

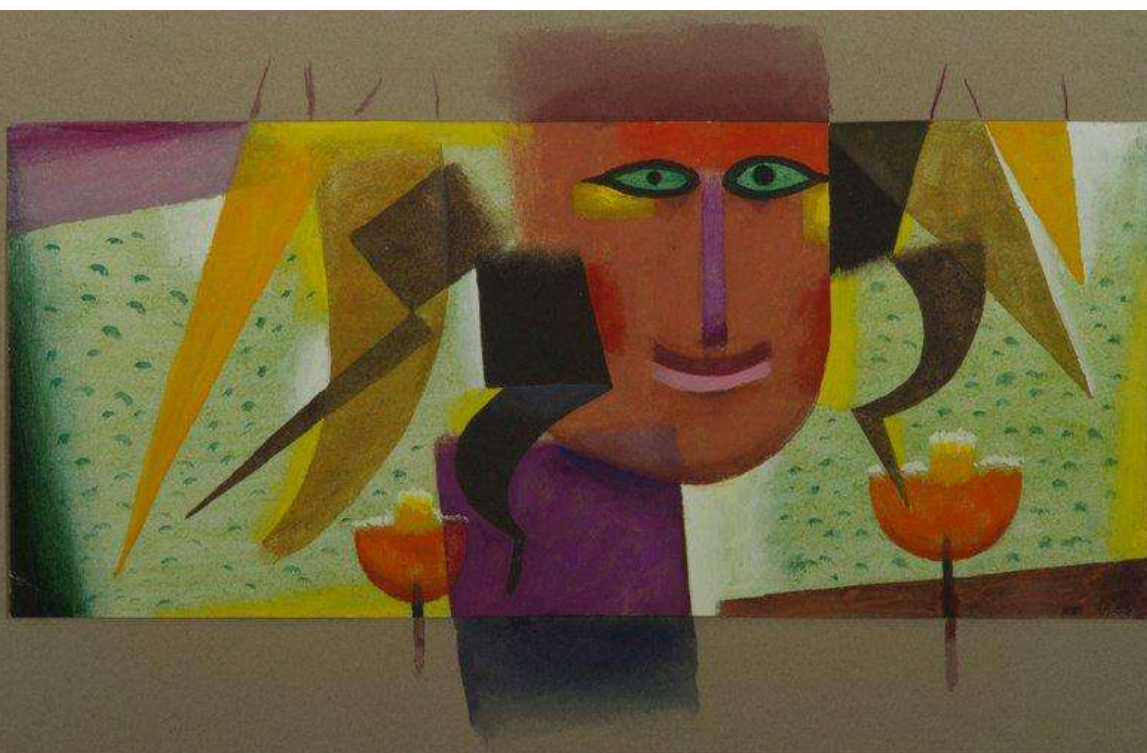
BEST PRACTICE 13

*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



2025

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

September 2025

Scientific board

Marie-Clarté O'Neill, *Ecole du Louvre, France*

Anne-Marie Émond, *Université de Montréal, Canada*

Colette Dufresne-Tassé, *Université de Montréal, Canada*

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A tool to improve museum
education internationally

2025

Contents / Contenido / Contenu

Prologue / Prólogo / Prologue

Marie-Clarté O'Neill page 7

Presentation 13th edition / Presentación 13ª edición / Présentation 13ème édition

Margarita Laraignée » 16

Winners of the 2025 Best Practice Award / Ganadores del Premio

Best Practice 2025 / Lauréats du Prix Best Practice 2025 » 22

All awardees / Todos los premiados / Tous les lauréats

» 23

Chronological evolution of Best Practice Award

Evolución cronológica Premio Best Practice

Évolution chronologique du Prix Best Practice » 24

Les bébés visiteurs du musée Picasso

Alice de Lagarde ; Lisa Jacquey ; Alexandre Therwath » 27

Aurore, joie du renouveau

Marie-Noëlle Mathieu » 38

Textile culture museum for all – Accessibility Docent Training Programme

Eugenia Law » 49

Free strokes: art and museum education experiences in imprisonment situations

Gabriela Aidar » 61

An inclusive Children's Museum Singapore: A case study on programme Spice

Quest » 71

Glenda Ng

Light Room

Jeongmin Ryu » 81

Museum education tools for dialogue towards multi-ethnic coexistence:

Development and implementation of the 'Interactive Station "tempatempa" '

Kazuyoshi Sasaki; Hideto Okuyama; Akemi Oshino; Yuka Sato » 89

Les saisons en musique, une médiation sensible pour une visite inclusive

Sophie Valmorin ; Cecilia Franco » 100

Museum Teens: A Cultural Adaptation Program for Newcomer Youth

Sun Young Kwon; Eunmi Yi » 109

<i>Learning otherwise: Museum Education as a catalyst for transforming the museum</i>	»	120
Camila de Oliveira Andrade		
<i>¡Hagamos una Expo! El juego de mesa del Museo Histórico Nacional de Chile</i>	»	131
Fernanda Venegas Adriaola		
<i>From Display to Discovery: Leveraging Replicas in Museum Learning Environments</i>	»	145
Susan Parker-Leavy; Salem Abdulla Al Aswad; Soumeya Menber; Marc Pelletreau		
<i>“Monumental adventures at the Greek UNESCO monuments” Educational material for school units and the general public</i>	»	163
Andromachi Katselaki; Athina Papadaki		
<i>Experiencias participativas-colaborativas: cuando los visitantes se vuelven parte de la exhibición</i>	»	176
Anareli Acosta Villegas		
<i>Shaping Future Collectors: The iCollector Program at the Cafesjian Center for the Arts</i>	»	186
Yelizaveta Shirinyan		
<i>Museum professionals: A Hands-on Career Exploration Kit for Teens</i>	»	195
Hyojin Shim		
<i>Art Reflection Method (ARM)</i>	»	208
Lena Eriksson		
<i>QUALITY TIME</i>	»	221
<i>Spend your time in a meaningful and enjoyable way at the Poldi Pezzoli Museum</i>		
Federica Manoli; Arianna Piazza		
<i>Egypt Meets Greece and Rome: A Dialogue Between Civilizations An Educational Program at the Egyptian Museum</i>	»	235
Shereen Mohamed Amin; Ali Abdelhaliem; Heba Abdel Latif Mohamed		
<i>Hope Beyond The Bars: A Museum-Based Reintegration Program</i>	»	245
Nofa Farida Lestari		
<i>Bringing Science to Communities: The Mobile Science Exhibition Initiative</i>	»	256
Md. Arafat Ali		

Prologue

Marie Clarté O'Neill
President of CECA

The year 2025 marks a moment of transition within CECA. Indeed, the time has come for the team that has served on the Board over the past six years to give way to the replacement, as stipulated by the statutes of ICOM. A considerable journey has been made, both in the scope and nature of activities and in the number of members: more than 4,000 individuals—not including students—will vote this year to elect a team of 15 members, ready to commit voluntarily with dedication and competence.

Among the many projects that have fostered this remarkable development is the Best Practice initiative, launched thirteen years ago by Emma Nardi, who, as CECA President at the time, sought ways to energize the network. This intuition was immediately and decisively reactivated by Colette Dufresne-Tassé and me. Colette's interest lay in developing a systematic method; mine stemmed from a longstanding desire to unravel and describe as precisely as possible the multiple dimensions involved in implementing what was then referred to as an educational program.

Was it possible to theoretically ground, consolidate, and justify what at the time relied more on intuition, experience, and operational execution? That in-depth descriptive work became our first undertaking, illuminated and enriched by field observations from colleagues, who from the outset faced challenges of terminology, practices, habits, and pre-existing national structures.

Soon, the question arose of how to justify certain decisions made during the development of a program. This justification gradually became necessary for several reasons:

- First, from an administrative standpoint, to facilitate the acquisition of public or private funding through the visibility of evaluation—still tentative at the time regarding social concerns that may have seemed

peripheral to museum missions.

- Second, from an intellectual perspective, attempt to grasp the impact of what was being offered: impact on knowledge acquisition, impact on sociability, impact on personal development. Museum educators knew what they were aiming for but could only intuitively perceive whether they had achieved their goals.

Thus, a renewed interest in research emerged within CECA—not only academic research conducted by universities, but also empirical field research that accompanied implementation.

The Best Practice tool quickly enriched its role as a stimulus and training resource for research. The Best Practice award then incorporated research as a fundamental requirement:

- Preliminary research to precisely situate a project within its context, avoiding the reinvention of the wheel and preventing fictitious novelty from justifying mediocrity. In recent years, CECA has launched an ambitious project: encouraging each country to write the long history of its museum education. Belgium, Brazil, and France have accepted the challenge. This historical approach reveals that the ideas, methods, and audiences addressed are rarely truly new, and that it is wise to draw inspiration from past successes and failures.

- Research to identify the impacts of an educational program, understanding that the effects of a museum visit are so multifaceted that one cannot speak of evaluation in the traditional academic sense.

- Still-emerging research into the understanding of visitors' overall psychological functioning—cognitive, affective, and imaginative.

As can be seen, it is research that will drive education in museums. First, it will grant it legitimacy within a fundamentally scientific environment, lifting it from its reputation as a pleasant but inevitable form of entertainment. Then, it is research that will enable progress in understanding and mastering what is at stake in a museum gallery. But to fulfill this role, research must be shared by professionals.

This is one of the ambitions of the Best Practice publications: their themes, their meticulous analyses, the diverse research they have generated, and the results obtained.

As co-author of the original Best Practice tool, my hope is that—perhaps in an evolving form—its ambitions will endure as a tool for exchange, both of realistic practices and of scientific evaluation.

Prólogo

Marie Clarté O'Neill
Presidenta del CECA

El año 2025 marca un momento de transición en el seno del CECA. En efecto, ha llegado el momento para el equipo que ha colaborado en la Junta durante los últimos seis años de ceder el paso al relevo, tal como lo estipulan los estatutos del ICOM. Se ha recorrido un camino considerable, tanto en cantidad y tipo de actividades como en número de miembros: más de 4000 personas —sin contar estudiantes— votarán este año para elegir un equipo de 15 integrantes dispuestos a comprometerse voluntariamente con dedicación y competencia.

Entre los numerosos proyectos que han favorecido este desarrollo espectacular se encuentra la iniciativa Best Practice, lanzada hace ya trece años por Emma Nardi, quien, como presidenta del CECA en aquel entonces, buscaba formas de dinamizar la red. Esta intuición fue reactivada de inmediato y con determinación por Colette Dufresne-Tassé y por mí. El interés de Colette se centraba en el desarrollo de un método sistemático; el mío provenía de mi deseo antiguo de intentar desentrañar y describir con la mayor precisión posible las múltiples dimensiones implicadas en la implementación de lo que entonces se denominaba un programa educativo.

¿Era posible fundamentar teóricamente, consolidar y justificar lo que en ese momento se basaba más bien en la intuición, la experiencia y la ejecución operativa? Ese trabajo descriptivo en profundidad fue nuestra primera ocupación, iluminado y enriquecido por observaciones de colegas en terreno, enfrentándose desde el inicio a dificultades de denominación, de modos de hacer, de hábitos y de estructuras nacionales preexistentes.

Muy pronto surgió la cuestión de cómo justificar determinadas decisiones tomadas durante la elaboración de un programa. Esta justificación se volvió progresivamente necesaria por varias razones:

- En primer lugar, desde el punto de vista administrativo, para facilitar mediante la visibilidad de la evaluación la obtención de financiamiento público

o privado, aún tímido en torno a preocupaciones sociales que podían parecer periféricas en aquel entonces dentro de las misiones de los museos.

- En segundo lugar, desde el plano intelectual, para intentar captar el impacto de lo que se ofrecía: impacto en la adquisición de conocimientos, impacto en la sociabilidad, impacto en el desarrollo personal. Los educadores de museos sabían lo que buscaban, pero solo percibían intuitivamente si habían alcanzado su objetivo.

Así se desarrolló en el CECA un renovado interés por la investigación, no solo aquella realizada por académicos universitarios, sino una investigación empírica de campo que acompañara la puesta en marcha.

La herramienta Best Practice ha enriquecido rápidamente su dimensión de estímulo y formación para la investigación. El premio Best Practice integró entonces como exigencia fundamental la dimensión investigativa:

- Investigación previa que permita situar con precisión un proyecto en su entorno, evitando reinventar la rueda y que una novedad ficticia justifique la mediocridad. Desde hace algunos años, el CECA ha iniciado un proyecto ambicioso: animar a cada país a escribir la historia larga de su educación museal. Bélgica, Brasil y Francia han aceptado el desafío. Este enfoque histórico permite ver que las ideas, los métodos y los públicos tratados rara vez son realmente nuevos, y que conviene inspirarse en los aciertos y errores del pasado.

- Investigación para identificar los impactos de un programa educativo, entendiendo que los efectos de una visita al museo son tan múltiples que no se puede hablar aquí de evaluación en el sentido escolar del término.

- Investigación aún incipiente sobre la comprensión del funcionamiento psicológico global —cognitivo, afectivo, imaginario— de los visitantes recibidos.

Como puede verse, es la investigación la que impulsará la educación en los museos. Primero, le otorgará sus cartas de nobleza en un entorno eminentemente científico, sacándola de su reputación de animación simpática pero inevitable. Luego, será la investigación la que permitirá avanzar en la comprensión y el dominio de lo que está en juego en una sala de museo. Pero para cumplir ese papel, la investigación debe ser compartida

por los profesionales.

Esta es una de las ambiciones de las publicaciones Best Practice: sus temáticas, sus análisis minuciosos, las investigaciones diversas que han generado y los resultados obtenidos.

Mi deseo, como coautora de la herramienta Best Practice original, es que — quizás en una forma evolutiva— sus ambiciones perduren: como una herramienta de intercambio, tanto de prácticas realistas como de evaluación científica.

Prologue

Marie Clarté O'Neill
Présidente du CECA

L'année 2025 est une année de passage de témoin au sein du CECA. Il est effectivement temps, pour l'équipe qui a collaboré au sein du Bureau au cours des six années précédentes, de passer la main, comme le veulent les statuts de l'ICOM. Un énorme chemin a été parcouru, tant en nombre et en type d'activités qu'en nombre de membres : plus de 4000 membres — étudiants non compris — voteront cette année pour choisir une équipe de 15 personnes prête à s'investir bénévolement avec dévouement et compétence.

Parmi les nombreux projets qui ont favorisé ce développement spectaculaire figure la démarche Best Practice, initiée il y a maintenant treize ans à l'initiative d'Emma Nardi qui cherchait, comme présidente du CECA à cette époque, comment dynamiser le réseau. Cette intuition a été immédiatement reprise avec détermination par Colette Dufresne Tassé et moi-même. L'intérêt de Colette était le développement d'une méthode systématique, le mien venait de mon désir ancien de tenter de décortiquer et de décrire aussi précisément que possible les multiples dimensions convoquées par la mise en œuvre de ce qui s'appelait à l'époque un programme éducatif.

Pouvait-on caler théoriquement, solidifier, justifier ce qui relevait à l'époque plutôt de l'intuition, de l'expérience, de la mise en œuvre opérationnelle. C'est ce travail descriptif en profondeur qui nous a d'abord occupées, éclairé et complété par des remarques de collègues de terrain, se heurtant dès le début à des difficultés d'appellation, de manière de faire, d'habitudes et de structures nationales préexistantes.

La question s'est très vite posée de la possibilité de justifier telle ou telle prise de décision lors de l'élaboration d'un programme. Cette justification devenait progressivement nécessaire à plusieurs titres :

- administrativement tout d'abord afin de faciliter par l'affichage d'évaluation les financements publics ou privés encore timides autour des préoccupations sociales qui pouvaient paraître périphériques à l'époque dans les missions des musées,
- intellectuellement ensuite pour essayer de saisir l'impact de ce qui était offert, impact d'acquisition de connaissances, impact de sociabilité, impact de développement des personnes. Les éducateurs de musées savaient ce qu'ils recherchaient mais ne percevaient qu'intuitivement s'ils avaient atteint leur but.

S'est alors développé au sein du CECA un intérêt renouvelé pour la recherche, non pas seulement celle effectuée par des chercheurs universitaires, mais une recherche empirique de terrain accompagnant la mise en action.

L'outil Best Practice a donc rapidement enrichi sa dimension d'incitation et de formation à la recherche. Le prix Best practice a alors intégré comme une ardente obligation la dimension recherche :

- Recherche préalable permettant de situer précisément un projet dans son environnement, pouvant éviter de réinventer la roue, permettant d'éviter qu'une nouveauté fictive excuse la médiocrité. Le CECA a initié depuis quelques années un projet ambitieux. Celui d'encourager chaque pays à écrire l'histoire longue de son éducation muséale. La Belgique, le Brésil, la France ont relevé le défi. Cette approche historique permet de voir que les idées, les méthodes, les publics traités sont rarement vraiment nouveaux et qu'on a donc intérêt à s'inspirer des succès et erreurs du passé.
- Recherche de repérage des impacts d'un programme éducatif, étant entendu que les impacts d'une visite au musée sont si multiples que l'on ne peut ici parler d'évaluation au sens scolaire du terme
- Recherche encore balbutiante de compréhension du fonctionnement psychologique global — cognitif, affectif, imaginaire — des visiteurs accueillis.

On le voit bien, c'est la recherche qui tirera en avant l'éducation au musée. Tout d'abord elle lui donnera ses lettres de noblesse dans un milieu

éminemment scientifique, la faisant sortir de sa réputation d'animation sympathique inévitable. C'est ensuite la recherche qui permettra de faire progresser la compréhension et la maîtrise de ce qui est en jeu dans une salle de musée. Mais pour tenir ce rôle, la recherche doit être partagée par les praticiens.

C'est une des ambitions de ces publications des Best Practice, de leurs thématiques, de leurs analyses scrupuleuses, des recherches diverses qu'elles ont générées, des résultats de ces recherches.

Mon souhait comme co-auteure de l'outil Best Practice initial est donc que —sous une forme peut être évolutive —ses ambitions demeurent, un outil de partage, à la fois, de pratiques réalistes et d'évaluation scientifique.

Presentation of the thirteenth edition

Presentación de la decimotercera edición

Présentation de treizième édition

Margarita Laraignée

Dear colleagues:

With deep satisfaction and renewed enthusiasm, I am honored to present the **thirteenth edition** of the ICOM-CECA Best Practice Book, a work that has become a benchmark in the field of museum education. This new edition not only reaffirms our community's sustained commitment to professional excellence but also celebrates the vitality and diversity of educational practices developed in museums around the world.

The edition corresponding to the 2025 Best Practice Award received a total of 29 proposals, a figure higher than last year's. This increase in participation reflects a renewed interest in sharing meaningful experiences and demonstrates the continued relevance of the Best Practice tool as a conceptual framework. The proposals come from **21 countries** across five geographic regions: Asia (10), Europe (9), Africa (1), Latin America (6), and North America (3). This broad geographic representation confirms, once again, that the tool is not confined to a specific culture, region, or museum typology, but rather adapts effectively to diverse contexts, promoting critical reflection and continuous improvement.

The evolution observed in this edition aligns with the transformations currently shaping our professional practices. Co-creation and the growing demand for rigorous evaluations constitute fundamental pillars of our work. But beyond these requirements, the Best Practice tool emerges as an instrument that enables progress toward more ambitious goals: fostering the personal development of our audiences, encouraging mutual understanding, and consolidating genuine processes of inclusion.

Fourteen years after its conception, the tool continues to be used for the presentation of programs in the Best Practice Award, which confirms the relevance of its methodological approach. Far from offering a prescriptive

list of recommendations, the Best Practice document (translated into numerous languages on the website) invites deep reflection on the multiple factors that influence the design, implementation, and evaluation of educational and cultural initiatives in the museum field.

During the course of 2024, I had the privilege of supervising in person a workshop held in the city of Abidjan, Côte d'Ivoire, aimed at museum professionals from Francophone West Africa. This initiative, conceived with the purpose of strengthening the pedagogical competencies of participants in the design and execution of educational and cultural programs, is part of CECA's sustained efforts to promote excellence and contextual relevance in contemporary museum practices, supported by the substantive value of the Best Practice tool as a high-impact training resource. The workshop concluded with a critical evaluation session of the project drafts prepared by the working groups, which not only reinforced the learning acquired, but also generated a space for constructive peer feedback. This dynamic, based on horizontal exchange and reflective analysis, constitutes a concrete manifestation of the spirit that animates the Best Practice tool: not to impose models, but to foster co-creation processes that respond with sensitivity and rigor to the diverse realities of the museum field.

Today, as I close this cycle of responsibilities on the Board, I bid farewell with the conviction of having honored the commitment I undertook. The last four editions of the Best Practice Book, for which I was responsible, were guided by the purpose of serving our professional community with excellence. I sincerely hope they have met the demands imposed by the present, and that they have contributed, even modestly, to strengthening the critical thinking, reflective practice, and intercultural dialogue that define the spirit of CECA.

In the hope that you enjoy this new presentation, I wish you all a good read and hope that it inspires and encourages you to present yours in 2026

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Estimadas y estimados colegas:

Con profunda satisfacción y renovado entusiasmo, me honra presentar la **decimotercera edición** del Libro Best Practice del ICOM-CECA, una obra que se ha consolidado como referente en el ámbito de la educación museal. Esta nueva entrega no solo reafirma el compromiso sostenido de nuestra comunidad con la excelencia profesional, sino que también celebra la vitalidad y diversidad de las prácticas educativas que se desarrollan en museos de todo el mundo.

La edición correspondiente al Premio Best Practice 2025 ha recibido un total de 29 propuestas, cifra superior a la del año pasado. Este incremento en la participación refleja un renovado interés por compartir experiencias significativas y evidencia la vigencia de la herramienta Best Practice como marco conceptual. Las propuestas provienen de **21 países** distribuidos en cinco regiones geográficas: Asia (10), Europa (9), África (1), América Latina (6) y América del Norte (3). Esta amplia representación geográfica confirma, una vez más, que la herramienta no está circunscrita a una cultura, región o tipología museística específica, sino que se adapta con eficacia a contextos diversos, promoviendo la reflexión crítica y la mejora continua.

La evolución observada en esta edición se alinea con las transformaciones que atraviesan actualmente nuestras prácticas profesionales. La co-creación y la creciente exigencia de evaluaciones rigurosas, constituyen ejes fundamentales de nuestro quehacer. Pero más allá de estos requerimientos, la herramienta Best Practice se proyecta como un instrumento que permite avanzar hacia objetivos más ambiciosos: fomentar el desarrollo personal de nuestros públicos, propiciar la comprensión mutua y consolidar procesos genuinos de inclusión.

A catorce años de su concepción, la herramienta continúa siendo utilizada para la presentación de programas en el Premio Best Practice, lo que ratifica la pertinencia de su enfoque metodológico ya que lejos de ofrecer una lista prescriptiva de recomendaciones, el documento Best Practice (traducido en el sitio web a numerosos idiomas) invita a una reflexión profunda sobre los múltiples factores que inciden en el diseño,

implementación y evaluación de iniciativas educativas y culturales en el ámbito museal.

En el transcurso del año 2024, tuve el privilegio de ejercer la supervisión presencial de un taller celebrado en la ciudad de Abiyán, Costa de Marfil, dirigido a profesionales de museos provenientes de África Occidental francófona. Esta iniciativa, concebida con el propósito de fortalecer las competencias pedagógicas de los participantes en la concepción y ejecución de programas educativos y culturales, se inscribe en el marco de los esfuerzos sostenidos por el CECA para promover la excelencia y la pertinencia contextual en las prácticas museísticas contemporáneas apoyadas en el valor sustantivo de la herramienta Best Practice como recurso formativo de alto impacto. El taller culminó con una instancia de evaluación crítica de los borradores de proyectos elaborados por los grupos constituidos, lo que permitió no solo afianzar los aprendizajes adquiridos, sino también generar un espacio de retroalimentación constructiva entre pares. Esta dinámica, basada en el intercambio horizontal y el análisis reflexivo, constituye una manifestación concreta del espíritu que anima la herramienta Best Practice: no imponer modelos, sino fomentar procesos de co-creación que respondan con sensibilidad y rigor a las realidades diversas del campo museal.

Hoy, al cerrar este ciclo de responsabilidades en el Board, me despido con la convicción de haber honrado el compromiso asumido. Las cuatro últimas ediciones del Libro Best Practice, de las que tuve responsabilidad, fueron guiadas por el propósito de servir con excelencia a nuestra comunidad profesional. Espero sinceramente que hayan estado a la altura de las exigencias que nos impone el presente, y que hayan contribuido, aunque sea modestamente, a fortalecer el pensamiento crítico, la práctica reflexiva y el diálogo intercultural que definen el espíritu del CECA.

Esperando que les sea grata esta nueva presentación, les deseo a todos y todas una buena lectura y anhelo que los inspire y aliente para presentar el suyo en 2026.

Chères et chers collègues :

C'est avec une profonde satisfaction et un enthousiasme renouvelé que j'ai l'honneur de présenter la **treizième édition** du Livre Best Practice de l'ICOM-CECA, une œuvre qui s'est imposée comme une référence dans le domaine de l'éducation muséale. Cette nouvelle livraison réaffirme non seulement l'engagement constant de notre communauté envers l'excellence professionnelle, mais célèbre également la vitalité et la diversité des pratiques éducatives développées dans les musées du monde entier.

L'édition correspondant au Prix Best Practice 2025 a reçu un total de 29 propositions, chiffre supérieur à celui de l'année précédente. Cette augmentation de la participation reflète un intérêt renouvelé pour le partage d'expériences significatives et témoigne de la pertinence continue de l'outil Best Practice en tant que cadre conceptuel. Les propositions proviennent de 21 pays répartis dans cinq régions géographiques : Asie (10), Europe (9), Afrique (1), Amérique latine (6) et Amérique du Nord (3). Cette large représentation géographique confirme, une fois de plus, que l'outil ne se limite pas à une culture, une région ou une typologie muséale spécifique, mais qu'il s'adapte efficacement à des contextes variés, favorisant la réflexion critique et l'amélioration continue.

L'évolution observée dans cette édition s'aligne avec les transformations que traversent actuellement nos pratiques professionnelles. La co-création et l'exigence croissante d'évaluations rigoureuses constituent des axes fondamentaux de notre action. Mais au-delà de ces exigences, l'outil Best Practice se projette comme un instrument permettant de progresser vers des objectifs plus ambitieux : encourager le développement personnel de nos publics, favoriser la compréhension mutuelle et consolider des processus d'inclusion authentiques.

Quatorze ans après sa conception, l'outil continue d'être utilisé pour la présentation de programmes dans le cadre du Prix Best Practice, ce qui confirme la pertinence de son approche méthodologique. Loin de proposer une liste prescriptive de recommandations, le document Best Practice (traduit en plusieurs langues sur le site web) invite à une réflexion approfondie sur les multiples facteurs qui influencent la conception, la mise

en œuvre et l'évaluation des initiatives éducatives et culturelles dans le domaine muséal.

Au cours de l'année 2024, j'ai eu le privilège d'assurer la supervision en présentiel d'un atelier organisé dans la ville d'Abidjan, en Côte d'Ivoire, à l'intention de professionnels de musées issus de l'Afrique de l'Ouest francophone. Cette initiative, conçue dans le but de renforcer les compétences pédagogiques des participants dans la conception et la mise en œuvre de programmes éducatifs et culturels, s'inscrit dans le cadre des efforts soutenus du CECA pour promouvoir l'excellence et la pertinence contextuelle dans les pratiques muséales contemporaines, en s'appuyant sur la valeur substantielle de l'outil Best Practice comme ressource formatrice à fort impact. L'atelier s'est conclu par une phase d'évaluation critique des projets élaborés par les groupes constitués, ce qui a permis non seulement de consolider les apprentissages acquis, mais aussi de créer un espace de rétroaction constructive entre pairs. Cette dynamique, fondée sur l'échange horizontal et l'analyse réflexive, constitue une manifestation concrète de l'esprit qui anime l'outil Best Practice : ne pas imposer de modèles, mais encourager des processus de co-crédation qui rpondent avec sensibilit et rigueur aux rralités diverses du champ muséal.

Aujourd'hui, en clôturant ce cycle de responsabilités au sein du Board, je prends congé avec la conviction d'avoir honoré l'engagement pris. Les quatre dernières éditions du Livre Best Practice, dont j'ai eu la responsabilité, ont été guidées par le souci de servir avec excellence notre communauté professionnelle. J'espère sincèrement qu'elles ont été à la hauteur des exigences que nous impose le présent, et qu'elles ont contribué, ne serait-ce que modestement, à renforcer la pensée critique, la pratique réflexive et le dialogue interculturel qui définissent l'esprit du CECA.

En espérant que cette nouvelle présentation vous plaise, je vous souhaite à tous une bonne lecture et espère qu'elle vous inspirera et vous encouragera à soumettre le vôte en 2026.



CECA Best Practice Award Winners 2025

de LAGARDE, Alice « Les bébés visiteurs du musée Picasso »

Musée national Picasso. Paris – France.

LAW, Eugenia « Accessibility Docent Training Programme »

Centre for Heritage, Arts and Textile. Hong-Kong - China

RYU, Jeongmin « Light Room »

Seoul Children's Museum. Seoul, South Korea

CECA Best Practice Jury

Paris, June 9th, 2025

Sofie Vermeiren

Haryany Mohamad

Margarita Laraigné

Marie-Clarté O'Neill

All awardees / Todos los premiados / Tous les lauréats

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)
Nairi Khatchadourian (Armenia)

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 Misis (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)

Best Practice 12

Lucie Aerts (France)
Vasiliki Polyzoi (Greece)
Fanny Hamonic (France)

Best Practice 13

Alice de Lagarde (France)
Eugenia Law (China)
Jeongmin Ryu (Korea)

Country / País / Pays	12	13	14	15	16	17	18	19	20/ 21	22	23	24	25	TOTAL
Argentina	2	1	1	0	0	0	0	0	2	1	0	0	0	7
Armenia	0	1	1	0	2	1	0	0	1	0	2	2	1	11
Australia	0	0	0	1	0	0	0	0	0	0	0	0	0	1
Austria	0	0	0	0	0	0	0	0	0	0	0	1	0	1
Azerbaijan	0	0	0	0	0	0	0	1	0	0	0	0	0	1
Bangladesh	0	0	0	0	0	0	0	0	0	0	0	0	1	1
Belgium	0	0	1	0	0	0	0	0	1	0	2	2	0	6
Brazil	2	0	3	5	2	0	0	2	1	1	1	0	2	19
Burkina Faso	0	0	0	0	0	0	0	0	0	0	1	0	0	1
Canada	2	0	1	2	1	0	0	0	0	0	0	1	1	8
Chile	0	0	0	0	0	0	0	1	1	0	0	2	1	5
China	0	0	0	0	0	0	0	1	0	1	1	0	1	4
Colombia	0	0	0	0	0	0	1	0	0	0	0	0	0	1
Costa Rica	0	0	1	1	1	0	0	0	0	0	0	0	0	3
Côte d'Ivoire	0	0	0	0	0	0	0	0	0	0	1	0	0	1
Denmark	0	2	1	0	1	0	0	0	0	0	0	0	0	4
Egypt	0	0	0	0	0	0	0	0	0	2	0	1	1	4
El Salvador	0	0	0	0	0	0	0	0	0	0	0	1	0	1
Finland	0	0	0	0	0	0	0	1	0	1	1	0	0	3
France	2	0	7	6	1	2	0	1	2	1	2	2	3	29
Georgia	0	0	0	0	0	0	2	1	0	0	0	1	0	4
Germany	2	0	2	0	0	0	0	0	0	0	0	0	0	4
Greece	4	1	0	0	0	1	0	0	0	0	0	1	1	8
India	0	0	0	0	0	0	1	0	0	0	0	0	0	1
Indonesia	0	0	0	0	0	0	0	0	0	0	0	0	1	1
Iran	0	0	0	0	0	0	0	0	0	0	0	2	0	2
Ireland	0	0	0	0	0	1	0	0	0	0	0	0	0	1
Italy	4	3	5	1	2	1	0	2	0	1	1	1	2	23
Japan	0	0	0	0	0	0	0	0	0	0	1	0	1	2
Korea	0	0	0	2	0	0	0	0	0	0	0	1	3	6
Lithuania	0	1	1	0	0	0	0	0	0	0	0	0	1	3
Macedonia	0	1	0	0	0	0	0	0	0	0	0	0	0	1
Malawi	1	0	0	0	0	0	0	0	0	0	0	0	0	1
Malaysia	0	0	0	0	0	0	0	0	0	1	0	0	0	1
Mexico	0	1	0	0	1	0	1	0	2	0	2	4	2	13
New Zealand	0	0	0	0	0	0	0	0	0	1	0	0	0	1
Paraguay	0	0	0	0	0	0	0	1	0	0	0	0	0	1
Peru	0	0	0	1	0	0	0	0	0	0	0	1	1	3
Philippines	0	0	0	0	0	0	0	0	0	0	0	1	0	1
Portugal	1	0	0	0	0	0	0	0	0	0	0	0	0	1
Qatar	0	0	0	0	0	0	1	0	0	0	0	1	1	3
Romania	0	1	0	0	1	0	0	0	0	0	0	0	0	2
Russia	0	0	1	0	2	0	1	3	0	0	0	0	1	8
Serbia	0	0	0	0	0	0	0	1	1	0	0	0	0	2
Singapore	0	0	0	0	3	1	1	2	1	2	4	1	1	16
Spain	1	2	1	1	1	0	0	0	1	0	0	1	0	8
Sweden	0	0	0	0	0	0	0	0	0	0	0	0	1	1
Switzerland	0	0	1	0	0	0	0	0	0	1	0	0	0	2
Taiwan	0	0	0	0	0	1	0	1	2	2	1	0	0	7
The Netherlands	0	0	4	0	0	1	0	2	1	0	0	0	0	8
Turkey	0	0	0	0	0	0	1	0	0	0	0	0	0	1
United Kingdom	1	0	0	1	0	1	0	0	0	0	1	0	0	4
USA	3	1	3	3	0	0	0	0	0	0	1	0	2	13
Uruguay	0	0	0	0	0	1	1	0	0	0	0	0	0	2
Venezuela	0	0	1	0	0	0	0	0	0	0	0	0	0	1
Zambia	0	0	0	0	5	0	0	0	0	0	1	0	0	6
Total year /año/an	25	15	35	24	23	11	10	20	16	15	23	27	29	273

Chronological evolution of Best Practice Award

Evolución cronológica Premio Best Practice / Évolution chronologique du Prix Best Practice

The articles

Los artículos

Les articles

Les bébés visiteurs du musée Picasso

*Alice de Lagarde, Lisa Jacquey et Alexandre Therwath**

Résumé

Le musée national Picasso-Paris, en partenariat avec Lisa Jacquey, enseignante-chercheuse à l'Université de Lille, et l'agence de médiation Mati-sse, a conçu une offre de visite pour les bébés de 0 à 18 mois. Elle permet de découvrir quatre œuvres du parcours permanent par le biais d'une approche à la fois ludique et sensorielle. Outre les objectifs d'éveil culturel pour les tout-petits, ce projet a pour ambition de renforcer la mission sociale du musée. En effet, il entend favoriser l'accueil des jeunes parents et encourager la relation parent-bébé dans un espace de socialisation et de partage émotionnel.

* Alice de Lagarde, Lisa Jacquey et Alexandre Therwath. Musée Picasso – Paris
education@museepicassoparis.fr



1 - Un groupe en visite © Musée national Picasso-Paris

Inauguré en 1985, le Musée national Picasso-Paris est situé au cœur de Paris. Avec 5000 œuvres issues de la dation des héritiers de l'artiste, il présente la plus grande collection publique au monde consacrée à Picasso. Le projet des bébés visiteurs s'inscrit dans le cadre de la stratégie de l'établissement en faveur du développement d'offres innovantes de médiation pour le jeune public et de l'amélioration de l'expérience des visiteurs. Cette initiative répond aussi à la forte demande d'activités pour les bébés, observée à la fois au musée et sur le territoire de proximité. La mise œuvre de ce projet a été rendue possible par le dispositif « Résidence au musée » de l'Institut des sciences humaines et sociales du Centre national de la recherche scientifique (CNRS), qui a permis d'accueillir Lisa Jacquey, enseignante-chercheuse en psychologie du développement du très jeune enfant (PSITEC, Université de Lille ; LaPsyDÉ, CNRS & Université Paris-Cité).

Le projet a été développé pour répondre aux besoins des jeunes enfants et des adultes les accompagnant, tout en s'adaptant aux compétences développementales des bébés. Le choix précis de la tranche d'âge 0-18 mois a été déterminé par le département de la médiation en accord avec l'enseignante-chercheuse en résidence. Il fait suite à l'observation de la nécessité de réduire au maximum les écarts d'âge pour ces publics si

spécifiques. Le choix des nourrissons répond aussi à la volonté d'accueillir les très jeunes parents et de leur proposer une expérience adaptée à leurs besoins. L'enjeu est de leur redonner une place de visiteur dans l'espace du musée. Une méthodologie d'évaluation scientifique est employée, s'appuyant sur des données mixtes à la fois qualitatives et quantitatives.

Mots clés : visite, bébés, médiation sensorielle, éveil culturel, développement, évaluation scientifique, Picasso.

1. Conception et planification du programme

Parallèlement à son action en faveur de l'éveil artistique, le programme présente trois objectifs :

- La mobilisation des capacités perceptives des jeunes visiteurs, comme l'accroissement de la sensibilité aux formes et couleurs ;
- Le développement d'un lien affectif envers le lieu musée, identifié comme espace de confort ; les parents sont alors tout autant destinataires du programme que les enfants ;
- Le partage d'une expérience commune à travers la richesse des interactions entre les différents acteurs : conférencière-enfant, conférencière-parent, parent-enfant, enfants entre eux, parents entre eux.

L'élaboration d'une offre pour le très jeune public semble particulièrement opportune au musée Picasso qui possède les espaces et ressources pour proposer de bonnes conditions d'accueil : des salles de taille moyenne, lumineuses et calmes. Les œuvres de Picasso apparaissent aussi adaptées à l'objectif d'éveil culturel : la représentation humaine y est légion et on y trouve une variété de techniques, couleurs contrastées et formes géométriques, des éléments visuels qui plaisent particulièrement aux tout-petits (Cacchione et al., 2011). La pertinence scientifique du projet repose sur le travail conjoint des équipes du musée et de Lisa Jacquey. Son travail de recherche donnera lieu à une publication centrée sur l'analyse de l'influence des visites sur le soutien à la relation parent-bébé, et sur la perception du musée par les participants. Pour l'institution, ce projet se justifie dans une volonté de considération et valorisation du jeune public, en lien avec l'ambition même de Picasso qui voulait « dessiner comme un enfant ».

Si le développement de ce programme a demandé certaines ressources financières, il a aussi mobilisé des moyens humains importants afin de répondre à l'ensemble des enjeux logistiques et de sécurité induits par la spécificité du public des 0-18 mois. Il a ainsi fallu identifier et aménager un lieu, créer du matériel adapté en trouvant des solutions sobres et sélectionner attentivement les salles du parcours (moins fréquentées, accessibles par ascenseur, avec des œuvres grandes accrochées assez bas). En ce sens, un espace calme et sécurisé, accessible physiquement et à proximité d'une table à langer, l'auditorium, est utilisé systématiquement pour introduire et conclure l'activité.

La réussite de ce projet résulte dans la collaboration de nombreux départements du musée : développement des publics, accueil, bâtiment, sécurité... Ce travail transversal a été indispensable pour impliquer l'ensemble des équipes et faire émerger de bonnes pratiques pour accueillir ce public dans les meilleures conditions. Le musée Picasso a aussi fait appel à l'agence de médiation Ma-tisse¹ pour co-concevoir l'offre. En effet, leurs conférencières (Marie Camus, Marine Laplaud, Emmanuelle Le Cadre et Theano Ntova) disposent d'une importante expérience avec les très jeunes visiteurs. Elles ont contribué à trouver un scénario adapté et des interactions efficaces. D'autres partenariats sont nés au fil du projet : avec le ministère de la Culture et l'association Premiers Cris², pour l'organisation d'une journée d'étude ; avec le CNRS Magazine, pour couvrir le projet ; avec la Circonscription aux Affaires scolaires et à la petite enfance (CASPE) de Paris Centre, pour faire venir des publics de crèche ; avec le Secours Populaire, pour réfléchir à l'accueil de familles issues de catégories sociales plus diversifiées.

L'offre élaborée consiste en une visite de la Collection, centrée autour de quatre œuvres de Picasso : *Nu au bouquet d'iris et au miroir* (MP147), *Maternité* (MP226), *La Famille* (MP222) et *Joueur de flûte debout* (MP3744). Cette sélection résulte de la prise en compte de plusieurs contraintes :

- Trouver des œuvres physiquement accessibles : situées dans une partie calme du musée, sur un même niveau, à proximité d'un ascenseur ;
- Disposer d'œuvres visuellement accessibles : de grande taille, exposées hors du passage, assez bas pour un public assis par terre ;

¹ <https://ma-tisse.fr/>

² <https://www.premierscris.org/>

- Proposer une iconographie cohérente, reconnaissable et adaptée aux très jeunes enfants : thématique du corps et du reflet de soi, mise en valeur des visages, éléments géométriques ;
- Permettre la découverte d'une diversité plastique : techniques, couleurs et contrastes, positions des personnages.



2 - *Le groupe devant Nu au bouquet d'iris et au miroir et Joueur de flûte debout*
© Musée national Picasso-Paris

A partir de cette sélection, des interactions ont été déterminées, avec un matériel élaboré sur mesure, le tout porté par un narratif choisi, répétitif, rythmé par une comptine. Loin des discours sur le style ou la biographie de l'artiste que l'on peut retrouver dans une visite classique, la médiatrice adopte ici une approche sensible qui permet de découvrir les différentes parties des tableaux par les sens et le corps. C'est le jeu et l'observation qui sont au centre de la démarche. Les moyens choisis pour solliciter les publics sont variés et multi-sensoriels : vue, toucher, ouïe, odorat. La réussite de l'activité repose également sur l'utilisation d'un matériel transitionnel entre la conférencière, les bébés, les parents, et les œuvres

Deux approches ont fait l'objet d'une attention particulière :

- L'approche discursive : elle repose sur des principes adaptés aux tout-petits, c'est-à-dire d'un côté le rythme de la comptine ou du conte, et de l'autre un vocabulaire choisi et des répétitions ;

- L'approche sensible à partir du matériel, avec par exemple :
 - Un parfum d'iris diffusé avec un éventail pour attirer l'attention sur la représentation d'une fleur tout en faisant ressentir le vent qui semble parcourir la représentation ;
 - Des rubans de couleur distribués pour proposer un jeu autour des rayures et des contrastes qu'on retrouve sur le tableau ;
 - Des morceaux de feutre ronds et triangulaires permettant d'expérimenter la différence entre doux et piquant tout en explicitant l'usage des formes géométriques par l'artiste ;
 - Un bateau-chapeau en papier qui sort du tableau et vogue de tête en tête, ou un miroir souple (visible sur le tableau) dans lequel observer son propre visage, pour inclure totalement le bébé dans la médiation et dans l'observation des œuvres ;
 - Des instruments de musique proposés pour faire le pont avec une iconographie et conclure l'activité de façon festive ;
 - Des jeux sur la posture qui impliquent le corps de l'enfant comme du parent, en regard des œuvres sélectionnées.



3 - La conférencière distribue des rubans pour reproduire les rayures du tableau
 © Musée national Picasso-Paris

Concernant les contenus de médiation déployés dans la visite, ils sont de deux nature également :

- Contenus narratifs : à partir de l'iconographie support (représentation de bébés, de familles) se déroule une histoire qui permet de passer d'un tableau à l'autre, à l'aide aussi de transitions rythmées ;
- Contenus interactifs : l'attention est portée individuellement à chaque enfant, et la participation des parents est requise dans le fonctionnement des dispositifs afin de renforcer les interactions adulte-bébé.

Les spécificités du matériel nécessaire à la visite (sur-mesure, sans danger pour les bébés, sobre et durable) a conduit à privilégier une réalisation en interne. L'efficacité de cette médiation réside dans la cohérence entre le discours de la conférencière, la prise en main des outils, et l'observation de l'œuvre. Le parent est également pleinement impliqué dans la visite grâce à la distribution des éléments qu'il est invité à prendre en main pour jouer et découvrir les œuvres avec son enfant. Outre le matériel, la conférencière adopte un ton spécifique, proche du conte, avec des éléments de langage déterminés à l'avance, mais aussi une comptine permettant de faire la transition entre chaque étape : « Quand Picasso prend son pinceau, des formes et des couleurs se posent sur les tableaux ». Pour recentrer l'attention des enfants, elle dispose aussi d'un objet transitionnel, un grand pinceau, du bout duquel elle peut chatouiller leurs mains ou leurs joues. Les outils proposés évoluent d'une œuvre à l'autre, dans un souci de cohérence et d'avancée narrative : l'accent est au début mis sur les formes et les couleurs, puis sur les parties du corps et les contrastes, puis une immersion dans la ligne et la couleur est proposée, avant de finir par un jeu musical.

2. Mise en œuvre du programme

Le calendrier du programme a été déterminé par la résidence de l'enseignante-chercheuse Lisa Jacquey, de septembre 2024 à août 2025, avec un objectif de programmation de l'activité en octobre 2025. Dans ce cadre, les différentes phases ont été :

- Une revue de la littérature scientifique sur l'accueil des bébés et de leurs accompagnant·es au musée ;
- Des observations dans d'autres structures et des rencontres avec des professionnel·les de la médiation qui travaillent sur ces publics :

musée de l'Orangerie, Mille formes, Préau des Accoules, Mucem, Centre Pompidou, MAC VAL, Fondation Louis Vuitton, Cité des sciences et de l'Industrie ;

- La consultation, via des entretiens semi-directifs des membres d'autres départements du musée : développement des publics, accueil, sécurité, ainsi que de parents d'enfants âgés de 0 à 18 mois étant déjà venu·es ou non avec leur bébé dans un musée ;
- La co-conception de la visite et du matériel grâce à deux ateliers d'idéation en commun ;
- Une première phase de tests : 6 groupes d'individuels, avec une jauge de 5 bébés par session, à des horaires et pour des tranches d'âge variées, durant laquelle nous avons systématiquement réalisé des observations et récolté les retours des participants ;
- Une phase d'analyse des premiers résultats et de remédiation, d'adaptation pour d'autres publics ;
- Une phase d'expérimentations scientifiques lors de nouveaux tests avec : 4 groupes d'individuels, 2 groupes de crèche ;
- Une dernière phase de remédiation, de bilan, et de programmation.

Les premiers tests ont été l'occasion de vérifier l'atteinte des objectifs, notamment le bon déroulement logistique (cheminement du groupe de l'auditorium aux salles), la coordination avec les autres directions (en préfiguration de la formation des agents d'accueil et de salles) et les bonnes conditions de l'action (jauge et horaire).

Le scénario prévu lors de la conception est alors le suivant :

- L'introduction de l'activité est un moment clé : la conférencière présente le lieu, le thème et les conditions de visite, mais rassure aussi les parents en les invitant à accepter toutes les réactions de leur enfant ;
- Le narratif est suivi de façon stricte, en s'appuyant sur le matériel, avec une marge d'adaptabilité pour chaque conférencière, de façon à répondre aux besoins du public ;
- En clôture de la visite, après un dernier moment ludique et musical dans les salles, un retour dans le calme de l'auditorium a lieu, pour prendre le temps de faire la transition avec le monde extérieur.

Durant les visites des observations ont menés et, à l'issue de l'activité, sont recueillis les retours des conférencières et des publics, afin de réadapter

la visite. Les conférencières s'adaptent aux besoins et accidents qui surviennent pendant l'activité, avec pour objectif de créer un guide de bonnes pratiques. La réorientation se fait entre chaque test, à partir des observations menées, des retours directs des publics, ceux des conférencières ou de la chargée de médiation qui suivait l'activité.

3. Évaluation et remédiation du programme

L'évaluation de la visite constitue une part essentielle du projet et sa singularité. Les objectifs sont de proposer une visite parfaitement adaptée, mais aussi de s'inscrire dans une recherche scientifique universitaire, qui donnera lieu à une publication.

Le premier volet d'évaluation, cherchant à mesurer l'adéquation de la visite aux besoins des visiteur·trices, a été mené lors des tests grâce à la distribution de questionnaires aux parents et à l'observation active des participant·es. L'analyse des données récoltées a fait émerger différents points de remédiation, en vue de la pérennisation de l'offre :

- Choix définitif de la tranche d'âge : 0-18 mois ;
- Recommandations pour la programmation : le week-end en début de matinée ;
- Adaptation du matériel en fonction des réactions observées et des retours des parents ;
- Élargissement de la proposition pour toucher des publics plus variés ;
- Élargissement du corpus d'œuvres pour une plus grande adaptabilité ;
- Enjeux de confort dans les salles et de signalétique ;
- Temps de nettoyage du matériel ;
- Sensibilisation des autres publics au respect des bébés.

Cette étude a également permis de mesurer l'appréciation des publics participant, et donné des résultats extrêmement satisfaisants, par exemple (moyennes des scores attribués par les 25 participant·es) :

- Appréciation générale de la visite : 4,96/5 ;
- Appréciation des conditions d'accueil : 4,96/5 ;
- Appréciation des activités face aux œuvres : 4,92/5 ;
- Appréciation de la posture de la conférencière : 5/5.

Par ailleurs, bien que les participant·es aient été en grande partie recruté·es parmi les proches des organisatrices, près de 44% d'entre elles et eux n'étaient jamais venu·es au musée Picasso. Seuls 32% avaient en outre déjà participé à une activité spécifique pour bébés dans un musée.

Le second volet d'évaluation a pour objet d'observer la qualité des interactions parent-bébé au cours de la visite. Il s'appuie sur une méthode mixte : questionnaires avant/après, enregistrements vidéo de la visite (caméra au sol et caméra subjective fixée sur la tête des bébés) avec une analyse comportementale des vidéos et entretiens semi-directifs avec les participant·es. Les résultats de ce second volet d'évaluation permettront d'explorer le rôle que peuvent prendre les musées dans la création du lien entre le parent et son bébé. Les travaux menés feront l'objet d'une publication scientifique dans une revue à comité de lecture en psychologie du développement.



4 - Un bébé équipé d'une caméra sur la tête © Musée national Picasso-Paris

Parmi les bénéfices institutionnels que l'on peut déjà relever à ce stade, notons l'implication et la formation des agents d'accueil et de surveillance pour une amélioration de l'hospitalité globale au musée. La sensibilisation des autres services du musée doit aussi améliorer les conditions d'accueil

pour ce public et la prise en compte de leurs besoins spécifiques avec notamment l'ajout de nouvelle table à langer. Ce projet permet enfin de mobiliser de très nombreux acteurs, institutionnels ou associatifs, du territoire parisien.

Nous aspirons à ce que la méthodologie employée pour la création de ce parcours de visite, fondée sur la collaboration entre une équipe de médiation d'un musée, une chercheuse et des guides-conférencières, serve d'inspiration à d'autres institutions culturelles. Nous espérons aussi que ce projet, via sa valorisation auprès de l'ICOM CECA, œuvrera à la promotion d'une approche interprofessionnelle pour l'accueil de nouveaux publics et témoignera de la richesse offerte pour les musées mais aussi pour la recherche de tels partenariats.

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Aurore, joie du renouveau

Marie-Noëlle Mathieu*

Un projet mené avec Stéphanie Martin-culet et Caroline Rossignol

Résumé

Le projet *Aurore* s'est déroulé d'octobre à avril 2025 en région parisienne. Il a permis la rencontre de deux publics (une classe de primaire et des adultes en situation de handicap mental et psychique), qui ont préparé ensemble une exposition, présentée dans la salle principale du Château de Sceaux, musée départemental. Le thème choisi de l'aurore, très présent à Sceaux avec le pavillon de l'Aurore (XVII^e siècle), s'y déclinait pour célébrer le printemps et évoquer les mythologies gréco-romaine, japonaise et hindoue. Cette exposition visuelle et sonore (le public était sollicité) rendait manifeste l'accueil de tous au musée. Elle s'enrichissait des créations du public local, réalisées lors d'une journée d'ateliers pour le *Printemps de la Sculpture*, manifestation du département.

Conçu et mené par trois femmes représentant le Château-musée, une école d'un quartier prioritaire politique de la ville et un foyer de vie pour adultes, le projet s'est déroulé sur douze séances, dont des ateliers de céramique et de danse. L'exposition a accueilli 8000 visiteurs en un mois. Bien au-delà de ce succès public, ce fut surtout une belle aventure humaine.

Mots-clés : inclusion, participation, handicap, rencontre intergénérationnelle.

* **Marie-Noëlle Mathieu**, Château de Sceaux, musée départemental, 92330 Sceaux (France), mnmathieu@hauts-de-seine.fr.

1. La conception et la planification du programme

1.1 – Une rencontre

Les projets commencent souvent par une rencontre. La nôtre a eu lieu en octobre 2023 au domaine de Saint-Cloud, à l'ouest de Paris, lors d'une journée organisée par la direction de la culture du département des Hauts-de-Seine. L'idée était de réunir des représentants d'institutions culturelles (dont le Château de Sceaux, musée départemental), de structures sociales et de services du territoire afin de « confronter nos connaissances et savoirs pour aboutir à des projets ».

Cette journée se déroulait dans le cadre d'une manifestation départementale dont nous préparons la 7^{ème} édition, le *Printemps de la Sculpture*. À cette occasion, des intervenants artistiques étaient aussi conviés. Rodolphe Fouillot, danseur, chorégraphe et professeur, dansa devant nous, d'après une sculpture. Nous étions enfin invités, pour faire connaissance, à imaginer un projet en petits groupes. C'est ainsi qu'un projet virtuel conçu avec Stéphanie, qui travaille avec des personnes en situation de handicap mental ou atteintes de troubles psychiques – elle est responsable d'animation à médiation sociale et culturelle au foyer *Le Point du Jour* à Boulogne-Billancourt – fut amené, après que nous nous soyons revues, à se concrétiser. Nous souhaitions que notre rencontre entraîne une autre, en permettant à des résidents du foyer de faire œuvre commune avec un public différent. Prenant appui sur l'expérience de Stéphanie, nous avons pensé à des enfants d'une dizaine d'années et proposé à Caroline - l'enseignante de CM1 idéale pour mener ce projet ! - de nous rejoindre.

1.2 - Intentions et financement

Le programme a été pensé en fonction de nos intentions. La première était de tout faire pour favoriser la rencontre et éviter la séparation des publics souvent constatée au musée, par des visites vécues ensemble et des activités partagées. Le projet devait participer du *Printemps de la Sculpture* par les œuvres étudiées et/ou la pratique artistique. Enfin, nous souhaitions présenter une restitution qui puisse profiter d'une bonne visibilité.

Pour cette dernière raison, mais aussi pour bénéficier d'un budget accru,

nous avons choisi une thématique rejoignant celle d'une autre manifestation annuelle du département : la fête japonaise du *Hanami*. Au mois d'avril, lorsque fleurissent les cerisiers japonais du parc de Sceaux, l'affluence atteint des records, tant dans les jardins qu'au château, et l'engouement médiatique rejoint celui du public : avril est le meilleur mois en termes de fréquentation. L'unité des publics du musée s'associe à la fête avec une programmation liée au Japon et, depuis quatre ans, une exposition dans le château. L'occasion est donc particulièrement pertinente, pour la visibilité des projets, la communication de l'évènement et l'octroi de financements. Associer une partie du budget fléché pour ce temps fort à celui du *Printemps de la Sculpture* nous a permis de faire appel à trois artistes intervenants. Le projet a ainsi été financé par le conseil départemental des Hauts-de-Seine, à l'exception des déplacements de ville à ville, pris en charge par les groupes.

1.3 – L'Aurore à Sceaux, au Japon et ailleurs...

Le thème de l'Aurore s'est naturellement imposé à Sceaux : dans le parc, l'Aurore devient allégorie sur une belle sculpture (1949-50) de René Letourneur, accompagnée de son pendant *Le Crépuscule*. Mais surtout, la déesse de l'Aurore dispose, depuis trois siècles et demi, d'un palais dédié, construit en bordure de l'ancien domaine de Colbert, du côté où le soleil se lève : le pavillon de l'Aurore. Sur la coupole peinte par Charles Le Brun, elle ouvre, drapée de rose et d'or, la route au Soleil qui la suivra sur son char.



1-Charles Le Brun, *L'Aurore sur son char, détail*, 1672. ©Pascal Lemaître.

Au-delà de l'analogie célébrant le maître des lieux (Colbert serviteur du Roi-Soleil), l'Aurore est l'une des plus anciennes déesses gréco-romaines : comme le dieu Soleil, elle appartient au fonds indo-européen et on la retrouve dans de nombreuses traditions. Certaines d'entre elles associent les aurores de la journée et de l'année (équinoxe de printemps). Le thème du renouveau de la nature et de la joie qu'il procure rejoint ainsi le sens de la

fête printanière du *Hanami*. Cependant le *Pays du Soleil Levant* est bien loin...

Pour rencontrer Ame no Uzume (dite aussi Okame), il nous a fallu voyager d'une civilisation à l'autre. Cette divinité japonaise de l'Aurore, également associée à la joie, est liée à l'une des plus célèbres légendes shintos du Japon : lorsque la déesse soleil Amaterasu, fâchée contre son frère, décida de ne plus éclairer le monde en se cachant dans une grotte, c'est la danse comique d'Uzume, montée sur un baquet de bois, qui réussit à l'en faire sortir. Notre projet prenait donc appui sur deux traditions -japonaise et indo-européenne - qui n'ont aucune parenté mais dont les mythes ont révélé de curieux points communs, comme la danse et le dévoilement.

Enfin, nous avons découvert au musée dédié au sculpteur Paul Landowski à Boulogne-Billancourt, partenaire du *Printemps de la Sculpture*, des œuvres célébrant l'Aurore. Associé au projet, ce musée a prêté pour l'exposition la statue *Hymne à l'aurore* (1946) permettant de compléter l'hommage, puisqu'elle illustre un hymne des Védas hindous.

1.4 – De l'idée à sa réalisation : programme et intervenants

Une fois le thème défini, il nous fallait voir comment amener nos deux groupes à la découverte des cultures présentées, tout en favorisant la découverte mutuelle. Outre les visites à organiser (à Sceaux et Boulogne), il s'agissait d'imaginer qu'elle pourrait être la réalisation collective, pour donner lieu à une exposition faisant sens et attrayante pour le public. L'évocation du matin, du printemps et du Japon a inspiré la création de clochettes en céramique, inspirées des modèles traditionnels japonais (*dorei* et *furin*), dont le son apporte la joie. Chaque participant a pu façonner sa propre clochette, tandis qu'un petit groupe travaillait, à chaque séance, sur la réalisation d'une sculpture collective : Uzume, la déesse de l'Aurore, dansant. Nous avons fait appel à l'artiste céramiste Magali Satgé, familière des cultures orientales et de la conception d'œuvres collectives avec des publics variés, pour encadrer des ateliers sur quatre jours (ateliers co-animés en interne pour subdiviser le groupe trop nombreux).

Le choix d'une artiste céramiste s'inscrivait dans le *Printemps de la Sculpture*. Fin mars, des ateliers ouverts au public local (enfants et adultes), dans le cadre de cette manifestation départementale, ont permis d'intégrer à l'exposition une soixantaine de clochettes supplémentaires.



2 -Vue de l'exposition. Uzume sur son tonneau et quelques clochettes. © M.N.Mathieu.

La danse, associée à l'Aurore dans plusieurs traditions, a amené la participation de Rodolphe Fouillot, chorégraphe particulièrement attentif aux personnes en situation de handicap, que nous avons découvert et apprécié à Saint-Cloud. Enfin, l'une des journées d'ateliers a été documentée par le photographe Vincent Boisot, qui en a rendu compte dans l'exposition.

Au total, le projet a nécessité sept jours d'ateliers, correspondant (avec l'achat de la terre, des droits et des tirages photographiques) au budget demandé. La scénographie de l'exposition a été conçue et mise en place interne, avec le précieux soutien du service technique départemental (serruriers et menuisiers) pour la réalisation des supports.

2. Mise en œuvre du programme

2.1 – Anticiper pour mieux se rencontrer

Débuté en mars 2024, le projet a été phasé et les intervenants contactés, afin d'établir le budget et un planning qui convienne à tous. Le service technique départemental a alors été sollicité. Une recherche documentaire et iconographique a en outre permis d'alimenter la réflexion de la céramiste.

La première séance s'est déroulée à l'école début novembre 2024. Elle a été proposée par Stéphanie, qui s'est déplacée avec quelques professionnels et résidents du foyer afin de sensibiliser les enfants au handicap mental. Cette séance a été essentielle : un échange spontané s'est installé avec les trois résidents présents, aux âges variés et avec des formes de déficience différentes. Les adultes ont répondu aux nombreuses questions des enfants avec simplicité et authenticité (y compris ultérieurement, par écrit).

Une visite au domaine de Sceaux, pour découvrir le pavillon de l'Aurore et les statues de Letourneur, a ensuite été organisée pour la classe. Une troisième séance s'est déroulée à l'école, sur le thème du mythe d'Uzume et d'Amaterasu. Les enfants ont ensuite préparé en classe deux médiations destinées aux résidents : un spectacle théâtral pour présenter la peinture de Le Brun, et une projection de leurs dessins racontant la légende japonaise. La première journée d'atelier modelage a eu lieu avec la classe seule. Cette phase de préparation — entre sensibilisation, visites, médiations et ateliers en petits groupes — a posé les fondations d'un projet solide.

2.2 – Créer ensemble : clochettes, danse et liens

Grâce à cette phase de préparation, la première journée réunissant les vingt-sept élèves et six résidents du foyer a pu se dérouler dans un climat de confiance et d'enthousiasme. Les enfants, déjà formés à la technique du modelage, ont accompagné les adultes dans la fabrication des clochettes. Rapidement, les échanges se sont équilibrés : les jeunes ont découvert les talents artistiques de certains résidents, notamment autour de la sculpture collective d'Uzume, et se sont mis à leur écoute et à leur service.

Ce rôle de passeurs des enfants s'est exercé sur le plan pratique, au sein des ateliers, mais aussi culturel : le spectacle sur la peinture de Le Brun et la projection de dessins sur le mythe d'Amaterasu ont permis aux adultes de se familiariser avec ces sujets.



*3-Leyla-Khloé, Paola et Haydar lors de l'atelier modelage.
© S Martin-culet.*



4 - L'atelier danse au pavillon de l'Aurore : les enfants avec Brigitte et Léo. © S Martin-culet.

Rodolphe Fouillot est alors intervenu dans les deux structures, adaptant ses propositions à chacun des groupes : les résidents du foyer ont travaillé la gestuelle assis, puis debout, les enfants ont appris et mémorisé une chorégraphie évoquant le matin. La deuxième journée commune à Sceaux, avec neuf résidents, a permis de poursuivre les ateliers de céramique en groupes, mais aussi de partager des temps de danse où les deux publics se sont mêlés. Cette journée a été suivie par Vincent Boisot, photographe.

La classe s'est ensuite déplacée à deux reprises à Boulogne-Billancourt. Marjorie Sauvage, du musée Paul Landowski, a accueilli gracieusement, pour une visite dédiée à l'Aurore, la classe et les résidents, puis tous ont dessiné devant les statues (certains dessins furent présentés en vitrine dans l'exposition). Les enfants se sont par la suite rendus au foyer, pour un atelier de décor de masques proposé à l'ensemble des habitants.

À ces rencontres se sont ajoutés les ateliers du *Printemps de la Sculpture* destinés au public local, auquel il fut demandé de participer au projet par le prêt de leur création. Après le montage de l'exposition, une visite privée en a été organisée, en soirée, pour les familles des élèves. Une dernière journée à Sceaux début avril, lors du Hanami, a réuni la classe, les résidents du foyer et le photographe pour un pic-nic puis la découverte de l'installation par les adultes, lors d'une visite animée par les enfants.



5 - La visite de l'exposition en avril, avec la classe et les résidents du foyer. Au fond à gauche : la statue *Hymne à l'aurore* prêtée par le musée Paul Landowski.

© Martin-culet.

Enfin, début juillet, l'enseignante et la moitié de sa classe sont retournées au foyer (hors temps scolaire) pour partager chants, danses et un goûter !

3. Évaluation et remédiation du programme

3.1 - Faire connaissance : un bilan humain

Commencé sous le signe de la joie avec le titre annoncé pour l'exposition – Aurore, joie du renouveau –, le projet s'est ainsi achevé dans une ambiance de fête et de réelle affection. Quelque chose a surgi qui échappait à la rationalité d'une bonne organisation : le facteur humain. Les relations sont rapidement devenues interpersonnelles, des prénoms ont été retenus, des gestes échangés, des rires partagés. Lors de l'évaluation du projet, les témoignages des enfants et des adultes, les entretiens avec Caroline et Stéphanie ont permis de mieux appréhender les raisons de ce qui fut la plus belle réussite du projet. Au sein de la classe, 15 élèves sur 27 étaient en grande difficulté scolaire (troubles de l'attention, du langage, dyslexie...). Selon l'enseignante, leur propre vulnérabilité —marquée par des difficultés scolaires ou personnelles — a favorisé leur empathie et leur ouverture. Caroline cite l'exemple de Leyla-Khloé « qui déteste l'école, mais quand il s'agissait de venir au château et rencontrer les résidents, était joyeuse et sautait de bonheur sur place ». De leur côté, les élèves brillants et plus mûrs ont cessé d'être dans le contrôle pour laisser libre cours à leur fantaisie.

Le public adulte, venu de deux foyers voisins, était très hétérogène, au sein d'une tranche d'âge de 19 ans à plus de 75 ans. Ce sont des personnes en situation de handicap mental ou déficience intellectuelle (trisomie 21, autisme, maladie orpheline, autres syndromes...) et troubles psychiques. Stéphanie souligne que ces publics sont souvent très sensibles aux médiations artistiques. Ils sont « dans l'émotion et le ressenti ». Les résidents ont exprimé avec justesse et émotion ce qu'ils ont apprécié : le plaisir de créer, de danser, de partager, et surtout l'attention chaleureuse reçue. « Les enfants sont plus sensibles que les adultes, ils ont une meilleure compréhension ». Pour beaucoup, cette rencontre a été vécue comme un moment stimulant (le fait d'« apprendre de nouvelles choses ») et valorisant. Les témoignages recueillis des deux côtés convergent, avec le désir de prolonger cette expérience : « J'aimerais les revoir et que cela continue. » Ce n'est pas seulement un projet culturel qui s'est déroulé, mais une expérience marquante pour tous.

3.2 - Raisons et effets d'une réussite

La cohésion et l'esprit d'équipe furent cependant le résultat d'un travail collectif. Chacune d'entre nous s'est beaucoup investie dans le projet et le choix-même de ces partenaires n'était pas un hasard. La complémentarité des compétences - notamment l'expérience de Stéphanie dans l'accompagnement du handicap (niveau de la classe conseillé dès la conception du projet, sensibilisation des enfants, fait d'avoir convié des adultes "demandeurs") et l'engagement pédagogique de Caroline - a permis de créer un cadre sécurisé et stimulant. Et sans le soutien de nos collègues de service, le travail en petits groupes lors des ateliers devenait impossible.

Pour l'institution muséale, les incidences du projet sont nombreuses. Le programme et l'exposition ont permis aux participants et aux visiteurs de se familiariser avec le patrimoine local, mais aussi de découvrir d'autres cultures, par le biais des mythologies comparées. La référence au pavillon de l'Aurore a valorisé un monument historique encore méconnu du public. Ce fut, ensuite, la première exposition participative du musée : les soixante participants aux ateliers du *Printemps de la Sculpture* ont prêté leur clochette (et, en majorité, sont venus la voir). D'autre part, les visiteurs étaient invités à faire tinter la centaine de clochettes présentée : ce fut aussi la première exposition "à bruiter" du musée.

La restitution voulait ainsi mettre en exergue l'accueil et la participation de tous à la vie du musée. Les grandes photos de Vincent Boisot montraient la complicité des enfants et des adultes en situation de handicap, tout en les rendant présents. Les dessins, l'œuvre collective, les textes : tout portait témoignage d'un musée créateur d'inclusion et de lien entre les générations, grâce à un partage culturel, artistique et créatif. Pour les professionnels comme pour les participants (foyer, école, familles), le fait de bénéficier d'une telle visibilité et d'un accueil privilégié (visites privées) dans un lieu beau et prestigieux fut une source de fierté et un gage de reconnaissance. Les visiteurs de l'exposition avec lesquels nous avons pu dialoguer se sont montrés sensibles à cette vision d'un musée lieu d'échanges et de partage.

3.3 - Tous médiateurs : transmission et valorisation

Ici, la médiation a été l'affaire de tous : les enfants ont pris à cœur leur rôle de passeurs en accueillant les adultes au domaine de Sceaux. Présenter le spectacle expliquant la peinture de Le Brun a été pour eux très gratifiant. Même les élèves les plus en difficulté ont trouvé leur voix dans ce rôle, comme Imran, qui a surmonté ses troubles de la parole pour déclamer son texte. De leur côté, les résidents du foyer de Boulogne-Billancourt étaient à l'aise au musée Paul Landowski, qui leur est familier, et ont enrichi la visite en faisant part de leurs connaissances. La classe et l'enseignante ont aussi participé à la médiation de l'exposition. Lors de la venue des familles puis des résidents, les enfants ont déclamé le long poème de Verlaine *Puisque l'aube grandit, puisque voici l'aurore* pour accompagner la visite. Enfin, un album (photos et textes) donnant à voir le déroulement du programme, cadeau de la classe aux résidents, a été mis à disposition du public, renforçant encore le lien entre création et transmission.

En conclusion, le projet *Aurore, joie du renouveau* a tenu les promesses portées par son titre. Pensé pour rapprocher des publics rarement réunis, enfants d'école primaire et adultes en situation de handicap mental et psychique, il a fait du musée un espace d'inclusion active, par une rencontre authentique. La céramique, la danse, les mythes et l'histoire ont offert un terrain d'expression dans lequel enfants et adultes ont pu, ensemble, faire œuvre. Les liens créés entre les participants, la fierté ressentie, les retours du public, mais aussi l'envie commune de poursuivre témoignent de l'impact durable d'un tel projet. *Aurore* n'a pas seulement illuminé un printemps : elle a ouvert une voie à explorer, pour un musée qui éclaire, rassemble, et transforme.

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Textile culture museum for all – Accessibility Docent Training Programme

*Eugenia Law**

Abstract

In 2024, CHAT (Centre for Heritage, Arts and Textile) launched the Accessibility Docent Training Programme to nurture a group of Deaf, hard-of-hearing and hearing individuals to collaboratively lead unique museum experiences for public audiences. Guided by a sign bilingual design, it prepares participants to deliver interactive and multisensory museum tours in both sign and spoken languages, that is, Hong Kong Sign Language and Cantonese in Hong Kong. Sign language is known for its engaging body movements, facial expressions and use of space. CHAT's hour-long Accessibility Tour, delivered by docents who have graduated from the training, welcomes everyone interested in exploring Hong Kong's textile industrial history in a more engaging and inclusive manner.

The first edition of the programme focused on the five steps of industrial cotton spinning featured in the permanent display at CHAT; the second phase in 2025 extended its scope to include various aspects of Hong Kong's textile industrial history and craftsmanship, featuring stories of former textile workers – including Deaf workers – and three distinctive textile embellishment techniques in Hong Kong. After two months of training, docents with different abilities have gained confidence in sharing the joy of

* **Eugenia Law**, Centre for Heritage, Arts and Textile, 2/F, The Mills 45 Pak Tin Par Street, Tsuen Wan, Hong Kong SAR, China. eugenia.law@mill6chat.org

exploring textile history and culture while advocating for inclusivity and diversity. Through vivid demonstrations and interactions with tactile elements, Deaf and hearing docents collaborate with each other to bring stories of textile workers and artisans to life, expanding visitors' imagination of a museum of textile culture and arts.

Keywords: accessibility, inclusivity, sign language, heritage, multisensory, docent tours, museum education

1. The conception and planning of the programme

According to research shared by Centre for Sign Linguistics and Deaf Studies of The Chinese University of Hong Kong in 2019, there were more than 150,000 people with different degrees of hearing loss in Hong Kong but just above 50 locally registered sign interpreters (Lau, 2019). The support and understanding around Deaf culture in Hong Kong are significantly lacking. This poses great challenges for Deaf people to excel in academia and employment. According to the statistics published by the Hong Kong Census and Statistics Department in 2014, Deaf and hard-of-hearing people lacked employment opportunities, with 47.2% being economically inactive and many of the rest working low-income jobs. Since the needs of Deaf and hard-of-hearing people are often neglected in society, CHAT's Accessibility Docent Training Programme aims to provide accessible museum content and job opportunities to this population, helping to build a more accessible and inclusive society in the long run.

The Accessibility Docent Training Programme aligns with CHAT's mission to engage Hong Kong's community and visitors in exploring the city's rich textile industrial heritage and the multifaceted roles of textiles in arts, design, and daily life. The programme is designed to foster an inclusive and accessible museum environment. It aims to co-create a long-term inclusive space with community members of diverse abilities, ensuring equitable access to exhibition content and enriching museum experiences for all. While expanding the appreciation of visual arts and cultural heritage through

comprehensive and multisensory content, it promotes textile arts in Hong Kong and deepens museum docents' and visitors' engagement beyond traditional visual encounters. Furthermore, the programme seeks to build and strengthen networks among various stakeholders, raising awareness of diversity and inclusion through creative collaboration.

The programme implements the educational concept of 'sign bilingualism', which refers to the application of both sign language and spoken language as the medium of instruction to enable barrier-free mainstream education for Deaf children and whole-person development for hearing children. This methodology is applied into museum interpretation with professional advice provided by researchers and scholars from the Centre for Sign Linguistics and Deaf Studies at The Chinese University of Hong Kong. Also, the programme has engaged SLCO Community Resources as the Sign Bilingual Service Partner, who provided professional sign interpretation in the training process and arranged for veteran Deaf and hearing educators to be tutors for the training programme and provide bilingual tour demonstration in the development stage.

Empowerment is central to the programme's objectives. The programme nurtures individuals with and without disabilities into professional exhibition guides and provides platforms for them to share their expertise with the public. Ultimately, it aspires to generate a sustained educational impact by dismantling physical and language barriers, thereby for CHAT to take the lead in fostering a more inclusive society that bridges Hong Kong's industrial heritage, contemporary art and design. Concurrently, the programme endeavors to cultivate essential qualities within the community and beyond, including imagination, empathy, resilience and overall well-being. This multifaceted approach not only enhances individual capabilities but also contributes to the broader societal goal of inclusivity and cultural integration.

The programme is the first initiative of its kind in the city to invite people with different needs to work together and provide a new methodology for visual arts appreciation to all. It fills a gap in the current museum experience in Hong Kong and shows that accessible content is more than just an

additional service provided by institutions for people with disabilities: people with different needs and capacities can also serve the public as content creators and service providers.

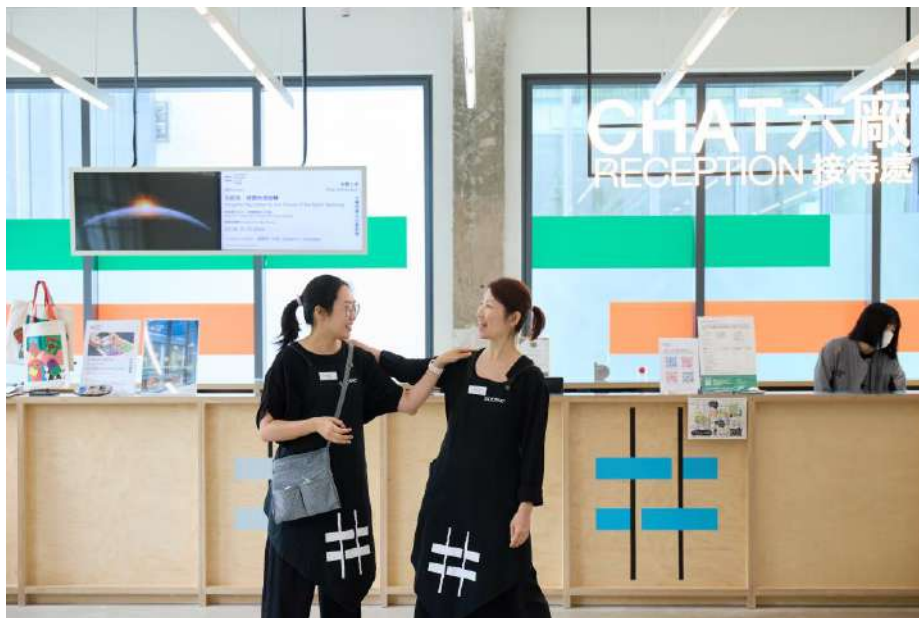


Figure 1. Hearing docent Wong Wai Ping Shulammite and Deaf docent Bou Suet Yee Amy collaboratively lead an Accessibility Tour using both Cantonese and Hong Kong Sign Language.

2. Carrying out the programme

We started the programme by identifying partners with expertise and established practices in sign bilingual education and experience working with Deaf and hearing individuals. CHAT engaged the Centre for Sign Linguistics and Deaf Studies of The Chinese University of Hong Kong and SLCO Community Resources, an independent non-profit charitable organization specializing in sign bilingual education and communication support services. Together, we devised a comprehensive docent training curriculum, syllabus and implementation plan.

Firstly, we developed a multifaceted educational framework designed to accommodate both Deaf and hearing trainees. This process involved a careful selection of CHAT's exhibits appropriate and effective for

interpretation using Hong Kong Sign Language (HKSL). We adapted the content to ensure optimal accessibility for all participants of the training programme. Additionally, the selection of tutors was based on rigorous criteria, prioritizing expertise in sign language, museum education and community engagement. This ensured the provision of a well-rounded and inclusive training programme that addressed the diverse needs of our target audience.

Many textile-related terms do not have established equivalents in HKSL. To facilitate docents in conducting the tour, CHAT team invited Deaf signers and researchers trained in sign linguistics to co-develop new signs based on the language perception, morphological processes, internal structures and linguistic elements of sign language. The resulting sets of vocabulary cards are part of an education kit freely distributed to all accessibility docents.



Figure 2. Sets of prompt cards help acquaint accessibility docents with new signs and keywords to be included in the tour.

Secondly, we undertook a meticulous curatorial process to identify exhibits suitable for integration into the Accessibility Tour. To ensure sufficient time for the docents to fully grasp the knowledge and skills required, we decided to concentrate on CHAT’s permanent exhibition, *Welcome to the Spinning Factory*, in the pilot year. The exhibition features Hong Kong’s industrial

cotton-spinning machinery, significant artefacts and compelling narratives of workers' experiences. Our focused approach was designed to provide a comprehensive yet manageable scope for the docents to apply their training effectively.

Drawing upon the experience gained from the pilot year, the Accessibility Tour's content was subsequently expanded to include CHAT's special display dedicated to Hong Kong's industrial past, which is renewed every year. This strategic decision ensured the docents' extensive training and expertise could be aptly utilised and developed.

The tour content was governed by three pivotal criteria. The foremost consideration was how well the subject matter would harmonize with the expressive nature of HKSL. We focused on topics involving textile-making techniques that are characterized by pronounced movements or gestures. For example, the sign for 'drawing', the process of gathering and combining slivers (long bundles of fibres), mimics the twisting motion of cotton slivers as they are processed through a drawing machine.



Figure 3. During the Accessibility Tour led by hearing docent Chan Yuet Ying and Deaf docent Cheung Man Ying, participants touch cotton in different stages of the manufacturing process to learn about industrial cotton spinning at The D. H. Chen Foundation Gallery of CHAT.

The second criterion involved incorporating compelling narratives of textile workers and collectors to imbue the guided tour with a human and personal touch. This approach was designed to enhance engagement and foster a deeper connection with the exhibition materials.

The final guiding principle centred on consciously integrating elements pertaining to diversity and inclusivity into the narrative framework. To this end, we conducted interviews with two former Deaf employees of Nan Fung Textiles, the erstwhile cotton-spinning factory that now houses CHAT. Their photographs, accounts of working life at the factory, and descriptions of afterwork leisure activities – such as enjoying dim sum and playing mahjong with hearing co-workers – were featured in the tour. This inclusion served to underscore the diverse tapestry of individuals who have contributed to building the legacy of Hong Kong's textile industry.

The multifaceted content curation aimed to create a tour that is not only informative but also inclusive, engaging, and reflective of the rich cultural heritage associated with Hong Kong's textile industry.

An open call was then made to recruit individuals interested in becoming museum docents and using alternative methodologies to create museum experiences. From over 70 applicants in 2024, we selected 20 trainees – 10 hearing and 10 Deaf – based on their enthusiasm for museum education, interest in textiles and arts, and communication skills, especially proficiency in HKSL. The Accessibility Tour is designed in a dialogical manner, where Deaf and hearing docents work as pairs and have equal levels of responsibility. To provide an optimal environment for communication and collaboration between trainees with different needs, we selected an equal number of Deaf and hearing people to ensure a bilingual and bicultural setting throughout the training.

Over two months, trainees participated in six training sessions which covered all basic knowledge required to deliver a museum tour. The training started with a sign bilingual introduction and demonstration of the tour content, demonstrated by a pair of Deaf and hearing tutors experienced in Deaf-hearing interaction and sign bilingual education.

The second part of the training included two sessions of Deaf and hearing collaborative practices. Trainees were grouped randomly to experiment with different approaches of demonstrating to an audience from diverse backgrounds. This was completed with the instructor's comments, peer feedback and self-assessment to help them reflect on their performance.

The third part focused on inclusivity in museums. We invited an international accessibility consultant to share examples of inclusive museum and gallery practices worldwide, looking beyond impairment-focused definitions of disability and into the wider context of what it means to be inclusive for a diverse range of people.

In the fourth part of the training, CHAT's curators introduced the textile culture museum's permanent and yearly displays. Trainees learnt about the exhibits in detail, gaining a firm grasp of the featured textile techniques and personal stories.



Figure 4. Trainees learn about textile craftsmanship and workers' stories from CHAT's Associate Curator Bruce Li at the exhibition space of Busy Needles: Textile Embellishments of Hong Kong.

The training was concluded with a sharing by Deaf performing artists, who provided first-hand insight on how Deaf people combine the advantages of sign language, body movement and rich facial expressions in communication. Trainees also engaged in group discussions and practical exercises to explore how they could apply the newly acquired knowledge and skills as museum docents.

Throughout the process, we implemented a strategic pairing system, matching each Deaf trainee with a hearing trainee based on personality and communication style. This method served two purposes: facilitating peer learning and creating a supportive partnership. Upon completion of their formal training, each pair conducted a mock tour together. The mock tours were attended by tutors, CHAT staff and university students, who provided constructive feedback to help the docents refine their presentation skills and delivery methods.

Trainees who demonstrated proficiency in these mock tours were subsequently designated as accessibility docents and began leading public tours. To foster a sense of community and promote continuous improvement, we organized three gatherings with evaluation sessions throughout their service period, including a guided tour with sign interpretation to CHAT's contemporary art exhibition, a textile art making workshop, and a talk on related themes to enrich their learning experiences. These events provided a platform for docents to share their experiences with each other, discuss various challenges, and collaboratively develop solutions, thereby continuing to enhance the overall quality of the accessibility programme.

3. Evaluation and remedial process

Since September 2024, the programme has successfully delivered Accessibility Tours to over 800 visitors, significantly enhancing inclusive cultural engagement in the museum.



Figure 5. Tour participants actively learn and practise basic vocabulary of Hong Kong Sign Language by interacting with accessibility docents.

We have implemented summative, ongoing and remedial evaluation to ensure adaptability and quality. Pre- and post-tour surveys measure changes in docents' HKSL proficiency, museum knowledge and confidence, while partner and participant surveys assess collaboration effectiveness and the tour's inclusivity. Data comparisons highlight strengths (e.g. improved Deaf-hearing teamwork) and areas for refinement (e.g. tour pace).

Attendance rates and participants' feedback on the performance of the docents and the design of the tour are collected carefully. Supplementing the quantitative data, our tour coordinator interviews tour participants on a regular basis to obtain qualitative comments on the clarity of sign language interpretation and their most memorable elements of the experience. By tracking the trends in the data, we are sufficiently informed to adjust the tour's direction and arrangements in real time.

Museum educators and frontline staff have been providing invaluable feedback on docent-visitor interactions, prompting strategic adjustments to tour routes and audience engagement methodologies on a regular basis. We

have also invited external experts from diverse fields, such as museology, education and social services, to conduct thorough evaluations of the programme's design and implementation. Their empirically grounded recommendations help us further enhance the museum's accessibility for individuals with various disabilities.

Furthermore, the programme has adopted an agile approach to content curation, with weekly refinements to tour narratives and activities based on both participant feedback and docent insights. These modifications include simplifying technical terminology, incorporating additional visual aids and other actions to ensure a more inclusive and comfortable experience for all participants. This multifaceted, iterative process has enabled the team to proactively address challenges, effectively aligning stakeholder input with programmatic adjustments, and maintaining its inclusivity objectives while fostering a responsive, community-driven approach that resonates with the diverse audience base.

The initiative has served as a transformative process for CHAT, marking a significant milestone in reinforcing its function as an accessible platform that cultivates dialogue and co-learning experiences. Since its launch, CHAT has been establishing new networks with talented individuals and groups from diverse backgrounds that share a common belief in exploring the possibilities of co-developing inclusive museum experiences.

Together, we strive to build CHAT into a people-oriented museum and a lively hub where creative experiences are curated both with and for all.

Acknowledgements

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We also thank the Centre for Sign Linguistics and Deaf Studies of The

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We also acknowledge the invaluable support from our museum leadership and consultant, particularly Executive Director and Chief Curator Takahashi Mizuki and the Consultant of the programme, Chan Kung King Albert, whose professional guidance and robust backing were crucial to the success of the programme.

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Free strokes: art and museum education experiences in imprisonment situations

*Gabriela Aidar**

Abstract

Free Strokes Project (Projeto *Traços Livres*) was carried out throughout 2024 by the Education Department of the Pinacoteca de São Paulo, in partnership with FUNAP (Prof. Dr. Manoel Pedro Pimentel Foundation), an independent agency connected to the São Paulo Penitentiary Administration Office, which promotes initiatives that integrate work, education, culture and legal services for the São Paulo State prison population.

This project consisted of a series of silkscreen printing on paper workshops, combined with the presentation and interpretation of reproductions of works of art from the museum's collection in a men's prison with a group of 18 participants. The results of the screen-printing workshops generated a traveling exhibition that was presented in two men's prisons and later at the Pinacoteca.

* **Gabriela Aidar**, Pinacoteca de São Paulo, Praça da Luz, 2, São Paulo (Brazil), gaidar@pinacoteca.org.br

The project also resulted in a digital publication of a documentary and evaluative nature, available online free of charge, which was launched at a round table at the Pinacoteca that discussed the role of art, culture and museums in contexts of deprivation of liberty.

Keywords: museum education, outreach, imprisoned people.

1. The conception and planning of the programme

The partnership between the Pinacoteca's Education Department and the São Paulo Penitentiary Administration Office has been going on since 2017 and aims to develop educational actions for imprisoned people, in order to allow them to exercise their cultural rights through cultural practice.

The prison population in Brazil is the third largest in the world (behind the USA and China) with almost 650,000 incarcerated people, of which around 30% are incarcerated in the State of São Paulo (RELIPEN, 2024). The educational work we have been carrying out at the Pinacoteca for over two decades with socially vulnerable groups has shown that imprisoned people belong to invisible and socially undesirable groups, deprived of their most basic human rights. For this same reason, these groups should not be ignored by museums that understand their cultural action as a social action, as is our case.

Knowing how difficult it is to obtain court authorization for imprisoned people to have access to cultural institutions, we conceived the artistic creation workshop and traveling exhibition project, as a way of bringing the museum to them, given their difficulty in physically accessing the Pinacoteca.

The project's proposal was to take the museum's socio-educational work and artistic images into prisons, in addition to encouraging the artistic production of incarcerated people and presenting this production at the Pinacoteca, promoting rapprochement and exchange between these two realities and their audiences.

To this end, fifteen screen printing workshops, each lasting two hours, were held in a male prison unit between April and June 2024. The meetings had 18 participants. The images they created had the initial theme “where I

was born, where I grew up”, and later each one chose something relevant in their trajectory as theme. Thus, the themes diversified into family, emotional and professional memories and representations with a strong symbolic content.



Image 1: Screen printing workshop at the penitentiary. Photo: FUNAP Communication.

The choice to work with screen printing combined with paper cutting was due to the relative simplicity of the technique, which uses materials that are easy to transport, as well as the possibility of rapid understanding of its procedures by participants, given the limited number of meetings. In addition to the creation of silkscreen prints, the meetings also included interpretations of reproductions of works of art from the Pinacoteca collection, as a way of reflecting on the construction of images and their intentions.

For the traveling exhibition, each participant selected a silkscreen print, which was accompanied by their testimonies, as well as photos showing the process of creating the works. The exhibition was presented in August at the prison unit where the workshops were held, in September at another male prison unit and later at the Pinacoteca, between November and

December 2024. The project and the traveling exhibition were expected to encourage us to think about the potential of artistic and cultural work within the prison system, as well as to make the creative expression of imprisoned people visible, thus dignifying them.



Image 2: Opening of the first traveling exhibition at the penitentiary, with a participant presenting his silkscreen print. Photo: FUNAP Communication.

In order to reflect on the project's experience and also publicize it, we created the digital publication “Free strokes: art and museum education experiences in deprivation of liberty situations” [In Portuguese: *Traços livres: experiências de arte e educação em contextos de privação de liberdade*], highlighting the possibility of socio-educational and cultural work with the prison population in Brazil.

The entire project was possible thanks to the partnership between the Pinacoteca de São Paulo and the State Penitentiary Administration Office and was paid for with the museum's funds, through sponsorships via Brazilian tax deduction scheme.

2. Carrying out the programme

The workshops held from April 2024 onwards had a didactic sequence that allowed several participants with no previous contact with artistic production to carry out screen printing work in a relatively short period of time. The 20 vacancies for the workshops received 60 candidates, selected by the prison unit team. Of these, 18 completed the series of meetings, while the rest were transferred from the penitentiary during the period. First, each member of the Pinacoteca team introduced themselves and told the participants where they were born and raised. Then, all the participants introduced themselves and also told where they were born and raised. The Pinacoteca de São Paulo, its Education Department and the partnership established with the Office for the implementation of the project were presented. Photos of the different buildings of the Pinacoteca were displayed, as well as aerial photos that contextualize this institution in the central region of the city of São Paulo.

At the beginning of the first activities, we presented reproductions of artworks, both from the Pinacoteca collection and from exhibitions held at the institution, which are characterized by the diversity of themes and artistic treatment. In the first workshops, the participants created collages by directly tearing sheets of black and white paper. The following activities were characterized by the creation of paper stencils for screen printing. Since the beginning of the project, we noticed the fascination that screen printing awakened in the group, seeing it as a future possibility for work and income generation and, in the present, as a means of expression and communication of ideas and feelings. We also suggested that participants should regularly write, at the end of each activity, brief statements about what they considered relevant in the workshop and in their own work, some of which were incorporated into the presentation of their silkscreens in the exhibition. Each author chose one of their works to be presented in the exhibition and the group collectively selected the title of the exhibition *Free strokes: screen printing stories*. The exhibition was prepared by the museum's educational team and was visited by the prison population in the two units where it was on display and by the Pinacoteca visitors when it was at the museum, with around 95,000 people visiting the museum during the exhibition period.



Image 3: Visitor observes the exhibition at the Pinacoteca. Photo: Levi Fanan.

Several researchers who dedicate themselves to the prison issue relate it to the possibility of exercising or violating the human rights of incarcerated people (see Rita Segato, from Argentina, Faye Claridge, from the United Kingdom, and Nicole Fleetwood, from the USA). In our case, the contribution to the exercise of such rights is strongly linked to the possibility of expression and communication, be it verbal and/or visual. Furthermore, artistic practice allows us to express ourselves symbolically, creating, imagining, renewing or subverting narratives, especially painful ones. The possibility of artistic experimentation and creation contributes positively to the fight against invisibility and dehumanization generated by the imprisonment situation, generating positive impacts on the living conditions of its participants, if not materially, then subjectively.

Just as it was important for the workshop participants to have had the opportunity to get closer to the museum, the images of its artworks and its socio-educational actions, it seemed essential to us to present their works within the Pinacoteca space, which happened at the end of 2024, in the third

traveling exhibition. Museums are spaces that socially validate the narratives and works they present; therefore, it is important to show that art museums can also present productions beyond those made by established artists, and that the educational processes they develop are not restricted to school groups. Furthermore, the exhibition at the Pinacoteca allowed the museum's visiting public to come into contact with the imagination and production of imprisoned people, who are perceived as very distant, in their daily lives, from more privileged social groups, permeated by otherness, observed from afar and loaded with negative and, more often than not, prejudiced stereotypes, determined in part by their representation by the mass media, recognizing and strengthening their humanity.

3. Evaluation and remedial process

The process evaluation was systematized with the digital publication of a documentary and evaluative nature, available online free of charge (only in Portuguese).¹ Titled “Free strokes: art and museum education experiences in deprivation of liberty situations”, it presents the 18 screen printings displayed in the exhibition, complemented by the testimonies of their authors, as well as articles by experts invited and a text that systematizes the process and reflects on it, entitled “Culture in prison: the socio-educational actions of the Pinacoteca with incarcerated people” [In Portuguese, *Cultura no cárcere: as ações socioeducativas da Pinacoteca com pessoas privadas de liberdade*].

The testimonies of the workshop participants served as evaluative data, and descriptive and analytical reports were prepared for each workshop by the museum educators who conducted it. It is worth mentioning that during the workshops, participants repeatedly expressed their desire for the project to continue, recognizing its benefits in terms of freedom of expression, self-knowledge and sociability.

From our experience working with the *Free strokes* project, we can mention that in addition to the more tangible results, such as the possibility

¹ Available at: <https://pinacoteca.org.br/conteudos-digitais/educativo/publicacoes/>
Accessed: July 2025.

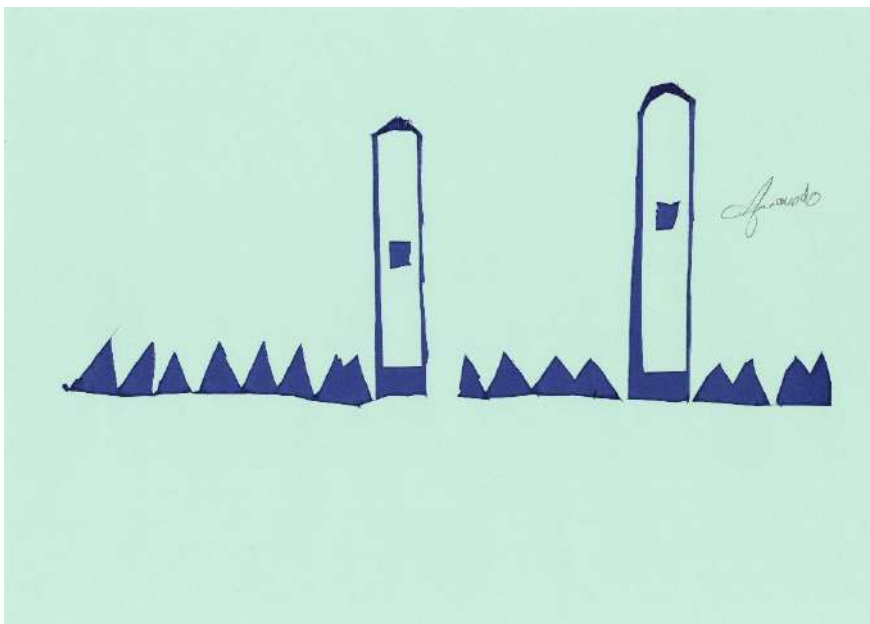
of reducing the sentence days through some educational and cultural practices, or the acquisition of knowledge and skills that can help generate income after freedom, there are others, no less important, of a subjective and symbolic nature.

One of the concepts that underpins our actions with groups in situations of social vulnerability is to encourage the exercise of their cultural rights. We share the vision of authors such as Fernando López, from Colombia, and David Anderson, from the United Kingdom, who understand museums as spaces in which such rights are protected in the collective sphere, and can be expressed through participation in cultural activities, as well as opportunities for creativity, freedom of expression and critical judgment. Such aspects are often central to museum education practices, especially those based on active listening and dialogue, such as the one we propose at the Pinacoteca.

Thus, the promotion of socio-educational and cultural actions within the prison system adds to the benefits that these actions promote, such as the acquisition of knowledge and the development of skills, sociability, personal strengthening, opportunities for dialogue and expression, to further achieve the promotion of human rights.

All our outreach to incarcerated people aims, among other objectives, to establish a dialogue between what happens inside prison units and what happens outside their walls, with the Pinacoteca as a means of communication for this “dialogue” to take place.

Aware that a social problem as large and complex as the prison issue in Brazil demands a series of actions and various social actors, culture and its institutions being one of them, we hope this project contributes, even if occasionally, to the positive social visibility and (re)humanization of incarcerated people, in addition to enabling them to be, in some way, heard in a dignified and respectful manner.



*Image 3: Silkscreen on paper made by Amarildo displayed in the traveling exhibition.
Photo: Estúdio 321.*

As Amarildo, one of the project participants, stated about the workshop experience: *Art is a journey, it takes us away from reality, it takes us on a journey, it takes us out of prison. The beauty of art is this, a path of the free mind, screen printing gives us this opportunity to dream. Making dreams come true through art, being able to imagine that anything is possible.*

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An inclusive Children's Museum Singapore: A case study on programme *Spice Quest*

Glenda Ng*

Abstract

Museums are increasingly recognised as inclusive community spaces where diverse learners can access meaningful cultural and educational experiences (ICOM, 2022). Aligned with this principle, Children's Museum Singapore (CMSG) developed *Spice Quest*, an inclusive, multisensory in-gallery programme designed to provide children with mild intellectual disability (MID) and autism spectrum disorder (ASD) with an engaging introduction to Singapore's history and heritage.

Originally conceived as *Spice is Nice*, the programme was part of CMSG's offering for mainstream school children aged 5 to 12. It aligned with the national preschool curriculum, the Nurturing Early Learners (NEL) Framework, and centred around the museum's permanent exhibition, *A Voyage Back in Time*. To fulfil CMSG's vision of being a museum for all children, the programme was thoughtfully adapted into *Spice Quest*.

* Glenda Ng, Children's Museum Singapore, HeritageSG – Singapore
glenda_ng@heritage.sg glenda.nghy@gmail.com

This transformation was guided by the Universal Design for Learning (UDL) framework and co-created through partnerships with educators, therapists, and caregivers. The result is a flexible, narrative-driven experience with tactile materials, and pre-visit supports that reduce participation barriers and foster deeper learning through play.

This initiative demonstrates how inclusive design, community engagement, and cross-sector collaboration can reimagine museum spaces as truly accessible environments that safeguard and celebrate intangible cultural heritage (ICH) for every child.

Till date, *Spice Quest* has engaged 490 participants.

Keywords: inclusive community spaces, community engagement, universal design for learning, learning through play, cross-sector collaboration.

1. The conception and planning of the programme

Spice Quest was developed and launched in January 2024 to fulfil CMSG's vision of being a museum for all children, including those with MID and ASD. Its objective is to create an interactive, facilitated programme that enables children with diverse learning needs to explore Singapore's history in an engaging, structured, and sensory-rich way.

Originally developed as *Spice is Nice*, a school programme aligned with Singapore's preschool curriculum and based on the museum's permanent exhibition *A Voyage Back in Time*, the original programme targeted mainstream children aged 5 to 12. Recognising the need to remove barriers to participation and offer equitable learning experiences, CMSG initiated the development of *Spice Quest* as a more inclusive version.

This transformation was grounded in the belief that museums must function as inclusive spaces, accessible to all children regardless of learning needs. Guided by the UDL framework, *Spice Quest* was conceived to support diverse means of representation, engagement and expression – principles essential for accessible and differentiated learning.

As CMSG initially had limited funding for accessibility initiatives, the museum strategically leveraged pro bono expertise and formed cross-sector collaborations, particularly with education and healthcare partners to provide feedback on the programme’s delivery, resources and exhibitions.

A pivotal collaboration was established with Grace Orchard School (GOS), a special education school whose curriculum is based on UDL principles. GOS’s alignment with CMSG’s Education Framework made it an ideal partner. Students and educators from GOS participated in pilot runs of *Spice is Nice*, providing critical feedback to inform necessary adaptations.

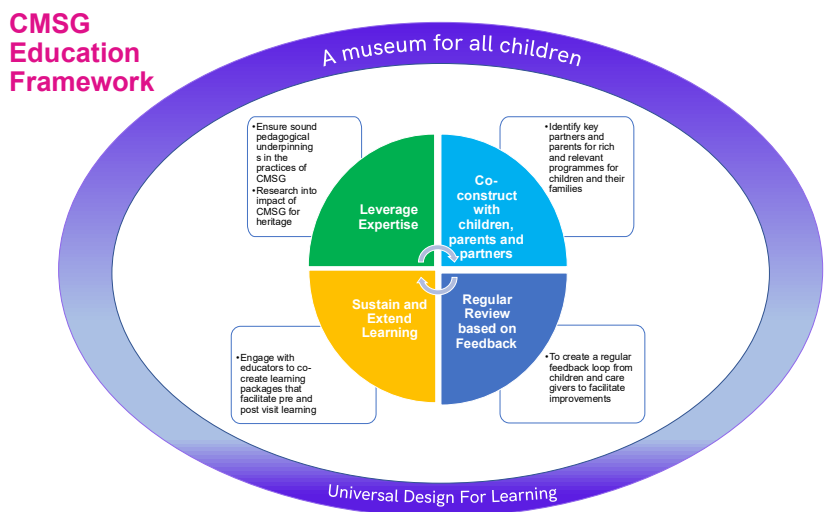


Fig. 1 – CMSG’s Education Framework.
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Additionally, AWWA Early Invention Centre (AWWA EIC) joined as a pilot partner, further diversifying the spectrum of user feedback. These collaborations ensured that the programme design reflected the actual learning needs, sensory profiles, and cognitive abilities of children with MID and ASD.



Fig. 2 – Pilot programmes with GOS and AWWA EIC
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Another significant partner was the Department of Child Development at KK Women's and Children's Hospital (KKH). Occupational therapists (OTs) from KKH assessed the developmental appropriateness of the programme and resources and provided recommendations to better cater to the developmental needs and sensory sensitivities of children with special needs.

The adapted *Spice Quest* experience includes props tailored to suit different learning styles, additional handling items that offers tactile exploration, a Discovery Booklet redesigned for simplified language and clearer visuals and instructions, and clearer delivery by the Museum Facilitators.



Fig. 3 – Facilitator props and redesigned Discovery Booklet for Spice Quest
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The programme remains aligned with Singapore’s preschool and special education goals, such as learning through play, developing communication skills, and fostering cultural awareness. These objectives are also embedded in CMSG’s Education Framework, which advocates for inclusive, exploratory, and values-based learning experiences.

This collaborative model, built on shared goals and the generous contribution of time and knowledge from various partners, demonstrated how inclusivity could be achieved despite monetary limitations.

CMSG employed three key mediation tools in refining *Spice Quest* to ensure accessibility and uphold the priority of safeguarding ICH:

1. UDL Framework Application

Four pilot sessions with GOS and AWWA EIC enabled CMSG’s programmes staff, educators, therapists and caregivers to observe how 146 participants interacted with the programme. These insights informed key adjustments, such as supplementing verbal instructions with visual aids, tactile elements, and gesture-based responses. These enhancements allowed children to access content in ways aligned with their individual learning needs.

2. Cross-sector collaboration

CMSG collaborated with organisations across education and healthcare, including GOS, AWWA EIC, and KKH. These partnerships were essential in refining both the content and delivery of *Spice Quest*. In the absence of extensive funding, this collaborative model enabled CMSG to draw on community knowledge and expertise to meet the needs of children with MID and ASD. It also set a strong foundation for future co-designed accessibility initiatives for CMSG.

3. Community Engagement

CMSG conducted dialogue sessions termed “Community Chats” with caregivers, educators, healthcare professionals and beneficiary centre managers. These engagements surfaced barriers to museum participation and led directly to the creation of pre-visit preparation materials such as social stories and visual schedules. These tools are now routinely provided to help reduce anxiety, improve readiness, and enhance engagement with our visitors during visits, fostering stronger connections to Singapore’s intangible cultural heritage.

The transformation of *Spice is Nice* into *Spice Quest* reflects CMSG’s commitment to becoming a truly inclusive museum. Through intentional programme design guided by UDL principles, meaningful community engagement, and strategic cross-sector partnerships, CMSG has developed a sustainable, replicable model that positions the museum as a welcoming and enriching space for all children and as a dynamic steward of ICH in a rapidly changing world.

2. Carrying out the programme

Planning for *Spice Quest*

The planning for *Spice Quest* began in October 2022 with the development and pilot testing of *Spice is Nice*, a school programme for mainstream school students. In May 2023, the first accessibility-focused pilot with GOS marked the beginning of the programme’s adaptation into

Spice Quest. This was followed by pilot sessions with AWWA EIC and support from occupational therapists from KKH.

Each partner provided targeted feedback based on their expertise and students' needs. GOS, grounded in UDL, offered recommendations to adapt the Discovery Booklet and programme activities to suit varied abilities. AWWA EIC contributed insights on session structure, facilitation techniques and post-visit experiences, while KKH advised on the developmental appropriateness of content and recommended the introduction of sensory tools such as fidget items and noise-cancelling headphones.

Following a two-month refinement period, *Spice Quest* was officially launched in January 2024.



Fig. 4 – Sensory bags, with resources collaboratively developed with KKH
© Children's Museum Singapore

Implementing *Spice Quest*

Implementation prioritised customisation for each visiting group. For example, prior to the launch with APSN Chaoyang School (APSN), CMSG conducted a site recce with the school's educators to better understand the students' learning profiles and emotional triggers. Based on these discussions, the museum prepared customised visual schedules and adjusted the programme flow, gallery transitions, and facilitation style.

This model of tailored preparation has been consistently applied. For another visit by Rainbow Centre, CMSG invited trainers from Rainbow Centre, CMSG invited trainers from Rainbow Centre Training & Consultancy (RCTC) to observe and provide feedback. This led to a two-day training session for all museum staff, including Museum Facilitators and Visitor Service Officers, ensuring that front-facing teams are confident in engaging children with diverse needs.

CMSG's implementation strategy underscores the museum's commitment to inclusive learning – prioritising planning, collaboration, and continuous staff development to provide meaningful access for all children and to safeguard Singapore's ICH through enriched, accessible learning experiences.

3. Evaluation and remedial process

CMSG adopts a multi-layered approach to evaluating *Spice Quest*, combining qualitative observations, structured feedback, and iterative refinement to ensure the programme meets the children's diverse learning needs.

Each session, facilitators and educators closely observe participants' responses – monitoring engagement levels, emotional cues, and ability to complete activities. These observations are complemented by verbal debriefs and online post-visit surveys completed by teachers and caregivers. Feedback is also gathered from social media posts and informal communications with partners.

To ensure consistency in evaluation, CMSG tracks key performance indicators (KPIs) including perceived learning through play, usefulness of preparatory resources, suitability of content, return intent and likelihood of recommendation. Initial results have been positive. For example, feedback from APSN (January 2024) showed 100% of respondents “strongly agreed” or “agreed” with all five KPIs. Rainbow Centre (March 2024) reported the same outcomes, though a slight variation was noted in “learning through play” due to students’ higher support needs.

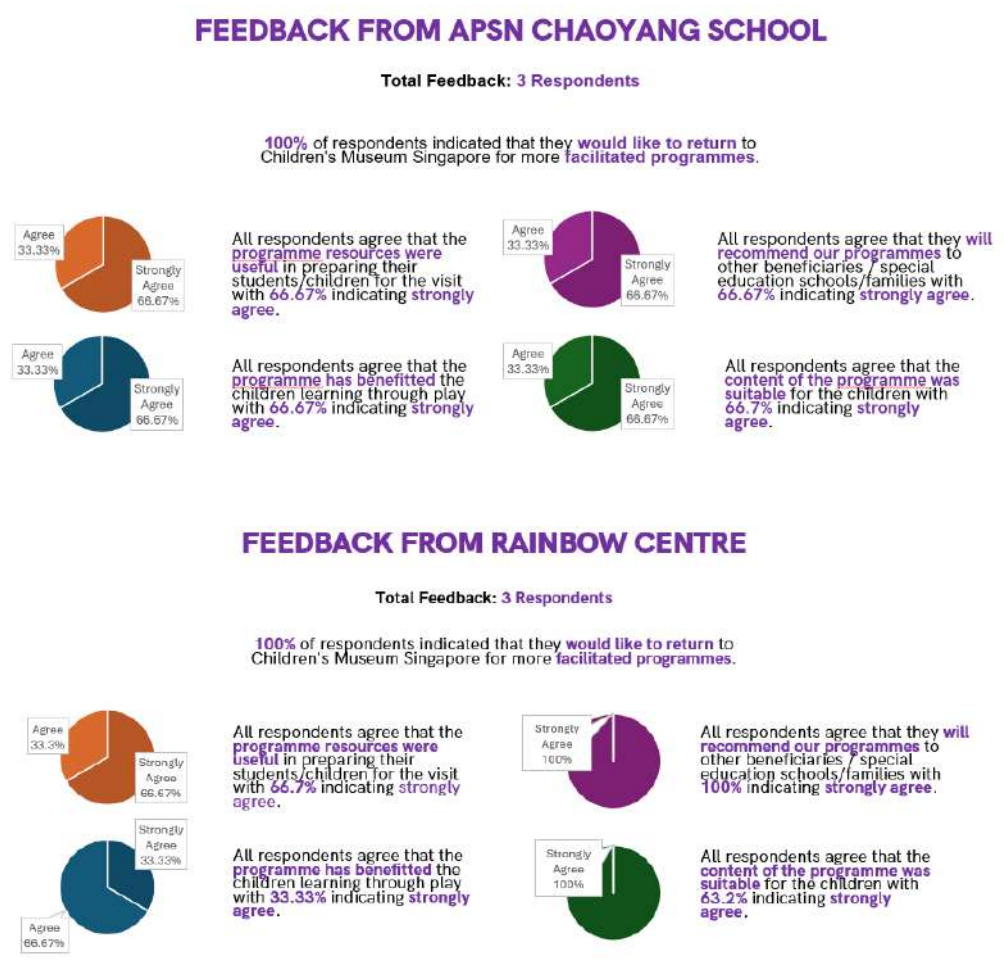


Fig. 5 – Survey results from APSN and Rainbow Centre post-visit
© Children’s Museum Singapore

The remediation process is dynamic and iterative. Following pilot sessions, programme content and facilitation methods were revised to better align with individual group needs. *Spice Quest* now offers two adaptable formats: a narrative-based version using a Discovery Booklet, and a facilitated-stations model designed for groups requiring more structured transitions – successfully tested with MINDS Fernvale Gardens and Play.Able.

Looking ahead, CMSG plans to conduct a comprehensive impact study, pending funding, to deepen understanding of the programme's long-term effects to further strengthen inclusive practices and heritage engagement.

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Light Room

*Jeongmin Ryu**

Abstract

Imagine waking up in an empty white room. You wonder where you are—when suddenly, soft waves of blue light ripple across the space. From somewhere in the distance, the sound of waves crashing and seagulls calling begins to echo. Where could this be? As you may have guessed, it's the ocean.

Though you haven't actually gone there, the light makes you feel as if you have. This is the power of light. It allows us to travel through time and space with our senses and imagination.

Created by Seoul Children's Museum, the Light Room avoids overstimulating digital screens and restores a quieter, deeper way of learning. In a light-responsive white space, children lie still or move gently through ever-changing sound and lightscapes: blossoms dancing in spring, oceans shimmering in summer, rustling leaves in autumn, glowing twilight skies.

Children recall moments—like catching petals in the spring breeze or swimming with family under the summer sun—and express what those memories feel like.

* **Jeongmin Ryu**, Seoul Children's Museum, 216, Neungdong-ro, Gwangjin-gu, Seoul (South Korea) jm.ryu@seoulcm.kr

This multisensory program was co-created with children, researchers, and experts. In response to Korea's urgent challenges—low child happiness, digital overexposure, and academic stress—it offers a sustainable, inclusive alternative. A blank, human-centered space, the Light Room invites children to reconnect with their senses, emotions, and peers—a timely educational response to the needs of Korean children today.

Keywords: light-based education, social-emotional learning, creative resilience, empathetic engagement, immersive museum experience



1. The conception and planning of the programme

South Korea ranks among the lowest in international child happiness indices. Children are increasingly exposed to high academic pressure, digital overstimulation, and emotional fatigue. In response, the Light Room offers

an emotionally safe, non-competitive environment where children can slow down, reflect, and reconnect with themselves and others. It aligns with global priorities such as emotional literacy, creative resilience, and well-being-centered education.

The Light Room was created as part of our museum's 10th anniversary, grounded in our mission to nurture "children who design happiness." This is not just about light. It is about illuminating what education too often forgets: the inner world of children. In a society overwhelmed by speed, digital stimuli, and academic performance metrics, we sought to offer an innovative space that centers the happy lives of children, respects their pace, and celebrates their capacity for empathy, imagination, and connection.

Rather than delivering fixed content, the Light Room encourages children to co-create meaning—transforming light into memory, and movement into emotion. It is a sensory-driven, child-led space, grounded in the belief that meaningful learning arises from inner experience and shared discovery.

Unlike many contemporary educational spaces that rely heavily on flashy, interactive installations driven by the latest digital trends, the Light Room intentionally embraces emptiness and restraint. Rather than filling the space with overwhelming stimuli, it invites children into a quiet environment where light and sound alone awakens the senses.

This deliberate minimalism is not a lack—but a powerful invitation. Though the space may appear empty at first glance, it is filled with children's laughter, movement, and wonder. It becomes a canvas for emotion and play, shaped by each child's unique perspective.

And because it is rooted in universal sensory experience, the Light Room transcends language and culture—offering an environment where all children, regardless of background, can engage fully and intuitively. In this sense, space becomes naturally inclusive, not through designations, but through shared human sensibility.

Light Room

The Light Room is a light-responsive white space intentionally free of digital screens. Instead, shifting lightscapes—based on seasonal, temporal, and cosmic themes—fill the space, accompanied by curated sound.

These immersive sensory cues prompt children to recall personal memories, imagine new stories, and share their thoughts. Instead of viewing predetermined visuals, children engage with light physically and emotionally—translating their own experiences into expressive forms.

Educators facilitate this process with open-ended questions, adjusting light and sound to support individual responses and allow narratives to emerge organically.

Spring	rain, budding sprouts, blossoms, bird and bee’s song
Summer	scorching sun, crashing waves, seagulls, glittering sea
Autumn	crisp sky, crickets, rustling leaves, footsteps on forest
Winter	snow forest, cold fresh air, skating sound, warm fireplaces, christmas tree, carol
Sunrise–Sunset	Indigo dawn, rising sun, ringing of bicycle bells, children’s laughter, red dusk, starlight
Cosmos	deep night, interstellar journeys, vivid planets, golden moon, red sun, blue earth, sound of voyager probe

Objectives

- Encouraging the recognition, expression, and regulation of emotions

- Enhancing sensory awareness and embodied perception
- Promoting empathy, imagination, and nonverbal communication

Collaborations

The Light Room was grounded in the expertise of our museum educators, who hold degrees in child development, museum education, art, and educational technology, along with professional certifications such as curator, cultural arts educator, and child care provider. With 5 to 17 years of experience in child-centered museum education, they brought both academic rigor and hands-on expertise to the development process.

Building on this foundation, the project was further enriched through multidisciplinary collaboration with external experts in lighting design, movement, and integrative art therapy. Their contributions helped refine the aesthetic, emotional, and pedagogical dimensions of the space. Educator training further incorporated music-based movement practices and therapeutic approaches to enhance the program's sensory and emotional depth.

2. Carrying out the programme

Implementation

The Light Room was carried out through a carefully phased and research-informed process. In 2022, the development began with in-depth literature reviews, expert consultations, and case studies of light-based immersive learning environments. Construction of Light room and program design were completed in early 2023, followed by internal pilot programs with diverse groups.

The program officially launched in May 2023 and has operated continuously since. By June 2025, it delivered over 330 sessions to more

than 2,900 participants across 22 program variations. These formats—ranging from single encounters to multi-session sequences—are carefully differentiated by developmental stage and emotional needs. Its flexible format ensures equitable access to high-quality, emotionally attuned cultural education.

Contents

Light and Heart	Children follow light and sound to recall nature-based experiences and create shadow artworks <i>Spring/ Summer/ Autumn/ Daylight and Shadows ...</i>
Light and Forest	Children explore and express natural environments in a forest made of light <i>Hide and Seek in the Forest, Art into Nature ...</i>
Light and Movement	Children and family relax and reconnect through light-led meditation and movement <i>The Moving Forest, Strong Body Strong Mind ...</i>
Light and Thought	Children engage with the light to sense, imagine, and interpret the wonders of nature and science <i>A Secret Flower Map for Insects ...</i>

The program follows a consistent sequence.

Immersion	Entering a light-filled, sensory environment that invites emotional openness and imagination
Exploration	Expressing thoughts and memories through movement, drawing, making, artworks etc.
Reflection	Sharing thoughts with peers, educators, and family

Each program is supported by curated lighting and soundscapes designed to evoke emotional and narrative resonance. Each themed sequence unfolds gradually over approximately 15 minutes, with light and sound shifting slowly to reflect seasonal or symbolic transitions. Educators respond in real

time—building stories and emotional connections in harmony with these sensory cues. Groups are intentionally small (max 12) to enable flexible pacing and educator responsiveness.

The program was developed and refined through an iterative process (Analysis, Design, Development, Implementation, and Evaluation) enriched by regular reflections from educators and continuous feedback from children and caregivers.

3. Evaluation and remedial process

Accompanying Studies

The development of the Light Room was grounded in academic research on sensory-based education, emotional design, and the psychological effects of light—affirming that immersive, light-centered environments support emotional regulation, memory recall, and empathetic engagement.

In 2024, following a year of continuous implementation, a study on a multi-session program for elementary school children revealed statistically significant gains in appreciation and perception, exploration and thinking, and expression and application. Children actively engaged in divergent and convergent thinking—generating ideas, testing interpretations, and constructing meaning through interaction with peers and educators. These experiences enhanced both cognitive and emotional competencies, supporting deeper artistic discovery.

Studies for the Evaluation of the Results

In Korea's Public-Service Customer Satisfaction Index (PCSI), it received outstanding scores of 92.0 (2023) and 94.8 (2024), surpassing the national public institution average (approximately 85–86 points) and signaling high perceived educational value.

In addition to these quantitative measures, educator-led observational assessments have provided rich qualitative insights. Educators documented

sustained emotional immersion, peer interaction, and creative participation. Children and family frequently returned for additional sessions across seasonal themes, expressing a strong desire for further exploration.

Remediation

In 2024, two new themes—Winter Light and Cosmic Light—were introduced to expand content diversity, reflect emerging interests, and reinforce the identity of the program. Developed with expert input—including ambient sound composers and a specialist from the Seoul Science Center—these formats deliver immersive, narrative-rich experiences that heighten emotional resonance. These additions addressed increasing demand for thematic variety and more differentiated sensory learning experiences.

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Museum education tools for dialogue towards multi-ethnic coexistence: Development and implementation of the ‘Interactive Station “*tempatempa*”’

*Kazuyoshi Sasaki**; *Hideto Okuyama***; *Akemi Oshino****, *Yuka Sato*****

Abstract

In preparation for the opening of *an=ukokor aynu ikor oma kenru* National Ainu Museum in July 2020, the ‘*ikere usi “tempatempa”*’ (in English: ‘Interactive Station “*tempatempa*”’) was developed as part of the permanent exhibition, focusing on museum education. It is an educational exhibition consisting of 18 experience units and three areas.

Uniquely located ‘inside’ the permanent exhibition room, the Interactive Station “*tempatempa*” is designed to deepen understanding of Ainu culture by connecting the topics of the permanent exhibition with those of the “*tempatempa*” exhibition. It is designed with a strong awareness of its role in encouraging dialogue between educators, curatorial staff and visitors. Although the exhibition has a friendly affordance, it was designed to appeal to both children and adults.

It is an educational tool that has been created and operated by examining

* **Kazuyoshi Sasaki**, National Ainu Museum, Shiraoi (Japan), sasaki-k@nam.go.jp

****Hideto Okuyama**, National Ainu Museum *****Akemi Oshino**, National Ainu Museum and Park

**** **Yuka Sato**, Interfaculty Initiative in Information Studies, The University of Tokyo

issues related to the history and culture of the Indigenous Ainu people through evaluation and discussion of how to address them. This paper provides an overview of the development and operation of the ‘Interactive Station “*tempatempa*”’, including its human resources, issues, and evaluation up to 2025.

Keywords: Indigenous people, Interpretation, Dialogue, Discrimination, Ainu and ethnic Japanese, Social role of museums, Development of educational tools, Relationship between educational tools and exhibitions

1. The conception and planning of the programme

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 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, 2021a).

In preparation for the museum’s opening, the *ikere usi “tempatempa”* (in English: ‘Interactive Station “*tempatempa*”’) was developed over approximately three years. Located in the centre of the permanent exhibition room, it comprises educational exhibition areas where visitors can experience Ainu culture through hands-on activities. Designed to facilitate dialogue and communication with visitors, it opened to the public alongside the museum in July 2020.

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 interactive exhibition was developed in line with these objectives. However, some of them were also constructed inductively through trial, consideration and discussion during the preparatory stage prior to the museum's opening. This process also involved establishing 'methods and attitudes for museum education aimed at multi-ethnic coexistence'.

The 'Interactive Station "*tempatempa*"' was designed as an educational tool for the museum, relating to all six themes of the permanent exhibition. The interactive exhibition consists of two types and three areas. The first is the 'communication table' (Fig. 1), which consists of two pieces of L-shaped furniture. The second is the 'discovery base' (Fig. 2), a small area measuring approximately 22 square metres where visitors remove their shoes and sit down to experience the exhibition.



Fig. 1 — 'Communication table' of Interactive Station "*tempatempa*"
(Photo by TANSEISHA Co., Ltd. [lower centre, right])



Fig. 2 — ‘Discovery base’ of ‘Interactive Station “tempatempa”’

The communication table comprises 16 removable experience units, each measuring 870 mm in width and 425 mm in depth, as well as two dioramas, each measuring 820 mm in width and 820 mm in depth, which recreate an Ainu *kotan* (village). Rather than being located in a dedicated room, these units are situated in the ‘gaps’ between the six themed exhibitions in the permanent exhibition room.

The experience units come in various forms, such as dioramas, models, picture books, pieces, roulette and three-dimensional puzzles. They cover the following themes: ‘Handicrafts: Patterns’, ‘Traditional house’, ‘Houses and their orientations’, ‘Seasons and cuisine’, ‘Making use of the deer’, ‘*Tamasay* (necklaces)’ and ‘Trade and exchanges’ (Fig. 3; 4).

These units are designed as action-oriented ‘bases’ or ‘stations’ within the exhibition space. They aim to deepen visitors’ understanding of Ainu culture by allowing them to move between the surrounding exhibits and the experiential units, which incorporate diverse elements of Ainu culture.

(in Ainu language)	(in English)	(in Ainu language)	(in English)
<i>inaw ikupasuy</i>	<i>Inaw</i> and <i>ikenpasty</i> (Ritual sticks and libation sticks)	<i>itak karkarsere</i>	Encountering Ainu vocabulary
<i>tekekarpe: siriki</i>	Handicrafts: Patterns	<i>teeta cise</i>	Traditional house
<i>amip</i>	Garments	<i>cise ikopaksam</i>	Houses and their orientations
<i>cepker</i>	Salmon-skin boots	<i>ka</i>	Traps
<i>ene cep an=e hi</i>	Salmon cuisine	<i>ene yuk an=eiwanke hi</i>	Making use of the deer
<i>sak pa ipe mata pa ipe</i>	Seasons and cuisine	<i>tamasay</i>	<i>Tamasay</i> (Necklaces)
<i>marek</i>	<i>Marek</i> (The hook of a fishing spear)	<i>uymam</i>	Trade and exchanges
<i>tekekarpe: teketok</i>	Handicrafts: Artisanship	<i>uymam atay</i>	Barter rates
<i>pis un urespa</i>	Life on the coast [diorama]	<i>kim un urespa</i>	Life in the mountains [diorama]

Fig. 3 — Unit list of ‘communication table’, ‘Interactive Station “tempatempa”’

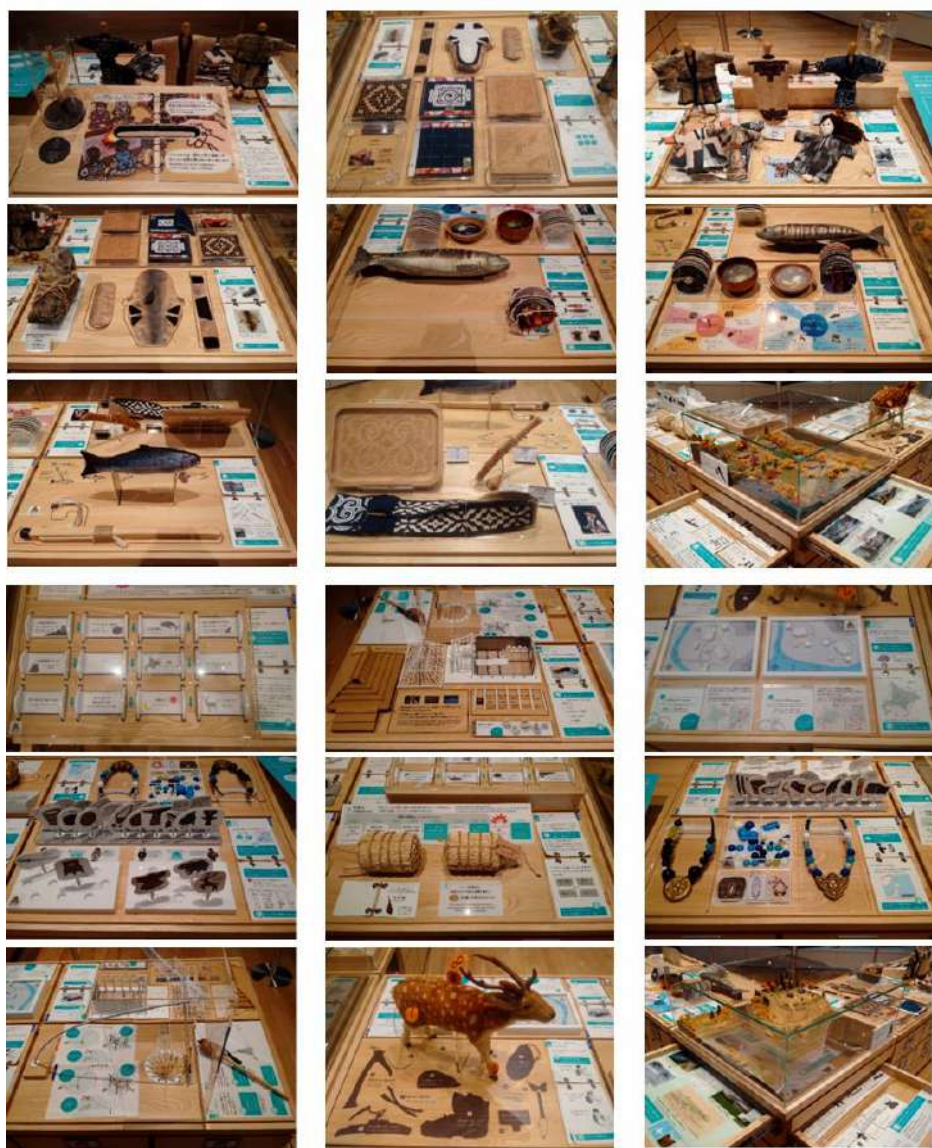


Fig. 4 — Thumbnails of units from the ‘communication table’

The triangular ‘discovery base’ is designed as a place where parents and children, including preschoolers, can learn about the connection between animals and Ainu culture by interacting with over 40 stuffed animals and experiencing the depth of Ainu patterns through colouring worksheets (Fig. 2).

This educational tool is not just for children; it is designed as an exhibition unit for adults and children alike. During the initial development phase, it was temporarily named ‘Children’s Exhibition’. However, given that even adults in Japan have limited knowledge of the basics of Ainu culture, it was repositioned as an educational tool and permanent exhibition to deepen the interest and understanding of both adults and children through experience and knowledge. After much discussion, it was officially named ‘Interactive Station “*tempatempa*”’ (Preparation office for National Ainu Museum, 2020).

The word “*tempatempa*” means “touch and feel them” in the Ainu language. While most of the materials in the six exhibits are stored in display cases, “*tempatempa*” is where visitors can actually touch and experience the exhibits. However, these are not simply tools designed to be ‘fun to touch’.

Visually, elements such as stuffed animal models might make visitors want to touch them, but ‘touching’ is merely a means to an end. The primary focus of this exhibition is to encourage visitors to take away a message through interaction between the “*tempatempa*” and permanent exhibitions.

In addition, we developed the exhibition with a focus on the experience of ‘hands-on/hands-off’ through repeated discussions with external supervisors, including the deliberate decision to include tools that cannot be touched, such as ritual and ceremonial implements.

The interactive stations feature models, as well as a variety of actual and miniature materials that visitors can touch. These real materials were crafted by members of the Ainu source community using traditional techniques. The cooperation of these indigenous communities is indispensable to our museum, and we are grateful that they understood the purpose of this exhibition and allowed us to use their materials to facilitate ‘hands-on experience’ (Sasaki et al., 2021b).

2. Carrying out the programme

Although the interactive stations were designed with educators in mind, visitors can also experience the units independently. Each unit was designed according to specific guidelines and included the unit title (in Ainu and multiple languages), the intended message, and instructions to ‘Touch & Try’ or ‘Look more’. Educators were trained to encourage visitors to engage

in dialogue, connecting the units with the surrounding exhibits (Sasaki, 2021b).

Initially, visitors were supposed to be able to experience the interactive exhibits and engage in dialogue at any time during opening hours. However, significant changes have occurred since the museum opened in 2020, such as the cancellation of visitor interactions on the exhibition floor, which had been provided by curatorial staff.

Consequently, as of May 2025, the museum remains completely unstaffed. This situation does not reflect the original aims and design of “*tempatempa*”.

Despite these difficulties, we have been working to implement various activities in multiple formats by adapting what is feasible under the current circumstances as creatively as possible (Fig. 5).

- ‘Kawari ni “*tempatempa*”’ (‘Try “*tempatempa*” instead’)

Due to the pandemic, it was almost impossible to offer hands-on experiences. However, to achieve some of the original objectives, we continued an activity called ‘Kawari ni “*tempatempa*”’, in which educators provided explanations and instructions from behind partitions. By the end of March 2021, we had interacted with a total of 9,481 groups comprising 20,596 children and adults.

- Exhibition experience: “*tempatempa*” shite miyou’ (Let’s try “*tempatempa*”)

Although it is limited to specific dates and times, we are offering a hands-on exhibition programme with educators and curatorial staff on hand to facilitate communication through the original exhibition. Initially, the programme was limited to one group at a time, with hand sanitiser available. Now, however, it is open to the public, and as of May 2025, we have held 16 sessions with 1,039 groups of 2,350 participants.

- Guided tour WITH ‘Interactive Station “*tempatempa*”’

A 30-minute guided tour of the permanent exhibition rooms has been developed to deepen visitors’ understanding of the exhibition topics in each room, with a focus on the ‘Interactive Station “*tempatempa*”’.



Fig. 5 — Interactions with visitors and educators at “tempatempa”

3. Evaluation and remedial process

When developing “tempatempa”, mock-ups of all the units were created, and the content and actions were carefully verified. Moreover, some units were evaluated in advance by external users through formative evaluations. Evaluating the prototype units enabled us to gain insight into the interests, concerns, and misunderstandings of general visitors regarding the experience.

The main misconceptions were ‘stereotypes’, ‘misunderstandings about

nationality, ethnicity, and language’, and ‘misunderstanding and unconscious condescension’. To overcome these issues, improvements were made to the design and experiential methods. (Sasaki et al., 2022; Sasaki, 2023a). We are currently designing new units based on the feedback received after the opening.

As previously mentioned, despite the restrictions on hands-on experiences and communication imposed by the pandemic, the limited experience programmes we conducted received the following feedback. Satisfaction rate: ‘Very good: 85.39%’, ‘Good: 14.61%’ [four sessions up to March 2022, n=89] (Okuyama et al., 2022).

Comments in the free response included “It was good that my children could enjoy the experience”, “I was surprised by the texture of the sea otter pelts”, and “The *tamasay* (necklace) was very heavy”, reflecting direct impressions of the hands-on experience. Additionally, there were responses, such as “I was able to talk with my children about Ainu culture,” from parents who participated with their children.

Due to various barriers inside and outside the museum, it is not yet possible to fully evaluate the communication on multi-ethnic coexistence that started with “*tempatempa*”. However, we would like to accumulate feedback from the staff programme.

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Les saisons en musique, une médiation sensible pour une visite inclusive

*Sophie Valmorin; Cecilia Franco **

Résumé

Le Musée de la musique a conçu et développé une nouvelle visite guidée : *Les saisons en musique*. Cette formule inclusive réunit dans une même activité un public individuel, valide ou en situation de handicap.

La visite, axée sur le thème des saisons, est menée par une conférencière qui propose un discours autour des instruments de musique, du répertoire, de la lutherie, des compositeurs et compositrices. Grâce à des éléments sensoriels et des extraits musicaux, les visiteurs découvrent le musée à travers les sensations et les émotions.

Il s'agit d'une expérience immersive et d'un moment de partage collectif.

Afin d'optimiser le confort de la conférencière et du public, un mobilier a été conçu et fabriqué pour s'adapter parfaitement à cette visite : le cabinet sensoriel.

Mots-clés : Musique, Inclusion, Handicap, Médiation sensible, Partage collectif, Expérience visiteur, Confort de visite, Outil de médiation.

*Sophie Valmorin, Cecilia Franco, Musée de la musique – Philharmonie de Paris, 221, Avenue Jean-Jaurès, 75019 Paris (France). cfranco@cite-musique.fr
svalmorin@cite-musique.fr.

Imaginez une visite-guidée où vous seriez autorisé à faire tout ce qui est habituellement interdit au musée ? Toucher, goûter, sentir...

C'est possible au Musée de la musique, lors de la visite « Les saisons en musique ».

1. Conception et planification du programme

Une nouvelle proposition de visite guidée

Le service des activités culturelles du Musée de la musique propose plus de 40 thématiques de visites guidées et ateliers destinés à tous types de public.

En 2023, lorsque les équipes ont entamé une réflexion sur l'élargissement de l'offre culturelle, elles ont fait les constats suivants :

- Les visites accessibles au public en situation de handicap s'adressaient exclusivement aux groupes constitués.
- Une seule visite guidée existait pour le public individuel adulte, présentant le musée de manière générale.
- Aucune visite-atelier, permettant de placer les visiteurs dans une position active, n'était proposée au public individuel adulte.
- Les offres s'adressant à différents types de publics fonctionnaient bien. Par exemple, les publics « enfants » et « adultes » sont réunis dans la formule « famille ».
- Des propositions de médiation sensible émergeaient dans d'autres musées.

C'est ainsi que le projet *Les saisons en musique* est né. L'équipe-projet, constituée d'une guide-conférencière, d'une chargée d'accessibilité et d'une cheffe de projet, a établi un état des lieux des offres de médiation sensible dans différentes institutions culturelles (suivi de visites, rencontre d'homologues et de prestataires, participation à des rencontres professionnelles).

Les objectifs de la future visite sensible ont été ainsi définis :

- offrir une médiation inclusive s'adressant au public valide et en situation de handicap, dans un moment partagé.
- proposer un axe nouveau, concret et accessible pour découvrir les œuvres du musée.
- ancrer la découverte des œuvres par le corps, l'imaginaire, les sensations et émotions, pour une expérience visiteur enrichie.
- penser la visite de façon globale, en favorisant le confort et le bien-être des participants.

Après une période de recherches, la conférencière a mis en lumière les liens pouvant être établis entre les cinq sens et les œuvres du musée.

Elle a proposé un nouvel angle de présentation des collections, celui des saisons : printemps, été, automne, hiver. Ce thème fédérateur permettrait de toucher chaque visiteur via ses souvenirs, ses émotions, ses sensations et son imaginaire.

La conférencière a défini quatre stations dans le parcours de visite, une station correspondant à une saison.

Elle a développé un discours autour de l'aspect sensible des œuvres : les décors et matériaux utilisés dans la fabrication des instruments de musique, la façon d'exprimer des émotions et sensations dans le répertoire musical, le contexte historique et les genres musicaux. Les sujets évoqués favoriseraient le dialogue entre la musique et les autres arts.

Tout au long de la visite, le public serait invité à faire appel à ses sens, avec des matériaux à toucher, des pastilles à goûter, des odeurs à sentir, des œuvres à regarder, des extraits musicaux à écouter.

Quatre périodes de l'histoire seraient abordées, suivant le parcours chronologique des collections : du 17^e siècle à la cour de Louis XIV, jusqu'au 20^e siècle avec le jazz. Ce choix permettrait aux visiteurs de déambuler de façon fluide, tout en découvrant la majorité des salles du musée.

L'équipe-projet a prévu de tester différentes étapes de conception de la visite auprès de plusieurs types de publics.



5 Visite guidée Les saisons en musique © Maxime Guthfreund

La recherche de financement pour développer cette nouvelle visite a débuté très tôt, en lien avec l'équipe mécénat. Les contours de la proposition ayant été validés, un dossier a été rédigé. Le projet a bénéficié du soutien d'une fondation dédiée à l'accès à la culture pour les personnes déficientes visuelles, en deux temps :

- la première année pour la conception de la visite, l'achat et la fabrication d'éléments sensoriels.
- la seconde pour la mise en œuvre du projet.

En parallèle avec la conception du contenu, l'équipe-projet a collaboré avec le service des relations avec le public sur des aspects marketing. Ensemble, ils ont défini la cible de la visite *Les saisons en musique* : un public individuel adulte, valide et/ou en situation de handicap. L'activité a été programmée le week-end, pour s'adresser à des personnes actives. Les tarifs ont été définis et des textes de communication rédigés.

Un outil adapté : le cabinet sensoriel

Lors des premières visites-tests, le constat a été fait que la manipulation des nombreux éléments sensoriels, transportés dans des sacs, était inconfortable. La nécessité d'un contenant ergonomique spécialement conçu pour l'activité s'est imposée.

Courant 2024, l'accompagnement du mécène étant confirmé sur la seconde phase du projet, la conception d'un mobilier dédié à la visite a pu être lancée.

Un soutien complémentaire a été obtenu, sous la forme d'un mécénat de compétence de la part d'une agence spécialisée en design inclusif pour les musées. Lors d'une journée de réflexion et d'idéation, les équipes (musée et relations avec le public) ont échangé avec les membres de l'agence sur les besoins matériels de la proposition. Elles ont ensuite formalisé un scénario d'usage et esquissé le concept d'un mobilier : le cabinet sensoriel.

L'objet aurait pour but d'accompagner la visite en transportant les éléments sensoriels, permettant ainsi à la conférencière de les présenter de manière esthétique et pratique.

L'équipe-projet a ainsi pu concevoir le mobilier avec un artisan ébéniste. L'enjeu était de penser un outil adapté à la visite et aux spécificités du musée, en respectant une cohérence avec la muséographie, en prenant en compte la répartition des œuvres sur plusieurs étages, en cohabitation avec les autres activités (visites guidées, musicien au musée, etc.).

Un lieu de stockage a été défini dans le parcours des collections, en accord avec les équipes de conservation et de surveillance.

Enfin, dans une démarche de développement durable, en imaginant de nouvelles thématiques dans l'avenir, des critères de modularité et de réparabilité ont été inscrits au cahier des charges du futur cabinet sensoriel.

2. Mise en œuvre du programme

Les éléments sensoriels, destinés à souligner le discours sur les collections du musée en sollicitant les sens des visiteurs, ont été choisis avec soin, en lien avec des prestataires spécialisés.

Pour chaque saison, il est possible de :

Voir	- les œuvres du musée (instruments de musique, sculptures, tableaux, maquettes de salles de concert) - des planches bi-graphiques (détails de décor et photos)
Toucher	- des matériaux (bois, plumes, colophane, etc.) - des pièces détachées d'instruments (tête de viole de gambe, embouchure de trompette, feutre de piano, etc.) - des planches bi-graphiques (visible, relief et braille) - des instruments de musique (violon, trompe)
Écouter	- des extraits musicaux, des extraits de poème - un mini concert, par le musicien du musée programmé chaque jour
Sentir	- des parfums, comme des fleurs de jasmin printanières pour résonner avec les décors floraux des clavecins (création de fragrances et supports adaptés par une artiste parfumeuse)
Goûter	- des bonbons aromatisés (malgré l'interdiction de manger dans le musée). La menthe fraîche imite la sensation du froid en hiver, en lien avec un extrait d'opéra mettant en scène des âmes condamnées au froid éternel.

Le design et la fabrication du cabinet sensoriel se sont faits entre fin 2024 et 2025. L'artisan ébéniste a réalisé sur mesure un meuble en bois de châtaigner, à l'esthétique élégante et sobre. Il est suffisamment haut pour permettre à la conférencière de se tenir debout lorsqu'elle distribue les éléments aux visiteurs. Doté d'une large poignée et de roulettes solides et silencieuses, il se déplace aisément dans tout le musée.

Le cabinet sensoriel dispose de quatre tiroirs compartimentés et adaptés aux éléments sensoriels. Ils sortent du meuble pour être posés sur un plateau-tiroir.

Des emplacements sont prévus pour stocker et présenter les planches bi-graphiques et les instruments de musique (violon/corne).

Tous les aménagements du meuble sont modulables.



6 Le cabinet sensoriel © Sophie Valmorin

Le service des relations avec le public a mis en place une communication à la fois large et ciblée. La visite a été annoncée via un communiqué de presse, dans la brochure et sur le site Internet de l'établissement. Des newsletters et des publications sur les réseaux sociaux ont permis de toucher des publics spécifiques et de proximité.

3. Évaluation et remédiation du programme

Entre 2023 et 2024, une série de visites-tests ont été réalisées auprès de différents types de publics (public valide, en situation de handicap, étudiants et professionnels de musées). L'évaluation s'est faite grâce à des retours qualitatifs de ces visiteurs.

La deuxième année, l'équipe a adapté le dispositif :

- Le temps nécessaire au public pour manipuler, sentir et observer les éléments sensoriels a été pris en compte. Le nombre de participants a été réduit, la jauge est passée de 15 personnes à 12 ; la durée de l'activité est passée de 2 heures à 1 heure 30 et le nombre d'éléments sensoriels a été multiplié.

- À l'origine, l'activité était prévue en deux temps : la visite se passait dans le musée, puis un atelier sensoriel se déroulait dans une salle pédagogique. Le cabinet sensoriel a permis d'intégrer la dimension sensible tout au long de la visite, au sein du musée uniquement.

- Certains visiteurs avaient eu des difficultés à voir les objets proposés, les espaces du musée étant peu éclairés. Des lampes ont été ajoutées au cabinet sensoriel.

- Suite aux retours de différentes personnes qui trouvaient la station debout fatigante, il a été décidé de distribuer des sièges-cannes aux visiteurs, pour un meilleur confort.

Tous ces paramètres ont concouru à faire de la visite sensorielle *Les saisons en musique* une expérience immersive, fluide et agréable, un véritable moment de partage sensible autour du patrimoine culturel et musical.

Cette nouvelle proposition inclusive est à la fois attractive pour des primo-visiteurs, tout en offrant un nouveau regard aux publics initiés.

La saison prochaine, elle sera également proposée aux groupes constitués.

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Pour voir le cabinet sensoriel

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Museum Teens: A Cultural Adaptation Program for Newcomer Youth

*Sun Young Kwon; Eunmi Yi **

Abstract

Due to Korea's changing demographics, an increasing number of adolescents are relocating from abroad during their formative years. These newcomer youth who arrived during adolescents often face challenges adjusting to Korean language, culture, and education. In response, the National Folk Museum of Korea developed the *Museum Teens* program in July 2024 in collaboration with the Seoul Global Youth Education Center.

The program was designed to support the cultural adaptation of newcomer youth by strengthening self-esteem and encouraging bicultural acceptance, which are both known to reduce cultural adaptation stress. Over three weeks, participants explored and compared aspects of everyday life in Korea and their home cultures, focusing on clothing and life rituals, food and seasonal customs, and housing and career planning.

The program encouraged students to reflect on similarities and differences between cultures, helping them connect personally with Korean

Sun Young Kwon; Eunmi Yi National Folk Museum of Korea, Seoul (Republic of Korea). ssaazi@korea.kr eunmiyi11@gmail.com

society. Activities included exhibition tours, interactive discussions, and hands-on crafts using familiar media and themes from youth culture. Newcomer youth bring valuable assets such as bilingualism and bicultural competence. With appropriate support, they can grow into cultural connectors.

This program proposes a novel approach to multicultural education within the museum context, offering foundational insights for engaging newcomer youth as a newly recognized educational audience.

Keywords: Newcomer Youth, Youth Education, Self-esteem, Bicultural Competence, Museum-Based Learning

1. The conception and planning of the programme

Goals

The program aimed to support the adaptation and settlement of the increasing number of newcomer youth in Korea. While many multicultural youths are born and raised in Korea, newcomer youth are those who spent their formative years abroad and immigrated during adolescence. Therefore, more time is typically needed for them to adjust to Korean society.

Three government ministries-Ministry of Gender Equality and Family, Ministry of Justice, and Ministry of Education-manage these students, each with slightly different definitions and support systems. However, all report a consistent increase in their numbers.

Newcomer youth can benefit from cultural adaptation programs held in museums, which can help ease their transition into Korean society. Although they face adjustment challenges, many also possess unique strengths such as bilingualism and bicultural skills, which can be cultivated for their growth as global bridges.

Relevance and Justification

As of 2023, foreign residents now account for 4.9% of Korea's population. Adolescents entering during school age experience language

and cultural barriers, making entry into the public education system difficult and often leading to gaps or breaks in their education. Even after entering school, the unfamiliar educational environment and cultural context often cause further stress. Museum-based cultural education focusing on daily life can offer practical support for social integration.

Resources

As a museum focused on everyday life, the National Folk Museum of Korea covers themes such as clothing, food, housing, rites of passage, and livelihoods. Using the universality and distinctiveness of clothing, food, and housing, the program connected Korean cultural practices to the students' own cultural backgrounds. Because of the familiarity of these topics, the students could reflect on and differentiate between cultural elements of Korea and those of their home countries. The program also included visiting museum exhibits to enhance their understanding.

Collaboration

Museum Teens was conducted in collaboration with the Seoul Global Youth Education Center, an institution established by the Seoul Metropolitan Government to support newcomer youth. This center provides education, counseling, and cultural exchange programs to help these youth adapt to life in Korea. The Yeongdeungpo District of Seoul, where the Seoul Global Youth Education Center is located, ranks second in the city in terms of the number of marriage immigrants and their children. Participants joined the program alongside center staff and interpreters, which contributed to emotional stability and engagement. To accommodate students with limited Korean proficiency, assistant instructors fluent in the students' native languages were assigned to facilitate communication.

Content and Educational Tools

The program consisted of three sessions, designed to help participants understand Korean culture based on their own cultural backgrounds. Starting from their current daily lives, the curriculum expanded to cover traditional practices, aiming to broaden their understanding of Korean culture.

Newcomer youth are particularly vulnerable to cultural adaptation stress during their adjustment process, including conflict, confusion, and psychological or emotional difficulties. Cultural adaptation refers to the process of adjusting from one culture to another through international migration. In Korean society, where there is a strong expectation for racial and cultural homogeneity, such stress can be intensified.

A key protective factor against unstable identity formation and cultural adaptation stress is self-esteem—an internal resource. Self-esteem, or the ability to positively evaluate one’s own worth, greatly contributes to forming healthy peer relationships and maintaining psychological stability.

For multicultural adolescents, high self-esteem has a positive influence on their attitude toward bicultural acceptance. Specifically, it enhances their racial identity and sense of belonging, which helps buffer the negative effects of discrimination and prejudice.

Drawing on previous studies emphasizing self-esteem and bicultural acceptance, the educational content and session design were aligned accordingly, as follows. The program comprised three sessions, each focusing on a specific cultural domain and incorporating both traditional and modern elements.

Session 1: Housing and Career Paths

Session 2: Food and Seasonal Customs

Session 3: Clothing and Life Rituals

Each session focused on universal cultural elements to foster bicultural acceptance. For instance, in exploring household deities, participants were encouraged to reflect on their own self-worth. Icebreakers, quizzes, and games were used to build rapport and sustain engagement. Educational materials referenced popular dramas and entertainment familiar to teens. Hands-on activities like pipe cleaner dolls, rice snack (gangjeong) making, and sock weaving crafts were included to improve understanding and participation.

2. Carrying out the programme

Museum Teens was designed based on a review of existing studies on newcomer youth to reflect their specific characteristics. Drawing on research that identifies self-esteem and bicultural acceptance as key to alleviating cultural adaptation stress, these components were incorporated into the program design.

To ensure stable recruitment, operation, and management, the program was implemented in partnership with the Seoul Global Youth Education Center. The program ran for three weeks, from July 26 to August 9, 2024, with two-hour sessions every Friday.

Each session was built around the universal yet culturally distinct elements of clothing, food, and housing to facilitate cultural understanding. The session structure included mini games for icebreaking, lectures using PowerPoint presentations, exhibition tours, and creative activities:

Session 1: Housing and Career Paths

Explored current and past living spaces and architecture. Through traditional concepts like household deities, students considered how to cultivate emotional security and created pipe cleaner dolls to symbolize personal guardians.

Session 2: Food and Seasonal Customs

Started with modern food trends like mukbang and tanghulu, then introduced traditional Korean foods tied to the seasons. Students made rice-based traditional snacks (gangjeong), fostering a hands-on understanding of Korea's seasonal food culture.

Session 3: Clothing and Life Rituals

Focused on key life stages and corresponding traditional clothing. Students experienced weaving using recycled sock yarn to deepen understanding of cultural practices.



Figure 1. Session 1 Presentation



Figure 2. Session 1 Craft Activity: Making pipe cleaner dolls to symbolize personal guardians



Figure 3. Session 2 Exhibition Tour



Figure 4. Session 2 Mini Game: Guess Food inside the Box



Figure 5. Session 3 Mini Game, Jipsin (Korean straw shoe) Throwing

The overall process aimed to deepen participants' understanding of Korean life and culture by connecting it with their own experiences, thus facilitating meaningful integration rather than cultural separation.

3. Evaluation and Future Improvements

After each session, surveys were conducted with students and accompanying staff to assess basic participant information, satisfaction with the program, and content comprehension. In addition to surveys, on-site observations and informal conversations were held with staff members.

When asked whether the program helped them reflect on cultural similarities and differences, 91% of participants responded positively demonstrating the effectiveness of using culture as an educational medium.

However, several issues arose during implementation:

- A nationality bias among participants due to relying on a single partnering institution
- Lack of detailed participant information
- Limited thematic depth due to time constraints
- Insufficient qualitative analysis due to limited evaluation methods
- Difficulty forming deeper rapport within a short timeframe

Despite these limitations, on-site observations, surveys, and conversations revealed high levels of participation and positive reception. This confirmed that the museum's materials, exhibits, and learning spaces offer meaningful cultural experiences for newcomer youth.

To address evaluation limitations, future efforts should include:

- Expanding networks with various institutions supporting newcomer youth
- Designing programs with stronger rapport-building components
- Using in-depth interviews and improved evaluation techniques

Additionally, gathering detailed information about participants—such as time of entry into Korea, Korean proficiency, and integration into formal

education—can help tailor programs more effectively.

Through continuous improvement, Museum Teens holds strong potential to evolve into a specialized and sustainable model of multicultural education within the museum sector and beyond.

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Learning otherwise: Museum Education as a catalyst for transforming the museum

Camila de Oliveira Andrade *

Abstract

This article examines the Education Program of the Museum of Tomorrow as a case of institutional transformation through pedagogical practice. Rather than treating education as a secondary function, the program repositions it as central to the museum's ethical, epistemological, and political commitments. Grounded in principles of co-creation and accessibility, the program is structured around two Research and Practice Groups, which engage diverse publics through dialogic, multisensory, and participatory methodologies. The planning, implementation, and evaluation of educational actions are recursive and collective, allowing for continuous reflection and adaptation. Initiatives such as *Cognitive-Sensory Visits* and *Entre Museus* (Among Museums) illustrate the museum's commitment to intersectional inclusion and planetary justice. By embedding education across the institution—from staff training to spatial design, the museum becomes not just a site of learning, but of relational repair and transformation. Ultimately, the program offers museum practice as a living, accountable, and imaginative process.

Camila de Oliveira Andrade, MSc. Museu do Amanhã (Museum of Tomorrow). Rio Janeiro, Brazil. camila.oliveira@idg.org.br andradecamilaoliveira@gmail.com

Keywords: Participatory education, decolonial pedagogy, institutional transformation, accessibility, museum practice.

1. The Proposition and Planning of the Program

Since 2019, the proposition of the Education Program at the Museum of Tomorrow has sought to develop the concept of museum education as a critical, situated, and transversal practice, reaffirming its political role in addressing contemporary urgencies. Far from occupying a peripheral position within the institutional structure, education is positioned here as a central axis that articulates the museum's ethical and epistemological commitments. In this context, planning is not limited to organizing actions; it is a stance that recognizes the museum as a participant in the symbolic, historical, and social disputes of its time. Planning thus becomes a political practice, one that reflects on the museum's place in society and on the possible modes of relationship with its publics.

This planning is conceived as a collective, recursive, and constantly evolving process. It unfolds through ongoing experimentation with educators, the contexts in which the museum is embedded, and critical feedback from the groups, participants, and visitors who take part in its activities. Rather than a self-contained and rigid program, what is constructed is a porous structure, responsive to emerging themes such as climate justice, food sovereignty, gender equity, and urban mobility, among others. This openness is not incidental; it reflects a methodological commitment to remaining attentive to local and global urgencies that shape the present. Planning, in this sense, becomes a way of positioning the museum in relation to the transformations of the world.

Evaluation, in turn, is not treated as an external tool, but as an integral part of the planning process. The program does not operate within strictly quantitative logic; instead, it values reflexive and process-oriented forms of analysis, including collective writing, internal dialogues, and public feedback. The aim is to create institutional conditions for error, reconfiguration, and continuous reorientation of practice. Evaluation here is an exercise in public accountability and institutional listening, one that seeks to challenge

certainties and generate new meanings. Uncertainty is not an obstacle—it is a fertile ground for pedagogical imagination.

The commitment to inclusion is approached critically, acknowledging that inclusive practices cannot be sustained without structural revision of how power, representation, and listening operate within the institution itself. As Sara Ahmed points out, inclusion often runs the risk of reproducing the inequalities it claims to challenge, especially when it is framed as addition rather than redistribution. The program seeks to navigate this tension by embedding its principles into institutional processes—team recruitment, spatial organization, language choices, and listening practices. Inclusion, in this framework, is understood as a continuous and processual institutional practice that demands constant attention to historically reproduced exclusions.

Ecopedagogy, informed by Latin American thought and popular education movements, is a key part of the program's conceptual foundation. It links environmental education with social justice, recognizing the interdependence between ecological systems and social structures. At the Museum of Tomorrow, this framework is put into practice through initiatives such as the Horta do Amanhã (Garden of Tomorrow), where workshops on biodiversity, medicinal plants, and ecological memory serve as sites for learning and collective experience. These are not accessory spaces—they are pedagogical territories where sustainability is lived, not merely spoken about.

Work with language—and the conscious act of creating it—also holds a central place in the planning process. Bilingual mediation, particularly through the use of Brazilian Sign Language (LIBRAS), reflects a commitment to communicational accessibility and the broadening of participatory possibilities—but not only that. More than a technical tool, language is understood as a symbolic field of dispute, capable of including or excluding modes of existence. In this context, translating and interpreting are not simply acts of linguistic conversion—they are political gestures of listening, of co-constructing shared meaning, and of opening up to diverse ways of narrating the world.

Ultimately, the Education Program proposes a shift in focus—from content alone to a broader attention to pedagogical stance. The questions that guide its planning go beyond “what to teach/dialogue?” and extend to “how?”, “with whom?”, and “for what purpose?”. In doing so, it advocates for a museological practice that is not anchored in a static model but rather affirmed as a living process—built through relationships, ongoing dialogue, and a commitment to transformation.

This understanding displaces the notion that a museum begins with a collection, a building, or a founding date. A museum begins—and begins again—every time it opens itself to encounter, to listening without defensiveness, and to the revision of its own certainties. It inaugurates itself daily in the ethical act of being affected, of sharing meaning, and of imagining futures. Through this continuous practice of planning as a form of action, the Education Program at the Museum of Tomorrow reaffirms its commitment to institutional transformation, radical pedagogy, and the collaborative construction of other possible worlds.

2. Carrying out the programme

The implementation of the Museum of Tomorrow’s Education Program is not a linear unfolding of a pre-existing plan. It is an embodied process of negotiation, situated action, and constant revision—what can be understood as praxis in motion. Here, execution does not simply mean “putting ideas into practice”; it is itself a space of invention, where institutional ethics, educational values, and social commitments are enacted through pedagogical encounters.

In contrast to models that treat implementation as the passive stage of a top-down strategy, this program is built around recursively—each action feeds back into planning, each encounter becomes data, and each outcome provokes a new question. These cycles are not only methodological but political, rooted in the recognition that the museum operates within intersecting fields of power: urban inequality, racial segregation, epistemic violence, environmental collapse. Implementation, then, is not about logistics—it is about responsibility.

Each of the two Research and Practice Groups (GPPs)—Childhoods and Families and Schools and Territories—operates with a significant degree of autonomy and is empowered to define, adapt, and revise its own strategies. This autonomy is not an absence of coordination, but an affirmation of contextuality. What emerges from one group’s engagement with early childhood development, for example, may differ dramatically in form and tone from the pedagogies developed for school partnerships—but both are governed by shared principles: accessibility, co-creation, and interdependence.

The implementation of educational experiences is shaped by a set of fluid and responsive criteria:

- Feedback loops from students, teachers, caregivers, and community stakeholders;
- Thematic relevance to pressing social and environmental crises, both local and global;
- Cultural and sensory accessibility, ensuring that every activity is reachable, meaningful, and inclusive to a wide range of publics.

From these foundations, the program gives rise to a multiplicity of formats, each designed not only to convey content but to transform relationships: between people and knowledge, between visitors and the institution, between the past and imagined futures. These include:

Mediated visits

Mediated visits form the backbone of the museum’s educational activity. Yet, these are not traditional guided tours. Each visit is designed as an open-ended process of dialogue, interpretation, and co-construction. There are scheduled school visits, adapted for curriculum alignment; spontaneous visits, for walk-in publics, structured around the exhibition’s central questions; and outdoor routes, such as Museum on the Street, which invite participants to think of the city itself as an exhibition space.

In particular, the Cognitive-Sensory Visits have redefined the practice of accessibility within museum education. Developed in partnership with neurodivergent visitors and educators with disabilities, these visits offer alternative forms of engagement through tactile materials, immersive soundscapes, flexible timing, and person-centered mediation. They do not “include” marginalized bodies—they are built with them, resisting ableist logics that demand adaptation only after the fact.

Workshops and Immersive Experiences

The Museum of Tomorrow uses workshops not as supplemental content, but as spaces of co-creation, where artistic practices, scientific inquiry, and political reflection intersect. Programs like *Brincar é Ciência* (Playing is Science), *Clube da Horta* (Garden Club), and *Rolê STEAM* integrate affective and speculative methodologies to approach themes such as ecology, technology, and planetary futures. These workshops destabilize the boundary between educator and participant by treating knowledge as emergent, not pre-determined.

The immersive nature of these activities resists the extractive tendencies of traditional educational models. Participants are not required to arrive with prior knowledge or specific forms of literacy; instead, meaning emerges through relational aesthetics—through touch, movement, dialogue, silence. These methodologies challenge the Cartesian separation between mind and body, emotion and intellect, often privileging sensorial and symbolic language over textual mediation.

Community-based interventions

The program understands the museum not as a bounded institution, but as a node within a larger urban fabric. Initiatives such as *Entre Museus* (Among Museums) exemplify this approach by linking over 20 cultural and educational organizations within the port region of Rio de Janeiro. These partnerships are not tokenistic; they are strategic acts of territorial integration, designed to counteract the spatial and symbolic fragmentation of cultural access in the city.

Through shared programming and collaborative mediation strategies, *Entre Museus* (Among Museums) builds horizontal networks that redistribute cultural capital, amplify minoritized narratives, and create public pedagogies of mutual recognition. The museum becomes not a center, but a participant—a learner in a constellation of institutions committed to social transformation.

Another key program, Trilhas de Conexão, engages public and private school teachers in ongoing professional development that links their curricula with the museum's narrative arcs. These are not workshops for “transmitting” museum knowledge, but platforms for collective pedagogical inquiry. Teachers become co-researchers in the process, and the museum reframes itself as an educational collaborator, not an evaluator.

Pedagogical atmosphere and affective labor

Implementation also takes place at the level of institutional atmosphere. The tone, rhythm, and energy of educational encounters are not peripheral—they are constitutive. Educators are trained not only in content but in gesture and empathy. This reflects a broader institutional stance that challenges the invisibilization of care work within cultural institutions. As bell hooks assert, teaching must be a performance of love, risk, and relationality—not an exercise in authority. The museum's internal structures reflect this vision through collective preparation and open pedagogical reflection.

Institutional training and epistemic accountability

Execution is not the exclusive task of the education team. The program recognizes that for transformative education to occur, the entire institution must be pedagogized. This means that front-line staff, management, curators, and communicators must also be engaged in a continuous process of learning, unlearning, and reflexivity.

Through internal courses, workshops, and shared readings, the museum fosters a culture of epistemic accountability. This means not only learning “about” diversity or inclusion but understanding how institutional practices reinforce or resist power structures. Inspired by Sara Ahmed’s critique of performative diversity in *On Being Included*, the program works to prevent the reduction of inclusion to policy documents and symbolic representation.

Temporal multiplicity and resistance to urgency

Unlike programs that rush to show results, the Museum of Tomorrow’s educational implementation embraces multiple temporalities. It recognizes that some learning takes time, that discomfort is part of growth, and that not all transformation is visible or immediate. Some projects unfold over months or years, while others emerge quickly in response to crisis. The key is that all actions are guided by a principle of responsiveness, not reactivity.

The program’s capacity to hold space for slowness, reflection, and pause is itself a form of resistance—against the logics of neoliberal urgency that dominate institutional agendas. By valuing duration, depth, and discontinuity, the program honors the rhythms of community processes and the dignity of those it engages.

The Museum of Tomorrow’s approach to implementation thus resists the separation of action and reflection, of institutional commitment and everyday practice. It insists that the way a program is carried out is inseparable from what it claims to stand for. Execution is not the endpoint of planning—it is its ethical testing ground.

These educational actions reimagine the museum as a living infrastructure for critical pedagogy, relational repair, and speculative transformation. They push the boundaries of what a museum can be—not a neutral site of learning, but a complex, contradictory, and hopeful space where learning happens with, though, and because of others.

3. Beyond Measurement: What Evaluation Reveals About the Museum

At the Museum of Tomorrow, evaluation is not a postscript to educational work—it is a constitutive part of how the institution thinks, acts, and relates. Rather than serving a bureaucratic function, evaluation here is a method of ongoing ethical inquiry, embedded in every stage of educational practice. It is not centered on outcomes alone, but on process, relationality, and institutional accountability.

Educational actions, whether workshops, mediated visits, community collaborations, or teacher trainings — are consistently followed by interlinked layers of reflection. These include:

- Team debriefings, where educators discuss what worked, what resisted, and what transformed;
- Reflective logs, which capture educators' perceptions, emotions, and pedagogical tensions;
- Participant feedback, collected in inclusive formats suited to diverse publics;
- Documentation, both qualitative and quantitative, that helps trace affective and epistemic impact.

Evaluation in this program is not driven by a logic of performance, but by co-responsibility. It seeks not to rank success, but to identify learning moments—for the institution and for its publics. The process is deliberately multimodal and situated, recognizing that meaningful transformation often unfolds outside measurable frames.

Each Research and Practice Group (GPP) holds periodic evaluation cycles that combine collective reflection with structured analysis. These sessions ask essential questions: Whose knowledge did we center? Were any perspectives silenced? What unexpected forms of participation emerged? These are not procedural audits—they are critical pedagogical rituals.

Projects like *Entre Museus* (Among Museums) and Cognitive-Sensory Visits exemplify how evaluation informs practice. In *Entre Museus* (Among

Museums), collective review takes place across multiple institutions, through shared analysis and mutual visits. The aim is not to establish best practices, but to construct shared responsibility for cultural equity. In Cognitive-Sensory Visits, feedback from neurodivergent visitors and families informs concrete adaptations in space, pacing, and mediation tools—reinforcing the program’s commitment to anti-ableist practice.

Remedial action in this context is rapid and collaborative. The team does not wait for year-end assessments to implement change. If a mediation strategy fails to support a group, it is revised. If an accessibility barrier is identified, solutions are co-designed. This agile feedback loop signals a culture of responsiveness, where remediation is a form of care, not correction.

Importantly, evaluation is not treated as neutral. The program understands that every metric, every question, every indicator reflects institutional power. Following critical perspectives—such as those offered by Nirmala Erevelles—evaluation here resists the impulse to define participation through normative behaviors or standardized learning. It affirms instead a plurality of ways of knowing and engaging, even when they do not conform to expected patterns.

Concluding an evaluation cycle at the Museum of Tomorrow does not signify the end of a stage, but rather the activation of a more difficult question: what kind of museum are we—and what kind of museum are we willing to become? This shift moves evaluation from a space of goal-checking to one of ethical inquiries.

More than asking whether we have met our objectives, the crucial question is whether we have lived up to the principles we claim to uphold. And, above all, what do we do when we have not? The value of evaluation, in this sense, lies less in diagnosis and more in the courage to begin again—with listening, with repair, with a willingness to revise structures that have proven to be exclusionary, unresponsive, or self-referential.

Perhaps the most radical potential of this process is that it allows the

museum to recognize its own contradictions—not to erase or conceal them, but to embrace them as part of a contested field. Evaluation, then, becomes both mirror and horizon: a tool for seeing with greater clarity, and also for imagining otherwise. A museum that evaluates deeply is, above all, a museum willing to be transformed by the questions it asks—and by those it has not yet learned how to answer.

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¡Hagamos una Expo! El juego de mesa del Museo Histórico Nacional de Chile

*Fernanda Venegas Adriaola**

Resumen

Tradicionalmente, el foco de los museos ha sido dar a conocer sus colecciones y promover múltiples reflexiones sobre ellas o a partir de ellas, pero las labores internas de estas instituciones tienen un grado menor de difusión. Esto significa que existe una brecha de acceso al conocimiento que afecta el potencial educativo de las visitas destinadas a niñas, niños y jóvenes, pues en ellas se suele omitir: ¿Cómo llegan los objetos al museo? ¿Cómo se resguardan? ¿Quiénes los seleccionan para estar expuestos? ¿Qué criterios usan? ¿Cómo se investigan las historias que cuentan? Estas interrogantes, fomentan el pensamiento crítico y despiertan la curiosidad sobre los procedimientos museológicos implicados. Frente a este desafío, se trabajó en la creación de ¡Hagamos una Expo! un juego de mesa colaborativo, destinado a personas desde los 10 años en adelante, cuya premisa plantea:

En ¡Hagamos una Expo! trabajas en el Museo Histórico Nacional de Chile y, junto a tus colegas, colaboras para hacer la próxima exposición según las indicaciones de la directora. Para conseguirlo, durante el juego recibirás objetos donados que debes ingresar al Museo, investigar sus orígenes e historias, y prepararlos para la muestra. Pero debes tener cuidado,

* Fernanda Venegas Adriaola, Museo Histórico Nacional, Plaza de Armas 951, Santiago (Chile), fernanda.venegas@mhn.gob.cl

pues el proceso está lleno de imprevistos ¿Podrás completar la exposición?

Palabras clave: Juego de mesa, educación, democratización del conocimiento, labores museológicas, derechos culturales.

1. Conceptualización y planificación del programa

El Museo Histórico Nacional de Chile (MHN) es el principal museo de historia del país. Fue fundado en 1911 y pertenece al Servicio Nacional del Patrimonio Cultural, dependiente del Ministerio de las Culturas, las Artes y el Patrimonio. El Área de Educación del museo se destaca por su trabajo con comunidades diversas, poniendo especial énfasis en facilitar el acceso a quienes enfrentan algún tipo de dificultad para vincularse con la institución. Desde 2010, estas acciones se articulan a través de un programa que busca acercar el museo y sus funciones a estos públicos. El actual equipo educativo se conformó en 2022 y, desde entonces, ha trabajado en un plan estratégico que se posiciona desde la democracia cultural, facilitando herramientas para empoderar a las personas respecto a sus derechos culturales y generando espacios de participación auténtica junto a las comunidades con quienes se vincula.

Bajo estos lineamientos, el Área de Educación se propuso mediar sobre la disciplina museológica que se practica al interior del MHN, con el fin de acercar este contenido especializado de forma amigable a las personas, y así contribuir a una mejor comprensión del quehacer institucional. Desde esta perspectiva, podría decirse que el proyecto es de pertinencia científica, ya que pretende develar los procesos mediante los cuales el museo construye conocimiento histórico a través de la disciplina museológica. Un contenido que, al menos en Chile, se omite en los recorridos cotidianos destinados a escolares y turistas. En general, las labores y procedimientos internos de los museos —como el registro, la documentación, la conservación, la investigación y la selección de elementos patrimoniales, entre otros—, tienen un grado bastante menor de difusión que las colecciones. De hecho, este tipo de actividades suelen realizarse de forma acotada en fechas específicas, en el marco de programas puntuales, o bien, están dirigidas a públicos especializados, como estudiantes universitarios de disciplinas afines

o personal de otros museos y centros culturales.

Esta situación contrasta con el actual contexto científico que busca democratizar el conocimiento y su proceso de construcción, acercándolo a públicos no especializados. En este ámbito cobra relevancia el convenio firmado entre el Ministerio de las Culturas y el Ministerio de Ciencias en 2023, ocasión en que la ministra de la cartera científica manifestó:

Los museos, los archivos y las bibliotecas son espacios donde también se hace investigación y donde convergen elementos fundamentales para la construcción de nuevo conocimiento. (...) Si queremos tener una ciencia con pertinencia territorial e histórica, y si queremos que esa ciencia se ponga al servicio del país, es muy importante que se base en el conocimiento ya existente de nuestra naturaleza y nuestra historia, y eso es algo en lo que estamos avanzando desde hoy. (Etcheverry, 2023, párr. 2).

Por su parte, desde los estudios críticos del patrimonio cultural, esta democratización del conocimiento ha sido abordada extensamente en la literatura. Solo por nombrar algunos ejemplos: “Heritage, critical approaches” de Rodney Harrison (2013), “The educational role of the museum” de Eilean Hooper-Greenhill (1999) y “Uses of Heritage” de Laurajane Smith (2006). En este último, se expone el Discurso Autorizado del Patrimonio Cultural que, entre otras cosas, promueve su protección para transmitirlo lo más intacto posible a las generaciones futuras, omitiendo el poder que tienen las generaciones del presente para desafiar el pasado y encontrar nuevos significados (Smith, 2006). Sin embargo, para avanzar en este desafío, es importante que las personas no familiarizadas con estos temas conozcan de qué forma operan las instituciones culturales encargadas del resguardo y puesta en valor del patrimonio cultural, y de esta forma puedan ejercer una participación informada. En este ámbito, la educación en museos puede contribuir significativamente al incorporar actividades o espacios de discusión donde se promuevan interrogantes como: ¿De qué forma llegan los objetos al museo? ¿Cómo se resguardan? ¿Quiénes seleccionaron los objetos que están en la exposición y qué criterios emplearon? ¿Cómo se investigan las diversas historias que cuentan los objetos patrimoniales? Desde la ciudadanía cultural, entendida como “el

derecho de los ciudadanos de intervenir en la definición de las líneas culturales y de los presupuestos públicos, a fin de garantizar tanto el acceso como la producción de cultura por los ciudadanos” (Chauí, 2014, p. 163), la experiencia en el museo no logra desarrollar su máximo potencial educativo cuando las y los visitantes desconocen las labores internas de los museos, así como los procesos que dan origen a las exposiciones que visitan y los factores que pueden condicionarlas o hacerlas posibles.

Ante este reto, el equipo propuso como solución la creación de un juego de mesa, pues este tipo de estrategia permite la incorporación de contenidos complejos de una forma amena y natural, posibilitando aprender de forma tan entretenida, que las personas no se dan cuenta lo mucho que están aprendiendo (Patten, 2019). El concepto de ludicidad, es señalado como uno de los cuatro pilares de la educación significativa en museos por Irene de la Jara (2013), lo que ratificamos en la encuesta aplicada durante noviembre de 2022 a niños y niñas visitantes del MHN, quienes ante la pregunta: *¿Cómo sería una visita ideal al museo?* contestaron, en un 92%: *“tener visitas donde se pueda jugar”*. Cabe mencionar que, en los resultados de esta pregunta, la prioridad de niñas y niños fue: 1º Tener colaciones (meriendas), 2º Visitas donde se pueda jugar y 3º Contar con dispositivos tecnológicos. La 1ª y 3ª sugerencia están fuera del alcance del Área de Educación, pero la 2ª fue considerada una interpelación directa y se actuó en consecuencia, generando experiencias lúdicas en las visitas.¹ Con esta idea en mente, se buscaron referentes de juegos de mesa en museos e instituciones culturales nacionales, como *Memoria Oculta* del Museo de la Memoria y los Derechos Humanos, *EconomíncaMente* del Banco Central y *Carabineros y ferrocarriles* del Museo Histórico de Carabineros.

De esta forma, y valiéndose solamente de la intuición y el entusiasmo, el equipo educativo creó un primer prototipo en 2023. Se hicieron múltiples testeos entre junio y julio de ese año; sin embargo, como era previsible dada la inexperiencia del equipo en la creación de juegos de mesa, la primera versión presentó múltiples falencias. La gran cantidad de información que

¹ No solo se creó el juego de mesa, sino que desde 2023 se gamificaron todos los servicios educativos destinados a niñas y niños entre los 4 y los 10 años.

explicaba la creación de exposiciones hizo que el juego fuese aburrido. Se realizaron ajustes introduciendo algunas preguntas, pero esto causó que el juego se convirtiera en una trivia, donde niñas y niños aprendían sobre contenidos y datos relativos al museo y sus colecciones, pero no sobre los procesos museológicos implicados, como se había propuesto desde un inicio. Tal como plantean D Grace et. al. “los juegos y las experiencias interactivas cuidadosamente diseñadas van más allá de la actividad superficial; brindan oportunidades para que los visitantes interactúen significativamente con el contenido, entre sí, y con las ideas más amplias que los museos buscan transmitir” (2025, p. 13). Desafortunadamente, el prototipo creado estaba bastante alejado de estos parámetros. Ante la frustración inicial, el mayor aprendizaje fue reconocer que era necesario contar con el apoyo de un experto en creación de juegos de mesa, lo cual era imposible en ese entonces debido a aspectos presupuestarios.

Para financiar este proyecto, a inicios de 2024 el equipo educativo presentó la idea a un fondo concursable. El Servicio Nacional del Patrimonio Cultural abrió una convocatoria al fondo de Acciones Culturales en Innovación Pública, donde el Área de Educación MHN se adjudicó 7 millones de pesos chilenos (aproximadamente € 6.600), para implementar el juego de mesa. Este apoyo financiero permitió perfilar las expectativas y los alcances del proyecto. Su objetivo general consistió en fortalecer el potencial educativo de las visitas destinadas a niñas, niños y jóvenes a través de un juego de mesa que reduzca la brecha de acceso al conocimiento de las labores internas del MHN. Los objetivos específicos fueron:

- 1) Desarrollar un juego de mesa de carácter colaborativo, con estándares de calidad equiparables a los existentes en el mercado.
- 2) Utilizar el juego de mesa como recurso educativo complementario en las visitas libres y mediadas en el MHN.
- 3) Generar un plan de difusión para dar a conocer el juego de mesa entre las y los beneficiarios objetivos y las comunidades de interés.

Paralelamente, se estructuró un calendario para la rendición del proyecto dentro del plazo establecido por el fondo, entre mayo y diciembre de 2024, ajustando el desarrollo del juego a 7 meses. Con este recurso financiero fue

posible contratar a una persona experta en creación de juegos de mesa, y garantizar la impresión de los juegos en la calidad deseada. El equipo de trabajo se conformó por las cinco personas que componen el Área de Educación MHN: Marcela Torres, Mauricio Soldavino, Pablo Soto, Grace Standen y Fernanda Venegas; el diseñador gráfico MHN Cristián Guerrero; y un experto en juegos de mesa, director de la Editorial Circoctel², Rodrigo López.



Equipo probando el primer prototipo de ¡Hagamos una Expo! Archivo Fotográfico MHN, 2024.

² <https://circoctel.com/>



Equipo que trabajó en la creación de ¡Hagamos una Expo! Archivo Fotográfico MHN, 2025

2. Desarrollo del programa

Desarrollo del juego (mayo-sept. 2024): el primer paso fue introducir a Rodrigo López, experto en creación de juegos de mesa, en las labores del museo. Para ello, se entrevistó con representantes de cada área del MHN, desde el personal de seguridad hasta la directora. Paralelamente, él hizo que el equipo del proyecto jugara diversos juegos de mesa, de modo que se familiarizaran con ellos e identificaran algunos componentes y mecánicas que consideraran pertinentes para el proyecto en desarrollo. Prontamente, el equipo comprendió que el juego creado intuitivamente en 2023 no servía

y que era necesario hacer uno completamente nuevo. Se decidieron en conjunto las principales características de la nueva versión, entre ellas que el juego fuese colaborativo, pues además de reflejar el trabajo en equipo al interior de los museos, este tipo de juego “anima a los grupos a afrontar retos compartidos, fomentando el diálogo y la cooperación entre los participantes” (D. Grace et al., 2025, p. 3), valores que el Área de Educación busca promover transversalmente en sus actividades.

Una vez definidos estos aspectos, se realizó el primer prototipo para someter a iteración. Éste fue presentado en dos jornadas abiertas a todo el equipo MHN, recogiendo valiosos puntos de vista que aportaron a su mejora. Luego comenzó la etapa de pruebas, donde se trabajó focalizando a grupos y organizando espacios adecuados con mesas para jugar. También se contó con la colaboración de profesoras y profesores de escuelas públicas que visitan frecuentemente el museo, quienes, junto a sus estudiantes, participaron en las pruebas y procesos de consulta. De la misma forma, contamos con el apoyo de educadoras y educadores de museos, quienes contribuyeron con valiosas opiniones en calidad de pares. En cuanto a los colaboradores internos, participaron representantes de todas las áreas que componen el MHN, quienes fueron invitados a participar voluntariamente en cada etapa del desarrollo del juego, marcando todo un hito de trabajo colaborativo al interior de la institución. Los resultados de este proceso permitieron redactar las instrucciones y ajustar los componentes finales del juego: 5 tableros individuales, 5 dados, 48 cartas de objetos, 27 cartas de eventos que afectan positiva y negativamente el proceso de realizar una exposición y 5 cartas de misiones.

Diseño y producción (sept.-nov. 2024): sobre la base de los resultados de la etapa de testeo, se editaron las cartas de objetos, añadiendo breves descripciones de los elementos presentados (aprox. 15 palabras). Igualmente, junto a las áreas de registro y documentación, curaduría y conservación, se corroboraron datos históricos, números de inventario y dataciones. Paralelamente, se trabajó junto al departamento de fotografía para conseguir imágenes de los objetos en alta resolución. Asimismo, el diseñador gráfico y el equipo educativo MHN acordaron la paleta de colores y los elementos gráficos identitarios de la institución que serían añadidos al juego de mesa: las baldosas de la torre del museo, para el reverso de los

tableros y para parte de la caja; y las pinturas murales originales del edificio para el reverso de las cartas y para los tableros. Finalmente, se estudiaron imprentas que cumplieran con los estándares estéticos y de calidad a la altura de los juegos de mesa del mercado, logrando producir 150 ejemplares según el presupuesto disponible.



Juego de mesa ¡Hagamos una Expo!. Archivo Fotográfico MHN, 2025.

Difusión (dic. 2024 a junio 2025): el juego estuvo listo a inicios de diciembre de 2024, y las dos primeras semanas del mes (antes de vacaciones de verano), el equipo consiguió jugar y donarlo a escuelas públicas de las regiones Metropolitana, Maule y Araucanía que asistieron al museo. Paralelamente, se visitaron las escuelas que participaron en los testeos para donar ejemplares y jugar con las y los estudiantes, tal como les fue prometido³. En enero, el MHN fue el escenario del lanzamiento del

³ La Escuela pública Miguel de Cervantes - Básica, hizo un video para compartir esta experiencia en las redes sociales de su institución: https://www.instagram.com/reel/DDaWW1uy4Pb/?utm_source=ig_web_copy_link&igsh=MzRIODBiNWFIZA==

programa ministerial “Museos en Verano”, que se celebró con una gran jugatón de ¡Hagamos una Expo! en el patio del museo. Asimismo, se realizó una exitosa “Tarde de juego y paletas de helado” para jóvenes y adultos jóvenes, que disfrutaban de los juegos de mesa. También fue compartido en los talleres de verano para docentes, presentándolo como una herramienta educativa para utilizar antes de visitar el museo. Durante el verano, el juego fue difundido en una nota en el Diario El Mercurio. Desde marzo de 2025, el juego de mesa se incorporó a los servicios educativos regulares del museo e igualmente se están coordinando jornadas de juego en ludotecas públicas y en escuelas rurales fuera de la Región Metropolitana. Las colaboraciones externas se dieron de forma orgánica, ya que, durante el transcurso del proyecto, Rodrigo López resultó electo como presidente de *LudiChile*, la asociación de editoriales chilenas de juegos de mesa, lo cual favoreció la difusión del juego entre las comunidades de interés en el país. Además, el Área de Educación MHN ha oficializado su colaboración con el Programa Explora⁴ del Ministerio de Ciencias de Chile (que trabaja en escuelas y liceos públicos promoviendo las ciencias desde la primera infancia hasta secundaria), poniendo a disposición el juego ¡Hagamos una Expo! ya que resultó ser un recurso atractivo para aproximar procesos científicos asociados a las Ciencias Sociales y las Humanidades. Por último, cabe destacar que, a la fecha, el equipo educativo MHN ha realizado 6 asesorías a museos e instituciones culturales que quieren crear sus propios juegos de mesa. Por esta razón, actualmente se está organizando un congreso para reflexionar sobre los alcances de esta herramienta educativa en el ámbito del patrimonio.

3. Evaluación y proceso de remediación

Este proyecto inició en 2023, motivado por el requerimiento de niñas y niños a jugar más en el museo, y por el interés del equipo educativo en contribuir al ejercicio de una ciudadanía cultural informada de los procesos de construcción del conocimiento al interior de un museo. El prototipo de juego de mesa que se creó en ese entonces fue realizado de manera interna e intuitiva por el Área de Educación MHN y resultó ser insatisfactorio. Tenía

⁴ Específicamente con el PAR Explora RM Sur Oriente y PAR Explora RM Norte.

mucho contenido, semejaba una trivía y era aburrido, alejándose de su objetivo inicial. Para el desarrollo del juego en 2024, el equipo educativo estudió y se interiorizó en la materia, con el fin de preparar una licitación pública de servicios profesionales y sumar a un experto en creación de juegos de mesa durante los meses de julio y agosto de 2024. Esta contratación marcó significativamente la diferencia, ya que Rodrigo López aportó de forma contundente y profesional en aspectos técnicos y especializados que el equipo educativo no podía resolver.

Como parte de la licitación, se solicitó presentar un cronograma de trabajo, el cual Rodrigo hizo cumplir rigurosamente, incluyendo constantes reuniones de evaluación y avance. Los testeos e iteraciones del prototipo del nuevo juego fueron claves en la realización de ajustes oportunos en cada etapa, pues al tratarse de un contenido complejo, para el equipo fue muy importante obtener un balance entre entretención y aprendizaje. Hoy es posible afirmar que el juego es divertido: hay risotadas y gritos de emoción, lo que nos conmueve y da gran satisfacción, más aún al considerar que:

(...) estas emociones no son solo un resultado más; son un elemento vital de una experiencia de aprendizaje memorable y significativa. Nadie que haya jugado al Monopoly puede negar que es una experiencia emocional, que abarca sentimientos de esperanza y decepción, alegría e ira, frustración y alivio. Lo que uno aprende sobre los monopolios en ese juego está ligado a lo que sintió durante la partida, tanto positivo como negativo. (Schaller, 2011, p. 8).

En otras palabras, un juego que logra emocionar es un juego que logra aprendizajes significativos.

Durante las primeras experiencias de implementación del juego, el equipo cayó en el sesgo de relacionar juegos con infancias y jóvenes. Inicialmente, el juego no fue pensado para públicos adultos, sino que escolares. Pero en las jornadas abiertas realizadas en vacaciones de verano y de invierno, se ha podido observar lo mucho que algunos adultos disfrutaban al jugar. En general, “la mayoría de los museos ofrecen actividades lúdicas orientadas a

los visitantes más jóvenes, ya sea en las galerías o a través de “actividades familiares”, pero las actividades lúdicas para adultos siguen siendo limitadas” (Bartley, 2024, p. 2). Frente a este aspecto, los juegos de mesa son oportunidades para que las personas adultas también jueguen, se diviertan y se emocionen como niñas y niños.



Niñas y niños jugando ¡Hagamos una Expo! en el Museo. Archivo Fotográfico MHN, 2025.



Tarde de juegos y helados junto a públicos adultos. Archivo Fotográfico MHN, 2025.

Respecto a la masividad de impresión del juego de mesa, fue necesario manejar las expectativas, ya que se debió sacrificar la cantidad en beneficio de la calidad. Las editoriales locales de juegos imprimen en China, pero en este caso no fue posible hacerlo debido a los ajustados tiempos exigidos para la rendición de los fondos adjudicados. Imprimir en Chile encareció la producción del juego, obteniendo tan solo 150 ejemplares.

Asimismo, en estos 7 meses de jugar ¡Hagamos una Expo! junto a diversos públicos, se han detectado mejoras para una futura versión. Si bien en los testeos se definieron los 12 años como la edad mínima para jugar, durante su implementación se ha comprobado que el juego funciona muy bien con niñas y niños desde los 10 años. También se han levantado oportunidades de mejoramiento en algunas reglas y en las cartas de misiones, pequeños detalles que pueden dar mayor fluidez a las partidas.

Aún considerando todos estos aspectos, se ha podido constatar el logro del objetivo general del proyecto mediante la observación participante y no participante. Luego de jugar, niñas, niños y jóvenes recorren el museo con

mayor motivación y atención a ciertos detalles, lo que se refleja en preguntas que antes no aparecían en los recorridos, como: *¿Este objeto fue donado o comprado? ¿Cómo cuidan este objeto?* También se observa en pequeñas conversaciones entre ellos y en comentarios a viva voz donde discuten los riesgos que pueden afectar a los elementos patrimoniales. Además, de forma intencional, se consideró que las 48 cartas de objetos correspondieran en su mayoría a elementos que están expuestos en las salas del museo. Por ello, para las y los estudiantes resulta emocionante encontrar los objetos con los que jugaron previamente. ¡Hagamos una Expo! no solo se ha convertido en el primer juego de mesa sobre el quehacer de un museo estatal en Chile, sino que además aborda un proceso que es bastante desconocido en la ciudadanía: la construcción del conocimiento al interior de un museo. De forma entretenida, devela procesos museológicos y patrimoniales que fortalecen el aprendizaje y el disfrute en el museo, pues genera aprendizajes previos sobre los que luego se construye la experiencia de visita.

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From Display to Discovery: Leveraging Replicas in Museum Learning Environments

Susan Parker-Leavy *; *Salem Abdulla Al Aswad* **;
Soumeya Menber ***; *Marc Pelletreau* ****

Abstract

From Display to Discovery is a multi-phase educational initiative developed by the Museum of Islamic Art (MIA) in Doha, designed to reposition museum replicas as powerful pedagogical tools that promote inclusive, experiential learning. Conceived in response to the limitations of traditional display models, the programme integrates high-fidelity, three-dimensional replicas into a variety of hands-on learning contexts—including school handling sessions, artist-led workshops, accessibility-focused programming, professional training, and outreach events. Drawing on object-based

* **Susan Parker-Leavy**, Museum of Islamic Art (MIA), Doha, Qatar sleavy@qm.org.qa

****Salem Abdulla Al Aswad** Museum of Islamic Art (MIA), Doha, Qatar
salaswad@qm.org.qa

*****Soumeya Menber** Museum of Islamic Art (MIA), Doha, Qatar smenber@qm.org.qa

******Marc Pelletreau** Museum of Islamic Art (MIA), Doha, Qatar mpelletreau@qm.org.qa

learning theory, it offers diverse audiences—particularly children, neurodiverse learners, seniors, and visually impaired visitors—meaningful opportunities for tactile, imaginative, and critical engagement with Islamic art.

The replicas, created through advanced 3D scanning and durable casting techniques, were developed in collaboration with technical specialists, conservators, and educators, with additional support from national and international partners. Their use has extended MIA’s educational reach into non-traditional settings such as shopping malls, airports, and reunion parties, transforming public perceptions of museum learning and demonstrating the value of mobile, interactive heritage interpretation.

Programme evaluation employs a multi-tiered model encompassing real-time formative assessment, structured post-activity surveys, and feedback from educators and professionals. Preliminary findings with visitors show a strong preference for three-dimensional replicas over two-dimensional reproductions, with consistent praise for their realism, accessibility, and the inclusion of touch. As museums worldwide seek to diversify access and deepen engagement, *From Display to Discovery* offers a replicable, educationally sustainable model that positions replicas not as substitutes, but as vital components of 21st-century museum education.

Keywords: Museum pedagogy, Experiential learning, Multisensory engagement, Inclusive Museum education, Object-based learning, Tactile learning, educational outreach, Museum innovation, Object handling, Replicas, 3-D Printing

1. The conception and planning of the programme

The *From Display to Discovery* programme was conceived as a strategic response to the limitations of traditional museum displays and the growing demand for inclusive, hands-on learning experiences. At MIA, the initiative aimed to improve access to culturally significant yet fragile objects using high-quality replicas. These replicas were not simply substitutes, but

pedagogical tools—designed to engage learners by offering faithful reproductions that reveal new aspects of masterworks. Through the experience of previously intangible tactile qualities, visitors can make authentic discoveries and explore with natural curiosity. This approach is particularly beneficial for children, blind and low-vision visitors, seniors, and neurodiverse learners, who can engage through touch, storytelling, and participatory exploration. The positive impact of 3D-printed replicas on engagement and comprehension for individuals with disabilities, such as those with vision impairments, has been highlighted in recent studies (Kantaros, 2023). The overarching goal was to develop a sustainable model of object-based learning that aligns with Qatar’s educational priorities related to Qatar Vision 2030 and positions MIA as a leader in innovative, accessible museum practice.

The programme was developed collaboratively across departments, with core leadership from MIA’s Learning and Outreach team, and technical input from Conservation, Collections, and Digital Assets. Internal resources were supported by external partnerships, including a Qatar based fabricator and a grant from the Ministry of Endowments and Islamic Affairs (Awqaf). The planning process included careful object selection, 3D scanning using structured light, photogrammetry, traditional CAD modelling and editing, and the creation of a searchable database within MIA’s Open Public Access Catalogue. The programme also benefited from contributions by local artists, university partners, and international advisors, ensuring both cultural relevance and the best global practice. Together, these elements laid the foundation for a pedagogically robust and socially responsive educational toolkit.

Technical Development of the Replicas

The creation of high-quality museum replicas requires a careful balance between curatorial priorities, technological capabilities, and educational goals. At MIA, the selection and replication process begins with a thorough survey of the object to be reproduced. This involves both qualitative and technical assessments to determine the object’s tactile potential, durability, and suitability for scanning and fabrication with current available methods.

Object Selection Criteria

Objects are chosen not only for their historical or artistic value but for their tactile and educational potential. For example, while a simple ceramic bowl may be historically significant, its commonplace form might offer limited engagement as a hands-on learning tool. In contrast, objects with complex forms, textures, or interactive features (such as lids or spouts) tend to invite greater curiosity and sensory exploration.

Replicas must support meaningful handling experiences, and their final use is considered from the outset. An object that is extremely fragile—either physically or in its digital geometry—may not be suitable for replication, especially if the final product would also be too delicate for educational use.

Scanning Limitations and Material Suitability

Not all object types respond equally well to current scanning technologies. Transparent or highly reflective materials—such as glass, crystal, or polished metal—present significant challenges for both structured light scanning and photogrammetry. Similarly, soft or flexible materials like textiles are not typically compatible with these processes.

By contrast, woodwork, ceramics, and aged metalwork are generally ideal. The irregular, textured surfaces of hand-crafted historical objects enhance scan quality by providing visual variation, unlike modern polished surfaces that can interfere with the scanner's accuracy.

In some cases, scans may fail to capture fine details or produce usable geometry. Even so, partial scans can serve as a reference for scale and proportion when building digital models manually in CAD. This hybrid approach—beginning with a scan and refining through hand modelling—is often necessary to produce robust and educationally appropriate replicas.

Model Preparation and Fabrication Constraints

All digital models are reviewed carefully before fabrication to assess their

suitability for physical production. Features that are too thin may need to be thickened, and fragile areas reinforced, to ensure durability during handling. In objects with functional parts—such as lids or hinges—scans typically produce a single, unified mesh. These components must be digitally separated and edited to allow for real-world movement, which is a time-consuming and highly specialized task.

Collaborative Evaluation and Iteration

Throughout the replication process, MIA’s Digital Assets team collaborates closely with external fabricators. High-resolution scans and detailed photographs are shared, and while fabricators are permitted to view the real objects in person, they are not permitted to handle or measure them directly. All collaborative evaluations are conducted digitally.

Prototypes of the digital models are reviewed iteratively. The Digital Assets team ensures that the models remain faithful to the original artifacts, while the Learning and Outreach team evaluates ~~them~~ for tactile quality, safety, and educational value—particularly for use by children. Curators and conservators are also consulted as needed. Feedback is sent to the fabricators, and digital revisions are made until the models meet all criteria.

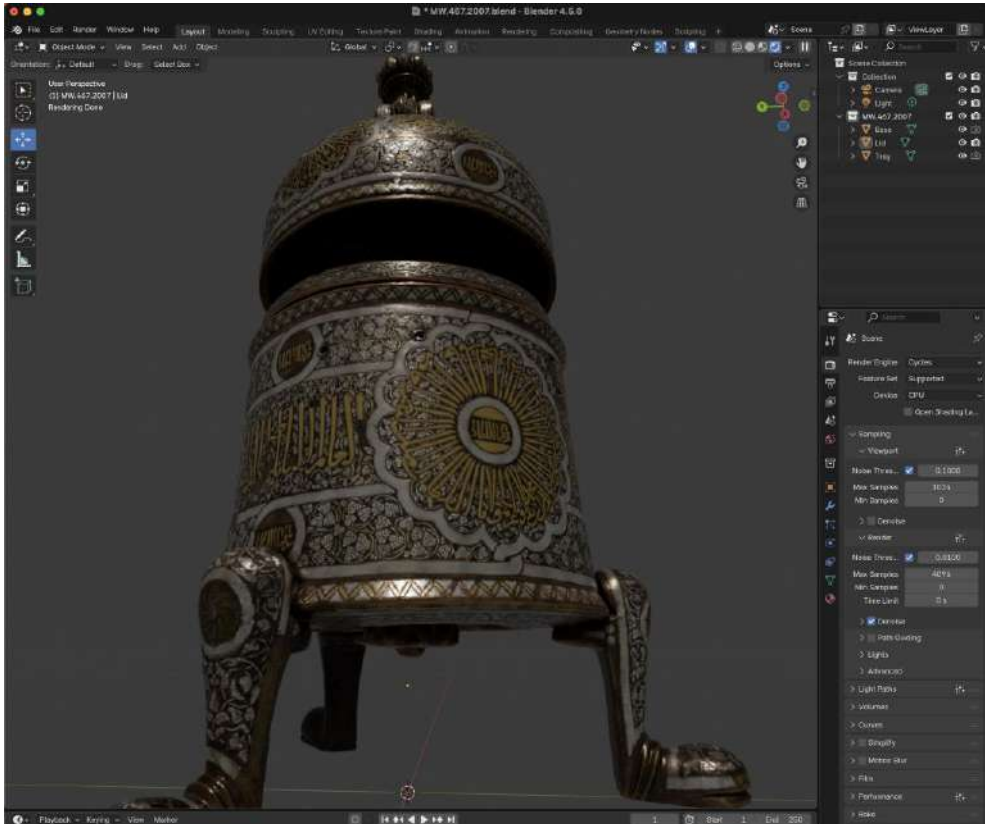
Material Selection and Denaturing

During this process, construction materials, surface finishes, and patinas are discussed and finalized. MIA also takes deliberate steps to “denature” each replica to distinguish it from the original. This might involve producing the object at a slightly different scale or altering minor visual details. The goal is to ensure that visitors who later encounter the original have a moment of recognition and discovery—reaffirming the special status of the authentic work.

Prototype Review and Finalization

Once the first physical prototypes arrive at MIA, further evaluations are conducted, focusing on both tactile and visual qualities. Only after a shared consensus is reached does the final production begin.

This rigorous and collaborative approach ensures that every MIA replica is not only visually accurate, but also functionally robust, safe to handle, and educationally meaningful.



MIA Incense burner (MW.467.2007) replica image being reviewed

2. Carrying out the programme

Replicas in Practice: A Pedagogical Toolkit for Museums

Replicas in Practice is a progressive teaching model developed at MIA which demonstrates how high-fidelity replicas can transform museum learning from passive observation to active participation. By leveraging the

tactile, durable, and mobile properties of replica objects, MIA has created a dynamic, multi-use educational toolkit applicable across age groups, visitor types, and learning environments. Rooted in object-based learning and the toolkit responds to growing demands for inclusion, accessibility, and engagement in 21st-century museums (Paris, 2002). The toolkit content can be accessed via online resource <https://qm-qa.libguides.com/replicas>

School Handling Sessions.

In these sessions, students are invited to engage with replicas in structured, curriculum-linked activities. Using printed worksheets developed by the MIA Learning & Outreach team, students adopt the role of a museum curator, documenting the object's size, material, function, and visual details. These inquiry-based exercises encourage critical thinking, observation skills, and an understanding of historical contexts.



Example of one of the school handling sessions using library materials, 2024

For instance, one activity involves students composing a museum label for an object, prompting them to think both analytically and creatively. The hands-on nature of these sessions helps demystify the museum and makes commonly esoteric curatorial activities more accessible, transforming the space into a participatory learning environment rather than a passive viewing experience. These sessions typically serve groups of 10–20 students and are most effective with learners aged 10 and above, who can engage in more advanced observation and interpretation. Students are also encouraged to use the museum library to conduct in-depth research into replica objects.

Artist-Led Workshops

MIA regularly incorporates replicas into artist-led programming, where workshop participants use them as inspiration for drawing, painting, or mixed-media creations. These workshops are often staged in gallery spaces or studios, with replicas offering 360-degree access, unlike restricted access to original artworks typically behind glass.

MIA staff report that tactile interaction with replicas deepens understanding of Islamic artistic traditions—such as geometric motifs, floral arabesques, and calligraphy—by allowing participants to study the forms and techniques up close. Replicas enable outreach beyond the museum walls. They are used in mobile art workshops with community centres, schools, and institutions for people with disabilities—extending the museum’s impact and reducing access barriers.



A student from Sana Al Shams Centre with a tile replica, Doha, July 2025

Inclusive Programming

MIA has created specialized replica kits and multi-sensory tools designed

to enhance the experience of visitors with access needs. These resources include a braille book detailing the museum’s exhibits, tactile materials with diverse textures and shapes, and a sensory backpack equipped with noise-cancelling headphones, fidget toys, and other supportive items tailored to help autistic children and others engage more fully with the museum.

For example, a blind visitor may explore a ceramic vessel through a 3D-printed replica tile with raised interpretation lines. Neurodiverse children may benefit from soft-touch materials, visual schedules, and calm handling sessions that promote focus and autonomy. These tools make Islamic art more accessible and support Qatar Museums’ broader inclusion strategy, aligned with international standards (e.g., Smithsonian Guidelines, 2010).



Visitor interacting with the “Please Touch display”, 2021

“Please Touch” Display

Located at the entrance, the “Please Touch” display juxtaposes original-looking materials under glass with tactile, touchable replicas of the same materials. Visitors can see the difference between pristine surfaces and those worn by repeated handling.

This display acts as a pre-visit sensory primer, particularly for school groups. It frames the importance of conservation through lived experience—visitors understand why we don’t touch the collection objects as it is possible to see how the objects have been damaged by touching them. In doing so, it enhances empathy for museum practices and reinforces museum etiquette without lecturing. It is also an important accessibility feature, enabling visitors with visual impairments or cognitive differences to engage with materials meaningfully.

Photography Workshops

Museum photography requires nuanced skills in lighting, composition, and material sensitivity. At MIA, replicas are central to training new photographers, as they allow experimentation without the risk of damage to original, often fragile, artifacts.

New photographers are encouraged to manipulate light and the environment, experimenting with object placement in diverse scenarios to understand that these are replicas of handmade things, which differ greatly in texture, shape and geometry compared to almost anything made post the Industrial Revolution. There are many artistic opportunities for creative and technical photographic composition skills growth. Practical sessions are particularly valuable in Qatar, where many young creatives who visit the museum, or spending time photographing uncommon objects, are connected to actual world history. The situation creates an opportunity for students to look at, contemplate and then generate their own visual interpretations to share their experience and ideas with their peers. Replicas provides an ideal bridge between theory and technical proficiency. This also helps to develop sensitivity for museum objects, recognize the value of art

handling and learn how to showcase historical pieces at their best.

Training for Conservators and Art Handlers

Replica objects are vital training tools for the museum conservation interns, junior staff, and new art handlers. MIA's Conservation Department uses them to simulate tasks such as mount design, cleaning, and object installation, allowing emerging professionals to develop muscle memory and confidence before working on irreplaceable heritage objects. Showcasing fragile objects within cases, aligning them with mounts, or simulating environmental monitoring with mock-ups enhances the real-world readiness of future museum professionals. This replica-based training can also be aligned with technical certifications or internal professional development goals.

Outreach Projects

MIA has successfully utilized replica objects in a range of outreach initiatives, extending the museum's educational mission beyond its physical walls. One of the most notable examples is the *MIA in the Mall* project. Recognizing that not all members of the community regularly visit museums, MIA has strategically activated Qatar's shopping malls—key cultural and social gathering spaces—as informal learning environments. Replica objects are presented alongside interpretive panels and multimedia content, making Islamic art accessible within everyday contexts.

This initiative has proven especially impactful during the summer months, when mall visitation increases due to the extreme outdoor temperatures. These displays not only raise awareness of MIA's collection but also often serve as an entry point, prompting first-time visits to the museum. The project exemplifies the concept of the “museum without walls,” bringing cultural engagement to where people naturally congregate, rather than expecting audiences to visit formal institutions.

Another significant outreach initiative using replica objects was *Knowledge Day* for the Qatar University Alumni Association. This event featured six

high-quality replicas and attracted more than 3,800 attendees, including students and alumni. The alumni were invited to closely examine and handle the objects—an opportunity that elicited surprise and enthusiasm. Many participants expressed disbelief that the objects were not original, commenting on their beauty and inquiring about the possibility of acquiring the objects. These authentic, tactile encounters serve as a powerful bridge, encouraging visitors to explore MIA further by attending future exhibitions, workshops, and events in person.



Together, these outreach efforts illustrate how replica objects can play a dynamic and mission critical role in cultural engagement, fostering curiosity, access, and deeper connections with Islamic heritage across diverse settings.

Future Opportunities and Innovative Replica Uses

The *From Display to Discovery* programme offers promising avenues to broaden the educational use of replicas through creative and interactive

approaches. Future developments could involve reactivating original functions—such as running water through a fountain head replica or burning incense in an incense burner—to bring objects to life. Functional replicas of tools may be incorporated into hands-on workshops, allowing participants to engage with historical craftsmanship. Wearable replicas like jewelry and costumes can support embodied learning, while oversized replicas designed for outdoor play can encourage physical exploration and creative interaction. Experimenting with scale and materials—such as creating delicate glass objects in durable alternatives or large stone carvings from soft materials—can provoke new sensory experiences and meaningful discussions about touch and preservation. Additionally, fragmented replicas used as puzzles could foster spatial reasoning and encourage archaeological reconstruction skills. Together, these innovations can create dynamic, multisensory learning environments that engage diverse audiences.

MIA's *Replicas in Practice Toolkit* demonstrates that replicas are not secondary objects, but essential learning tools that foster creativity, inclusion, and engagement. Whether used in a classroom, gallery, mall, or studio, replicas can allow museums to move from being custodians of heritage to facilitators of lived cultural experience. In doing so, at the heart of MIA's mission is the commitment to promoting the artistic excellence and enduring legacy of Islamic art.

3. Evaluation and remedial process

The *Replicas in Practice* programme at MIA is evaluated through a multi-tiered framework designed to ensure pedagogical effectiveness, responsiveness to audience needs, and alignment with institutional learning outcomes. This evaluation model combines qualitative and quantitative tools to capture both impact and areas for improvement across all settings in which replicas are employed.

Formative Evaluation: Real-Time Feedback and Observation

Each activity—whether a school handling session, artist-led workshop,

or outreach display—is accompanied by real-time formative assessment. MIA educators and facilitators use structured observation checklists, participant feedback cards, and informal dialogue to gather insights into learner engagement, comprehension, and interaction with replicas. For example, during school sessions, educators assess students’ ability to describe materials and propose historical uses. In artist-led workshops, facilitators evaluate how replicas influence artistic thinking and thematic exploration. These observations inform immediate instructional adjustments and are logged in post-session reports.

Summative Evaluation: Post-Session and Periodic Review

Summative evaluation of the *Replicas in Practice* programme is conducted through a combination of structured surveys, reflective interviews, and supervisor assessments. Surveys are administered via the *JotForm* platform, allowing for streamlined data collection and monitoring. Teachers and school group leaders complete post-visit questionnaires designed to assess alignment with curriculum objectives, levels of student engagement, and perceived learning outcomes. These are summarized on a quarterly basis and reviewed to find areas for improvement.

Community participants involved in outreach initiatives—such as *MLA in the Mall* and *Knowledge Day*—are invited to provide feedback through QR-coded survey forms or brief in-person interviews conducted by programme staff. For conservation and photography trainees, evaluation is carried out through informal reflective interviews and supervisor assessments, with a focus on specific learning outcomes tied to the use of replicas.

Looking ahead, MIA plans to consolidate all evaluation data into an annual Replica Programme Evaluation Report, which will form part of the museum’s broader Learning & Outreach reporting process. This will ensure systematic analysis, foster institutional learning, and support strategic planning for the continued development of replica-based programming.

Overall, the visitor response to the replica objects at MIA has been overwhelmingly positive. This success is attributable to the exceptional

quality and craftsmanship of the replicas, which closely mirror the original objects in both materiality and detail. In contrast, studies conducted at other art museums have reported more mixed reactions to replicas—particularly when the originals were paintings. Ross (2024) notes that visitors tend to view replicas of paintings less favourably, regardless of when they were produced, although those created closer in time to the original artwork were generally rated more highly.

In the context of MIA, however, the three-dimensional nature of Islamic art objects—such as ceramics, metalwork, and architectural fragments—offers a distinct advantage. When accurately reproduced, naturally tactile objects resonate more deeply with visitors than two-dimensional replicas like paintings or prints. The ability to engage with form, texture, and spatial presence enhances the authenticity of the experience and contributes to the strong appeal of replica-based programming at MIA.

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“Monumental adventures at the Greek UNESCO monuments”

Educational material for school units and the general public

*Andromachi Katselaki; Athina Papadaki **

Abstract

The multidimensional inclusive educational material is a project created for all, but mainly addressed to Primary and Secondary Education, especially students 10-15 years old. It is designed and produced in printed form (kit) in Greek and in digital form in Greek, English and French.

18 emblematic monuments of different periods and regions of Greece are presented in the order of their enrollment in the World Heritage List.

The kit is meant to be borrowed to schools all over Greece and used in formal and nonformal education. It contains a Guidebook for the Teacher, 22 cards, 18 booklets presenting each Greek monument in the World Heritage List, a Poster and a Bag.

Andromachi Katselaki, Dr Archaeologist, Head of Department of the Educational Programmes and Communication, Directorate of Archaeological Museums, Exhibitions and Educational Programmes of the Hellenic Ministry of Culture. Themistokleous 5 str., Athens 10677, Greece Email: akatselaki@culture.gr

Athina Papadaki, Archaeologist, MSc Cultural Management, Department of Educational Programmes and Communication, Directorate of Archaeological Museums, Exhibitions and Educational Programmes of the Hellenic Ministry of Culture. Themistokleous 5, str., Athens 10677, Greece Email: apapadaki@culture.gr

The website www.greekunescomonuments.gr is in Greek, English and French, accessible to people with disabilities and is free to all. It contains the main material as e-books, additional informative material, online activities, interactive material, three digital booklets with activity suggestions, and a short film.

The educational material uses a variety of mediation tools and multisensory experiences to invite everyone to get to know the Greek culture through its most emblematic monuments, enjoy their value, but above all to reflect on the timeless ideas and values World Cultural Heritage conveys up today.

Keywords: cultural heritage, unesco, universal outstanding value, educational material, educational kit, museum pedagogy, non-typical education, Greek monuments, world heritage list, sustainable development goals

1. The conception and planning of the programme

Relevance:

The Department of Educational Programmes and Communication (DEPC) operate under the Directorate of Archaeological Museums, Exhibitions and Educational Programmes of the Hellenic Ministry of Culture. The Department implements national policies in Museum Education in collaboration with the Hellenic Ministries of Education, Justice and Migration and Asylum, since 1985. Recipients of its work is the general public, Primary and Secondary Education, but also special audiences (disabled, refugees, Roma, young delinquents etc.).

Justification:

As such, it has long noted the lack of appropriate educational material on the basic concepts of Cultural Heritage, as these are promoted through the World Heritage List of UNESCO: The 18 Greek Monuments of Outstanding Universal Value (ancient temples, byzantine churches, monasteries, medieval cities, castles and harbors of global significance all over Greece) were thought to be the best cultural “ambassadors” for familiarizing audiences with important concepts, values and constitutions.

Content & Means of Delivery:

Eighteen monuments of particular beauty or historical or architectural value all over Greece invite everyone to discover them through multisensory experiences (Fig. 1).

18 booklets correspond each to a registration in the World Heritage List and are numbered according to priority order of the inclusion. Each monument is presented through ten recurrent topics in every booklet, which cover the most important aspects for the study of a monument, with easy-to-understand, short texts that stimulate:

- getting to know the monuments, placing them in space and time and linking the natural and man-made environment.
- understanding their unique cultural value.
- exploring their global dimension and their contemporary radiance.
- reflecting of ways of protecting, managing and enhancing them, recognizing risks and threats.
- developing a sense of individual and collective responsibility.

22 illustrated cards are used in conjunction with the booklets, for teamwork, games of knowledge, stimulation and consolidation.



Fig. 1. Monumental adventures at the Greek UNESCO monuments. The printed educational kit in Greek.

The Guidebook for the teacher provides background knowledge and guidance to coordinate and implement various activities, such as information on UNESCO and UN, explanation of the main concepts, instructions for utilising the material, suggestions for activities in the context of formal and non-formal education (Fig. 2).

Guidebook for the teacher

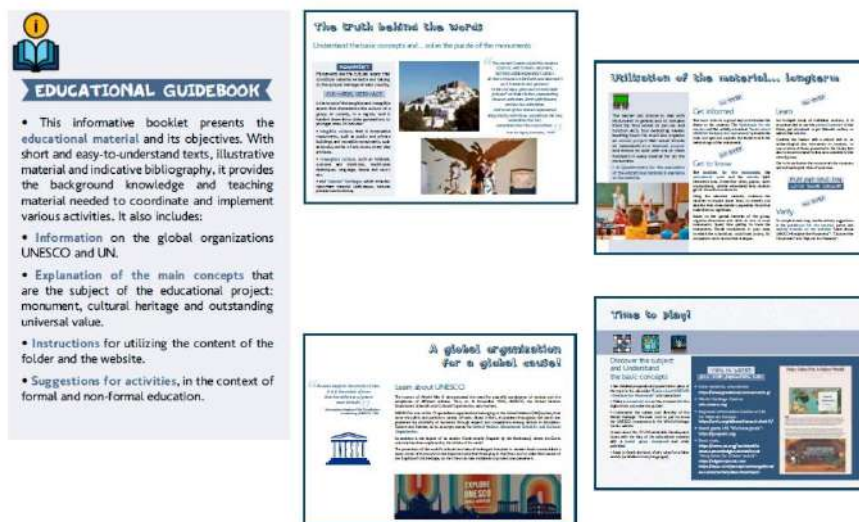


Fig. 2. Monumental adventures at the Greek UNESCO monuments. The Guidebook for the teacher.

The website www.greekunescomonuments.gr available in Greek, English and French, is free to all and accessible to people with disabilities. It makes full use of new technologies and interactive tools to make the delivery of knowledge more stimulating. In addition to all the printed material in PDF format, the website provides additional material, such as three booklets with thematic activity sheets for use, videos, photo gallery, interactive maps, podcasts, online games etc. (Fig. 3).

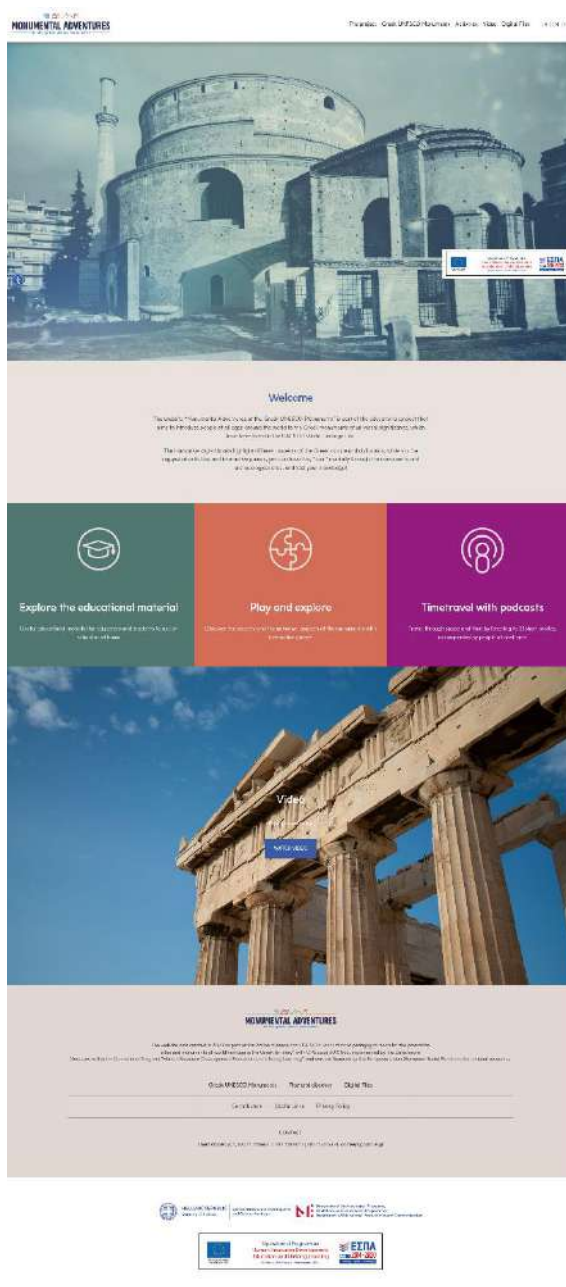


Fig. 3. Monumental adventures at the Greek UNESCO monuments. The website (English version).

Tools

At all stages, observation, comparison, analysis and composition of data are encouraged, as well as the exploration of other monuments in Greece or the rest of the world. The short film, interactive maps, cards and booklets stimulate discussion and knowledge. Podcasts and activity sheets liven up a visit to any monument and lead to more activities, while an interactive film, online games and suggestions for extra activities serve to consolidate the knowledge.

The educational material was designed mainly for students and the general public to learn through empirical knowledge, interaction, dialogue, storytelling, teamwork and interdisciplinary activities, and develop various creative, social and intellectual skills, such as observation, comparison, analysis, critical thinking, artistic expression, creation, empathy, cooperation, respect.

General Objectives:

- 1) Achieve a predetermined goal through organised actions.
- 2) Presents current and scientifically accurate knowledge.
- 3) Consistency with the Greek Study Programmes and enrichment of teaching objectives.
- 4) Supports schools to cope with modern challenges.
- 5) Compatibility with the principles of contemporary pedagogy (inclusion, experiential learning, inquiry-discovery learning, etc.).
- 6) Appropriate for the age group to which it is addressed
- 7) Respects and supports different learning styles and different abilities to access knowledge.
- 8) Promotes the principles of respect, democratic coexistence, non-violent conflict resolution and solidarity both in society and school community.
- 9) Compliant with disability accessibility standards.

Specific Objectives:

- 1) Understand the concepts “monument”, “cultural heritage”, “outstanding universal value”
- 2) Learn about UNESCO and UN
- 3) Familiarise with Greek culture

- 4) Highlight the collective as well as the particular identity of each monument.
- 5) Raise awareness on issues of acceptance and protection of cultural and natural heritage, both local and global, in accordance to the UNESCO values.
- 6) Reflect on significant aspects of past and contemporary societies in the framework of the 17 Sustainable Development Goals (SDG) set by UN.

Collaboration

The scientific content for the 18 monuments was compiled using scientific sources, UNESCO website, through cooperation with the competent services of the Ministry of Culture, per case and region. Cooperation with the Institute of Educational Policies of the Hellenic Ministry of Education Religion and Sports was also necessary to ensure that the content is suitable for formal education.

For 5 years a multi-member team worked meticulously on this project, both staff hired specifically for it, as well as permanent staff of the DEPC.

Thanks are owed to the archaeologist-museologist Elia Vlachou, the archaeologists Yiannis Vaxevanis, Dr Ioannis Evrenopoulos and Dr Nikitas Passaris, the graphic designer-museologist Irini-Margarita Kalomoiri and the accountant Ioanna Dziadima who were hired for the project. Personnel from the DEPC that worked for this project are the archaeologists Nikitas Georgiopoulos and Athina Papadaki, the graphic designers Spilios Pistas, Vasilis Dimopoulos and Eirini Charalampidi, the administrators Giorgos Kokkos, Kyriaki Georgali and Paraskevi Braga and the Head of DEPC Dr Andromachi Katselaki, who also provided the original idea for the project.

Resources

The project was co-financed by Greece and the European Social Fund in the NSRF 2014-2020, with €409,206.81 to cover for hiring extra personnel and pay for equipment, photographing, translations, printing 1500 educational kits, website and interactive applications, video producing, organising seminars for School teachers and professors, etc.

2. Carrying out the programme

The educational material is intended to be used in both printed and digital form mainly from practicing teachers to present various topics, since it can be linked to many subjects, e.g. History, Geography, Environmental Education, Math, Literature, Arts and Crafts, Theatrical Education, Technology and Computer Education etc., during teaching hours, or even in interdisciplinary Clubs and projects, e.g. about Sustainable Development, Culture, Environment, Local Cultural Heritage etc.

The teachers can choose one **monument**, related to the group's interests, thus devoting 1-3 teaching hours to study the monument and prepare a visit, or choose to deal with more monuments and compare them (by time period, per use, function etc.), thus dedicating several teaching hours. They could also organise an **annual project** or a **thematic project** and choose to work with one or more thematics in every booklet for all the monuments.

The **Guidebook for the teacher** provides comprehensive guidelines, proposals and information and the **website** enriched content and tools, to facilitate and inspire the user (Fig. 2).

Furthermore, in order to present the material to educators and urge them to utilise it, the DEPC has organised Seminars and workshops in many regions of Greece, such as Athens, Thessaloniki, Larissa and Nafplio. Special online seminars for the Educators of Greek Schools Abroad were organised in cooperation with the Hellenic Ministry of Education, Religion and Sports. More than 460 educators have taken part in these from November 2023 to December 2024 (Fig. 4).



Fig. 4. Monumental adventures at the Greek UNESCO monuments. The workshop during the seminar in Athens (November 2023)

The general public has access only to the website version, with the enriched material, to utilize as needed, so that adults, families, tourist guides, foreigners, people with visual, motor or cognitive difficulties can learn more about Greek Culture and World Heritage.

The project is innovative in its conception, as for the first time the world heritage monuments of a country are presented holistically and in an educational and enjoyable way. Indeed, the 18 monuments, representing all periods of Greek civilization from prehistory to modern times, located throughout Greece and serving various uses or purposes, are presented through the prism of their common inscription as monuments of outstanding universal value of UNESCO. This aspect helps connect the past and the present, but above all it emphasises that World Cultural Heritage conveys values and messages which, although transformed over time, now acquire modern dynamics and contribute to a better tomorrow. Furthermore, the educational material familiarises beneficiaries – school groups or the general public – with important contemporary concepts such

as the goals of sustainable development, respect and acceptance of other cultures, and raises their awareness of the importance of protecting local, national, and universal cultural heritage (Fig. 5).



Fig. 5. Monumental adventures at the Greek UNESCO monuments. The thematic issues “Monumental dialogues” and “A message today for a better tomorrow”. The Acropolis’ example.

3. Evaluation and remedial process

The educational material was delivered to 116 Directorates of Education all over Greece in November 2023 in many copies, so as to be lent to the 10000 schools all over Greece. Since then, there has been a circle of Seminars and workshops for educators for designing museum educational activities at the Greek UNESCO Monuments, in which more than 460 Educators have participated. A questionnaire (online form) was given to the participants to evaluate the seminars in which they have expressed their positive opinions, from enthusiasm to satisfaction about the material, the seminars and the workshop, while some expressed uncertainty about handling the huge quantity of information about different monuments. The Hellenic Ministry of Education expressed great enthusiasm, as well as the Department of Greek Schools Abroad, declaring the need for such educational material, that treated a big void in formal and non-formal education.

To evaluate the material and the ways it could be utilised, a questionnaire (online form) has been developed and is available in the website www.greekunescomonuments/to-ergo awaiting to be answered and submitted by the school units that have used the material.

Up to now, 18 months later, only three schools have informed the DEPC that they have successfully used the material, through submitting the provided online forms, but many more have announced that they are currently working with it, alone or in joint projects with more Greek or European school units and have asked the DEPC for cooperation during this time.

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Website "Monumental Adventures at the Greek UNESCO monuments" in Greek, English, French:
<https://www.greekunescomonuments.gr/>

<https://www.greekunescomonuments.gr/en/>

<https://www.greekunescomonuments.gr/fr/>

Educational video about the Greek UNESCO monuments in English see:

https://www.youtube.com/watch?v=BoL_xZjXtTs&t=28s

Educational video about the Greek UNESCO monuments in French see:

<https://www.youtube.com/watch?v=nc0JnW2K-Fc&t=21s>

Educational video about the Greek UNESCO monuments in Greek see:

<https://www.youtube.com/watch?v=Yhzo8UFxJS0&t=50s>

About the 17 Sustainable Development Goals see:

<https://www.youtube.com/watch?v=zt7l1Ky4-gQ>

Find UNESCO educational material:

<https://whc.unesco.org/en/educationkit/#downloadkit>

<https://whc.unesco.org/en/educationkit/>

Educational videos about 14 monuments in the World Heritage List:

<https://whc.unesco.org/en/patrimoinito/>

Online educational games about UNESCO for adolescents

<https://mgiep.unesco.org/gamesforpve>

ASSOCIATED SCHOOLS PROJECT NETWORK (ASPnet)

<http://www.unesco.org/education/asp>

INTERNATIONAL COUNCIL OF MUSEUMS (ICOM)

<http://www.icom.org>

INTERNATIONAL COUNCIL ON MONUMENTS AND SITES (ICOMOS)

<http://www.icomos.org>

INTERNATIONAL CENTRE FOR THE STUDY OF THE PRESERVATION
AND THE RESTORATION OF CULTURAL PROPERTY (ICCROM)

<https://www.iccrom.org/>

Experiencias participativas-colaborativas: cuando los visitantes se vuelven parte de la exhibición

*Anareli Acosta Villegas**

Resumen

Desde su apertura en 2021, el Museo Banco de México ha situado a los visitantes en el centro de su propuesta museológica, diseñando experiencias participativas que trascienden la contemplación pasiva para convertir al público en protagonista y co-creador. A través de componentes participativos en cada una de sus exposiciones temporales, el museo ha desarrollado un modelo replicable que responde a las necesidades contemporáneas de pertenencia, expresión y apropiación del espacio cultural. Estas experiencias, concebidas como espacios de mediación autogestiva, permiten a públicos diversos interactuar libremente, reflexionar y contribuir creativamente al discurso museal.

Las actividades —como instalaciones colaborativas, herramientas digitales o ejercicios manuales— se integran completamente a la curaduría,

* **Anareli Acosta Villegas**, Museo Banco de México, Av. 5 de mayo 2, Mexico City (Mexico). a.anareli@banxico.org.mx

y han sido posibles gracias a un enfoque interdisciplinario, una metodología rigurosa de prototipado y evaluación, y un fuerte compromiso con la mejora continua. El programa ha demostrado su capacidad de generar conexiones significativas entre los visitantes y los contenidos, potenciando su bienestar y participación activa. De este modo, se convierte en una práctica innovadora alineada con los principios del CECA, que redefine la relación entre museo y comunidad.

Palabras clave: Experiencias participativas, Co-creación, Mediación autogestiva, Diseño centrado en el visitante, Aprendizaje significativo, Curaduría inclusiva

1. Concepción y planificación del programa

Desde su creación, el Museo Banco de México se ha propuesto redefinir el rol del visitante, colocándolo como centro de su estrategia educativa y museológica. Bajo la misión de fortalecer la confianza en el banco central mediante la divulgación de sus funciones y del patrimonio cultural que resguarda, se ha diseñado una experiencia museal centrada en la interacción, el pensamiento crítico y la participación activa.

El programa de experiencias participativas-colaborativas nace de esta visión y se desarrolla como un componente fundamental en cada exposición temporal. Su objetivo es empoderar al visitante y propiciar un tránsito desde la observación pasiva hacia una conexión profunda con los contenidos, convirtiendo el recorrido en una vivencia significativa, transformadora y colectiva.

Este enfoque parte de un diagnóstico claro: los públicos contemporáneos no solo desean recibir información, sino también ser escuchados, participar y dejar una huella en los espacios que habitan. En respuesta, las experiencias diseñadas ofrecen canales accesibles para que los visitantes expresen sus ideas, emociones e interpretaciones, contribuyendo así a la construcción de un conocimiento colectivo.

Desde la inauguración del museo, se han desarrollado 13 exhibiciones temporales, cada una con un componente participativo-colaborativo. Estas zonas han sido diseñadas como espacios de mediación autogestiva: permiten que cualquier persona comprenda de forma intuitiva cómo participar, sin necesidad de instrucciones externas. Esto garantiza una experiencia libre, espontánea y accesible, adaptada a múltiples estilos de aprendizaje y niveles de familiaridad con el entorno museal.

Las actividades adoptan múltiples formatos —activaciones artísticas, instalaciones digitales, ejercicios manuales, muros colaborativos— pero todas comparten el mismo principio: integrar las voces del público en piezas colectivas, visual y conceptualmente significativas.

En 2024, tres exposiciones ejemplifican esta metodología:

A. Pagos en movimiento. La revolución del SPEI

Esta muestra aborda la evolución de los medios de pago en México, El mensaje central —los pagos nos conectan— se articula a través de una museografía visualmente estimulante, que emplea gráficos en un mobiliario de estilo retro-futurista, evocando simultáneamente pasado y futuro.

- Red de pagos tridimensional (infantil): en un entorno lúdico, niñas y niños construyen asincrónicamente una red con varillas, conectores y figuras humanas, representando de forma tangible la conexión entre personas mediante pagos.
- Nube de palabras en movimiento (todo público): mediante una pantalla táctil, los visitantes responden a la pregunta “¿Cómo te imaginas los pagos del futuro?”, generando una nube digital colectiva y en constante cambio.

Imagen 1.



Infancias participando en la actividad de red de pagos tridimensional de “Pagos en movimiento: La Revolución del SPEI”.

Fotografía: Josué López Rendón, Museo Banco de México. 2024.

B. Rutas móviles. Usted está aquí

Esta exposición formó parte de la séptima edición del programa Arte | Billeto | Maculatura | Refines | Diseño, en el que artistas crean obras a partir de material de desecho del proceso de fabricación de billetes. En esta edición, el formato seleccionado fue el del móvil, y la curaduría se organizó en torno a cuatro ejes temáticos: economía, medio ambiente, sociedad y cultura.

Como actividad participativa, se instaló en el centro de la sala una estructura tipo móvil idéntica a la que se entregó a los artistas, pensada como

una obra en construcción abierta al público. Los visitantes eran invitados a intervenir este móvil colectivo, escribiendo en refines sus reflexiones personales vinculadas con alguna de las temáticas curatoriales. Estas piezas eran luego integradas físicamente al móvil, generando una escultura en constante transformación y crecimiento a lo largo del tiempo de exhibición.

El dispositivo permitió que el público no solo comprendiera el proceso de creación artística con materiales reciclados, sino que también se sumara a la narrativa de la exposición a través de un gesto poético y participativo. Así, se produjo un diálogo directo entre las obras de los artistas —exhibidas de forma concéntrica alrededor del móvil colaborativo— y las voces del público, quienes compartieron sus propias miradas sobre los desafíos contemporáneos desde un acto creativo compartido.

Imagen 2.



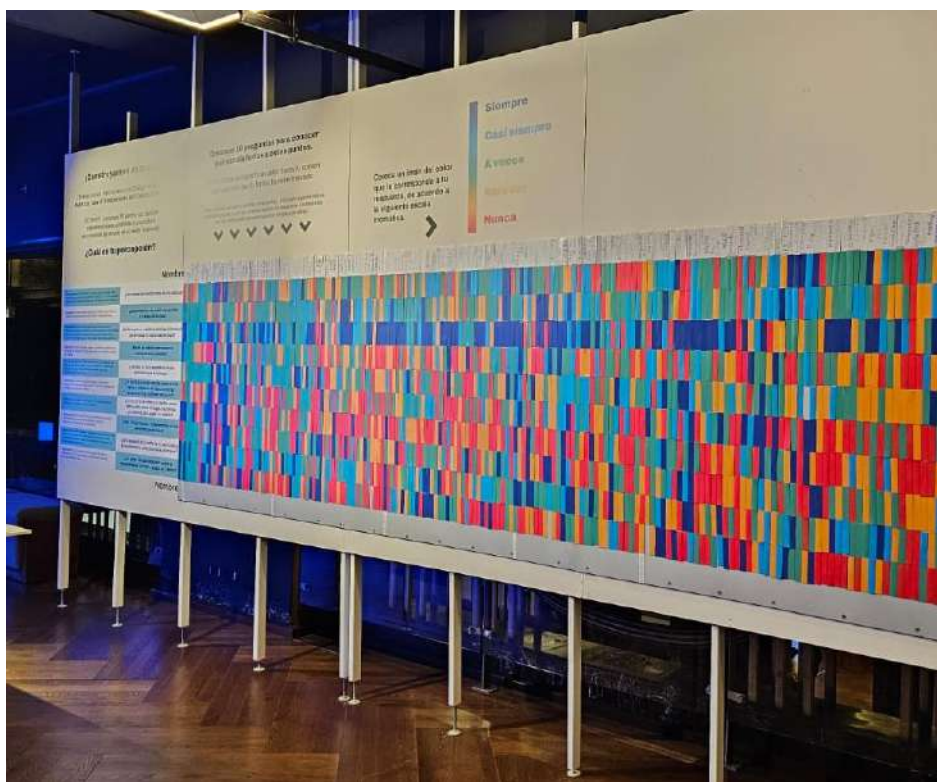
Dos jóvenes interactuando con la escultura colectiva de “Rutas móviles: Usted está aquí”, al fondo una familia prepara su participación.

Fotografía: Josué López Rendón, Museo Banco de México. 2024.

C. Territorio estable

A través de piezas de arte contemporáneo que exploran la noción de “territorio” como analogía de la estabilidad financiera, esta muestra incorpora un recorrido acompañado de “Coordenadas” (reflexiones y llamados a la acción), y culmina en un muro colaborativo monumental tipo mapa de calor donde los visitantes valoran su percepción de los servicios financieros, con base en un decálogo de buenas prácticas, colocando imanes de colores. El resultado se comparte públicamente con autoridades e instituciones y en el sitio web del museo.

Imagen 3.



*Mapa de calor colectivo de “Territorio estable”. Cada columna representa la participación de una persona y los colores en cada fila son su reacción a cada uno de los reactivos.
Fotografía: Oficina de Comunicación y Servicios al Público, Museo Banco de México. 2025.*

En todos los casos, el componente participativo no es un añadido, sino

parte integral del guion curatorial, asegurando su coherencia conceptual y su pertinencia educativa.

2. Ejecución del programa

La implementación de estas experiencias es posible gracias a un equipo interdisciplinario conformado por profesionales en museografía, educación, comunicación, diseño, tecnología y mediación, junto con colaboraciones externas con artistas, programadores y especialistas en experiencia de usuario.

El proceso comienza con la formación de una célula transversal de trabajo integrada por representantes de todas las áreas del museo: curaduría, exposiciones, mediación, servicios al público, infraestructura y comunicación. Este grupo conceptualiza propuestas alineadas con la curaduría de la exposición y los principios del museo: deben ser significativas, accesibles, divertidas y técnicamente viables.

Una vez definidas las ideas preliminares, se presenta un primer filtro con dirección para seleccionar la más adecuada. Luego, el equipo de diseño desarrolla los elementos visuales y de mobiliario, mientras que curaduría y mediación trabajan en los contenidos.

Se genera un prototipo funcional que es evaluado con personal interno (mediadores, taquilleros, tienda) y con personas con discapacidad. Esta evaluación permite validar la claridad de la propuesta y su accesibilidad. Si se identifican oportunidades de mejora, se ajusta el diseño antes de pasar a la fase de producción y montaje.

Durante la exposición, aunque las actividades son autogestivas, el equipo de mediación acompaña activamente en sala, incentivando la participación mediante preguntas detonadoras y conversaciones espontáneas. El equipo de operación se encarga de verificar el estado de los materiales, la limpieza y el funcionamiento de las herramientas digitales. Cuando la participación excede lo esperado, el equipo de exposiciones adapta o reconfigura el dispositivo.

Finalmente, comunicación y servicios al público difunden la experiencia en redes sociales, sitio web y eventos especiales, en los que se realizan activaciones con artistas o expertos, ampliando el alcance y profundidad del programa.

3. Proceso de evaluación y remediación

El programa cuenta con una sólida estrategia de evaluación cualitativa y cuantitativa, basada en encuestas de salida diseñadas bajo el modelo de bienestar en museos de John H. Falk (Institute for Learning Innovation), que contempla cuatro dimensiones clave:

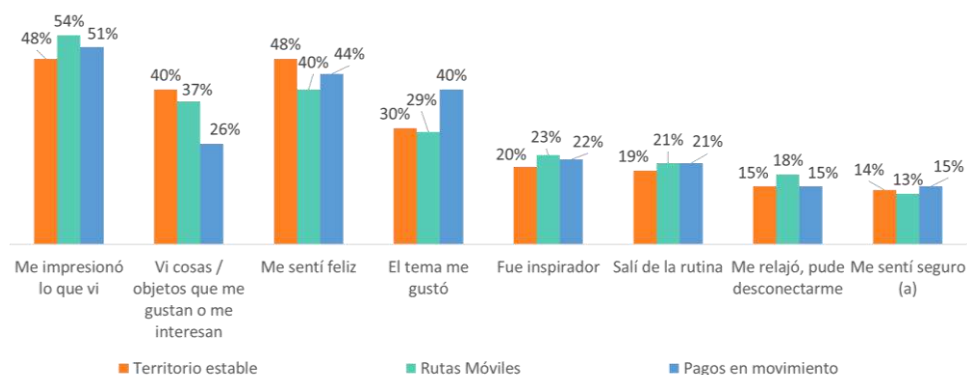
- Bienestar personal: estímulo a la curiosidad, conexión emocional e introspección.
- Bienestar intelectual: aprendizaje significativo y pensamiento crítico.
- Bienestar social: sentido de pertenencia, empatía y participación comunitaria.
- Bienestar físico: entornos seguros y agradables, que reducen el estrés.

Los resultados han mostrado que las experiencias participativas generan un fuerte vínculo emocional y cognitivo entre los visitantes y el museo. Se destaca una alta valoración por parte del público respecto a la posibilidad de expresarse y participar activamente.

De manera particular, uno de los reactivos solicita a los visitantes seleccionar cuál de las frases se identifica más con su experiencia para cada una de las exposiciones temporales expuestas en el documento (Gráfica 1). La mayoría de los visitantes seleccionaron opciones vinculadas al bienestar personal, lo anterior sugiere que el museo está estimulando el interés y la curiosidad a través de sus exposiciones, fortaleciendo así el sentido de identidad y empoderamiento personal.

Gráfica 1. Comparativo entre exposiciones temporales 2024 en el Museo Banco de México

¿Cuál de estas frases se identifica con tu experiencia? Puedes elegir más de una.



Fuente: Encuestas de salida de las exposiciones temporales.

La evaluación también ha identificado retos, especialmente en términos de accesibilidad para personas con discapacidad visual, debido al predominio de elementos visuales en las actividades. Como respuesta, se han comenzado a diseñar recursos táctiles y sonoros, y se han incorporado principios de accesibilidad universal desde las primeras fases del diseño.

Este enfoque de mejora continua asegura que el programa evolucione en función de las necesidades reales de sus públicos. De este modo, el Museo Banco de México no solo impulsa prácticas replicables e innovadoras, sino que construye un modelo sostenible de participación cultural, plenamente alineado con los principios del CECA.

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Shaping Future Collectors: The iCollector Program at the Cafesjian Center for the Arts

*Yelizaveta Shirinyan**

Abstract

There is a special joy in collecting — the joy of noticing, choosing, and holding onto what speaks to you.

Inspired by Gerard L. Cafesjian's¹ passion for collecting, iCollector is an educational program for children aged 10–14 at the Cafesjian Center for the Arts (CCA). The program invites young learners to explore collecting as a meaningful form of personal expression and cultural preservation.

Through interactive sessions, participants engage with the Cafesjian Art Trust Collection, learn about renowned collectors, delve into art history, and create their own imaginative collections. Activities include hands-on art-making, museum visits, games, and presentations that foster analytical thinking, research, and organizational skills.

By combining practical engagement with creative exploration, iCollector transforms the museum into a dynamic learning space. The program culminates in a student-curated display of imaginary collections, showcasing

* Yelizaveta Shirinyan, Cafesjian Center for the Arts, 10 Tamanyan, Yerevan (Armenia), liz.shirinyan@gmail.com

¹Gerard L. Cafesjian (1925–2013) was an American businessman, philanthropist, and art collector of Armenian descent. In 2009, he founded the Cafesjian Center for the Arts in Yerevan, transforming the Cascade complex into a vibrant cultural landmark. Built on his extensive private collection, the Center embodies his belief that art should be accessible, inspiring, and a vital part of public life.

each participant's individual interests and reflections.

Launched in 2024, iCollector aims to inspire the next generation of collectors and art lovers. Its flexible format offers a creative and meaningful way for museums to connect with young audiences through the joy of collecting and storytelling.

Keywords: collecting, collectors, Cafesjian Center for the Arts.

1. The conception and planning of the programme

Objectives

The program's educational goals are grounded in core principles of museum education, including critical engagement, cultural awareness, and creativity.

The main objective of the iCollector program is to boost interest and passion for collecting artworks in children and teenagers (aged 10–14), while helping them understand the cultural value of collections and the role of collectors as guardians of heritage.

Additional objectives include:

- Introducing participants to various types of collections and collectors
- Exploring the genres, movements, and materials of visual art
- Encouraging personal reflection and the development of individual collecting interests
- Developing research, organizational, and presentation skills
- Promoting museum literacy and active participation in cultural life

Relevance and Justification

Collecting unique objects and artworks has been a popular hobby for a long time. Today, many people around us collect something, whether it be stamps, coins, beach stones, or shells. These objects are unique and can become valuable over time.

Collecting art is often a journey of personal growth and self-discovery. Many collectors preserve cultural heritage through their collections, taking

care of valuable works of art and passing them to future generations.

In today's fast-moving digital world, the concept of collecting may seem outdated to younger generations, yet it remains a powerful tool for building connections between the personal and the cultural, the past and the future.

iCollector addresses this gap by engaging children in a meaningful dialogue with art, objects, and their own passions. Inspired by the vision and legacy of Gerard L. Cafesjian, whose vast and eclectic art collection is the foundation of our museum, this program encourages young participants to see themselves as future collectors — not just of objects, but of stories, values, and ideas.



Fig. 1. The iCollector educational program participants introducing their collections

Launched in the summer of 2024 as a pilot project, iCollector received highly positive feedback from participants and their families, reinforcing its value and the need for continuity. As a result, we plan to incorporate the program as a recurring summer offering at the Cafesjian Center for the Arts.

Resources

The program was developed and implemented by the museum's

education team, using both internal resources and collaborative partnerships. Key resources include:

- Access to the Cafesjian Art Trust collection and exhibitions, especially In the Mind of the Collector exhibition
- Use of the Creative Hall as the main venue
- Digital educational materials (slideshows)
- Art supplies for creative sessions
- Staff support including museum educators, guest speaker and administrators

Collaborations

Collaboration was central to the success of iCollector. While most sessions were led by our in-house educators, several components involved external partners:

- The Museum of Russian Art hosted one of the sessions, introducing children to Professor A. Abrahamyan's private collection
- A local private collector of contemporary Armenian art participated in a session, giving a talk and showing selections from their personal collection
- Parents were engaged throughout the program, especially during the final session where participants presented their "imaginary collections"

Contents

The program consisted of ten structured sessions, held weekly between June and August 2024. Each session focused on a different theme related to collecting and art appreciation. Highlights included:

- Introduction to the Cafesjian Art Trust collection and the collector's mindset
- Sharing and reflecting on personal collections brought by participants
- Interactive sessions on the history of art (from cave painting to contemporary art)
 - Creative workshops on artistic genres and movements
 - Game-based learning to reinforce art terms and knowledge
 - Visits to other museum and guest presentations
 - Development and presentation of participants' own imaginary collections



Fig. 2. The iCollector program participants become acquainted with Cafesjian Art Trust Collection

By progressing from observation to creation to curation, participants deepened both their artistic understanding and their personal connection to the material.

Mediation Tools

iCollector is grounded in participatory, inquiry-based and project-based learning methodologies. Our mediation tools and techniques include:

- Visual storytelling: Presentations featuring famous collectors, art objects and collection stories serve as conversation starters.
- Hands-on activities: Each session includes a creative segment where participants make, exchange, or design art based on a specific theme.
- Peer learning: Participants are encouraged to share ideas, give feedback, and collaborate on small tasks, fostering a sense of community and shared discovery.
- Games and quizzes: To reinforce key terms and concepts, we use playful tools like memory cards, and team-based quizzes.

- Reflective practice: Through guided discussions, participants think about their values and interests in the context of collecting.

This interactive approach ensures that children remain engaged, while also developing critical thinking, imagination and confidence.



Fig. 3. The iCollector program participants create works inspired by the art periods

2. Carrying out the programme

The iCollector program was carried out over the course of ten sessions during the summer months of June to August 2024. Sessions were held twice a week at the Cafesjian Center for the Arts, offering participants a consistent and immersive experience. The program was carefully structured and implemented by the museum's Education Department, with strong emphasis on creativity, interaction and personal growth.

Planning and Preparation

Planning began several months in advance and involved reviewing

international best practices in museum education, researching the concept of collecting from a child's perspective, and identifying relevant artworks from the Cafesjian Art Trust collection. We developed a session-by-session curriculum, including clear objectives, thematic focus areas, creative components and reflective practices. Educational materials, visual aids and art supplies were also prepared ahead of time.

The program structure allowed flexibility and was designed to respond to the unique dynamics of each group. A limited number of participants (15–20) ensured personal attention and active involvement.

Implementation and Delivery

The sessions followed a three-part structure:

Discovery – Introduction of the theme using visual presentations and open dialogue

Creation – A hands-on activity such as collage, drawing, or object selection

Reflection – Peer feedback and discussion, reinforcing the day's learning

Highlights included a visit to the Museum of Russian Art and a guest session with a private contemporary Armenian collector. One particularly touching session invited participants to bring in their personal collections and share the stories behind them, sparking meaningful conversations.



Fig. 4. Participants receive certificates on the final day of the iCollector program

The final session featured a fun art quiz, certificate ceremony, and “exhibition” of the participants’ imaginary collections. By meeting regularly twice a week, participants developed a strong sense of community and confidence in their ideas, carrying with them a deeper connection to museums, art, and collecting.

3. Evaluation and remedial process

Since iCollector was launched as a pilot program in the summer of 2024, evaluation was carried out through informal but meaningful reflections and discussions within the education team. While we did not use written feedback forms or observation logs, our educators closely followed how participants responded to each session, noting moments of high engagement, interest, or confusion.

After the program ended, the team held an internal evaluation meeting to reflect on the outcomes and identify areas for improvement. Based on these reflections, we have already planned several adjustments for the next edition of the program.

For instance, we decided to add a separate session focused on the technical aspects of forming and preserving a collection. We also chose to divide the more content-heavy themes, such as art history and movements, across two sessions, to allow more time for discussion and creative activities. Additionally, we are considering adjusting the target age group to 12+, as older participants may be more responsive to the reflective and research-oriented components of the program.

This ongoing process of reflection and revision is central to our goal of making iCollector a lasting and evolving part of the museum’s educational offer. In future editions, we also plan to introduce more structured evaluation tools — including simple feedback forms and participant reflections — to better understand the program’s impact and ensure its continued development.

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Museum professionals: A Hands-on Career Exploration Kit for Teens

Hyojin Shim *

Abstract

The "Museum Professionals" is a hands-on career experience education program developed by the National Museum of Modern and Contemporary Art. It has been designed to allow students, including those in culturally underserved areas with limited access to art museums, to experience various art museum professions. Using a total of six (6) teaching kits based on key art museum roles such as curator, conservator, archivist, and educator, students can gain practical experience in processes like exhibition planning, artwork conservation, and educational program design.

Since its launch in 2017, the program has been implemented across approximately 210 schools and over 47,735 students have participated. Through close integration with the public education system, it has achieved high satisfaction among both teachers and students, providing adolescents

* Hyojin Shim, National Museum of Modern and Contemporary Art, 30 Samcheong-ro Jongno-gu Seoul (South Korea). ssimedu@gmail.com

with an opportunity to explore interests and potential careers in the cultural and artistic fields.

Moreover, beyond simply offering career experiences, the program aims to foster a deeper understanding of the public and educational roles of art museums, broaden perceptions of what art museums are, and lay the foundation for students to grow into sustainable participants in cultural and artistic life

Keywords: Career Exploration Education, Educational Kits, Cultural Gap Reduction

1. The conception and planning of the programme

Museums have traditionally been regarded as elite spaces preserving and exhibiting artifacts and artwork. However, modern museums are evolving in a way that emphasizes inclusivity and social engagement. In its 2022 redefinition of museums, the International Council of Museums (ICOM, n.d.) stated that because they are “open to the public, accessible and inclusive, museums foster diversity and sustainability,” highlighting the social role of museums and the realization of cultural democracy. Recent studies also view museums as public educational spaces and note that they should guarantee all citizens access to cultural enjoyment and educational participation (Fernández Paradas, López Rodríguez, & Molina Ruíz, 2023). However, in reality, there are disparities in cultural accessibility depending on geographic and social conditions. Compared to museums in general, art museums are fewer in number, and in Korea, where most cultural facilities are concentrated in major cities, some adolescents have little opportunity to encounter an art museum. While some students frequently visit art museums with their families, many adolescents from educationally or economically disadvantaged backgrounds fail to accumulate abundant cultural capital due to the absence of experience with art museums. Such disparities in cultural experiences can create differences in students’ cultural knowledge, academic engagement, and self-efficacy (Futurum Careers, 2024). This may ultimately

lead to educational inequality. To provide all students equal opportunity to enjoy the educational potential of art museums, a new approach was needed that effectively bridges school education and museum experiences beyond geographical limitations. Therefore, the National Museum of Modern and Contemporary Art (MMCA) developed a mobile educational kit that allows students to have an art museum experience in the classroom. The “People of the Art Museum” program is designed to enable students to simulate the roles of various art museum professionals, such as curators, conservators, educators, archivists, and exhibition designers, within their schools, thereby producing learning outcomes similar to those attained by visiting an art museum. The “People of the Art Museum,” which began with the development of an educational kit in 2016 and has been in operation since 2017, offers students active experiential learning while also extending the scope of museum education into the classroom, showing a case in which the museum functions as a public institution performing educational and social roles rather than merely being a space for exhibitions. Through this program, even adolescents with limited access to art museums were given the chance to enjoy quality cultural experiences and explore career paths within the classroom, and the program has established itself as part of an effort to alleviate regional disparities in opportunities to enjoy culture.

This program was designed based on the following objectives and their corresponding needs:

- **Expanding access to art museum education:** The primary goal was to provide equal opportunities for art museum education to adolescents living in regions with insufficient cultural infrastructure. The program delivered the educational resources of the art museum directly to schools to overcome geographical and time constraints, allowing all students to enjoy high-quality culture regardless of where they live. This approach is aimed at promoting cultural equity, reducing disparities in cultural experiences stemming from student backgrounds by integrating art museum education into the regular school curriculum (Shim, 2022).

- **Career education through actual job simulation experiences:** Rather than merely providing career-related information, the program aimed

to offer more in-depth career education by allowing students to engage in hands-on experiences of various jobs at art museums. By performing diverse roles, adolescents gain an understanding of how art museums are connected to society and foster imagination and identity related to careers in the cultural and arts sector. In particular, the opportunity to take on expert roles in unfamiliar fields provides a chance to explore potential career paths in those areas. This is because, as emphasized in mentoring and experiential career education research, actual role experiences during adolescence significantly enhance self-efficacy, increase motivation in relation to career development, and help concretize career plans (Park, G., 2008). Furthermore, career education through such direct experiences provides greater educational effects, especially for adolescents from vulnerable groups who lack opportunities to encounter role models or field experiences (Chung, Ko, Kang, & Seo, 2012).

- **Linkage and collaboration with public education:** For the program to be effectively implemented in school settings, organic linkage with the public education system is essential. To easily integrate the art museum education program into middle school classes for the Free Semester System, collaboration with offices of education and schools was established in advance to align the program content and schedule with the curriculum for classroom use. Moreover, teacher training, instructor guides, and fully equipped educational kits were provided to support the smooth implementation of the program during school classes. This approach addressed the common challenges teachers face regarding their lack of experience with art museum education or difficulties in preparing materials, thereby establishing a collaborative model between art museums and schools while also promoting the revitalization of community-centered cultural education ecosystems. Through this partnership between schools and art museums, the program aimed to maximize the effect of art museum education while also proposing a new model that integrates with the regular curriculum.

This program focuses on supporting students in experiencing the actual functions and roles of art museums and, in the long term, growing into individuals who appreciate and engage with culture and the arts.

Furthermore, it seeks to demonstrate that art museums can serve not only as spaces for exhibitions but also as educational partners collaborating with local communities to address cultural disparities.

In the development stage, the program concretized its educational objectives and implementation measures through consultations with regional offices of education, schools, educational supervisors, teachers, and curriculum experts to enhance its effectiveness in the school setting. Based on the advice of education professionals, the program's approach and structure were developed as follows:

- Approach: The program should present broad goals that encompass not only cognitive aspects related to art museum professions but also the values they pursue, provide methods to experience key features of user-centered art museums, and expand equal opportunities to receive art museum education.

- Structure: The program should be structured to engage students by incorporating enjoyable, hands-on activities or storytelling that give meaning to their experience. It should also ensure high usability in actual classes by providing teachers with instructional guides for teaching aids or teacher training.

Through this process, the following key criteria were derived: structuring activities centered on hands-on experience to engage students' interests, designing lesson units suitable for classroom instruction, and providing supplemental materials for teachers. The program was also seamlessly aligned with the public education system while maintaining the unique characteristics of art museum education.

All activities were designed not to merely deliver information but to provide learning experiences in which students physically engage and create, and the program was developed considering the educational effect of enhancing role immersion, allowing students to gain preliminary experience of the real world of work. In conclusion, each activity was structured to simplify the actual workflow while maintaining its core essence so that creative inquiry, autonomous appreciation, and field-based learning emphasized by art museums can be implemented within the classroom settings. The core materials of the program were developed through collaboration with art museum professionals by analyzing real job functions,

visualizing them to be more suitable for middle school education, and translating them into manipulatable formats.

Table 1 presents a summary of major activities for each art museum profession.

Table 1. Details of activities for each art museum profession

Profession	Details of activities
Curator	Understanding art exhibitions and the role of curators Planning an exhibition based on everyday themes Planning an exhibition using artwork cards Creating and presenting an exhibition model using model kits
Conservator	Understanding the meaning and necessity of artwork conservation Learning about the restoration process for 2D/3D works Observing artwork conditions and mastering tools for inspection and restoration Reinforcing damaged parts of 2D/3D works Reviewing and recording the treatment process Discussing art conservation and preventive measures
Archivist	Understanding the role of archivists and archives Understanding the importance and procedures of managing art archives Experiencing archive management with donated educational items (recording, classifying, and storing donated items, etc.)
Educator	Understanding the role of art museum education professionals and educators Selecting target audiences for art museum education and developing education programs Creating activity sheets and teaching aids for education programs Demonstrating education programs for different target audiences
Exhibition Designer	Understanding the role of art museum exhibition designers and exhibition design Selecting an exhibition design theme by analyzing a given exhibition Arranging artwork, exhibition environment, and visitor flow Designing an exhibition space using model kits and sharing it online

The program's schedule and format were also designed to align with school classes. Each educational kit was structured to offer approximately four class sessions' worth of activities based on the standard school curriculum but was provided in an adjustable format that could be adapted to each school's circumstances. All necessary materials for class—such as model tools, student activity sheets, audiovisual aids, and teacher guides—were included in a single set, enabling teachers to use them in class with no additional preparation. Moreover, rather than simply distributing the kits, the art museum also offered pre-training sessions for teachers both online and in person. The classroom became an extension of the art museum through such thorough preparation and provision of materials, offering students a unique experience that felt as if “the art museum had come to the classroom.” In particular, even when in-person activities were limited during the COVID-19 pandemic after 2020, the program remained operable in a remote format by utilizing educational kits and online resources. This flexible operation significantly contributed to maintaining educational accessibility during a crisis and supported the continuity of the program.

The components of the educational kits, which serve as the core of the career exploration experience, were designed to reflect the characteristics of each profession, including items such as artwork carts, a model of an art museum wall using magnets, miniature clay pots, UV/infrared magnifying glasses, exhibition model panels, and game dice—elements that sparked interest and engagement among adolescents and enhanced their immersion in career education. In particular, the educational chamber used to learn about conservation at art museums allowed students to observe how materials commonly used in artwork (e.g., wood, paper, photographic paper, canvas) change in response to actual variations in humidity and temperature, and this teaching aid became the first of its kind to receive a technology patent among national cultural and arts institutions.



Figure 1. Museum Professionals Kits: (a) Curator Kit, (b) Exhibition designer Kit, (c) Conservator (2D artworks) Kit, (d) Conservator (3D artworks) Kit, (e) Educator Kit, (f) Archivist Kit

2. Carrying out the programme

The “People of the Art Museum” program sent official notices annually in collaboration with regional offices of education and middle schools to recruit participating schools through online applications. When applying, schools could select their preferred profession (e.g., curator, conservator [3D/2D], educator, archivist, exhibition designer), with priority given to schools in culturally underserved areas. Once the participating schools were confirmed following recruitment, educational kits were delivered to them

according to the scheduled timeline. The delivered materials included extra educational kit supplies, teacher guides, and reference videos to provide abundant educational resources for teachers to conduct classes independently without having to search for additional materials. Moreover, the MMCA conducted teacher training sessions during school vacations to instruct on the use of teaching aids and class management methods. This program was particularly well received by schools in rural farming and fishing communities with strictly limited cultural resources, and it gained momentum for expansion through sponsorships from several organizations that supported the intent of the program. For example, educational kits were provided exclusively to schools in regions with limited access to art museums, such as Gangwon and Gyeongbuk.



Figure 2. Activities using educational kits: (a) Curator Kit, (b) Exhibition Designer kit

After being conducted in 2016 with approximately 200 students from five schools in the Seoul metropolitan area, the number of participating schools and students steadily increased. Following the beginning of the COVID-19 pandemic, during which visiting art museums was difficult, participation grew to 88 schools and about 9,700 students in 2021. The program expanded beyond the Seoul metropolitan area to include small and medium-sized cities as well as remote island and mountain regions, eventually reaching a cumulative total of 210 schools and over 47,735 students nationwide, securing its nationwide impact. Each year after the classes, teachers submitted activity reports that included photos of student participation, surveys, and their reflections, which contained many impressive details of the lessons. According to teacher surveys, the program provided opportunities for students to learn about art museum professions

through hands-on experiences with new jobs related to art museums, which sparked interest in art museums among students who had not previously shown much interest. Furthermore, in culturally underserved areas with limited access to cultural enjoyment, this program resulted in increased opportunities to enjoy and appreciate culture.

The following are impressions from teachers who conducted the program:

- The program provided students with an opportunity to experience and reflect on art culture that is often overlooked in daily life through hands-on activities that go beyond textbook knowledge. It also gave them a good opportunity to recognize the importance of art restoration in the social and cultural context and understand the meaning and role of artwork. (From a conservator specialist)

- The program was more effective than explaining theory to students. Students showed interest and had time to think on their own. (From an exhibition planner)

- The program brought to life the relatively unfamiliar profession of conservator, integrating science and STEAM concepts. The high quality of the teaching materials facilitated smooth program implementation. (From a conservator specialist)

Feedback collected from teachers and students during the implementation process was actively incorporated into program improvements. The difficulty levels of some activities were adjusted, and digital materials were supplemented to better suit on-site conditions. This program was designed to not only provide job simulation experiences but also help students understand the principles of how art museums operate, develop creative problem-solving skills, and gain teamwork experience.

3. Evaluation and remedial process

To evaluate the program's effectiveness, satisfaction surveys and interviews with teachers and students were conducted. Students actively engaged in the activities, perceiving them as experiences similar to real work; some remarked that it "felt like actually doing the job," while others responded that they began considering the related professions as potential

career paths. In particular, many responded that the conservation kit helped them realize the often-overlooked roles in art museums. Moreover, as a result of conducting pre–post surveys to more objectively examine the learning outcomes, the average understanding of art museum professions among students improved from 40% to 85%, and the percentage of students expressing interest in art museum professions also increased from 55% to 78%. These results demonstrate that participation in the program led to both cognitive learning outcomes and changes in attitudes. In particular, students from rural areas showed significant improvement, which is interpreted as the program providing new stimulation for those with limited opportunities for cultural experience.

Teachers also noted that the activity sheets and lesson plans were systematically organized and offered practical support for conducting classes. Survey results from teachers and on-site feedback were actively incorporated into program improvements. The difficulty level of activities was adjusted in response to challenges in class implementation or on-site demands, and the types of materials were gradually diversified. In particular, the need for digital content was raised repeatedly, leading to the development of a more flexible format that can also be effectively used in remote learning contexts.

The effect of this program is considered meaningful not only at the individual student level but also at the community level in terms of reducing cultural disparities and promoting educational welfare. In reality, for schools with no access to local art museums, this program has helped reduce the inequality in opportunities for cultural enjoyment based on student backgrounds, as it was developed based on the actual regular school curriculum to enable hands-on experiences within the school. There was also positive feedback from participating teachers and local education authorities acknowledging the program's role in enhancing cultural welfare in the community. The fact that this program offered equal cultural benefits to adolescents in regions with limited access to the only national art museum in the country has significance in that it increased inclusivity in museum education and fulfilled the museum's social responsibilities in local communities. As such, the "People of the Art Museum" program stands as an example that effectively realized the educational and public value of art

museums, demonstrating particular innovation in responding to the digital age and crisis situations. When the shift to remote learning became inevitable due to the pandemic, the program quickly adapted by utilizing pre-prepared teaching kits and online video materials, minimizing disruptions to education. This was the result of careful planning from the program's design stage to flexibly accommodate a blended model of both in-person and remote learning. Finally, unlike most art museum education programs, which are typically led by museum educators or docents, the "People of the Art Museum" adopts a teacher-centered approach, with schoolteachers taking the lead in classroom instruction. The role of the art museum is limited to providing content and resources and supporting the teachers, ultimately encouraging them to carry out art museum education independently. This model offers teachers an opportunity to develop new instructional competencies and enables them to continue similar activities even after the program ends, resulting in sustainable outcomes. This approach that enables teachers to take the lead also facilitates program expansion, demonstrating both the sustainability and scalability of the program.

The most significant achievement of the "People of the Art Museum" program is that it reaffirmed the public value and educational responsibility of museums. Through this program, the MMCA demonstrated that museums are institutions that not only provide spaces for exhibitions but can also closely collaborate with local communities and contribute to fostering future competencies in adolescents. This serves as a concrete example of a cultural institution fulfilling its social role rather than simply offering a one-off service.

The MMCA plans to further develop this program and expand its scope of implementation to support more adolescents in experiencing art and culture and exploring potential career paths. To this end, the museum is working on developing multilingual versions and collaborative projects with overseas cultural institutes, aiming to expand the program into an educational model that can be applied to both domestic and international settings. These efforts are expected to serve as a foundation for expanding the right of adolescents to enjoy culture and promoting international exchange in museum education.

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Art Reflection Method (ARM)

*Lena Eriksson**

Abstract

The Art Reflection Method (ARM) is a joint initiative between Nationalmuseum, Sweden, and DNP Museum Lab, Japan. Rooted in the belief that dialogue through art can foster empathy, creativity, and psychological safety, ARM is a facilitation method designed to make art appreciation more inclusive, especially outside the traditional museum context. Using high-quality digital images and widely accessible technologies, ARM encourages participants to engage deeply with artworks, articulate their feelings and thoughts, and listen to others – creating a "culture of dialogue."

ARM promotes intangible cultural heritage by centering emotional and intellectual responses to art. The reflective model has shown promise for empathy-building and promotes collaborative learning. ARM workshops have been tested across Sweden, Finland, and Japan in diverse settings: with elderly communities, in schools, at business trainings, and in regional libraries and museums. Now entering its fifth year, the project continues to evolve through cross-cultural collaboration.

Lena Eriksson, head of education Nationalmuseum. Stockholm, Sweden.
lena.eriksson@nationalmuseum.se

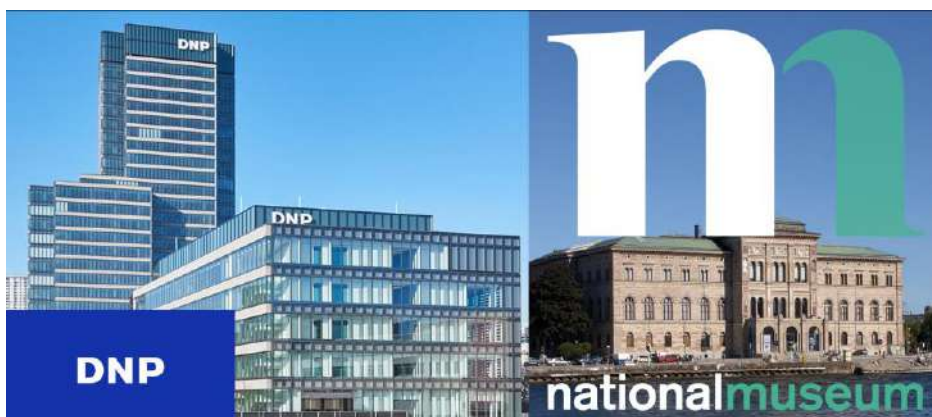


Image I: Presentation of collaborative partners DNP and Nationalmuseum: Dai Nippon Printing Co., Ltd. (DNP) is one of the world's largest printing and information technology companies, founded in 1876 and headquartered in Tokyo. Their DNP Museum Lab, launched in 2006, as a cultural initiative which collaborates with major museums to enhance visitor engagement and appreciation of art. Nationalmuseum is Sweden's museum of art and design, founded in 1792, with collections spanning paintings, sculptures, drawings, prints, applied arts, and design from the early Middle Ages to the present day, housed in a beautifully preserved 19th-century building on Stockholm's Blasieholmen peninsula.

Keywords: art appreciation, emotions based, dialogue, facilitation, digital images, cross-cultural collaboration

1. The conception and planning of the programme

The ARM method has been developed through a long-term, iterative process grounded in collaboration and professional expertise. The foundation was laid between 2017–2019 through preparatory work by the Finnish National Gallery, Ateneum, in partnership with DNP Museum Lab. Building on this, Nationalmuseum in Sweden initiated a development phase in 2020 to refine and simplify the facilitation steps, while also re-defining target groups and long-term goals.

During the first phase of the ARM project (2017–2019), a series of workshops were carried out and an initial questionnaire was developed, focusing on emotions and subjective responses. Art-based dialogues were conducted and evaluated in both Finland and Japan. In parallel,

neuroscientist Dr. Hideaki Kawabata was connected to the project to contribute a scientific perspective. Drawing on these early results, the DNP Museum Lab team began shaping a standardized model for art dialogue, with the goal of creating a method that could be shared more widely using digital tools.

In the second phase, a new partnership was started between Nationalmuseum in Stockholm and DNP Museum Lab. The first digital meeting took place in autumn 2019. A key figure in initiating this collaboration was Susanna Pettersson, then Director General of the Nationalmuseum, who had previously led Ateneum and was instrumental in linking DNP and Nationalmuseum. As Head of Education at the museum, Lena Eriksson joined the project and with Kyoko Ishibashi, from DNP Museum Lab and Hiroko Sakomura as intercultural mediator and translator formed the core of the project's working group. In response to the conditions set by the COVID-19 pandemic, the model was simplified and made more flexible, with a focus on online digital art dialogue with senior participants. From 2020 to 2022, volunteer participants from across Sweden were recruited via social media and met online to discuss selected Japanese and Swedish artworks. In Japan, participants were recruited from retired employees of the company and the general public. A sub-theme in this phase focused on cultural differences between the two countries, and in 2021 joint sessions were held with participants from both Sweden and Japan.

The third phase of the project began in 2023, as pandemic restrictions eased and in-person meetings resumed. While ARM is well-suited to fully digital contexts, the opportunity to conduct art dialogues in person remains essential. The core objective – fostering connection and a culture of dialogue through art – benefits from physical presence and shared experience. Building on earlier phases, the method was refined and the target groups broadened. It became important to adapt the method for different contexts – intergenerational groups, schools, workplaces, or senior citizens. Since the method is designed to be easily used outside of museums, access to high-quality digital reproductions is vital. Nationalmuseum has made more than 6,000 of its most popular artworks available as high-resolution digital images, free to download from Wikimedia. This is a key resource for the

development of the ARM project. Alongside exploring practical considerations like image rights and digital access, aesthetic quality has been a priority – complex, layered artworks are essential to stimulate meaningful conversation.

In 2023, a major project was carried out in Japan in collaboration with a week-long program in the Nagano prefecture included school workshops for various age groups and several seminars for museum professionals, university faculty, educators, and cultural policy makers. Working across languages using translation, gesture, and visual cues, combined with professional exchange, proved both intellectually and emotionally rewarding. The project received widespread media attention in Japan, including national TV coverage and press features.

In 2024 the planning for two larger collaborations began, one in Sweden with Stockholm's public libraries to design an outreach program for suburban libraries and a project in Japan together with Toyama Glass Museum with workshops and seminars. Both these projects are carried out during 2025.

2. Carrying out the programme

The method, with a focus on emotion, a set of questions, and tools for facilitation of the conversation are a central component of ARM. However, to fulfil the project's overall aim — reaching people who do not actively seek out art or museums for experiences and exchange — it is equally important to collaborate with strong and committed partners. These partnerships are essential in creating the conditions needed for meaningful encounters to take place.

A brief description of the method

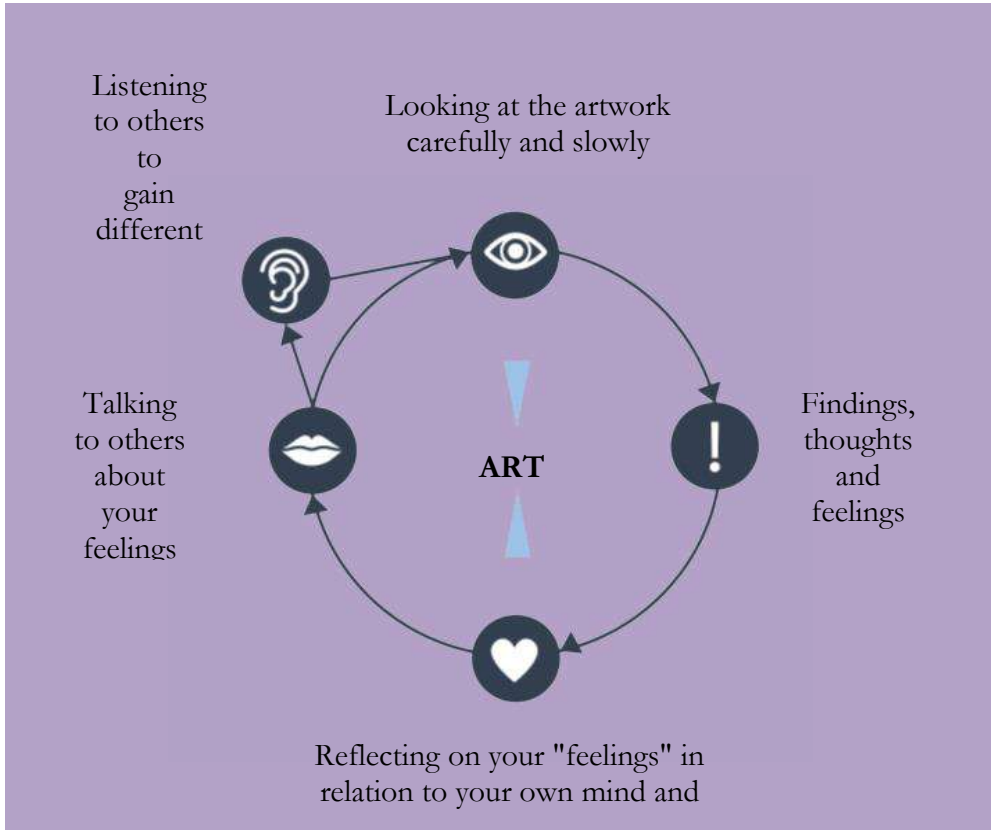


Image II: Graphic model of ARM: At the core of ARM is a focus on questions that connect to subjective memories and emotions, encouraging personal engagement with the artwork. The questions are open-ended and serve primarily as support for the conversation. Talking about different emotions – the words we use for them and how they are expressed – is inspired by the basic emotions identified in affect theory.

Each session with a group is based on a small number of artworks — no more than two to four. The number of participants is also preferably limited to 8-16, but the group size needs to depend on the collaboration and what is most suitable. Whether the group meets in a physical space or in a digital setting online, special attention is given to creating a welcoming and calm atmosphere. The structure of the session is introduced through an

icebreaker exercise designed to reflect some of the key themes found in the artworks the group will be discussing.

Another central part of the introduction is to explain to the group that all questions and discussions about the artwork will be based entirely on the feelings and memories the artwork evokes in the participants. The goal is to see more together — and to talk about what we see. Facts and information about the artwork, the artist and the period are limited and shared after a lengthy discussion.

Elements of slow looking are included: taking time to observe details, starting with pure description, and following up participants' reactions with reflective questions such as, "What in the image makes you feel that way? The key point of ARM is to encourage participants to look at artworks with full attention, recognize their own feelings and express them with their own words.

Mediation Tools

ARM uses a flexible and low-tech mediation model adaptable to various settings. Tools and formats include:

- Video conferencing platforms (e.g. Zoom, Teams) for remote workshops
- Digital presentations on screen or projector for physical meetings with participants outside museums
- Simple discussion prompts and reflection sheets
- Feedback and self-evaluation forms for participants and facilitators

Some examples of target groups and collaborations

Improving the well-being of the elderly people: between 2017 and 2022 several trial workshops for elderly people were conducted in Japan, Finland and Sweden. Collaboration with senior citizens organizations in Sweden and Finland helped bring together group participants, as did cooperation with care homes in Japan.



Image III: Screenshot from Online workshops with participants from Sweden and Japan 2021-2022. The artwork in focus is the Swedish artist Carl Larsson watercolour Mamma's and the Small Girls' Room, 1897

The overarching themes included topics such as ‘Childhood’ and ‘Social Change’. Introductory icebreaker exercises were designed around these themes, and artworks were selected to reflect them.

Workshops in Nagano prefecture 2023 was a cooperation aiming at improving children and young adults’ ability to empathize and collaborate. Extensive preparatory work had been carried out, both through Nagano Prefecture’s long-term investment in culture within education for children and young people, and through the Shinbism project, supported by DNP Museum Lab. Thanks to this thorough groundwork and relationship-building, workshops with 230 elementary and junior high school students were held in just 3 days, as well as two seminars for adults. For the younger children, the overarching theme was connected to the concept of ‘Play’, while for the young adults, the artworks and overarching questions were linked to the concept of ‘Family’.



*Image IV: Workshop in a Nagano elementary school, with an in-depth examination of a painting by the Swedish artist Bruno Liljefors, *Sledding*, 1882. To discover closely, to describe, and to talk about the feelings of snow and winter was part of the workshop.*

As part of the design of these intercultural art conversations, we looked at both Swedish and Japanese artworks. To bridge language barriers and introduce a physical, embodied element of expression, we used images of facial expressions (emojis). Participants were invited to "vote with their feet" by walking to and standing next to the symbol they felt best represented the emotion the artwork evoked in them. We also used symbols to represent other qualities in the image, such as light and darkness, colours, and the sensation of warmth or cold.



Image V: Children voting with their feet during a workshop at an elementary school in Nagano. Adults participating supported the activity by carrying the signs.

Adult Professional development: ARM workshops have also been tested as icebreakers in professional development settings, based on the idea that art reflection can foster psychological safety among colleagues. Early trials suggest that these workshops encourage open dialogue and self-expression, helping participants communicate more freely regardless of age, role, or position within their organisation. If possible, we will look into this as one theme for further development.

Building partnerships together with regional museums: The ARM method aims to reach individuals who rarely or never visit art museums. At the same time, we see museums as important communal resources and strive to promote them as inclusive spaces for gathering and community building. Collaborating with regional museums is central to this vision. So far, most of the museum collaboration has taken place in Japan, including the workshops in Nagano 2023 where the Maruyama Banka Memorial Museum in Tomi City and the Koumi-machi Kōgen Museum of Art near Lake Matsubara were vital partners. A new partnership is planned for 2025 with the Toyama Glass Museum in the Chūbu region. A core focus of the project has been to organise events outside traditional museum spaces. Most regional museums are part of festivals and communal activities that offer

good opportunities to offer ARM workshops in diverse contexts. Through this approach, we aim to open new pathways into the museum experience and lower the threshold for participation.

However, reaching those who have never visited a museum or who feel disengaged from art remains a significant challenge – one that requires ongoing learning and development in outreach strategies.

3. Evaluation and remedial process

The ARM method, as previously mentioned, is evolving through a long-term, iterative process grounded in collaboration and professional expertise. Learning, sharing experiences, and working together to create more and better opportunities for spreading encounters with art are built-in elements of the working process. During the project's first year, two major seminars were held, both of which are documented in written reports.

Dr. Hideaki Kawabata, Associate Professor of Psychology at Keio University in Japan, with a research focus on emotional psychology and cognitive neuroscience was connected to the project the first years. He investigates the cognitive and emotional effects of art appreciation. One key finding is that viewing art activates the orbitofrontal cortex—an area of the brain associated with pleasure and reward. In the joint project with DNP and Ateneum, Kawabata focused on the potential of art appreciation to support cognitive health, and the research suggested that especially emotion-focused art engagement may positively influence working memory and reaction times. Kawabata's work underlines that art is not only culturally enriching but also neurologically and psychologically beneficial. His findings support the idea that engaging with art can be a meaningful intervention to maintain cognitive vitality and emotional well-being.

In the phase when Nationalmuseum in Sweden became involved, the expertise and experience of the museum's educational staff contributed significantly to the ongoing development of the method and the refinement of its goals. A professional dialogue referencing discussion-based approaches such as *Socratic dialogue* and *Visible Thinking* – especially in the

museum-adapted format developed by Claire Bown – has served as a valuable intellectual resource and point of reference.

The part of the project conducted during the pandemic, which included online workshops with older participants, was summarised and presented orally to museum colleagues at the CECA conference in Denmark in 2022. During the presentation, we shared key insights and participant feedback. Warm-up activities using colours, shapes, and emoji symbols proved effective in supporting focus and engagement, while beginning with detailed observations of the artwork stimulated curiosity and encouraged deeper looking. Meeting with the same group more than once made it possible to build trust, and several participants noted that they felt a sense of connection—even though they had never met in person before the digital sessions. Overall, participants described the workshops as meaningful and positive. Some mentioned the challenge of articulating emotions, while many were surprised by how much more they noticed in the artworks compared to their usual experiences.

In 2023, workshops were held in Nagano for children and teenagers. Alongside this, professional development workshops were organised in the region for both museum professionals and schoolteachers. An academic seminar was also held in Tokyo, bringing together museum staff and university researchers. The aim was not only to share and disseminate knowledge, but above all to raise awareness of and advocate for the importance of expanding access to meaningful encounters with art across all sectors of society.

In 2025, the work with participant groups will continue, and as the ICOM conference in Dubai approaches in November, the working group looks forward to meeting colleagues, presenting the project, and gaining further insights to help expand the method and inspire others to adopt similarly outreach-focused approaches.

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QUALITY TIME

Spend your time in a meaningful and enjoyable way at the Poldi Pezzoli Museum

*Federica Manoli; Arianna Piazza**

Abstract

One of the main objectives of Quality Time is to promote the understanding that museum collections belong to the community and that museums are places for sharing, where different stories, generations and experiences intertwine. The project also targets those who rarely visit museums, demonstrating that beauty and art have the power to unite and are accessible to everyone.

The main goal is to transform our love for culture into a shared value through an emotional journey where art is not only to be observed, but to be experienced, explored and discussed, thus stimulating curiosity and facilitating knowledge.

The project consists in a series of initiatives studied specifically for different audiences (children, teenagers, adults, seniors, families, new parents) and scheduled periodically throughout the whole year. These activities are conceived on a workshop-based and playful approach. The

* **Federica Manoli**, via della Commenda, 21 - 20122 Milano, Italy; fedemanoli@gmail.com
Arianna Piazza, viale Lombardia, 32 – 20131 Milano, Italy; info@ambarabart.com

program was developed by Federica Manoli, Head of Education at the Poldi Pezzoli Museum, in collaboration with Arianna Piazza, Director of Ambarabart SRLS, the company contacted to provide the museum's educational services. The project has been implemented with the support of a sponsor, the Baggi Sisini Foundation, and the following partners: Humanitas San Pio X Hospital, Arnolfo and Alberto Mondadori Foundation, publishing houses. Each activity involves a museum mediator and one or more experts.

The program includes nine activities, each involving the museum history, activities and collections, proposing new topics every time:

- 1-Guided **reading groups** for adults;
- 2-**Reading-game** experiences and active reading (age 6/8, 9/11, 12/14);
- 3-**Writing** at the museum for adults;
- 4-**Drawing** School at the Museum for adults;
- 5-**Museum Mission** for families;
- 6-Museum as **Comfort zone** for new parents with 0-6 months old babies;
- 7-**Know-how**: golden leaf decoration for adults;
- 8-**Mind training** team games for adults;
- 9-**Artistic creativity** (age 6/10).

The program includes 47 activities distributed from February to December 2025 lasting from 60 to 120 minutes.

Keywords: QUALITY TIME project, Museum education, Workshop-based learning, Playful learning, Audience-specific initiatives, Multigenerational engagement, Cultural participation, Informal learning

1. The conception and planning of the programme

The Poldi Pezzoli Museum is a house museum founded by the Milanese nobleman Gian Giacomo Poldi Pezzoli (1822-1879). Opened to public in 1881, it now has more than 6,500 objects (paintings, sculptures, carpets, lace and embroidery, weapons and armour, jewellery, porcelain, glass, furniture,

solar and mechanical clocks, from antiquity to the 19th century) and thirty exhibition rooms immersed in the magical atmosphere of the Italian House Museum. The staff consists of 21 people, including the security staff, and an average of 80,000 visitors per year. The museum's educational services are led by Federica Manoli, Head of Education and Collection Manager at the Poldi Pezzoli Museum, in collaboration with Ambarabart SRLS, a creative company led by Arianna Piazza that designs and delivers inclusive educational and cultural experiences for diverse audiences, together with a team of expert museum educators. Through the many activities carried out over the years, the museum, which its founder had intended "for public use and benefit," remains true to its first vocation: to be at the service of the community.

The Quality Time project fits into this mission. The program offers 9 cost-free initiatives designed specifically for different audiences (children, youth, adults, seniors, families, individuals...) scheduled throughout 2025. Specific research has shown how the continuity of the proposal and its periodicity are facilitating elements of participation. Therefore, the activities are timetabled (day and time) to have a regular cadence over time.

Each activity includes several sessions in which different topics are explored in order to renew interest and curiosity each time and the presence of a cultural mediator with an expert in the specific field. The experts are professional readers and writers who collaborate with publishing houses, hospital neonatologists and psychiatrists, frame makers and restorers. The duration of the initiatives varies from 60 to 120 minutes depending on the activity and target audience, according to the following types:

- **Play-visits** for audiences consisting of families, adults, young people;
- **Experiential tours** and workshops for children;
- **Writing, reading, drawing** workshops for adults;
- **Very special program for new parents.**

Through these 47 activities the Poldi Pezzoli pursues its task at the service of the community, ensuring a continuous offer that meets the needs of different target audiences.

The project has been developed in collaboration with experts and with the sponsor's representative. The sponsor is Fondazione Baggi Sisini, a foundation whose goal is to bridge the economic and social gaps affecting the most vulnerable members of society.

Reading at the Museum

In collaboration with Ambarabart and Martina Sacchi of Virtute e Canoscenza.

Reading at the Poldi Pezzoli Museum is a fascinating experience that invites visitors to explore excerpts from novels and stories, set against the evocative backdrop of the museum's art-filled rooms. This *situated reading* offers full immersion in the atmosphere of each text — from gothic suspense to love, from distant memories to fleeting emotions.

The aim of this initiative is to dismantle a lingering cultural barrier: the idea that only art experts can truly appreciate a museum and its artworks. We want to show that a museum is, instead, a space of inspiration — a place where connections are sparked and personal reflections take shape. A literature and reading enthusiast, even without specific knowledge of art, can read in the museum and approach artworks through the lens of storytelling. Reading in a museum becomes a way to see with new eyes — guided by words, emotion and imagination.

1 - Guided Reading Groups for adults

This section of the program is dedicated to adult readers, offering a series of themed group reading sessions designed to explore the emotional and imaginative links between literature and visual art.

The following titles represent the detailed program of encounters:

- *Spooky and Gothic Novels and Stories: Fear of the Unknown*
- *Novels and Stories about Appearances: Clothes, Bodies, and Characters*
- *Passionate Novels and Stories: Experiencing Art as Emotion*
- *Novels and Short Stories about Memory: The Value*
- *Novels and Short Stories Inspired by Art: The Meaning We Give to Objects*

2 - Reading at the Museum for kids and teens – Reading-Game Experiences and Active Reading

This section of the program is intended with the aim to help children and teenagers experience the museum as a welcoming, playful, and inspiring space — not reserved for experts, but open to curiosity and creativity. Through reading and interactive activities, young participants discover that literature can be a key to understanding art, and that the museum is a place where stories, emotions and imagination come to life.

The detailed program includes two age-specific series of activities:

For children (aged 6–11)

A selection of reading-game visits that offer playful and engaging experiences to spark curiosity and a love for reading:

- *Reading-play: “Novel Faces – Let’s Find the Right Picture for Each Character”*
- *Reading-play: “Stories of Friendship and Emotion”*
- *Reading game: “Mysteries in the Museum – Searching, Finding, Discovering”*

For teens

Active and participatory reading sessions that include reading aloud, interpretation, imagination, and the sharing of personal reflections. These moments aim to foster a deeper connection with literature, artworks, and fellow participants:

- *Active reading: “Characters in Search of a Painting”*
- *Active reading: “Becoming Me – The Adventure of Growing Up”*
- *Active reading: “From Hogwarts to Poldi Pezzoli – The Magic of Objects”*

3 - Writing at the museum for adults

In collaboration with the Arnaldo and Alberto Mondadori Foundation.

Writing in the Poldi Pezzoli Museum is an opportunity to bring people together. Art inspires art, and behind every painting and every art work there is a story, an idea, an image to be explored and revealed.

Writing is a way of seeing the world; the “point of view” is nothing more than how you choose to see and show something. And without a point of view, there is no story.

To write, you need to train your eye. There is no better place to do this than in a museum.

The programme includes 5 sessions focusing on the following topics:

- *Remembering - The point of view*
The appointment is dedicated to analysis of the concept of 'point of view' or rather, what really makes a text narrative.
- *Profile - The Character*
The character: is it created or discovered?
- *Time - The Rhythm*
The appointment is dedicated to the rhythm of history and writing, which both speeds up and slows down time.
- *Voice - The Dialogue*
The appointment is dedicated to dialogue writing and the voice of characters.
- *Method - The Structure*
The appointment is dedicated to structure, what it is and how it is built.

4 - Drawing School at the Museum for kids over 12 and adults

Conceived and led by Elettra Lanaro of Ambarabart

Drawing at the museum becomes a way to *observe, understand, and create* — transforming the museum into an active space for making, not just for looking. This program invites participants to explore art and its visual language through *making practices*, blending informal learning, creativity and hands-on experimentation.

The Drawing School program is thought so that even occasional participants can have a meaningful experience. Each session offers opportunities to get to know one or more artworks in the collection and to develop basic drawing skills in an engaging and accessible way.

A common obstacle in beginner drawing courses is the frustration caused by early exercises that may not be aesthetically satisfying. To avoid this, the museum's education team has designed workshops in which learning the fundamentals of drawing and colouring leads to the creation of visually pleasing results.

The workshop program follows a progressive path, ment to build confidence with tools, techniques, and different approaches to drawing, always inspired by the museum's artworks:

- *Getting Comfortable: Sketches and Scribbles (Canaletto)*
- *Drawing Shapes: From Pollaiuolo's Lady to Geometric Forms*
- *Drawing Volume: The Elegance of Line with Giò Ponti*

- *Drawing Shadows: Exploring Chiaroscuro through Hatching, Watercolour, and Blending*
- *Drawing Decoration: From Tile to Pattern*
- *Drawing Reality: Observational Drawing from Life*
- *Watercolour Basics: An Introduction to Colour with the “Noblest Technique”*
- *Skies Over Poldi Pezzoli Museum: Wet-on-Wet Watercolour Techniques*

5 - Museum Mission for kids 6/10 years old

A role-playing adventure for families conceived by Arianna Piazzza and Martina Franzini of Ambarabart

It is a role-playing game for families, where each participant plays an active role in the museum experience. In every session, the group works together to gather clues and solve a mystery — a journey that leads them to discover surprising stories behind artworks and artists.

Each mission is carefully designed to spark curiosity and enrich the museum visit with a sense of adventure. Families or small groups are equipped with activity cards and a mystery-solving kit

Teamwork is essential: each person’s skills help unlock the next step in the investigation. Throughout the activity, the museum educator acts as a guide and game master, validating each stage of the mission and granting access to the next level.

This experience is deliberately **screen-free**: no smartphones or digital devices are used, allowing families to enjoy **quality time together**, fully immersed in the museum environment.

The program includes **5 themed missions**, each one focused on a different part of the collection:

- *The Mystery of the Alchemist*
- *The Mystery of the Archaeologist*
- *The Mystery of the Collector*
- *The Mystery of Lost Time*
- *The Mystery of Katharina (von Bora)*

6 - NEW PARENTS, NEW PERSPECTIVES. The art of growing together

Art and Parenthood: A Museum-Based Dialogue for New Families designed and led by Arianna Piazzza of Ambarabart and team of Humanitas San Pio X Hospital Birth Point

Dialogue, listening, and sharing between new mothers and fathers with art and healthcare professionals: this is the heart of a unique series of encounters designed for parents with infants aged 0 to 9 months.

Each meeting takes place inside the museum galleries, where the direct experience of selected artworks serves as the spark for reflection.

How can families navigate their new shared time, from sleep struggles to travel challenges? How can they care for their baby without feeling overwhelmed? How can they face the new identity of being a parent, especially when confronted with unsolicited advice or societal expectations? These and other topics are addressed to support new parents in experiencing postpartum life with greater awareness and emotional balance.

This program provides a welcoming, intimate, and family-friendly museum setting in which to reflect on caregiving, daily challenges, and relational and emotional aspects of early parenthood.

Each encounter is thought for small groups of mothers and/or fathers (and their partners), accompanied by their infants. Hosted within the museum galleries, the setting allows parents to comfortably care for their children (nursing, feeding, soothing, or holding them) while participating.

The artworks from the collection are chosen for their ability to open up emotional and symbolic associations with themes such as love, transformation, fatigue, identity, and care. Through this shared aesthetic experience, participants are invited to reflect on their personal journey as individuals and as a family.

Each session is co-led by a museum educator and healthcare professionals from the maternity unit: psychologists, neonatologists, and midwives will be on hand to answer questions and engage in conversation with new parents.

Programme Highlights:

- *"The Art of Being Born and Growing Together"*
- *"Why are you looking at me?" – Parenthood beyond taboos and judgement*
- *"How can I do it all?" – The ABCs of newborn care*
- *"Who is this woman? And what kind of mother am I?"*
- *"The meaning of time – before and after pregnancy"*

7 - Know-how: gold leaf decoration for adults, older adults and young adults over 14

In collaboration with Girotto Cornici, Milan

Frames often take second place to paintings in the galleries. However, they bear witness to an important history of artistic craftsmanship that often carries with it historical information about the collecting history of a painting. In addition to showing the different styles of frames in the centuries and videos concerning assembling, profiling, woodcarving and plastering, the workshop includes the gilding of a new frame in order to measure the participants with their manual and creative skills.

8 - Mind training at the Museum for adults, older adults and young adults over 14

Federica Manoli's idea, developed by Arianna Piazzola, Martina Franzini and Caterina Campagnano of Ambarabart, under the supervision of Marta Pizzolante, PhD, Psychologist.

This initiative is based on solid neuroscientific research demonstrating that regular brain training - through logic games, memory exercises and creative thinking - enhances neuroplasticity, helps maintain cognitive functions, improves mood and strengthens concentration and problem-solving abilities. Longitudinal studies confirm lasting improvements in cognitive flexibility, information processing, and working memory, with measurable benefits for overall quality of life.

Rooted in this evidence, the project promotes health through art, offering a non-pharmacological, structured program in a setting enriched with emotional, sensory and intellectual stimuli.

Each session features targeted cognitive activities designed to activate specific neural networks, including memory tasks, attention exercises, logical reasoning challenges, and creative tasks inspired by the museum's collection — such as themed crosswords, word games, anagrams, and visual-perceptual analysis of artworks.

By participating, individuals:

- Engage in evidence-based cognitive health practices;
- Benefit from a scientifically validated neurocognitive training;
- Experience dynamic interaction with cultural heritage;
- Build social connections in a stimulating environment.

9 - Creative workshop at the Museum for kids 6/10 years old

Designed and led by Arianna Piazzza and Martina Franzini of Ambarabart

The creative workshops are designed using a learning-by-doing approach and are aimed at children aged 5 to 10. These hands-on experiences encourage young participants to explore parts of the museum's collections and to gain knowledge and skills through the creative experimentation of materials and techniques.

All materials used are easily accessible and replicable at home, so that the techniques discovered in the museum can serve as inspiration for independent creative exploration beyond the visit.

Each session invites children, inspired by the museum's artworks, to deepen their understanding of art, the world around them, and even themselves. During every workshop, participants will create a small artwork using a different artistic technique. By taking part in multiple sessions, they will gradually become artists and collectors.

2. Carrying out the programme

The planning and implementation phase of the project was carried out by the Museum's Educational Department.

The Museum's staff was informed and the project sponsor was also involved at all stages and updated weekly on the project.

First the sponsor's and the experts' called in to collaborate needs and wishes were gathered. Their input was reworked by the Educational Department and flowed into the drafting of a calendar of activities with precise indication of the target audience, collaborations, timing and materials needed. Once the calendar was defined, it was shared with partners and collaborators.

Having identified the needs, we then went on to purchase equipment (such as watercolours, mats and pillows for mothers and babies) and make some changes to the Museum's spaces (for example, a new baby changing table was added in the restrooms). Through the creation of partnerships with publishing houses, it was possible to have free supplies of books for the reading workshops. The collaboration with San Pio X Hospital birth centre helped to identify the needs of new parents; they also provided expert advices and presence during the museum activities for free. In this way, it

was possible to meet the budget provided by the sponsor and, at the same time, ensure free access to the activities. The project was communicated and promoted to journalists via press release and to the public via the Museum's website, social media, and newsletters. An important resource was the Hospital Birth Point, which disseminated the information to mothers. The hospital also helped to promote the Mind Training activities among women going through menopause and men going through andropause, recognising that discussing these issues in a museum is much more beneficial. Scheduled activities were carried out from February to July 2025 and will continue in the autumn.

3. Evaluation and remedial process

The initial phase served to reshape some aspects of the initiatives (e.g., the time change for activities with children) and communication, also based on the wishes expressed by visitors.

In order to determine the best way to implement the project, we relied on studies that showed that the continuity of the proposal and its periodicity are elements that facilitate participation. Proposals were therefore scheduled (day and time) so as to have a regular cadence over time.

Once the project was implemented, an evaluation programme was set up to collect data on the overall visitor experience and to monitor the progress of the activities. At the end of the activities, the cultural mediators collect the participants' impressions and ask them some simple questions about how the experiences were carried out. The answers are collected by the museum team in a systematic and organic way. The experts involved in the activities are also questioned. This is very useful because these professionals are often able to gather a lot of information without it being explicitly said by the participants. The data collected is then interpreted, also taking into account the number of the sample of users interviewed. If critical issues emerge, after careful evaluation, the decision is made to intervene and thus remedy any problems raised. Sometimes, small adjustments are enough to improve the public's experience. The monitoring phase is therefore very important to ensure the success of the activities and to be clear about the expectations of the target audience in order not to disappoint them.

A midterm evaluation with the Baggi Sisini Foundation (the project

responsible participated to several activities) allowed us to discuss critical issues and find solutions together, and to our great satisfaction, to anticipate that we will be able to offer these activities again in 2026.

The project, launched earlier this year for the first time, is attracting considerable public and good press coverage.



Pic. 1, Art and Parenthood: A Museum-Based Dialogue for New Families

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Egypt Meets Greece and Rome: A Dialogue Between Civilizations—An Educational Program at the Egyptian Museum

*Shereen Mohamed Amin; Ali Abdelhaliem; Heba Abdel Latif Mohamed **

Abstract

Egypt Meets Greece and Rome is an educational guided program to increase awareness of the interaction between ancient Egypt, Greece, and Rome. Students learn cultural, political, and economic relationships that shaped centuries of civilisations through challenging exercises and interactive cards. Interactive cards were designed to reveal the fascinating histories of the Greek and Roman collections on display at the Egyptian Museum. Cards designed in cooperation with the British Museum, these cards are part of the Transformation Project of the Egyptian Museum, sponsored by the European Union and the Greek-Roman department of the Egyptian Museum. The extra cards were designed by the educators of the child's museum at the Egyptian Museum and the Italian Archaeological Centre in Cairo. The program begins with a first inquiry session to evaluate

* Dr. **Shereen Mohamed Amin** – Head of the Scientific Office & Children's Museum, Egyptian Museum, Cairo. shreenamin155@gmail.com

Dr. **Ali Abdelhaliem** – General Director of the Egyptian Museum, Cairo

Ms. **Heba Abdel Latif Mohamed** – Head of the Greco-Roman Department, Egyptian Museum, Cairo

participants' knowledge regarding past cultural exchange between Egypt, Greece, and Rome. This is followed by distribution of interactive cards among students and completion of a 15-minute investigation in the Roman and Greek galleries, locating the same artefacts. This process of experiential discovery involves students through a hands-on method of learning, creating interest and engagement. At the end of their study, the Child' Museum educators and museum curators for the Greek-Roman department organise a discussion in which the students present their observations and interpretations as they were noted on the cards. Open discussion encourages critical thinking, the study of history, and respect for these early civilizations' combined histories. The intersection of guided tours, experiential learning, and interactive learning modalities generates an enhanced interactive experience that revitalises history as an active process of cultural influence and exchange.

Keywords: Cultural exchange -Inquiry-based learning - Interconnected civilizations -Educational guided tour.

1. The conception and planning of the programme

Egypt meets Greece and Rome is an educational program that aims to allow students to appreciate historical and cultural contacts among three of the most important civilizations of the ancient world. At the Preparatory Stage, the project is a content-centered, inquiry-based experience whose components are object-based discovery, bilingual engagement, and theme interpretation. The students are encouraged to discover the political, economic, and artistic exchanges within the Mediterranean world through guided tours, interactive cards, and critical debates. The key objectives of the program are the following: one, to enhance cross-cultural sensitivity by portraying the influences between the ancient Egyptian, Greek, and Roman worlds; and two, to equip the learners in order to explore and research artefacts, descriptions, and turning points in cultural exchange. These objectives also touch on constructivist learning theory, which presumes that students develop knowledge through active doing and the reflection of experience (Hein, 1998). The approach facilitates critical thinking and historical empathy by putting students in museums and providing direct

access to artefacts of the past.

Interpretive content of the program is divided into three subjects, each of which is answering a specific aspect of cultural exchange. Trade Relations: The students compare the trade networks in Egypt, Greece, and Rome using artefacts which symbolize mutual economic practice. Shared Religious Values: Syncretism in rituals and gods is emphasized in the program, and religious icons and systems are asked to be compared by the students. Temple, statue, and inscription studies allow pupils to discover the stylistic sources and architectural accomplishments of many civilisations. Activities combine themes in activity cards that invite children to examine objects and reflect on their historical value. The theme-strategy promotes cross-curricular learning and is consistent with Bloom's taxonomy, which supports higher-order thought (Anderson & Krathwohl, 2001).

The programme design is underpinned by a number of key theories of learning. Constructivism (Hein, Piaget): Learning is achieved by active engagement with artefacts and narrative. Object-Based Learning (Paris, 2002): Material engagement with museum objects produces intellectual and emotional associations with the past. Inquiry-Based Learning (Bruner) builds up investigation, question, and discovery, developing deeper understanding. Multimodal and experiential learning (Falk & Dierking, 2000) combines visual, touch, and interactive elements to allow for various learning modes. Programmatic design is influenced by these theories, rendering the program educative as well as transformative, transforming passive viewing into active exploration.

2. Carrying out the programme

The education program is constructed on an inquiry learning pedagogy in three phases: The educators in the initial inquiry session assess the students' prior knowledge on Egypt's relations with Greece and Rome, stimulate discussion, and create interest. Students are given interactive cards and participate in a 15-minute gallery search where they label objects and construct their meaning. The phase is object-based inquiry and independent

inquiry. Reflective Discussion: Gallery discussions are conducted by educators and curators of the museum where students share their views and connect historical concepts. This promotes critical analysis and group interpretation. The mediation tools, particularly the interactive cards, allow for learning through visual stimuli, theme and period options. These roboroches capture Vygotsky's theory of the Zone of Proximal Development that stipulates intellectual development is aided by guided interaction (Vygotsky, 1978). Fig. 1&2 show the students using the education cards in the gallery to search for the objects. Fig. 3&4 show the discussion with the students.



*Fig.1-2 shows the students using the education cards in the gallery to search for the objects.
Photograph © the authors*



Fig. 3-4 shows the discussion with the students Photograph © the authors

The Egypt Meets Greece and Rome education program was developed and delivered in partnership with a number of partners to bring educational and pedagogical value. The key stakeholders were: The Egyptian Museum in Cairo provided access to the Greek and Roman collections and maintained educational oversight. The interpretive planning skills were added by the British Museum, which also co-designed the interactive activity cards in partnership with curators of the Greek and Roman department at the Egyptian Museum. The Italian Archaeological Centre in Cairo of the Italian Cultural Institute offered historical background and linguistic assistance, broadening the program's cultural base through the participation of Italian experts in the program and cooperating in designing extra education cards on the Greek-Roman and Nubian collection galleries. The European Union sponsored the endeavour by financing the Transformation Project, which designed the education cards via the British Museum team and the Egyptian Museum Greek-Roman Team. Museum curators and educators led the inquiry-based activities. Participants in the program were students and teachers in the Egyptian Ministry of Education and Culture's Preparatory Stage. This collaborative practice is grounded in participatory museum education values of authenticity, accessibility, and impact (Hooper-Greenhill, 2007). Success for the program is due to precise resource allocation and interdisciplinarity. The key resources are the Egyptian Museum's Greek and Roman Galleries, used as experiential learning environments. The British and Egyptian Museums worked together to develop interactive activity cards with historical accounts, visual stimuli, and questioning prompts. Multilingual facilitation by Egyptian and Italian archaeologists facilitates inclusive contact and exchange of cultures. These tools facilitate multimodal learning and adopt a wide range of learners' needs, which is in accordance with Gardner's theory of multiple intelligences (Gardner 1993). The educational program targeted preparatory school students under the management of the Egyptian Ministry of Education and in coordination with the Egyptian Ministry of Culture and the Children's Culture Centre in Cairo, with 25 students in each program. It lasted for two hours and was repeated with a number of schools. It achieved wide interaction in discovering the exhibition halls of the Greco-Roman exhibition in the Egyptian Museum in Cairo.

3. Evaluation and remedial process

Museum educators gathered qualitative data during the sessions and carried out observational studies to measure the pedagogical value of the program. The studies examined how skilfully learners applied what they had acquired in group discussions and worked with artefacts. The evaluation approach is in line with Falk and Dierking's (2000) contextual model of learning, which prioritises the physical, social, and personal contexts of museum experiences. Observational Measures: Student interest, inquiry behaviour, and collaborative discussion were recorded by the educators in gallery workshops. Artefact Interaction: New teaching cards created by working with the Egyptian Museum and Italian partners were used to encourage students to locate and interpret Greco-Roman artefacts in addition to the education cards of the program. Discussion Analysis: Students' capacity to recognise thematic comparability between civilisations, such as common motifs on ceramics, religious symbols, and forms of government, was measured through structured discussions.

Several improvements were made to improve future refinements of the program based on educators' observations and student feedback. Extended Case Studies: Future sessions will include more comparative examples showing Egypt's interaction with Greco-Roman art, commerce, and religion. Interactive Maps: Interactive online maps highlighting historical trade routes and cultural exchange can be used to help with historical context and geographic learning. Content in multiple languages: For promoting diverse learners and facilitating participation, longer artefact descriptions in English, Italian, and Arabic will be included, along with audio tours. These changes align with Hein's (1998) constructivist museum education philosophy that endorses iterative design and active engagement in the construction of learning. Fig. 5. Shows visual representation of the evaluation and remedial process in the program.

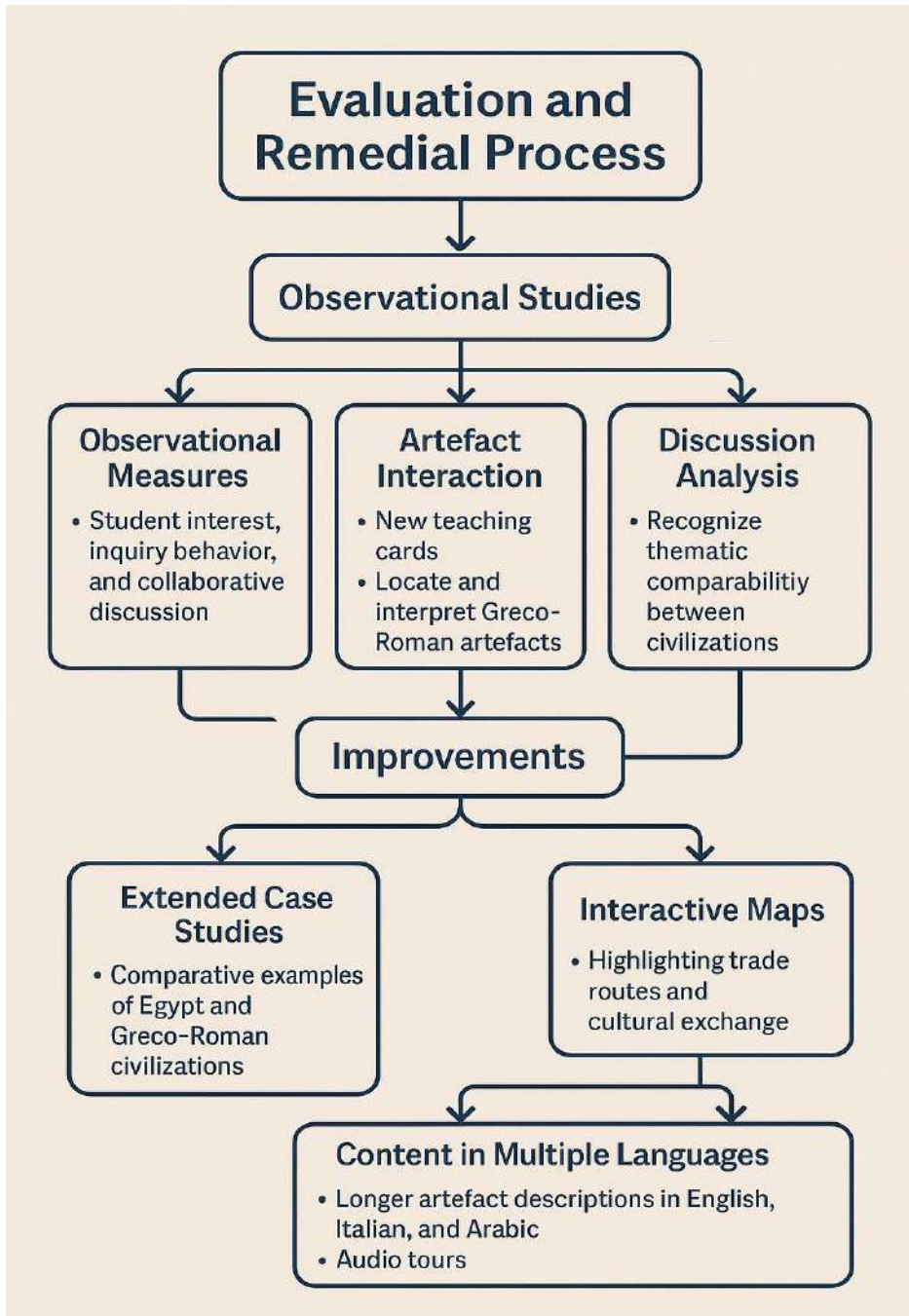


Fig. 5. Shows visual representation of the evaluation and remedial process in the program.

Photograph © the authors

Conclusion

Egypt Meets Greece and Rome is an exemplary model of cross-cultural education in the museum setting that introduces students to an active and inquiry-based learning experience of Egypt, Greece, and Rome's cross-cultural heritage. With interactive cards, guided tours, and reflective discussions, the program develops historical literacy, critical thinking, and intercultural sensitivity—key competences of today's heritage education (Banks, 2008; Hein, 1998). The structure of the program follows constructivist learning theory in its emphasis on active engagement with artefacts and social meaning-making (Falk & Dierking, 2000; Vygotsky, 1978). The offering of object-based learning materials, developed in collaboration with the British Museum and sponsored by the European Union's Transformation Project and the Italian archaeological centre, is that students are not passive recipients of knowledge but rather active agents of historical inquiry. The 15-minute gallery exploration time, in combination with teacher-led discussion, stimulates students to connect civilisations, decipher art and religious symbols, and reflect on the heritage of Mediterranean exchange. Teacher program assessment research in the Child' Museum tracks the success of the program at motivating and teaching students. Quantifiable gain in the ability of students to explain cultural connections and recount historical discoveries is assessed through observational data and pre- and post-program surveys. Formative feedback from Egyptian and Italian archaeologists also testifies to the intellectual quality of the program and enables continuous improvement of content delivery. Such results testify to the usefulness of formative assessment and reflective mediation for museum education (Hooper-Greenhill, 2007; Anderson & Krathwohl, 2001). Modification of the activities of the program has been carried out to ensure maximum future learning interaction in the form of comparative case studies, interactive maps, and support materials in multiple languages: Arabic, English, and Italian. These advancements reflect attention to differentiated and inclusive learning, more easily available to diverse populations and further strengthening Egypt as an ancient crossroads of cultures (Spyropoulos, 2018; Freeman, 1996). Generally, Egypt Meets Greece and Rome is a shining example of the enormous potential of museums as successful learning spaces, connecting past and present through experiential learning. In illuminating the common histories

of ancient civilisations, the program thereby not only increases student learning but also informs broader programs in cultural diplomacy, conservation of cultural heritage, and global citizenship.

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Hope Beyond The Bars: A Museum-Based Reintegration Program

*Nofa Farida Lestari**

Abstract

Hope Beyond The Bars is a museum-based creative training initiative supporting the reintegration of youth from the Palembang Youth Detention Center. By activating museum collections and cultural heritage, the program cultivates transferable skills through creative writing, scriptwriting, graphic design, coffee barista training, and tour guiding. These training modules are complemented by entrepreneurship education provided by the Palembang Young Business Association, fostering youth agency and economic resilience.

The initiative collaborates with Palembang City Museum-SMB2, Museum AK Gani, and Museum Negeri Provinsi Sumatera Selatan,

Nofa Farida Lestari, Indonesia Hidden Heritage Creative Hub, Jakarta-Indonesia, indonesiahiddenheritage@gmail.com

alongside community advocates including Sahabat Cagar Budaya, Palembang Good Guide, Palembang Creative Economy Committee, Palembang Arts Council, and national/local media. Rooted in SDG principles—Quality Education (4), Gender Equality (5), Decent Work and Economic Growth (8), and Sustainable Cities and Communities (11)—the program ensures inclusive, community-driven pathways for skill-building, cultural engagement, and social reintegration, redefining museums as platforms for empowerment and sustainable development.

Keywords: museum-based training, youth reintegration, creative skills, community collaboration, SDG-aligned education.

1. The conception and planning of the programme

Objectives

The primary goal of *Hope Beyond The Bars* is to equip youth detainees with creative and entrepreneurial skills that facilitate their reintegration into society. Before engaging with detained youth, museum professionals undergo Inclusivity, Diversity, Equality, and Access (IDEA) training, ensuring an ethical and inclusive learning environment.

Through museum and heritage-based learning, the program fosters cultural awareness, personal growth, and skill acquisition, empowering participants to pursue careers or entrepreneurial ventures upon release.

Relevance and Justification

Youth detention centers often lack structured reintegration programs that offer tangible skills and social engagement opportunities. Museums, as custodians of heritage and storytelling, provide a powerful educational platform to connect detainees with cultural narratives, creative industries, and economic opportunities. By integrating museum collections with hands-on training, the program fosters self-expression, critical thinking, and professional readiness, mitigating social stigma and recidivism risks.

Resources

Key resources include:

- Museum spaces and collections** for educational engagement
- Creative industry professionals and trainers** for specialized skill-building
- Entrepreneurial mentors from Palembang Young Business Association**
- Local organizations and volunteers** to provide ongoing community support
- Funding and media partnerships** for sustainability and outreach

Collaborations

The program is strengthened by collaboration with:

- Three Museums** (Palembang City Museum-SMB2, Museum AK Gani, Museum Negeri Provinsi Sumatera Selatan)
- Community-based organizations** (Sahabat Cagar Budaya, Palembang Good Guide)
- Creative economy and cultural councils** (Palembang Creative Economy Committee, Palembang Arts Council and Palembang Young Entrepreneur Association)
- Local and national media outlets** to amplify impact

Contents and Mediation Tools

Participants engage in **structured creative workshops** covering:

- Creative Writing & Scriptwriting** – Museum storytelling techniques for digital media and theatrical expression
- Graphic Design** – Digital and print-based museum promotion and branding
- Coffee Barista Training** – Heritage-linked culinary entrepreneurship
- Tour Guiding** – Museum and city heritage interpretation
- Entrepreneurship Mentorship** – Business development and branding guidance

Each module is interdisciplinary and museum-driven, ensuring that participants connect historical narratives with contemporary skill-building, reinforcing cultural identity and economic potential.



Picture 1: Stakeholder Coordination in Palembang and Jakarta

2. Carrying out the programme

Hope Beyond The Bars is a reintegration initiative that positions museums as transformative learning spaces for youth detainees. Over the course of three immersive months, the program empowers participants with creative and entrepreneurial skills grounded in cultural heritage, ethical facilitation, and hands-on mentorship. Guided by the IDEA (Inclusivity, Diversity, Equality, and Access) framework, museum professionals undergo specialized training before engaging with youth—ensuring an inclusive, respectful, and psychologically safe environment that honors each participant’s potential.



Picture 2: IDEA (Inclusivity, Diversity, Equality and Accessibility) Training

The program unfolds across four interlinked phases—beginning with IDEA facilitation training, followed by orientation sessions that introduce participants to museum principles and future career pathways. Skill development workshops offer practical experience in creative writing, graphic design, barista craft, tour guiding, and more, all supported by active mentorship. In its final phase, youth take part in public exhibitions and have the opportunity to join internships facilitated by local businesses and creative hubs—fostering community acceptance and expanding employment possibilities. By anchoring learning in cultural spaces and heritage narratives, Hope Beyond The Bars transforms reintegration into an empowering journey of growth, visibility, and sustained opportunity.

Program Overview Table: Hope Beyond The Bars

Component	Details
Planning	The program is designed as a three-month immersive reintegration training, progressing through four interconnected phases:
	1. IDEA Training Phase – Museum professionals receive training in Inclusivity, Diversity, Equality, and Access to ensure ethical facilitation.
	2. Introduction Phase – Youth participants engage in museum orientation and explore inclusivity principles and career possibilities.
	3. Skill Development Phase – Hands-on workshops cover creative and entrepreneurial skills, supported by mentorship.
	4. Community Engagement Phase – Participants showcase their work through exhibitions and begin internships as part of reintegration strategy.
Implementation	- Sessions are led by IDEA-trained museum professionals to uphold inclusive facilitation.
	- Certification upon completion enhances participant credibility and supports employment pathways.
	- Public showcases promote community advocacy and reduce stigma around detention reintegration.
	- Local business partnerships enable internship placements, reinforcing sustainable post-release impact.



OPENING EXHIBITION "BEYOND THE BARS" – PALEMBANG



Picture 3: Opening Exhibition "Beyond the Bars" in Palembang

3. Evaluation and remedial process

Program Evaluation and Public Engagement

Hope Beyond The Bars employs a participatory and human-centered evaluation process to track impact, ensure accountability, and inform continuous refinement. Evaluation draws on direct feedback from creative industry trainers, juvenile detention center leaders, and the youth participants themselves.

This feedback is captured in printed narrative books and video documentaries, offering authentic reflections on personal growth, artistic development, and the social adaptability gained through cultural engagement. These materials also serve as a public record of transformation, aiming to influence policy and cultural discourse.

Key evaluation components include:

Experiential Feedback: Testimonials from trainers and participants offer insights into relational dynamics, learning engagement, and

confidence-building.

Institutional Perspectives: Observations from facility leaders reveal behavioral changes and readiness for social reintegration.

Exposeum Public Forums: Collaborations with Lippo Mall, on of the largest Mall chain in Indonesia, specifically in Jakarta and Palembang create accessible public dialogues, connecting the program to broader societal narratives. These sessions enhance:

Public awareness on youth justice and creative rehabilitation.

Reduction of social stigma toward formerly incarcerated youth.

Cross-sector partnerships supporting reintegration.

The evaluation process affirms that cultural empowerment and visibility are critical tools in shaping long-term reintegration pathways.



Picture 4: Exposeum in Palembang ICON (Palembang) and Lippo Mall Nusantara (Jakarta)

Remedial Strategy and Reintegration Ecosystem

While the program does not follow formal individual learning tracks, its humanistic and collaborative model enables inclusive remediation through authentic relationships. The trust and rapport developed between participants and trainers from diverse creative sectors form a strong foundation for post-detention reintegration.

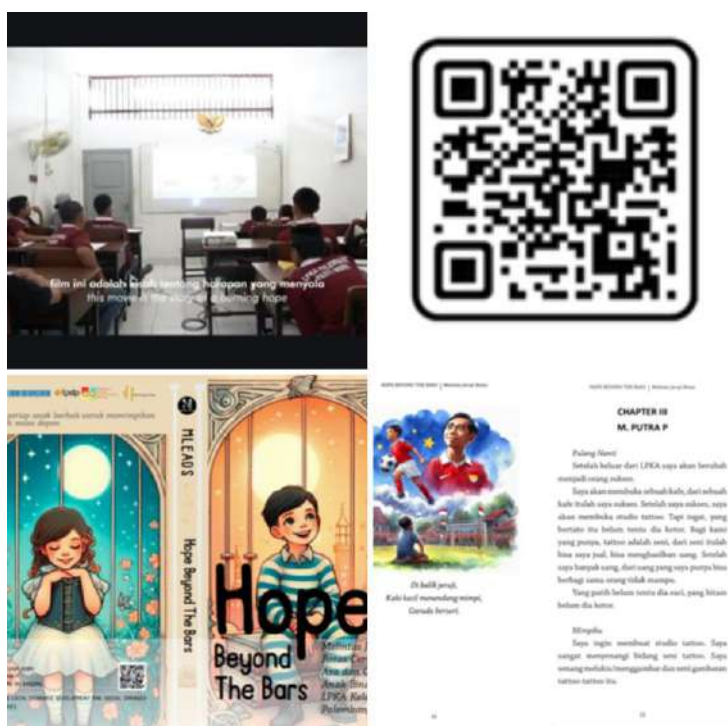
This relational model opens real-world opportunities:

Internships and Job Placement: Trainers become mentors who advocate for participants and facilitate access to creative employment after incarceration.

Community-Based Support Networks: Engagement with the broader creative community fosters ongoing skill development, professional confidence, and personal growth.

Social Reentry Bridges: Continued mentorship allows participants to return to society with strengthened identity and dignity.

The remedial approach is embedded in interpersonal connection and continuity—not a separate module, but a living process where every participant is empowered. In this model, remedial support means building futures together—centering care, opportunity, and lasting inclusion.



Picture 5: Book and Video “Hope Beyond the Bars”

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Bringing Science to Communities: The Mobile Science Exhibition Initiative

*Md. Arafat Ali**

Abstract

Undoubtedly, the “Bringing Science to Communities” program by the NMST, Bangladesh is the state of the art approach to deliver science to the masses. Worked as a platform through the Mobile Science Exhibition, the program brings interesting exhibits, models, an entertaining, and live demonstrations of science events/demonstrations straight to schools, remote areas, and other disadvantaged communities.

This is because the initiative designed to enhance scientific installation beyond the confines of the museum make an inspiration and mind making process of innovative scientific creation of stem education in conforming youth. It also would try to equal out educational disparities to provide students who might not have such opportunities of scientific practical experience. It is not only useful and informative for students as well as people but also helps to enhance the science thoughts, ideas, and inventiveness for future scientists, leaders, and thinkers. Through education and outreach creative in presenting science, this endeavour increases

Md. Arafat Ali. National Museum of Science & Technology. Dhaka, Bangladesh
arafatali990@gmail.com

community support, enhances national learning objectives and demonstrates NMST's mission of multicultural, multidimensional and sustainable learning.

Keywords: STEM Education, Mobile Science Exhibition, Scientific Outreach, Educational Equity.

1. The conception and planning of the programme *Picture:*



The Mobile Science Van arrives in a schoolyard, equipped with interactive exhibits and demonstration kits.

B2C (abbreviation name of a grass root level science education program) was an idea of National Museum of Science and Technology (NMST), Bangladesh. The rationale behind it was eliminating the delivery of science education to underserved and distant communities throughout the country, particularly the rural audiences (as well as schools that usually cannot provide laboratory equipment and direct learning tools).

In our country, science education is still only theoretical mostly in many of the fields, hence NMST realized that there is a huge shortage of

experience. The B2C program will address this gap by delivering the practical knowledge and experience of science to the people directly-through encouraging curiosity, interest in STEM (Science, Technology, Engineering, and Mathematics) and critical thinkers amongst the young learners. Mobile Science Exhibition (MSE) is a program that allows science to go beyond the confines of the museum and make it accessible to people who will probably never get to experience an operation such as that of NMST.

Goals of the Program:



Picture: Students conducting hands-on science experiments under the guidance of museum educator.

1. To encourage the spread of science education, particularly to technologically underserved areas such as farming communities.
2. To inspire and generate interest in science and research activities among the youth.
3. To nurture critical thinking skills in children through interactive, purposeful, and hands-on scientific play.
4. To contribute meaningfully to the advancement of STEM education across Bangladesh.

Relevance:

The B2C program holds considerable significance in the broader framework of inclusive education. While many countries enhance their educational frameworks with digital classrooms and modern labs, Bangladesh's rural areas lag in infrastructural and pedagogical support. B2C thus aligns with national education policies advocating equitable access to quality education and the United Nations' Sustainable Development Goal (SDG) 4: Quality Education. It especially addresses children with disabilities by providing sensory-rich and adaptable learning experiences, underscoring the NMST's commitment to inclusivity.

Resources:

Picture: Students conducting hands-on science experiments under the guidance of museum educator.

The program is mainly sustained through NMST's internal resources. These include interactive scientific exhibits, display models and portable demonstration kits. A key feature is the use of specially equipped mobile

vans that serve as science laboratories on wheels. These vans are designed to travel to schools, local community centers, and other outreach venues. Additionally, the program is staffed by experienced museum educators, facilitators, and volunteers who guide demonstrations and mediate audience engagement.

Outreach:



Picture: Students conducting hands-on science experiments under the guidance of museum educator

B2C's outreach strategy encompasses partnerships with schools, community centers, Science related organization and local government bodies. These collaborations are vital to identifying suitable venues, mobilizing communities, and facilitating integrated programming. Institutions are engaged through meetings, letters, calls, and emails, while local volunteers assist in organizing and ensuring the smooth movement of attendees. Content-wise, the program includes core concepts from physics, chemistry, biology, and environmental science. It is tailored to accommodate various learner types by using rotating exhibits, real-time experiments, and digital learning tools.

2. Carrying out the programme

The implementation of the B2C program is structured around several key phases that ensure efficiency and scalability.

Step 1: Site Selection and Logistics

The first step involves identifying suitable locations—typically rural or semi-urban areas where access to scientific resources is limited. After finalizing the site, logistical arrangements are made to transport the mobile unit and install the exhibition.

Step 2: Community Engagement and Pre-Program Communication

The B2C team coordinates with local educational institutions, community organizations, and government departments. Notification of the upcoming exhibition is communicated to stakeholders and potential participants. Modes of communication include printed materials, official letters, emails, and verbal announcements during local events.

Step 3: Installation and Exhibition Setup

The mobile van is stationed in accessible locations—school grounds, community halls, or open fields. Exhibits are carefully arranged to ensure they are visible, safe, and interactive. Portable infrastructure such as tents, seating arrangements, and safety zones is established.

Step 4: Execution of the Program

Museum educators conduct live demonstrations, explain scientific principles, and engage students in experiments.



Picture: Students conducting hands-on science experiments under the guidance of museum educator

Topics covered range from the laws of motion to the properties of matter, photosynthesis, magnetism, climate science, and human biology. Exhibits are adjusted in real-time to maintain engagement and cater to different age groups and educational backgrounds. Active participation is encouraged through quizzes, puzzles, and collaborative games.

Step 5: Safety, Accessibility and Inclusivity

B2C emphasizes inclusive participation. Special arrangements are made for children with disabilities, including tactile models, audio descriptions, and simplified explanations. Volunteers are present to assist elderly participants and manage crowd control.

3. Evaluation and remedial process

Evaluation is an integral component of the B2C program and occurs before, during, and after each exhibition event. It employs a combination of qualitative and quantitative tools to assess impact.

Pre-Program Evaluation:

Surveys are distributed to school administrators and teachers to understand the existing science knowledge levels, preferred learning methods, and infrastructural limitations. This data guides the customization of exhibit content for specific audiences.

Ongoing Monitoring:

While the program is in progress, educators and volunteers observe participant engagement—gauging attention span, curiosity levels, and responsiveness. Exhibits that seem to disengage students are modified or replaced on the spot. Safety checks are also carried out to avoid equipment hazards.

Post-Program Feedback:

Structured questionnaires are distributed to students, teachers, parents, and community leaders. These feedback forms focus on:

- Clarity of scientific concepts presented.
- Level of engagement and enjoyment.
- Perceived relevance and future application of the knowledge.
- Suggestions for improvement.

Focus group discussions with educators and community members further enrich the evaluation. Challenges such as language barriers, lack of prior exposure, and infrastructural setbacks are noted for future planning.

Remedial Measures:

Based on the feedback and evaluation findings, the NMST team holds review sessions. Adjustments are made in content complexity, exhibit design, and delivery methods. Technical malfunctions or logistical inefficiencies are rectified before the next exhibition.

For instance, if a set of physics demonstrations failed to capture interest

due to abstract content, the next iteration might include simplified models or analogies using local context (e.g. agricultural tools to explain levers and pulleys).

Regular training workshops are held for museum staff to discuss best practices, visitor feedback, and improvements in facilitation techniques.

Conclusion:

The “Bringing Science to Communities” program represents a groundbreaking model for inclusive, mobile, and participatory science education in Bangladesh. By effectively leveraging museum resources, community partnerships, and experiential learning techniques, NMST has created a sustainable, scalable outreach model. The B2C initiative not only democratizes access to STEM learning but also contributes significantly to the national agenda for quality education and innovation. It stands as a replicable framework for other developing nations aiming to integrate marginalized populations into the global scientific discourse

References

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