

Teachers visiting the university museum with his pupils

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Over last four years we have had the opportunity to see, around the world, how different exhibitions have treated conflicts of war from the perspective of art. The media coverage of the war in Iraq has generated infinity of statements, replies and debates. As for the role of artists and museum institutions, it has been seen that their commitment to social questions has gone beyond mere anecdotes or simple reporting. In the *Patronato Martinez Guerricabeitia*, the university museum, we have present a university view of the theme, and it is in this state of conscious commitment that we have chose to offer a selection of pieces from the collection, about which a group of university staff have expressed their opinions on war.

Offering an image about the war at the university museum

The title of the exhibition is the name of the texts considered to be the first known document of military strategy: *The Art of War*, written by Sunzi around the 5th century BC. We should understand that *The Art of War* is really an entire compendium of Chinese philosophy, a collection of ideas. It has been used by the military class as well as, more recently, economic and commercial strategies from neo-liberal standpoints, especially the latest neo-capitalist trends. Sunzi thought of war as an affair of the utmost importance for the state, like a path that could lead to salvation or perdition, making ties between governments, the military and the people over which the former classes retain power. Aspects such as discipline, order, morality, and specially the strategies to follow in order to beat the adversary, take on a character as basis for behaviour. The main idea is the fact of aspiring to victory and avoiding defeat. Such a basic question is put from the perspective of creating an entire rhetoric of action. Some advice is quite obscene: "What motivates men to kill the enemy is wrath; what encourages them to take the booty is the reward". In the stream of advice simplicity abounds. Thus efficiency is identified with victory. Aspects such as planning the offensives, placing the forces, power, knowledge of the terrain, or manoeuvres to be made and the roughly predictable variables, make up a list of suggestions which, paradoxically, end up being more subtle than modern war statements (one maxim of Sunzi says that "the supreme ideal is to defeat the enemy without a battle.")

We have chosen this title from a perspective of incredulity and reaction. We are aware that the words art and war express and clarify the two sides of the exhibition we are presenting. Thus, from a rather sceptical and also polyphonic point of view –as there are many diverse voices gathered here- we believe that war cannot qualify, evidently, as "art"; on the contrary.



The artists and works in the Martínez Guerricabeitia university collection show us that the use of force and the annihilation of those who do not agree with the strategies of power are as reprehensible as the use of violence in situations which could have peaceful solutions. The justifications for war from mercantile positions, or based on prevention, are extremely suspicious, and even difficult to understand. The use that has been made of the media recently for war (at time when television, radio, internet and mobile phones aid immediate broadcasting of news) obliges us to meditate on the facts presented with the fact that we receive them with an amazingly easy mediation.

We are becoming consumers of shameful images, practically unscrupulous confronted with the situation, a frenetic situation which in the youngest peoples eyes may end up acquiring nuances of normality.

Confronted with this avalanche of violence and manipulation, we are grateful for the participation of twenty-one lecturers from the University of Valencia in the creation of this exhibition and catalogue. It is a reference, a group of lecturers from different centres, different fields of knowledge, who have put down their opinions on the subject. With their participation we have attempted to gather a sufficiently wide and representative idea of the approximately three thousand professionals who work in teaching and research in our university. It is they who have chosen the exhibited works, all of which are included in the university collection, and some of which are recent acquisitions or artist's donations incorporated into the collection in recent months. The basic predominant social theme of the works are the collection's importance. Pieces such as *Núvols Negres* (by Chema López) or *Moments ago* (by Isidre Manils) were acquired in the last University Biennial of Art, whereas works like *Dolorosa d'Iraq* (by Joan Costa) or *Bombardeos* (by Jacinta Gil) have recently been donated and have thus become part of the university museum collection. It is only fair to mention the possible importance of the gesture of

an artist who offers one or several of their pieces to the collection, since in this way they implicate themselves in the University's task and the spreading from our university museum.

In front of media position, a tone of University identity

The teaching staff's response to this event is significant and generous, as it is a participation motivated by their rejection of barbarity. In some cases their texts, are baked by a feeling of impotence before the facts. In most of the texts, however, there is a glimpse of hope based on the desire to take on new challenges in the name of dialogue and acceptance, generating questions and new options in front of virulent and unjustifiable positions. All the participating teaching staff had given their view of war, sometimes using the chosen pictures as a graphic argument for their reflection, or else broadening the spectrum of interpretations that all works of art can generate. University experts in fields as diverse as chemistry, philology, sociology, didactics, medicine, history, philosophy, mathematics, economics, psychology, education and law have made a polyphonic rejection of all war as a means of domination as if it were a perverse use of power with impunity. Twenty-one prestigious professionals have spoken along these lines of thought. They are an enriching, polyhedral group of people who are co-operated enthusiastically to make up the exhibition. Some have chosen to write in a literary tone, while others have given more direct observations. Seen as a whole, their prolific cohesion comes together in the will to transmit a message with a tone of University identity, an identity formed in the values of respect and solidarity.

The idea of war as a visual spectacle is currently more evident than ever. In visual arts reflecting history, complicity with the representation of armed conflict has always been detected. Painting, photography and cinema have reported the facts (especially battles and armies in action) or else they have left a trail of responsible individuals (dictatorial people like a Mussolini, Hitler and Franco, in general were obsessed with being portrayed). In recent decades, the obscenity and proliferation of media images have taken us into a bottomless pit of spectres and representations. The sight of destroyed, outraged bodies has become almost normal on our domestic screens. The efficiency of this strategy of accumulation has turned us into spectators of the most intolerable atrocities. In view of such a forceful media component, artists and intellectuals have been obliged to adopt their own position. This reaction has become encouraging and has led to a vision of war as a truly cultural phenomenon, as a coarse, unacceptable vision, beyond the political, economic, military and religious implications that it could have or lead to.

Art centres in cities around the world have offered us a fertile range of exhibitions based on the theme of war. Most of them have convincingly shown the artists' and commissioners' rejection of the bellicose paranoia which invades us. It was in a base to prepare a monographic exhibition on war. From this initial base we had contact with the teaching staff, even offering them the possibility of participating. And the fruitful response was this: a collection of emotive texts each

accompanied by works of art representing indignant voices, the voices of those who dedicate their efforts to fight for a more just and equal world, of those who share the longing for a future in which peoples and individuals count, thus overcoming the spectres of horror and fear that end up provoking conflicts and wars. In many of the offerings it marks interest in keeping memory alive, to avoid falling into the traps which have caused previous wars. The act of remembrance could effectively be one of the assets of this exhibition.

With this exhibition we hope to help to complete a part of what has proved to be a social rejection of war and brutality. Our offering is significant since we are presenting a University view of the topic. In this sense *The Art of War* is unique and specific: it establishes a new parameter, that of the university, to the collection of exhibitions seen on this theme. The exhibition and his polyphonic (or polyhedral) character generate an enriching framework of opinions to which we add our own through our capacity as citizens and university members.

University lecturers explain about art and war

We present a little selection of paintings and fragments of commentaries from university lecturers who participate in the exhibition *The Art of War*.



The steps in Odessa

Giangiaco Spadari, 1978

Acrylic on canvas, 81 x 100 cm.

“The steps in Odessa is a paradigm of the failure of revolution and the oppression of soldiers against the people as a symbol of a violence that prevents action. (...) This tension between acting together, freedom and violence is a way of showing that violence is not what defines revolution, even if includes it”

Neus Campillo. Faculty of Philosophy. University of Valencia.



Glass-Head

Darío Villalba, 1997

Mixed on photo-linen canvas, 90 x 75

“I saw in this work the superimposition of the destruction that war means for a survivor, winner or loser, and the continuity of the individual. (...) After the initial reflection I learned the origin of the image and the decontextualizing will that, apparently, motivated the author as an instrument to communicate with whom approached it.”

Vicente Cuñat. Faculty of Law. University of Valencia.



The soldier

Rafael Canogar, 1965

Oil on canvas, 150 x 130 cm.

“Why shouldn't he move? Why should he let a nine year old child die? He must have children too... And now..., now he has been ordered to do so ... But he wont do you any harm... Everything will be over and tomorrow..., tomorrow we'll have a big party at home... Everyone will come... your grandparents, your uncle, everyone. And we'll laugh and you'll tell us what happened like an adventure..., because nothing will happen.”

Gemma Lluch, Faculty of Philology. University of Valencia.



Examination of Calvo Sotelo's corpse by the judge on duty and the forensic surgeon in the Almudena cemetery in Madrid in July 1936

Equipo Realidad

Oil on canvas, 140 x 140 cm,

“These sordid battles that members of the gangs wage among themselves or with other people –anonymous or outstanding in different fields in life- are fought in such a way that they are not often given any special attention, but they stay in the memory of people who suffer them. The consequences are as deep, or more so, than those of a conventional war, in which the role of victim of war is assumed with more coldness”

Ramon Sala. Faculty of Economy. University of Valencia.



Juan Ugalde, 1992

Oil and photography on canvas, 46 x 38 cm.

“War always happens far away, in space, in time; it happens in Iraq or in 1936; it does not happen to us. Does it? Memory is no longer a vehicle for communication through time, and it does not constitute our identity, our undefined profile as a cartoon illustration. What would happen if we remembered, if the representation of death was not a virtual one, but an effective remembrance of what happened to others like me?”

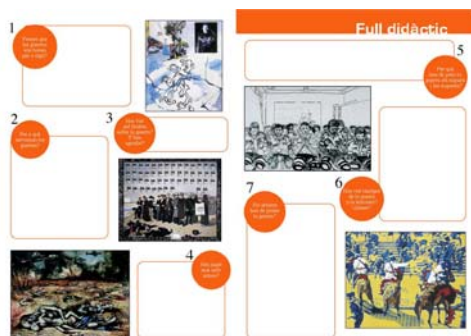
Sergio Sevilla. Faculty of Philosophy and Education Sciences. University of Valencia.

Preparing material for didactic activities

With these questions and others we prepare the named “Didactic Fly”. It’s a DIN A3 paper with ten questions for scholar children. This material could organise a good communication between teachers, students and museum educators.



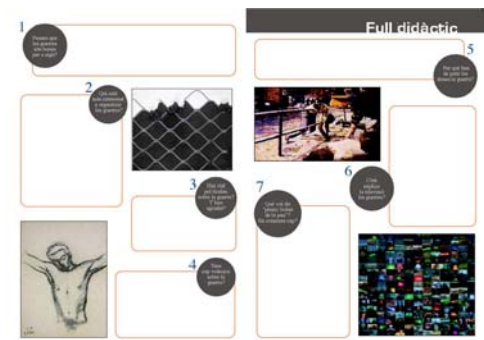
Didactic Fly for children 6-10 years old. Front.



Didactic Fly for children 6-10 years old. Reverse.



Didactic Fly for people 11-14 years old. Front.



Didactic Fly for people 11-14 years old. Reverse.

Pedagogical activities and material for children and others audiences was prepared at the same time that exhibition was organized. It was very important for us to introduce educational ideas into the university project *The Art of War*.

We can prepare Art Education Specialists for Museums.

The last fifteen years have been very important in Spain to change the situation of the educational cabinets of museums, and everything in art museums in general. The work that we have developed at our university proves to be significant in this sense: We have trained specialists in art education for departments of didactics. We believe that the effort to develop education at museums should be a specialists' issue, and therefore these professionals' training needs to have the contributions from different areas of knowledge (education, fine arts, aesthetics, history of art and cultural studies). We have been offering for seven years a postgraduate qualification called "Art Education and Museums", one in which 150 specialists have been trained. We included on the relation between teachers and museums, since from the knowledge of this reality a better formation of the educational professional at museums can be gotten. This is a unique experience in Spain, considering that this program is very specific and that we have already produced six consecutive editions. We are promoting new strategies, which delimits new artistic knowledge for specialists in museum education.

Educational proposal for the teachers' training

We are investigating the innovations in the educational cabinets of museums. We believe that it would be good to find an adequate relation between the people in charge to the museum and the audiences. The greater parts of public that agree to the aforementioned expositive spaces represent students' visits to the museums in many instances. Due to the role that the teacher in this organizational chart acquires, from the beginning we have considered that the teacher is a key piece in this relation between the public (educational reality) and the institution (museums). It is convenient to take into account that in visitors' groups there are typologies. In any event, teachers become the characteristic figure that the American investigator Lasswell named "gatekeeper" inside the theory of communication: they decide what type of information will reach the public or intercept the aforementioned information. If the teacher considers it opportune to take the pupils to the museum, visits to museums will get organized. Otherwise, this is unlikely to happen, since nobody forces the teacher to organize extracurricular visits.

The first issue that was debated when *Art Education and Museums* initiated the proposal of the training course was the plans or the professional profile of the educator we were going to train. Also it was necessary to know current educators' requests for institutions, companies and cultural enterprises. It was clear the professional profile of the future educator at museums of art needed a chequered curriculum: art, education, visual culture, history, sociology, design, pedagogy, etc. We thought that in order to cover all these formative needs the course should have four aspects, each prepared by specialist:

Introduction to art museums

Educating from the museum

The artistic fact

Heritage and communication in the cultural industry

After having distributed different thematic fields we looked at the different professionals (researchers, professors, directors of museums, managers, technicians, designers) that have experience and prestige within their speciality. This needed a lot of time to cover the educational needs of museum. Let's, bear in mind that there was scarcely any demand for professionals' with these characteristics in Spain a decade ago. One has gone a long way lately.

Teachers need to know the possibilities of art education in museum

We attempt to generate art educators for museums that are proficient in:

- Instructing professionals trained in didactics of museums with enough capacity on the subject of pedagogy, aesthetics and educational administration and marketing, involving areas of knowledge like art education, art history, sociology, anthropology, psychology and the organisation of museums.

- Training specialists that take care of the educational needs of the art centres and of the offer for the different publics, contributing to educational and leisure programs in the informal and the formal space.

- Training people to work in teams, especially if it is convenient to combine the educator's tasks with the needs of the museums as regards promoting and publicizing their work.

In the academic profile that we offer it dominates an important component: art educators. In the first stretch of the course we had the attendance of the main specialists on the subject of art education from the most important universities. The profile that we created departs from the humanistic tradition of the educator, and also of the pedagogic component that should guide the museum activities toward an educational use of the spaces in which the knowledge, joy and communication are activated.

The set of the academic offer that we presented tries to mark the scenes foreseen in different and particular situations, attending to criteria like: The museum as a classroom, the readings of art, the transmission of values, the artistic processes, the border areas, the creativity like argument, the aesthetic theories, the cultural industry, the institutional marketing, the theories of communication, or the concept of heritage. We departed from a narrow-angled view of education and the museums in order to direct their interests toward an ample concept of the figure of the professional that we wished to train. We made an effort to produce:

- Qualified professionals to create, direct, produce, try to obtain and evaluate educational projects for museums.

- Individuals to work in teams in two roles: educators and managers; in both aware of their level of social responsibility.

- People that contribute ideas and that can project them and defend them, in order to communicate with the responsible institution (politicians, workers) and goading to the new public.

- Researchers that contribute for the educational and promotional works of the museum: people with the desire of experiment and contribute to the development of institutional nets establishing international contacts.

The theoretical contributions of every aspect are discussed also from a practical, since it is habitual for them to visit museums and other institutions of art, even that the responsible ones belonging to the aforementioned centres which explain and defend the arguments based in developed programs. Facing the reality of the visits to museums on the part of school groups with their teacher our methodology departs from the Cultural Studies. The fieldwork to detect this component is based on the realization of interviews and also in the direct knowledge of every case. We preferred people's observation.

We attach importance to the local elements covering that way from the Visual Culture that named "life stories", that is, so that you pass us on to a quotidian level from ordinary people. This issue will result from great incidence in the future for teachers and educators of museums, since they will acquire a flexible concept that will permit them to face the global local duality, a porous formation to reconstruct their own identities.

One of the elements the Visual Culture is based on is the possibility of surpassing ethnic, sexual, religious, or economic barriers, leaving room for the word of the other one, to listen to different voices. The idea of respect is on our reflection. And certainly our educators' training is based on the respect to the multicultural aspect.

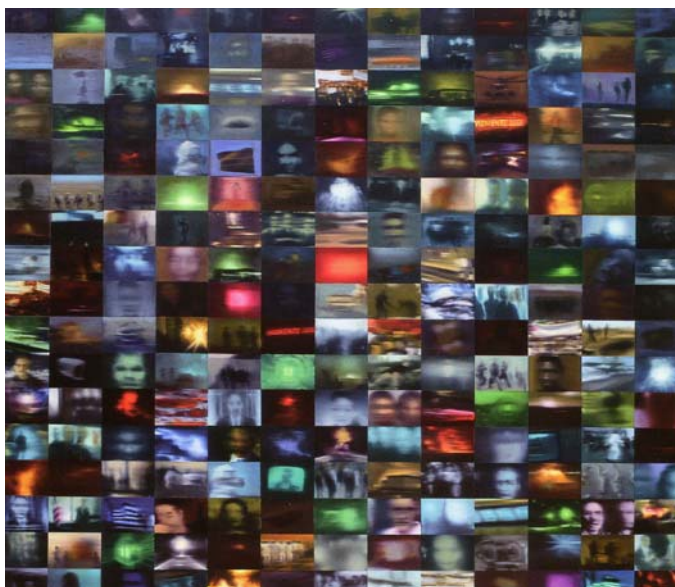
We attach too much importance to the role of Internet in the preparation of the visits to museums as in the list of contents you can consent to through the Net. Now we are preparing a website with information for teachers which want to know the educational possibilities of the museums, a portal that will be useful to approach the idea of the educating typesetter of museums (www.maestrosymuseos.com)

University museum, educators and Visual Culture

The museum unites multiple and singular performances, gathering elements that we would like educators to know how to observe and to use as resources for their teaching. These elements belong to different cultures that have disappeared, and they become a historic record that way. If we are aware of the different cultural contents, then we will be interested in observing, examining, experimenting, appreciating and enjoying this next reality. Besides, we can make good use of these contents to extract a didactic use that will place us beyond the external perception, becoming absorbed in the human and cultural realities that populate these intense

frameworks. We can come to a symbolic treatment of the heritage, which would imply taking care of ideological, psychological, social, and human issues, in addition to the purely historic. We started with a didactic proposal based on the consideration of the symbolic property of the cultural heritage. The investigations on Visual Culture answer to the most recent initiatives of Art Education that take very much into account the interests of the public, that contribute a new quality to the studies on art, pedagogy and didactics, and that appreciate in a very special way the experiences of the people; a model of pedagogy. They give answers to certain classical themes, and present new questions from perspectives never discussed previously. The positioning regarding the emerging themes allows introducing the popular culture inside the academic frame. The elitist character that had dominated during centuries given a certain cultural model has been displaced by a series of new references.

The 'show' culture plays an important part in the media messages and it constantly reinforces them. We have gotten used to using up television products and super-productions of cinema. This model of products looks for the great public, eliminating important barriers. Some investigators have analyzed these issues from a perspective that needs to be redefined. Buckingham (2002, 10) tells us about common global culture for children, that you transcend the national frontiers and the rooted cultural differences.



Moments ago

Isidre Manils, 2003

Oil on canvas, 195 x 170 cm.

The visitors of our university museums observe the world from two sources: The global references and the local stimuli. What's important is to mark off all of the information that we

receive and to make our individual and collective criteria suitable. This way we can get balanced from self-defining look, forging our own resources without refusing contributions. The beginning of respect should articulate all this discourse. Not all looks are identical. We don't always look in the same way, neither are we observed in the form that we observe others. The idea of *social construction* is present in this game of looks, a sort of mirror of confluences we observe, we observe ourselves in, and we are observed in.

The images with which we construct our own worlds originate as much from the global scene as from the local space. In front of these media mechanisms that dazzle us with the characters from fame it, is necessary to place expressions of local and personal look. It will be positive to stimulate an educational discourse that gives priority to more human, more personal values, like the relation to the other ones or the desire of looking for balances and porosities. In this objectives we organise exhibitions and activities like a *The Art of War*.

Art has had a role highlighted by the construction of popular imagery. The tradition that consecrates to the artist's genius is one of the manifestations that visual culture can have. The museums reinforce the idea of the artist's genius. We should know the attributes of this interpretation in order to make our educational proposals.

Now we attach too much importance to the publics' reception. We can indicate that the manifestations of art are a part of a much more complex framework. It is inconvenient to study them in an isolated way, since the critical understanding is gotten through the study of concrete examples in a social, historic, and specific context. The artistic activities overlap in a compound social and cultural framework, are a part of this framework, and also channel intentions in determined positions. The culture has a marked hybridism, so that a series of interactions and fusions between the different arts and the media makes it more and more difficult to distinguish the frontier lines between these established parameters. All these phenomena of cultural and social look affect the manifestations of art in a special way, and the educational interpretations from the institutions of art.

We try to bring the public at large (basically teachers) toward the new orientations of art education. Children observe the world, and as they acquire concepts, they also acquire a particular way of looking and representing what turns out to be more interesting. The way the children understand and represent the world will equally be a result of the capability that teachers and educators have of transmitting a series of interests. The museums and centres of art have acquired true importance in the educational panorama. We have led the interest toward educators in our case. The contributions of philosophy and art can help us to establish new interests, beyond what you are supposed to follow according to the established schemes. We want to guide the teachers on the subject of art education so that they may establish

connections with children's public interest, outrageously conditioned by the new technologies and media.

In the university we took responsibility to prepare the teachers in this matter. Teachers have few elements to forge significant experiences in their visits to museums, since their training on the subject of visual arts is in short supply, and this situation of ignorance generates a true scepticism. We thought that teachers would need to update their perspective on the Visual Arts. Museums visits can be the axis of this project. Museums constitute an important element in cultural matter, as much in a geographic sense as in other heritage, social and cost-reducing spaces. We vindicated the role of teachers in a hypothetic cultural vertebrate. We can connect the figure of the educator with the educational potential of museums.

Educational strategies at the university museums

The value that museum spaces contains, is revealed by their ability to generate various interests as public spaces in transit, like recourse bearer of significances that educational strategies, without submitting to excessively rigid mechanisms of interpretations can serve to train assume. We propose a new look at the museum, observing, having a good time and examining those elements that we feel attracted by and that are interesting, in especially symbols, compositions, and all the visual appliances. An approach to the Visual Culture will reinforce the personal elements. It has to do with a material of very usable work in the case of the teaching staff. A task of the educator involves offering knows, values and knowledge, among which art occupies a pre-eminent place. But teachers receive little support to face these challenges (adequate training, not much information, not much time availability). We looked at the evolution of art education as an area of knowledge in our investigations.

This renewal of the interest in artistic manifestations could begin at the university classrooms where we prepared our trainers, as well as in the courses where we bring up-to-date specialization to practicing teachers. They are the ones that suffer the most from the supposed deficiency of institutional interest for these themes, since there is no curricular design that forces to teachers to organize visits and activities linked to museums. Why isn't the opportunity to learn about art as a basic tool of your work offered to them? We considered it necessary to train educators, since teachers indeed know the necessary pedagogic mechanisms to be able to divulge knowledge. Ours is a most generous proposal to deal with such essential aspects of culture as art and visual culture in general. That would have a positive influence upon the educating professionals' pedagogic and creative capabilities.

A discouragement exists as much in the material produced for young people as in the way of projecting it, and this becomes evident in a much more decisive way in those aspects where technologies have imposed their mediation (Buckingham, 2002; Huerta, 2003). Taking into account the disagreement between the student interests and what is transmitted by teachers, the possibility of using art like permeable material, whit a 'graphic' transmitting element of multiple references interests us. And we would like to generate an approach so that you attract young people and that that each teacher, from his own knowledge and experience, can make a contribution.

University, teachers and ICT

We have observed that, at least during the last decade, the circumstance that more familiarized with the technologies (ICT) will take place. Teachers, with which the interests and uses drift apart, create a dangerous situation to go aboard the more rapidly possible. We relied on the art like a frontier arguments, between analogical and digital experiences, which are present in all the human manifestations, so much in forms like at screens, museums, and enclosure the family and home. ICT are reinventing all of tradition (virtual visits to museums would be a good example). With that teachers need to know the teaching staff's possibilities of the art. Bringing up-to-date of some teachers in ICT, we have to add the aggravating circumstance that the majority of the users of computers can only see a narrow link with the possibilities that you offer them.

The decisive step would involve making information-technology possibilities suitable to the users' needs. We thought that the danger is not in the ignorance of technology, but in the practice that mediates in its uses, and in the power that the multinational ones belonging to electronics and the information technology establish when forcing us to drive where they decide. We want to endow the future teaching with enough didactic mechanisms which can develop educational spaces with pupils, in an enabling environment and with the best results. With this need in mind, we propose the museum as a reference point of a series of proposals. Initially, what's most important is that they accept *the museum as a true space of communication with big educational possibilities*.

Teachers' opinions about didactics of the museums

Through our fact-finding project, and following some valid points presented by Pierre Bourdieu (who studied in 1964 the situation of the public in European museums), we tried to detect the present situation of the didactic cabinets with the aim of training the specialist professionals for educational cabinets of museums. A questionnaire with sixty questions has been designed, that on the one hand is useful to know the teachers' opinion, but a model has also been manufactured to get the opinion of the educational cabinets of museums. We have over 200 opinions from educators that habitually take their students to museums. They have also gathered the opinions of the directors of educational cabinets of the following museums: CGAC Centro Gallego de Arte Contemporánea (Santiago de Compostela), Fundación Museo Thyssen Bornemisza (Madrid), MNAC Museu Nacional d'Art de Catalunya (Barcelona), Fundació Pilar i Joan Miró a Palma (Palma de Mallorca), MuVIM Museu Valencià de la Il·lustració i la Modernitat (València), Es Baluard (Palma de Mallorca), MNCARS Museo Nacional Centro de Arte Reina Sofía (Madrid), Museu Frederic Marès (Barcelona), Sala Parpalló (València), MACBA (Museu d'Art Contemporani de Barcelona (Barcelona), and Centre d'Art La Panera (Lleida).

The answered questionnaires belong to teachers' of primary school (basically students from 8 to 12 years old) and those who work at public and private schools: an ample spectrum of teachers of different ages, sex, conditions, etc. This way we have an ampler perspective and a panorama in agreement with the majority of those implicated in these issues. A piece of information to take in account: At each high school there is always some teacher interested in this type of educational extracurricular activities. We named this: *Questionnaire on uses and strategies of teachers in the visits to museum*. The picking up of data of the opinion of teachers took effect in 2006. The fieldwork was during these months our fact-finding. It is pertinent to indicate that for the most part the teachers agreed to answer. The invisibility of teachers and his practices can harm the aforementioned teachers' professional practice.

When the register of opinion was finalized, we presented the possibility of knowing also the version of the other part: The didactic cabinets of museums. We decided to manufacture a second questionnaire. On this occasion we would address the educators of museums. For that reason we called it: "*Study and analysis of the educational activities generated by part of the museums and centres of art from the conclusions obtained in the previous opinion of teachers*". These results are also useful for finding new ideas with which we can improve the specialists' training. It was thought that professors deemed the visits to museums a natural interest. But a grave problem that this type of activity generates is the programming of the visit, especially the students' transport. Also a lot of dissatisfaction is generated by the fact that you do not provide the professorship with enough information, since often they program, at start of the course, this type of activities at the schools (in the month of October) and, at that time there is not enough information of the museums yet. Another important problem is that teachers are not specialists

in art, which can have influenced the interest that they may have had about certain exhibitions for the majority of educators.

Teachers send us their opinion basically through Internet. But when we proposed questionnaires to museums, we decided to go personally to each of the institutions, interviewing to his responsible, for the following motives:

- knowing the space they develop in live workshops
- allowed the personal knowledge of staff
- collecting materials edited by museum
- filling in a questionnaire in a meeting with the person in charge

This system of personal approach to the institutions has provided us with a lot of valid information that we intend to use when we publish reflections and conclusions we have reached after the data collection.

Conclusions

We thought that to educate the specialists of museums (a field in which we have acquired experience after several years of analysis and investigations in practice) it is convenient to establish some convergence areas between society (especially the school) and the museum. If we managed to establish bridges of contact and mutual interest we can attain true desirable objectives. It will be better for students, for their teachers, for art didactics of art, and certainly for museums and their public.

As for the relation of teachers with the educational cabinets of the museums, after having examined and contrasted over 200 interviews delivered to teachers and the questionnaires answered by different museums, we came to the following conclusions:

- There is an evident separation between the educator interests and the museums, as well as in their actions. The aforementioned separation arises from a series of factors related to the scholar curriculum, the professionals' training, and what predominates in each institution.

- There is a deficiency in the training in artistic matter for teachers.

- We have detected in the space of museums a greater attention toward the quantity of school visits. But museum interest is not the quality and educational repercussion that the aforementioned activities would be generate.

- A minority of teachers raised people awareness of the importance that art can acquire in people's comprehensive education

- Deficiency of means (economics and staff) is the principal cause of the lack of information that gets to the schools relating to the educational initiatives of museum.

- All those involved affirm that personal phone contact is necessary to arrange visits correctly.

- Besides, the teaching staff is aware of the need of life learning on the subject in art and the use of the museum visits.

- We have detected not much or void cooperation between the different museums in educational matter.

- So many teachers admit than ICT, especially Internet, would be able to increase initiatives of approach.

- An informative, adequate network that allows educators (and to museums) to organize the calendar of activities at the beginning of the year would be established.

We can establish contact between the university and educational professionals and the ones in charge of the didactic cabinets of the museums. All we have observed encourages us to train educators at museums of art in multicultural, new voices and art spaces, and in respect to diversity, taking in to account the educational school reality and the contact with the rest of institutions.

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