revisit the exhibition with a fresh perspective, incorporating their newfound understanding of the sacred chants and their creative expressions. This allowed them to deepen their connection with the artworks and the messages conveyed.



*Fig 3 - Conclusion of the educational program at the Eagle Gallery of the Cafesjian Center for the Arts
(Courtesy of the Cafesjian Center for the Arts, Yerevan)*

3. Evaluation and remedial process

Accompanying studies played a crucial role in monitoring and supporting the participants throughout the program. Museum educators closely observed the participants' engagement, interaction with the exhibition, and their responses to the sacred chants. This ongoing assessment allowed the educators to identify individual needs, strengths, and areas for improvement. By providing personalized attention and guidance, accompanying studies ensured that participants received tailored support and encouragement throughout their journey.

Studies for the evaluation of results were conducted to assess the overall achievements and impact of the program. The participants' understanding

of the exhibition content, their engagement with the sacred chants, and their creative expressions were evaluated. Various methods were employed, such as post-program surveys, interviews, and observations, to gather comprehensive feedback. These evaluation studies provided valuable insights into the effectiveness of the program, identified areas of success, and highlighted opportunities for improvement. The results of these evaluations guided future iterations of the program and informed decision-making for potential enhancements.

Overall, the evaluation and remedial process in the *Spirit-Voice-Image* educational program focused on continuous assessment, personalized support, and targeted interventions. By closely accompanying the participants, evaluating their progress, and implementing remediation strategies, the program aimed to create an inclusive and enriching learning environment, fostering deep connections with the exhibition, sacred chants, and personal creative expressions.

The *Spirit-Voice-Image* educational program had 11 sessions, with about 200 participants.

Schoolchildren from both local and regional schools, as well as various social groups and people with disabilities participated in the program.

The 7th graders of Yerevan School No. 194 participated in *Spirit-Voice-Image* educational program and left their feedback:

“Spiritual music was playing here all the time and it was very calming. We saw 11 spheric sculptures here with the words of hymns written on them. It was a new discovery for me that Mesrop Mashtots wrote hymns.”

Shushan Manukyan

“I listened to spiritual music, and it brought peace to me. I associate the blue color with peace. That is why I painted it in blue.”

Yeva Harutyunyan

“I have painted peace in my drawing. Here is a small church and a small town. I had never listened to spiritual music before, and it inspired me even more when I was painting this.”

Gohar Hayrapetyan

“Just like the artist, I have also painted what I felt at the moment. I drew an abstract picture while listening to the music.”

Nataly Atabekyan

October 29, 2022

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Enhancing Cultural Understanding: The Evolution of Ramadan and Hari Raya Exhibition for Schools

Chiu Huan Shereen Tan¹

Abstract

The Malay Heritage Centre (MHC), a Heritage Institution managed by the National Heritage Board (NHB) in Singapore, is dedicated to delivering Malay culture and heritage in a meaningful and accessible manner.

As part of Ministry of Education (MOE) Singapore's 21st Century Competencies which aims to foster appreciation for the unity and diversity of a multicultural society, MOE designates Hari Raya Puasa, celebrated by the Muslim community, as a key festival for celebration in schools.

To support schools in their celebration, MHC has been providing information banners on Hari Raya since 2017. A few years after the launch, MHC redeveloped the banner into an interactive pop-up exhibition with a scavenger hunt, which travels to schools.

A structured evaluation approach was also introduced that, pre- and

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post-programme surveys, observations and even experimentation with Machine Learning to understand the impact of different facilitation approaches on the students' experience.

Keywords: Malay Heritage Centre, Ramadan Hari Raya Puasa, School Outreach, Travelling Exhibition

1. The conception and planning of the programme

To nurture mutual understanding and respect in a multi-cultural society, it is essential for young people to learn about different cultural practices and beliefs. As part of Ministry of Education (MOE) Singapore's 21st Century Competencies which aims to develop students who "uphold harmony and appreciate the unity and diversity of a multicultural society (Ministry of Education Singapore (2023))", MOE designates the major festivals celebrated by the main cultural groups in Singapore as key festival for celebration in schools.

For the Malay community, the most significant festival is Hari Raya Puasa, also known as Hari Raya Aidilfitri, which marks the end of the Islamic month of *Ramadan* and the start of a new month, *Syawal*. *Hari Raya* refers to a "day of celebration" in Malay, while *Aidilfitri* comes from the Arabic word, "*Eid al-Fitr*" which means the "festival of breaking fast".

Fasting (or *puasa* in Malay) during the month of *Ramadan* is one of the five pillars of Islam and is the holiest month in the Islamic lunar calendar. During this month Muslims are required to adhere to a set of religious practices such as fasting, performing good deeds and *taramih* (special prayers).

To share information about Hari Raya with students, MHC initially developed information banners for teachers to loan during the month of *Ramadan* and a month after *Hari Raya Puasa*, when school celebrations are usually held. This helps to support and relief teachers' workload when planning the celebrations.

These banners cover various aspects of Hari Raya Puasa, including its significance, preparations leading up to the festival, and social practices on the actual day of celebration.



A look at the information banners displayed in school in 2020.

Since 2018, the banner has been highly popular, reaching out to more than 30,000 students in more than 20 primary and secondary schools annually. The importance of the school celebration and how the banners value-added teachers is evidenced by the overwhelming responses and requests for advanced bookings, up to a year ahead.

In 2021, MHC decided to transform the pull-up banners into an interactive and self-exploratory pop-up exhibition. The exhibition would travel to primary schools (Students are 7 to 12 years old) in hope to deepen students' understanding beyond the static banners.

Keeping in mind Singapore's predominantly Chinese demographic (Gov.Sg, 2019), the exhibition aims to allow non-Muslim students to gain a deeper appreciation of the festival. The exhibition is bilingual, available in both English and Malay language, for teachers to customise the learning experience to cater to different subject needs. For example, MHC learnt that schools had utilised the exhibition for Malay language lessons to introduce new words, or to expose students studying in specialised schools to another community's culture to ensure students are equipped with a global outlook. (These specialised schools' curriculum focused on bilingual and bicultural immersion in the Chinese language and culture.)

To design and fabricate the exhibition, MHC collaborated with a creative studio experienced in fabricating children's play spaces to design the exhibition, ensuring a playful and interactive approach to learning.

To ensure a more memorable and interactive learning experience, MHC incorporated “play as a strategy for learning at any age (UNICEF & Lego Foundation, 2018)” to guide the experience design. The exhibition was intentionally designed to encourage student-led playful exploration, active engagement with the interactives to encourage curiosity and create excitement, which in turn, inspired learning.



One of the top-voted interactive that the students enjoyed was to hear the doorbell ring when they enter the 'house'.

Students were often intrigued by the replicas of the traditional food which were new to some of them.

MHC was very intentional with the design of the exhibition, aiming to showcase a real-life representation of the festival celebration to honour and celebrate the vibrant culture of the Muslim community. Additionally, it was crucial to provide non-Muslims, who may have never participated in a Hari Raya celebration, with a glimpse into authentic lived experiences.



A look at the exhibition set up in a school.

Drawing inspiration from key social practices, the exhibition structure was modelled after a bazaar pushcart and a home setting. The students will commence their journey at the bazaar pushcart (visible in the front panels of the photo above). Here, they will be introduced to the *Ramadan* preparations, witnessing how our Muslim friends visit the *Ramadan Bazaar* to run errands in anticipation of Hari Raya or simply immerse themselves in the joyous atmosphere with their loved ones. The intention is to evoke a sense of familiarity as Bazaar are commonly found in many neighbourhood. The exhibition then transits to a home setting (the panel at the back in the photo above), where students are invited to experience a Muslim household's preparations at home and the festivities on actual day.

2. Carrying out the programme

As with all projects, certain constraints and boundaries had to be considered, such as budget, space, and manpower. These factors were crucial in ensuring the realistic management of the project and maintaining manageable costs in the long term. For instance, the limited space in schools and long-term storage cost influenced the dimensions of the exhibition panels.

To address the limited manpower resources, given that MHC had only 1 full-time education staff, additional support was sought by outsourcing services. This involved hiring an intern to assist with data tabulation and provide support with analysis.

Participation in the pop-up exhibition was by invitation only, prioritizing schools near the museum to build and strengthen relationships. Before the exhibition, MHC provided briefing decks for teachers to prepare students and teachers for the interactive and exploratory experience. This helps teachers to guide and scaffold the experience. Teachers played a crucial role in guiding students during the exhibition, using the opportunity to introduce new concepts and words. Some schools trained student leaders and parent volunteers to lead tours for younger students, addressing the challenge of catering to a wide age range of students.



A teacher guiding her students in smaller groups during the visit.

3. Evaluation and remedial process

Programme evaluation was critical to this project to ensure an evidence-based approach to reviewing the project so MHC can identify areas of interest and improvement from both teachers and students. The evaluation design was already determined during conceptualisation which provided ample time to ensure a more robust data collection process to obtain

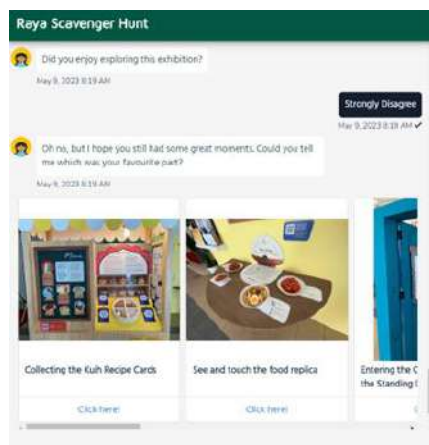
actionable insights.

A quiz in the form of a scavenger hunt was introduced after reviewing feedbacks that we received from teachers requesting for a quiz to test student's learning, and to have an activity that guides the student's exploration of the exhibition. For the hunt design, MHC had surveyed teachers to understand if there were any operational or admin constraints and catered for solutions to overcome these to support teachers.

MHC also embedded feedback gathering in the scavenger hunt when the initial feedback collection through hard-copy forms had turned out to be labour-intensive and time-consuming.



From the survey, MHC found out that some schools had limited devices so the hunt was designed to cater for pair work.



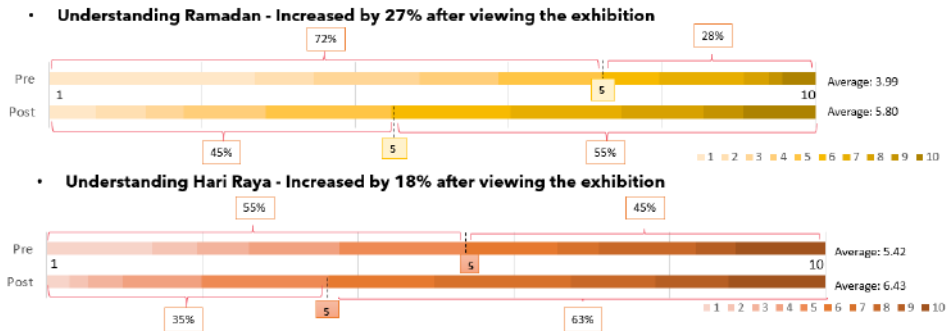
A look at the feedback form incorporated into the quiz. For ease of recall, visuals were included where possible.

To maintain a playful experience, the questions were carefully designed to be enjoyable, adopting an informal tone and keeping them concise. Different levels of difficulty were incorporated to suit Lower Primary students (aged 6 to 9 years) and Upper Primary students (aged 10 to 12 years) respectively. Additionally, MHC developed two sets of questions for each age group, which will be randomized by the software. As a result, if a student participates multiple times, they will encounter different sets of questions, enhancing engagement and interest.

MHC also conducted an experiment involving supervised Machine Learning to identify variables that could predict student engagement. The results were corroborated with observations on how the sessions were facilitated. This investigation revealed that schools with higher predictive scores had more comprehensive student engagement plans in place. Specifically, these schools ensured that visits were guided by teachers, and dedicated time slots were allocated for individual students to experience the exhibition. Moreover, the exhibitions were housed within classrooms, as opposed to open spaces, offering a structured and focused environment for students during their visits. These impactful engagement strategies were then shared with other schools to further improve learning experiences.

Conclusion

The pop-up exhibition and scavenger hunt proved effective in enhancing students' understanding of *Ramadan* and Hari Raya. Based on the survey findings in 2021, MHC saw an increase in understanding of *Ramadan* and Hari Raya by 27% and 18% respectively.



93% of the students also strongly agreed/agreed that the interactives were useful in helping them to understand about *Ramadan* and Hari Raya.

All teachers also strongly agreed/agreed that the exhibition was well-designed and has enabled students to deepen their knowledge about Malay culture and heritage. Consistently, most teachers have commended about the realistic replicas which helped to increase students' knowledge. Many schools also highlighted the observation of inter-cultural sharing between

Muslim and non-Muslim students.

The incorporation of bilingual content and flexible learning objectives ensured inclusivity and relevance for all students. MHC's commitment to continuous improvement, strategic partnerships, and creative problem-solving allowed us to engage with students effectively, fostering cultural understanding and empathy. This initiative highlights how museums can utilise existing resources and adapt to constraints creatively to play a pivotal role in shaping informed and empathetic citizens.

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Scenario Room Programme: Historical Role-playing for Humanities Learning and Student Leadership – to Spark Dialogue on Values

*Pearl Wee Ai Ting*¹

Abstract

How can we help youths to understand the foundations on which their nation is built? How can the idea of founding values, founding leaders, and citizenship dispositions come alive to students, and not be seen as a dry History or Civics lesson, or state “propaganda”? Anchored on leadership values, the Scenario Room Programme aims to address these questions by immersing students in pivotal moments in Singapore’s nation-building years and the role-playing of characters. It enables them to confront the difficult challenges, complexities, and decisions that shaped Singapore’s foundations. Through guided discussions, students are challenged to exercise imagination, reflect, and have dialogue on the values and principles that guided our leaders’ decision-making during the key milestones in our nation’s history, and their continued relevance for contemporary Singapore society.

This flagship education programme of Singapore’s upcoming Founders’ Memorial introduces an innovative approach for students to experience Singapore’s history in a highly engaging, immersive, and personal way. It

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serves as a collaborative platform for educators and museums, enriching students' learning – not only in humanities learning and content outcomes – but also in leadership development and civic education. In addition, when applied to students from different social and educational backgrounds, the programme helps to build better understanding and friendships.

Keywords: education, values, scenario, role-play, game, gamification, museum, student leadership.

1. The conception and planning of the Pilot

The Scenario Room Programme is envisioned to be Singapore's Founders' Memorial flagship education programme when it opens in 2027. The Memorial's vision is to be a landmark that honours the legacy of Singapore's founding generation of leaders and the values underpinning the building of independent Singapore such as multiculturalism and openness, and to inspire Singaporeans for the future of Singapore.

In line with this vision, the Scenario Room Programme aims to help students think about nation-building and values-based leadership in an experiential and immersive way.

Goals of the Scenario Room Programme

The main objectives of the Scenario Room Programme are to enable students to experience the values that guided Singapore's leaders through difficult decisions they had to make for the nation, and to introduce complexities and diverse perspectives. This is done through situating students in a historical scenario where they role-play different characters. Role-playing in the Scenario Room Programme is an application of Cho's (2015) non-scripted role-play, where students are provided with cues and information in a less structured and controlled manner, so that they can create short dialogues based on the given cues and information. Students can creatively imagine themselves in their characters drawing on their own understanding and improvisation, and create people and relationships by acting out situations without a preconceived plan (Cho, 2015). Through role-playing and engaging in discussions both in and out of character, the programme encourages reflection and dialogue on Singapore's founding

values, particularly their continued relevance and expression in present-day Singapore and beyond.

Given the educational value of the Scenario Room Programme, it is designed to be aligned to the curricula of Singapore's secondary and tertiary education institutions, for subjects such as History, Social Studies Character and Citizenship Education. For example, students develop skills aligned with the Humanities curriculum, such as inquiry-based learning and reflective thinking. Not only do students engage with topics in Singapore's post-independence history, but they also develop their critical thinking skills through role-play that involves making difficult decisions. The immersive experience enables them to analyse and evaluate information, effectively communicate their ideas, and collaborate with their peers (Börstler, 2004), which strengthens their critical reading, perspective taking, and communication and skills.

The Scenario Room Programme is also closely aligned with Singapore Ministry of Education's (MOE) Student Leadership Development Programme. The programme facilitates students' exploration of leadership values and their continued relevance to contemporary issues in Singaporean society. It offers practical experience in decision-making and problem-solving through simulations of historical dilemmas. Dalziel (2012) terms this Problem-Based Learning, where students work together as a team to solve a complex authentic problem in a structured environment. By navigating the complexities and trade-offs surrounding social, cultural, economic, and political issues during Singapore's nation-building years, students not only gain a deeper understanding of these challenges but also develop their leadership skills, becoming more effective leaders in their chosen fields.

Another important goal of the Scenario Room Programme is to encourage interactions among students from different education and social-economic backgrounds across various post-secondary institutions, namely Junior Colleges, Polytechnics, and Institutes of Technical Education. By ensuring that each group encompasses students of different education institutions, the programme creates an inclusive environment that promotes interaction, collaboration, and the exchange of ideas. It provides a context for peer-to-peer teaching and the emergence of a learning community. By cultivating mutual understanding and respect for diverse backgrounds and viewpoints, students are thus given the opportunity to form new

relationships and connections through a shared experience (Squire and Jenkins, 2003).

Resources and Collaborations

In conceptualising the programme, we engaged various stakeholders in Singapore, including students aged between 17 and 23 years old, MOE and educators, as well as the Civil Service College Applied Simulation Training (CAST team) that looks at developing serious games and applied simulations/policy games to enhance learning. At the conceptualisation and design stage, we conducted focus group discussions with both teachers and students to gather feedback on the programme's design, gameplay, and outcomes. For example, we asked our stakeholders what the Scenario Room Programme could offer that would be unique and engaging to students, and how we could go about implementing them. Their valuable inputs allowed us to understand the specific needs and preferences of educators and students, enabling us to develop a programme that caters to their requirements.

We then worked together with MOE Student Development Coordinating Office (SDCO) in developing a pilot to test the effectiveness of the programme. We ideated the gameplay rounds and reflections questions, including implementing a storyline tool to help students in their reflections. MOE SDCO also provided inputs and vetted the materials to ensure the pitching of the materials were appropriate. After collecting feedback from our stakeholders, we were able to identify certain areas that we needed to be refined in order to improve the programme. These areas included deepening the immersion of character role-play through props and clearer prompts, and using symbolic gestures (e.g. renaming of students when they take on character), with a stronger focus on their feelings and emotional struggles in addition to cognitive and analytical considerations. We consulted subject matter experts like the CAST team to ensure that the scenario content and game mechanisms presented in the programme were scoped appropriately and would be fun and engaging for students. Thus, we were able to identify potential issues and areas for improvement, enabling us to refine the programme further.

Programme overview

The programme is a 3-hour programme and consists of two parts – (i) Role-playing of characters and immersion in a historical scenario, and (ii) A facilitated discussion. Students receive a character package that details the character's background information, aspirations, and concerns regarding a particular scenario. To facilitate character inhabitation, students are given time to read and customise their character names and responses. Physical props, such as lanyards displaying their character names, are used to signify the commencement of the role-play.

Students will then be introduced to a selected historical scenario – a dilemma Singapore faced in making policies or a tremendous decision – and role-play various characters to experience and resolve it. In this segment, students can participate in meaningful discussions and collaborate on decision-making. Immersive elements, including props, room setup, and videos, are also used to enhance students' engagement with the historical scenario.

The actual unfolding of the scenario in history will then be presented, for students to compare historical developments with their role play and discuss the considerations and founding values that guided our founding leaders. Students are invited to reflect on the values and principles guiding decision-making (both in the activity and in Singapore's history), and their relevance and expressions today with reference to contemporary issues. Furthermore, facilitators will guide students in stepping back from their character roles and reflecting on the differences or similarities between their character and themselves. This step-out-of-character question encourages students to consider different perspectives and reflect on their own assumptions while making decisions (Dalziel, 2012).

2. Carrying out the Pilot

The scenario we implemented for the pilot programme in July 2022 focused on the British Military Withdrawal from Singapore (1967-1971), a pivotal period in Singapore's history. The withdrawal meant significant repercussions on the nation's economy, defence, and therefore survival, hence requiring leaders to take quick and decisive actions. This historical event provided an ideal basis for the development of a scenario where difficult deliberations had to be made. Next, we researched and created

various characters, such as Government officials in an inter-ministry taskforce comprising the Ministry of Defence, Ministry of Finance and the Prime Minister's Office among others, as well as residents of Singapore such as students, naval base employees, businesses, and SAF servicemen. We carefully crafted the scenario to be easy to understand, taking into consideration the wide range of students we were targeting, many of whom had little exposure to History and the Humanities. Additionally, we trained facilitators to conduct in-game discussions and the post-game reflection.

Implementation

Students received character packages that highlighted their character's background story and main concerns regarding the British Military Withdrawal. They were tasked with creating their own character names and interpreting their characters. Through an introductory video, they were informed about the uncertain position of the British military in Singapore and engaged in small group discussions to express their concerns and propose preferred courses of action (Picture 1). We ensured that the groups were diverse, so that students from different institutions could interact.



Picture 1: Student Participants in small group discussion

Following a vote, students were informed via an “inject” video that the British had unilaterally decided on an accelerated withdrawal. This prompted them to scramble and plan to ensure their survival and Singapore's well-being. Students playing the roles of officials and residents gathered in separate groups before coming together for a mass townhall discussion.

As a conclusion, students watched a video that showed how Singapore's founding leaders and generation actually responded to the crisis. Subsequently, they engaged in a facilitated reflection on the values and principles that guided their decision-making during the scenario, and the relevance of these values and principles for Singapore today. Some reflection questions include “What values are demonstrated by you and other participants during the Scenario Room activity?” and “What is one thing that inspired you today that you wish to try out in your own leadership journey?”

3. Evaluation and remedial process

During our pilot runs, we conducted a survey with the student participants and stakeholders who observed the programme. The survey included questions about the effectiveness of the programme in fostering leadership skills, as well as on the programme's relevance to Singapore's founding values. Students were also given a storyline tool to plot their feelings throughout the scenario activity (Fig. 1). They were encouraged to note down details on the highs and lows of their experience on the tool to facilitate sharing within their groups, and to think about the values that motivated those actions, behaviours and decisions.

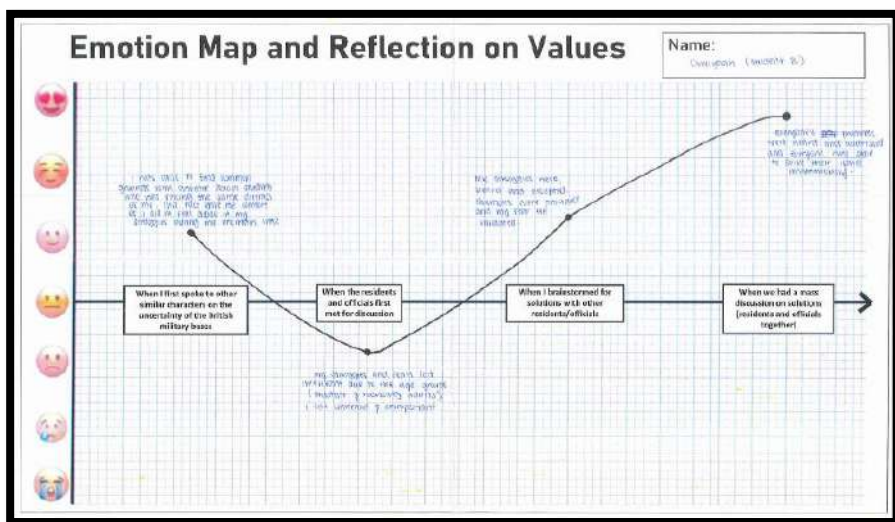


Fig. 1: An example of a storyline tool – Emotion Map

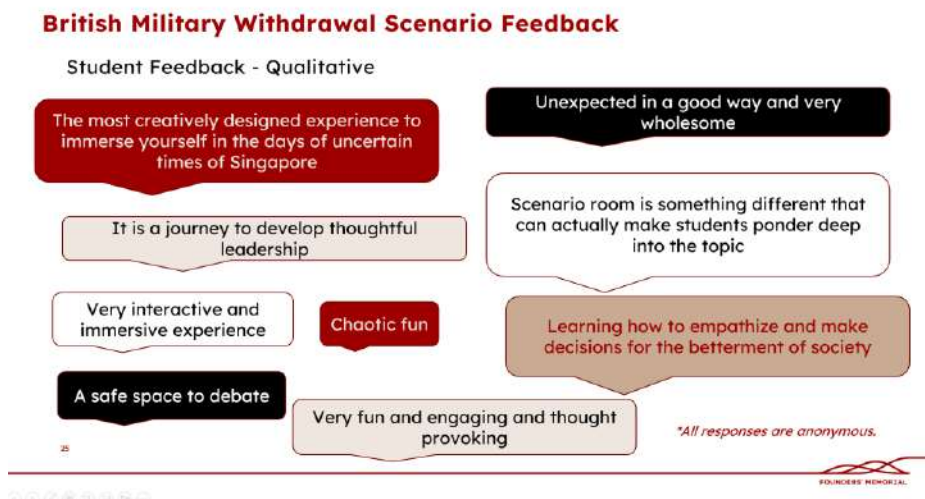


Fig. 2: Students' Feedback

In addition to engaging stakeholders prior to the pilot run, we conducted feedback surveys among student participants and observers after the pilot runs. The survey results were highly positive – students enjoyed the programme. They also agreed that the programme made excellent connections to the founding and/or leadership values. Students appreciated being able to share a wide range of opinions from different characters. They

also liked they could reflect on the values which were woven into the gameplay and facilitation, rather than the values being presented didactically with comments ranging from “very fun and engaging and thought provoking” to it being a “safe space to debate” (Fig. 2). Students were able to reflect on and discuss the values as observed and experienced during the activity and in their present-day lives. An educator who observed the pilot mentioned that the Scenario Room Programme “affords participants to engage with real issues and challenges of achieving a common ground, one that our founding leaders faced in our early nation-building years,” echoing the sentiments of other observers who found the programme highly engaging and immersive. The qualitative and quantitative feedback allowed us to refine and enhance the programme, incorporating valuable insights and suggestions from those involved.

Remediation

Some students and observers suggested that immersion in character roles during the programme could be further enhanced through the use of clearer prompts or symbolic gestures. This feedback prompted us to improve the way students could fully inhabit their characters, such as providing them with lanyards displaying the students’ customised names. Putting on the lanyard is a symbolic moment during the gameplay, signifying that students are in character. Conversely, when students take off their lanyard, they resume their identities and stop thinking in character.

We also continued to refine the scenario by developing characters with diverse backgrounds and interests, aiming to foster greater diversity in the discussions. Additionally, we made adjustments to the reflection questions to link the values more explicitly to their present day lives and priorities, such as specifically asking students, “Think of an instance in your present-day life when you practised any of the values discussed. Share your experiences(s), your challenges(s) in applying the value(s) and any learning point(s) you may have.”

Conclusion

Singapore’s Founders’ Memorial Scenario Room Programme offers a promising and innovative approach to values-based learning and decision-making. Through immersive simulations, students are exposed to complex

and realistic historical scenarios, allowing them to develop critical thinking skills, enhance their problem-solving abilities, and gain a deeper and more empathetic understanding of real-world challenges. By working in teams and engaging in lively discussions, students develop effective communication skills, learn how to navigate conflicting viewpoints, and explore creative solutions.

Moving forward, we strive to further develop and improve the Scenario Room Programme, so that it can be effectively aligned to different educational contexts and disciplines. Continued collaboration and knowledge sharing among educators, subject matter experts, and practitioners will continue to aid in the refinement and expansion of this programme.

The project team at the Founders' Memorial comprised Joshua Goh, Pearl Wee, and Wong Lee Min, all of whom played important roles in the project's success.

The author would also like to thank Wong Lee Min and Wong Hong Suen for their inputs to this article.

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‘IDYANGO’. Local responses to the COVID 19 pandemic in southern Zambia: an exhibition

*Victoria Phiri Chitungu**

Abstract

In 2020, Zambia like the rest of the world experienced the worldwide pandemic of the coronavirus disease 2019 (Covid 19) caused by severe acute respiratory syndrome coronavirus¹. This led to closure of public places in the country that included museums as part of the restrictions on public interactions and one of the many ways put in place to stop the spread of the virus. By the end of 2020 there were 20,725 cases countrywide. To curb the spread of the virus the Government introduced measures such as the wearing of masks in public places, washing of hands with soap and water as well as hand sanitisation apart from social distance and isolation of patients². These measures were not easy to observe, especially in rural parts of Zambia where large families lived in limited living quarters and where items such as

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¹ Zambia National Public Health Institute. Retrieved 3 March 2022, from <https://w2.znphi.co.zm/>.

² "Coronavirus - Zambia: COVID-19 update (31 December 2020)". EIN Presswire. African Press Organization. 31 December 2020.

facial masks, soap and sanitizers were not easy to come by. Towards the end of 2020, the Choma Museum and Crafts Centre carried out research to find out how people in the rural areas of Southern Zambia were responding to the Covid 19 restrictions. The findings of this research resulted into a public exhibition at the Museum. It was implemented as a public educational program as well as a practical response to the Covid 19 mitigation measures, by giving museum visitors an opportunity to utilize local knowledge systems as observed by the rural communities of Southern Zambia. This article gives highlights of this exhibition.

Keywords: Covid 19, local responses, education, exhibition.

1. The conception and planning of the programme

The 'Idyango' as an exhibition to demonstrate the local responses to the Covid 19 Pandemic by people of Southern province, was conceived from the research results that came out of the research department of the Choma Museum and Crafts Centre in its quest to understand the cultural responses in the mitigation of the Covid 19 pandemic. The research results indicated that local people who had difficulties to access conventional methods of curbing the spread of Covid 19 such as facial masks, soaps and sanitisers, resorted to indigenous solutions that were quick and readily available, to stop or minimise the spread of the Virus. One such method that was widely used in rural Southern Zambia was the traditional cleansing ritual of 'Idyango'³.

'Idyango' in the Tonga language of Southern Zambia, is a term that literally means an "entrance" or "doorway" to some space or room. In practice it refers to a traditional ritual cleansing point at the entrance to every village or in some cases into households, where water and herbal sanitisers were placed for people to cleanse themselves. This cleansing ritual used to be observed in the olden days, while today it is no longer widely observed

³ Victoria Phiri Chitungu, Idyango and other forms of ICH: A response to the Covid-19 pandemic in the Southern Province of Zambia. Dande: Journal of Social Sciences and Communication 4(1), p.30. March 2022.

due to adaptation of modern practices⁴. This traditional practice entailed that some visitors from distance places were mandated to wash their face, hands and feet before entering the village to avoid the spread of diseases and contamination of spirits from faraway places. In the same manner most households also had household 'Idyango' where everyone entering the household from outside was mandated to wash their hands and feet. In the case of people that worked in the forests such as hunters, a special 'Idyango' was made for them at their households where they were expected not only to wash themselves before entering their households, but also to leave their work cloths and tools at this point and change into home cloths. This is because the forest was believed to be a place in which one would be contaminated from the animals and the spirits that were alien to the village⁵.

In the case of the emergence and threats posed by Covid-19, "idyango" seemed to be one of the readily available solutions that could easily be employed by the local people without any serious costs accruing to them since the raw materials were readily obtainable and the practice was fairly common and accepted. Since the "Idyango" was a practice that had worked in the traditional set up, it was readily employed by the local people that could not afford to obtain the conventional methods of stopping the spread of Covid 19 such as soaps and sanitizers. Most people, especially in rural communities could not afford the cost of the mostly imported soap and sanitizers recommended for use by the Government's Ministry of Health. Even those who could afford the recommended products had problems to access them especially in most rural areas of Zambia⁶.

⁴ Lewis, J. (2002). Dynasties and Decolonization: Chieftaincy, Politics and the Use of History at the Victoria Falls, From Precolonial to the Post-Independence Period, Africa Rivista Semestrale di Studi e Ricerche: N.S. 2 (1)

⁵ Victoria Phiri Chitungu, Idyango and other forms of ICH: A response to the Covid-19 pandemic in the Southern Province of Zambia. *Dande: Journal of Social Sciences and Communication* 4(1), p.30. March 2022.

⁶ Ndaba Y. (Personal interview held on July 10, 2020, Monze District).



Fig. 1: The 'Idyango' the traditional sanitization space at local homesteads in rural Zambia where people sanitize their feet and hands before entering a homestead.

The Choma museum research team interviewed 21 households in the Monze and Choma districts of Zambia and recorded the different herbs, 'Idyango' structures and information on the rituals of 'Idyango' as a traditional practice among the Tonga people. The research findings were shared with the Education department of the museum who decided to collaborate with the Research department to come up with a practical public program based on the knowledge system of the 'Idyango' for museum visitors.

The program had three main objectives. The first objective was to allow the museum to be an active partner with the community in identifying solutions to avoid the spread of Covid -19 that was affecting everyone and all institutions in the community. The second objective was to demonstrate community resilience and promote local knowledge systems in solving current problems affecting them. The third objective was to create an interactive space at the museum, in this case an 'Idyango' the traditional place of cleansing, where museum visitors and the community could actively

participate in demonstrating the knowledge systems so identified.

For this purpose, an Idyango was planned to be erected at the entrance of the Choma Museum in the form of an exhibition that would not only be educative but also practical and interactive. To plan the exhibition, three herbal specialists from Monze, one owner of a homestead that had erected an 'Idyango' as a Covid 19 mitigation response and museum personnel from the education and the research department were involved. The planning process involved identification of cleansing herbs from the forest, collecting and curing of the herbs, selecting herbs that could easily be cultivated and transplanting them to the exhibition site, preparing the research results on "Idyango" into text for the exhibition, constructing panels for the exhibition and identifying utensils to be used in the exhibition such as water buckets, traditional pots, scooping cups and herbs.



Fig. 2. To plan the exhibition, three herbal specialists from the community were engaged to identify the herbs for the museum "Idyango".

2. Carrying out the programme

This program was undertaken towards the end of 2020 and opened to the public in 2021 at the height of Covid-19 when the infection rates were high, and the museum was partially opened to the public. Local specialists in the construction of 'Idyango' from the community were engaged to erect a prototype 'Idyango' at the museum. Some traditional herbs used in the cleansing rites which were easy to cultivate were selected and planted at the site as part of the exhibition. The project was implemented in the form of an outdoor exhibition which incorporated an interactive space where visitors could make use of the "idyango" to sanitize themselves before and after entering the museum.

A bucket of water infused with the herbal cleansing products as well as traditional utensils such as clay pots and guard scoop were placed at the disposal of visitors who were free to wash their hands and even their feet before and after entering the museum. Information on the history of the "Idyango", how it was used in traditional communities and some of the herbs used was displayed for the visitors to learn more on the 'Idyango' ritual of cleansing. A guide and helper were at hand to take the visitor around the 'Idyango' and if the visitor so wished, the helper helped them to cleanse themselves at the 'Idyango' before entering the museum. After using the "Idyango", visitors were still offered the use of conversional sanitizers to use just to make sure that the program did not in any way compromise in the mitigation of the spread of Covid -19.



Fig.3 A museum visitor being helped to sanitize at the 'Idyango' before entering the museum.

3. Evaluation and remedial process

A visitors' comments book was placed at the end of the exhibition to capture visitors' opinions and experiences of the exhibition. Ninety percent of the museum visitors showed interest in the exhibition. It was very popular among school children and adults alike. Visitors labelled the exhibition as 'informative', 'educative', 'fun' and 'relevant'. Most visitors were not only curious but also willing to participate in the exhibition by trying out the facilities offered at the "Idyango", where seventy percent of the visitors washed their hands at 'Idyango' and 40 percent of the visitors washed both their feet and hands.

This outcome of the evaluation made management of the museum to extend the program to go on even in the post Covid 19 period. As such the project is still running in 2023. The exhibition also caught the interest of the local Government administration who acknowledged the indigenous knowledge highlighted in the exhibition as an alternative solution to the mitigation of the spread of Covid – 19 and other contagious diseases. As a result of this acknowledgement, the education department of the museum plans to partner with the Ministry of Health for further understanding of this local knowledge system and the effectiveness of the local herbs in sanitization. The museum also plans to engage schools with the 'Idyango' exhibition for further education activities.

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Acciones para cuidar el patrimonio. Conociendo mi entorno

*Carmen G. Partida Rodríguez **

Resumen

La creación e implementación del proyecto Acciones para cuidar el patrimonio. Conociendo mi entorno, busca generar impactos sociales, respondiendo a una necesidad concreta identificada en una realidad y contexto específicos. Asimismo, está acotado a tiempo y recursos finitos destinados a cubrir un objetivo preciso.

Este proyecto se implementó en 2022 en las tres casas museo que tiene a su cargo la Fundación Cultural Antonio Haghenbeck y de la Lama, la población objetivo fue elegida de entre diversos grupos, en los cuales se detectó el riesgo de ver vulnerado su acceso a los derechos culturales.

Palabras clave: Derechos Humanos, Enfoque de Gestión para Resultados de Desarrollo, Marco Lógico, Intervención Social, Titular de Derechos.

1. La concepción y planificación del programa

La Fundación Cultural Antonio Haghenbeck y de la Lama, I.A.P., tiene más de treinta años ofreciendo actividades culturales para diversos públicos en las tres casas museo que tiene a su cargo: Casa de la Bola (Ciudad de México); Hacienda de Sta. Mónica (Tlalnepantla, Edo. Mex.) y Hacienda de

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San Cristóbal Polaxtla (San Martín Texmelucan-Puebla).

En 2013 nace el programa con un proyecto para concursar en una convocatoria anual del Nacional Monte de Piedad IAP⁷. Nuestra primera tarea fue saber qué públicos estaban asistiendo a las actividades regulares. Ello reveló la baja asistencia de los públicos en edad escolar a los museos de la Fundación.

Después, hacer un recorrido por las zonas aledañas al museo y tratar de configurar un panorama de nuestros vecinos (análisis de involucrados): oficinas de gobierno, escuelas, edificios habitacionales, mercados, comercios varios.

El Museo Casa de la Bola se encuentra ubicado en Tacubaya, una zona popular y densamente poblada. Por lo que nos acercamos a escuelas públicas principalmente, para invitarlas a participar de un programa educativo y conocer las colecciones del museo tanto en artes decorativas como sus impresionantes jardines.

La metodología bajo la cual se implementan los proyectos de educación patrimonial es Marco Lógico, acompañado de Enfoque de Derechos Humanos y Gestión de Proyectos para Resultados de Desarrollo.

La metodología de marco lógico requiere una serie de procedimientos, aquí solo se presentan de manera resumida las partes esenciales para configurar un proyecto de intervención social.

Análisis de involucrados

Este proceso nos permite conocer de primera mano a los actores involucrados en la problemática que se busca subsanar. Para ello se desarrollaron encuestas que entregamos a las escuelas tanto a docentes, alumnos y padres de familia. Los resultados de esa encuesta fueron los siguientes, sólo para los titulares de derechos⁸:

⁷ El Nacional Monte de Piedad es una Institución de Asistencia Privada (IAP). El área de Inversión Social lanza diferentes convocatorias entre las que se encuentra la de “Diversos Problemas Sociales” en la que participamos cada año.

⁸ El resultado de los demás involucrados (docentes, padres de familia, autoridades de la Alcaldía) son parte de un informe más extenso el cual no puede ser incluido en este documento por cuestiones de espacio.

Actores: Niños de 6 a 12 años y Jóvenes de 14 a 27 años (Titulares de derechos).

Problemas percibidos: Baja comprensión del concepto cultura; Desconocen qué son los derechos culturales; Desconocen la existencia de algunos museos y espacios culturales tanto locales como estatales; Usos y costumbres normalizados en cuanto a bajo consumo cultural.

Interés: Contar con iniciativas creativas y atractivas.

Aportes favorables: Tiempo y motivación para integrarse a actividades culturales creativas.

Aportes desfavorables: El sentido de pertenencia e identidad cultural en la comunidad es detectado sólo en ciertos sectores sociales; Apatía para participar de manera constante y desarrollar un hábito de consumo cultural.

El siguiente paso, después de analizar los problemas percibidos es:

Matriz de Marco Lógico

Solo para ejemplificar, se presentan algunos datos de la matriz, la cual nos muestra el diseño general del proyecto que nos frece la hipótesis de intervención y los factores externos necesarios para su viabilidad y sostenibilidad:

Nivel de Planeación/ Evaluación	Resumen Narrativo	Supuestos	Indicador
Fin / Impacto	Aumentada la participación de la población para la valoración y conservación del patrimonio. Preservación del entorno	Existe continuidad y seguimiento para la participación en actividades dentro y fuera de la escuela	Porcentaje de titulares de derechos que participa cada vez más en actividades culturales.
Propósito central / efecto	Disminuida la falta de conocimiento sobre: los derechos culturales, tipologías patrimoniales, modos de vida sostenibles.	Desarrolladas aptitudes de valoración del patrimonio y aumentado el conocimiento de los temas eje mediante el proyecto educativo de la Fundación.	Porcentaje de titulares de derechos que manifiesta aptitudes para valorar el patrimonio y comprende los conceptos eje.

2. Desarrollando el programa

Mediante un programa educativo que contempla una serie de acciones a implementar de manera anual con proyectos diversos, se trabaja el tema de patrimonio.

Problema identificado

El problema social que se busca resolver es: la carencia de programas formales de educación patrimonial en las instituciones educativas públicas, lo que pone en riesgo a diversos titulares de derechos de ver vulnerado su acceso a los derechos culturales.

Objetivo General de Impacto

Contribuir al desarrollo sostenible mediante una educación de calidad que permita fortalecer desde la educación no formal, los temas de educación patrimonial. Creando contenidos culturales y educativos que desarrollen capacidades, habilidades y valores básicos para poder conservarlo.

Objetivos Particulares de Impacto

- a) Fortalecer el programa de educación patrimonial mediante la integración de un proyecto de patrimonio cultural natural enfocado a niños y jóvenes que tenga como eje central el cuidado del medio ambiente, dentro de los jardines de los tres museos.
- b) Promover la participación en actividades culturales, encaminadas a conservar y proteger el entorno en general.

Indicadores de cobertura e Indicadores de resultados

Cobertura: “Número de personas que reciben programas sobre promoción de desarrollo sostenible durante el año (habilidades para la vida, habilidades de aprendizaje, derechos humanos, la igualdad entre los géneros, cultura de paz y no violencia, la ciudadanía mundial y diversidad cultural, entre otros).

Resultado: Número de personas con nivel de conocimientos adecuados sobre estilos de vida sostenibles.”¹

Descripción de Actividades

¹ Anexo 1 de solicitud de Convocatoria Diversos Problemas Sociales 2023, Listado de ODS, metas e indicadores.

La **metodología** empleada durante el proyecto 2022 para los participantes directos, fue mediante visitas mediadas y talleres presenciales y virtuales.

Proceso

- a) Invitación a escuelas a participar en el proyecto mediante carta enviada por correo electrónico.
- b) Respuesta de la institución sobre su participación mediante oficio.
- c) Reporte fotográfico. Como evidencia de la implementación del proyecto.
- d) Carta Agradecimiento. Elaboradas por participantes de diferentes instituciones participantes.

Temas

- Derechos Humanos, Derechos Culturales; Educación; Tipologías de patrimonio especialmente Patrimonio cultural natural; reciclaje introducción a huerto urbano.

Actividades

- Visitas mediadas a las salas de los museos.
- Excursiones interpretativas en alguno de los jardines de los museos de la Fundación, para que los participantes desarrollen identidad, apropiación cultural y empatía hacia el cuidado de las diversas tipologías de patrimonio.
- Taller de artes, artes y oficios, manualidades y artesanías que integren los conceptos: cultura, diversidad patrimonial con énfasis en patrimonio cultural natural, reciclaje y aprovechamiento sustentable.
- Taller de terrario para adoptar planta o árbol (con certificado de adopción y seguimiento de sus cuidados) con macetas de reciclado o maceta compostable.
- Pláticas informativas y talleres de artes y oficios en diversas ferias de la Alcaldía Miguel Hidalgo.

Tiempo aproximado de duración de las actividades: 1.40 h

A evaluar: comprensión del tema, dominio conceptual, expresión de habilidades, actitudes que reflejen los cambios producidos y su compromiso respecto a los temas (adopción de planta).

Papel del mediador: Facilitador del aprendizaje.

A considerar: vincular a los familiares, comunidad escolar y local como aportadores de experiencias dignas de ser compartidas y asimiladas.

Total de personas atendidas: 835 titulares de derechos y 117 docentes (y o acompañantes de los titulares de derechos).

Participantes mayo 2022 – diciembre 2022 (Meta: 325 personas): YMCA Programa de vida independiente para jóvenes con discapacidad intelectual; Participación en Ferias de la Juventud y Capacitación en diferentes escuelas secundarias y preparatorias (o equivalente) de la Alcaldía Miguel Hidalgo; Alumnos de los Centros de Desarrollo Infantil (CENDI) en la Alcaldía Miguel Hidalgo; Centros de Capacitación para el Trabajo Industrial (CECATI) # 13; Taller de verano 2022; CADI Community; Coordinación de Convivencia y Cultura “Guardianes de la Cultura” Vecinos de la Alcaldía Miguel Hidalgo; Escuela García Hoz.

3. Proceso de evaluación y remediación


Muestra: De los 835 alumnos y 117 docentes participantes a visitas y talleres virtuales y/o presenciales, durante el proyecto 2022, sólo **138** (101 alumnos y 37 docentes) respondieron los diferentes instrumentos de evaluación.

Proceso: El instrumento se entregó después de participar en visita o plática de sensibilización y /o taller.

Se diseñaron instrumentos de evaluación para los diferentes niveles educativos, aquí sólo se explica uno:

- a) El instrumento se compuso de un apartado para datos sociodemográficos y otro sobre conocimientos adquiridos, mediante la





relación de texto-imagen. Por lo que se diseñó de manera que los participantes identificaran la tipología de patrimonio y, la relacionaran con una imagen alusiva. De tal manera que se evaluó la correlación acertada.


 SECRETARÍA GENERAL DE PATRIMONIO CULTURAL DE LA LAR

PROYECTO: ACCIONES PARA CUIDAR EL PATRIMONIO, CONCIENDO MI ENTORNO.

Fecha: 07/11/22 Hombre ☒ Mujer ☐ Otro ☐
 Nombre: Rosetta Gomez Edad: 60

Instrucciones: Une con una línea según corresponda al tipo de patrimonio.





Patrimonio tangible mueble

Patrimonio tangible inmueble

Patrimonio intangible

Patrimonio cultural natural

Patrimonio natural

(Hand-drawn lines connect the images to the categories: Mona Lisa to Patrimonio tangible mueble; Park to Patrimonio cultural natural; Vase to Patrimonio tangible mueble; Dining table to Patrimonio tangible mueble; Stone arches to Patrimonio tangible inmueble; Building to Patrimonio tangible inmueble; Landscape to Patrimonio natural; Grid of icons to Patrimonio intangible.)

***1. Instrumento
identificación de las
tipologías de patrimonio.***



ALTERNATIVAS PARA EL CUIDADO DE PLANTAS
Conociendo mi estaca

ES MI DESEO ADOPTAR ESTA HERMOSA PLANTA Y ADQUIERO EL COMPROMISO DE:

- Cuidar y amar a mi planta.
- Informar a la Fundación sobre su estado.
- Mantenerla hidratada y cuidarla para reintroducirla al medio silvestre.
- Si deseo abandonar a alguien, será como un huero que agude a alguien en el sistema de cuidado de plantas.

Nombre: Camila Aguirre Aguilar
Fecha de adopción: Lunes 28 de Noviembre 2022
Español adoptado: Paloma
Nombre de adopción: Noraldia

	Semilla	Semilla
Día en que sembré la semilla	Lunes 28 de Noviembre 2022	
Día en que nacieron las plantitas	Sábado 3 de diciembre	
Día de transplante		
Tamaño después de un mes		
Día de floración		

Envíanos fotos del avance y cuidado de tu (s) planta (s):

#cuidandomipatrimonio

 MuseosHaghenbeck

 @museoshaghenbeck

2. Certificado de adopción de una planta y tabla de reporte de cuidados.

Medición de indicador:

- Haber comprendido los conceptos tratados y verificarlo vía los instrumentos de evaluación.
- Adopción de planta y envío de evidencia de sus cuidados.



3. Ejemplo de maceta de reciclaje

Conclusiones

De acuerdo a los contenidos elaborados y a las actividades desarrolladas, podemos concluir que la mayoría de los beneficiarios directos pudo comprender que el conocimiento y comprensión de las diversas tipologías de patrimonio, nos permite desarrollar un sentido de responsabilidad y valores para poder preservarlo, sobre todo en el tema de patrimonio cultural-natural, que requirió de una participación muy activa y *a posteriori* por parte de los beneficiarios.

Gran parte de lo que aprendemos los seres humanos se da en un entorno social, cuando observamos a otros actuar, vamos adquiriendo conocimientos, valores, creencias, reglas, habilidades, actitudes, etc.

El principio de desarrollo potencial o área de desarrollo próximo es una relevante aportación de Vigotsky, la cual define como: “la distancia entre el nivel del desarrollo, determinada mediante la solución independiente de problemas, y el nivel de desarrollo potencial, determinado por medio de la solución de problemas bajo la guía adulta o en colaboración con pares más capaces.” (Vygotsky, 1980, p.86) Puesto que el aprendizaje es quien da pie al nivel de desarrollo potencial, al estimular los procesos internos, cuando interactuamos con el entorno y con otros, vamos adquiriendo nuevos conocimientos que formarán parte de las estructuras internas que nos permitirán actuar dentro de él y relacionarnos con dominio del mismo, puesto que ya nos lo apropiamos.

En este sentido, podemos hacer una analogía entre el aula y el espacio museístico (incluyendo sus jardines), ya que los beneficiarios se encuentran en un ambiente preparado para el aprendizaje y conocimiento. Cada persona posee un bagaje cultural con el cual interpretar su entorno. Los mediadores (guías y talleristas) entran en una relación educativa para transmitir lo que se ha considerado como relevante y se han diseñado diversas estrategias para que cada individuo: “[...] capte, comprenda, asimile y practique” (Vygotsky, 1980, p.86) lo que ha experimentado (escuchado, visto y/o sentido). La palabra, para este autor, es un instrumento muy rico al ayudar a transmitir la experiencia histórica de la humanidad, el mediador del museo funge, mediante el diálogo, como acompañante (tutor) en el proceso de adquisición de conocimientos y desarrollo potencial de la persona o grupo al compartir e intercambiar ideas logran una comprensión mayor de lo aprendido, pues está siendo reinterpretado.

Algo relevante y sobre todo vigente, es la incorporación del concepto de cultura que conforma la teoría de Vigotsky señala que: “La humanidad es lo que es porque crea, asimila y reconstruye la cultura formada por elementos materiales y simbólicos” (Vygotsky, 1980, p.65); por ello, al promover la participación de los beneficiarios en actividades culturales, encaminadas a conservar y proteger el entorno en general, se busca que con el tiempo puedan ser actores activos dentro de su comunidad.

También es relevante, continuar fortaleciendo el tema de los Derechos Culturales, pues han sido de los más difíciles de aprehender conceptualmente en el campo de los derechos.

El artículo 27 de la Declaración Universal de los Derechos Humanos, indica: *“Toda persona tiene derecho a tomar parte libremente en la vida cultural de la comunidad, a gozar de las artes y a participar en el progreso científico y en los beneficios que de él resulten.”* (Declaración Universal de Derechos Humanos, 1948, Artículo 27)

Ya que también [...]:

“Esta primera indicación fue respaldada más tarde por el Pacto Internacional relativo a los derechos económicos, sociales y culturales (1966), y reforzada posteriormente por otros documentos, entre ellos, la Declaración Universal de la Unesco sobre la Diversidad Cultural (2001) y la Declaración de Friburgo sobre los derechos culturales (2007). Esta última tituló su informe como *“Los derechos culturales, una categoría subdesarrollada de los derechos humanos”* lo que ya ponía una alerta al tratamiento político y práctico de estos derechos.” (Bastias, 2013, p.4)

Por lo anterior, es fundamental que nuestra labor como institución cultural sigamos fortaleciendo el compromiso para continuar trabajando por lograr que los titulares de derechos disfruten del **acceso** y por otro la **participación** en la cultural, objetivos que operan con diferente lógica, pero que se complementan para poder facilitar el pleno ejercicio de los derechos culturales.

Finalmente, nuestro esfuerzo debe sumarse a otros actores para ampliar el rango de intervención y que nuestros impactos sociales sean más profundos y de largo plazo (sostenibles).

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Journée d'animation et d'apprentissage des valeurs socioculturelles pour enfants en situation de handicap au Musée des Civilisations de Côte d'Ivoire (MCCI).

*Blah Ehivet Simone BOGUI **

Résumé

Lieu d'apprentissage des valeurs culturelles ouvert à tous, le Musée des Civilisations est classé le plus important musée du pays. La Journée d'animation et d'apprentissage culturel pour enfants en situation de handicap (autistes) est organisée dans l'optique de favoriser la rencontre d'échanges entre les enfants et le monde de l'art et la culture d'une manière inclusive adaptée à leur besoin.

Il s'agit plus exactement de permettre aux enfants autistes de s'intégrer et de se familiariser, d'apprendre et de connaître leur culture et celle des autres par les visites guidées de la salle d'exposition. Aussi, s'agit-il de

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promouvoir l'acceptation de ces enfants, leur transmettre les valeurs socioculturelles et faire d'eux de véritables acteurs culturels.

Pour rendre cet apprentissage plus interactif et susciter leur esprit de créativité, des activités d'animations culturelles telles que le conte, la danse, la peinture, le modelage et la poterie leur sont proposées, ce qui leur permet de réaliser leurs propres œuvres d'art.

Mots clé : Musée, Autistes, Animation, Apprentissage.

1. Conception et planification du programme

1.1. Environnement du projet

Dans son adresse à la nation, le 1^{er} janvier 2023, le Président de la République de Côte d'Ivoire, Monsieur Alassane OUATTARA a décrété l'année 2023, année de la jeunesse, car dit-il, les jeunes sont une chance pour le développement de la Côte d'Ivoire (www.gouv.ci, 2022).

S'inscrivant dans cette vision et pour joindre l'acte à la parole, toutes les structures étatiques et même non-étatiques, dans le courant de l'année, multiplient les actions et opportunités en faveur de la jeunesse.

En effet, au recensement 2021, la population de la Côte d'Ivoire est estimée à 29 389 150 habitants. Environ 13% de cette population a moins de 05 ans, 38,3% représentant plus d'un tiers a moins de 15 ans et environ 76% soit plus de 3/4 a moins de 35 ans (INS , 2022).

Le Ministère de la Culture dont l'une des missions principales est l'animation, la coordination et la diffusion des activités culturelles, a quant à elle, initié la formation de plusieurs jeunes dans les métiers des industries culturelles et créatives.

C'est dans ce contexte que le Musée des Civilisations, structure sous tutelle du Ministère de la Culture, ne voulant pas rester en marge a décidé lui aussi, d'ouvrir ces portes à la jeunesse préscolaire et scolaire (05 ans à 15 ans) en général, mais aussi et surtout aux enfants en situation de handicap en particulier, en leur offrant une journée d'animation et d'apprentissage socioculturelle pour renforcer les liens sociaux et promouvoir l'inclusion sociale. Il s'agit ici des enfants atteints d'autisme.

1.2. Pertinence et justification

Depuis notre arrivée au Musée des Civilisations de Côte d'Ivoire (MCCI), il a été remarqué qu'une catégorie de personnes ne fréquente pas notre institution. Il s'agit des enfants en situation de handicap, notamment les autistes et les trisomiques. En effet, au cours de l'année 2022 nous avons enregistré plus de 6255 visiteurs enfants dont aucun enfant autiste

Les autistes et les trisomiques sont mis à l'écart, marginalisés, pourtant ils sont aussi des personnes importantes de notre société, selon la vision du président ils méritent aussi d'être inclus et valoriser. La vie et les accomplissements de personnes comme de Grandin Temple¹ ont prouvé que les autistes sont capables de réussite dans bien de domaines avec des compétences uniques (Temple Grandin, 1987).

Ainsi, initier des activités d'animation et d'apprentissage socioculturelle pour amener ces enfants en situation de handicap (autistes, handicapés moteur, difficultés de langage) à visiter le musée et s'imprégner de leur culture, met en évidence le caractère pédagogique et durable du MCCI. Il promeut le volet éducatif et le bien-être des enfants autistes.

Pour mener à bien cette mission, la démarche utilisée est l'animation, parce qu'étant l'une des façons de procéder à la médiation entre visiteur et objet de l'exposition. Elle permet d'informer, stimuler la connaissance ou le réveil de la connaissance, développer le sens critique et le sens de la citoyenneté. L'animation est une forme de mise en relation ayant un rôle catalyseur pour donner vie à des objets, des personnes ou des phénomènes et contribuer au vécu d'expériences. (Thérèse, 2018)

1.3. Présentation du Musée des Civilisations de Côte d'Ivoire

¹ <https://www.britannica.com/biography/Temple-Grandin>



*Photo 1 : Le Musée des Civilisations de Côte d'Ivoire
©Archigeniafrik*

Le Musée des Civilisations de Côte d'Ivoire (MCCI) est localisé dans la commune du Plateau, la cité administrative de la capitale économique de Côte d'Ivoire, Abidjan. Plus exactement, il est situé dans le prolongement de la bibliothèque nationale, entre le camp militaire Galliéni, les tours administratives et l'Etat-Major des Armées. C'est un musée national qui a pour vocation de présenter la Côte d'Ivoire dans sa diversité et son unité culturelle. Le MCCI a vu le jour en 1942 en tant que Centre Artisanal créé par l'administration coloniale, sous le Gouverneur d'alors, Hubert Deschamps, dans le souci de valoriser les productions artisanales et d'en conserver les meilleurs échantillons. Des artisans, notamment sculpteurs sur bois, cordonniers, potières, tisserands et fondeurs de bronze y furent installés. Plus tard, les artisans sont libérés et leur bâtiment fut transformé pour abriter aujourd'hui la salle d'exposition des œuvres, l'administration et une partie des réserves.

Le musée a connu des mutations de noms de 1943, CENTRIFAN, Centre des Sciences Humaines, Musée National d'Abidjan, jusqu'en 1994 pour devenir, le Musée des Civilisations de Côte d'Ivoire sur l'initiative du professeur Georges Niangoran Bouah. Plusieurs personnalités se sont succédé à la tête de cette institution.

Depuis 1985, le MCCI est membre du Centre International d'Etudes

pour la Conservation et la Restauration des biens Culturels (ICCROM), également membre du Conseil International des Musées (ICOM) depuis 1987.

Selon l'arrêté n° 059 du 23 janvier 2017, le Musée des Civilisations de Côte d'Ivoire a pour mission de conserver et de promouvoir le patrimoine culturel ivoirien. Il est principalement chargé de :

- Constituer et entretenir les collections ;
- Interpréter et enrichir les connaissances ;
- Sauvegarder la mémoire collective des peuples de Côte d'Ivoire ;
- Valoriser les témoins matériels de l'histoire des peuples ivoiriens pour leur ouverture sur le monde extérieur ;
- Présenter la diversité et l'unité culturelle des peuples ivoiriens ;
- Faire comprendre le présent aux générations actuelles en les imprégnant du passé de leur civilisation ;
- Participer à l'éclosion d'une conscience nationale en vue de promouvoir la culture ivoirienne. (Tchuproh, 2020)

1.4. Objectifs

La journée d'animation et d'apprentissage socioculturelle pour enfants en situation de handicap a pour but de contribuer à réduire les disparités et les difficultés sociales, motrices, communicatives, liées à l'autisme. Cette activité permettra l'intégration des enfants autistes ainsi que leur épanouissement dans la société. Aussi, s'agit-il de promouvoir l'acceptation de ces enfants, leur transmettre les valeurs socioculturelles et faire d'eux de véritables acteurs culturels.

Cela consiste à visiter la salle d'exposition, faire l'animation de certains objets avec des musiques en vogue, créer un espace traditionnel où des contes leur seront dits. Car en général, les personnes atteintes du Trouble de Spectre Autiste (TSA) ont des différences dans le fonctionnement du cerveau par rapport aux personnes non atteintes. Ces enfants ont parfois des capacités exceptionnelles dans certains domaines tels que les mathématiques, les sciences, les arts et les langues.

1.5. Planning

Phase 1 : visite de la salle

Le MCCI est engagé dans l'amélioration de l'accessibilité pour tous les visiteurs et en particulier pour les enfants en situation de handicap. En effet pour une expérience agréable et enrichissante, l'exposition reste le moyen utilisé par le musée pour passer des messages, communiquer et interagir avec le public cible à travers les objets exposés (Savané, 2003). De même, créer un environnement sensoriel en utilisant des éléments tels que les sons, les éclairages et des textures. (Grandin, 2001), (Barthélémy & al., 2021).

A l'instar de (Leriche, 2019), le musée a décidé de mettre en place un programme d'accueil des enfants atteints du TSA pour leur permettre de mieux comprendre les expositions et d'en ressortir avec des expériences immersives. De ce fait, pour une expérience positive et une meilleure compréhension de l'exposition, un programme spécifique est nécessaire pour les personnes en situation de handicap pour les amener à mieux comprendre leur propre manière d'agir, de penser, et de traiter les informations. Les spécialistes du musée, accompagnés des éducateurs des centres, sont chargés de guider, expliquer et informer les enfants sur les œuvres tout en leur permettant de tirer profit des conversations tout au long du parcours. Il s'agit donc de :

1. Préparer les enfants en amont en leur parlant du musée, de l'exposition et de l'importance de cette journée ;
2. Choisir une période où il y a moins d'affluence au musée, pour que la visite puisse se passer dans un cadre plus calme ;
3. Sélectionner les objets en fonction du public.
4. Sélectionner des supports visuels pour faciliter la compréhension ;
5. Regrouper tous les enfants dans un même endroit ;
6. Mettre en place des indications correspondant à la sensibilité de l'espace ;
7. Prévoir des stylos, des crayons, des écouteurs pour ceux qui sont sensible aux bruits ;
8. Tenir un discours scientifique approprié du niveau de langue des enfants afin de faciliter la communication ;

9. Éloigner tous ce qui peut les mettre dans les conditions d'inconfortable ;
10. Expliquer les objets de manière simple et ludique de sorte à captiver leur attention et toucher leur sensibilité ;
11. Être vigilant et suivre de prêt chaque geste et action des enfants ;
12. User de beaucoup de patience et d'indulgence.

Phase 2 : Activités d'animation

L'animation joue un rôle important dans la promotion de l'inclusion et de l'apprentissage des enfants autistes. À travers les activités culturelles tels que le conte, la peinture, la danse, le chant, le modelage, les dessins, les enfants démontrent leur savoir-faire.

Le conte offre une expérience éducative et amusante à l'enfant. Il est dit de manière simple et facile de sorte à permettre à l'enfant de comprendre l'histoire qui lui est conté à travers des images, des objets ou personnages fictifs. Le conte peut répondre au besoin sensoriel des enfants autistes. (Jean-Pierre, 2019)

La peinture permet à l'enfant de maîtriser ses émotions. De développer sa créativité, sa compétence sensorielle et sociale. Elle va faciliter les échanges, réduire le stress et l'anxiété. La peinture va aider à stimuler le sens des enfants à travers les couleurs.

La danse permet aux enfants de connaître leur corps et d'améliorer leur confiance en soi.

Le chant aide l'enfant à traiter les informations auditives, à acquérir des connaissances, à faire la rencontre avec d'autres personnes.

Le modelage réduit le stress chez l'enfant autiste et développe des compétences motrices fines, notamment sa compétence à toucher ou à manipuler les objets avec précision.

Le dessin favorise l'équilibre, lui permet de distinguer les couleurs. Il permet à l'enfant de reproduire certains objets qu'il a vu lors de la visite.

1.6. Collaboration et partenariat

Dans la mise en œuvre du projet, le MCCI travaille avec l'Association pour la Réinsertion des Enfants par une Education Adaptée (AREEA) à

travers son centre médico-psychopédagogique connu sous la dénomination « La Page Blanche ».

La Page Blanche, créée en 1991 par l'AREEA, s'occupe de la prise en charge des enfants handicapés intellectuels, autistes-Imc-infirme moteur cérébral et trisomiques, ainsi que des enfants souffrants de troubles du langage et du comportement, des pensionnaires épileptiques (fratmat.info, 2021).

Le souhait est d'associer aussi la Radiotélévision Ivoirienne (RTI) pour le volet médiatique, ce qui permettra à la nation entière de voir et savoir que ces enfants ont une place dans toutes les institutions en général et le musée. Nous comptons également sur ICOM CI et le CECA.



*Photo 2 : Mercredi des contes au musée des Civilisations de Côte d'Ivoire
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Photo 3 : Activité de peinture au Musée des civilisations de Côte d'Ivoire
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