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Squaring the Circle? Research, Museum, Public:

A Common Engagement towards Effective Communication

Proceedings

Edited by

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ICOM CECA & UMAC Committees

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Preface

Museum education is considered nowadays as one of the core functions of a museum. But how are the various messages to be delivered to the museum audience conceived? Where do the researchers, curators and educators meet? How does each see their role as mediator? How to operate the magic encounter which will allow any visitor to understand the most difficult topics in order to be able to enjoy the wonders exhibited in museums?

For the first time two ICOM international committees: Committee for Education and Cultural Action (CECA) and Committee for University Museums and Collections (UMAC) have decided to combine their efforts by organizing a joint conference in the outstanding venue of the Bibliotheca Alexandrina. They have discussed during four days all the above issues so crucial for any researcher wanting to disseminate their knowledge and all educators conscious of the importance of spreading messages which are both scientifically correct and accessible to the public at large. Some 135 participants from all continents have attended the conference. The variety of papers has been grouped thematically allowing for both university researchers and museum educators to meet not only physically but also intellectually, revisiting the museum collections through multiple perspectives and interpretations. Surprising, engaging and involving the visitor, analyzing how his/her imagination functions or how to best reach him/her by efficient translation of research, without forgetting the core idea at the base of all good communication were topics which opened the conference. The reality of Egyptian museums was presented by both Egyptian researchers and museum curators and educators together with foreign curators who analysed the way we see the use of museums to promote inspiration and creativity taking into consideration that both mutual respect and cultural identity awareness are key issues and the success to all. Enhancing curiosity and imagination through exciting examples from Brazil, Denmark, Egypt, France, Germany, Iceland, Ireland, Mexico, the Netherlands, Turkey, Taiwan, the UK, to mention but few have been pointed as main issues for a positive experience of the museum in times of crisis. A very inspiring conference, the outcome of which may lead to the creation of a Master in Museum Studies at the University of Alexandria.

Such a success has only been possible thanks to the strong engagement of our colleagues from Alexandria at the Bibliotheca Alexandrina, the Centre d'études alexandrines and the Faculty of Arts at the Alexandria University.

July 2015
Mona Haggag & Nicole Gesché-Koning

Préface

L'éducation muséale est considérée de nos jours comme occupant une des fonctions principales du musée.

Mais comment les différents messages livrés aux différents publics sont-ils conçus ? Où s'opère la rencontre entre chercheurs, conservateurs et médiateurs ? Comment chacun conçoit-il son rôle de médiateur ? Comment réaliser la rencontre magique qui permettra à chaque visiteur d'avoir accès aux sujets les plus complexes afin de pouvoir apprécier chaque objet présenté ?

Pour la première fois, deux comités internationaux de l'ICOM – Comité pourl'Education et l'Action culturelle (CECA) et Comité pour les musées et collections universitaires (UMAC) – ont décidé de s'unir afin d'organiser une conférence conjointe dans la prestigieuse Bibliotheca Alexandrina. Les différents points énoncés si importants pour tout chercheur souhaitant diffuser et partager sa recherche et tous les médiateurs soucieux de véhiculer des messages à la fois scientifiquement corrects et accessibles à un public le plus large ont été longuement débattus au cours des quatre jours de la conférence. Quelque 135 participants de tous les continents ont pris part aux débats. Les communications fort variées ont été groupées par thèmes permettant ainsi tant aux chercheurs des universités qu'aux médiateurs de musée de se rencontrer non seulement physiquement mais également intellectuellement. Ils ont ainsi pu revisiter les collections muséales selon de multiples perspectives et points de vues. Surprendre, engager et impliquer le visiteur, analyser le fonctionnement de son imagination ou comment simplement le toucher et l'émouvoir grâce à une transposition adéquate de la recherche et de son idée fondamentale indispensable à toute bonne communication. La réalité des musées égyptiens fut traitée tant par des chercheurs, des éducateurs et des conservateurs égyptiens et étrangers qui analysèrent comment utiliser les musées afin de promouvoir l'inspiration et la créativité sans pour autant oublier que le respect mutuel et la sensibilisation à l'identité culturelle sont des idées clé à la base de la réussite de toute activité muséale. Comment éveiller la curiosité et l'imagination ? Des exemples inspirants ont été présentés entre autres par des collègues d'Allemagne, du Brésil, du Danemark, d'Egypte, de France, d'Irlande, d'Islande, du Mexique, des Pays-Bas, du Royaume-Uni, de Taiwan, de Turquie. Une conférence des plus enrichissante qui pourrait conduire à la création d'un Master en études muséales à l'Université d'Alexandrie.

Un tel succès n'a été possible que grâce à l'engagement et l'enthousiasme de nos collègues à Alexandrie de la Bibliotheca Alexandrina, du Centre d'études alexandrines et de la Faculté des Arts de la Alexandria University.

Juillet 2015
Mona Haggag & Nicole Gesché-Koning

Prefacio

Se considera hoy dia la educación museal como una de las funciones principales de un museo. ¿Pero como se conciben los varios mensajes destinados a los diferentes públicos? ¿Donde y como se encuentran los investigadores, los conservadores y los educadores? ¿Como se logra el encuentro mágico que debe permitir a cada visitante de poder acceder a los discursos los mas complejos a fin de poder apreciar cada objeto?

Por la primera vez dos comités internacionales del ICOM – Comité para la Educación y la Acción cultural (CECA) y el Comité para los museos y colecciones universitarias (UMAC) – se han unido para organizar juntos una conferencia en la prestigiosa Biblioteca Alexandrina. Los diferentes puntos enunciados tan cruciales para cada investigador deseando compartir sus investigaciones y cada educador conciente de vehicular mensajes que sean a la vez científicamente correctos y accesibles a un máximo de visitantes fueron debatidos durante los cuatro días de la conferencia.

Algunos 135 participantes atendieron la conferencia. Las presentaciones fueron grupadas temáticamente permitiendo axial el encuentro tan físico que intelectual de los investigadores y de los mediadores que pudieron revisitar las colecciones de los museos desde múltiples puntos de vista y perspectivas. Sorprender, enrolar y involucrar el visitante, analizar como funciona su imaginación o simplemente estudiar como tocarlo y emocionarlo gracias a una transposición correcta de la investigación y de su idea fundamental indispensable a toda buena comunicación fueron sujetos discutidos. La realidad de los museos egipcianos fue analizada por investigadores, conservadores y mediadores egipcianos y extranjeros que debatieron para saber como utilizar los museos en fin de promover inspiración y creatividad sin olvidar el respecto mutual y la sensibilización a la identidad cultural que son ideas claves de suceso de cada actividad en el museo. ¿Como estimular la curiosidad y la imaginacion ? Interesantes ejemplos fueron presentados entre otros por colegas de Alemania, de Brasil, de Dinamarca, de Francia, de Egipto, de Irlanda, de Islandia, de Méjico, de los Países Bajos, del Reino Unido, de Taiwán, de Turquía. Una conferencia muy enriquecedora que conducirá eventualmente en la creación de un Master en estudios en los museos en la Faculdad de Artes de la Alexandria University.

Un tal succeso fue solo possible gracias al entusiasmo de nuestros colegas en Alexandria de la Bibliotheca Alexandrina, del Centre d'études alexandrines y de la Faculdad de Artes de la Alexandria University.

Julio del 2015
Mona Haggag & Nicole Gesché-Koning

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A Bird's Eye View on Museums of Egypt

Mamdouh EL-DAMATY
Minister of Antiquities, Egypt

Vision and objectives of the Ministry of Antiquities for the current work phase

1. The Re-opening of the closed archaeological sites and Museums after solving their problems and preparing them to receive visitors.
2. Reliance on youth in all work phases.
3. Raising the efficiency of the ministry staff through various training courses and workshops.
4. Cooperation with other ministries such as tourism and education along with the governorates to raise awareness of the archaeological and cultural heritage among the community
5. Giving an impetus to on-going projects in order to reach their accomplishment.

As far as Museums and Museum Education are concerned, we have four major projects which are currently focused on:

1. The Museum of Islamic Art in Cairo (MIA)
2. The Grand Egyptian Museum at Fustat (GEM)
3. The National Museum of Egyptian Civilization (NMEC)
4. The Graeco-Roman Museum of Alexandria (GRMA)

The Museum of Islamic Art in Cairo (MIA)

The current New Memluk Style building in Bab El-Khalk Square, close to the heart of old Islamic Cairo, was inaugurated as Dar El-Athar El-Arabeya in December 1903 by Khedive Abbas Helmy. The Museum of Islamic Art is one of the largest if not the largest Islamic museum in the world as regards the number of objects, which amounts to 100,000 pieces covering all branches of Islamic art throughout the Islamic period.

After the celebration of its centenary in 2003, the museum was closed for development. In August 2010 it was reopened with a new display scenario featuring the Islamic works of art from Egypt and other centers of Islamic civilization, in addition to some exhibition halls for thematic selections, such as funerary art, epigraphy, calligraphy, carpets and textiles. The renovated museum had modern security and lighting systems, a fully equipped restoration laboratory, a children's museum and a library.

Gilded lamps in the Museum of Islamic Arts, Cairo

Among the priceless collection displayed in its 25 galleries, the museum owns the largest group of enameled and gilded Memluk lamps in the world, a gold-inlaid key to the Kaaba, and the oldest known Islamic dinar, dating back to the year 697. The museum also houses an exceptional collection of rare woodwork and plaster artifacts, rare manuscripts of the Qur'an, Ottoman-era ceramics, and ancient instruments related to astronomy, chemistry, and architecture. The museum complex incorporates cafeteria, gift shop, lecture room, archaeological garden, library and Audio-Visual room. The building is also wheelchair accessible.

The museum and its prized collection suffered extensive damage following a Friday morning car bomb on January 24 2014 targeting the nearby Cairo Security Directorate across the street. This terrorist attack left 4 dead and 76 injured. Besides the structural damage of the antique building itself whose elaborate entrance gate was badly affected and the inner ceiling collapsed almost entirely, countless artifacts from the museum's prized collection were dramatically affected. 179 masterpieces were severely damaged.

Shortly after the blast, government officials began evacuating the building and announced a restoration campaign for both the building and its contents. A day after the explosion, UNESCO pledged $100,000 for the restorations while the then acting U.S. ambassador to Egypt announced that the U.S. would provide 1 million EGP to help restoration efforts. Recently, the United Arab Emirates declared a full finance for the restoration of the interior of the museum while the American research centre in Cairo will finance the restoration of the exterior. A team of Egyptian specialists is currently carrying out the task and challenge of restoring them.

The Grand Egyptian Museum (GEM)

In 2002, it was decided to find a solution for the over crowdedness of the Egyptian Museum in Tahrir Square, Cairo. The 19th century building was designed to accommodate a maximum of 35000 pieces of artifacts, and today it houses more than 150000, it was designed to receive about 500 visitors a day and it is now receiving between 5000 and 7000 visitors a day. The need for a new establishment with an exceptional concept and an outstanding design capable for demonstrating the progress, evolution and development of the Egyptian Civilization in a way that allows its visitors a unique experience of navigating through the story of Ancient Egypt over the past 7000 years within a single building, became very obvious and essential.

For the new project, the GEM, the Egyptian authorities have allocated an area of about 480,000 sq.m., located 2 kilometers from the Giza plateau between the Pyramids and the modern city of Cairo, at the junction between the dry desert and the fertile floodplain, a location that establishes a strong visual relationship between the new museum and the timeless wonder, the Pyramids. The design for the GEM was reached as a result of an international competition under the patronage of the UNESCO and initiated by the Ministry of Culture in 2002.

The objective is to create a museum that allows Egypt to become a major worldwide hub for Pharaonic history and a must-visit place for Egyptologists. It aims at taking grasp of the diversity of Egypt's heritage of monuments and arts to be shown in one place and in one location to maintain and preserve this huge legacy. The construction phases of the GEM project started in May 2005 and is based on three main Phases:

Phase I: The principal enabling works involved the erection of a site perimeter fence and site hoarding, together with the commencement of site structure clearance and earthworks.
Phase II: The construction of the conservation center with its labs, storehouses, energy center and fire fighting unit.

Phase III: The construction of the main building, the master plan, the landscape parks and the surrounding site infrastructure.

The main building incorporates a façade with a huge translucent stone wall, an entrance hall, a grand staircase which leads to the exhibition areas, a considerable part of which will be devoted for Tut-Ankh-Amon's treasures, conference centre, education centre, children museum, special-needs museum, and cafes & restaurants. The Museum Landscape includes parks & gardens such as the Land of Egypt Park, the Nile Park, the Dunal Park, the Temple Garden & the Roof Garden.

The National Museum of Egyptian Civilization (NMEC)

The main objectives of NMEC are to display Egyptian civilization as a continued entity, embracing all periods of Egypt's history from Neolithic times up to present day and integrating a wide variety of materials through a thematic approach, thus connecting the past with the present and reflecting the richness and diversity of Egyptian culture. It is to portray the Egyptian contribution to world civilization in a way that extends beyond what is visible, to include information about: knowledge, skills, thoughts and values. NMEC is designed to become an important cultural, educational, recreational and research center for local and international visitors and scholars. As an educational centre, it is to strengthen the ties between the ancient and contemporary Egyptians, especially children, by enabling them to self-discover their identity.

NMEC: The location in 2014

Chronology

1982: Following a request from Egypt, UNESCO launched the international campaign for the establishment of the Nubia Museum in Aswan and the NMEC.
1984: Architectural competition for NMEC, won by Prof. El-Ghazzali Kosseiba.
1999: Selection of new site in Al-Fustat area.
Specifying the land area of about 135 000 m² including areas allocated for Galleries of permanent and temporary exhibitions, storerooms, labs, museum management & administration, museum services, a reception building, and a parking area.
2000-3: Archaeological survey and excavations on NMEC site.
2002: The foundation stone.
2004: Construction begins.
2013: End of *first phase construction*.

Second phase of the project: started on the 5ᵗʰ of October 2010 – already finished up

Escalators in reception building, commercial centre and cinema, conference and lecture rooms, theatre and cafeteria, car parking, training centre, IT and documentation centre, administration area, storerooms and conservation labs area, accomplishment of print house, photograph studio, fire alarm system, escalators, cinema projection machines, security system, control room, cranes and information network, electromechanical works

Third phase of the project:

It will include: decoration, electromechanical and security works, showcases and multimedia and display scenario. It is worthy of mentioning that the display scenario is divided into two sections: one for the core exhibition and another for thematic display. The core exhibition will highlight the main achievements of Egyptian civilization in a chronological approach featuring eight main time periods: Prehistory, Archaic, Pharaonic, Graeco-Roman, Coptic, Islamic, Modern and Contemporary. While the thematic galleries are organized according to six themes: Dawn of civilization, the Nile, Writing, State and Society, Material Culture, Beliefs and Thinking. Two additional special galleries represent the end of the museum tour; the Capital Museum and the Royal Mummies Gallery; the latter containing the bodies of 20 great pharaohs will be the climax of the museum tour and will recreate the experience of visiting one of the royal tombs in the Valley of the Kings.

The Graeco-Roman Museum of Alexandria (GRMA)

Since its establishment in 1892, the Graeco-Roman Museum of Alexandria continued to play an important role in the illumination and distribution of the Graeco-Roman heritage of Egypt. Unfortunately, Alexandria is now deprived from its greater Museum since 2005 when the authorities of the then Supreme Council of Antiquities found it essential to undertake a project for developing the Museum.
The importance of this Museum is not only that it reflects the role of ancient Alexandria in the process of human civilization but also in its being the sole and unique museum in Egypt to be completely devoted to the Graeco-Roman civilization. It is most important for the Mediterranean region in terms of its archaeological contents that comprise the largest collection of Ptolemaic and Roman monuments, which exceeds the figure of 40000 pieces.

The Museum witnessed successive phases of development and enlargement. At the time of its closure in 2005, it contained 16 exhibition halls, some storerooms suffering from natural and environmental damages such as the earthquake of 1992 and humidity effects, which caused deterioration and inconvenient environment for preserving monuments.

New discoveries in the city of Alexandria and its surroundings, through both terrestrial and underwater excavations over more than 8 decades, artifacts were accumulated in the Museum storerooms without having any opportunity of being displayed due to the Museum's limited area.

The Museum's library, in spite of its unique collection of rare books and mastery references specialized in Egypt's Graeco-Roman period, had a very limited space for bookshelves and no reading hall.

Between 2005 and 2010, a major positive achievement has been verified which is the photographing, registration and full computerized documentation of each and every piece in the Museum's collection, in addition to the Museum's archives and glass negatives. After this accomplishment, the majority of the Museum's monuments were stored and some group collections were displayed in the Alexandria National Museum and the Bibliotheca Alexandrina Antiquities' Museum.

In January 2011, the adjacent building of the governorate of Alexandria was brutally burnt, and another area was chosen to establish a new and larger building for the governorate. Due to the previous evacuation of the Museum, the monuments are now surviving safely.

However, a memorandum of Understanding has recently been signed (26 April 2015) between the Ministry of Antiquities and the Alexandria government for the annexation of the plot of land of the former governorate to the Museum which happened to be adjacent to it. Such an addition can help solving many of the problems, which the Museum previously suffered from due to its limited area.

A new project for the Museum setting is currently going on. This includes a new vision for the display of artifacts which has already been finished up.

The new scenario includes both chronological and thematic approaches. Starting with the first contacts between the two prominent civilizations of Egypt and Greece, up to the arrival of Alexander the Great and the early Macedonian presence. Then it approaches life in Ptolemaic Alexandria with its various aspects of the royal court, the elites, the laymen, and the Alexandrian scholarship as well as religious and funerary monuments. Roman Alexandria will have a similar classification.

The thematic galleries will include topics of cosmopolitanism of Alexandria, Alexandrian minor arts, and a special gallery for the Alexandrian coins. Expanding the Museum's area would allow establishing some vital service units for tourists and visitors, such as an education centre, restaurants, cafeterias,

Façade of the Graeco-Roman Museum of Alexandria, to be maintained in the new developing project

book and souvenir shops. It also helps adding halls for conferences and lectures together with an adequate library house, restoration lab…

To cut the story short, the on-going project is to transfer this important establishment into a modern centre for cultural enlightenment in the Alexandria region and the Mediterranean. But such an ambitious project requires the cooperation and support, both financial and professional, of international organizations; this is why we resort to the UNESCO and its ICOM to help us verifying this dream.

Keynote speeches / Discours liminaires / Discursos inaugurales

Mona HAGGAG, Faculty of Arts, Alexandria University

Museums in Educational Bodies of Egypt: A Case Study of the Antiquities' Museum of the Faculty of Arts, Alexandria University

Marie-Cécile BRUWIER, Scientific director of the Musée royal de Mariemont

De la médiation égyptienne du patrimoine archéologique au 21ᵉ siècle

Museums in Educational Bodies of Egypt: A Case Study of the Antiquities' Museum of the Faculty of Arts, Alexandria University

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The Egyptian civil law for the protection of antiquities states that all museums of antiquities and their components belong to the State and are administered by the Supreme Council of Antiquities which is now the Ministry of Antiquities. It prohibits the possession of antiquities and the founding of museums for any other organization or individuals. At the same law, article no. 28 gives the right of establishing antiquities' museums and managing them exclusively to Universities. Such an article clarifies how our legislators were quite aware of the educational role played by museums.

As a matter of fact, university Museums existed decades before the issuing of this law, the oldest of which is the museum of the Faculty of Arts at Alexandria University which was founded in 1944. The Faculty of Archaeology in Cairo University, founded in the 1970s, has inherited the museum of the Archaeology Department of the Faculty of Arts, and enlarged it in order to accommodate the monuments discovered by its teams excavating in various sites including Pharaonic, Graeco-Roman, Coptic and Islamic remains. In 1981 Zakazik University has stored the artifacts discovered during its excavations in Tell Basta and Kofour Negm in a small hall, in preparation to establish a Museum for the University which was opened in 1991. With more than 400 pieces of authentic antique pieces, The El-Salam School (school of Pease) in Asiut, is very proud to have a museum of its own. Le College Saint Marc in Alexandria has its own museum which is mainly an animal's museum with the addition of few Ptolemaic and Roman artifacts. The Faculty of Medicine in Alexandria University has a Museum for medical history which contains only copies.

Now the question is are all these museums only functioning as repositories for the objects keeping them out of danger and deterioration or do they realize their role as deliverers of the values of the tangible inheritance? In other words, do they achieve the function for which they were fundamentally created, education?

In fact there are many obstacles and problems in common among these governmental university museums; Access in all these museums is confined to students and staff of the Faculties housing them, so they are unknown to both the community of specialists and the community at large. No exhibition or loans are held in any museum. Only one of these Museums has a simple guide book which is a very old edition. The descriptive material and annotations are only in labels mentioning shortly the date of the object or a group of objects and its interpretation. There are no subject summaries or any room panels...etc. All these museums are located in structures that were not specially designed to serve as museums. Thus, they do not have locations suitable for the administrative offices or cataloguing, or temporary storage. The pressing financial circumstances are drastically affecting the conditions of preservation and storage facilities as well as the efficiency of display in these museums, they also affect negatively any conservation programmes.

All these museums do not have educators among their workforce. Usually curators or assistant curators are those who give some preliminary briefing to visitors and the academic teachers are those who conduct

guided lectures on a very limited scale due to their work obligations. Research in these museums is of academic nature rather than applied research. Sporadic papers about certain groups of objects here and there are published in scientific periodicals by the university specialists. Of course the specialist's knowledge and authentic experience help enhancing the curators and students' familiarity with the material in their collection and develops their appreciation for their values. But from the academics view, the museum is still looked at as a resource of research more than education. These museums are currently closed for different reasons.

In the light of the above mentioned facts, we have to ask ourselves: Do our university museums really achieve their core function of introducing their content to as much varied audience as possible? Do we really integrate our museum facilities in the academic programmes? Do we really make use of our museum contents in a way that can promote inspiration and creativity in our teaching process? Do we really make use of our museum treasures to create links between the university and the local community? The answer is simply NO.

In order to turn this negative answer into a positive one, a project is currently carried out in the Museum of the Faculty of Arts which is our case study, aiming at raising the profile of education in the museum.

Upon its establishment in 1943, the new King Farouk I University was blessed by having Taha Hussein as the first rector. In the same year, Alan Wace, professor of Archaeology, Cambridge, came to Alexandria to join the newly founded University. One year later, the distinguished writer Taha Hussein decided to found a department for European studies benefitting from the presence of Alan Wace. The idea of establishing a museum for antiquities came after a series of excavations launched by Wace and carried out by teams from the University in areas inside and outside Alexandria. The main objective of the Museum was to house the fruits of those excavations. At

The interior of the Educational Museum of the Faculty of Arts, Alexandria University, photo André Pelle, © Faculty of Arts & CEAlex

the same time, founding a museum for monuments, the majority of which belong to the Graeco-Roman period, met with the university policy in terms of promoting Classical Studies as a specialty which was at that time very new to modern Egypt. The Museum is one of the earliest Museums to be established in Alexandria, the second after the Graeco-Roman Museum and the first Educational Museum ever in Egypt.

The Collection

In addition to objects discovered in excavations, the museum curators acquired certain monuments from the Antiquities Service. Some objects were bought from the antiquities market. In 1947, directors and scientific supervisors of the Museum managed to obtain some pieces from Dar el-Athar el-Arabeya in Cairo (now the Museum of Islamic Art). Currently, the collection exceeds 3000 pieces of authentic

artifacts ranging from prehistoric times to the Islamic period. The Collection contains a variety of artifacts such as ushaptis, canopic jars, inscribed alabaster jars, amulets of all materials and styles, Ptolemaic, Roman, Byzantine and Islamic coins, pieces of Jewellery, earthen ware of all periods, and figures of deities. But, to the interest of archaeologists, the collection contains some unique pieces from each period; a reading priest, some striding figures that are still keeping their inscriptions, and inscribed sarcophagui. Of special interest is a small mummy kept in an anthropoid sarcophagus with a head of a falcon. This monument has been discovered during the Faculty's excavation at Giza plateau west of the Great Pyramid where tombs of Old Kingdom Nobles where built. It was thought by the excavator Abd El-Moneim Abu Bakr as being a mummy of a bird. In fact, finding mummies of birds in such an area is something puzzling and unprecedented, nothing is known about any worship of sacred birds that took place in this particular area during this period. Recent researchers proved that this is not a mummy of bird but of cereals. The ancient Egyptians had the habit of making a mummy-shaped cereals in order to dedicate it during harvest times to Osiris, the god of the other world and of fertility, as a way of expressing gratitude for growing the crops and asking him to bestow his blessings on their fertilized land and its cultivation. This mummy of cereals is one of a very few examples known to date.

The collection of lamps is very rich as it constitutes some different styles of Ptolemaic local and imported specimens and some Roman lamps in Hellenistic types, as well as the typical Alexandrian frog type. Two black figured vases representing the fourth century funerary type. The Museum possesses a group of tomb stelae, some are painted in a typical early Alexandrian style. The collection was complemented with some plaster moulds that were commissioned from the Antiquities Service replicas workshop in Cairo.

Since its establishment, many factors helped the museum to convey its mission excellently as an educational institution. Curators were members of the Faculty staff who were enrolled in higher studies under the supervision of the founding professors. Visitors were not casual visitors but certain intellectuals who were able to appreciate the value of the exhibited

Mummy of Cereals, The Educational Museum of the Faculty of Arts, Alexandria University, photo André Pelle, © Faculty of Arts & CEAlex

Marble head of a child, Graeco-Roman period, Educational Museum of the Faculty of Arts, Alexandria University, photo André Pelle, © Faculty of Arts & CEAlex

objects. Students of departments of history, archaeology and anthropology were and still are used to come for designated assignments. Lectures in museology and history of arts were and still are being organized inside the museum where students can observe the tangible material left by the ancients while having some verbal instructions about them. Specialists who already have considerable knowledge of related subjects often frequent the museum. In addition to researchers and academics who are interested in studying the artifacts and publishing their studies.

After the earthquake of 1992, it was decided that a small-scale restoration of parts which had been affected by the quake was not sufficient, and an ambitious development and renovation project of the Museum has been launched. The monuments were temporarily deposited in the Graeco-Roman Museum, where certain pieces were restored. The renovation project faced many obstacles. In 2005 the building was finally ready to receive its monuments with a remarkable interior layout. A university team has changed the structure of the exhibition space and created a particularly successful exhibition scenario. The renovated Museum was inaugurated in November 2007.

Despite the dedicated efforts, there are still some problems that are not to be underestimated. Part of these problems lies in the physical setting of the museum, and the other part is related to the scientific programs, documentation and registration of the objects which have not yet been finished. The museum is still facing many limitations and challenges in terms of efficient delivery and communication. Because of these problems, a new project is currently carried out aiming at raising the profile of education in the museum. Realizing that we surely need some external expertise and support, this project was a good opportunity for the Faculty of Arts to build a sort of partnership with the Centre d'Etudes Alexandrines (CEAlex).

The new project has four main objectives:
    First: Curing the endangered antiquities
    Second: Improving the storing environment
    Third: Registering the antiquities and the museum publications
    Fourth: Dissemination and publicizing the museum

First: Curing the endangered antiquities

A team of specialists from CEAlex has already finished up the cleaning of some pieces of stored coins that are now being registered. It is worth mentioning that the restoration and cleaning process has been carried out alongside with training the museum curators and a few students from the Department of Classical Archaeology.

Second: Improving the storing environment

The museum is set in a closed area with no ventilation and highly inconstant humid environment. Installing some dehumidifiers, and durable air conditioners, would secure constant environmental conditions. The warm lighting system has to be changed. The display cases are not firmly sealed which exposes the antiquities to different weather changes and dust. They contain some wooden parts that may help in the formation of harmful fungi which is apt to destroy fragile objects especially textiles. The base shelves are covered with velvet which contains harmful chemicals that can react negatively with the objects. The faculty has already built a room adjacent to the museum building to become a restoration lab. The

room is still waiting to be furnished with the required restoration tools and equipments. The restoration programme is intended to be carried out by experts from both the Department of Archaeolgoy and the CEAlex along with training students who already have restoration courses as part of their curriculum.

Third: Registering the monuments and publications

New revised editions of the registers in both hard and digital versions are being prepared. An expedition for photographing the pieces is about to be finished up by André Pelle from the CEAlex.

Fourth: Dissemination and publicizing the museum

Being as old as it is, yet this Museum is still unknown to the community at large as well as the community of specialists, not to mention the university community itself where students and staff of other faculties are not aware with the rich collection kept in this museum.

In order to change this situation, the initiative of undertaking a catalogue of the Museum is being worked out. In a unique collaboration between the CEAlex and the Faculty specialists, it has been agreed to create a research partnership composed of an Alexandrian academic and a non-Egyptian researcher. Thus, the study of specific domains has been entrusted to relevant specialists. Fortunately, one of these studies has been published in a bilingual Arabic-English monograph within the collection *Études Alexandrines*, entitled: "Islamic Pottery: Collections of the Museum of the Faculty of Arts, Alexandria University" with a serial number I.

For understandable reasons of security, the Museum has been closed to the public for the past four years as a result of the events that have marked the course of Egypt's history since January 25, 2011. The previously mentioned publication serves to point up the great quality of the collections, and to introduce them to the academic community, the students of the University, as well as the wider public. We hope that this and forthcoming publications will encourage visitors to search out the Museum as soon as it reopens.

De la médiation égyptienne du patrimoine archéologique au 21ᵉ siècle

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> « The link between tourism and patrimony must be undone as Egypt's material culture is not merely a cash cow for tourist money but it belongs to Egyptians first and foremost[1]. »

L'Égypte conserve de manière tangible, la mémoire de son passé plurimillénaire grâce aux innombrables vestiges de monuments anciens, sculptés, gravés, inscrits. Les écritures, créées ou non dans le pays – hiéroglyphique, copte, grecque, latine, arabe… – révèlent les cultures développées sur le sol égyptien et leurs rencontres avec leurs contemporaines. Au 21ᵉ siècle, à l'heure où le pays connaît une révolution sociale majeure et vise à se construire un avenir incluant les différentes composantes de la société égyptienne et ouvert sur le monde, le développement de la médiation patrimoniale constitue un enjeu sociétal majeur sur le plan culturel, éducatif et pédagogique[2].

Au fil des siècles, tant en Égypte qu'en Occident, regards et discours parallèles sur l'héritage culturel égyptien[3] ont évolué. Au cours des dernières décennies, les conceptions relatives à l'étude, à la conservation, à la préservation et à la transmission du patrimoine archéologique égyptien, révélant les cultures – pharaonique, gréco-romaine, copte et musulmane – qui se sont succédé dans la Vallée du Nil, se sont modifiées.

Depuis cinq décennies au moins, la prise de conscience de la protection et de la conservation du patrimoine égyptien s'est accentuée tant en Europe qu'en Égypte. Tout d'abord, à la suite de la construction du barrage d'Assouan, de nombreux sites et monuments de la Nubie égyptienne et soudanaise ont été engloutis. Une mobilisation internationale sans précédent a permis de sauver quelques-uns des monuments les plus prestigieux. Simultanément, la nécessité de protéger le patrimoine mobilier voit le jour ainsi que les revendications de l'Égypte à récupérer les œuvres majeures disséminées à l'étranger depuis les siècles passés. Différentes actions ont été entreprises pour interdire et empêcher l'importation, l'exportation et le transfert de propriété illicites des biens culturels. Parmi celles-ci figure la convention de l'UNESCO 1970, suivie de la Convention d'UNIDROIT (1995).

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1 *Cairo Observer*, 2 février 2014 (http://cairobserver.com/post/75403717693/11-recent-cultural-disasters-in-egypt#.VDFmGhaHjzo)

2 Cet exposé reprend avec diverses modifications un article paru en 2014. Voir. M.-C. Bruwier, « Enjeux de la médiation patrimoniale en Égypte », in N. Nyst, C. Dupont, M.-É. Ricker (Coord.), *Médiation muséale et patrimoniale - Enjeux et perspectives* : Actes du colloque organisé à Beez (Namur), *Documents du Patrimoine culturel*, n°5, 2014, p. 123-135.

3 M.-C. Bruwier, « La fascination de l'Égypte ancienne », in *L'invitation au musée* 22 (2009), p. 7-12.

En Égypte, depuis sa création au 19ᵉ siècle, le Conseil Suprême des Antiquités (CSA)[4] gère, protège et restaure, dans la mesure du possible, les monuments et antiquités qui ont plus de cent ans. Jusqu'en 2011, cette institution dépendait du Ministère de la Culture. Aujourd'hui, elle est devenue Ministère d'État des Antiquités (MSA). À la suite du tremblement de terre qui a affecté la région du Caire en 1992, divers projets ont vu le jour, destinés à préserver et à valoriser l'héritage culturel[5] de l'Égypte pharaonique, gréco-romaine, copte et musulmane, tout autant que le patrimoine immatériel contemporain[6]. L'acuité de la protection du patrimoine naturel et culturel égyptien a engendré la création d'organismes tels, par exemple, *The Egyptian Cultural Heritage Organisation*[7] (ECHO). L'urgence de la formation de conservateurs de musées à la muséologie et à la muséographie a incité récemment l'UNESCO et l'Université française d'Égypte[8] à créer des programmes spécialisés en la matière. De même, le Centre d'Études alexandrines (CNRS) propose à Alexandrie des modules de cours portant sur les différents aspects de la conservation du patrimoine et des formations aux techniques de fouilles archéologiques.

Aujourd'hui, en Égypte, la question de la place du patrimoine se pose plus crucialement encore depuis la révolution du 25 janvier 2011. L'une des conséquences de cet événement historique est la baisse du tourisme et le manque de rentrées financières qui en découle. En même temps, des périodes temporairement instables ou des manifestations occasionnelles d'hostilité vis-à-vis du patrimoine (pillage du musée du Caire et de magasins de sites archéologiques[9], proposition de destruction des pyramides et du sphinx du plateau de Giza[10]…) ont intensifié l'importance de la préservation du patrimoine égyptien, qu'il soit culturel ou naturel[11]. Un an après la révolution, les actions de l'*International Council of Museums* (ICOM) visant à protéger le patrimoine culturel des vols d'objets non inventoriés dans les sites archéologiques et les musées ont donné lieu à la publication d'une *Liste Rouge* d'urgence des biens culturels égyptiens en péril[12].

Depuis une vingtaine d'années, le rôle majeur de la médiation patrimoniale et muséale en matière de protection, de conservation et d'interprétation du patrimoine égyptien est clairement apparu. Parmi diverses réponses égyptiennes[13] figurent notamment la création de la *Bibliotheca Alexandrina*, comprenant

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4   Appelé alors « Service des Antiquités ». Sur le développement de cette institution, voir F. Haikal, « Egypt's Past Regenerated by its own People », in S. MacDonald, M. Rice (Éds), *Consuming Ancient Egypt*, Londres, Institute of Archaeology, University College, 2003, p. 123-138.

5   Pour un état de la question de la restructuration du paysage patrimonial, voir *Paysages du patrimoine en Égypte,* in *Museum International* 225-226 (vol. 57, n°s 1-2, 2005).

6   A. Morsi, « Recherche et projets de sauvegarde concernant le patrimoine immatériel », in *Paysages du patrimoine en Égypte, op. cit.,* p. 61-66.

7   F. A. Hassan, F. A., L. S. Owens, A. De Trafford, G. J. Tassie & J. van Wetering (éds.), *Managing Egypt's cultural heritage*: *Proceedings of the First Egyptian Cultural Heritage* : *Egyptian Cultural Heritage Management*, Londres, Golden House Publications, 2009. http://www.e-c-h-o.org/mandate.php.

8   Master Degree in Cultural Heritage Management (Heritage for a better future) ; voir www.ufe.edu.eg.

9   Sur le pillage du patrimoine égyptien, voir entre autres articles, celui du *Point* (2 février 2011) au début de la révolution égyptienne. http://www.lepoint.fr/actu-science/le-pillage-du-patrimoine-egyptien-02-02-2011-134568_59.php.

10   http://www.express.be/joker/fr/world/les-pyramides-egyptiennes-sont-elles-menacees-de-destruction/172250. htm.

11   F. Saleh, H. N. Barakat, « Le village planétaire du patrimoine : la contribution du Centre de documentation sur le patrimoine culturel et naturel (CULTNAT) », in *Paysages du patrimoine en Égypte, op. cit.,* p. 73-78.

12   http://icom.museum/resources/red-lists-database/red-list/egypt.

13   Le passé de l'Égypte a inspiré diverses initiatives privées, telle le célèbre « Village pharaonique », parc d'attraction créé sur une île au Caire par le Docteur Hassan Ragab. Il comprend des expositions concernant toutes les époques de l'histoire de l'Égypte depuis l'Antiquité jusqu'à l'époque moderne. Conçu sur le modèle des parcs archéologiques, il présente des maquettes et des reconstitutions de monuments.

également des musées proposant des activités pédagogiques et une bibliothèque enfantine et de CULTNAT (*Center for Documentation of Cultural and Natural Heritage*). L'urgence et l'importance de la médiation patrimoniale à l'intention des Égyptiens[14] ont entraîné la création du *Children Civilization and Creativity Center* d'Héliopolis et du *Children's Museum* du Musée égyptien du Caire. Elles n'échappent pas non plus aux centres étrangers voués à la recherche scientifique et archéologique et localisés en Égypte. Ainsi, au Centre d'Études alexandrines (CNRS), fonctionne un service éducatif qui conçoit des programmes notamment à l'intention du public alexandrin.

Salle consacrée au thème de l'écriture – Children's museum
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Perception du patrimoine archéologique égyptien

Parmi les idées largement répandues, tant en Occident qu'en Égypte, on rencontre la conviction que les historiens musulmans ne s'intéressent pas à l'Égypte ancienne avant le savant égyptien Rifa'a El-Tahtâwi (1801-1873). Cette idée s'appuie sur la conviction que le désintérêt de ces lettrés s'explique d'abord parce que la période concernée, antérieure à l'Hégire, est qualifiée d'idolâtre. Elle est donc en opposition directe avec le monothéisme prôné par l'Islam. *A contrario*[15], l'égyptologue égyptien Okasha El Daly propose une *interpretatio arabica* de l'Égypte ancienne fondée sur de nombreux manuscrits arabes médiévaux, publiés ou inédits. Selon lui, l'approche des écrivains arabes médiévaux diffère intégralement de celle des voyageurs occidentaux. En effet, il ne s'agit pas tant de valider l'*Ancien* et le *Nouveau Testament* ou même le *Coran* que d'étudier l'histoire de l'humanité, car certains savants musulmans considèrent cette connaissance comme une nécessité et un devoir[16]. Cependant, il ne faut pas non plus sous-estimer le sentiment de fierté nationale qui s'exprime aussi dans l'émerveillement devant la nature, le Nil, les déserts et dans l'appréciation des vestiges antiques[17]. Les sources arabes médiévales attestent de diverses tentatives de déchiffrement des hiéroglyphes et de l'usage médical de produits naturels désignés par le mot *mummia*.

Protection et conservation du patrimoine égyptien

C'est Jean-François Champollion (1790-1832) qui, à la demande du vice-roi Muhammad 'Alî (1769-1849), rédige le premier mémoire relatif aux monuments égyptiens à protéger, texte fondamental pour l'histoire

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14   Sur les modalités de l'enseignement de la période historique précédant l'Islam qui ont prévalu jusqu'il y a trente ans, voir : G. COUDOUGNAN, *Nos ancêtres les pharaons… L'histoire pharaonique et copte dans les manuels scolaires égyptiens*, Le Caire : Centre d'Études et de Documentation économique, juridique et sociale – Département des sciences sociales, Mission française de recherche et de coopération - Unité associée au CNRS, 1988.

15   O. EL DALY, *Egyptology : The missing millenium. Ancient Egypt in medieval Arabic writings,* Londres, University College, 2005.

16   *Idem*, p. 10-18.

17   *Ibidem.*

de la conservation du patrimoine, mais qui ne sera pas suivi d'application avant l'intervention de Rifa'a El-Tahtâwi. Ce penseur égyptien s'oppose aux historiens arabes anciens, qui relèguent les vestiges de la civilisation égyptienne au niveau de la sorcellerie et du paganisme[18]. Il proteste auprès de Muhammad 'Alî lorsque celui-ci offre à la France l'obélisque aujourd'hui sur la place de la Concorde à Paris. Il inspire l'ordonnance du 15 août 1835 visant à la protection des monuments en tant que « monuments historiques[19] » et la création du « Service des Antiquités Égyptiennes »[20]. Malgré cette ordonnance, l'exploitation anarchique des richesses archéologiques du pays continue. Les fouilles étrangères se poursuivent sans grand contrôle. Les Égyptiens ne cessent d'engloutir des monuments de calcaire dans les fours à chaux[21]. À la même époque, le gouvernement égyptien autorise une expédition scientifique prussienne conduite par Richard Lepsius (1810-1884) à emporter à Berlin ce qui lui conviendrait. Lepsius aurait ainsi recueilli quinze mille antiquités, estampages et moulages en plâtre destinés au musée de Berlin. Les résultats des observations scientifiques de l'expédition sont publiés entre 1849 et 1859 dans la monumentale *Denkmäler aus Ægypten und Æthiopien*[22], entièrement dédiée aux monuments antiques.

  Le premier musée d'antiquités, dû semble-t-il à l'initiative de Rifa'a El-Tahtâwi, est hébergé dans un bâtiment de l'Ezbekiyya. Les locaux qui lui sont affectés deviennent vite trop petits pour accueillir des trouvailles archéologiques toujours plus nombreuses. Le contenu est transféré dans un nouvel espace aménagé à la citadelle. En 1855, à l'époque du vice-roi Abbas Ier, l'archiduc Ferdinand Maximilien d'Autriche visite ces collections. Amateur d'antiquités, il demande quelques objets au souverain et se voit offrir toute la collection devenue plus tard le noyau de la collection égyptienne du Kunsthistorisches Museum de Vienne[23]. En 1857, Muhammad Saïd Pacha, le nouveau vice-roi, appelle le français Auguste Mariette (1821-1881) en Égypte et l'investit de pouvoirs très étendus. Il prend sous sa protection les travaux de fouilles dont il lui confie la mission. Sur son conseil, le vice-roi interdit l'exportation des antiquités et décrète la fondation d'un musée à Boulaq, au bord du fleuve, pour y conserver désormais les trouvailles faites sur le sol égyptien. Ismaïl, successeur de Muhammad Saïd, inaugure le musée en 1863. Très tôt, A. Mariette se fait assister par Abd-Allâh Abou al-Sou'oud (1820-1878) pour traduire en arabe, à l'intention des Égyptiens, ses textes explicatifs de la première édition de l'*Aperçu de l'histoire de l'Égypte*. En 1879, le musée de Boulaq et son contenu sont gravement endommagés par la crue du Nil. Il devient indispensable de construire un musée plus vaste à même d'abriter la grande quantité d'antiquités provenant de fouilles archéologiques toujours plus nombreuses. Ce sera le musée égyptien élevé sur la place Tahrir en 1902. L'égyptologue français développe également le Service des Antiquités de l'Égypte, dirigé par des Français jusqu'à la révolution égyptienne de 1952.

  Au 19e siècle, en Égypte, l'intérêt pour la conservation des traces du passé et l'étude du patrimoine ne se limite pas à l'époque pharaonique. L'Institut d'Égypte[24], créé en 1798 lors de l'Expédition française en Égypte, reprend ses activités en 1836 sous le nom de « Société égyptienne ». Transféré à Alexandrie en 1859 en tant qu'« Institut égyptien », il revient au Caire en 1880 et reprend son nom original en 1918. Parmi ses collections, figurent des documents relatifs à l'histoire économique et administrative du 19e siècle. En 1860 est conçu le projet d'un musée consacré à l'art islamique, finalement créé en 1880. La

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18   *Idem*, p. 55-56.

19   *Idem*, p. 59.

20   F. Haikal, *op. cit.*, p.123.

21   O. El Daly, *op. cit.*, p. 62.

22   *Idem*, p. 62-63.

23   W. El Saddik, « Le musée égyptien », in *Museum international* 225-226, *op. cit.*, p. 31-35; F. Haikal, *op. cit.*, p. 123-124.

24   https://fr.wikipedia.org/wiki/Institut_d%27%C3%89gypte

Société de Géographie d'Égypte, fondée au Caire en 1875 pour les études ethnographiques et folkloriques se dote d'un Musée d'ethnographie[25] en 1898. Il s'agit d'un établissement pionnier qui compte aujourd'hui d'importantes collections. Peu après 1866, à la suite des fouilles menées par Mahmoud El Falaki (1815-1885) à Alexandrie, la nécessité de disposer d'un musée gréco-romain se fait sentir, afin d'y conserver adéquatement les nouvelles découvertes. Le Musée gréco-romain d'Alexandrie est inauguré en 1892. Le musée copte du Caire, fondé en 1908 par souscription sur un terrain appartenant à l'Église copte, est ouvert en 1910. Devenu musée d'État en 1931, il ne cesse de s'enrichir, notamment à la suite de la décision du Service des Antiquités en 1947 d'y transférer des antiquités chrétiennes précédemment exposées au musée égyptien et au musée d'art islamique. En 1912, un musée archéologique est également installé à Assouan, dans l'ancienne villa de l'ingénieur qui construisit le premier barrage. Aux 19e et 20e siècles, le déploiement du réseau muséal sur le sol égyptien est loin de se limiter à l'art et à l'histoire[26]. Par exemple, en 1930, le roi Fouad 1er fonde le Musée agricole et de la vie rurale qui dépend du Ministère de l'agriculture. Cet établissement majeur comporte une bibliothèque et des salles d'exposition de zoologie, de botanique, consacrée au coton et à l'agriculture dans l'Égypte antique et contemporaine.

Formation au patrimoine archéologique et médiation muséale

Si A. Mariette et ses successeurs ont développé le Service des Antiquités égyptiennes, fondement de la protection des antiquités égyptiennes, les jeunes égyptiens qui travaillaient avec eux ont joué un rôle majeur[27]. Le pionnier, considéré comme le père de l'égyptologie égyptienne, est Ahmed Kamal (1851-1923)[28]. Grâce à son impulsion, des musées ont été ouverts à Assiout, à Minia et à Tanta. Il participe à de nombreuses fouilles archéologiques et rédige des rapports de fouilles[29]. Dès 1880, l'égyptologue égyptien persuade les autorités du Service des Antiquités de l'Égypte de créer une école attachée au musée, de manière à enseigner aux Égyptiens les langues et écritures de l'ancienne Égypte de même que l'histoire, les antiquités et les monuments[30]. A. Kamal forme de brillants égyptologues égyptiens. Finalement, dans les années 1950, l'égyptologie est une discipline à part entière à l'Université du Caire[31]. Toutefois, les Égyptiens d'aujourd'hui ont le sentiment que les directeurs français de l'époque, voulant maintenir la prééminence française dans le domaine, n'ont pas encouragé pas la formation égyptologique des Égyptiens. Il est vrai que, pour un certain nombre d'Égyptiens contemporains[32], l'histoire de l'égyptologie, l'égyptologie scientifique, l'égyptophilie et l'égyptomanie mettent en lumière exclusivement les recherches et les travaux des Européens et passent souvent sous silence la contribution scientifique fondamentale de savants égyptiens.

25 E. Perrin, « Le musée d'Ethnographie de la Société de Géographie d'Égypte», in *Revue d'anthropologie et de muséologie*, 2 (2005), p. 5-29.

26 M.-C. Bruwier & F. Mairesse, « À qui appartient le patrimoine égyptien ? La mondialisation de la culture pharaonique et l'histoire des musées en Égypte », in *Patrimoine et mondialisation*, Paris, L'Harmattan, 2008, p. 45-46.

27 F. Haikal, *op. cit.*, p. 125.

28 R. Baligh, « Museum education in Egypt and the world », in *Bulletin of the Egyptian Museum* 2 (2005), p. 23-28.

29 F. Haikal, *op. cit.*, p. 125.

30 *Ibidem.*

31 *Ibidem.*

32 H. Hawass, « Une nouvelle ère pour les musées égyptiens », in *Paysages du patrimoine en Égypte, op. cit.*, p. 7-23.

Le travail de conservation des monuments antiques est ressenti comme profitant essentiellement à la délectation des savants[33] et des touristes[34]. D'une manière générale, les musées, conçus le plus souvent sur un modèle européen, n'intéressent que peu ou pas la plupart des Égyptiens de souche et sont visités majoritairement par les touristes étrangers[35]. Les Égyptiens, qui ont autrefois échangé, partagé, vendu voire cédé de gré ou de force certaines œuvres de leur patrimoine antique, se sentent aujourd'hui dépossédés non seulement d'éléments essentiels de ce patrimoine, mais aussi de l'étude savante et du discours esthétique tenus à son propos[36]. En réaction, ils réclament notamment divers monuments conservés dans les collections occidentales. En témoigne la brûlante actualité du phénomène de restitution des biens culturels qui concerne non seulement des œuvres majeures, comme la pierre de Rosette ou le buste de Néfertiti, mais aussi de nombreux objets. L'Égypte revendique également une égyptologie égyptienne et une expertise dans la conservation du patrimoine[37]. Dans cette perspective, par exemple, a été créé en 2000 le **Center for Documentation of Cultural and Natural Heritage (**CULTNAT). Ce centre national

Maquette de chadouf réalisée au CEAlex © CEAlex

d'interprétation du patrimoine est soutenu par le Ministère des Communications et des Technologies d'information et affilié à la *Bibliotheca Alexandrina*. Il a été conçu en vue de la sensibilisation au patrimoine culturel et naturel par le biais de formations, d'expositions et de publications. Parmi ses objectifs figure la documentation des différents aspects du patrimoine naturel et culturel (matériel ou immatériel).

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33   J.-G. Leturcq, & S. Thierno Youla, « Et Zâhî créa l'Égypte : quand glamour et patrimoine défraient la chronique », in *Chroniques égyptiennes*, 2006, p. 224-225 (http://www.cedej-eg.org/IMG/pdf/10-CE2006-Leturq-Thierno_Youla.pdf)

34   E. Colla, « Donald Reid, whose pharaohs: Archæology, museums, and Egyptian national identity from Napoleon to World War I. Berkeley: University of California Press », in *The MIT Electronic Journal of Middle East Studies Crossing Boundaries: New Perspectives on the Middle East*, 2, 2002 (http://web.mit.edu/cis/www/mitejmes).

35   Sur la médiation du patrimoine égyptien autrefois par les drogmans (c'est-à-dire interprète) et aujourd'hui par les guides touristiques, voir S. Moussa, *La relation orientale. Enquête sur la communication dans les récits de voyage en Orient (1811-1861)*, Paris, Klincksieck, 1995, p. 13-26 ; O. El Daly, « What do tourists learn of Egypt ? », in S. MacDonald, M. Rice (Éds), *Consuming Ancient Egypt*, Londres, Institute of Archaeology, University College, 2003, p.139-150.

36   M. Wissa, « La presse égyptienne » in *Bulletin de la Société française d'Égyptologie* 111 (1988), p. 7-8.

37   La création d'un mastère en muséologie dans les universités égyptiennes s'avère pertinent dans ce cadre.

Développement des musées et approche de la médiation muséale

De même, un plan stratégique visant à moderniser et à améliorer l'organisation des musées égyptiens a été élaboré en vue d'intéresser les autochtones à ce patrimoine. Au cours des vingt dernières années, le CSA a programmé la construction ou la rénovation de trente-trois musées. Concrètement, sur le terrain, cette sensibilisation au Patrimoine a conduit à aménager plusieurs sites clés du pays, notamment en y construisant des musées locaux dédiés aux objets mis au jour sur place[38]. Depuis plus d'une décennie, plusieurs nouveaux musées importants ont été créés, en particulier à Assouan[39] et à Alexandrie[40]. D'autres ont été rénovés, modernisés et plusieurs grands projets muséaux sont en cours d'élaboration[41], tel le Grand Musée égyptien à deux kilomètres des pyramides du Plateau de Giza[42] ou le Musée de la Civilisation égyptienne[43] à Fustat (Le Caire). Dès 2005, certains musées, récemment rénovés ou construits, étaient accessibles au public. D'autres ont été finalisés depuis. Tels sont, par exemple, les musées Imhotep (Saqqara) et d'El Arish ou encore le musée de Sobek (Kom Ombo). Le musée d'art islamique au Caire a été rénové. D'autres projets sont aujourd'hui hélas mis en veille, comme la rénovation du musée gréco-romain d'Alexandrie, ou abandonnés depuis la révolution du 25 janvier 2011.

Estimant que la clef stratégique d'éducation et de conservation se trouve dans les musées, le CSA et le Ministère de la Culture ont conçu de nouvelles politiques muséales. Dès 1995-1996, ils ont souligné le rôle et l'importance de la pédagogie muséale en organisant deux séminaires sur ce thème. En 1999, Wafaa El-Saddik, égyptologue égyptienne alors à Cologne, crée l'association C.A.T.S. International (*Children Alliance for Tradition and Social Engagement*)[44], qui se donne pour mission d'initier les enfants et les jeunes Égyptiens à l'archéologie, l'art et l'histoire de l'Égypte ancienne. Elle soutient des musées égyptiens dans le cadre de cette pédagogie muséale. Elle encourage les partenariats avec différentes institutions internationales en vue de l'obtention de bourses d'étude en muséologie à destination des collègues égyptiens, notamment en Belgique, en France et en Allemagne. À l'initiative de cette association, des artistes et des spécialistes allemands en médiation muséale développent occasionnellement, de concert avec leurs collègues égyptiens, des programmes éducatifs dans les musées égyptiens. Devenue directrice générale du musée égyptien du Caire, elle fonde le *Children's museum*. Parallèlement le *Children Civilization and Creativity Center* d'Héliopolis est complètement restructuré et réouvert en 2012.

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38   M.-C. Bruwier & F. Mairesse, *op.cit.*, p. 35-56.

39   « Le musée de la Nubie à Assouan », in *Les collections égyptiennes. Museum International*, 186 (vol. 47, n° 2, 1995), p. 18-20 ; K. Frampton, Ch. Correa & D. Robson, *Modernity and community: Architecture in the Islamic world*, Londres, 2001, p. 102-104.

40   Le Musée national et les musées de la *Bibliotheca Alexandrina* dont un est consacré aux sciences et techniques. H. S. Elmikaty, « L'enseignement des sciences dans l'agenda de la Bibliothèque d'Alexandrie », in *Paysages du patrimoine en Égypte, op. cit.,* p.92-99 ; Y. Ziedan, « La préservation, l'étude et la présentation des manuscrits à al Bibliotheca Alexandrina », in *Paysages du patrimoine en Égypte, op. cit.,* p. 100-109.

41   W. Doyon, « *The Poetics of Egyptian Museum Practice »*, in *British Museum Studies in Ancient Egypt and Sudan*, 10 (2008), p. 1-37.

42   Y. Mansour, « Le projet du Grand Musée égyptien : architecture et muséographie », in *Paysages du patrimoine en Égypte, op. cit.,* p. 36-41.

43   A. Abdel Moniem, « Le Musée national de la civilisation égyptienne », in *Paysages du patrimoine en Égypte, op. cit.,* p. 24-30.

44   contact@cats-kids.com.

Plusieurs missions archéologiques étrangères établies en Égypte soutiennent aussi de diverses manières la médiation patrimoniale à l'intention des Égyptiens ainsi que des touristes étrangers. L'une d'elles se démarque des autres en créant un véritable service pédagogique à Alexandrie.

Nombreux sont donc les acteurs professionnels conscients du caractère essentiel de la médiation patrimoniale. Gageons que les moyens leur seront accordés, dans l'Égypte qui se construit un nouveau futur, pour promouvoir le passé afin de préserver l'avenir de son patrimoine.

Atelier pour handicapés de la vue au Musée égyptien du Caire - W. El Saddik et T. Nouh, © Vincent Euverte

Exemples de médiation patrimoniale en Égypte

En 2005, Zahi Hawass, alors Secrétaire général du CSA, assure que l'éducation figure au premier plan des préoccupations des nouveaux musées égyptiens. Outre le musée égyptien du Caire, plusieurs autres développent des stratégies de pédagogie muséale tant dans le musée nubien d'Assouan, qu'à Louxor ou à Alexandrie (*Bibliotheca Alexandrina*, Musée national).

1. *Children's Museum* du musée égyptien du Caire

 En 2002, l'École pour adultes du musée du Caire ouvre ses portes. Des cours sur l'Égypte antique sont donnés en arabe, à raison de six heures par semaine. Les activités de l'École comprennent des visites du musée lui-même, mais aussi des sites archéologiques. Elles préparent les auditeurs à suivre les cours de l'École d'études supérieures, dispensés en six mois sous l'égide du CSA par des professeurs et des archéologues renommés[45]. La même année, W. El-Saddik lance une série d'actions à but pédagogique : ateliers pour enfants, visites guidées ciblées pour un jeune public, programmes éducatifs pour les malvoyants[46]. La dynamique directrice multiplie les publications éducatives en arabe et les expositions temporaires concernant le travail des missions archéologiques[47]. Elle participe à un programme destiné à sensibiliser les enfants à la protection du patrimoine[48]. Elle observe avec fierté que le nombre de visiteurs autochtones a quadruplé en quelques années, passant de 5 à 20%. Après de nombreuses démarches, tant au sein du CSA qu'auprès des autorités danoises et de la firme LEGO, W. El-Saddik inaugure, le 21 janvier 2010, le « *Children Museum* »[49].

Ce « *Children Museum* » se compose de six salles thématiques (vie quotidienne, écriture, architecture, royauté, divinités, vie dans l'au-delà) et d'un atelier équipé de LEGO®, où les enfants peuvent exprimer

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45 Z. Hawass, *op. cit.*, p. 16-17.

46 Assistée de manière remarquable par Tahany Nouh, du musée gréco-romain d'Alexandrie.

47 Elle publie un ouvrage consacré à la pédagogie muséale en 2003. *Tur-athun-a al-Ha.d-ar-i bayna al-M-ad-i waal-H-a.dir wa-al-Mustaqbal : al-Tarb-iyah al-Mathafiyyah… li-m-adha* ? Le Caire : CSA.

48 Witness the Past. Education program on illicit trafficking of Antiquities, 2011 (www.witnessthepast.gr, info@witnessthepast.gr)

49 M. Eaton-Krauss, B. Fay, P. Gasperetti, E. Cuming (Eds.), *Children's Museum*, Le Caire, Dar el Kutub, 2010.

leur propre perception et les éducateurs appréhender leur niveau d'intériorisation. Outre qu'il s'agisse du premier musée sur la civilisation pharaonique entièrement dédié aux enfants, cet espace présente la particularité d'associer des antiquités originales et des reproductions en LEGO®.

Malheureusement, après le départ à la retraite de W. El-Saddik (peu avant la révolution du 25 janvier 2011), la nouvelle direction du musée égyptien du Caire a décidé de retirer toutes les antiquités originales, ne laissant plus en place que les modèles en LEGO®, et modifiant ainsi l'esprit pédagogique de cet espace.

2. Le Children Civilization and Creativity Center d'Héliopolis

Situé à Héliopolis, ce centre d'interprétation, pré-inauguré après plusieurs années de rénovation le 13 juillet 2011 par Z. Hawass, n'a été réellement ouvert au public qu'un an plus tard. En mai 2012, il a reçu le *UK's Museum and Heritage International Award*.

Construit sur un terrain de 6 hectares, il présente divers dioramas grandeur nature de la vie nilotique à travers les âges. Un vaste bâtiment de 4000 m² propose sur quatre niveaux des réponses aux questions : d'où viens-je ? Qui suis-je ? Pourquoi l'Égypte est-elle ainsi aujourd'hui ? Quel est son futur ? Ce Centre dispense des informations sur le patrimoine naturel et culturel de l'Égypte depuis l'époque préhistorique. Il se projette dans le futur en recourant aux technologies les plus modernes comme une expérience d'immersion 3D. Il ne présente pas d'œuvres originales, mais des répliques. Selon un article publié récemment, ce « Musée de l'Enfant pour la civilisation et la créativité » se pose en projet phare accueillant 1600 visiteurs par jour. Interactif, son contenu est ludique et original. Mais, depuis la révolution, les institutions jadis parrainées par la famille Moubarak (et c'en est un – autrefois appelé Suzanne Mubarak's Children's Museum) ont perdu toute forme de soutien. Elles tentent aujourd'hui de survivre comme elles peuvent[50].

Une salle du Children Civilization and Creativity Center d'Héliopolis © Vincent Euverte

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50   D. Darwich, « Privées de ressources à cause de leur nom », in *Al-Ahram Hebdo*, 949, 2012, p. 28.

Parallèlement, des initiatives privées voient le jour. Ainsi, à Alexandrie, Fatima Khawassek a fondé un atelier pédagogique au sein d'une école. Des archéologues et des plasticiens égyptiens y accompagnent les enfants dans la réalisation d'œuvres inspirées par le patrimoine antique.

3. Le service pédagogique du Centre d'Études Alexandrines (CEAlex)

En 2003, Jean-Yves Empereur, directeur du CEAlex[51] qu'il a conçu, crée un service pédagogique[52] au sein d'un centre scientifique dont la fonction principale est de conduire des fouilles archéologiques de sauvetage lors de la destruction d'immeubles vétustes d'Alexandrie. Il a toujours voulu expliquer ses missions à un large public. À côté des publications scientifiques à faible tirage destinées aux archéologues, le Centre veut partager ses expériences et ses connaissances avec un auditoire élargi. Dans cette perspective, il a développé un service pédagogique dont les activités se fondent sur les connaissances scientifiques des membres de l'équipe : archéologues, architectes, topographes, restaurateurs… Le programme de Coopération en Méditerranée de la région Provence-Alpes-Côte d'Azur, mis en place avec l'Association française des Volontaires du Progrès, assure le développement de ce service, en mettant à la disposition du CEAlex des volontaires régionaux pour la coopération. Sur le terrain, ils sont accompagnés de collaborateurs égyptiens arabophones recrutés par le CEAlex.

Parmi les missions du service pédagogique figurent la sensibilisation des Alexandrins à leur patrimoine, la vulgarisation pour un jeune public des travaux archéologiques entrepris, la conception de projets interculturels à destination des scolaires du bassin méditerranéen. Quatre moyens sont mis en œuvre : en premier lieu, la conception de jeux éducatifs ; puis, la formation d'animateurs et de personnes relais auprès des jeunes (enseignants, médiathécaires…) dans le domaine de l'archéologie et de la pédagogie[53] ; ensuite, l'animation d'un programme d'activités auprès des scolaires et des groupes d'enfants ; et enfin, la collaboration avec un réseau de partenaires égyptiens, français et méditerranéens.

Chaque année scolaire, ce sont près de 2000 élèves qui participent à ce programme, notamment grâce à l'aide du Ministère de l'Éducation égyptien et d'autres institutions d'Alexandrie. Ces enfants sont issus d'écoles privées ainsi que d'écoles expérimentales et gouvernementales.

Parmi les activités récurrentes proposées figure notamment la « Visite Patrimoine », dont l'objectif principal est de faire sortir les groupes d'enfants des écoles et des centres de jeunes d'Alexandrie et, plus largement, d'Égypte, pour aller à la découverte de leur patrimoine archéologique. Le service propose des animations interactives sur les sites archéologiques et dans les musées alexandrins, accompagnées d'outils pédagogiques créés grâce à un travail de vulgarisation des recherches des spécialistes du CEAlex et adaptés à tous les niveaux.

Diverses réalisations originales sont proposées de manière ponctuelle. Par exemple, au cours de l'année 2005-2006, le service pédagogique s'est engagé avec l'École française d'Alexandrie (École Champollion) à mettre en place une activité hors temps scolaire dans le domaine de l'archéologie : une « vraie-fausse fouille » organisée au sein de l'école pour un groupe de 12 élèves de classe de 6e. Concrètement, l'espace se présente sous la forme d'un bac de 3 x 3 m sur une profondeur de 50 cm, contenant quatre strates de terres

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51 http://www.cealex.org.

52 http://www.cealex.org/sitecealex/navigation/FENETR_NAVcealex_F.htm.

53 Formation spéciale aux outils du CEAlex et sensibilisation à une démarche pédagogique participative, sur le thème de l'eau, l'archéologie et l'histoire de la ville d'Alexandrie.

différentes, dans lesquelles a été disposé du matériel archéologique factice (objets en plâtre). Le CEAlex met à disposition une archéologue professionnelle pour encadrer et guider le groupe dans ses recherches. L'objectif de ce projet est de plonger les participants dans ce qui a l'aspect d'une vraie fouille encadrée par les professionnels du CEAlex et de proposer aux enfants de travailler en groupe. Le but poursuivi à travers les techniques de fouilles est aussi de les aider à intégrer des notions en français, histoire, sciences, mathématiques et dessin.

Quant au dessin animé *Mare Nostrum*, réalisé au cours de l'année scolaire 2006-2007, il concrétise un échange culturel entre deux pays de la Méditerranée. Son but est de sensibiliser des élèves d'Arles et d'Alexandrie au patrimoine archéologique de leur ville et de promouvoir un échange culturel entre deux régions. Le dessin animé interactif bilingue (français – arabe) a été réalisé avec des enfants de 11 à 14 ans, sous la conduite de professeurs et d'animateurs. Il est le fruit de nombreux ateliers menés en parallèle des deux côtés de la Méditerranée avec le Musée de l'Arles et de la Provence antiques, le CEAlex et l'Espace Culture Multimédia de la Friche la Belle-de-Mai à Marseille.

Le CEAlex publie également des ouvrages en arabe à l'intention des élèves égyptiens tels, par exemple, un manuel d'archéologie. Il ne limite pas ses actions de médiation culturelle aux enfants ; il s'adresse aussi au public adulte et fait paraître en arabe les guides d'Alexandrie qu'il a édités en français.

En 2015, se dessine un renouveau dans le paysage social et culturel égyptien. Parmi les enjeux culturels majeurs de la société égyptienne contemporaine figure le regard sur le passé non seulement fondé sur les visées économiques en rapport avec le tourisme mais aussi sur la réappropriation du passé, par le biais de l'éducation patrimoniale pour mieux se projeter dans l'avenir.
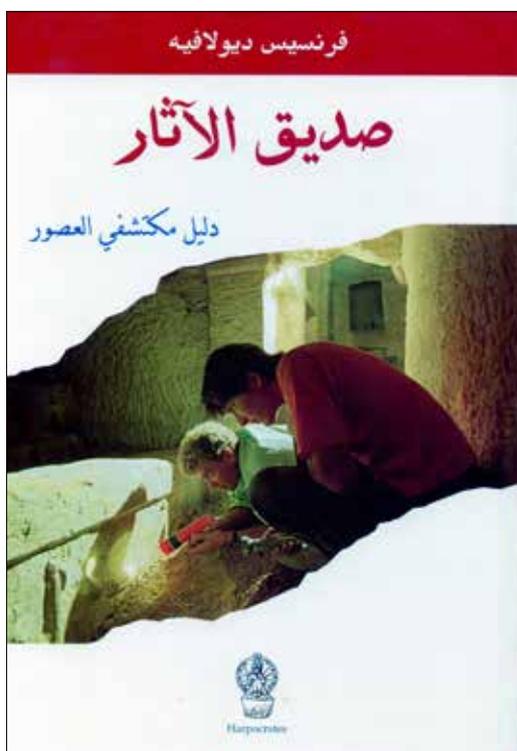
Manuel d'archéologie,
publications du CEAlex
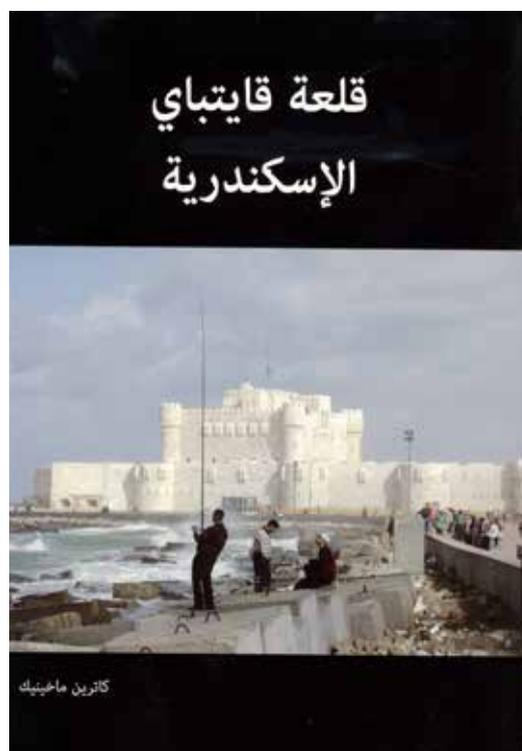
Le Fort de Qayt Bey : guide du visiteur,
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Quand la médiation offerte par un conservateur est-elle pleinement efficace ?

No "Messages" without Communication

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Abstract

Art museums are confronted with new challenges through new form of art that address and critically question society through multifarious manifestations. The selection of art exhibited and the stories told are political questions. What stories is the institution telling? Why and how is it told? Do the users understand the content? How can reflective practice lower barriers to engagement and be overcome by pedagogical approaches? Two particular case studies conducted at the National Gallery of Iceland in order to investigate how the museum mediation tackles this and the means for the museum users. The education division of NG strives for dialogue based education and social debate. Analyzing the content of two exhibitions shows an underlying political approach that can be seen as an example of this development. Programme designers and instructors are increasingly weaving themes of social justice, collaboration, social media, sustainability, digital curating, public engagement, programme evaluation, leadership and accountability to their curricula. This study gives a picture of how art museum in a small community strives for telling stories that make sense of its existence and strives for being a formative force in the development of the society. .

"Your country does not exist. Your country does not exist! Your country does not exist!" Libia Castro and Ólafur Ólafsson. This message was once spoken loudly on the radio and placed, in the form of neon light text, on the front of the National Gallery building. LANDIÐ ÞITT ER EKKI TIL – Your country does not exist!

Landið þitt er ekki til, 2012, Libia Castro & Ólafur Ólafsson

The project started in Istanbul in 2003, with the beginning of that year marked by global anti-war protests against the invasion of Iraq by the US and its allies. The project developed to include different forms and formats, and it travelled the world spreading the message in different languages and through various visual modes. Ólafsson and Castro were representatives for Iceland at the Venice Biennale 2011.[54] "Under Deconstruction," Libia Castro & Ólafur Ólafsson was the title of the exhibition at the National Gallery 2012, which included this work. The show caused me to "deconstruct" and tear apart what I am and what I have been doing as a museum educator and mediator by analyzing the content of my work. The dialogue conducted at the given moment in public spaces was art talks, and in the discussion, this turned out to be a creative process. Dialogue in the term of Bakhtin (Bauman, 1992, p. 132) can be described as a new loop in an infinite chain of new understanding based on different individuals' experiences. I wanted to examine how art inspires as the parameter of location and contemporary event that can enhance creative mediation, exchange of words; the ideas were: the listener becomes the speaker (Bauman, 1992). This particular artwork made by Libia and Ólafur, when exhibited in National Gallery of Iceland, ended up being discussed in connection with the financial bank crack in 2008 and the attempt of the nation to find new ways of living. Dialogue-based education can be traced to known names as far back as the Greek philosophers. For Socrates, a dialogue was based on argument and counter-argument, where the ideal solution was an agreement. This method requires the ability to guide others to deeper thinking. Habermas and Dewey saw dialogue as a communication and educational form that builds on reflective praxis, arguing for pedagogy that promotes democracy. In praxis, you show interest in others' uniqueness, personhood, views and arguments (Dysthe, Bernhardt, Esbjørn, 2012, p. 55). Two major ontological theories in this field were developed by the Russian philosopher Mikhail Mikhailovich Bakhtin (1895-1975) and Martin Buber (1878-1965), emphasizing open dialogue in which difference is favored for the purpose of inclusion, diversity and synthesis. "Dialogism argues that all meaning is relative in the sense that it comes about only as a result of the relation between two bodies occupying simultaneous but different space, where bodies may be thought of as ranging from the immediacy of our physical bodies, to political bodies and to bodies of ideas in general (ideologies)" (Holquist, 2009, p. 20). Relating to what I have experienced, the dialogue is about thinking together. Eventually, what could be something to build on that might help museum educators to develop their methods for learning in the 21st century?

Exorcising Ancient Ghosts was part of the exhibition, a sound sculpture based on a group of doctoral student's research on text from ancient scholars in Greece. It featured a Greek vase with earphones, where it was possible to listen to people making love and at the same time read an ancient text of Greek philosophers including Socrates and Plato. The words reflected inequality regarding the status of women and foreigners. To trace inequality to some of our heroes that are said to have laid the foundation for Western civilization was an unexpected experience for many museum visitors but turned out to be the basis for dialog throughout the exhibition. The discussion turned out to be a lively debate that also evolved around the draft of a new constitution for the Icelandic nation that was part of the exhibition. The discrimination of foreign people and women in western societies were discussed, in a new way, as the result of the particular effect that the artwork had. At the opening of the exhibition, I started the observation and noted a question I got from a woman, who was very upset and asked me, very seriously, "Have I misunderstood something?" I realized that we did not have enough information; the catalogue, information texts on walls, and news announcements, were not enough. Communication, in a form of dialogue, might help this woman to make sense of it and give it some meaning. I wondered: How could one fulfill the education division goal of making exhibitions a formative force in the development of the Icelandic society? The concept of the exhibition as a formative force creates a formative context, based on philosophical issues of the day, as expressed by artists. Formal, non-formal, and informal learning takes place in formative institutions: schools, museums, and social groups. They are all linked, and they all have a formative force that emerges

out of their formative context: curriculum, exhibitions, and social interaction. Referring to Dewey, human beings are the product of meaning and are further understood as the articulation of values. Describing what conversing with the artwork entails, it is linked to what potential that conversation promises for learning. According to Dewey, thought is a "special ability to pursue and associate the specific impressions that particular objects awaken" (Dewey, 1994, p. 36). The two case studies are conducted in connection with the exhibition Under Deconstruction, Libia Castro/ Ólafur Ólafsson (13.1-19.2 2013) and Creation, the works of Kristín Gunnlaugsdóttir (8.11.2013-9.2.2014). Visualizing the journey through an exhibition using a road map on a special theme where open dialogue is the form of communication was documented using a video camera. In these journeys, meaning is not fixed but is formed through continuous change. Preparing to find new pathways and create new stories together with each group, one can ask: What effects do these changes create? Do we control the stories, or to whom do they belong? For whom do we hold them in trust? Linking the formative context to experience creates formative force or momentum. Within the context of the workplace, this is linked to issues of responsibility, the professionalism of the mediator, and the comprehensive performance of museum communication. The data consists of various documents, including field studies in the form of video and photos, journal entries, written documents, websites and notes, and student assignments from these particular exhibitions. Musealization is questionable when none of the artworks in the exhibition are from the museum collection, and the catalogues are created by the artists and their team. This was the case for both exhibitions and is the reason I involved the artist in the educational program. This is not exceptional as national galleries have power and authority but, increasingly, court controversy, as reflected in an article in The Getty Iris (the online magazine of the Getty): "Inviting artists into the institution, the panel discussion revealed, has ramifications far beyond any individual project. Including artists' means taking risks and ceding control; it means changing how museum staff work together, and it even means shifting what a museum is, from space for art to a space of art."[55] This situation demands new ways of working together. Globalization brings with it a fracturing of old certainties and the need to reconsider national myths and realities. Much that was formerly unthinkable can now be openly discussed. Aspects of national history long forgotten or repressed can be analyzed now in a fresh way. Museums, which adapt and change with the times have a chance to re-affirm their enduring values as places for celebration, memorial, and discussion, but above all, learning. (Casey, 2002, p. 121). In fact, the national standards for education in Iceland reflect a philosophical commitment to dialogue in the development of critical thinking and the exploration of the relationship between power and knowledge, which is understood as a pathway to empowerment (National curriculum for compulsory schools, 2012).[56] The exhibition, *Creation* – works of Kristín Gunnlaugsdóttir,[57] tackled gender issues, what it means to be a woman in past and present times, and the beauty and power of creation.

Creation I, Kristín, Gunnlaugsdóttir, 2012

55   What Can We Learn from Artists' Projects in Museums? The ... (n.d.). Retrieved from http://blogs.getty.edu/iris/what-can-we-learn-from-artists-projects-in-museums/

56   adskr_grsk_ens_2012-2.pdf

57   Retrieved from http://www.listasafn.is/syningar/nr/182

Creation I was the only work in the exhibition the artist wanted people to touch. The work was embroidered with soft sheep wool the artist had colored red. The exhibition awoke controversial feelings; shame and disgust were part of it. The artist said to me, "I am so angry, but I am grateful; I think this exhibition would not have been possible in any other country. There are too many taboos, feelings and issues about women and their bodies." In all societies, we have stories of violence against women. The artist took an active part in the education program and Music events took place – Works performed by female composers and performers.

"To say that Kristín Gunnlaugsdóttir's latest artwork is striking would be an understatement. Her raw, sexually-charged images of naked women, sewn with yarn on fencing canvas, are a shocking departure from her former dreamlike, detailed paintings inspired by the iconography tradition."[58] Like *Creation II* – An icon or Symbol of a buying food in the supermarket. The artist tells the story. Referring to an interview with the artist to help you understand her messages, she said:

> "to stand on a cliff, throw yourself off it and try to find your wings. It doesn't happen instantly, you slam into the edge of the rocks, you get hurt, lose your self-confidence, cry and moan. The 2008 financial crisis was very invigorating. Surviving as a single mother and artist has always been a struggle, but in the wake of the crisis, my world was also falling apart in my personal life, going through a divorce. I decided to harness this energy—I demanded of myself to tell the whole truth. I create from my personal, female point of view, drawing from my reality. I wish for my art that it always contained great joy and energy. Before, I focused on the spiritual and dreamlike, whereas these works address the mundane and the carnal, showing unfettered and raw feminine power."[59]

A symposium on gender issues was organized in cooperation with the university. Participants and museum visitors reflected very openly on this art, and the debate often related to nature forces, and "as the gods are becoming active again in Iceland, it is always good to be reminded that the world is more than human." Regarding the public's trust in museums, it is useful to consider Foucault's discussion of disciplinary society, which makes the point that, at least for the study of human beings, the goals of power and the goals of knowledge cannot be separated: "in knowing we control and in controlling we know." Museums can and are used for political purposes. Therefore, it is important to regularly evaluate what it is we know about the relationship between works of art and the public for whom we hold them in trust as well as how we control access to that knowledge. The knowledge is out there. One popular website says, "Without communication, there is no relationship. Without respect, there is no love. Without trust, there's no reason to continue" (www.RomanceNewerDies.com). The outcome of a huge meeting in Reykjavik was that 1,500 people came together to discuss the future and priorities of the nation in 2009. Integrity is the value the representatives of the National Assembly considered most important for society. Equal rights, respect, and justice follow. Next are love, responsibility, freedom, sustainability, and democracy. The family, equality, and trust are also high priorities as values that could probably be favored in every country in the world. [60]

Without a doubt, art has a role in our understanding of the times in which we live. Conversing with art can make us 'think about our thinking'. Dialogue-based education gives the participants a platform to bring their experience to the table, listen to others, and use reflective praxis in a democratic way to learn about themselves, others, and the present time, referring to Dysthe (Dysthe et al., 2012) and the

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58   Retrieved from http://www.listasafn.is/syningar/nr/182, see also http://kristing.is

59   Retrived from http://kristing.is/media/articles/atlantica-magazine-interview-april-2011/

60   http://www.thjodfundur2009.is/english/

conclusion of an extensive report 'Museer, viden, democrati, transformation', on museums education in Denmark, one of the authors Ida Brændholt Lundegaard summarizes the whole outcome in one question: "Which competencies, experts and methods are needed in the museums' cross-disciplinary staff teams?" (Lundegaard, 2014, p. 44). As to say, no one should underestimate the power and influence of the museum educator, mediator. The main point is that analysis of these dialogue sessions develops an understanding of the impact and effectiveness of the self-study action research approach to redefining the role of both the students and the educator as 'co-learners'. The content of the exhibition emerges each time as joint creation in the conversation.

So far, my experience and study shows that openness and experience are the determining factors. The power emerges in the dialogue, like in my son's outworn T-shirt I bought in the museum store of the Amsterdam Historical Museum flashing this text in red, 'I make history!' Remember, "Your Dream Job does not exist. You must create it."

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Reach in to Reach out! Strategies on the Way to an Inclusive Museum

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Abstract

The research and exhibition project from which the findings in the article about museums, migration and participation are drawn is called "Exhibition Experiment Museology. On Curating Islamicate Art and Cultural Histories". It was funded by Volkswagen Foundation and ran between 2009 until 2014.
This project aimed at questioning the canon, looking for ways to represent silenced voices and making the museum more accessible for a diverse audience. It was aiming in two directions: content and audience development, wanted to intervene with the work of curators and educators alike. The project was a combination of research about already existing forms of representation and setting up new exhibitions. The aim was to explore if diversity in respect to ethnicity, culture, religion, social status and health is shown inside the showcases and also represented by the audience in front of the case– but also behind the show cases in respect to a diverse workforce in museums.

In the 2000s, Banksy, a British street artist, succeeded in inserting his provocative and irritating art objects into several large museums, including the Tate Britain and the British Museum. Full of institutional critique, Banksy's work gained access to the Western canon of high art – until the guards detected the pieces, or in one case until it tumbled to the floor because of cheap glue.

Banksy's interventions more or less sum up the approach to museums, accessibility, authority, and inclusion at the core of the research and exhibition project *Exhibition Experiment Museology. On Curating Islamicate*

Banksy installs his own "masterpiece" in the Tate Gallery in London. Banksy 2006, p. 171.

Art and Cultural Histories. The project was funded by the Volkswagen Foundation and began in 2009, culminating in the book "Experimentierfeld Museum: Internationale Perspektiven auf Museum, Islam und Inklusion" (Kamel and Gerbich, 2014).

Like Banksy's installations, "Exhibition Experiment Museology" questioned the canon and sought ways to represent silenced voices and make the museum more accessible to a diverse audience. The project worked in two directions – content development and audience development – intervening in the work of curators and museum educators alike. The team conducted research on pre-existing forms of representation and developed ways to set up new exhibitions. Our aim was to explore whether diversity with respect to

ethnicity, culture, religion, social status, and health is shown **inside** the display cases, represented by the audience **in front of** the cases, and also present **behind** the scenes in terms of a diverse museum workforce.

In a first step we travelled across Europe, the United States, and Canada, visiting more than thirty museums in nine countries in order to speak with museum experts there. I had already visited several museums in the Arab World in the context of an earlier research project. We interviewed curators and educators and analyzed the exhibitions. We wanted to find out what image of Islam each exhibit constructed and how the process of exhibition development took place. Did the education department contribute right from the beginning? Was a diverse public involved in the process? One major finding from our many visits to museums worldwide was, that we now think that it is most important to change the old hierarchies in the museum and give more power to the education departments, which are often the last to join the exhibition development process. The role of the museum educator should be treated with as much importance as the curator and designer. This was the case in the Kelvingrove Galleries in Glasgow who can now be considered to be an inclusive place for all Glaswegians.

The second step consisted of five exhibition experiments: "New in Stock – Neuzugänge" focusing on migration; "Shoe Size 37" looking at orientalism; "The Anatolian Kingdom" focusing on source communities; "Warning! Adventure!" examining connected histories; and "Samarra: Center of the World" concentrating on multiperspectivity. I will elaborate on two of these exhibits (Bluche et. al 2011).

Our first experiment, the exhibition "New in Stock – NeuZugänge: Stories of Migration in Berlin Museum Collections," opened in early 2011 at a small district museum in Berlin Kreuzberg—an institution already known for its community work and participatory approach to exhibition making. The Kreuzberg district is home to many immigrant communities who initially came to Berlin as guest workers in the 1960s and 1970s and have remained there until today.[61] The museum staff though is not as diverse as the surrounding area and exists only of three permanent staff members, none of them with a migrant background. Furthermore there is no educator employed on a permanent basis: all guided tours are given by freelancers or volunteers.

Our starting point was the idea of "Revisiting Collections," a museological enterprise from Great Britain. Revisiting Collections is a method developed by the Museums, Libraries and Archives Council (MLA) and Collections Trust to support museums and archives in opening their collections to community groups and external experts in order to reveal and record "hidden histories" and build and share a new understanding of the multilayered meaning and significance of the objects.[62] In Berlin we developed a toolkit based on these foundations, which describes how to run focus groups, among other things.

Together with four museums—the Friedrichshain-Kreuzberg Museum, the City Museum of Berlin, the Museum of Things/German Werkbund Archive, and the Museum of Islamic Art—our research project undertook a joint project to provide better access (*Zugänge*) to the exhibitions and to cultural capital. We approached this goal not only by collecting new ideas and information about each object—as Revisiting Collections did—but also by eliciting new acquisitions that were missing from Berlin's collections.

A lot of people were involved in the project: curators from the four museums, eight immigrants who provided objects on loan, and seventeen Berlin residents as commentators on the museum exhibits, who

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61   In using the word "immigrant" here, I acknowledge that the term is often used in discourses today as a tool to essentialize identities. To me, however, its legitimacy derives from the fact that migrant self-help organizations also use it to address structural problems. See also Mecheril 2004.

62   See: http://www.collectionstrust.org.uk

met in focus group discussions. Among them were people with and without a background of migration.

The exhibition was developed as follows: First, staff members of the participating museums directed their attention toward their own collections. Each curator selected two objects that reflected a history of migration and cultural diversity. On exhibition boards, the staff members explained from their own points of view the particular migration history that each object narrated or the object's association with the theme of cultural diversity.

Step two was a focus group discussion about the objects selected by the museum. We asked a diverse group from Berlin to comment on the objects. In the exhibition we positioned these written comments next to the objects as additional information going beyond the curators' labels.

Step three was a material point of access: Eight immigrants "re-stocked" the museums' archives with new objects given on loan. Each museum asked two Berlin residents with migrant backgrounds to lend objects for display in the Lab Exhibition. Each of the eight lenders chose one object from his or her private possessions that would augment the museum's existing collections. The objects illustrate many and different sides of multicultural Berlin, and the lenders explained the significance and history of their loaned objects in filmed interviews.

The exhibition "New in Stock" aimed to open the collections of four different museums to a more diverse audience. We examined the existing collections and searched for stories of migration that could connect to the citizens of Berlin. During the exhibition planning process, we discovered that the public was not the only group unfamiliar with the stories of migration and cultural diversity contained in the collections; the curators themselves were in the dark as well. At the beginning of the project we often heard: "Migration? We don't have anything about that in our museum – we show Islamic art or German design." It took a while before the curators began to detect connected histories and entangled stories. Thus, we believe that instead of doing outreach projects, museums should devote more effort to *inreach* projects, to training their own teams to engage with diversity.

Two years after "Neuzugänge," "Experiment Exhibition Museology" conducted its final experiment within the special exhibition "Samarra: Center of the World," on view at the Museum of Islamic Art in Berlin's Pergamon Museum from January to May 2013. "Samarra" showcased masterpieces from the Abbasid capital, located today 90 km north of Baghdad in Iraq. Samarra lay on the River Tigris and served as the capital of the Islamic Golden age, the Abbasid Empire of the 9th century, for about 45 years. It was in Samarra in 1902 that German archaeologists undertook the first systematic excavation of an Islamic City. Our project team contributed a media installation to the exhibition, which is still on display today in the permanent exhibition.

Prior to the 2013 special exhibition, these objects had generally been presented without any context; for example, one label read: "Irak (Samarra), 9th c. stucco, style c. (size) 1.30 x 2.25m," followed by the registration number. Our aim was to offer different approaches to and multiple perspectives on Samarra, thereby providing access to these objects for many different audiences.

We intended to develop the experiments in collaboration with a diverse public. The question, however, was whom to include. Since we were developing these experiments for the Museum of Islamic Art, some reviewers of our research proposal suggested that we include Muslims as target communities. But whom exactly did they mean by "Muslims"? In her book "Wer ist hier Muslim?" ("Who Is a Muslim Anyway?") (2011), Riem Spielhaus analyzes the construction of immigrants by German public media as always being foreign and Muslim. But being Muslim, she writes, is one aspect of identity that intersects with other identities; the person's age, education, gender, and place of origin also make a big difference.[63]

Instead of dealing with "Muslims" as target groups or communities, we decided to set up a panel of visitors – the "Museum Divan" – a heterogeneous advisory board in which each person could help with their specific expertise, knowledge, questions, and critical comments to develop our exhibition experiments. The Divan consisted of museum professionals (one curator), scholars, tourists, non-visitors, and young adults who met in different combinations. Of course Muslims were also among this group. First we conducted front-end evaluations: a classical visitor survey that employed timing and tracking methods and personal meaning maps. The members of the Divan also helped us in focus group sessions and tested the videos in a mock-up exhibition scenario.

This process led to seven films shown in the exhibit that try to highlight different aspects of Samarra, of which this paper will discuss five. The films, which can also be seen online on YouTube, are about 3 minutes long and represent a variety of approaches and layers of meaning.[64] The first two three films introduce canonical knowledge about Samarra. Curator Julia Gonnella delves into the history of the city and the Abbasid Empire, explains the history of the style of Islamic Art, while Museum Director Stefan Weber talks about the history of the excavations. What we missed here – and where we have to admit failure—was information about Islamic archaeology and imperialism, as well as the hidden histories of the Abbasid Empire such as daily life for women, disabled people, or children in 9th century Samarra. Ample research exists on these topics in fields other than Islamic art history, but these critical views did not appear in the exhibition.

However, the films did offer different layers and paths of entry into Samarra. All of our Divan members were interested in how Samarra looks like today, which we addressed in the third film. We also examined what Samarra means to Berlin citizens, focusing the fourth film on an Iraqi-German-Egyptian-Russian family. The last film did not emerge from the collaboration with the Museum Divan but rather reflected our own input: It shows the author-in-exile Abbas Khider reading from his novel "The oranges of the president," in which the protagonist was born in Samarra. One last film showed how an artist deals with the many voids and knowledge gaps that archaeologists or historians cannot fill or are unsure about.

The "Samarra" project for us was enlightening in many ways: Our focus group discussions about four objects from the exhibition led to "hidden histories" behind the objects on display. It revealed the relevance of the site to many Iraqi citizens who could contribute personal stories connected to the museum objects. Furthermore the project can be called an inreach as again, the curators of the museum took part in the discussions, which will hopefully lead to more audience advocacy in future projects.

In sum, the research and exhibition project "Experiment Exhibition Museology" taught us two central lessons: the diversity of the workforce within museums needs to increase. Museum staff should resemble the broader society in terms of gender, age, disability, ethnic background, and so on. Only through

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63   On Intersectionality see Lutz et al. 2010.

64   See https://www.youtube.com/watch?v=T-jpfbdTGRo&list=PLD-p8yovJgeqVPSinf8HR9dSHenmFTxmE&index=3

structural changes and in-reach can museums effectively reach out to their communities. If a diverse workforce is not the reality, focus group discussions and the early collaboration with a diverse public can at least help the institution to develop towards inclusive organizations.

View inside the Museum of Islamic Art in Berlin with the media installation in the back. Photo: Daniel Pilar

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Collaborative Approach To Create Communicative Learning Environment

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Abstract

It seems that no one in the twenty-first century refutes the notion that museums are a learning place for diverse audiences. Museums have been trying to deliver their messages through their exhibitions and programmes. However, they have many limitations and challenges in terms of efficient delivery and communication. For example, when exhibition space is limited and too long explanation panels tending to be avoided by audiences. In addition, museum audiences with diverse backgrounds from different age groups have different needs and levels of understanding, so it is very challenging to try and meet all of them at the same time.

This paper will examine communication tools for family audience as one of the potential solutions to this situation. The communication tools were designed through a collaboration work among curators, educators, and designers. The viewpoints of museum audiences including children were also embedded through front-end, formative and summative evaluation. I will introduce its development process, findings from the evaluations, and discussion in the process, and explore a way to support of delivering messages of an exhibition.

1. Introduction

According to Eilean Hooper-Greenhill museums are changing from being static storehouses for artefacts into active learning environments for people (Hooper-Greenhill, 1994)[65], and the educational role (of museums) is crucial regardless of their size, nature and organization (Hooper-Greenhill, 1999)[66]. We believe that museums can provide an enjoyable learning environment to everyone regardless of their backgrounds such as age, sexuality, ability, nationality and so on.

My prior research found in family group visitors at the Lake Biwa Museum plus and minus aspects as follows.

The Plus aspects:

- Family groups are offered the possibility of controlling the length of their stay in a gallery and museum.
- Adults know their children's private information and personal experience.
- They have personal and emotional connections.

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65   Hooper-Greenhill, E. (1994) *Museums and their Visitors*, London, Routledge, p. 1.

66   Hooper-Greenhill, E. (1999) "Communication and interpretation: towards a critical pedagogy in museums", in Hooper-Greenhill E. (Ed.) *The Educational Role of the Museum Second Edition*. London, Routledge, p. 3.

The minus aspects:

- Adults and children in family groups tend to act alone when they see exhibits.
- Adults do not know how to cope with their children in using exhibits.
- Children tend not to spend enough time to look at the exhibits.

So, questions arose. How could we change the negative aspects and make use of the positive aspects in family group visitors, and how could we help them to be able to enjoy exhibits together as a group?

My answer was to develop communication tools to connect adults and children in a family and help them to enjoy exhibits together. Generally speaking, professionals such as curators and educators tend to develop exhibitions and programs, then deliver them to visitors. It is based on the transmission approach of communication.

However, I wanted to develop tools incorporating the perspectives of visitors so that communication tools could become more efficient and match the visitors' needs. The Lake Biwa Museum planned to have a summer special exhibition called "Memories of Bones" in 2009. The purpose of the exhibition was trying to compare bone structures among various animals and human. The summer is a best timing to examine family group visitors because they tend to visit museums in their children's summer vacation period. Therefore, I decided to developed communication tools for this exhibition.

2. Developing the communication tools

I applied the PDCA (Plan – Do – Check – Action) cycle in order to reflect the perspectives of family group visitors when I developed communication tools for this exhibition.
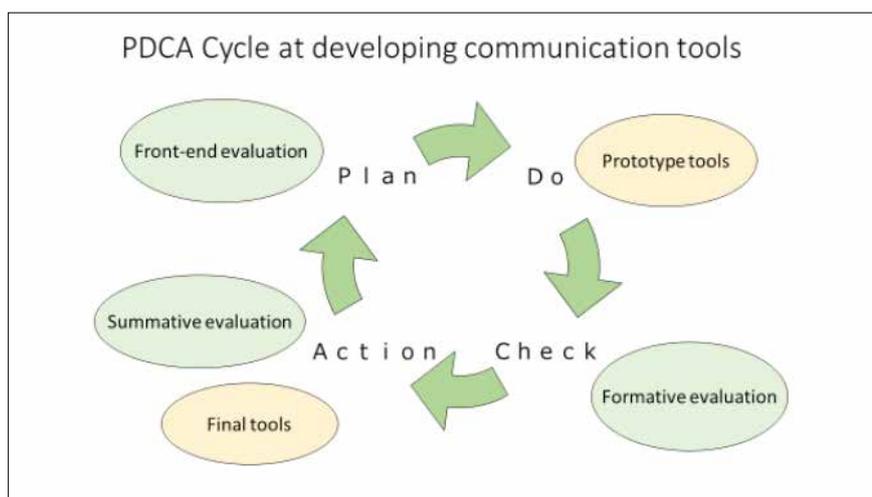
Before the planning of the communication tools, I asked family visitors about their impressions, images, and prior knowledge about bones as a front-end evaluation. Then, prototype tools were made using the results of the front-end evaluation, the exhibition information and contents. Family visitors were asked to use the communication tools in the exhibition space, and I conducted tracking, questionnaires and interviews as the formative evaluation to see how they used the tools. The formative evaluation revealed

many useful information to understand family group visitors' behaviors and preferences towards the tools. The tools for the final version were made according to the information gathered from the formative evaluation results, then, I conducted the summative evaluation of the tools.

Because the budget was limited, the tools were very simple, but carefully designed. Children were paying good attention to the exhibits, observing objects in details by getting suggestions from the tools. Adults and children were talking about objects and interacting together. They were actively learning together in the exhibition space by using the tools.

A mother and her daughter observe an exhibit and interact together by using one of the communication tools (Source: Author)

There were unexpected outcomes, too. Many adults told me that they could not have had such enjoyment for themselves and could not have understood the exhibits and messages without the communication tools. I had assumed that adults would act as instructor or educator for their children when they used the tools. However, adults themselves were obviously able to learn better about the contents and messages of the exhibition through the interaction and communication with their children by using the tools.

3. Conclusion

In conclusion, the communication tools can enrich the museum experience of both adults and children at the same time. Educational provision for children does not mean only for children.

I also want to emphasize that we should take a collaborative approach in which various members such as curator, educator, designer and visitor work together, in order to develop the best possible communication tools and to create an active and communicative learning environment in museums.

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Cultural Mediation in Museums as Narrative Form

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Abstract

Written messages for cultural mediation produced for the visitors in a museum are displayed in very different fashions (labels, room panels, summarizing panels). This article aims at showing that what all these messages have in common is in their narrative form: every message produced by the museum presents a "story" to the visitor which can be about several different aspects, from the physical description of the object to its origin, from the restorations it underwent to the iconographic analysis. If this hypothesis is acceptable, it is then possible to apply to the texts for cultural mediation those categories that, since the first half of last century, have been pointed out by the scholars in narratology. In this article, the functions which, according to Roland Barthes' model, allow the decomposition of a narrative text will be analyzed; as an example, such model will be applied to a real text of cultural, thus discussing the results obtained through this analysis. Finally, possible future applications will be proposed, relating to the methodology which can help better level the texts of cultural mediation in the museum to the needs of the visitors. If deemed useful, the presentation can include a very short practical activity.

Quand la médiation d'un conservateur est-elle pleinement efficace ? Le cas du panneau introductif

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Abstract

A set of investigations realized during the last 20 years lead us to stress the importance of the adult visitor's imagination in dealing successfully with the content of a temporary thematic exhibition. Another set showed that the introductory panel of this type of exhibition is of great importance in helping the visitor to grasp an exhibition content that is mainly unknown to him. These two groups of researches lead us to identify seven characteristics of the panel that greatly increase the imagination's activity and improve the treatment of the exhibition. A presentation of these characteristics concludes this paper.

Keywords: *imagination, visitor, exhibition, introductory panel, characteristics*

Quel que soit le sujet d'une exposition temporaire thématique, qu'il soit scientifique ou artistique, sa préparation suppose toujours une recherche rigoureuse et poussée, réalisée par le conservateur lui-même (Méhu, 2003) ou par un groupe de spécialistes qu'il coordonne (Evans et Wixom, 1997). Habituellement, cette recherche aboutit à la présentation d'acquis marquants sur un sujet (Rosenberg, 1997) ou plus modestement à celle d'une culture (Fortin, 1999), d'un phénomène (Lemoine et zu Salm Salm, 2005) ou de l'œuvre d'un personnage (Cogeval, 2003) peu connu du public.

Quel que soit le cas, le contenu de l'exposition qui résulte de la recherche est presque toujours nouveau pour le visiteur, même quand celui-ci est un visiteur fréquent. Pour que ce contenu soit facilement saisi et intégré au bagage d'expériences et de connaissances du visiteur, le conservateur devra jouer avec les objets, les textes et la muséographie pour les transformer en moyens de médiation efficaces de ce qu'il veut dire au public. En d'autres termes, il devra les convertir en outils de médiation du contenu issu de sa recherche.

L'efficacité des moyens dont dispose le conservateur n'est pas automatiquement acquise. Se pose alors la question de la manière de les utiliser. Durant cette communication, je ne traiterai que de l'un d'eux, le panneau introductif de l'exposition. J'envisagerai la façon de le concevoir pour qu'il constitue un instrument efficace d'appropriation du contenu de l'exposition par son visiteur.

Il existe bien entendu des expositions qui ne présentent pas de panneau introductif (Caubet, Gourarier et Martin, 2000), mais elles sont rares et les conséquences de cette absence semblent particulièrement négatives (Dufresne-Tassé, 2012). En fait, le panneau introductif est d'une importance capitale, car c'est l'un des premiers éléments découverts par le visiteur lorsqu'il pénètre dans une exposition (Dean, 1994). En outre, il a pour fonction d'orienter le visiteur (Belcher, 1991) et de structurer sa visite, c'est-à-dire son expérience (Gottesdiener, 1992 ; Merleau-Ponty et Ezrati, 2005).

À partir des résultats de recherches menées par notre équipe à l'Université de Montréal, nous identifierons sept caractéristiques essentielles d'un panneau introductif d'exposition temporaire thématique.

Plan

Nous identifierons d'abord l'origine des données sur lesquelles notre présentation s'appuie, puis nous décrirons celles qui portent sur le fonctionnement imaginaire du visiteur. Nous soulignerons l'importance des trois formes que prend ce fonctionnement en contexte muséal, comment et pourquoi celles-ci devraient intervenir lors de la lecture d'un panneau introductif. Finalement, nous présenterons sept caractéristiques de ce panneau qui favorisent l'utilisation par le visiteur de chacune des formes de son fonctionnement imaginaire.

Les données utilisées et la façon de les recueillir

Les données qui ont permis l'élaboration des caractéristiques désirables d'un panneau introductif d'exposition temporaire thématique proviennent de deux sources.

1. Une recherche réalisée avec 630 visiteurs adultes de type grand public ou fréquent qui constituent sept échantillons de 90 personnes chacun. Chaque échantillon parcourt une exposition temporaire thématique de grande envergure d'art ou de civilisation (au total sept) présentées à Paris ou à Québec. La recherche consiste à recueillir durant toute la visite l'activité psychologique ou, si l'on préfère, le fonctionnement psychologique de chaque visiteur. L'instrument utilisé est un dérivé du « Thinking Aloud »[67], que notre équipe a mis au point et validé pour emploi en milieu muséal. Nous l'avons appelé tantôt : « Penser tout haut », « Donner voix à son expérience » ou « Dire son expérience immédiate ». Il consiste à demander à un adulte qui se présente au musée de faire sa visite à sa convenance, tout en exprimant spontanément ce qui lui vient à l'esprit, c'est-à-dire ce qu'il pense, imagine ou ressent, sans se soucier de le retenir, de l'expliquer ou de le justifier (Dufresne-Tassé *et al.*, 1998 a et b). Ce que dit le visiteur correspond à son activité psychologique, en d'autres termes, à son fonctionnement[68]. En se succédant, ses paroles forment un « discours » enregistré sur bande magnétique, puis saisi informatiquement pour en permettre l'analyse sous forme écrite. L'étude des discours est réalisée au moyen de grilles développées spécialement pour identifier et explorer divers aspects de l'activité psychologique du visiteur.

2. L'étude systématique d'une centaine d'expositions temporaires thématiques présentées surtout en Amérique du Nord et en Europe. Le but de cette étude est double : a) Vérifier que les expositions dans lesquelles nous recueillons des données ne sont pas exceptionnelles, de manière à pouvoir généraliser la

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67 Instrument employé à l'origine pour étudier la résolution de problèmes chez l'adulte (Ericcson et Simon, 1993).

68 L'activité psychologique, telle que recueillie, correspond aussi à l'expérience du visiteur alors qu'il se déplace dans l'exposition ou, dit plus précisément, à la signification qu'il donne à ce qu'il observe ou lit de place en place (Dufresne-Tassé et al., 2014).

signification de ces données; b) Établir un éventail des formes attribuées aux éléments clef d'une exposition temporaire thématique.

Définition et formes du fonctionnement imaginaire

L'activité psychologique d'un visiteur, on vient de le voir, est tout ce qui lui vient à l'esprit pendant qu'il arpente des salles d'exposition. Traditionnellement, les psychologues considèrent que cette activité résulte de trois types de fonctionnement que l'on appelle respectivement cognitif, imaginaire et affectif[69]. Dans la situation muséale, cette conception nous semble jusqu'à présent pertinente.

Contrairement à ce que pensent beaucoup de professionnels du milieu muséal, le fonctionnement imaginaire qui se manifeste durant une visite ne correspond pas à la production de contes merveilleux ou à du « day dreaming », c'est-à-dire à de la simple rêverie. Il n'est pas non plus, comme semble le penser Bedford (2004), un lieu d'inventions, de découvertes ou de réalisation d'œuvres géniales, au moins parce que le visiteur n'apporte au musée aucun des instruments nécessaires aux scientifiques ou aux artistes pour réaliser leur création.

Au musée, le fonctionnement imaginaire d'un visiteur consiste à évoquer au moyen d'images ce qui n'est pas présent dans la salle d'exposition où il se trouve (Dufresne-Tassé, à paraître). Cette évocation peut prendre les trois formes déjà identifiées par Kant (Guyer et Woods, 1998), Sartre (1969) et Eco (1985). Ce sont :

- L'imagination (ou fonctionnement imaginaire) *représentative,* qui permet au visiteur de traduire en images mentales l'information d'un texte écrit ou oral qu'il déchiffre; cela se produit, par exemple, quand on lit un roman bien conçu ;
- L'imagination (ou fonctionnement imaginaire) r*eproductive,* qui déclenche chez le visiteur le rappel de souvenirs ou de connaissances sous forme imagée ;
- L'imagination (ou fonctionnement imaginaire) *constructive*, qui donne lieu au développement d'inférences, d'hypothèses, d'implications ou à des jeux de toutes sortes, comme de se mettre dans la peau d'un personnage portraituré, de s'adresser à lui, de transformer une peinture en un paysage à trois dimensions, d'y pénétrer et d'y vivre quelques instants.

Importance du fonctionnement imaginaire

L'importance du fonctionnement imaginaire dans ses diverses formes peut être considérée sous trois angles :

1. *La place qu'il occupe* dans l'activité psychologique globale du visiteur. Il est présent dans environ 30% de ce que dit un visiteur, qu'il se trouve dans une exposition de beaux-arts, de civilisation ou de sciences naturelles (Dufresne-Tassé *et al.*, 1998) ;

2. *Ses fonctions.* En gros, il constitue l'apport du visiteur au contenu de l'exposition, c'est-à-dire ce que ce

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[69] Certains psychologues distinguent les fonctionnements cognitif et imaginaire, alors que d'autres font du fonctionnement imaginaire un simple aspect du fonctionnement cognitif. Vu le nombre d'études réalisées sur le fonctionnement imaginaire par divers spécialistes des sciences humaines, et la facilité avec laquelle on peut l'identifier et le distinguer du fonctionnement cognitif dans les discours de visiteurs, nous avons pris le parti de distinguer ces deux types de fonctionnement.

dernier y ajoute à partir de ce que lui suggèrent ses trois formes d'imagination. Ces compléments exercent plusieurs fonctions. Par exemple, ils facilitent le développement de liens entre la culture du visiteur et celle qu'on lui présente dans l'exposition (Dufresne-Tassé *et al.*, 2000) ou encore ils favorisent l'intégration de ce que le visiteur observe ou lit à son bagage d'expériences et de connaissances (Dufresne-Tassé *et al.*, 2006) ;

3. *Les conséquences de son utilisation.* Les visiteurs qui utilisent beaucoup leur fonctionnement imaginaire, (400 à 600 fois durant leur visite) se démarquent nettement de ceux qui l'utilisent peu (20-50 fois). En effet, ceux qui en font un grand usage : a) Passent plus de temps dans les salles d'exposition que ceux qui l'utilisent peu ; b) Traitent les objets plus longuement et différemment ; c) Et quand ils sortent de l'exposition, ils se montrent enthousiastes vis-à-vis des objets qu'ils ont observé, tandis que ceux qui s'en servent peu disent : « Le musée, c'est mort » ou l'équivalent (Dufresne-Tassé *et al*, 2006 ; Dufresne-Tassé *et al.*, 2014).

Favoriser le fonctionnement imaginaire du visiteur et faire en sorte qu'il intervienne le plus tôt possible nous ont donc semblé deux buts importants, et le panneau introductif étant l'un des premiers éléments d'une exposition que découvre un visiteur, sa lecture nous a semblé une occasion privilégiée de réaliser ces buts.

Comment devraient intervenir les trois formes d'imagination lors de la lecture d'un panneau introductif ?

À cause de sa situation privilégiée, il y a beaucoup de chances que le visiteur se mette à lire le panneau introductif dès qu'il entre dans l'exposition. Si ce panneau est bien conçu, très tôt, son imagination *représentative* devrait démarrer et lui offrir des images de ce qu'il lit. Et à l'issue de son déchiffrage, cette forme d'imagination devrait lui avoir permis d'élaborer une représentation imagée du sujet de l'exposition.

Exemple : Au printemps de 2015, Pointe-à-Callière, Musée d'archéologie et d'histoire de Montréal, présentait une exposition intitulée : *Marco Polo - Le fabuleux voyage*. Son scénario proposait : le personnage de Polo et sa ville natale, Venise ; son voyage en Chine, ses étapes, en particulier celle où il sert le grand Kubilai Khan ; son retour à Venise, son emprisonnement par les Génois et la dictée de son voyage à un autre prisonnier ; le Livre des Merveilles du Monde, l'un des ouvrages les plus fameux d'Occident ; la copie offerte au duc de Berry pour le nouvel an de 1413 et ses illustrations comme dispositif de contextualisation de chacune des étapes du voyage (en fait des parties de l'exposition).

Après avoir lu le panneau introductif d'une exposition ainsi conçue, le visiteur devrait avoir en tête une *représentation* comprenant au moins les éléments précédents. Si c'est le cas, cette représentation joue deux rôles qui ont des répercussions nombreuses et profondes sur le traitement de l'exposition. Ces rôles sont les suivants :

1. La représentation devient un *schéma* servant de point de départ et d'appui à tout ce que le visiteur va découvrir par la suite. En d'autres termes, ce schéma va orienter à la fois ce que le visiteur « prend » dans l'exposition à travers ce qu'il observe ou lit, et ce qu'il « produit » lui-même, stimulé par ce qu'il prend [70]. Ce schéma, le visiteur va le détailler, l'approfondir ou l'élargir en visitant l'exposition. Pour peu que celle-ci présente un discours cohérent, chaque nouveau détail, chaque nouvel approfondissement ou élargissement

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[70] Si, au contraire, le schéma ne se développe pas à la lecture du panneau introductif, nous avons observé que, ne voyant aucun texte leur annonçant le contenu de l'exposition, les visiteurs cherchent le sens de cette dernière. La plupart ne le trouvent qu'à la fin de la première salle, et certains ne le découvrent jamais. Leur confusion et leur mécontentement sont en rapport direct avec le temps qu'ils passent à deviner ce sens (Cabille, 2001 ; Denis, 2001 ; Kristen, 2001 ; O'Neill, 2002).

va contribuer à l'élaboration d'un réseau d'images et de connaissances étroitement reliés entre elles. Quand cela se produit, à mesure qu'il avance dans l'exposition, le visiteur a l'impression à la fois de découvrir et de « construire » l'univers qu'elle présente. Cette « construction » donne lieu à une immersion profonde du visiteur dans le sujet de l'exposition et au désir de la traiter jusqu'au bout (Dufresne-Tassé, 2014).

2. Les images correspondant à la représentation-schéma devraient en stimuler d'autres :
a) Des images fournies par l'imagination *reproductive*, c'est-à-dire des souvenirs et des connaissances imagées que le visiteur possède déjà ; par exemple, il se rappelle un voyage ou même des connaissances géographiques sur la lagune ;
b) Des images produites par l'imagination *constructive*, c'est-à-dire des inférences, des hypothèses, des implications, etc. ; par exemple, ayant lu sur le panneau introductif que Polo a fait de longs arrêts dans plusieurs régions, le visiteur prévoit qu'il en sera question plus loin et qu'il verra des objets provenant de ces régions. Cela signifie le développement d'attentes qui alimentent la motivation du visiteur à traiter l'exposition. (Il va de soi que pour être bénéfiques, ces attentes doivent être justes.)
L'ensemble de ces images joue deux rôles supplémentaires : a) Appartenant au visiteur, elles suscitent chez lui un début de familiarité avec l'univers inconnu de l'exposition. Cette petite familiarité constitue un pont entre celle-ci et ce que sait le visiteur. Garcia Blanco (1999) considère ce pont nécessaire, car sans lui, le visiteur n'arrive pas à s'approprier le contenu de l'exposition ou n'en retient que des bribes ; b) La production d'images nombreuses s'accompagne d'émotions, de sentiments, de plaisir, de désir, c'est-à-dire d'un fonctionnement affectif varié et intense (Dufresne-Tassé *et al.*, 2014).

Vu ce qui précède, la production imaginaire issue de la lecture du panneau introductif apparaît comme fortement désirable. Il y a donc lieu de se demander quelles caractéristiques un panneau introductif d'exposition temporaire thématique doit posséder pour que l'imagination du visiteur fonctionne comme on l'a vu et remplisse les fonctions qui viennent d'être décrites ?

Caractéristiques d'un panneau introductif favorisant l'action des trois formes d'imagination

Les caractéristiques proposées sont au nombre de sept. Nous les identifierons, nous présenterons deux exemples de panneau pour l'exposition Marco Polo, l'un possédant les caractéristiques voulues, l'autre ne les possédant pas, et enfin nous conclurons.

Caractéristique 1. Le panneau introductif situe précisément le sujet de l'exposition dans le temps et dans l'espace. Cette situation est d'une importance capitale, car sans elle, le visiteur ne possède pas de repères pour identifier dans son bagage personnel des souvenirs ou des connaissances pertinents.

Caractéristique 2. Le panneau contextualise le sujet de l'exposition en offrant de l'information en grande partie connue du visiteur (ou au moins facile à comprendre). Cette information étant plutôt connue du visiteur, son imagination représentative n'a pas de mal à fonctionner et à stimuler les deux autres formes d'imagination. Du coup, un début de familiarité – un pont – se crée entre les connaissances du visiteur et l'inconnu que l'exposition lui présente.

Caractéristique 3. Le panneau offre une synopsis du contenu de l'exposition. Cette synopsis se distingue du contexte dont il vient d'être question et s'y ajoute. Elle constitue pour le visiteur une « feuille de route » qui lui permet de prévoir ce qu'il va voir et de développer des attentes pertinentes d'une part. D'autre part, elle fournit un schéma, une structure sémantique qui se détaillera, s'approfondira ou s'élargira avec la progression de la visite.

Caractéristique 4. Comme le veut la cohérence textuelle, les idées présentées dans le panneau s'articulent parfaitement, c'est-à-dire s'enchaînent strictement les unes aux autres. Cet enchaînement est nécessaire pour que le visiteur comprenne correctement et rapidement l'ensemble du texte du panneau.

Caractéristique 5. Chaque fois que c'est possible, le panneau est rédigé de manière *discursive*, c'est-à-dire en offrant le comment et le pourquoi des phénomènes présentés. L'avantage de cette manière est double, le comment et le pourquoi intéressent tout adulte un peu intelligent (Piaget, 1947) et contribuent à créer l'impression que quelque chose se construit, car ils constituent un approfondissement ou un élargissement de ce qu'offre le conservateur dans son exposition.

Caractéristique 6. Le panneau est rédigé sous forme « détendue » plutôt que « condensée ». La forme détendue décrit les choses de façon concrète, alors que la forme condensée utilise des mots ayant de multiples sens présupposés et les formules les plus courtes possible (Ravelli, 2006). L'intérêt de la forme condensée est la brièveté du texte auquel elle donne lieu. Toutefois cet avantage est contrebalancé par un inconvénient majeur : pour comprendre ce qui est écrit, le visiteur doit faire un effort intellectuel (fonctionnement cognitif) si grand qu'il ne laisse pas de place aux fonctionnements imaginaire et affectif. Par contre, la forme détendue, de lecture aisée, favorise d'abord la production imaginaire vue plus haut, et bien entendu le fonctionnement affectif, car le fonctionnement imaginaire, on l'a vu plus haut, s'accompagne facilement d'émotions, de sentiments, de plaisir ou même de désirs (Dufresne-Tassé *et al.*, 2014).

Caractéristiqe 7. Montrer l'importance du sujet de l'exposition si cette importance n'a pas déjà été mise en évidence lorsque l'on a tenté de respecter les six caractéristiques précédentes Cette précaution a pour but de stimuler la motivation du visiteur à traiter l'exposition, même si celle-ci présente pour lui des difficultés comme un sujet abordé sous un angle qui l'attire peu ou des objets ternes et que, pour des raisons de conservation, on éclaire pauvrement.

Exemples de réaction d'un panneau introductif

Panneau ne respectant que partiellement ou pas les sept principes de rédaction d'un panneau introductif (74 mots) :

La renommée de Marco Polo traverse les temps sans se ternir. Venise constitue, à la fin du Moyen-Âge, la plus grande place portuaire de la Méditerranée. Le rayonnement de son commerce international de luxe s'étend de la Chine à l'Europe du Nord. Le récit livré par Polo dans Le Livre des Merveilles du Monde de son expédition en Chine connaît un grand succès.

Des miniatures tirées d'une célèbre copie de son récit illustrent l'exposition.

Panneau respectant les sept principes de rédaction d'un panneau introductif (204 mots) :

Nous sommes à Venise en 1269. La ville est reconnue pour la richesse de ses églises, de ses palais et de ses boutiques. Cette opulence lui vient surtout de ses marchands, grands responsables de l'extraordinaire activité de son port. Grâce à eux, chaque jour, des bateaux rentrent, chargés de marchandises précieuses ou exotiques ; chaque jour, d'autres partent au loin, jusqu'à Londres ou Bruges. Et chacun paie des droits de douane au Trésor de Venise !

Deux habiles marchands, les frères Matteo et Niccolo Polo, viennent de rentrer d'un profitable voyage et se préparent à repartir pour la Chine, cette fois avec Marco (1254-1324), le jeune fils de Niccolo. Ce voyage sera riche de péripéties, Marco allant jusqu'à servir le grand Kubilay Khan. Il ne reviendra à Venise que 25 ans plus tard. Participant à une guerre contre les Génois, il sera fait prisonnier. Dans sa cellule, il dictera le récit de son voyage, qui deviendra Le Livre des Merveilles du Monde, l'un des ouvrages les plus fameux de tous les temps.

Nous referons le voyage, nous arrêtant souvent pour découvrir des terres lointaines, toujours guidés par Marco et les miniatures de la copie de son ouvrage offerte au Duc de Berry en 1413.

Conclusion et perspectives

On a vu combien les trois formes représentative, reproductive et constructive de l'imagination d'un visiteur adulte sont importantes dans le traitement d'une exposition temporaire thématique dont le contenu est étranger au visiteur. Le panneau introductif étant l'un des premiers éléments que celui-ci voit dans ce type d'exposition, sa lecture influence profondément le reste de la visite. Nous basant sur ces observations, nous avons identifié sept caractéristiques de ce panneau qui devraient favoriser le plus possible la production des trois formes d'imagination. Grâce à cette production, les caractéristiques proposées se trouvent à l'origine de plusieurs phénomènes désirables. En effet : elles créent une première familiarité avec le sujet de l'exposition ; Elles offrent un schéma du contenu de l'exposition, ce schéma organisant la visite et fournissant une base que le visiteur n'aura ensuite qu'à détailler, approfondir ou élargir, ce qu'il fera facilement et avec plaisir ; Elles suscitent des attentes vis-à-vis de ce qui est à voir et soutiennent la motivation du visiteur ; Enfin elles favorisent chez ce dernier l'apparition du sentiment de « construire quelque chose » à mesure qu'il découvre l'exposition, une immersion profonde dans son contenu et un fonctionnement affectif abondant.

On le voit, la lecture du panneau introductif présentant les sept caractéristiques suggérées prépare bien la visite. Si l'on veut que celle-ci participe optimalement au développement psychologique du visiteur, l'exposition elle-même devrait, elle aussi, posséder certaines caractéristiques. Quelles sont-elles ? La cohérence certainement, des textes de forme discursive et détendue probablement (Dufresne-Tassé et al., 2015). En ce qui concerne celles de la muséographie, tout semble encore à découvrir !

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Sessions/Sesiones

2. University Museums / Musées universitaires / Museos universitarios

Lyndel KING
University Museums as Translators of Research

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University Museums as Translators of Research

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Abstract

University museums can serve as "translators" of research to the public. The general public and most students do not read the specialized publications in science – or the arts and humanities – where faculty research usually is published. Faculty members, accustomed to writing for submission to juries of their peers, also take well recognized language shortcuts in their disciplines – otherwise known as "jargon" – when explaining their research, thus making it accessible mainly to people with the same level of knowledge of the discipline. Faculty who regularly publish in specialized journals often think of an exhibit as a "book on the wall." This does not make for a successful exhibit. A crucial issue for museums is interaction with research faculty. Researchers may be resistant to "dumbing down" their research for presentation to the public. Research faculty usually do not think like curators or museum educators. While curators in museums certainly conduct scholarly research, we are more interested in transmitting the results of our research to students and the public, not just to peers. This paper will discuss some possible ways of working with research faculty to develop exhibits that are accessible and engaging without diluting the quality of the content.

First, to set the scene: I work in an art museum at the University of Minnesota, a very large state University that includes nineteen colleges and offers 143 different degree programs. Departments, students, faculty and staff together number about 63,000 people on our campus. It is the sixth largest enrollment in the United States. Our urban area is made up of two cities separated by a river, in our case, the Mississippi. The two cities are St. Paul, the smaller city that is the state capitol, and Minneapolis, the business center. Together we refer to them as the Twin Cities. The University has three other small branches in more remote locations. Our metropolitan area consisting of the Twin Cities and surrounding suburbs has a population of about 3 million in a state of about 5.5 million inhabitants. We are the largest city, with the next largest in population at about 100,000. So, the University is like a small city inside a larger one.

Like other "state" universities in the United States, the government funds us very little. Even though we are called a state University, less than 20% of the institution's annual budget comes from the state government. And, that is shrinking every year.

Our University very much emphasizes research. Professors do not generally get promotions for their teaching skills. There are some teaching awards, but everyone knows that really promotions and salary increases are the result of research, publishing, and bringing in large grants to help support laboratories.

With government support shrinking, it becomes more important for the public to understand the research of the University. It is a common public perception that University professors are lazy, they only have to teach three courses a year so what are they getting paid so much for? Of course, the public doesn't understand that teaching is only part of what faculty do – that research is an equal responsibility. This means that our role as translators of research becomes more and more important – to help the public understand the research of the University and its consequences. Of course, big medical breakthroughs – a cure for cancer or a heart transplant – those will hit the front pages, but much important University research doesn't have star power. Particularly not research in the arts and humanities – unless a faculty member wins a Pulitzer Prize for literature, the press generally doesn't get excited about this kind of research.

University museums can be translators of research to students – and the public. About half our audience is from the community outside the University, so we are in a good position to make the research of the University more accessible to the community. It is my purpose here to offer some practical tips – no advanced musicological theories – just very practical ways of accomplishing the complex dance of working successfully with University faculty.

Several factors complicate this effort. One is the misunderstanding of many scholars about what makes an exhibit. Particularly in an art museum, scholars often think that you just hammer in some nails and hang up pictures. Everyone does this at home, so why does it take so long to prepare an exhibit? We do this to ourselves, in a certain sense, by making sure everything looks perfect when the doors open.

Another misunderstanding is the idea that we museum people want to dumb down their writing. Faculty are accustomed to writing for their peers, or advanced graduate students at least. The idea that the essence of complex concepts can be explained rather more straightforwardly than they did in their journal article, and in many fewer words, is a foreign concept. Actually, we find that graduate students are the worst. They are trained to use as many disciplinary jargon words as possible to impress their professors. When all the jargon is removed, sometimes one is left wondering just what was the point anyway. Faculty don't always understand, that, unlike their students, the public has a choice. They can read the text at an exhibit or they can turn away and if it is too long or too complex, they will turn away.

One concept I have found useful in explaining to faculty (and staff) why wall texts have to be short and straightforward is one that a fried of mine who taught elementary school for many years gave to me. She said that we have to understand that reading standing up is different from reading sitting down. Think about it. When you are sitting down, you can read a page several times. You are focused on the text. Your feet don't hurt. You can look up words. You can make your way trough complex sentences with lots of modifying phrases. When you are reading standing up, you are more likely to move on and give up if you don't get it the first time through. Complex sentences don't work. Unfamiliar words are stumbling blocks unless they are quickly explained in the text. Unfamiliar names need to be dated and placed. Discipline specific terms need to be quickly placed in context. You will be surprised at how few words you need to give at least some context to unfamiliar terms or names and how important it can be.

I recall one experience early on in my museum career when a museum visitor came to me with a question. She first apologized for the question, saying she had even had some art history courses in college but what was "Fauvism?" My first thought was that if visitors feel like they are so dumb that they have to apologize that isn't a good start to their experience. Now, whenever we use an art historical movement, we put in a phrase to date and provide a short definition of its essence. For Fauvism, we simply add, "Fauvism was an art movement that started in France in the early twentieth century that emphasized bright, even unnatural colors."

And, there is the is misperception sometimes, that raises its ugly head, that people who work in museums are those who couldn't make it in an academic career. Of course, I over simplify, and many faculty have a great deal of respect for their museum colleagues. In science museums, more than in art museums in the United States, joint appointments are more common. Professors in University natural history and science museums may be curators of collections but often, in the United States, at least, they do not have responsibility for preparing exhibits for the public. A separate education staff does that and sometimes, it seems, that these presenters to the public have less status than the curator-professor colleagues who are only engaged in research.

So, with the deck sometimes stacked against us, how do we engage faculty in presenting their research to the public? I believe this is an essential service of a University museum to their institution. Engaging students is of course, a first priority, but very close is the idea of engaging the public in the University—of helping the public understand what the University is about.

One thing is clear, and that is that museum staff must themselves engage in the University. We must get out and meet faculty and know what is going on in the labs and studios of the University. We can volunteer for committees that will give us a chance to meet faculty from many disciplines. We can join faculty social groups. This may seem trite, but a faculty member is more likely to be willing to talk with you about his or her research or an exhibit idea if he has met you over a glass of wine at the faculty club.

To break down barriers, we've tried with some success, to engage faculty in interdisciplinary discussions around a particular topic of interest—to make the museum a neutral forum to engage in the kind of conversation that usually doesn't take place on its own. For us, a particular goal is to bring artists and designers into discussions with non-humanities faculty. Lots of collaborative work goes on at the University, but usually between people in similar disciplines. Artists and scientists have something to learn from each other and our art museum is trying to be a place where they can come together both informally and in public presentations, to interact with people outside their comfort zone.

One thing that has been successful for us is to come up with a phrase or concept or theme that is used across disciplines but may have different meaning or significance. We used the concept of the word "elegant" to engage mathematicians, physicists, biologists, artists, art historians, and designers in informal conversations. We offered free lunches at the museum about once every six weeks to a group of faculty who came together to discuss this idea – what is similar and what is different across disciplines. It is a pretty simple concept, but people listened to each other and everyone went away with some new ideas. I still remember the look of amazement on the mathematician's face when he heard an artist say that sometimes elegant is a pejorative term, implying elitism.

Out of these discussions grew a lecture series we organized with the faculty of chemical engineering. We invited faculty from literature, art, film criticism, neuroscience, engineering, and several other disciplines to present pubic lectures that brought not only faculty and students together with the museum as the convener. It helped present ideas around a topic that the public could relate to and that was also interesting to scholars.

Asking faculty to make public presentations at the museum often works to engage them in presenting their research. Scheduling exhibits that will allow for points of view from a wide range of disciplines is a key to making this work. One of our more successful attempts was an exhibit called "Genesis – Contemporary Artists Confront the Human Genome." It was just about the time when genomic revelations were hitting the media so the public was very interested to hear more.

We asked a number of professors engaged in genomic research at the University to give noontime talks about 15 minutes long about a particular artwork, of their choosing, and how it related to their research. It gave the professors an opportunity to see how artists visually presented the concepts they knew primarily as formulas and the public a chance to hear the professors most intimately involved in genomic research comment on the success, or failure, of the artists to appropriately convey information in a visual form.

A public presentation format we've found useful is a modified version of the *pecha kucha*. This started in Japan and has spread throughout the world. You may have used it. We ask three faculty members each give the *pecha kucha* style talks. This means they each can show 20 images, each one for 20 seconds. Slides are timed so that they automatically move forward no matter whether the speaker is ready or not. The audience is seated a small, cocktail style tables with coffee and tea available – all designed to create an informal environment. We also provide a small honorarium to faculty members who participate, which is an extra incentive.

Not all faculty are willing to subject themselves to this kind of discipline, but when it works, faculty usually are better prepared and hone their presentations to be more accessible. They take the time limit more seriously than if you ask them to do a 30 minute talk, which usually turns in a 50 minute talk with very little time left for questions. Also, in a longer talk, more ideas are presented so the audience often finds it harder to formulate questions. The time limit allows the audience to ask for more rather than being given more whether they want it or not! The *pecha kucha* name is trademarked, so that is why we call ours *pecha kucha* <u>style</u>, with an official name of "WAM Chatter. "

We have found that if we can find a theme related to our collection or to an exhibit and ask three faculty members to present something about their research that is related to the theme, with plenty of time for discussion afterwards, it makes for very stimulating presentations in which the public actively participates.

One thing a museum can offer to faculty, that their departments usually can't, is publicity and an audience. Many faculty lectures are scheduled at 3 pm, for example, when only other academics can come. We insist that talks at the museum are in the evening – or at a time when the public is able to attend. Do some publicity – something most academics have very little experience with. Create a title or a tag line that will attract the public and try to get the local press to pick it up, or even just include it in a list of events.
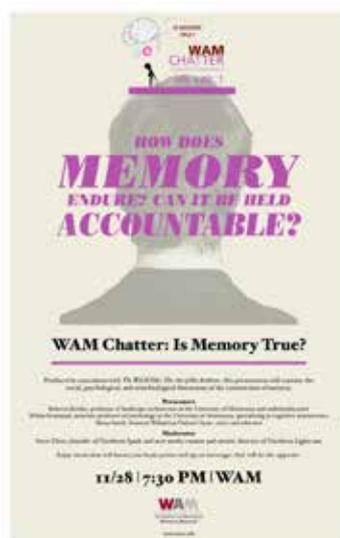
A paper entitled "Character and Spatial Distribution of OH/H2O on the Surface of the Moon Seen by M3 on Chandrayaan-1" will probably not attract the public, but "Is There Water on the Moon" may bring out boy scouts working for an astronomy badge. And the scientists who wrote the article may be surprised at the level of knowledge and interest from a non-academic audience.

Most members of the public do not read scholarly journals, even in the arts and humanities. For an art museum, one of the most common ways of engaging faculty is to invite them to conduct a seminar based on an aspect of your collection that will result in an exhibit. If you can do a small publication with essays by students and the professor it is an incentive. Students graduate with a publication already listed on their resume. This is particularly useful for undergraduates. Of course, it takes staff time to work with students on writing, but you are giving them an invaluable experience – to learn how to be edited.

Your work with faculty on their classes that are based in research can be something a little more far afield. We have developed a great relationship with the faculty who teach fashion design by presenting each spring a fashion show based on a competition for students in a class who design clothing based on an exhibit at the museum. The class also emphasizes research into recycled or unusual materials, so the fashion show, with a moderator explaining each design, makes for a great public presentation of the research of the class and the professor. We've had clothing made from bicycle tires and placemats.

But, let's assume that you have done all your homework, developed your networks, and you now have faculty members who realize the advantage of presenting their research at your museum. Now you want to do an exhibit that is based on his or her research. My best advice from 30 years of experience is give yourself plenty of lead time, set up realistic deadlines, and lay out responsibilities clearly. Be clear that whatever text is to be presented on the walls of the museum must be edited by the museum staff. The faculty member can approve it, but it doesn't go up unless the museum staff is sure that it is accessible in language and concept. This means that that someone on the museum staff must take the time to educate himself or herself about the research but on the other hand, if the museum editor reads a sentence three times and doesn't have any idea what is being said, you can be sure that most museum visitors will only read it once and then turn away. We know that if a visitors eyes glaze over after reading the first sentence of a wall text, he or she will read no further. If you can, hire a professional editor to do a final edit for all wall texts. That will take some pressure off the museum staff – both in terms of time and emotional stress!

One conciliatory move is providing another outlet for the faculty member to present his or her research in the format with which they are most comfortable – a scholarly publication. Sometimes, a faculty member who is sure that the museum is dumbing down his research in the wall texts can be appeased by a nicely designed but inexpensively produced gallery handout that allows him or her to explain the exhibit and the research in his or her own words. It may be that most visitors will not read it, but that isn't the point. Or even better, if you can afford it, asks the professor to edit a book or catalogue that accompanies the exhibit. If you can get your University Press to publish and distribute it, it will be a win-win. If your faculty member wants to organize a very scholarly conference or seminar around the exhibit, that can also take some of the pressure off the museum in terms of the presentation in the galleries.

Another more high tech technique is to provide ipads or other notebooks in the gallery, with links to more scholarly papers the faculty member has published. The basic point is that if the faculty member can be convinced to trust the museum staff not to mislead the public and is given an outlet through a scholarly conference or publication, to impress his peers, the goals of both the museum to present the research to the public in an accessible way and the goal of the faculty member to add another scholarly publication, can both be achieved.

It takes patience and commitment on the part of the museum to work with faculty to present their research. And, perhaps most importantly, the two must develop respect and trust. As museum staff, we must recognize that research faculty is accustomed to controlling their own destiny. Laboratory based science depends on teams, but faculty in the arts and humanities rarely work as part of a team. They do their research and write their books. One rarely sees more than one author's name on a book by a historian, philosopher or literary critic. They may have graduate assistants who do research for them, but it is a much more hierarchical relationship than much of what goes on in the museum. At a museum, the most brilliant exhibit may go unnoticed if it isn't publicized and the exhibit designer must make the presentation look great. The curator is dependent on every member of the staff playing his or her part in making the project a success. This isn't always the case in faculty research, particularly in the arts and sciences. It is hard for faculty to give up control. That is where respect comes in.

We are now working with two distinguished neuroscientists at our University on an exhibit of drawings by a Spanish neuroscientist, Ramon Santiago Cajal. His beautiful drawings are at the Cajal Institute in Spain. Two faculty members, with whom we have not worked before, came to us with this idea. They had been to the museum and seen exhibits that gave them the idea that this art museum was willing to go beyond traditional boundaries.

One of the professors previously worked at the Cajal Institute in Madrid and has access to the material, which hasn't been seen in the US before and is very little known outside scientific circles. I've learned a lot about neuroscience already but we are just starting to establish a relationship of mutual respect. We are working on a fantastic exhibit that examines both the scientific and artistic aspects of the drawings ready for touring in 2017.

A survey in the United States a few years ago by the Kress Foundation determined that the most important factor in the success of a museum is leadership. Of course, we all know this, but it doesn't hurt to be reminded of it. Your success in engaging faculty and in convincing them to trust and respect you and your staff is up to you. If you work at it, you will succeed and it will be worth it to you and to your University.

Los estudiantes y la construcción de nuevos significados del patrimonio universitario

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Abstract

Every University is committed to universal knowledge and advances, and its collections and museums must respond to this need. With the present cultural globalization, it is important to recognize that precisely University collections print a distinctive seal to each University, based on local values. To consider the University as an extended cultural territory, using its historic, artistic and scientific collections is to create bridges between what is global and what is local, i.e. "glocal" meanings.

At the UNAM, students give a sense of contemporaneity to some pieces and collections of art, history and science, connecting links between university and local communities. Following the model of certain cultural practices established long time ago in the Mexican society and constructing new narratives, they propose to take care of the University heritage and inspire feelings of belonging and social identity. The programs are:

Technical Option. Exhibit design and restoration for high school students, MUAC [University Museum of Contemporary Art] in your home, The "General Management of Science Outreach" invades the high schools.

University museums are facilitators of scientific knowledge. University museums need to use the concept of the "knowledge broker" as a key piece to 'translate', 'explain' and 'clarify' specialized knowledge to different audiences.

Universidades y museos

Universidades tan grandes y de larga tradición como la UNAM de México tienen un doble compromiso para con la sociedad: estar al frente en investigación, docencia y difusión de los avances científicos, tecnológicos, sociales y artísticos; y, por otra parte, conservar y exhibir los testimonios valiosos reunidos a lo largo de su historia. Estas universidades son tan importantes que dejan huella no sólo en los estudiantes y el campus, sino que influyen directamente en su entorno físico y social, transformándolo y provocando que la gente se acerque a la universidad, aunque nunca se convierta en universitaria. Para el primer caso, las universidades se vuelven promotoras del desarrollo económico y social. Para el segundo, en custodios de los acervos valiosos que, en muchas ocasiones, forman parte del patrimonio nacional[71].

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71 Además de la UNAM, en todos los Estados de la República se han abierto universidades públicas autónomas que son herederas de colecciones formadas en los antiguos Institutos Científicos y Literarios (Rico, 2014).

La actual sociedad del conocimiento requiere de las universidades un trabajo inter, multi y transdisciplinario (Didriksson, 2006; Tünnermann, 2006) para fomentar el desarrollo de nuevas competencias y habilidades en los estudiantes y que esto se traduzca en capital humano, motor de crecimiento económico. El reto para los museos universitarios está en caminar en esta misma dirección y más que exhibir tesoros o *musealia* han de dar un sentido de contemporaneidad a sus acervos objetuales, a través de nuevas investigaciones e interpretaciones, su revalorización como bienes patrimoniales, la recuperación de sus valores intangibles, así como de acercamientos y usos acordes a la vida contemporánea.

Más preguntas que respuestas

Aunque los museos universitarios existan desde hace más de dos siglos, en la actual sociedad del conocimiento, el museo universitario debe repensarse a sí mismo y replantear sus funciones más allá de la tradicional exhibición en vitrinas:

- ¿Qué pretenden los museos universitarios de hoy?
- ¿Cómo influyen los cambios de transmisión de información y las nuevas formas de aprendizaje en el ser y la identidad del museo universitario?
- ¿Están los museos universitarios conscientes de las nuevas necesidades de las universidades y de los roles sociales que deben desempeñar?

Ya no colgamos ballenas, tampoco llenamos los muros con cuadros, ni atestamos las vitrinas de ejemplares. Las realidades virtual y aumentada ganan día con día más espacios de interacción. Las disciplinas científicas se consultan en los medios electrónicos y la didáctica expositiva de muchos museos universitarios no atrae ni a los propios universitarios. En el mundo de lo desechable, de la guerra de imágenes y la competencia de aparatos electrónicos, los objetos de museo tienen que reencontrar su lugar. No se trata de difundir "la cultura" en un sentido general -esta conceptualización es muy amplia y no permite políticas precisas-, sino, de difundir la cultura universitaria, la generada en laboratorios, gabinetes, salones, galerías, etc. (Castilla, 2010:17)

Los jóvenes de hoy[72], más que vivir en un mundo homogéneo, viven en uno de cambios constantes en el que predominan las dudas, los temas incómodos, los problemas de exclusión, las encrucijadas…, y en el que continúan latentes muchos conocimientos y prácticas ancestrales –valiosísimo patrimonio intangible-, que todavía utilizan en la vida cotidiana. Es importante recuperarlos con seriedad y profesionalismo, antes que se pierdan irremediablemente. Frente a estas nuevas situaciones, hay que pensar si:

- ¿Puede ir el museo universitario más allá de la mirada académica?
- ¿Puede el museo universitario hacer suyos estos aspectos polémicos y asumir los nuevos retos?
- ¿Cómo atraer la atención de los estudiantes ante objetos alejados de su cotidianeidad y guardados tras una vitrina?
- ¿Se piensa como lugar de encuentro social para la comunidad universitaria y otros públicos?

Esto requiere de nuevas miradas sobre los usos de nuestras colecciones y museos que no se pueden abordar a partir de una sola especialidad o interpretación. No hay que olvidar que además del nuevo planteamiento museológico, están en juego los valores culturales de la comunidad universitaria y la implicación de estudiantes y académicos en los museos.

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72   Puede consultarse el apartado "Los intereses culturales de los jóvenes" en Ortega, Claudia del Pilar, "Culturas juveniles: una aproximación a los públicos adolescentes", en *Museos y educación*, 2012.

Para muchos jóvenes mexicanos es un orgullo poder estudiar en la UNAM. Sin embargo, es importante que este sentido de pertenencia vaya más allá de su relación con los estudios, el deporte o el futbol durante sus años de estudiante. Un contacto más cercano con el patrimonio cultural de la universidad es buena estrategia para incrementar ese orgullo y extenderlo con el tiempo, aplicando diferentes técnicas de acercamiento y revalorización y propiciando la implicación de estudiantes y exalumnos en la conservación y divulgación de los bienes culturales.

La identidad con lo propio y la construcción de significados

Sabido es que *nadie aprecia lo que no conoce y que mientras más se conoce algo, más se puede valorar*. Con los objetos nos diferenciamos del y lo otro y nos identificamos como individuos y entes sociales, por lo que son indispensables en la vida del ser humano. Los museos universitarios tradicionales muestran sus colecciones con fuerte carga académica, generalmente de forma monotemática y lineal. Los más modernos, para no quedarse estáticos, operan con muestras cambiantes, novedosas, con discursos provocativos para atraer a más gente, como sucede principalmente en museos de arte.

Propiciar la construcción de significados en museos – sobre todo en ambientes académicos y profesionalizantes –, requiere de una gran creatividad que atraviesa transversalmente todas las áreas museales. La planeación de la exposición debe hacerse con reconocimiento y respeto a las distintas especialidades y a la multiculturalidad del país, pensando en el público universitario y en el público general. Así, hay que resaltar la flexibilidad en los discursos, la presentación de diferentes interpretaciones y el manejo de distintas estrategias de mediación que lleven a tener experiencias significativas y a construir conocimientos. Esto imprime un sentido de contemporaneidad a colecciones y exposiciones y revitaliza al museo.

Para que estudiantes, exalumnos, académicos y público general se interesen y construyan nuevos significados, sus propios significados; más que imponer discursos museográficos, es mejor "ponerles la mesa" para que esta diversidad de visitantes pueda tener experiencias museísticas con sentido.

¿Buscar la cuadratura del círculo? o "poner la mesa"

Encontrar la cuadratura del círculo hasta ahora ha sido un problema irresoluble; sin embargo, sí podemos "poner la mesa" abordando comunicación, museo y público para alcanzar una comunicación efectiva.

- Como primer paso es importante considerar a la universidad y al propio museo universitario, más que como una institución aislada, como una 'territoriedad cultural extendida' que no se limita a sus muros, sino que impacta inmediata y mediatamente, tanto en los entornos cercanos, como en los más alejados. Ambos tienen una presencia institucional de aval cultural y se espera que sus actividades se extiendan y beneficien a la sociedad.

Visto así, la UNAM no es sólo cultura científica en laboratorios, aulas o centros culturales, sino que extiende su propia producción académica y promueve otras expresiones culturales, desde sus edificios históricos, salones de clase y salas de arte, a escuelas en otros puntos del país y de otros países del mundo[73], a centros de investigación en desiertos y mares, satélites y buques, estaciones de radio y televisión e internet. Su

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73   Bajo otro punto de análisis, la UNAM ha entrado a un proceso de internacionalización o sea, una cooperación internacional solidaria con énfasis en la cooperación horizontal, basada en el diálogo intercultural y respetuosa de la idiosincrasia e identidad de los países participantes, así como el diseño de redes interuniversitarias y de espacios académicos ampliados; y a un proceso de transnacionalización que facilita el establecimiento de filiales de universidades extranjeras…" (Tünnermann, 2006:33)

compromiso es enorme, ya que, por ejemplo, la UNAM contiene la colección biológica más grande del país – y de las más importantes del mundo –, los acervos históricos-hemerográficos más completos de México, sobresalientes obras del muralismo mexicano, como también espacios museográficos de vanguardia. La presencia de la UNAM va más allá de sus *campi*.

En cuanto a museos, la UNAM tiene, hasta ahora, varios jardines botánicos, 1 museo virtual y 25 museos tangibles[74], con contenidos de geología, paleontología, zoología, medicina, veterinaria, odontología, luz, geofísica, ciencias, arte, temáticos y de algunos aspectos históricos. Paradójicamente no cuenta con uno dedicado a su historia. A su cargo están también muchísimas colecciones especializadas bajo custodia de escuelas y centros de investigación.

Como los museos están en varios puntos de la ciudad y en el interior de la República su influencia se extiende a distintos lugares y sectores del país.

- En segundo término, tenemos que considerar que tanto las funciones universitarias, como las museales responden a esquemas globalizados. No podemos imaginar universidades sin nuevas tecnologías, ni museos sin visitas guiadas. Sin embargo, esta estandarización de conocimientos y prácticas académico/culturales tan generalizadas, exigen también un anclaje de arraigo cultural para que la gente se encuentre consigo misma y como ente histórico-social. (Por ejemplo: un aparato científico, una "curiosidad" arqueológica o una obra de arte adquieren distintos valores a partir de su lugar de origen, sus usos sociales/académicos y su proceso de musealización, pero tienen otro valor social si se encuentran en un museo de la Universidad de Oxford, la Universidad de El Cairo o la Universidad Nacional Autónoma de México.) De ahí la importancia de recuperar "los entornos" y de difundir las "historias de vida" de las piezas y el interés de que los jóvenes tengan un contacto más directo con ellas.

Si queremos que las piezas sean significativas para los jóvenes y tengan un sentido de contemporaneidad, hay que fusionar la perspectiva global con la local y concebir al museo como un "museo glocal" (Reynoso, Sánchez-Mora, Tagüeña, 2006; Reynoso, 2013). Esta premisa es aplicable a todo tipo de museo (ciencias, arte, etc.), pero con mayor razón a un museo universitario, toda vez que una universidad es un entorno glocal especial, siempre destinado al desarrollo cultural, económico y social del lugar en que se encuentra[75].

El contexto local no se limita a piezas históricas o a los antecedentes de un suceso, sino que recupera muchas prácticas sociales vigentes. México es un país multicultural y somos herederos de valiosísimos conocimientos y tradiciones rituales ancestrales, tales como la herbolaria mexicana y su aplicación en técnicas de curación, la arquitectura religiosa, la astronomía mesoamericana o los "festejos de Días de Muertos", etc. Al fomentar las universidades distintas especialidades, reconocen esta diversidad cultural local, la difunden en el entorno global y la hacen suya imprimiéndoles un sentido glocal[76].

El sentido patrimonial de piezas y colecciones se fomenta con el contacto directo con ellas, teniendo un acercamiento crítico que propicie sentimientos de identidad y pertenencia social a partir de su historia, los usos en el tiempo y espacios, los valores agregados, los significados para la universidad y el desarrollo del conocimiento; los procesos de adquisición, conservación y musealización, así como su sentido social actual.

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74   Investigación realizada por la Mesa de Trabajo "Colecciones y museos universitarios" de ICOM-México (2013) y su actualización en 20014. Ver: www.museosuniversitariosmexico.blogspot.com.

75   Situación que empieza a cambiar poco a poco con la proliferación de los estudios en red y las universidades virtuales.

76   Por ejemplo: los altares de muertos en el campus universitario o presentaciones de herbolarios autóctonos en los museos universitarios de la Antigua Medicina Mexicana y el Antiguo Colegio de San Ildefonso.

Tres programas dirigidos a jóvenes preuniversitarios[77] van en este sentido. Fueron concebidos en diferentes momentos, por distintas dependencias. No son complementarios y se manejan de manera independiente. Parten de la idea de que el acercar al adolescente a los bienes culturales dándoles la oportunidad de conocerlos muy de cerca, de interpretarlos a partir de sus intereses y de 'ponerlos en escena' con su propio discurso, inspira esos sentimientos de identidad y provoca el cuidado y la preservación de los objetos como un patrimonio cultural común. Los programas son:

1. *Opción Técnica museógrafo-restaurador* para estudiantes de enseñanza media superior.
2. *El MUAC en tu casa*.
3. *La Dirección General de Divulgación de la Ciencia invade las prepas*.

Los dos primeros tienen como objetivos comunes:

a. El cuidado y la exhibición del patrimonio.
b. Fomentar la interacción de los jóvenes con los objetos.
c. Propiciar la construcción de nuevos significados del patrimonio y el sentido de pertenencia social.
d. Llevar a la práctica el aprendizaje de actividades museales, tales como: investigación, restauración, empaques y embalajes, traslado, diseño, cedularios, interpretación, exhibición, visita guiada.

Los programas (1) y (2), se desarrollan a partir de la iniciativa de los jóvenes, quienes se acercan a las piezas y las trabajan hasta su exhibición. El programa (3), opera a la inversa. El proyecto: *La Dirección General de Divulgación de la Ciencia invade a las prepas* sigue un esquema de trabajo tradicional, pero busca impactar simultáneamente en más jóvenes llevando temporalmente los equipos científicos a los nueve planteles de la preparatoria.

1. *Opción Técnica Museógrafo-Restaurador*: Organizado por la Escuela Nacional Preparatoria. Dirigido a jóvenes de enseñanza media-superior. Estudio opcional. Estudios técnicos simultáneos a las materias académicas. Se trabaja con todo tipo de objetos previo convenio con museos e instituciones que manejan acervos. Actividad: trabajo clase-gabinete-museo. Duración de la actividad: 2 años. Antigüedad: 24 años de estar funcionando.
Especialidad que surge del interés de fomentar en los jóvenes el cuidado por las piezas. Propicia la observación, manipulación, investigación y cuidado de piezas. Se analizan los usos y significados espacio/temporales de los objetos y los valores añadidos con la museografía. Los egresados de esta Opción Técnica son muy solicitados para trabajar después en museos o instituciones que custodian colecciones.

2. *El MUAC en tu casa*: Organizado por el Museo Universitario de Arte Contemporáneo. Dirigido a jóvenes de enseñanza media-superior. Actividad opcional durante un año escolar. Se trabaja con obras de arte contemporáneo previo convenio con artistas vivos. Actividad: trabajo museo-casa particular. Duración de la actividad: 1 año. Antigüedad: 2 años de estar funcionando.
A través del préstamo de obras de arte, el MUAC fomenta las artes plásticas y visuales, el resguardo, la exhibición y la divulgación de obras de arte. Las piezas son prestadas –durante seis semanas- por artistas vivos para que los muchachos las preparen, las exhiban temporalmente en sus casas y las den a conocer en su casa, círculos internos y externos como vecindad, los amigos y la comunidad (*Gaceta Suplemento ENP*, 14 febrero 2013, IV; *Gaceta UNAM*, 20 enero 2014, 28.)

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77   La UNAM tienen a su cargo dos sistemas de estudios preuniversitarios (3 años antes de entrar a una carrera) y un caso excepcional, 6 años antes de entrar a la carrera. Estos sistemas son Escuela Nacional Preparatoria (ENP) con nueve planteles y el Colegio de Ciencias y Humanidades (CCH) con cinco planteles en distintos puntos de la ciudad

Esta actividad recuerda con mucho una práctica religiosa muy arraigada en México, que es el traslado de una imagen de una iglesia a distintas casas particulares para su veneración. El caso específico del "Niño Pa" de Xochimilco es de los más populares. Ser anfitrión del "santo niño" –durante 2 o 3 días- y ofrecer a la comunidad los servicios religiosos acompañados de música y alimentos, llena de orgullo a la familia y une a la comunidad, identificándose a partir de elementos religiosos.

3. *La Dirección General de Divulgación de la Ciencia invade las prepas.* Organizado por la Dirección General de Divulgación de la Ciencia. Dirigido a jóvenes de enseñanza media-superior en los planteles. Visita opcional. Se trabaja con "Instrumentos científicos-históricos para la enseñanza de las ciencias". Estancia en el plantel: 1 día. Actividad: observación de piezas. Duración: variable (no mayor a una hora) Antigüedad: 2 años de estar funcionando.
Son piezas- tesoro, que se ocupan para "describir la evolución científico-tecnológica y su impacto en el pensamiento humano" (Proyecto 2, 2013). En otra etapa, están programadas con una perspectiva más pragmática para que los jóvenes analicen y propongan actividades a partir de los objetos expuestos y la comprensión de los procesos discursivos y comunicativos típicos del funcionamiento de la comunidad científica.

	ORGANIZA	INICIATIVA	RELACIÓN	LUGAR DE IMPACTO
1	Escuela	Jóvenes	Piezas de todo tipo	Cualquier entorno de exhibición
2	Museo	Jóvenes	Piezas artísticas	Entorno familiar/comunitario
3	Institución de divulgación	Programa: Piezas científicas	Alumnos de la escuela	Entorno escolar

Si la mesa son los bienes tangibles, el mantel lo constituyen las actividades, los sentimientos, las emociones y los resultados logrados. Los jóvenes invitados son los que se ponen en acción. El reto es que la triada: acercamiento-revalorización-implicación con los bienes culturales perdure después de terminados sus estudios y, mejor aún, que se mantenga a lo largo de su vida.

"Poner esta mesa" saca a los jóvenes de su rutina, los lleva a pensar en otros temas y a realizar actividades que no se les había ocurrido antes. Valoran las piezas en sentido cultural y social, las necesidades para su conservación y preservación, fusionan distintas disciplinas, aprenden a respetar el proceso creativo, construyen nuevos significados e interpretaciones y se comprometen en su divulgación. Este acercamiento al patrimonio universitario les hace sentirse útiles para la universidad y su comunidad. Este proceso de identificación otorga un sentido de arraigo y sentimientos de pertenencia para con las piezas, las colecciones, la familia, las instituciones y la comunidad.

Nuevos retos para el museo universitario

Estas experiencias han tenido gran aceptación en los universitarios y difícilmente las olvidan. Hemos tenido a muchos jóvenes que, pasado el tiempo, se refieren con mucho orgullo su participación en la investigación, preservación y divulgación del patrimonio universitario[78]. La extensión horizontal de estos

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78 Basado en comentarios personales de jóvenes que participaron en estos programas, de quienes asisten al Seminario de Investigación Museológica y los que colaboraron y colaboran con el grupo de trabajo Colecciones y Museos Universitarios de México. Es necesario hacer estudios de evaluación y seguimiento sobre este tema.

programas (o semejantes) a otros sistemas preuniversitarios y su implementación transversal en niveles de licenciatura y posgrado traería muchos beneficios tanto a actores, como a instituciones.

Las colecciones que continúan tras las vitrinas o en bodegas a cargo de investigadores y profesores requieren atención especial. Es necesario rescatar este patrimonio -científico, artístico e histórico-, conservarlo y resignificarlo para comprender la propia historia de la universidad y rastrear los procesos de la construcción de conocimientos específicos (*Gaceta ENP*, 22 mayo, I). Reflejar cómo y dónde se produce el conocimiento y quiénes lo validan en las universidades conduce a un nuevo cruce de saberes, constituye una gran aportación a la historia de la educación y la cultura y un fuerte apoyo a la actual sociedad del conocimiento.

Así como necesitamos rescatar las historias de las distintas especialidades, también debemos dar un lugar especial a los procesos de museificación de las colecciones universitarias Esto no sólo configura el campo de conocimiento propio, sino que es una gran aportación para los estudios en patrimonología.

Ahora bien, todo esto no se logra si miramos las piezas sólo por su materialidad, dejando a un lado las expresiones intangibles que encierran[79]. Las "historias de vida" de los objetos, su patrimonio oculto también son muy elocuentes y pueden aportar nueva información y enriquecer muchas interpretaciones. Este es un nuevo objetivo que ya empezaron a asumir algunos museos y que es importante que los museos universitarios lo hagan también.

Este es un trabajo adicional al que realizan las universidades y faltan académicos que asuman este rol. Sin embargo, cuentan con muchos estudiantes que estarían dispuestos a participar. La clave está en dar a los estudiantes un papel más protagónico en la investigación y preservación del patrimonio universitario. Para que los discursos museales sean más atractivos y se comprendan con una mentalidad más actual, es importante involucrarlos también en los procesos museográficos, aunque incluyan temas polémicos e incómodos. No olvidemos que un museo es un lugar de encuentro social y que comprometer a los alumnos de hoy en los museos universitarios, deriva en la implicación de futuros exalumnos. El apoyo de alumnos y exalumnos ampliaría la misión y visión del museo universitario y le daría mayor presencia y visibilidad social, que se traduciría en nuevos visitantes locales y turísticos. Y esto hay que aprovecharlo.

Finalmente, es necesario pensar las colecciones y los museos universitarios no como repositorios sino como centros con funciones educativas específicas. El museo universitario debe ser simultáneamente un instrumento para la educación, la difusión y la comunicación y servir al mismo tiempo a la educación formal, educación no formal y educación informal (Rickenmann, Angulo y Soto, 2012: 4), para lo cual hay que establecer acciones básicas para las tres funciones y establecer redes de comunicación e intercambio entre los distintos museos.

Los museos universitarios son facilitadores de conocimiento, sirven de puente entre producción de conocimiento científico y circulación del saber. Las nuevas propuestas de autores como Barnett (2003), Bielak, *et.al.* (2008), Blondel (2006), Hargadon (2002), Jackson (2003), Meyer (2010), entre otros, señalan al "knowledge broker" como pieza clave para 'traducir', 'explicar', 'aclarar' los conocimientos especializados a diferentes públicos. Aquí queda la última propuesta a los museos universitarios con el propósito de crear una política cultural que les garantice una visibilidad dentro de la industria cultural.

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79   En la Asamblea General de ICOM en Seúl, Corea se discutió ampliamente el valor del patrimonio intangible en los museos. Ver *Intangible Heritage, Museum international 221-222*, mayo 2006.

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University Museum of Contemporary Art: Challenges in a Violent and Unequal Mexico

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Abstract

The University Museum of Contemporary Art (MUAC), part of the National Autonomous University of Mexico (UNAM), home to the country's first public collection of contemporary art, was opened amidst a social context notable for the poor educational level of the general population, and one where the visual and aesthetic education is not a priority. In Mexico there is a yawning gap between the written word of institutions and social reality, and between the discourse of curators and artists and the public who provide museum institutions with their raison d'être.

The case of the MUAC is particularly interesting insofar as it is a "University Museum," insofar as the subject of its exhibitions is "Contemporary Art" (considered by many to be elitist), and insofar as it belongs to a society that is driven by violence and inequality. Culture and artistic practices offer an attractive means of raising people's quality of life, and ideally they help to repair the social fabric. In what sense is this possible in a space as important yet so limited as a museum? What type of experiences should be designed to make contemporary art accessible to a greater number of people? From what perspective can museums carry out self-criticism? How to reduce blind sports and see beyond the immediate horizon? To address these and other questions, here I will focus on presenting three issues.

I. The MUAC and the Universidad Nacional Autónoma de México, UNAM.

The UNAM comprises an extensive system of Museums and Cultural Venues,[80] whose purpose is the preservation, study, and dissemination of their scientific, historical and artistic collections. In November 2008, this university inaugurated one of its most ambitious projects: the *Museo Universitario Arte Contemporáneo—MUAC*, and in parallel set about assembling the first public collection of contemporary art in Mexico, which to date comprises over 19,000 works.

According to its mission statement, the MUAC "collects, preserves, researches, exhibits and disseminates contemporary art. It is a space for the production of sensory, emotional, and knowledge-based experiences, which offer the public a wide range of possibilities for exploring their individuality. The MUAC builds a collection and archive of artistic production in Mexico from 1952 to the present."

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80   To date it comprises 23 Museums and 2 Botanic Gardens.

The architectural project was assigned to Teodoro González de León, who together with a team of exhibition design experts led by Graciela de la Torre[81] developed the program of requirements and the exhibition design concept. In the words of its Director General, the MUAC is a "post-museum," and as such, it focuses on users, on their experiences and the process of experiencing them, to which end the visitor is conceived as a "traveler" with the ability to set up their own itinerary and embark on a voyage of discovery. The focus is on the construction of knowledge and meaningful learning, and on the incorporation of multiple voices and perspectives.

The building is located within the "university city" campus, and completes the master plan for the **University Cultural Center,** a complex that also houses concert halls, theaters, cinemas, and the Espacio Escultórico sculpture garden, among others. Based on a circular floor plan, it has a total floor area of 13,947 m², of which **3,286 m²** comprise exhibition areas, with spaces that can be linked up in different ways and which have a variety of dimensions and ceiling heights. Its two floors accommodate: the reception area, box office, bookshop and store, cloakroom; the Agora[82]; Documentation Center, Auditorium, Conference Room, Restaurant, Storage rooms, Conservation laboratory, Exhibition design workshop, and Loading bay.

Meanwhile, the UNAM, as an internationally recognized public, autonomous and secular institution, has performed a central role in the social, political, and cultural development of the country. It is noted for being one of the most active universities in the promotion, research, and study of the arts; UNESCO declared its main campus World Heritage Site in 2007. It is governed by the principles of academic freedom and sees itself as a "space of freedom, whose substantive tasks are the research, teaching, and dissemination of culture."[83]

Without denying the significance of the UNAM[84] in the development of the country, it is important to recognize that, like other higher education institutions, it faces a number of structural problems, such as guaranteeing quality education, increasing its infrastructure, and dealing with the vast deficiency in coverage. Every-increasing numbers of young people seek to enter the university, and the number of spaces available has not increased, in spite of recent efforts to incorporate modalities such as distance education, or opening campuses in other cities. In this regard, it is important to point out that in Mexico only 2.8% of the total population enters higher education. A couple of further statistics to contextualize the limitations of the institution are as follows:

Out of a national population of 119,713,000, a little over 20 million live in the Metropolitan Zone of the Valley of Mexico, where the UNAM is located.

The UNAM has 337,763 students, representing just 0.3% of the total population and 1.7% of the inhabitants of the Metropolitan Zone.[85]

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81   Currently, Director General of Visual Arts / MUAC UNAM.

82   A space for educational activities, workshops, and courses.

83   Taken from the Document "What is the UNAM?" Last viewed on September 30, 2014, 12:09 pm at: http://www.unam.mx/acercaunam/es/pdf/QueEsUNAM_Espaniol.pdf

84   The UNAM offers 90 Master's and Doctoral degrees; 33 specialist programs; 108 undergraduate degrees; 32 technical qualifications and 3 high school qualifications.

85   Comprising 16 city boroughs and 60 suburban municipalities. Data from the Instituto Nacional de Estadística y Geografía (INEGI) and the Consejo Nacional de Población (CONAPO) http://www.inegi.org.mx and http://www.conapo.gob.mx and interpreted by the economist Omar Domínguez, expert in sectoral risk analysis.

Nevertheless, the UNAM spearheads the dissemination of culture and artistic experimentation. It has proven an important counterbalance to the dictates of cultural policy and museum management by state institutions,[86] meaning it is and will continue to be the right thing to do for the UNAM to invest in development and dissemination of art, since its products are an essential legacy not only for members of the university but for the country as a whole. However, we should approach it with a critical eye, since the institution confronts numerous challenges both from within, and in the context of a country that is submerged in violence of several kinds, and with a population marked by extreme inequality.

II. Education, inequality and violence

Mexico is a land of contrasts in all its extension and in every sphere: cultural, economic, social, geographic, political… As André Breton said in 1938, *"Mexico keeps open an inexhaustible register of sensations, from the most benign to the most insidious."*[87] Mexico is complex, heterogeneous and diverse; it is a country that is home to organizations and sectors of society that fight tirelessly on behalf of human rights, respect for collective and individual rights, peace and the rule of law; at the same time, it is dominated by corruption, an unequal distribution of wealth[88] and a lack of long-term planning by its institutions.

A large sector of the population lacks access to education, health, and housing; we are witness every day to violent acts and attitudes, whether by organized crime, or within institutions, society, or families; we bear witness to the transformation in values and behavior that, influenced in part by the media and new technologies, favor the path of ease and immediacy over contemplation, reflection, and making informed decisions. Taken together, these are phenomena that, over the years, have led to an ever-widening spiral of marginalization, poverty, and ignorance.

I cannot fail to mention some of the key examples of the wave of violence[89] that has been unleashed on my country. It manifests itself in the political, social, institutional spheres; in the work, education, and domestic spheres; both within and outside organized crime groups, and within vulnerable groups such as women, children, indigenous people and migrants; and within the workplace and the home. The list is endless and every day the media and social networks report on the murders, robberies, kidnappings, extortions, bullying, violations of human rights, and domestic violence that are continually occurring all over the country. It is true that certain states[90] report higher numbers of deaths or disappearances, yet the so-called "epidemic of violence" afflicts the entire country.[91]

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86   CONACULTA and INBA.

87   On his visit to Mexico in 1938, André Breton, founder of the Surrealist movement, said: *"Mexico is a Surrealist country by nature. It really is a Surrealist country, whose power to reconcile life and death is without doubt its principal attraction. In this regard it keeps open an inexhaustible register of sensations, from the most benign to the most insidious."*

88   http://noticias.universia.net.mx/en-portada/noticia/2013/03/12/1010219/mexico-hay-15-ricos-60-millones-pobres.html Viewed October 1, 2014 at 14:39 pm.

89   See article by Arnoldo Kraus "México: el triunfo de la violencia":
http://www.eluniversalmas.com.mx/editoriales/2012/05/58578.php Viewed October 2, 2014 12:51 pm.

90   Including Chihuahua, Guerrero, Tamaulipas, Michoacán, Veracruz and the State of Mexico.

91   Flores Guevara, Mariana "Relatoría de la primera sesión del seminario sobre la violencia en México: ¿Qué sabemos y qué ignoramos sobre la violencia en México? Una visión multidisciplinaria" Colegio de México, 2012. http://violenciaenmexico.colmex.mx Wednesday July 17 2013, 12:00, Sala Alfonso Reyes.

The consequences of the lack of foresight, indifference, corruption and violence have reached unprecedented levels in the second decade of the twenty-first century, and the breakdown of the social fabric has come hot in their heels. *"We are looking at drawings by children who live in the state of Michoacán, Mexico, representing the Mexico in which they live"*.

I continue:

- There are **53.3 million** people living in poverty,[92] while the second-richest man in the world is Mexican[93];
- A culture of jokes and black humor, and of music, handicrafts and television series inspired by organized crime, coexists with daily reports of the most atrocious crimes;
- Intellectuals and scientists have been recognized with Nobel Prizes (for Peace, Literature, and Chemistry), while the average schooling level of the country is 8.6 years,[94] 43% of young people aged between 15 and 19 do not attend school, and 6.9% of the total population is illiterate.[95]

Despite the fact that the Political Constitution of the United Mexican States establishes that all citizens have the "Right to receive obligatory elementary education" and the "Right to access to culture and the enjoyment of its goods, together with the exercise of their cultural rights…,"[96] the reality of the quality and effectiveness of the national education system is overwhelming. For example, the OECD,[97] of which Mexico is a member, uses the PISA test[98] to evaluate students' knowledge and ability in reading, math and sciences, and their attitude and disposition towards learning. Recently, it declared that "it would take Mexico more than 25 years to reach the average for OECD countries in math, and more than 65 years in reading."[99]

By contrast, the cultural development of Mexico displays astonishing strength and vitality; there is a wide range of quality artistic output in both institutional and emerging spheres, together with a significant cultural infrastructure including theaters, art schools, cultural centers, museums,[100] concert halls and cinemas. However, the majority of the populations do not possess the basic elements required to enable them to enjoy equal access to the appreciation, criticism, and enjoyment of different artistic manifestations; such elements should ideally be provided as part of their elementary education.

Given this deficiency, the gap in inequality and the distance between "art," and those who "know about art," compared to the great majority, is increasing. The fact is that the panorama of art education in the official national curriculum for elementary education – which includes the study of the visual arts – could

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92 http://www.elfinanciero.com.mx/archivo/aumento-en-500-000-personas-numero-de-pobres-en-mexico.html

93 According to the 2014 Forbes list http://www.forbes.com.mx/los-10-personajes-mas-ricos-de-2014 September 25, 2014.

94 In Mexico elementary education lasts 12 years, secondary education lasts 3 years and higher education varies 3 and 5 years.

95 INEGI Population and Housing Census 2010. http://www.inegi.org.mx Viewed October 1, 2014, 16:07 pm.

96 See Article 3, first paragraph and Article 4, thirteenth paragraph of the Political Constitution of the United Mexican States.

97 Organization for Economic Cooperation and Development.

98 Programme for International Student Assessment.

99 http://www.animalpolitico.com/2013/12/mexico-el-peor-de-la-ocde-en-matematicas-lectura-y-ciencias

100 The Cultural Information System maintained by CONACULTA held records for 1,248 museums in the country in 2013. http://sic.conaculta.gob.mx

not be more discouraging. The teachers who present this subject are poorly-trained, and the arts and their study in general are treated as a "filler" subject.

It is self-evident that both those responsible for the educational system and school directors, teachers, and parents, are all more concerned with children learning math, sciences and reading, than gaining a quality education in the arts.

In summary**:** _94 of every 100 children aged between 6 and 14 years of age and only 5 out of every 100 people aged 20 and over, are in education; 43% of young people between 15 and 19 years of age do not attend school; and only 2.8% of the total population enters higher education._[101] This implies that the majority of the total population studied, is studying, or will study at least **8** of the 12 years that comprise elementary education**,** meaning that for many, learning and having meaningful experiences in relation to art and museums "in school," will be the "only opportunity they have," and one they will not have in their family or anywhere else. Hence, in order to make a reality of the intentions of the constitution, the state should make an effort to place greater emphasis on the quality of basic visual and artistic education; and museums, including "University Museums of Contemporary Art," should work to design innovative and relevant experiences for this segment of the population. We must focus on the education of the broader public and on generating a positive impact during their visit to the museum, in the hope that this is not the only visit in their lives.

III. Challenges facing the MUAC in a Mexico of violence and inequality

Contemporary art? What is it? What does it look like? An interminable dissertation could be written on the subject, but for the purposes of this presentation, it suffices to point out that in recent years a large number of contemporary art museums have been built in many countries and continents**.** It is a visual manifestation that addresses issues such as its place in the present; the role it plays in the history of art; the reconceptualization of politics; its integration into culture; and the emergence of experimental media* in its production.[102]

It is also important to take into account the criticism directed at contemporary art**,** which focuses above all on its elitist, inward-looking character, the lack of rigor in the production of work, its submission to patrons, and the arrogance displayed by the artistic and curatorial sphere that surrounds this form of artistic production.[103] Let us consider these criticisms in the light of the poor visual education of the Mexican population, who are at a disadvantage with regard to works of art in general, not to speak of the manifestations of contemporary art in particular.

Despite the above, the exhibitions shown at the MUAC over the almost six years since it opened have been well thought-out, well-documented, impeccably designed, and challenging, innovative, and provocative. In its own way, and seeking "to incorporate multiple voices and perspectives," it has functioned as a space and platform of visibility for emerging artists and communities.

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101   http://www.inegi.org.mx Population and Housing Census 2010. Viewed October 1, 2014, 16:07 pm.

102   "¿Qué es el arte contemporáneo?" by Alejandro G.E: http://textos-ac.com/2012/03/17/que-es-el-arte-contemporaneo viewed October 2, 2014, 14:42 pm. *Which has incorporated video and installation, has experimented with the development of painting and sculpture techniques, and has incorporated principles of architecture, design and other disciplines.

103   See the article: "El arte contemporáneo es una farsa: Avelina Lésper" in: http://www.vanguardia.com.mx/elartecontemporaneoesunafarsaavelinalesper-1362825.html Viewed October 2, 2014, 15:11 pm.

For example, in 2014 a series of exhibitions was presented entitled *The South Never Dies*, by an artists' collective from Tlacolula, in the state of Oaxaca, whose artistic output is focused on analyzing violence in tourist areas, the transformation of traditions, and the social cynicism that idealizes and reasserts the stereotypes of artistic practices in Oaxaca.

Then there is the exhibition *The Return of a Lake* by Brazilian artist María Thereza Alves, who engaged in an investigation in partnership with the small "Xico Valley Community Museum," located in the State of Mexico, which analyzed the historical conditions, confrontations and social struggles in relation to the drying out of the Tláhuac Lake in the early twentieth century; a fact that triggered a series of environmental and social problems connected to the use of water, land, and drainage. In this exhibition, we may draw attention to the program of parallel activities (round tables, workshops, expeditions) in which the community of the Valley of Chalco played an active role, and which has brought about a fruitful exchange with the MUAC, its audiences, and the Xico Museum itself.

Meanwhile, the MUAC's Educational Program has successfully implemented the project *The MUAC in your home*, **(97)** which is a creative way of impacting on the visual education of student communities in the UNAM, enabling the deconsecration of artistic objects by transferring them from the museum to private spaces. The project involves loaning works from the museum collection for exhibition in the homes of high school students for seven weeks, enabling young people to come into contact with and gain awareness of different museum processes, and above all to enjoy contemporary art.

The three cases I have mentioned have promoted accessibility and the inclusion of a range of audiences, and are mere examples of the many experiences that it is possible to create at "the" Contemporary Art Museum of the UNAM. Nevertheless, it needs to be asked: are we doing enough? It is inevitable that we raise the need for more and better audience studies. Who are our users, and what are they like? But above all, why do those who do *not* visit us not come? How many members of the university community itself have never heard of the MUAC? Is it possible that some people do not come to this and other museums because they feel excluded and at a disadvantage with regard to what is shown and what happens? How to address the tendency revealed in national surveys, that those interviewed prefer to *relax, go to the cinema, watch television or listen to music* rather than visit a museum?[104]

Likewise, it is important to ask ourselves for what reasons different audiences do visit museums. Is it because of the buildings that house them?[105] Their advertising campaigns? In order to take part in parallel activities? Or to enjoy the exhibitions?

On the basis of the available data, it would be reasonable to suppose that most of the population of the country, of the metropolitan zone, and of the university itself have not had contact with "art" and, as such, lack the elements (concepts, experience, references) that enable them to interpret, appreciate, and enjoy it in conditions of equality with those who do possess such tools. On this point, it is clear that there are more questions than answers.

What can museums do to reduce the blind sports and see beyond the immediate horizon? A few ideas:

104   *National survey of cultural habits, practices and consumption* Mexico: CONACULTA, 2010 www.conaculta. gob.mx/encuesta_nacional and Ortega, Claudia del Pilar "Culturas juveniles: una aproximación a los públicos adolescentes" in : López, Francisco (ed.) *Museos y educación*. Mexico: UIA, 2012 pp. 23-34.

105   The MUAC is considered by experts to be a "jewel of contemporary architecture"—the museum converted into artwork.

1. Museums are very important for cultural and human development; without a doubt, museums are irreplaceable, <u>yet, they are not necessarily the center of the galaxy</u> and even less so of the universe; I cannot even claim that they form part of the symbolic and material priorities of most of the citizens in this country;

2. Museum directors**,** curators, researchers, exhibitions designers, advisors and others could begin by putting in their proper perspective the scope and limitations of such an important yet such a limited space as the museum. It is important to expand our horizons;

3. In line with its mission, vision and conceptualization, the *raison d'être* of the MUAC – as well as housing the first public collection of contemporary art in Mexico – is its audiences. In the museum**,** the tendency for the work of everyone to revolve around the curators and their proposals should be inverted in favor of <u>horizontal working processes that, as a whole, are focused on users</u>;

4. The educational work, design of community experiences, and projects aimed at increasing the number of people who come into contact with, enjoy, and question the art exhibited in the museums, should be a priority. It should not be subordinated to the opinions – doubtless valid – of curators, decision-makers or other actors, who are not in direct contact with the audience;

5. Raise awareness among decision-makers and exhibition designers of the educational reality and the next-to-zero visual education of most people, so that work with children, families, young people, disabled people, and specific communities is neither underestimated nor undervalued, and should be carried out in parallel to the construction of "aesthetically and intellectually sophisticated discourses";

6. Avoid replicating within the museum models of imposition, discrimination, arrogance, over-intellectualization[106] and prejudice, in particular with regard to the learning and education programs. These are subtle forms of violence;

7. Foster dialogue, a broad gaze, processes of inclusion of diversity, collegial decision-making, respect for differences of opinion, and horizontal working processes.

For the benefit of a society marked by violence and inequality, I trust that the MUAC and many other museums – whether university or otherwise – are capable of fostering the design of experiences that are creative, sensory, intelligent, innovative, and of such power that they have an impact on and contribute to improving people's quality of life and the democratization of culture.

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106   "The lack of rigor (in the works) has allowed the vacuum of creation, fancifulness, lack of intelligence to become the values of this false art, and whatever is displayed in museums," he said. Lésper asserted that today, art has ceased to be inclusive, and has turned against its own dogmatic principles and if the viewer does not like it, he is accused of being "ignorant, stupid and arrogantly told that if you don't like it, it is because you do not understand." "The spectator, to avoid being called ignorant, cannot even remotely say what he thinks, for this art all audiences who are not submissive to its works are idiots, ignorant and never fit to understand what is exhibited or its artists; thus the audience sees works that do not demonstrate intelligence," he complained. Finally, he said that contemporary art is inward, elitist; its vocation is segregationist, made for the bureaucratic structure, to please the institutions and sponsors. "Its pedagogical obsession, the need to explain each work, each exhibition, its relentless production of texts is the implicit limitation placed on judgment, the denial of the free aesthetic experience that defines, names, over-intellectualizes the work to overestimate it and to prevent perception being exercised naturally." Creation is free, but contemplation is not. "We are facing a dictatorship of the most mediocre."
http://www.vanguardia.com.mx/elartecontemporaneoesunafarsaavelinalesper-1362825.html

When André Breton visited this country in the early twentieth century he also said that "Mexico is a Surrealist country by nature." Today, we are experiencing a real nightmare, one that by turns appears frankly Surrealist; however, I firmly believe that committed and sustained work in our respective spheres, step by step and in its proper dimension, can come to *transform nightmares into dreams, and dreams into realities.*

The Roles and Responsibilities of the Universities' Museums in Networking for Conserving of the Global Cultural Heritage

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Abstract

It is clear that our global cultural heritage strengthens identities, well-being, and respect for other cultures; it is a powerful tool to engage communities positively and is a driving force for development.

Our heritage is threatened by continuing deterioration resulting from shortage of trained conservation practitioners, natural and man-made risks.

It is important to establish new collaborative platforms to more effectively protect the global heritage and address challenges especially by threats prevention and preventive conservation; the Universities' museums should work together with the other organizations and stakeholders on the national, regional and global levels within their responsibilities to:

1. Strengthen the investment in research and educational opportunities, training of human resources and the pursuit of research necessary for international cooperation on cultural heritage.

2. Working in development, networking and exchange of knowledge globally and working on the development of new preservation approaches.

3. Define a comprehensive international system of recognition of high-level professional qualifications.

4. Encourage responsible stewardship and advance sustainable policies and strategies. Obligate to involvement in risk preparedness, response, assessment, recovery and restoration, commit to increased community engagement, and public awareness regarding at-risk heritage.

5. Integrate cultural heritage issues and conservation projects with other sectors for social and economic development.

Keywords: *Global/Globalization, Cultural Heritage, Protection, Preventive Conservation, University, Education, Development*

Introduction

"What should be the new aims and responsibilities of Universities' Museums within the framework of global issues?"; This is not only just a congress title or theme, it is a very big question.

In one hand, it is well known that the main responsibilities of Universities have traditionally been "Teaching, Research and Serving" which include mainly offering education and training leading to a profession, conducting scientific research, as well as providing several other services to the communities.

In the same hand, the museums have traditionally make their unique contribution to the public by collecting, preserving, interpreting and promoting the heritage of the world as inheritance of humanity. They maintain collections hold them in trust for the benefit of society and its development. They hold primary evidence for establishing and furthering knowledge. In addition, hold such resources that provide opportunities for other public services and benefits.

In the other hand, it is well known also that the Globalization (or Globalisation), have several meaning; It broadly refers to the expansion of global linkages, organization of social life on global scale, and growth of global consciousness, hence consolidation of world society. In other words, it describes an ongoing process by which regional economies, societies, and cultures have become integrated through a globe-spanning network of communication and trade. It is usually recognized that globalization is being driven by a combination of economic, technological, socio-cultural, political, and biological factors. In such a context several problems been resulted because of the efforts have carried out to integrate national economies, the increase in international and intercultural relations, and the disappearance of national borders in the globe of communications. Hence, the global issues are increasingly and intensively affecting our life and create a very competitive environment among our communities in order to integrate to the global network. Therefore, it seems that the Universities' Museums have a duty to suppose and take more responsibilities and tasks in comprehensive perspectives and concepts.

Back to the big question "What should be the new aims and responsibilities of Universities' Museums within the framework of global issues?".

As protecting and conserving the cultural heritage has come to be an effective approach to combat the negative impacts, which naturally arise in the age of globalization, and as conservators whom our main concern is cultural heritage, the question is to be modified to us to be more specific. It is to be "What should be the aims and responsibilities of Universities' Museums in protecting and conserving of global cultural heritage within the framework of global issues?". Or in another detailed form "What Universities' Museums should do to take more effective part in protecting and conserving of global cultural heritage which threatened by continuing deterioration and loss resulting from natural and man-made emergencies and environmental risks such as global climate change, environmental pollution, armed conflicts, rapid population growth with unplanned and uncontrolled construction, development, exploration and tourism, limited investment in conservation especially in the time of global poverty and a shortage of trained conservation practitioners with the inequality in educational opportunities…etc.?".

This is the big question to be discussed to re-delineate Universities' Museums objectives, roles and responsibilities and to make and share views, ideas and suggestions regarding protecting and conserving of the global cultural heritage on national, regional and global platforms. That is what this paper tries to take part to address.

Importance of the Global Cultural heritage:

It is so clear that the global cultural heritage is very important in several aspects such as:

1. It displays important and characteristic aspects of the history of humanity, in particular the history of art, science and technology.

2. It also strengthens identities, reinforces communities' sense of cultural identity; heritage is central to the recognition and maintenance of human culture. It embodies former beliefs, knowledge and skills and secure individuals, groups and nations in time and place.

3. It strengthens respect for other cultures and societies; heritage plays a key role in reconciliation between citizens and non- citizens of a given country. It is a powerful tool to engage communities positively as an invaluable role of the cultural heritage as a factor in bringing human beings closer together and ensuring exchange and understanding among them.

4. It helps to improve the quality of life and strengthens well-being and increasing the income. (E.g., it often serves as an important component in a country's tourist industry, attracting many visitors from abroad as well as locally).

The heritage is a driving force for human development and creativity, So that an appreciation of diverse cultural heritage and its continuity for future generations promote mutual understanding between people, communities, and nations has reaffirmed (Daniel, Hess Norris, and Assembly of The SGS Session 466, 2009).

Because of the importance of the cultural heritage, it became a part of the Human cultural rights, which encompass a wide range of protections, including the right to cultural participation; the right to enjoy the arts; conservation, development and diffusion of culture; protection of cultural heritage; freedom for creative activity. It include also protection of persons belonging to ethnic, religious or linguistic minorities; freedom of assembly and association; the right to education; freedom of thought, conscience or religion; freedom of opinion and expression; and the principle of non-discrimination. (Ayton-Shenker, 1995).

The Universities' Museums roles and responsibilities in the Global cultural heritage and its protection and conservation:

Although it is not easy to make comprehensive statements for "The Universities' Museums Roles and Responsibilities", but UNESCO points out that "Teaching and Research" are the "Intellectual Functions" of the university. They are related to the educational mission, or "Educational Function" consisting of the "Cultivation of the mind" and the "Transmission of basic ideas and concepts". Therefore, the university must be a source of imagination and innovation. In addition, "Service" is the "Social Function"; it is the Social role of the university that provides the link between the intellectual and educational role of universities on the one hand and the development of society on the other". However, carrying out these functions, no matter how they are expressed or put into practice ought to be interactive within the university and with society (Cabal, 1993/21).

Integrated within its roles and responsibilities, we see that the universities' museums is a main tool for realizing the universities roles and responsibilities

It is important to establish new collaborative platforms to more effectively protect and conserve the global cultural heritage and address global challenges now and in the future especially by threats and disasters prevention and reduction as well as preventive conservation. The universities' museums should work together with the other governments, non-governmental organizations, the cultural heritage sector, communities, and other stakeholders on the national, regional and global levels within the main roles and responsibilities of universities' museums to:

1. Strengthen the investment in collect, research and educational opportunities; endeavor actively and independently towards the training of human resources and the pursuit of research necessary for international cooperation on cultural heritage and its protection and conservation and making the results of this research widely available. Universities also should endeavor to ensure the appropriate treatment for researchers and other professionals and technicians, and the provision of well-equipped education and research facilities, so that the work and working environment of researchers and other professionals and technicians involved in international cooperation on cultural heritage shall appropriately reflect the importance of that work. In this regard, it is important to take into account respect for the independence of researchers, in addition to special features of research at educational and research institutions, when formulating and implementing matters related to educational and research institutions.

With respect to the role of education, education is the most powerful tool the world has in threats and disasters prevention. We should take a holistic view of education and emphasize learning at all levels of society from school-children to active professionals. We must address both formal education, through schools, and non-formal education, such as continuing education, community education…etc. Education also involves many stakeholders; governments, inter-governmental agencies, NGOs, civic society and the private sector and they all must also engage in threats and disasters reduction education (Rouhban, 2005/28).

2. Working in development, networking, exchange and the transfer of knowledge and resources globally for the intensively use them and working on the development of new preservation approaches and technological innovation in the field of conservation, threats and disasters prevention and preventive conservation.

3. Define a comprehensive system of recognition of high-level professional qualifications, validated by the public authority and defined by professional organizations of conservators-restorers, which are represented at the national, regional and global levels. This system must be based on the education level in conservation-restoration (university and recognized equivalent) and on the quality of the acquired professional experience and should make provisions in case of professional malpractice.

It is strongly suggested that a global cooperation of multinational enterprises and the world's leading universities' museums and institutions to face the global challenges in conservation. For example, setting a global standard of excellence for pre-experience programs in conservation, restoration, management… etc, providing advanced education and research for professionals who aspire to play a leading role in the development and direction of enterprises in a global context.

4. Encourage responsible stewardship and advance sustainable national, regional and global conservation policies and strategies, including risk management and planning process (Aydan Sat, Gürer, and Gürel

Üçer, 2006/7). Universities' museums also must obligate to widely involvement in risk and emergency preparedness, advocacy, response, assessment, recovery, reconstruction and restoration (Miyahara, 2005/57), and commit to increased community engagement and raise public awareness regarding at-risk cultural heritage.

Cultural heritage preservation is carried out following international standards by organizations such as UNESCO, ICCROM, ICOM and ICOMOS, but it is also important to respect traditional indigenous principles and practices of building and conservation.

It is very important to set more programs to increase awareness of the problems as well as interdisciplinary knowledge for effective conservation and management mechanisms. universities' museums can contribute in the following suggested ways:

1. Risk Analysis: risk analysis can predict damage to cultural heritage based on regional, environmental, and geographical data. For example, Cairo and some other important cultural heritage cities in Egypt are located near several fault lines, which puts all of their architectural structures in danger (e.g. earthquakes in October 1992 and November 1995) (Hanna, 2003/94). Research facilities concerned with preserving the whole structure and earthquake resistant reinforcement work established at universities are effective. In addition, it is necessary for universities' museums to join forces with other organizations to preserve cultural heritage.

2. Analysis of Present Conditions Assessment and Damage Potential: this also an important role the universities' museums can play. In addition, at the university level, it is important to secure safe structures and construction and to make threats and disasters plan to minimize damages and to prepare for the reconstruction effort.

3. Framework for Regulation Management: Networks should be established to ensure that regulations are actually put into operation. It is important to create a threats and disasters prevention system with the cooperation of government agencies and NGOs to raise awareness and prepare for threats and disasters prevention training. We need to institutionalize disaster preparedness and response plans and practices through mock drills. In all the steps of planning and preparedness, e-governance can make a difference, with an integrated, efficient, and speedy approach to resource protection threats and disaster prevention (Ghosh, 2005/46)

4. Integrate cultural heritage issues and conservation projects with other sectors to provide a lever for social and economic development, such as playing a significant role in tourism development (Daniel et al., 2009 and Overton, 2000/1).

There is no doubt that Culture heritage and related projects are important factors in attracting businesses to locate to a particular area or region. There is evidence that businesses chose places for its skills, knowledge and creativity which is usually linked to a good sense of place as they want to situate themselves with other creative people. Nevertheless, in the other hand long counseled that the wider public benefits of heritage and related projects are difficult to present. It requires government to be engaged and for organizations interested in heritage to present evidence-based and well-structured arguments for its importance to society. For example, it is important to put values on tourism and culture. Rather, we need to demonstration participations: what do societies get in return? How do we take it beyond speechifying?.

Discussion and Conclusion

The global heritage that survives from the past is often unique and irreplaceable, which places the responsibility of preservation on the current generation. So that it is important to establish new collaborative platforms to more effectively, preserve this heritage and address global challenges now and in the future.

Universities' Museums play vital roles and have great responsibilities towards this heritage and its protection and conservation. The role of universities' museums may be characterized by the six notions of collection, conservation, knowledge, innovation, capacity-building, and education or in other words "conserve collections and use knowledge, innovation and education to build a culture of safety and resilience at all levels.

Universities' Museums should work in strengthen the investment in research and educational opportunities, endeavor actively towards the training of human resources and the pursuit of research necessary for international cooperation on cultural heritage and its protection and conservation, as well as endeavor to ensure the appropriate treatment for researchers and professionals, and the provision of well-equipped education and research facilities. Universities' Museums should also work in development, networking, exchange and the transfer of knowledge and resources globally and working on the development of new preservation approaches as well as defining a comprehensive system of recognition of high-level professional qualifications, validated by the public authority and defined by professional organizations.

Universities' Museums should be the leaders, should be the core to encourage responsible stewardship and advance sustainable national, regional and global conservation policies and strategies and to integrate cultural heritage issues and conservation projects with other sectors to provide a lever for social and economic development.

Again, Universities' Museums should be the source of information dissemination taking into account that the adaptation of higher teaching to social needs is the main concern of institutions and individuals. Therefore there should be backing for the masses to have access to higher education giving them adapted scientific, cultural and civil training, and at the same time, linking higher education to society, the economy, and practical life.

In addition to its work on the development of new preservation approaches and technological innovation in the field of conservation and preventive conservation, the Universities' Museums should consider several other roles and responsibilities at the national, regional and global levels. For example, Universities' Museums should have widely involvement in risk and emergency preparedness and advocacy include:

Carrying out intensive threats and disasters prevention training with the community to increased community engagement and raise public awareness regarding at-risk cultural heritage, carrying out training and education based on everyday life and develop a volunteer training program for all universities' students, staff and faculty and volunteers groups. Universities' Museums roles include also creating threats and disasters prevention plans for each type of possible threats and disasters for areas with specific problems such as coastal areas. This include emergency surveys with the goal of locating areas that are prone to threats and disasters, helping to create a plan to raise the capabilities of its people and create a map of evacuation routes, so that relief activities can quickly take place in threats and disasters cases for risk and emergency response, assessment, recovery, reconstruction and restoration.

As the multi-disciplinary approach to threats and disasters mitigation is essential, the Universities' Museums

must gain public trust in the knowledge and know-how it produces. They must instill self-reliance of governments, inter-governmental agencies and empower the members, NGOs and other civil society's organizations of the communities in which the culture heritage is at risk so that they can cooperate and deal with threats and disasters, and researchers must also demonstrate to officials and donor communities that threats and disasters prevention is cost effective. This includes supporting economic analysis that only researchers and universities are able to provide.

Further, we suggest that the world's Universities' Museums - including Universities' Museums in development countries (e.g. Egypt) - to work on establishment of some global courses in culture heritage and its protection and conservation to be considered internationally as a condition or provision for recognizing the university-level education. These courses may consists of a common global part regarding the global culture heritage, threats it face and its protection and conservation as well as a local part regarding the local culture heritage in the given country which could be changeable from one country to the other.

Again, Universities' Museums should work on establishment of more global exchange activities, which could include field visits and studies, training courses, workshops, websites and digital libraries in multi language…etc. It is important that Universities' Museums develop a network of "Universities' Museums without borders", no borders with each other and no borders with the societies in the field of culture heritage and its protection and conservation issues.

Acknowledgements

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Sessions/Sesiones

3. Science and scientists in Museums / Sciences et chercheurs au musée / Ciencia y investigadores en los museos

Mariann RAISMA
Where Can I Find a Crazy Scientist?

Soraya BOUDIA & Sébastien SOUBIRAN
Are Social Sciences able to Revolutionize Mediation Practices in Science?

Elena CORRADINI
The Common and Interdisciplinary Itineraries of the Italian University Museums Network:
A Challenge for Sharing Scientific Education

Where can I find a crazy scientist?

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Abstract

The correct answer is that you can find them in the university and in the museum.

The priority of University of Tartu Museum is to emphasize the educational part of the museum to make the museum more influential in the society. Therefore the museum created a new strategic plan and some first steps are already done. One of the changes that we made is connected with the displays. We changed the structure of the exhibition space. Chronological and quite profound history of the university is changed; the new structure consists the bigger emphasize towards the history of the building, to the so called year exhibitions, treasury of the university, story of the university and the Cabinet of the Crazy Scientist.

Cabinet of the Crazy Scientist - interactive exhibition space for children - opened in May 2013 and has been very popular place from this time since. The Cabinet presents the life of the Scientist who is interested about the secrets of the life – presenting also the methods in the science and the topics important for the university. The Cabinet and the Scientist created an effective link between the university, university scientists, science history and the audience (children aged 5-12). The museum has become much more popular among children during the last year and the Cabinet has received special nominations as an innovative activity in the museum.

Are Social Sciences able to Revolutionize Mediation Practices in Science?

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Abstract

The science and society relationship, concerning issues of life, environment, energy or foods are at the heart of many public debates. Consequently, many museums and cultural spaces take them into account in several exhibitions and initiatives. Though various activities are accompanied by an academic and professional reflection on the ways of mediating science, it doesn't truly provide satisfactory solutions in regard to the challenges and debates generated by the development of science and technology in contemporary societies.

In this paper, we would like to make a state of the art of these debates and formulate a new proposal that aims at breaking with the ways science is integrated in the cultural activities. This proposal is built on on-going projects that we shall present with a claimed bias: the university should engage in mediation and education activities by mobilizing what is its key asset, research. This means firstly that universities need to mobilize more than they do, results and research approach in science outreach activities. Secondly, they should associate these activities with a research perspective that allows analysing the various field experiences. Such an approach would help transforming the practices of scientific cultural mediation at large, beyond universities.

The Common and Interdisciplinary Itineraries of the Italian University Museums Network: A Challenge for Sharing Scientific Education

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Abstract

The network of the Italian University Museums, constituted in 2012 among 37 museums, 36 collections and 7 botanical gardens through an agreement program approved and financed by the Ministry of the University and Research, is working to realize this year four interdisciplinary itineraries about four common themes: stories, history of the scientific instruments, landscape, environment (www.pomui.unimore.it).

A still in progress bilingual web portal, stopping the discontinuity and the variety of their current presence on the web, will promote a connection between different kind of audience as well as students of different levels of schools, including University students.

In particular, a second project, presented by the enlarged network among 47 museums, 39 collections and 12 botanical gardens, approved and financed this year by the same Ministry will offer to the Italian University Museums network the possibility to become a privileged seat for the realization of educational paths for lifelong guidance toward the scientific culture and method, which is common to all the scientific disciplines, thanks to the cultural heritage and to the competences existing in the University Museums. These educational guiding paths are addressed to the last two classes of the secondary schools, in coordination with the School Offices, the school directors, and with the Guidance Offices of each participating University: the educational guiding paths will involve not only students but also their families.

Keywords: *scientific culture education, digital technologies, stories, scientific instruments, landscape, environment, student guidance*

The first project of the Italian University Museums network

Since 2012, the first network of the Italian University Museums, constituted by the 13 Universities (Bari, Cagliari, Chieti-Pescara, Ferrara, Firenze, Napoli II, Parma, Perugia, Roma, Salento, Siena, Tuscia, coordinated by Modena and Reggio Emilia), is working for a project entitled "The computer technologies and the new realities for the knowledge, the networking and the valorization of the cultural heritage: the role of the network of the University Museums", approved and financed by the Ministry of the University and Research in 2013 (www.pomui.unimore.it). Through the network, the museums want to reclaim their role of scientific and educational institutions, by promoting their cultural status, inherited from the past,

of places for research promotion through the activities of distinguished professors, without whom their role in society would be very limited.

This first project displays a growing interest on the part of the institutions and a continuous effort to improve both quantitatively and qualitatively their years lasting work. It is noteworthy that through this project the Italian University Museums wish to claim, according to the old philosophy, their role as communication "hubs" between the sciences and the public. The professors of the various disciplines have taken the task of developing contents linked to their researches which enable to interpret and to contextualize differently, in an up-to-date manner, objects and specimens with the collaboration of the museum staff in order to activate inter and cross-disciplinary paths able to making their contents better understandable.

In fact, as recently Giovanni Pinna pointed out, citing the new guide of the Museum fur Naturkunde of Berlin "only the combined knowledge of various disciplines (…) will prepare us to find solution strategies for the most pressing problems of our time" (Pinna, 2013). The major aim of the first project of the network has been the use of the new media technologies (O'Neill and Dufresne-Tassé, 2012), for the web portal with the four interdisciplinary itineraries - stories, histories of scientific instruments, landscape, environment - that will be published before the end of this year.

Through the themes of these four itineraries, the objects and the specimens of the University Museums can be explained in many new contexts. Not before being catalogued into the national catalog of the cultural heritage using the General Informative System for the Catalog on the web – SIGECweb, managed by the Central Institute for the Catalog and Documentation of the Ministry of Cultural Heritage and Tourism (www.iccd.beniculturali.it). The new interpretations and hypertext constructions, which may arise from these new contents, shared by many museums and collections that constitute the network, are one determinant stimulus in order to realize new museum education paradigms to share the scientific culture (Adams and Falk and Dierking, 2003). These itineraries are the testimony of the active participation of the University Museums for the realization of shared contents, which will help the exchanges and the access to information from the diversity of user's communities. At the same time, they will stimulate participation and dialogue for a larger number of administrators, curators and mainly learners for collective dialogical engagement to enable transformative processes of engagement strategies (http://www.publicengagement.ac.uk/do-it/techniquesapproaches/upstream-engagement).

Digital storytelling combines multimedia and Information and Communication Technology (ICT) tools in order to enrich written stories into the four interdisciplinary itineraries in the web portal of the University Museums network. Consequently, it will make the experience more engaging for both museums and the audience. The use of ICT tools has been thought for these itineraries, aware that the identification of the most appropriate technologies to be used should aim to the contextualization and understanding of the objects/specimens. The particular usefulness of a dynamic conceptual framework, based on the interdisciplinary approach of the contents, provides interesting augmented virtual cultural spaces using numerous simulations. The use of the digital technologies, characterized by a good usability and accessibility level, allows involving a lot of different kind of objects, specimens and collections to realize the educational paths in the most relevant scientific disciplines represented by the collections of the museums: anatomy, chemistry, physics, botany, mineralogy, geology, paleontology, zoology, anthropology, medicine. Digital technologies and the use of social network facilitate many kinds of collaboration among museums, teachers (Seligmann, 2014) and students, among different institutions and among learners themselves, and also facilitate customization: by doing this, the learning potential of a versatile and mobile information source, that is under the control of the learner, is very big. The use of the new media is growing during the last two decades, providing more opportunities for interpretation and education more quickly

and effectively and to a wider audience. Their main aim seems to be serving communication between institutions and their public (Bounia and Economou, 2012) but much more quickly and effectively and to a wider audience by offering new possibilities for a much more democratic and adaptable approach to the scientific knowledge – can become catalysts for changing and redefining knowledge itself and the whole educational process. Some studies indicate that ICT can and do indeed influence learning in a qualitative way by bringing forward new and different issues and by encouraging people to reflect on previous ideas.

The four itineraries of the web portal will endeavor to develop specific topics around which the scientific interest of the different museums, trying to create a continuous contact with the public, making it stakeholder in the same time of the results of scientific research and museum activities so that he can open his mind and increase his individual knowledge. Through these, the museums of the network become fundamental actors for developing awareness, knowledge and critical participation of citizens in dialogue on science.

The second project for the students' lifelong guidance to the scientific method and culture

Considering young people's disaffection towards science from the Lisbon agenda to the latest PISA results (http://www.oecd.org/pisa/keyfindings/pisa-2012-results-overview.pdf), the Italian University Museums network have decided to reconsider their role as agents of guidance to the scientific culture within a rapid development of the world, according to one of the fundamental strategic objectives of Italian Universities.

 In this perspective, the Italian University Museums network enlarged including two more Universities (Genoa and Pavia) and two more museums (the Civic Museums of Reggio Emilia and the Regional Museum of Natural Sciences of Turin). The so enlarged network decided last year to present a new project for the students' lifelong guidance to the scientific method and culture to the Ministry of the University and Research, which approved and financed it this year.

The Italian University Museums become then places where to build a system of interpretation of scientific instruments, specimens and exhibits, able to produce and transmit meanings by involving and making students aware of this process: the museums become spaces of coexistence, dialog and meeting to engage the students, to motivate them and to provide knowledge (Rubiales García Jurado, 2012). They have to be perceived as a team of experts, which promote a methodology and engage learners with scientific knowledge (Falk and Dierking, 2000).

Starting from their disciplinary specificity, the University Museums, through the activities of education and cultural mediation, can unfold their crucial role in contemporary society as public space where the comparison with objects, instruments and specimens of other times and other places and their contextualization contributes significantly to the individual and collective growth about the scientific culture (Nardi, 2007).

For this second project, the most important output is to combine the experience within the constructivist assumption of the museum objects and specimens meaning with the educational technology (Nardi and Angelini and Wintzerith, 2014). The objects and specimens are not regarded as immanent to try to satisfy the special needs and expectations of the secondary school students, especially of the last two years, for the guidance to the scientific culture for a lifelong learning. This project involves the creation, within the Museums and University collections, of contexts that encourage the participation of the students, their motivation for learning (Garcia, 2012), and that enhance, from the Lisbon the students ability to explore,

observe, investigate, experiment, also through the use of the laboratories with the rigor of the scientific method. In such contexts, especially made for the project, the cognitive tools based on the use of new ICT, which must also take into account the emotional dimension of the student and the relationship that is created with the others, will support the direct relationship with the objects.

The aim is to provide a multiform learning, based on experience, exploration, investigation and experimentation but also on imagination and intuition. Based on the philosophy of Franz Oppenheimer, which was decisive for the creation of the Exploratorium in San Francisco (Bevan and Dillon, 2010), the new educational pathways of the University Museums, as in science centers (Rautela, 2007), will be based on the observation of objects and specimens, coming from the collections, and on the implementation of experience through the organization of interactive laboratories in areas closely related to those of the exhibition, to integrate historical objects and exhibits, dating from the nineteenth century, with methods of research of which those objects and specimens of the University Museums are witness. In particular, the museums will emphasize their role as places of learning through objects, and not about objects, encouraging the process of discovering the information.

This project will allow some interesting challenges, at the basis of which are connected two fundamental and interconnected questions: what does learning in the museum mean, and how can this be supported through the use of new media ICT technologies (Clari, 2012). We must take into account the changes at the education and teaching level, the increase of the centers and of the means of knowledge and the new dynamics of scientific knowledge, developed at the international level, by many museums of science or the science centers of recent construction (Rodari and Merzagora, 2007), and intended to increase.

The project is certainly a unique opportunity to experiment new models of learning in science field, in particular of active learning, in which knowledge and experience complete themselves and let young students approach the big topics of science (http://informalscience.org/research/ic-000-000-009-203/Learning_in_and_out_of_school_in_diverse_environments), becoming a means of knowledge, scientific communication and ground of continuous reinterpretation in a society that is changing so rapidly (http://informalscience.org/research/ic-000-000-010-743/Learning_in_structures_of_social_practice.

The objective of this multiform learning, not only cognitive but also emotional, is that each student becomes a researcher in a path of exploration and search for personal meaning (Xanthoudaki and Torelli and Cerutti and Calcagnini, 2007). This path, which is closely related to his whole life and founded not only on a process of formal education (http://www.inspiringlearningforall.gov.uk/learning/index.html), must become crucial in order to offer him the possibility to decide what and how to learn (Falk and Sheppard, 2006) and in particular how to orient the future choices of his career. For this project the use of new ICT is crucial both for the use of the contents of the network web portal and for the implementation of the new four interdisciplinary itineraries about stories, history of scientific instrument, landscape, environment of the web portal of the University Museums network. Nevertheless, it will be necessary to consider the impact and the effect of the new ICT context in the way students go, use and process information taking into account the specific purpose of the project. The use of new ICT can support the museum interpretation and the ability of learning both inside the institutions, using interactive exhibits, mobile technologies (Economou, 2007), and outside with the web. Deep attention has to be paid to the visual technologies: their quality is very relevant to transmit cultural value and to promote learning especially in University Museums where is crucial to contextualize differently the objects/specimens both in relation to the areas of origin and with respect to the contexts of research for which they were used. For this reason, it will appeal to different levels of interaction from the cinematographic techniques to the virtual reality, the augmented reality, and the 3D reconstructions, in order to improve the existing documentation including

also the use of the videogames to differentiate levels of learning. These interactive spaces become contexts of methodological research, which the participation of all in first person with the aim to trigger real learning processes.

Concluding remarks

Compared with other educational proposals, this project has the advantage of providing a regular educational path and a course of a certain time, through the organization of seminars, workshops, laboratories and internships. Through these, the University Museums not only enhance their specific educational role but corroborate one of their social function with respect to a public, which is that of adolescents between 17 and 19 years old that is not always easy to involve. So the students will become aware that in University Museums understanding, capacity and in particular knowledge will be enhanced and can be shared for a democratization of knowledge and the improvement of the quality of life.

Moreover, the achievement of educational kits useful for experimental practice in the classroom, training courses for teachers, seminars and meetings with teachers and families concerning scientific issues, meetings with experts of the scientific community and the museums, are essential part of this educational/ formative process. A process based on experiential learning and informal education methodologies, on the opportunities and challenges associated to a system that connects informal learning contexts (Friedman and Mappen, 2011), where the students are intrinsically motivated, non-linear and self- directed to the formal education.

Players of this project are cultural mediators which, identified between people who already work together in various capacities for the activities of museums, are purpose trained to design interactive laboratories, educational exhibits and special events, activating digital connections for the pedagogy on the cultural heritage (Toulomis, 2010).

A big interest of this project will be the new scenarios involving efforts of reinterpretation of roles and engagement dynamics more consistent with those typical of web 2.0 that enable online sociality (Fuchs, 2012). For example through the creation of folksonomies, a bottom-up classification system in complement to traditional cataloguing, by inviting students to digital tag online University Museums objects or specimens with keyword (Cairns, 2011).

In particular, through the mediators, the students will be involved in learning as a creative dialogue and not a passive transference of knowledge: in this dialogue, they adopt the role of some privileged partners (Bevan and Xanthoudaky, 2009). Moreover, they facilitate the lifelong learning (Claxton, 1999), and the development of independent initiative and self-motivation, by providing free-choice environments that support multiple learning pathways: objects, specimens and/or interactive exhibits, analogue and/or digital media, real and/or virtual space: it will be interesting to evaluate their different models of participation.

To make this project a truly valuable learning experience for the students it's relevant also support not only the teachers and the school directors but also the families for a direct participation by understanding and designing intergenerational learning experiences about scientific method and culture.

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Sessions/Sesiones

4. The CECA Best Practice Tool / L'outil « Best Practice » / El proceso "Buenas prácticas"

Marie-Clarté O'NEILL
Approfondissement d'une des étapes de l'outil 'Best Practice'

Stefan BRESKY
Early Childhood Education in Museums

Annemies BROEKGAARDEN
You and the Golden Age

Martin BOURGUIGNAT
Studio 13/16

Paula SELLI
Proyecto Bebés en el Museo

Ernesta TODISCO
Summer Camp for Children at the National Gallery of Modern Art in Rome: Weekly Routes to Know the Museum

Approfondissement d'une des étapes de l'outil « Best Practice »

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L'outil d'analyse d'un projet d'action éducative ou culturelle proposé par Colette Dufresne-Tassé (Université de Montréal) et Marie-Clarté O'Neill (Institut national du Patrimoine & École du Louvre) est disponible dans les trois langues de l'ICOM.

Les buts de la publication de ce document sont triples :

- Orienter et structurer de manière critique le travail des membres et sympathisants CECA dans le montage, l'analyse ou l'évaluation de leurs projets éducatifs et culturels.

- Encourager des institutions et des professionnels à monter des projets de manière comparable, soit isolément, soit par groupes nationaux ou internationaux.

- Susciter un renouvellement et un approfondissement des présentations de programmes lors des rencontres annuelles.

Chaque année un ouvrage « Best Practice: A tool to improve museum education internationally » accessible en ligne présente les résultats d'activités professionnelles et de recherches réalisées par des membres du Comité pour l'éducation et l'action culturelle (CECA) du Conseil international des musées (ICOM).

Lors des conférences annuelles il est proposé d'approfondir avec les lauréats de l'année du *Best Practice Award* une des étapes de l'outil Best Practice.

Pour plus d'informations et accès à l'outil et aux publications, voir www.icom.museum/ceca/BestPractice

"Best Practice" projects in education and cultural action

The analyzing tool for education and cultural action programmes designed and proposed by Marie-Clarté O'Neill (Institut national du Patrimoine & École du Louvre) and Colette Dufresne-Tassé (Université de Montréal) is available in the three ICOM languages.

The aims of disseminating such a tool are as follows:

- Orientate and structure critically the working processes and methods of both CECA members and friends in building, analyzing and evaluating their educational and cultural projects.

- Encourage institutions and professionals in designing parallel or comparable programs, either individually, or in national or international groups.

- Create a renewed and deeper way for presenting education and cultural action programs in the annual conférences.

Each year a digital copy of the book "Best Practice: A tool to improve museum education internationally" gathers the results of the professional and research activities of the members of the Committee for Education and Cultural Action (CECA) of the International Council of Museums (ICOM).

During the CECA annual conference one aspect of the Best Practice Tool is discussed with the Best Practice Award winners.

For more information: www.icom.museum/ceca/BestPractice

Proyectos de "Mejores prácticas" en educación y acción cultural

Un mejor entendimiento del proceso de "Buenas prácticas" diseñado por Marie-Clarté O'Neill (Institut national du Patrimoine & Ecole du Louvre) y Colette Dufresne-Tassé (Université de Montréal) está disponible en los tres idiomas del ICOM en la página de internet de CECA.

Los objetivos de distribuir tal herramienta son:

- Orientar y estructurar críticamente los procesos y métodos de trabajo de miembros y amigos del CECA en la construcción, análisis y evaluación de sus proyectos educativos y culturales.

- Alentar a instituciones y profesionales a diseñar proyectos paralelos o comparables, ya sea de manera individual, o en grupos nacionales o internacionales.

- Crear una forma renovada y más profunda de presentar proyectos de educación y acción cultural en las conferencias anuales.

El libro "Buenas practicas : Una herramienta para mejorar la educación en museos internacionalmente" reúne los resultados de las actividades profesionales y de investigación de miembros del Comité para la Educación y la Acción Cultural (CECA) del Consejo Internacional de Museos (ICOM).

Durante la conferencia anual del CECA un aspecto del proceso "Buenas prácticas" sera analizado con los autores de los mejores proyectos seleccionados dentro del Best Practice Award.

Para mas informacion : www.icom.museum/ceca/BestPractice

Early Childhood Education in Museums
A Cooperation between the Deutsches Historisches Museum and the University of Siegen[107]

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Abstract

Children between the age of five and seven are scarcely addressed by the educational programmes of museums. The programme Early Childhood Education in Museums specifically aimed to fill this void. This cooperation between the Deutsches Historisches Museum and the Department of Education at the University of Siegen has been initiated to raise and strengthen awareness of historical museums as places of early learning experiences for kindergarten and primary school-age children regardless of their socio-economic and cultural backgrounds.

1. The conception and planning of the programme

The programme was initiated by the museum's President and the Department of Education and Communication, as well as by the Faculty of Education at the University of Siegen in September 2012. The project meets a request brought up by the visiting educational staff of kindergarten and primary schools, and parents: Museums should offer more programmes for small children that include interactive approaches and hands-on elements. Past programmes have been able to raise awareness about early education in museums (Bundesverband Museumspädagogik 2010). With this programme, the partners have now institutionalized previous intentions.

One of the programme's objectives is to introduce a new guided tour for five to seven-year-olds. However, with regards to children of this age, museums often address art, natural history, or historical epochs such as Antiquity and the Middle Ages (Bresky and Vogel 2001). This programme focuses rather on how children in this particular age group encounter historical change (Pandel 1987, Rohrbach 2009) and how a museum works. With this cooperation the museum is broadening its own educational programme and addressing social and institutional relevance. The target group consists of children of multicultural and diverse economic backgrounds residing in Berlin, the greater Berlin area and Brandenburg.

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107   This paper is based on an article published in 2014 (Bellman, Bresky and Wagner, 2014), which has been updated and adjusted for the present publication. The ceca-conference paper was read at Alexandria by Stefan Bresky and Bernd Wagner.

A second objective is to promote scientific research on early childhood historical learning-processes in museums. Therefore, seven guided tours, organized by Joliba – Intercultural Network in Berlin e.V. in conjunction with the programme coordinators, have been filmed as part of this programme. The registered association managed to raise third party grants by Aktion Mensch, which covered the fees for the film-makers. In the 3rd and 4th phase, Prof. Dr. Bernd Wagner and Anja Bellmann have analysed methods of early childhood education based on the collected video data. Existing hypotheses regarding early childhood historical learning-processes in museums are evaluated based on the grounded theory as a qualitative method.

A third objective of this research is to establish a forum for professionals in museums, kindergartens and primary schools, as well as for educational science. The Deutsches Historisches Museum already hosted two forums in June and August 2014 where theories and methods in early childhood education, the new guided tour and possibilities of integrating museum trips into this model have been discussed. In addition, best practice examples for follow-ups to the museum experience have been developed.

2. Carrying out the programme

In the programme's 1st phase (September 2012–May 2013) a guided tour was developed. This 90-minute tour called *"Wir sammeln Dinge. Was sammelt ein Museum?"* focuses on the following questions: Why do museums collect things? What do those things tell us about the past? How does a museum work? The participating children explore the 18th and 19th century and experience certain aspects that are relevant to present time: collecting, hunting, making music, locomotion, living, and clothing. The tour concept was adjusted to the audience's needs and suggestions during the 1st and 2nd phase. Thus, the children's interests and curiosity (Bergmann and Rohrbach 2005), as well as their skills can be addressed appropriately (Ruempler-Wenk 2010). The museum's educational staff and the external set designer Mady Piesold developed new hands-on material, which was produced in the museum's own workshop. Within the rather traditional exhibition, the tour creates contact zones (Pratt 1995, Wagner 2012), allowing for an intense encounter of exhibits. At each station the children first take a close look and discuss an original exhibit. Then they discover the hands-on material to deepen their understanding of a topic.

At the station *living,* the children notice a model of Berlin tenements from around 1880. They observe its appearance but cannot touch it. Then the children approach two hands-on models representing the very building they just viewed in the showcase.

Inside they find china cups, enamel cups, and coal. The hands-on material also includes a puppet theatre and figures used to encounter the station *hunting*.

Children exploring two hands-on models of Berlin tenements and discovering china cups, enamel cups, and coal. © Deutsches Historisches Museum/Lena Lürken

In addition, a so-called *explorer pass* was designed in-house that shows pictures of the tour's six main exhibits and combines the idea of actively collecting with an experience of the museum's and the children's own collections (Duncker/ Kremling 2010). At each stop the children find an exhibit, participate in activities, and end with the ritual of stamping a themed motif on the pass.

In the 2nd phase (May–October 2013), the concept for the guided tour was put into practice. Coordinated by the museum and Joliba e.V., seven kindergarden groups were invited to the museum to test the guided tour and be filmed during it with the consent of the children's parents. During the first tours, the three museum educators became aware that some elements needed adjustments to accommodate the diverse groups. Those informal observations where confirmed in the following phase.

In the 3rd phase (since May 2013), Prof. Dr. Bernd Wagner and Anja Bellmann have been carrying out the scientific research. The objective of this phase was to check hypotheses regarding early childhood education based on the collected video data and to identify categories of historical learning-processes in museums. Preliminary research results have been published in periodicals of educational science (Wagner 2013) and museum education (Bellmann, Brill, Lürken, Piesold and Wagner 2013). Simultaneously to the research being performed, the guided tour was adjusted and added to the museum's educational programme.

In the programme's 4th phase (March–June 2014) the programme and its preliminary results were presented and discussed within the museum's Department of Education and Communication. The report session was accompanied by the training of the museum's educational staff. In June and August 2014, two forums for professionals have brought together museum educators, kindergarten educators and primary school teachers, as well as scientific researchers. A series of annual events will offer the opportunity to discuss both the latest research results on early childhood education and new educational programmes in theory and practice. The results are illustrated by an online-documentation (Wir sammeln Dinge) and a brochure, (Deutsches Historisches Museum 2014).

3. Research in Museums

The interpretation of the video data collected in the seven guided tours comprises the method of verification of hypotheses about early childhood education and the identification of potential categories of historical learning-processes in museums. One hypothesis is that children are more actively involved in getting to know exhibits if they are allowed to touch them or interact with hands-on material. We have already verified that children are strongly engaging in dialogues about the offered material amongst each other. This is to be seen in contrast to question-answer situations about exhibits that are presented in showcases. This observation becomes evident at the hands-on station *hunting*.

Children performing a story about hunting in the 18th century using a puppet theatre and figures.© Deutsches Historisches Museum/Todd Ford

The children are offered a puppet theatre and figures that are small copies of figures they have already viewed in paintings to perform two short stories about huntsmen. One hunting story takes place in the 18th century; the second story takes place in present day. The children can choose figures and negotiate which child is performing which role. In some cases the children develop their own story, in other cases they ask for guidance with storytelling. Thus, the story's end varies. The research also showed that children imitate behaviour they know from everyday life once they are offered a tactile perception of known or familiar objects. This phenomenon can be observed at the hands-on station *living*.

While the children are discovering the interior of the hands-on models of Berlin tenements without peaking inside, they can feel objects hidden. They mostly guess correctly about the cups, but the piece of coal appears to be a rock or a piece of wood. When they lift the cover and the interior is revealed, the children validate their assumptions. They pick up the china or enamel cups, and in many cases imitate the known act of drinking out of it. Thus, they connect this experience with acts or events they recognize from their everyday lives.

The evaluation of the guided tour and its target group started during the programme's 2nd phase and was carried out simultaneously to the scientific research. In preliminary report sessions the museum educators discussed best practice models for situations during the tour displayed by the video data. Furthermore, the analysis showed that children need time to discover the hands-on material and to become familiar with it. It became clear that the programme's orientation to children between the age of five and seven is meeting the anticipated demand amongst professionals at kindergartens and primary schools, and families. Some teachers also express a wish for similar guided tours for their older students. In the two forums for professionals at the end of the programme's 4th phase educators mentioned the importance of material to prepare and to follow up the museum visits. A long term study with preschool and then primary school children visiting the museum as a transitional place between the educational institutions would be desirable.

4. Remedial process

The remedial process took place simultaneously to the individual programme phases and has been completed at the programme's end. It includes the following aspects:

Adjustments to the guided tour were made with regard to the course of the hands-on stations and the number of stations within the tour. Similar programmes should reconsider the organisation of test groups. An appropriate number of ten to fifteen test groups should also represent diverse children for each age. Thus, there should be at least three groups filmed, so that research results might allow further conclusions on the age-dependent developments in historical learning-processes. The documentation of historical learning does not need to stop at the museum's doors. In order to capture the short and medium-term impact of trips to museums, museum educators and film-makers could visit the test groups twice–one time before the trip to the museum and a second time after the tour–in order to accompany the learning-process and evaluate the questions and stimuli that arose after the tour. Finally, the forum for professionals marks a start to developing ideas on how the trip to the museum can be integrated in the kindergartens' or primary schools' curricula. New partnerships and programmes might emerge, helping to establish a broader awareness and acceptance of early childhood education in museums.

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Annemies BROEKGAARDEN
You and the Golden Age

Martin BOURGUIGNAT
Studio 13/16

Paula SELLI
Proyecto Bebés en el Museo

Ernesta TODISCO
*Summer Camp for Children at the National Gallery of Modern Art
in Rome: Weekly Routes to Know the Museum*

For a description of these projects see / Pour une description de ces projets, voir / Para la descripción de estos proyectos, ver:
E. Nardi, C. Angelini (Eds.), *Best Practice 3. A tool to improve museum education internationally.* Rome: Edizioni Nuova Cultura, 2015
www.icom.museum/ceca/publications/BestPractice

Sessions/Sesiones

5. Museums, Education & Society / Musées, education et société / Museos, educación y sociedad

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Museum Education and Cultural Identity:
A Counter-Terrorism Approach

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Abstract

During the past few years increasing threats to cultural heritage were induced by the acts of extremism performed by radical Islamists and fanatic groups. As a result, numerous heritage and archaeological sites were destroyed and hundreds of artefacts were stolen from archaeological museums in different countries in the Middle East. Egypt in particular has suffered gravely in that respect since 2011. However, the role of museums in Egypt in public education and raising awareness of the value and significance of cultural heritage has been quite limited. Hence, there is an obvious need for more active contribution through innovative museum outreach education programs. This could help reinforcing cultural identity and the sense of belonging among young generations in Egypt and hence function as a long term anti-extremism approach which would reflect on the protection and preservation of cultural heritage.

For decades, archaeology museums in Egypt were created and developed with the foreign visitors in mind. For obvious economic reasons, museums in Egypt are mostly considered as sources of revenue rather than public educational facilities. As a result, there is an evident separation between the local community in Egypt and the country's archaeology museums, which are rarely visited by the Egyptians themselves. On the other hand, archaeology museums in Egypt generally adopt classical methods of display, which relies almost entirely on the conventional exhibits of artefacts associated with information labels. The traditional nature of many Egyptian museums and the lack of attractive and informative displays contribute significantly to discouraging the public from visiting museums, and hence developing a sense of separation between the community and its cultural heritage. Nevertheless, it is hoped that the new museums that are currently being developed in Egypt, such as the Grand Egyptian Museum, would utilise more innovative and informative displays, which would attract more local visitors.

On the other hand, during the past few years, Egypt has witnessed serious political and social unrest, which had direct effects on the country's cultural heritage. One of the main features of that unstable period is religious extremism associated with acts of violence. That was evident in a number of incidents which included the vandalisms and theft of several exhibits in the Egyptian museum in February 2011, when 13 showcases were smashed, and more than 70 objects were damaged and about 80 others were stolen (El Saddik, 2013). Also the looting of the Malawi Museum in Upper Egypt in 2013, with more than 1000 objects stolen (UNESCO, 2013). Furthermore, numerous excavation sites and on-site storage facilities throughout the country were robbed. Moreover, in January 2015, as a result of bombing the building of the Cairo Police Headquarters, several parts of the nearby Museum of Islamic Art in Cairo were destroyed and a number of invaluable objects were damaged (UNESCO, 2014).

In addition to that more than 40 churches all over the country including a number of historic ones were deliberately set on fire by Islamic fanatics (BBC, 2013). Even contemporary works of Art in big cities were not exempted from damage and vandalism.

Islamic fanatics have even went much further when some of their leaders in 2012 requested the demolition of the Pyramids and the Sphinx considering them symbols of atheism and infidelity (CNN, 2012).

It became evident that one of the main reasons behind such fanatic and violent behaviour is the diminishing sense of belonging that such groups have to the country and to its culture and heritage, and hence the rejection of national identity and substituting it with ideological beliefs.

In fact, what happened in Egypt, in that respect, recalls several similar incidents in other countries. For example in 2001, the destruction of the 6th century AD Buddha statues by Taliban in Afghanistan (World Heritage 2003, 122), also the robbery of the archaeology museums in Syria and Iraq, and the recent destruction of statues and other artefacts of the Mosul Museum (UNESCO, 2015).

In fact, in different regions around the world, strong evidence is emerging to link terrorism with illegal antiquities trade (Dietzler, 2013), which has become a major revenue stream for terrorist activities in Iraq, Afghanistan, Libya, Syria, and probably in Egypt. In fact, beside the artefacts destroyed by fanatic groups, many more are sold by them to fund their activities.

In Egypt, various security measures are being applied to deal with such problems, which include providing extra security on sites, museums, and churches, aiming to prevent acts of violence against cultural property. However, it is believed that the problem with extremism and violent acts against cultural property is more of an identity problem rather than a security one.

Different factors contribute to creating the cultural identity of any society (Clark, 2008). That includes heritage, social practices, language, ethics, ethnicity, religion and so on. Accordingly, cultural identity is a key factor in people's sense of belonging and how they conceive others and relate to them. It also helps breaking down barriers and building a sense of trust and security among members of the society.

Extremists and fanatics, on the other hand, have no sense of belonging to the country or to its heritage. So in fact the issue is not a simple one and the security solutions are not enough. And this is where museum education should step in and become an essential tool for establishing a link between the young generations and their county's heritage.

Museum education in Egypt

Several museums in Egypt have educational programs mainly dedicated to school children (Salah, 2013). In fact there is an entire demonstration within the Egyptian Ministry for Antiquities dedicated to museum education. However, there are two major issues concerning museum education programs in Egypt, which needs to be addressed in that respect.
The first one is concerned with the objectives behind such programs and the message they aim to deliver.

These programs in general aim to raise awareness and stimulate the interest of children in Egyptian history and culture. To do so, the programs offer different activities to school children such as workshops, painting, sculpting and so on.

However, for such programs to be effective tools, they should function within a national strategy that aims to create generations of moderate open-minded youth, and to reinforce their sense of belonging to this country and its heritage. This will play a key role in the future, not only in preserving our cultural heritage, but also in protecting young generations from the influence of fanatic groups. In doing so, there are several themes and topics that should be the focus of museum educational programs in Egypt. That includes for example:

- The Arabs and early Muslims' accounts of Egypt and their attitude towards Egyptian Antiquities when Egypt was conquered in the 7th century AD.
- The contribution of Medieval Arab scientists, scholars and researchers to different fields of knowledge.
- Early Christianity in Egypt and the Role of the Egyptian church in that respect.
- Egyptian folk tales and epics.
- The common ideas and concepts between different religions and beliefs such as the concepts of justice, equality, mercy and so on.

These are just few themes, however, there are plenty more which would help making museum education an influential and effective tool to achieve a strategic goal.

The second issue that should be addressed concerning museum education programs in Egypt is the fact that their activities are carried out almost exclusively within a museum premises. In other words, school children have to visit the museums to take part in such activities, which means that the majority of school children all over Egypt are deprived from that opportunity. With more than 18 million school students all over the country (SIS 2013), the number of children contributing to museum education programs is quite limited. On the other hand, the education system in Egypt, particularly in public schools, does not facilitate outings such as museum visits. The mass of students in classes, which exceed 50 pupils per class, makes it difficult to visit, let alone to benefit from museum education. Large groups of student visiting museums often result in frustration to museum staff and the lack of attention of the young visitors. Moreover, away from the big cities where museums are located, students in small towns and villages have almost no chance to benefit from museum education programs.

Accordingly, one solution for that is for the museums to go to schools rather than the other way. That could be done through innovative outreach schemes, which aim to provide programs, resources, and opportunities for students of different ages at their own schools. In many countries, museums and other organizations concerned with cultural heritage have outreach programs for schools and universities (HWT 2009, BM 2015, Louvre 2015). The aims of such programs are not only to carry out activities and have fun, but also to help school children understand and appreciate cultural heritage, its value and the ways to preserve it for the future. Applying similar outreach education programs in Egypt would be of a great value to relate what is taught at schools with the country's cultural heritage. They could include, hands on collections of real artefacts, presentations, activity books, workshops, competitions, storytelling, documentaries and so on. It could also include providing students with information about archaeological excavation and research, in an interesting and amusing way, which could be done as part of extra-curricular activities. This kind of education is very effective when it comes to teaching students about the dangers of looting and illegal trafficking of cultural material.

Obviously, those activities require full coordination between the antiquities and the education authorities so that museum professional and school teachers work together within a comprehensive national strategy.

Egypt does not lack the resources necessary to carry out such programs effectively. Actually there are plenty of resources that could be utilized for that purpose, except that it requires much broader dissemination and better coordination between stake holders.

For example, between 2010 and 2012 an EU funded project coordinated by the Technological Educational Institute of Athens in collaboration with a number of organizations including the Egyptian Museum produced an array of educational material for children about illicit trafficking of antiquities (WTP 2015). The resources included short films, lesson plans and activities workshops. Also there are several museums and NGOs around the world that develop resources which can be utilised of outreach museum education programs in Egypt. But most importantly, antiquities and education professionals should work together in the framework of a clear strategy in order to develop a national museum outreach program, designed with specific targets in mind. This could have a significant effect on future generations in Egypt. It could be an important tool in our endeavour to preserve the identity and integrity of this country.

Almost four decades ago de Varine-Bohan (1976) stated that "At the centre of this idea of a museum lie not things, but people". Hence, it is time for the museums in Egypt to extend their role from displaying "things" to educating "people".

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Encountering Southeast Asian immigrant visitors in Taiwan museums
Current practices and reflections

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Abstract

Due to globalization, the number of new immigrants from Southeast Asian (such as international workers, households and foreign spouses) is increasing rapidly in Taiwan. As a result, more and more foreign families become members of this society, but always as the most vulnerable and disadvantaged minority groups. The Ministry of Culture (Taiwan) supported four training workshops in 2013, focused on "museum and the new immigrants," where I was invited as a speaker and facilitator in two other workshops at National Museum of Prehistory and National Museum of Taiwan Literature. Following Falk(2009)'s discourse on "identity-related visitor motivations model," it's not easy to make these immigrants' identity-related needs "visible" when they have always been treated as "non-visitors." For this reason, as a guest editor, I organized the topic of "Museum and the New Immigrants" at The Newsletter of the Chinese Association of Museums, R.O.C. (vol. 67, March 2014). In the subtopic of "immigrant museum experience," I invited five foreign spouses to describe their museum experience in Taiwan. This paper reviewed workshop reports, invited five foreign spouses to describe their museum experience in Taiwan, and then examined the possibilities of encounters with southeast Asian immigrant visitors in Taiwan museums to help museum professionals better meet immigrant visitors' needs.

Methodology

In this paper, I used "narrative inquiry" as the source of methodology to describe the museum experiences of those five foreign spouses and to represent their stories. In short, narrative inquiry is an approach to understanding / researching the way people make meaning of their lives as narratives; it should be distinguished from storytelling in that the word "narrative" implies an audience and a narrator. Of interest to narrative inquirers is not what happened so much as what meaning did people make of what happened. According to D. Clandinin and F. Connelly, "*The study of narrative is the study of the ways humans experience the world. This general concept is refined into the view that education and educational research is the construction and reconstruction of personal and social stories; learners, teachers, and researchers are storytellers and characters in their own and other's stories.*" (Connelly & Clandinin, 1990: 2) It made me choose "narrative inquiry" as the methodology and let me explore what happened to the five foreign spouses in museums, as well as museum professionals could examine what kind of museum experience they expected and actually collected.

Five foreign spouses and their museum experiences

"Museum, I'm coming. Wait for me."

Ms. Hsieh Lyelye is a foreign spouse from Indonesia, and has been married more than 13 years [with three daughters]. Her family lives in Chaojhou, Pingtung, (the southern part of Taiwan). She said, "*for me, the museum was a very strange place, because I grew up in Kalimantan, Indonesia. It was a village area with mountains, not too convenient. … Due to transportation and economic limitations, my graduation trip during the primary school was just around the seaside of Kalimantan, but not all of my classmates joined. (Hsieh, 2014: 20)*" When she came to Taiwan after her children grew up, she had the first museum trip at Paper Museum, and experienced the history and the DIY of making papers, but also enjoyed with the local Taiwanese foods. Ms. Lyelye has also been interested with the Gold Museum, New Taipei City Government (around the north Taiwan) for a long time, when she watched the introduction about the museum on TV. While her Mandarin ability got better and better, she invited her friends, planned their visit to the Gold Museum from Pingtung to Taipei (more than 400 kilometers), and arranged all the details of transportation in 2012. She said, "*it took me more than ten years to transform from my curiosity to action,* (ibid)" and continued visiting the Taiwan Salt Museum (Tainan), the National Science and Technology Museum (Kaohsiung), etc. Now, she has more confidence to discuss what she learnt in museums with her kids. It is her more worthy and happiest museum experience. She liked to say "*Museum, I'm coming. Wait for me,*" and actually shared with us her desire to visit museums in another way.

"Without the native language, it's not easy to be close to the museum."

Ms. Tô Ngọc Anh came from Vietnam. She remembered her museum experience about Bao Dai Palace (Dalat, Vietnam) which was built from 1933 to 1938 as the home of the emperors of the Nguyen Dynasty. This past experience was quite an intimate one for her. After coming to Taiwan, Chuyên and her husband often visited museums (such as the National Science and Technology Museum(Kaohsiung), the National Museum of Marine Biology and Aquarium, and the Taiwan Indigenous Culture Park (Pingtung), because her husband believed that visiting museums was a quick path to enable his wife adapt to Taiwan society. But Ms. Tô remembered her disappointment at the first time to visit Taiwan museum, just because those exhibit labels were not in her native language (only Chinese and English). She said to herself in the moment, "*without the native language, it's not easy to be close to the museum.… Even without readable labels, it would be perfect if there were a Vietnam docent tour. Most foreign spouses like me always faced the dilemma.… Right now, my Mandarin is better; however it is still difficult for me to read those labels. But I want to read slowly.*(Tô, 2014: 24)" Because she knew visiting museums was something more than sightseeing with differences. Sightseeing was just for fun and relaxation, but visiting museums was for knowledge, but also for cultural understanding. It was good for the next generation to explore an international view.

"I felt very happy and safe when I hear or see Vietnamese …"

Ms. Hồ thanh Nhàn also came from Vietnam, and got married 9 years ago. She said, "*no matter how many differences there are between Taiwan and my home town, I felt very happy and safe whenever I heard or saw Vietnamese.*(Hồ, 2014: 22)" This feeling recalled her experience in the Ho Chi Minh museum. There were exhibit labels with multi-languages (Vietnamese, English and Chinese) to make visitors catch the meaning behind those exhibit contexts more quickly, but it never happened to Taiwan museums, especially for Southeast Asian immigrants. Moreover, she drew her imagination of the

Immigration Museum. She suggested that Taiwan museums should pay more attention and concern about Southeast Asian immigrant mother cultures, not only because those cultures should belong to one part of Taiwan cultures nowadays, but also all Taiwanese peoples could reduce discriminations and increase more understanding toward the other cultures, no matter where you came from. Following her imagination, the Immigration Museum could be built by their own communities, and look like another home town in Taiwan, as well as the learning site for the next generation where various mother cultures could be passed on.

"Why, museum not to be 'our' museum?"

Ms. Nguyen Thi ThanhHa asked Taiwan museums to answer the question, "*Why, museum not to be 'our' museum?*" directly. She came to Taiwan more than ten years ago, and earned her MA and PHD here by her husband's support. She said, "*I knew Taiwan was a beautiful island with many museums from central government to local authorities. Some belonged to the government, and the others were built by private. … But I wondered how many immigrants would there be as museum visitors? … I used to visit museums several times, no matter whether as a 'student,' 'researcher,' or 'parent,' but never as an 'immigrant' once. (Nguyen, 2014: 26)*" Following Nguyen's observation, the multi-language museum texts (such as the museum guide, map and exhibit labels) might be as a good beginning to satisfy immigrant interests, although she knew it would be difficult to ask Taiwan museums to provide docent tours for all immigrants. But the lost of readable museum texts really reduced immigrant visit motivations at the first making-decision to visit museums or not. Her second observation was that "*most immigrants were not interested in Taiwan museums, because there was nothing about their own culture.(ibid)*" According to Nguyen's question, museums might become a "laboratory" and "interface" where makes immigrants and their culture visible as one of us, but also let immigrants and us who all live together in Taiwan know each other more and more. This is her definition of "our museum."

"I hope museums could be …"

Ms. Hu Yu-Feng came to Taiwan sixteen years ago and has three children. As a volunteer of Taitung County Foreign Spouses Association (TCFSA), she has participated in the "Southeast Asian Culture Month" of the National Museum of Prehistory (NMP) from 2007. Every May NMP holds "Southeast Asian Culture Month" which scheduled several DIY projects for children as one of NMP educational activities. Those projects were developed by TCFSA volunteers, such as "Indonesian Durian Storage Case," "Vietnam Sachet," and "Thailand Long-necked Tribe Beauty Card Holder." Ms. Hu introduced children Vietnam culture at first and then taught how to DIY. Based on her own experience, she thought, "*there was really a distant between Taiwan museums and most immigrants at first. … But when I got involved in NMP projects, my friends and their family were invited. We did have lots of fun and a new relationship with Taiwan museums. (Hu, 2014: 27)*" She also suggested, "*Taiwan museums could be more friendly and organize the outreach project every year. … For some remote country area, if the transportation aid would be provided, it made museums more accessible.(ibid)*" On the other hand, Ms. Hu felt Taiwan museums really did somethings for the immigrant community. For her, it was never good enough, just as the beginning, and Taiwan museums should continue doing.

A preliminary experiential exploration on "Southeast Asian immigrant museum experience" and some reflections

As we know, museums are a kind of "social system" which influences individuals to become "visitors" or be excluded as "non-visitors," and their participation. Johnson (2008: 17~18) wrote:

> *What happens when people participate in a social system depends on two things: the system and how it works, and what people actually do as they participate in it from one moment to the next. What people do depends in part on the position they occupy in relation to the system and other people in it. … People are what make a system "happen." Without their participation, a system exists only as an idea with some physical reality attached. … For its part, a system affects how we think, feel, and behave as participants. … At any given moment, there are an almost infinite number of possible things we could do, but we typically don't realize that and see only a narrow range of possibilities. What the range looks like depends on the system we're in.*

For most museum professionals, it is quite easier to curate an exhibition rather than to recognize visitor needs and identify their museum experience. They are experts as museum directors, curators, educators, registrars, exhibition designers and so on. It means they are "*on the position they occupy in relation to the system and other people in it,*" but without "*all kinds of visitors as participants*", museums might exclude some non-visitors and their communities. Falk(2009: 190-240) uses qualitative data and identifies five main "identity-related motivations model" for visiting museums: (1)Explorers; (2)Facilitators; (3) Experience seekers; (4)Professional/Hobbyists and (5)Recharger. Following Falk's discourse, it's not easy to make immigrants' identity-related needs "visible," especially for these five foreign spouses in this paper, because they have always been treated as "museum non-visitors," not as "museum potential visitors."

According to Falk's discourse, Ms. Lyelye might be treated as an "Experience Seeker," because one character of "Experience Seeker" is to "collect" an experience, so that they can feel like they've "been there, done that. (Falk, 2009: 196)" Ms. Lyelye has been collecting her own various and rich museum experiences for a long time, when she conquered language barriers. She had a strong desire to see and experience museums and to share and discuss what she learnt with her kids. The statement, "*Museum, I'm coming. Wait for me,*" represented Ms. Lyelye's identity formation from a non-visitor to a museum visitor. There were more than two identities: one is a "Southeast Asian immigrant visitor" for Taiwan museums (in public); another is a "foreign spouse / mother," for her family (in privacy). Driven by her first identity, Ms. Hsieh Lyelye has visited several museums such as the Paper Museum, the Gold Museum, Taiwan Salt Museum and so on, and what she's seen and done in museums gave her great experiences; by her second identity, she focused on the museum education function and tried to share what she learnt and experienced in museums with her children. This multi-identity formation was not just an isolated case. It also happened to the other four foreign spouses.

For Ms. Tô Ngọc Anh, her husband (like Falk's "Facilitator") invited her to visit museums to know more about Taiwan quickly, but some unfriendly museum "physical contexts" disappointed her and made her dissatisfied at first. But she never gave up visiting museums, because she believed "visiting museums was something more than sightseeing and also good for the next generation to explore an international view." With this statement, Ms. Chuyên viên was not a "non-visitor" any more and would become a "museum potential visitor" in the coming future like Ms. Lyelye. Ms. Hồ thanh Nhàn noticed the exhibit labels with multi-languages (Vietnamese, English and Chinese) in the Ho Chi Minh museum (Vietnam) made her feel happy and safe, but this kind of multi-language museum texts never happened in Taiwan. Those unfriendly museum "physical contexts" reduced their willing to visit museums, and make them not to relax, feel pleasing and peaceful. This feedback would change Taiwan museums professional's view about

"what is a well-designed museum." Ms. Nguyen Thi ThanhHa's question, "*Why, museum not to be 'our' museum?*" gave museum professionals a critical reflection, but also a push to face any tension between museums and their new immigrants.

Back to the four workshops on the 2013 "Museum and the New Immigrants," I recognized there were some gaps between Taiwan museums and their immigrant community. The Ministry of Culture encourages museums to develop any related immigrant project and has provided financial subsidies since 2012. As I research, no project was conducted to improve "museum physical contexts" such as multi-language labels or audio tour. In the workshops, the final teamwork projects always focused how to develop more and more activities (some looked like Asian cultural carnivals; few might be related with Southeast Asian immigrant daily live), but none was to try to understand immigrant visitor motivations. This was one reason for me to be as a guest editor, organize the topic of "Museum and the New Immigrants" at *The Newsletter of the Chinese Association of Museums*, R.O.C. (vol. 67, March 2014) and invite some immigrants to share their own museum experiences.

Sandell (1998: 416) pointed out that there are three types of museum as agents of social inclusion: (1) the inclusive museum; (2)the museum as agent of social regeneration; and (3)the museum as vehicle for broad social change. For the museum as agent of social regeneration, its goal is to improve individuals' quality of life (e.g., increase self-esteem), achieved through initiatives which seek to alleviate disadvantage / encourage personal development (with individuals and small groups). When I reviewed the final projects in the four workshops, I recognized there were really some gaps. Most projects promoted their activities around museums without the right concern toward Southeast Asian immigrants' needs. It implied that Taiwan museums ignored their special needs as visitors and lacked some ability to respond immediately. In this paper, those five foreign spouses showed themselves as active agents to improve their daily lives and to have fun at museums. I think according to the Falk's mode, their museum experiences and stories could be analyzed deeper and focused on their identities and immigrant experiences. This paper was just a preliminary experiential exploration to build the connection between Taiwan museums and their Southeast Asian immigrant visitors, to examine the possibilities for their encounters, and finally to help museum professionals better meet immigrant visitors' needs.

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Exhibition, City and Memory

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Abstract

This paper aims to present the visitor perception of an exhibition through an analysis of the exhibition's guestbook. Titled Artamonoff: Picturing Byzantine Istanbul: 1930-1947, the exhibition consists of the photographs taken by Nicolas Artamonoff which document Byzantine heritage of Istanbul. The exhibition aims to present the status of the Byzantine heritage in the 1930-40s in Istanbul and uncover the striking difference between the 30s-40s and modern day Istanbul. As Günder Varinlioglu, curator of the exhibition, states in the introduction of the catalogue, "Artamonoff's photographs resurrect people, lifestyles, and a city that do not exist anymore. They remind us what we have lost, what we preserved, or rather what we chose to preserve and cherish in our physical environment." Thus, the exhibition aims to address the visitors' memory displaying the drastic change in the cityscape.

The guestbook is used as a guide in evaluating how the messages of the exhibition are conceived by the visitors. Using content analysis as a methodology, this paper aims to indicate what the visitors focus on in their comments. Thus, it indicates to what extent the messages of the exhibition are perceived by the visitors, how, if any; and how often the visitors refer to the current status of the city and make a comparison between "old" and "new" Istanbul in their notes.

How to Engage Youth in Creating a New Narative of America

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Abstract

This study addressed how youth (grades 8-12) perceived participation in Our American Journey, a multi-year signature program for the Smithsonian Institution, which will result in a new narrative of America and its emergence out of many diverse cultures. Results revealed that youth's level of interest in the topic varies -when moving away from very recent personal experiences with migration, interest tends to decrease. The issue of sensitivity emerged –youth and adults do not feel necessarily comfortable in sharing their experiences. To help overcoming these concerns, an active participation of communities, and especially youth, in creating the learning experiences was strongly advised. Local museums stressed that engagement with communities and their co-creation of content required a significant investment in resources, particularly time, to build ongoing trust. The importance of other resources emerged, including expertise in recruiting target audiences and helping youth tell difficult stories, providing incentives to encourage audiences to participate despite challenges, technology specific to the project, and staff time. While through a pilot, students successfully connected to families, to local museum, and to a broader understanding of what it means to live in this nation, questions about the balance between quality of the works and students' participation remain open.

Museum education: floating or immersing?

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Abstract

Educational role in nowadays museum is very changeable, so it is important to discuss about the main concern of museum education. The data collection methods (interviews, observation, informal conversations, virtual comments, essays, drawings, documents), used in research, and application of classic grounded theory procedures helped to reveal that the main concern in museum education is boredom. The problem of boredom in museum education is resolved by submerging interactivity, revealing the processes of floating and immersing. Floating, as process of superficial museum education, is disclosed by turning the wheel of boredom (revealed by boredom, avoiding the boredom, activation and overdosing), which leads to partial and temporal solving of boredom and promotes museum visitors to avoid museum more in the future. Immersing (revealed by hooking, (self)involving and wakening of the doubt) is formed as process of in-depth museum education. It means that immersing seeks for in-depth experience of visitors and deepening educational impact and stimulates museum visitors to go back more to museum in the future.

Keywords: *museum education, grounded theory, floating, immersing*

Introduction

According to Hein (2006), education is the main function of museum. Various researchers and organizations define and interpret this aspect of museums' activity differently. Museum education is identified with all activities in museum (Hein, 2005, Jarockienė, 2010), with function of formal and non-formal learning centres (Anderson, 2009), with non-formal education (Bitgood, 2002; Unrath, Luehrman, 2009, quoted by Cruz, 2012), with children education (Morris, Spurrier, 2009), with multidisciplinary learning (Barnes, Lynch, 2012), with continuing education (Nuccazi, 2006), with lifelong learning (the American Alliance of Museums), etc. Jarockienė (2010) notes that currently, as museum education is strongly changing and improving all over the world, it is difficult to present a universally accepted and unambiguous conception of education. For example, the Code of Ethics for Museums (2006) of International Council of Museums (ICOM) defines the meaning of education in the activity of museums in the following way: "Museums have an important duty to develop their educational role and attract wider audiences from the community, locality, or group they serve. Interaction with the constituent community and promotion of their heritage is an integral part of the educational role of the museum". It means that education is not only one of the most important functions of museums, but also the basis of museums' existence (Hooper-Greenhill, 1995, 1999; Hein, 2005; Talboys, 2011). In addition, Jarockienė (2010) also emphasizes that museum education is all activities which are practiced in museum: exhibition of collections, planning and organization of exhibitions, publishing activity, organization of special events, conferences and training programmes.

Thus, the conception of modern museum education contains a broad definition, and with consensus of majority of world museologists, museum education plays an increasingly important role in all activities of museum.

Recently, museum education has been understood as a significant aspect of museum, therefore, the conception of museum education is developed purposefully. It is worth mentioning that ICOM Dictionary of Museology (2010) defines museum education as mobilization of knowledge, collected in museum, seeking for individual development by assimilating the knowledge, developing sensitiveness and acquiring new experiences. It is observed that the concept, which is commonly used for description of museum education in Germany, is museum pedagogy (German Museumspädagogik), which is understood as all activities that can be proposed by museum, irrespective of age, education or social status of visitors (ICOM Dictionary of Museology, 2010). In contrast, the Law on Museums of the Republic of Lithuania (29 05 2003 No. IX-1593, Vilnius) narrows the educational activity of museums to preparation of teaching and education programmes to pupils. This view is too narrow in a modern museum, since it fails to meet the needs of society of twenty first century. Thus, Hooper-Greenhill (1991) gives two definitions of museum education: in one of them she narrows the definition of museum education and defines the museum education only as educational sessions or educational events in museum for children or adults, while the other names the museum education as all activities of museum (including the preparation of collections, planning and organization of exhibitions, special events and educational sessions as well as other activities). This author also highlights that museum education is the creation of open relationship among museum visitors, seeking to increase their enjoyment, motivation and knowledge (Hooper-Greenhill, 1994). According to Falk and Dierking (1995), the fundamental aim of museum education is to foster visitors' trust, interest, curiosity and motivation to acquire new knowledge, and to influence their thinking and the worldview.

As no single united museum education definition has been found, it is understood in a broad sense in the present research, i. e., as all activities in museum, which serve for development of society or its individual members.

While speaking about phenomenon, which is called "*museum education*" in English, a significant problem appears for its translation to Lithuanian. It should be noted that while translating English terms "*education*" and "*museum education*", the Lithuanian equivalent of education "*edukacija*" is used. However, the mentioned translation of education to Lithuanian language is not unquestionable.

Education is the basic concept of educology in English language (Bitinas, 2011). In fact, this concept is derived from Latin educare and maintains its old root in some modern Indo-European languages „*eduk*": fr: éducation, it: *educazione*, pl: *edukacja*, pt: *educação*, ro: *educatie*, es: *educación* (Thesaurus for Education Systems in Europe – TESE, 2009). The mentioned thesaurus specifies that the Lithuanian equivalent of education is "švietimas". However, this translation of education results in many scientific discussions. One scientists support Jovaiša's (2007) position that the most general category of pedagogy is upbringing, while education is an integral part of this category – the main function of upbringing, while others support Bitinas (2011) by stating that the concept of education cannot be considered only as the function of upbringing, since it is significantly wider. According to Bitinas (2011), "švietimas" and "*ugdymas*" are two basic terms of Lithuanian educology, which correspond to one English education. Thus, it is evident that when translating education to Lithuanian language, one has to choose one or another term. Importantly, this causes a great problem: in some cases translation "*ugdymas*" and in other cases – "švietimas" seems to be more appropriate.

In this context, it is worth to pay attention on the third way, i. e., to translate education as "*edukacija*" (according to analogy with aforementioned translations in other Indo-European languages). The term "*edukacija*" is not new in Lithuanian language: it has been used already for some centuries, however, the status of basic term of educology has not been assigned to it. Meanwhile, according to Bitinas (2011), the recommendation to translate education as edukacija seems to be attractive. Although theoreticians have not discussed this term in details, it is widely used in various fields of educology as well as in practice.

Certainly, it could be agreed with Bitinas (2011) that the usage of "*edukacija*" as equivalent of education may be criticized as unnecessary expansion of international words. However, the fact that the word "*edukacija*" has already taken roots in the context of museums cannot be denied: Lithuanian museologists usually use this term in their publications and practical activity. It is this practice of museologists, which became a decisive argument in the present dissertation to use the term "muziejinė edukacija" as translation of museum education.

The object of the research: museum education.

The main problem of the research: what is the main concern in museum education and how it is resolved?

The aim of the research: to generate the grounded theory, which would reveal the main concern in museum education and would explain how the main concern in museum education is resolved.

The objectives of the research:
- to reveal the main concern in museum education;
- to emerge the core category, to reveal the main subcategories and categories, explaining how the main concern in museum education is resolved.

Research methodology

The strategy of classic grounded theory was selected for research, which provides the possibility to researchers to look at the little researched phenomenon from inside without formulating the hypothesis and without any pre-insights, i.e., to "emerge" the theory, which reveals the main concern and explains how it is resolved, by conceptualizing the authentic experiences of research participants. Following B. Glaser's (2001) statement "all is data", the following data collection methods were used in the research: individual interviews, which were conducted with museum visitors, museum educators, museum exhibition designers, with people, who ignore museum; the observation of educational activities in museums; informal conversations; virtual comments; essays; drawings; documents and participatory observation. Following the rules of classic grounded theory, this research was carried out as a cyclical process, where both data collection and data analysis were implemented together, i.e., at the same time data were collected, data analysis was made, memos were written up, it was conceptualized and returned to data collection again until theoretical saturation was achieved. As theoretical saturation is achieved and the grounded theory is formed, the final research results are assessed in the context of museum education under development.

Research results

This research seeked to reveal the main concern in modern museum education, and explain possible ways of its solution. Given the relevance and novelty of aforementioned problem, it is presented the grounded theory "Submerging interactivity" in museum education (developed by applying the method of classic grounded theory). Data analysis has shown, that the main concern in modern museum education is boredom. The core category submerging interactivity emerged as category, which resolves the boredom in museum education. Following the data of research and their analysis, the

Submerging interactivity in museum education

classic grounded theory of "Submerging interactivity" emerged, expressed as floating and immersing.
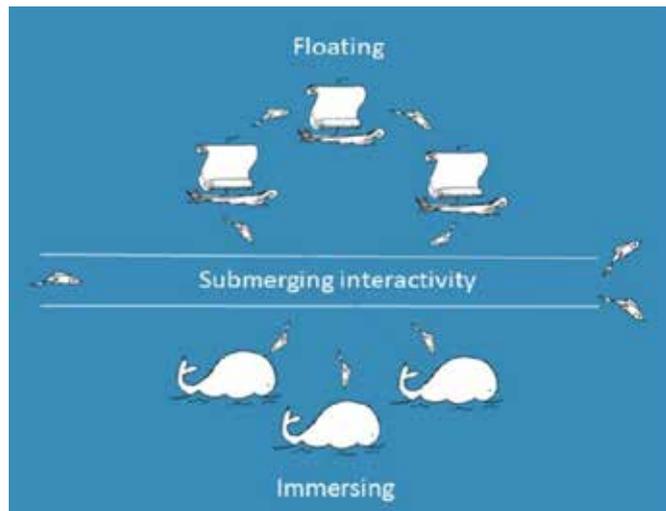
Floating. According to research data and their analysis, the process of floating, emerging in the context of four categories: boredom, seeking to avoid boredom, activation and overdosing is presented as the superficial expression of museum education. The concept of "the wheel of boredom" emerged in this interaction.

Boredom. The first category – boredom occurs as characteristic of traditional museum – its environment is quite monotonous and the visitors lack stimuli, which would stimulate their educational needs. Furthermore, it is evident that the visitors experience the boredom differently, depending on their activity/ apathy, capacity to react to stimuli. Why are the actors of museum education worried, when facing the boredom in a museum? M. Heidegger (1983) helps to find the answer by arguing that the boredom is embarrassing for us and we do want to escape from it as soon as possible.

Seeking to avoid boredom. Therefore, the second category of "the wheel of boredom", i.e., seeking to avoid boredom, occurred not by chance. If we seek to avoid the boredom due to its inconvenience, what is the alternative then?

Activation. The rise of third category requires paying attention of alternative of boredom. Interest is directly related with active activity, to put it in other words, with activation, which ensures the interest. Thus, activation helps to escape from boredom, since it is interesting. It stimulates more actively. So, the education situation in museum is being changed – it is being escaped from monotonous situation. It would seem that activation in museum education is perfect for solving the problem of traditional museum boredom, however, at the same time it seems reasonable that the category of "overdosing" emerged in the concept of "the wheel of boredom" during empirical research.

Overdosing. When museum visitors get too high dos of acti-vation, they overdose. The category of overdosing can be explained in the following way: when museum visitors get too high dose of activation, they overdose and this causes the boredom, thus, the category of "overdosing" appears as a complex challenge to modern museum education, able to "draw" it into "the wheel of boredom".

Thus, floating, as the superficial expression of museum education, reveals the boredom, seeking to avoid

boredom, activation and overdosing, – and combination of them metaphorically is named "the wheel of boredom". Floating begins with boredom, it is often associated with the educational museum activities for museum visitors. Museum educators perceive the problem, so they seek to avoid boredom and make educational efforts focussing on activation of museum visitors. However, if the purpose of activation is formal, this activation gives only temporary educational results, and efforts to increase formal activation leads to an overdosing, which leads to the return to the original state of boredom. It spins "the wheel of boredom". Museum visitors then float

Floating: "the wheel of boredom"

on the surface of the museum education: it's boring, it's interesting, it is boring again. When the visitor is bored – an educational museum effect is minimal, when the visitor wonders – educational impact becomes stronger. Thus, floating leads to partial and temporal solving of boredom problem and promotes museum visitors to avoid more the mu-seum in the future.
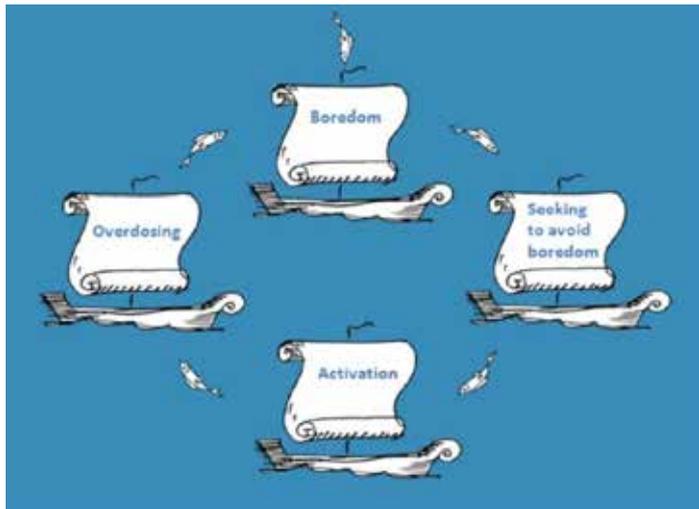
Immersing. The process of immersing, arising in the context of categories of hooking, (self)involving, wakening of the doubt is presented as the expression of in-depth museum education.

Hooking. The category of hooking emerges as the category, directed towards the visitor, in particular, seeking his/her deeper interest.

(Self)involving. The category of (self)involving emerges as the category, not only seeking to attract visitors, but also expecting to involve him/her/to get involved in museum education.

Wakening of the doubt. The category of wakening of the doubt appears as initial possibility of critical thinking, allowing the visitor not only to be hooked, (self)involved, but also to have the possibility to doubt. The further possibility to raise questions and look for answers by oneself is given by the category

of wakening of the doubt, which allows having not only the possibility to change/influence a museum/exposition/museum education, but also an endless immersion possibility.

In case of museum education of "immersing", every visitor would have the possibility to bring his/her understanding, knowledge and to present his/her personal version, thus, developing a new view; and there would be virtually no rules, how to do it, and museum could become a free space of self-expression.
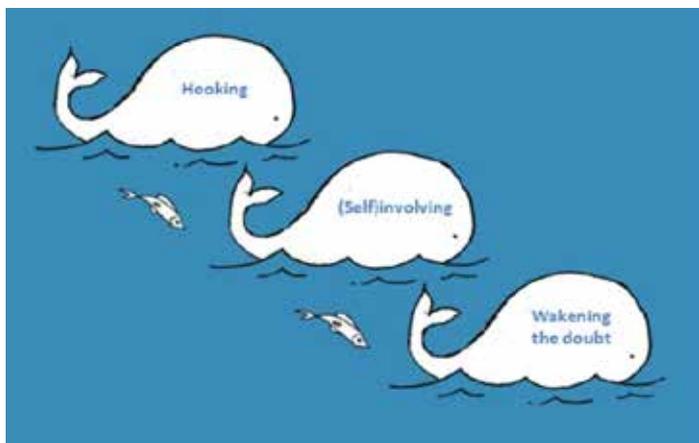
Immersing

Thus, the main subcategory of immersing (revealed by hooking, [self] involving and wakening of the doubt) is formed as process of in-depth museum education, offering an in-depth solution of problem, caused by boredom. It means that immersing seeks for in-depth experience of visitors and deepening education and stimulates museum visitors to come back more to museum in the future.

The theory of Submerging interactivity reveals multi-layer of museum education expression, often seen in the background of interlacing layers. Submerging interactivity, as the core category, reveals in the context of integral deepening. In other words, museum education often has floating, and immersing opportunities. Thus, the theory of Submerging interactivity prompts to the museum participants' education development process. They should keep in mind that only deepening, as the meaningful museum development opportunity, helps to move away from floating and allows to immerse.

On the other hand, the theory of submerging interactivity is important, that not only demonstrates possible constructivist principles application variety, but also reveals today's transitional situation in the context of education theories application. Floating, as one of the main categories, represents systematic and behavioristic musuem, but immersing, as another main subcategory, formation rudiments are observed in discovery museum, and develops (seeks to develop) in the context of constructivist museum.

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Sessions/Sesiones

6. Trends in Museum Education / Tendances de l'éducation muséale / Tendencias de la educación en los museos

Vaida RAKAITYTE
Museum Education: Postmodernism Theory Adoptions

Gina KOUTSIKA
Working Together - Working Differently.

Vinicius de Moraes MONÇÃO, Diogo Jorge de MELO & Silvilene de Barros Ribeiro MORAIS
¿ Es posible utilizar la "didactica magna" en el proceso educativo de los museos en el siglo XXI? Apuntes y reflexiones

María del Carmen MAZA & Cordero Graciela WEISINGER
Un Acercamiento a un Problema Complejo:
La Transdisciplinriedad en los Museos

Marilia X. CURY
Estudio sobre programas de educación en museos brasilenõs

Museum Education: Postmodernism Theory Adoptions

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Abstract

Museum is a cultural organisation, which talks in many different forms and sizes to the public. Nowadays the world of a museum concept is broadened by its mission in education as audience-centeredness. According to a postmodernism theory, an object, for example an exhibit, is a simulacra that simulates separate meanings of attendance according to their interpretative thinking of mind what arises from different meanings; experiences and personal knowledge. Many parallel worlds combined together brings different stories, - and no one story is false. Multiply structure of thinking is a key factor of postmodernism and it turns away modern thinking from the linear perception in a fast screw aside. Every different postmodern visitor is an active figure in a trajectory of a museum display of exhibition. Today only one question is most important: "How to became museum popular in engagement in a local and broadened community?". Finding mechanism of how to open a door to an effective communication of research, museum and public, is a core element of this paper research including definitions the newest museum missions, successful marketing processes, Lifelong Learning Programme scores and museum's variety communication strategies.

Keywords: *postmodernism, simulacra, simulation, museum missions, education*

Today museums in the world are promoted to rethink their missions, becoming people-centered rather than a *product*, and face up to the need to change the way, they present themselves to their target audiences (Black, 2005), because of the growing needs of a contemporary society, the penetration of technologies and numerous alternative places for a leisure. In the continuation of this mind, McLean (1997), Hooper-Greenhill (2004), (Black, 2005), Kotler & Kotler (1998), says, that education nowadays becomes the main driving force in a museum and is an important unit of a museum's strategy as well.

In *Excellence in practice: Museum Education Principles and standards,* published by American association of Museums, is asked to ensure, that education is clearly incorporated into the missions, goals, and financial strategy of a museum and demonstrate a broad understanding of communication strategies and media.

Facing up to challenges for the 21st century, Burton & Scott (2007) give a question about what the museum in the postmodern world may become, and in this respect, give examples of some thinkings of: Gurian (1996), who envisages that museums will increasingly have a role as sites of safe congregant behave where communities can confront, debate and exchange ideas, and Weil (1997), who sees the museum reinventing itself to become a centre available to its supporting community to be used in pursuit of its communal goals. On the other hand, Rojeck (1993) says, that postmodern leisure condition is one, that is marked distraction rather than immersion, indifference to the authentic but a curiosity about the simulated or the fake, short-lived intense social interaction, an ever accelerating place of life, and an ambivalent and contradictory view of risk and contingency in a world that is seen as beyond the control of the individual.

For Burton & Scott (2007) long-term and short-term challenges are crucial for a museum, which should be on the way to complete consider their role in a postmodern society and key issues, within the context of the changing values of the 21ˢᵗ century, motivation to visit and concerns related to positioning museums in the context of competition and changing leisure patterns.

Nowadays in the competitive sphere of leisure in a contemporary and a fast flow life with people's different lifestyles, multiply choices and eagerness for quality entertainment, an immense variety does a huge impact to renew missions continuously, if a museum as a cultural institution wants to survive as shiny diamond in a future. According to the idea of priority in the dialogue of society as active learners, and a museum as welcoming and productive institution, we need to define Postmodernism movement. Why? Because this movement is a key factor, which can treat old-fashioned doubts and has many answers to unsolved problems in forming the strategy from a side of education and communication.

Postmodernism, itself, does not hide a linear or narrow definition, it represents a multidimensional thinking from the point of a contemporary change-to-change life view. Not static, conversely, it looks as yeast-rise in the condition of high-low temperature, - might swell, shrink, explode or collapse, - and never stay the same under the conditions, influenced by external factors.

Jean-Francois Lyotard represents postmodernism as seeking common ground between opposing bodies of knowledge or belief. Universal standards are discredited: there can be no total theory and no absolute foundation of knowledge. On the other hand, Fredric Jenck proposes that postmodernism is multivalent (has many different meanings) or plural coded. That is deliberately open to many different interpretations (Ward 2010).

Hooper-Greenhill (2004) proposes to analyze the educational role of museums from the perspective of the visitor, with clear understanding, that visitors come to museums with their own agendas, learning skills and interests. It causes us to begin to define the experience of a visitor from a very different point of view. One of the first tools of analysis is an understanding of the interpretative processes that visitors are likely to use within museums. "Education should seek to include understanding", - says Hardner (2006) and tries to show, how understanding of crucial ideas and concepts is most likely to be achieved if important subject matter is approached from variety of perspectives, which can activate the range of our multiple intelligences. He focuses, as well, on the acquisition of disciplinary understanding, which he sees as particular challenge of the later years and insists that it is a primary goal of education.

Museums 2020 Discusion Paper, published by Museum Association in 2012, posts that impact at the museum may be done by: *Making a difference for individual*; *Making a difference for communities; Making a difference for society* and *Making a difference for the environmental*. There is written in *Museums 2020 Discussion Paper* as well, that a museum has constantly think: "*What will people want of their museums in 2020?*" and, that museums can only be as good as their analysis of society and awareness of the reality of people's life; plus be more available for a wider range of activities with a possibility of accommodating different points of view.

Under EU's *Memorandum on Lifelong Learning (2000)*, the conclusions of the Lisbon European Council confirm, that the move towards lifelong learning must accompany a successful transition to a knowledge-based society. Therefore, Europe's education and training systems are at the heart of the coming changes. Lifelong learning is no longer just one aspect of education, it must become the guiding principle for provision and participation across the full continuum of learning contexts. The coming decade must see the implementation of this vision. All those living in Europe, without

exception, should have equal opportunities to participate actively in the shaping of Europe's future.

Future museum should face up to educators and curators at the same importance as at *an object* (an exhibit) if they want to target to the successful education matrix mode. There shouldn't be a requirement for visitors to bring their *priore* knowledge or special preparation (I mean fragile matters: intelligence measure or social class) for getting involved in an educational programme or exhibition analysis, as well, for aging (from pupils to adults), - differently, in museums should work postmodern curators with whose mission to represent exhibits in versatile sign system with *cosmos space* of understanding, as multistage codes and references to multiply intelligence; and postmodern well prepared educators with whose mission as electrolysis between signs, symbols and human. A powerful educator should be perfect in psychology (having in mind, that the audience reaction is your, as educator, own mirror), pedagogy, learning theory, philosophy, history, culture (arts and architecture priore); be very self-motivated (can get or participate at conferences, seminars of qualification; to reach newest books and to do best practice exchange at the other foreign museum; be able to work with small or huge educational projects; be able to get valuable contacts of well being new-trend museums and universities based on museology or education from different parts of the world to make positive changes in a native museum or make their own research; be able to do all these things at the same time as postmodernism theory, itself, allows.). The museum missions should rethink requirements for educators as lively transmissions of the message to people who are in the middle of the way to decide, what to chose: a museum or other kind of leisure entertainment form. There have to be carefully planned strategic steps for effective education policy as well.

According to the postmodernist Jean Baudrillard, reality is generated by models of a real without origin or reality, and is called: A HYPERREAL. Objects itself, doesn't mean anything and hides many of different truths; no one interpreter is right and neither wrong. Many approaches cycles in a system and influences the meaning of an image real and unreal. These images are called simulacra.

> *Simulation is characterized by a precession of the model, of all models around the merest fact- the models come first, and their orbital (like the bomb) circulation constitutes the genuine magnetic field of events. Facts no longer have any trajectory of their own, they arise at the intersection of the models; a single fact may even be engendered by all the models at once. This anticipation, this precession, this short-circuit, this confusion of the fact with its model (no more divergence of meaning, no more dialectical polarity, no more negative electricity or implosion of poles) is what each time allows for all the possible interpretations, even the most contradictory – all are true, in the sense that their truth is exchangeable, in the image of the models from which they proceed, in a generalized cycle.*

Jean Baudrillard (1998)

In the way of converting the postmodernism theory of Jean Baudrilard to the model of a basement of museum education, we can insist that museum is the place of *simulacrus* and each human can simulate their own experiences through the signs, which they can catch by gazing at the exhibit. In the world of technology and information wide spread, postmodern visitors can weave their own interpretations within, as in the combination of weft and warp in classic textiles. The generation of creativeness in a context of these conditions is the power that makes a contemporary society to survive in a competitive world.
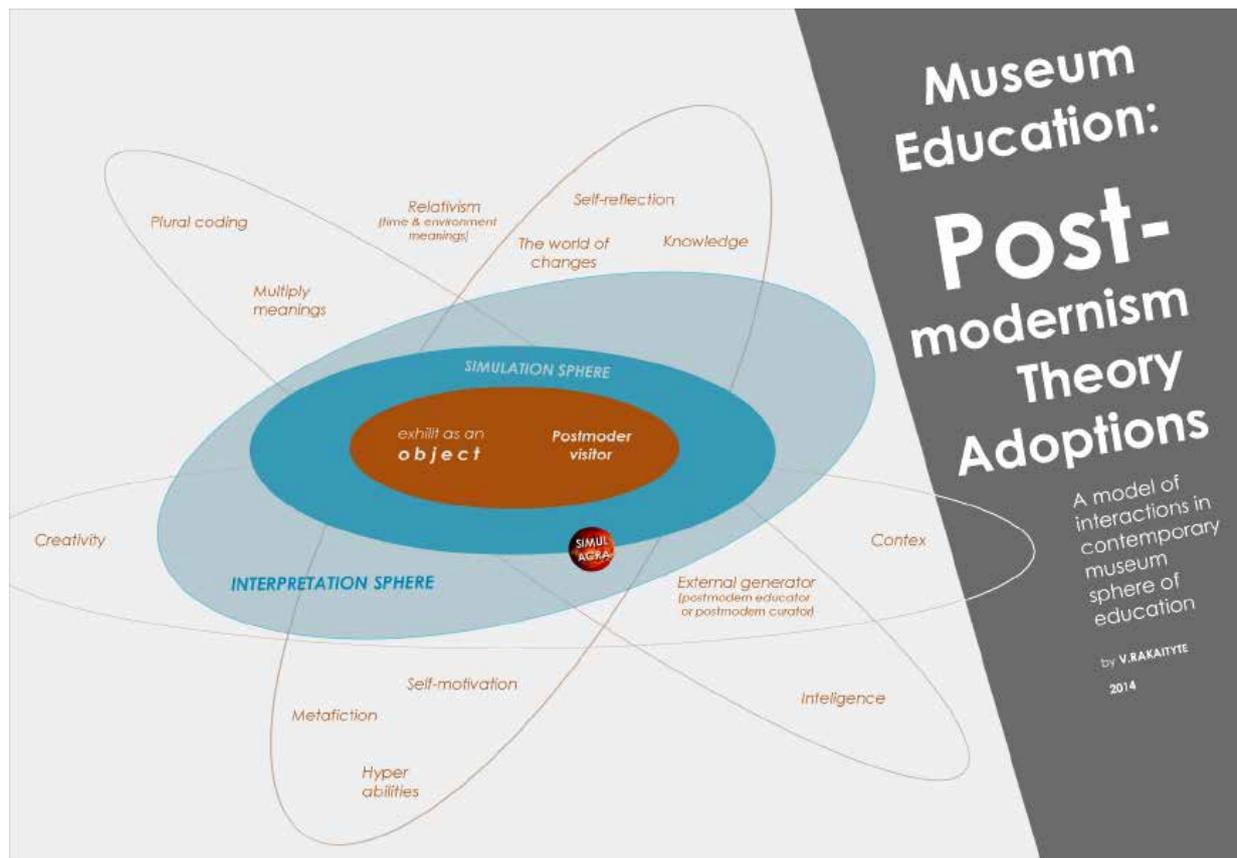
"A model of interactions in contemporary museum sphere of education", Vaida Rakaityte, 2014

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Museum Educators
Working Together – Working Differently

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Abstract

Over the years, as an audience-advocate, communicator, educator, evaluator, interpreter and exhibition developer, I have cooperated and fought with a range of other specialists in archaeology, art, history, natural history and science museums, in order to create programmes that engage and inspire a wide range of audiences. Collaboration and communication varied, depending on the mission and strategic drives of each institution, the status of each subject-specialist and the personalities. My colleagues and I were precious about our remit and our professional expertise. We can no longer be. Our traditional ways of working are no longer fit for purpose. We need to be agile, flexible, open-minded, risk-taking and work with external experts. Projects that are successful rely on internal and external partnerships and museum professionals that are effective demonstrate adaptability and resilience.

Presentation

IWM (Imperial War Museums) is in the UK. We tell stories about people's experiences of war from the First World War to the present day, to help create a greater understanding of why war happens and the effect that it has on individuals, communities and our world. Our unique collections, made up of the everyday and the exceptional, reveal stories of people, places, ideas and events. We challenge our audiences and users to look at conflict from different perspectives, enriching their understanding of the causes, course and consequences of war and its impact on people's lives today. IWM's five branches are IWM London, with six floors of exhibitions and displays; IWM North, housed in an iconic award-winning building designed by Daniel Libeskind; IWM Duxford, Britain's best-preserved war time airfield; Churchill War Rooms, housed in Churchill's secret headquarters below Whitehall and the Second World War cruiser HMS Belfast.

Throughout the presentation, I represented my personal professional views and not IWM's position on museum learning and museum education.

When I started working in museums in Great Britain, there were resources for education, outreach, community engagement and public events … in one word there were resources for museum learning. We used to have large teams that specialised not only in academic subject matters, but also in audience groups (e.g. families; adults) or types of engagement (e.g. science demonstrations, drama). We had distinct roles that we took pride in, and the possibility to have a job "for life". Twenty years ago, museums, at least in the UK, had a great deal of passionate, endearing eccentrics that followed their own personal interests

and engaged with collections and the public in their own terms. Various types of Government's grants and businesses funded many of us. Philanthropists and other sponsors were relatively effortlessly persuaded to support our activities.

Things are different now.

The situation in 2014, at least in the UK, is that museum budgets are being reduced (significantly and continuously) and that museum posts are being lost. At best, when someone leaves they are not replaced but frequently contracts are not renewed and "permanent" positions are cut. In May 2014, the Museum Journal

Near Deniécourt, February 1917 - Geoffrey K Rose

reported that budget cuts were having a devastating impact on museum, galleries and heritage sites, according to a report published by the Prospect union. This was based on a survey of its 6,000 members. The report stated that since 2010 National Museums Liverpool's direct funding from government had been cut by 28% in real terms. The impact included the loss of 90 posts (from 510 to 420). Prospect also said that there had been redundancies at a number of big museums in London. These funding cuts had led to a reduction in programming, jobs and services to the public.

In parallel to Government's cuts, there was a new low of only 15% of individuals participating in the Taking Part survey (2013/2014) having donated to museums & galleries and 5% to the arts. This is despite attendance (51.3 %) being stable and up 10.8% since 2005/6. The same report stated that members feared the sector is close to reaching tipping point and that the current losses of jobs and skills will be more keenly felt in the future, when it will be too late to do anything about them.

In times of political and financial constraint it is always tempting to look for ways to cut costs and to assume that museum educators are not essential - *surely* anyone can communicate effectively with visitors. *Surely* leaflets and online information can tell our audiences everything they want to know. I agree with Joyce Murdoch from IWM, who told me: "The ability to communicate effectively with a very broad spectrum of people is a real skill, and it should not be underestimated. Printed material or a website cannot interpret information with humour or pick up and respond on the knowledge and experience of its users".

Defining the museum educator

Traditionally, museum educators tended to work with audiences who have specific needs that standard museum interpretation was not designed to engage with and created school programmes and family activities. In a way, even though important, these audiences were perceived as niche rather than core. Now, museum educators are required to have a long list of skills and competences that include project management, fundraising, stakeholder management, need to be current and relevant, open and flexible, emotionally intelligent and to be able to work with any type of learner.

Specific to museum educators, though, is the knowledge and understanding of pedagogy and educational

theory (particularly, but not exclusively, how children and young people learn) and the skill to communicate effectively. Grant Rogers from IWM told me: "I tell all of my new freelancers that it is not what they know that is important, but how they communicate with the public. It is their personal skills that I am most interested in".

One possible definition would be that a museum educator is a museum professional who can frame the museum, its collections and research to deliver specific, intended, and measurable learning outcomes through the development, delivery, and evaluation of a range of audience-focused programmes, activities, events and products. According to Bridget McKenzie, their primary skill is designing activities of dialogue, creative response and contextual enquiry that inclusively draw out people's interpretations of objects and sites in order to increase understanding of the world and care for it.

However, there is a strong view that a museum is about learning, and therefore everyone who works in a museum is implicitly working towards this goal, no matter what their job title.

So … are we all museum educators? And if that is true, does it strengthen or weaken our position?

All museum professionals have (to differing degrees) a passion, drive and belief in the purpose and value of museums and in their contribution to society and culture. However values and starting points about purpose and outcomes can often be different. What differs between museum educators and other museum professionals is the focus on interpreting collections/heritage through dialogic and participatory methods and the focus on particular audience groups that are deemed to require or request involvement in such methods. Museum educators differ by being immensely connected to people's interpretations of collections. According to Liz Smith from the National Portrait Gallery, there is no other activity where you encounter and nurture fresh, imaginative perspectives and questions so frequently.

As the last few years have shown, museums are increasingly subject to market forces and ideological change and the landscape in which they function in the future is yet to settle to a coherent consensus. Forced change is the constant and it makes for interesting times. Museums seemed to be more focused on expertise (working with artists and academics), while internal expertise across the board (both for education and curatorial) is being structurally weakened due to funding cuts. This is demanding more flexible working practices that are led and underpinned by experience and understanding of how to blend the different disciplines. Museum educators have not always been able to communicate the value of what they do, they have not often generated income and they have not often evaluated their impact effectively, their work is not always seen as core activity when difficult decisions have to be made about finances.

Furthermore, the core/niche model described earlier is no longer applicable. Museums are becoming less committed to working with niche audiences, while aiming that their content is accessible by all. In addition, museum educators are required to create work that has a larger demonstrable impact and is integrated within the community. Education and public programmes need to be scalable, fundable, have a measured impact and offer audience progression both within and across formal and informal audiences. The future of museum education lies increasingly in facilitating the interconnectedness of audiences within the museum's offer – this is the complete opposite of the core/niche model described above.

Definitions of museum education are broadening and blurring, with more participatory and interpretive exhibitions, more participatory digital projects, more strategic outreach, more complex development projects, more public programming generally.

Most roles are now short-term contracts and quite specific (project funded). And, if we agree that learning is at the heart of a museum, should not the various roles be merged? Could not any competent and multi-skilled museum professional explore and facilitate multi-audience and informal engagement through all available platforms and channel?

Liz Smith from NPG argued "The label of educator/ education and even learning can be a 'limiter' in some organisations where the principal 'learning' activity is considered to be programming and associated projects". For many years the desire to extend the definition of learning to be about people, places, programmes and expertise was gathering ground and has continued to do so in some organisations. However current terminology about social inclusion and well-being is now being adopted. This has two challenges one that requires a shared vision on organisational purpose around this and secondly an application in activity. The challenge still is to deliver this vision holistically. Are we weakening the skill and importance of learning by discussing the impact of learning and engagement in these terms?

Terminology is important in achieving positioning and understanding both internally and externally, but more important than this is changing the way we think and the way we work.

Despite the devastating cuts, I have faith in our power of resilience, tenacity, adaptability and ingenuity. I also have faith in our capacity to adopt new practices and reinvent ourselves.

In order to remain sustainable and be able to serve our audiences with a reduced workforce, we need to combine our efforts and genuinely work with and through each other. We no longer have the luxury to do everything ourselves and to develop all kinds of new skills (both in terms of subject matter and in terms of audience specialisation). We ought to seek out partners within and outside our organisations, within and outside our sectors, within and outside our disciplines, our communities, and our countries. We need to form informal and formal consortiums, learn from each other and combine the limited/cut/shrinking resources towards a common vision and shared goals.

Similarly, we ought to conceptualize our actions, constantly think and rethink what we are doing, why we are doing it and be open to ideas and possibilities. We also need to innovate. Innovation does not happen in isolation. It is the outcome of interactions, conversations, experiments and accidents that go on all the time.

Let's be imaginative and promote fresh ideas.
Let's disrupt conventional dialogues and take risks.
Let's be change-makers and see through problems to solutions.

Our audiences develop and evolve and we ought to change with them so that we remain, relevant to today and inspiring for the future.

Acknowledgments

¿Es posible utilizar la "didactica magna" en el proceso educativo de los museos en el siglo XXI? Apuntes y reflexiones?

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Abstract

This article's main objective is to reflect about the theme of the conference, which proposes activities that allow educational processes and effective communication as a form of reaching all visitors make knowledge about the objects in museums possible. Searching to solve this problem, regarding schools, though, Comenius in 1649 published his "Treaty on the Universal Art to Teach Everyone Everything" whose educational proposal, strongly present in the twenty-first century, can be identified in some institutions. Nevertheless, after a long discussion over the proposals of cultural and critical thought, a questions remains: is there a "magical formula" which can be implemented in the museums to make the accomplishment of their educational function feasible? If so "how" and "what" should we take into consideration to carry out this proposal? In order to carry out these reflections, we will present and discuss the postulates developed by didactics in Brazil and problematize its possibilities of use in museum's educational task under the light of the concepts of instrumental didactics and fundamental didactics.

Introducción

El contenido temático del texto de presentación del primer encuentro anual de dos comités internacionales del ICOM, 13º ICOM-UMAC & 45º ICOM-CECA, nos invita a reflexionar sobre algunos puntos relacionados con los roles de los museos y las funciones de comunicación y educación. De entre las angustias y cuestionamientos se indaga: "How to operate the magic encounter which will allow any visitor to understand the most difficult topics needed to be able to enjoy the wonders exhibited in museums?". Este problema, a su vez, refleja la continua búsqueda de instituciones que poseen relación e interacción con aspectos sociales y educativos, y que, a su vez, es travesado por distintos periodos históricos de grupos sociales diversos.

En la búsqueda por obtener la solución de la misma cuestión, pero en ambiente escolar y con respecto a las características históricas, Juan Amós Comenio, en 1649, publicó el "Tratado de la Arte Universal de Enseñar Todo a Todos", la Didactica Magna, del cual su propuesta educativa llega fuertemente en el siglo XXI, y que aún despierta interés frente a las ansiedades del contexto contemporáneo y a la difícil tarea que es la promoción de la educación a todos los sujetos.

Sin embargo, ¿Es posible de efectuar la perspectiva de enseñanza comeniana a partir de la línea de pensamiento crítico y cultural? ¿Existe, realmente, una "fórmula mágica", o modelo único, que puede ser implementada en los museos para la realización de las tareas educativa? En caso de una respuesta positiva, ¿"cómo" y "qué" debemos tener en consideración para la realización de esta propuesta?

Al volver nuestra mirada hacia la historia, específicamente la historia de la educación, es posible identificar que similar problematización, puesta para la reflexión en el primer encuentro del ICOM-UMAC & CECA (2014) ya fue punto de debates durante los siglos pasados. Sin embargo, aunque la temática no estuviera centrada en la problematización de la dimensión educativa de los museos, y sí en la dimensión escolar, la esencia de la discusión puede ser aprovechada y acercada hoy por nosotros.

De acuerdo Alderoqui y Pedersoli (2011), las últimas décadas del siglo XX, las discusiones sobre el carácter educativo de los museos tomaron aliento. Tal movimiento puede ser identificado a partir de una serie de encuentros entre investigadores, educadores, maestros, expertos y otros sujetos que discutieron la cuestión en distintas partes del mundo (Alderoqui y Pedersoli, 2011). Consideramos que este movimiento empezó en un período anterior, en la década de 1950, donde ponemos como marco para estas cuestiones la creación del Comité para la Educación y Acción Cultural (CECA) de International Council of Museums (ICOM), de acuerdo con Scheiner (2012).

Entre las discusiones en el campo de la museología, apuntamos como marco la realización de la "Mesa de Santiago de Chile" en 1972, sumado al movimiento de la Nueva Museología, que marca el origen de distintas prácticas y otros procesos innovadores del campo. Estos movimientos internos y correspondientes al contexto social ayudaron a la construcción de una Museología preocupada para los aspectos sociales y ambientales.

Así, a partir del patrimonio integral, la existencia de construcción de discursos, políticas y acciones orientadas a la sustentabilidad y los cambios sociales, pasaron a ser pensadas en perspectiva del pasado, presente y futuro. Esto posibilitó, indirectamente, un gran impacto en las proposiciones sobre la dimensión educativa de los museos. Principalmente por establecer la percepción de la existencia del patrimonio integral, que surge a partir de interrelaciones, que acaban por constituir una especie de red de procesos estructurantes e interactivos (Scheiner, 2012; Varine, 2012).

Como resultado de este proceso, se convirtieron en pauta de investigación acciones que permitieran pensar en una Museología para todos, o mejor, para pensar en una Museología capaz de desarrollarse en distintos nichos sociales, sea ella referente a los grupos más nobles o los empobrecidos, muchas veces identificados como socialmente excluidos. Así, aun entendiendo que "lo enseñar todo a todos" sea una construcción sociocultural, referente a cada tiempo histórico, es comprensible también su acción y proceso limitado, pero también a la su capacidad metafórica de la adecuación a los distintos contextos de posibilidades. Así como sabemos de los límites del Museo, en los procesos de recordar y olvidar.

Por tanto, los Museos que antes eran comprendidos como espacios de restringida dimensión educativa y formativa de la sociedad, hoy son palco de un proceso de experimentaciones educacionales que pueden

ser entendidas como "universales". Eso no pasa simplemente por abarcar la totalidad, sino más bien por reconocer la complejidad de este conjunto, en la construcción y el establecimiento de esa percepción.

En este proceso, fueran creadas distintas acciones destinadas al proceso educativo a partir de diversas perspectivas del aprendizaje y la enseñanza. Tales acciones, hoy se constituyen como los principales modelos de trabajo educativo ofrecido por los museos. Como ejemplo de las actividades es posible encontrar: las visitas guiadas; el uso de tecnologías para la presentación y disponibilidad de informaciones y conocimiento producido sobre determinado objeto; acciones especializadas, y otras tantas posibles que pueden ser enumeradas como la de los inventarios participativos y distintas acciones realizadas en comunidad por instituciones museológicas.

A su vez, estos modelos son útiles, solamente, como primer paso para el desarrollo de acciones educativas específicas, porque una mediación, en acuerdo con su contexto, debe ser realizada de manera flexible, pero un mismo modelo fuertemente consolidado, siempre es pasible de cambios y los agentes de estos procesos siempre deben contribuir para el surgimiento del nuevo. Justamente, este factor, que mantiene el Museo vivo y actual, permite que este cambie, se recree y sea siempre reflejo social crítico de la sociedad que representa (Melo et al., 2012; Scheiner, 1998). Luego, los estándares deben ser rotos, para que la contextualización local o hasta exógena, busque alcanzar distintos públicos y no públicos.

La contextualización: Comenius, su tiempo y sus cuestiones

En relación a la creación de un modelo o metodología educativa – propuesta que de alguna manera está colocada en la conferencia – alrededor de la segunda mitad del siglo XVII, en el campo de la educación se registra la primera sistematización de la enseñanza.

Jan Amós Comenius (1592 – 1672), fue un pensador natural de la antigua región de la Moravia, instigado por resolver los problemas educacionales de su período, en la transición del modelo educativo marcado por la presencia y hegemonía de la Iglesia Católica, a su vez inspirado por el pensamiento de la Reforma Protestante, propuso un método de instrucción que pudiera ser aplicado en "todas las comunidades, reinos, ciudades y aldea y escuelas, tales que toda la juventud, de uno u otro sexo (…) [pudiera] ser formada en los estudios y educada en las buenas costumbres (…)". Como materialización de su propuesta tenemos la célebre obra, "Tratado del Arte Universal de enseñar todo a todos", también conocida como Gran Didáctica, Didáctica Magna, publicada en 1649 (Araujo, 1996).

Es consenso entre pedagogos y expertos de la educación que la propuesta de Comenius fue inédita y se tornó un marco en la Historia de la Educación, que a su vez es reconocida como uno de los pilares de la estructuración de la escuela moderna. Como primer registro en la búsqueda por la sistematización de la educación, él es reconocido en el mundo occidental como el "padre de la didáctica moderna".

Sim embargo, es importante apuntar que, al presentar la propuesta de enseñar todo a todos, Comenius no hace referencia a la adquisición de los conocimientos producidos por la humanidad. El tenía, como intencionalidad, sistematizar una metodología que estuviera orientada a la educación de la población general, distinta de aquella practicada por la Iglesia que privilegiaba la formación de los hijos de la nobleza y de la creciente burguesía (Gélis, 1997). Según Goulart (2002), su preocupación era la construcción de una metodología o "fórmula mágica", que pudiese ser aplicada en cualquiera parte del mundo. Al ser aplicada, garantizaría que todos pudiesen tener acceso al aprendizaje sistematizado. Así, es posible comprender que el pensamiento de Comenius estuviera pautado por el "carácter universalizante de la educación", que se

sería concretada a partir de la estructuración sistémica del proceso educativo. O sea, la creación de "un currículo único y simultáneo, rigurosamente controlado por tiempos y espacios pedagógicos uniformes (Goulart, 2002). Tener acceso al conocimiento, establecer un planeamiento pautado en el grado de las dificultades y disponer elementos materiales permitiría, por sí solo, alcanzar buenos resultados.

Es necesario reconocer que su contribución para la estructuración del proceso educativo, de matriz escolar, tuvo gran importancia para la creación de la escuela moderna. Su propuesta, que tenía el objetivo de favorecer los individuos comunes con el conocimiento producido por la humanidad, es identificada como un gran avance para su período histórico.

De hecho, todavía es una persistente discusión. Aún más, en cierto modo, atraviesa la cuestión de la necesidad de oferta educativa en distintas naciones, especialmente aquellas clasificadas como en desarrollo donde se cree que el acceso al conocimiento científico sea la clave para el desarrollo humano y económico de las sociedades. Sobre estos aspectos es posible de trazar una analogía con la cuestión de los Museos y de la propia Museología. Ambos tienen aspectos de "universalización", principalmente cuando pensamos en la posibilidad de preservar todo, así como el ejercicio de hacer recordar sin olvidar. Como un día fue pensado para la Biblioteca de Alejandría, que fue construida como una institución con objetivo de tener y guardar todo el conocimiento del mundo (Jacob, 2000). Así como podemos mencionar la sistematización de las primeras enciclopedias, que también buscaban este propósito "universalizante".

De esta primera propuesta de sistematización del proceso de enseñanza ya pasaron más de tres siglos. A pesar de este largo período que nos aleja de las proposiciones de Comenius, la característica de su pensamiento todavía nos alcanza en el siglo XXI. Sin embargo, hoy en día aún tenemos un sueño como el de Comenius y buscamos medios que nos permitan la creación de un método y metodología de enseñanza, que sea eficaz al punto que todos los individuos que, al pasar por un proceso educativo puedan incorporar los conocimientos y saberes presentados, esto en cualquiera proceso educativo en distintas instituciones.

Considerando todo esto, aún cuando la obra de Comenius sea tenida como un marco en la historia, en vista de su preocupación con la necesidad de permitir que todos los individuos tengan acceso al conocimiento, comprendemos que volver sobre la cuestión de *"cómo lograr una fórmula mágica que le permita a cualquier visitante entender los temas más difíciles que se necesitan para el disfrute de las maravillas expuestas en los museos?"* se convierte en anacronismo y alejamiento de las cuestiones problematizadas actualmente en las discusiones sobre educación.

Apuntes para pensar un abordaje educativo en los museos a partir de las experiencias y del pensamiento pedagógico brasileño

En referencia a este punto específico que se propone para la reflexión, presentamos nuestra posición. Nuestras bases epistémicas y prácticas tienen origen y tienen apoyo en las discusiones efectuadas sobre el carácter de los procesos educativos – sea escolar o no escolar – que fueran desarrollados en Brasil en las últimas décadas.

Consideramos incoherente el deseo y propuesta de creación de una "fórmula mágica" por entender que los individuos no son únicos, no son portadores de las mismas capacidades físicas e intelectuales, ellos (y también nosotros) no tienen las mismas ansias, ni movidos por los mismos deseos. Tenemos consciencia de que los factores ambientales, sociales, culturales, políticos, religiosos y económicos son distintos al

punto de tornar inviable la creación de un modelo único, infalible, mágico, en el molde que es posible localizar en la propuesta comeniana.

Paulo Freire, uno de los más reconocidos y destacados pensadores brasileños, reclamaba enfáticamente que "enseñar no es transferir conocimiento, sino crear las posibilidades para su propia producción o su construcción" (Freire, 2007). En esta perspectiva, si no es transferir y sí crear, construir el conocimiento, moviendo esta necesidad a los museos, cada museo deberá disponer los elementos que posibilitarán esta tarea y desafío.

Enhorabuena, de acuerdo con las palabras de Paulo Freire, para la ejecución de la tarea educativa, cada museo debe investigar, estructurar y crear sus propias prácticas a partir de una primorosa investigación de su contexto, los elementos que podrán posibilitar esta tarea y desafío. Tal movimiento debe ser realizado dentro de sus posibilidades y realidades sociales. Sin eso, la aplicación y utilización de un modelo educativo ya hecho, acabado, importado e implementado las potencialidades de cada institución pueden tornarse vacías, y, al mismo tiempo, tornar muertas las maravillas que allá están disponibles para la apreciación y el conocimiento de distintos públicos.

Es importante recordar que nuestro contexto histórico actual está marcado por características polifónicas, polimórficas y multiculturales. Características que son señaladas continuamente, por las conferencias locales e internacionales. El respeto a las diferencias, sean ellas cualquiera, deben ser punto de valoración y principio norte de todo trabajo educativo. Más aún, señalan la necesidad de fomentar la construcción prácticas y políticas en las naciones que permitan la construcción de nueva sociedad, que posibilite la promoción de las diferencias y de la paz en el mundo.

Así, consideramos que el respeto a las diferencias, sean cualquieras, deben ser punto de aprecio y principio de la dirección de todo trabajo educativo y en cualquiera temática.

En esta dirección, hablar o proponer la creación de espacios y acción educativa, especialmente en los museos, que posibilite a todos el acceso al conocimiento, toca la necesidad de pensar procesos incluyentes. Esto es así porque, como ya presentamos, si ofrecemos el conocimiento de forma disociada de la realidad social, sin preocuparnos por las múltiples facetas del público visitante, las informaciones pueden no germinar y fenecer dentro de las vitrinas. Consideramos que el "encuentro mágico" es un momento efímero, que sucede de manera particular, pero mediada por la institución, y que debe tener en consideración las diversas identidades e incluir las múltiples realidades sociales

En referencia a las ideas existentes sobre la conceptualización de museo inclusivo, Scheiner (2005), a partir de la perspectiva filosófica, propone que la inclusión "correspondería a la idea de que es posible que exista una sociedad en la cual todo individuo pueda desarrollarse plenamente como persona o ciudadano". Ya, Mairesse (2012), contribuyendo a la discusión, esclarece sobre el origen del término "museo inclusivo", señalando que aunque sean establecidas acciones direccionadas principalmente para las relaciones entre los museos y lo visitantes discapacitados, también implica en un abordaje más amplio, el conjunto de públicos excluidos de los museos.

Actuar sobre esta realidad actual es uno de los más grandes desafíos de los Museos, que por ser una institución de carácter social, no puede negar o rechazar. El Museo, en su dimensión educativa, debe tener esas dimensiones en perspectiva y actuales como un desafío, poniéndolas en lugar de constante análisis y reflexión en el proceso de construcción y constitución de su trabajo.

De la misma forma, la existencia de una normalización de esta democratización, a su vez, no garantiza que los saberes presentados por los museos sean apropiados por el público. Eso es resultado de las particularidades existentes, tanto a nivel personal como social. En esta perspectiva, aún cuando se pueda construir una "fórmula mágica" en que todos los museos puedan utilizar un determinado protocolo para que la función educativa tenga éxito, la subjetividad humana interferirá en los resultados esperados.

A partir de nuestras consideraciones, contrarias al establecimiento de un patrón metodológico infalible, que pueda atender a todos y que lleve en consideración sus especificidades en cualquier contexto sociocultural, proponemos algunos puntos que consideramos muy relevantes para la constitución de un museo inclusivo. Avanzamos para allá de la perspectiva comeniana buscando superar una posible mirada técnica e instrumental de "enseñar todo a todos".

Consideramos, también la necesidad de cambio del rasgo basado en contenidos, *tecnicista* y enciclopédico de los programas de educación de los museos y que incorporen, en su museografía, una dimensión más amplia de sentidos y significados que permitan a los visitantes el despertar del interés y la curiosidad frente a lo visualizado y experimentado.

El Museo, también, necesita ser comprendido como lugar de encuentros que posibilita nuevas experiencias entre visitante-objeto, visitante-visitante, visitante-museo, museo-visitante.

Consideraciones finales

Finalmente, como contribución para los desarrollos de los debates, concluimos que el Museo no es una isla. Como espacio social, debe establecer diálogos con la comunidad y así identificar las necesidades e intereses locales. Este movimiento podrá posibilitar la construcción de un proyecto educativo eficiente, a fin de construir su propia y personal "fórmula mágica", que es, a su vez, efímera y específica de acuerdo con los contextos y experiencias vividas.

Señalamos, también, que la calidad de las visitas al Museo no debe ser medida por la cuantidad de información dispuesta, sino según la calidad de los encuentros que permitirá la construcción de nuevas relaciones entre Museo y visitante, que irán a resultar en otros sentidos en la inter-relación de sus cotidianeidades.

Destacamos que los cambios de saberes y experiencias entre instituciones pueden favorecer el proceso de creación de prácticas para los objetivos que se desean alcanzar. Por lo tanto, el colectivo institucional debe considerar como un aspecto fundamental, el establecimiento de las alianzas con la comunidad y con otras instituciones que promuevan la ampliación y profundización del conocimiento relativo a la diversidad de público.

Finalmente, así como damos importancia al establecimiento de un trabajo en colaboración entre profesionales para la constitución de un museo comprometido con los ideales inclusivos, consideramos igualmente relevante que el direccionamiento del trabajo desarrollado sea ejecutado en función del contacto con el visitante – de cambios, de actitud de oír y reconocer el otro, sus vivencias, intereses y necesidades. Este último aspecto es el que diferencia *atención al público de la homogeneización* y conduce al *reconocimiento de las particularidades y la valoración de la diversidad*, sin embargo, esta perspectiva demanda estructuración, preparación, estudio e investigación

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Un Acercamiento a un Problema Complejo:
La Transdisciplinriedad en los Museos

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Abstract

A más de cuatro décadas de la Mesa Redonda de Santiago de Chile - con su visión de 'museo integral' - y a más de dos décadas de la Carta de Caracas - destacando la importancia de la comunicación - los museos han cumplido sólo parcialmente con su misión de contribuir al desarrollo social equitativo y a un bienestar colectivo. Esto pudo haber sido producto de la aún hoy vigente visión fragmentada de los mensajes debido a la diversidad de tipologías de museos, así también como a la extrema especificidad de sus profesionales.

En el presente trabajo se intenta reflexionar acerca del uso del 'pensamiento complejo' y la 'transdisciplinariedad' como cambio de paradigma en cuanto al enfoque analítico de la realidad y de la transferencia de conocimientos. Además, en consonancia con el tema del Encuentro "La cuadratura del círculo ... ¿Cómo lograr una comunicación efectiva?", se pretende incursionar sobre cómo la elaboración de estrategias de pensamiento reflexivo y polifónico podrían ser utilizadas fructíferamente en la transmisión de mensajes.

An Approach to a Complex Problem: Transdisciplinarity in Museums

More than four decades passed since the Round Table of Santiago of Chile – with its vision of 'integral Museum' – and more than two decades since the Letter of Caracas – that stressed the importance of communication – and museums complied only partially with its mission to contribute to equitable social development and collective well-being. This may have been the product of the still existing fragmented view of messages due to the diversity of types of museums, as well as to the extreme specificity of its professionals.

This work attempts to reflect on the use of the 'complex thinking' and 'transdisciplinarity' as a paradigm shift in terms of the analytical approach to reality and knowledge transfer. In addition, in keeping with the theme of the meeting, "the squaring of the circle... How to achieve effective communication?" aims to make inroads on how strategies of polyphonic and reflexive thinking could be fruitfully used in carrying out the transmission of messages.

Estudio sobre programas de educación en museos brasilenõs

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Abstract

Esta comunicación oral se propone a presentar modelos de programas de educación por los datos colectados en museos brasileiros para entender como los sectores de educación ven organizándose conceptual y pragmáticamente para ejercer sus funciones con el público. La investigación cualitativa y exploratoria tiene datos colectados con equipes de educación en museos, por medio de visitas técnicas y encuestas realizadas para el contestar a un formulario con los siguientes tópicos:

I- Diversidad y diferencias – diferentes públicos (categorías y necesidades); diferentes temas y objetivos educacionales; diferentes abordajes y alcances; diferentes lugares/locales; diferentes estrategias; diferentes experiencias; diferentes tiempos de planeamiento, desarrollo y ejecución; diferentes tiempos de aplicación/ realización; diferentes impactos.

II- Relación entre educación formal y no formal – acciones entre museo y escuela.

III- Diversificación de estrategias – acción en exhibiciones (larga duración, temporarias, itinerantes); participación en procesos expográficos; talleres; cursos; juegos; kits; publicaciones.

IV- Temario (mapa cognitivo). Los datos colectados son sistematizados transversalmente, visando a la construcción de modelos educacionales que sustentan una crítica en el sentido de lo entendimiento de como son constituidos los programas educacionales en museos brasileiros hoy.

Sessions/Sesiones

7. Museums, Education and Research / Musées, éducation et recherche / Museos, educación y investigación

Mona Badrya SERRY
The Role of the Antiquities Museum in Preserving the Archaeological Heritage in Alexandria

Rosa María HERVÁS AVILÉS, Elena TIBURCIO SÁNCHEZ, Antonia Mari SÁNCHEZ LÁZARO
La Realidad Social de los Visitantes de Museos: Expectativas y Participación

Laura EVANS & Joni ACUFF
Unity in Diversity: Creating Equitable Educative Opportunities for Museum Visitors

Magaly CABRAL
Mediation in the Museum of Republic Rio de Janeiro

Adriana Mortara ALMEIDA
Is the 'Magical Encounter' Possible?
Researchers, Curators and Educators as Mediators

The Role of the Antiquities Museum in Preserving the Archaeological Heritage in Alexandria

Mona Badrya SERRY

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Abstract

The Bibliotheca Alexandrina contributes as a cultural establishment with a principal role in preserving the archaeological heritage and supports all cultural and artistic activities and exhibits. Since its inauguration in October 2002, the BA maintained an effective and active role in the different fields of cultural and civilization heritage.

The extraordinary idea of hosting a museum of antiquities within the cultural complex of the Bibliotheca Alexandrina was born when several exquisite pieces dating back to the Hellenistic era were unearthed during the excavation work carried out at the construction site of the Library's main building. The Antiquities Museum in Bibliotheca Alexandrina is one of the few museums in the world that exhibits artifacts found in the same location of the museum such as the mosaics, which are exhibited in a special room at the Museum. The Museum's management is charged with the mission of:

- *Promoting cultural awareness of the vast spectrum of Egyptian and foreign visitors.*
- *Using digital technology to make the Museum a reference point accessible to many people all over the world.*

The Antiquities' Museum of BA performs a vital role in making the younger generation better acquainted with their own unique history and the treasures of their country. In this regard great weight is attached to Museological education, especially in the development of child awareness and attitude.

The new Bibliotheca Alexandrina is dedicated to recapture the spirit of openness and scholarship of the original library of Alexandria. The new library receives more than one million visitor every year and it has the biggest reading area in the world with the capacity of two thousand reader at the same time.

The extraordinary idea of housing an antiquities museum in the cultural complex of the Bibliotheca Alexandrina was born when several exquisite pieces dating back to the Hellenistic, Roman, and Byzantine eras were discovered during the excavation works at the construction site of the Library.

Established in 2001, the mission of the Museum is to promote research and creativity through different programs and activities. It aims to give its visitors a glimpse of the different eras of Egypt's history and raise the cultural awareness of young people by presenting a variety of educational programs.

The Museum was officially inaugurated on 16 October 2002. Its collections were carefully selected to reflect the rich, multi-cultural history of Egypt with its Pharaonic, Greco-Roman, Coptic, and Islamic heritage.

The Antiquities Museum includes on its lower floor level the hall of "In the Afterlife", the hall is dedicated for displaying the preparation of the ancient Egyptians for the afterlife through mummification, coffins and funerary amulets. As well, a documentary movie is displayed in the hall detailing the process of mummification and the beliefs of the ancient Egyptians for the afterlife.

The Antiquities Museum comprises two extensions: The first is entitled "Treasures of Egypt through the ages", which displays the daily and afterlife objects dating back to the ancient Egyptian and Greco-Roman periods.

While the second is the collection of the "Excavations from Nelson Island". The findings were excavated by the Italian Mission of Turin University working on the island. The collection is consisted of daily-life objects from both the ancient Egyptian and the Greco-Roman periods mostly made of pottery.

Nelson Island is a very important archaeological site for scholars since it is the only site in Alexandria that includes tombs from the Late ancient Egyptian period. As well, the island has remains of an ancient temple and remains of a house established according to the Greek style which gives us a glimpse of the life of people on the island. The artifacts found on the island where found in their original places undisturbed as they island was abandoned in the third century CE for an unknown reason.

The museum's collection was elected with special focus given to Alexandria and the Hellenistic period. The Museum houses 1,276 pieces, which include two unique collections:

1. The artifacts found during the excavation works on the construction site (1993–1995). The collection consisted of mainly two floors of mosaics, royal heads and well as a collection of daily-life objects made of pottery.
2. Antiquities hauled up from the Mediterranean seabed near the East Harbor and Abukir Bay. This collection includes the head of the God Serapis, royal heads, the body of a squatting ibis bird symbol of the God Thoth and a perfect headless statue of the Goddess Isis.

Due to continuous cooperation between the Antiquities Museum of the Bibliotheca Alexandrina and the different sectors and museums, the Antiquities Museum has arranged the display of a large collection of temporary artifacts in the museum. This temporary collection includes:

1. The collection of Ras es-Soda Temple: this collection was found in the year 1936 in the Ras es-Soda area. The collection was found in a small temple dedicated for the worship of the Goddess Isis established by the Roman charioteer Isadorus in the second century CE. The collection includes the statue of the Goddess Isis, two Canopic statues representing the God Osiris, statue of the God Hermanubis and a statue of the God Harpocrates. As well, the collection includes an altar and a pedestal upon which is written the dedication text and on the top is an ex-voto foot wearing a sandal.
2. The Mehamara Collection: this collection was found in Alexandria at the Mehamara district in the year 1973. The collection includes gods and goddesses from the Greco-Roman period of Asclepius, Hygia, Mars, Aphrodite and Dionysus.
3. The third collection is dedicated for the Goddess Isis which was an Egyptian goddess that remained to be worshipped during the Greco-Roman period as a goddess of love, maternity, music and gold. The collection displays three statues of the goddess Isis as well as two stelae one of them representing Isis as the Agathodimon Snake.

4. The temporary collection in the Antiquities Museum also includes standalone pieces such as the huge head of Emperor Octavian Augustus, a marble forearm, a collection of plaster funerary masks and the statue of the Good Shepherd.

The Antiquities Museum has organized a number of conferences and exhibitions in cooperation with worldwide agencies and committees including:

1. "Abu Simbel, The salvaging of the Temples, Man and Technology": A conference and exhibition organized in cooperation with the World Wide Artists Gallery, Embassy of Italy in Cairo and the UNESCO Cairo Office.
2. The Antiquities Museum has participated in many exhibitions by the collection of submerged antiquities belonging to the museum such as in: (Martin-Gropius-Bau) Berlin – Germany, (Grand Palais) Paris – France, (Matadero de Legazpi) Madrid – Spain, (La Venaria Reale) Torino – Italy, (Pacifico Hall) Yokohama – Japan, (Franklin Institute) Philadelphia – USA and (California Science Center) California – USA.
3. "Journey of Paper": A conference and workshop organized in cooperation with Edison, Italian Embassy in Cairo and Italian Institute of Culture.
4. "In the Footsteps of Champollion": A conference, exhibition and workshop organized in association of Center for the study of Egyptology and Coptic Civilization.
5. "Egypt's Civilization and the application of GIS in HeHHheritage protection": A conference and exhibition organized in association with the GIS Department of the Ministry of Antiquities.
6. "Visual Arts and Restoration": A conference and exhibition organized in cooperation with The Italian Embassy in Cairo and the University of Sapienza.

With a database of more than 1,000 ancient monuments, the BA Antiquities Museum is the first museum in Egypt to display most of its holdings online in Arabic, English, and French. Users can navigate through the different sections to view historical and artistic introductions to the era to which the antiquities belong. Website visitors can also go on a virtual tour of the different halls of the Museum and view panoramic photographs of the various sections.

In 2005, the Antiquities Museum launched the Digital Guide project. The project is mainly based on a handheld device (guide) that offers a description of the collection in the museum and historical highlights in Arabic, English and French. The user can display the objects either by Object ID, by Room or by Picture. The device provides further information for the selected artifact as well animations and zooming in to view more details.

The Antiquities Museum has cooperated with CULTNAT to present the "Keys To Rome" project. The project provides four applications for users to try, that are:

1. QR Reader: through an application downloaded from the play store that scans the QR of objects and provides information.
2. A hollow box: through which the user can virtually hold an artifact and manipulate it.
3. A motion leap application: that uses a light pointer to represent details on the artifact through the movement of the user's finger.
4. Finally, an application that presents virtual environments of archaeological sites within which users are asked to search for artifacts.

Since the inauguration of the museum, the administration was keen on creating an Educational Program for children and teens to develop their talent on both the artistic and archaeological manner as well. The activity accepts children and teens between the ages of 9 and 17 and after the season is over the products of the participants are displayed in an area dedicated for the activity. The activity as well includes archaeological and historical lectures provided from the staff of the museum to the participants.

The Antiquities Museum cares for all sorts of visitors that may visit the museum one day. That's why the museum created Braille labels for blind and visually impaired.

Completing the museum's message and role of promoting research and creativity through different programs and activities and to make it an extraordinary experience for visitors. The Antiquities Museum has created documentary movies displayed in the different halls of the museum that highlight different aspects of Egypt's culture, such as: "The Mediterranean Sunken Treasures" created in May 2011, "Egypt Mummification and Underworld" created in June 2011, and "Egypt Mummification and Underworld" kids movie created in August 2011.

The Antiquities Museum since its very beginning has addressed different criteria of guests including: children and youth, normal visitors (national/foreigner), students, researchers and scholars and guests with special needs.

La realidad social de los visitantes de museos: expectativas y participación

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Abstract

This work focuses on knowing the opinions of the public who does not usually visit museums. It is part of an ampler research project about real and potential audience in museums of the Region of Murcia (Spain). For that purpose, the qualitative research technique of discussion groups has been applied. This technique let us to find arguments of non-visitors. Our aim is to know the previous experiences in museums from a group of 72 people. The results show clearly the need of civil participation in the planification of museum programs and activities.

Introducción

En las últimas décadas los estudios de público y la cultura de la evaluación se han ido introduciendo en los museos europeos. Tímidamente en algunos de ellos, y con mayor presencia en otros, los estudios de visitantes y los indicadores de satisfacción empiezan a ocupar un espacio en el sector patrimonial, en el que se incluyen las instituciones museísticas.

Los visitantes de museos y los no visitantes han sido ampliamente estudiados en las investigaciones realizadas por autores europeos y americanos en los últimos treinta años (Hood, 1981; McManus, 1996; Pérez, 2000; Solima, 2000, 2012; Eidelman y Jonchery, 2013).

Los resultados de estas investigaciones nos dan información de las características personales, sociales y físicas de las experiencias museísticas del público visitante. Gracias a ellas, conocemos el perfil de los visitantes en la mayoría de los museos de los países occidentales. Las *National User Surveys on all of the National and Government-Approved Museums* realizadas en Dinamarca entre el año 2009 y 2012 son el primer ejemplo de esta generalización: el usuario típico de los museos daneses es una mujer de edad media, instruida, que frecuenta el museo con amigos y familiares y, siguiendo el *Gallud Kompas Framework*, pertenece al segmento de población conocido como usuario moderno de tendencia colectiva (Dirección General de Patrimonio Cultural de Dinamarca, 2009). En Francia, en el año 2010 el Departamento de Política de Públicos realizó la primera encuesta nacional francesa llamada "A l'écoute des

visiteurs". Posteriormente, este estudio se replicó en el año 2012 obteniéndose resultados que confirmaron la descripción de la tipología de visitantes de museos descrito anteriormente (Eidelman y Jonchery, 2013). En España destacan las investigaciones realizadas por el Laboratorio Permanente de Público de Museos (LPPM) cuyos resultados se han publicado en diversos informes confirmando el perfil de visitante anteriormente descrito y aportando datos de gran interés para conocer a los visitantes reales y potenciales de los museos estatales (LPPM, 2011, 2012, 2014). Los estudios británicos de participación de público en diferentes sectores, incluidos museos y sitios patrimoniales, han sido realizados durante ocho años por el *Department for Culture, Media and Sport (DCMS)* en colaboración con el *Art Council, English Heritage y Sport England*. A través de una encuesta realizada en el año 2013 sobre actividades culturales y deportivas y la utilización de Internet en relación a las mismas, se obtuvieron datos que indicaban un incremento en la frecuencia de las visitas y la presencia de personas adultas en los museos, además la mitad de las personas encuestadas habían visitado un museo durante el último año. Los visitantes más numerosos eran personas con un nivel socioeconómico alto, independientemente de si vivían o no en centros urbanos (DCMS, 2014).

Finalmente, en Italia, los estudios de público se centraron más en los procesos de comunicación de los museos con el interés de mejorar su presencia socialmente. Para ello, previamente, el Departamento de Investigación del Ministerio de Patrimonio y Cultura, realizó en 1999 un estudio del público de 12 museos estatales así como del rendimiento de sus procesos de comunicación. Los resultados indicaron un cambio en las características peculiares del público visitante con la disminución de la presencia femenina, la de los niños y la de los extranjeros, el incremento sustancial del número de personas mayores, italianos y personas con estudios universitarios. Posteriormente, en el año 2012 se replicó esta investigación para comprobar su aplicación durante la última década (Solima, 2000, 2012).

Estos datos nos ayudan a conocer a los visitantes de museos y nos permiten averiguar qué grupos sociales no suelen visitarlos. Se trata de discurrir sobre las razones que promueven la presencia del público en los museos y captar el interés de un mayor número de visitantes.

La complejidad de la visita al museo no se entiende solamente con la información que nos aportan los estudios anteriormente citados. Podemos decir que estos resultados, obtenidos tras años de investigación, son limitados. Añaden un conocimiento descriptivo básico pero insuficiente para entender qué ocurre y qué procesos marcan la visita al museo de cada persona, cuá es la identidad del visitante, sus preferencias y necesidades y, más aún, qué esperan de una experiencia museística satisfactoria.

Autores como Black (2012) y Falk (2013) destacan la importancia de investigaciones que respondan a las siguientes preguntas: ¿por qué las personas acuden al museo?, ¿qué desean encontrar en el mismo?, ¿al salir del museo, se sienten satisfechos?, ¿cómo influye esta experiencia en su relación con el museo a largo plazo?, ¿en qué medida los ciudadanos se ven representados en el museo a través de objetos con los que van construyendo su identidad? Finalmente, ¿para qué nos sirven estas investigaciones?

Los museos, como instituciones con un alto potencial educativo, pueden planificar experiencias conjugadas de aprendizaje, provocando un efecto de resonancia que las amplifica y multiplica. La relación cambiante del museo y la sociedad se manifiesta actualmente en su concepción comunitaria y colaborativa, por la que se compromete con los cambios estructurales, y provoca otros dentro de la realidad en la que se encuentra. Para ello, es necesario ampliar el perfil de los ciudadanos que visitan los museos. Escuchar a los no visitantes. Por esta razón, en este trabajo se realiza un estudio cualitativo con estos ciudadanos que no visitan los museos, para conocer, a través de 8 grupos de discusión, qué nos dicen 72 personas (amas de casa, jóvenes, personas discapacitadas, desempleados, jubilados…) vinculadas a una realidad común:

todos ellos asisten periódicamente a las actividades planificadas por centros culturales, universidades populares y asociaciones de diverso tipo pero, sin embargo, no visitan los museos. Nuestro objetivo se centra en conocer por qué estas personas, con inquietudes educativas y culturales, no acuden a los museos y qué dificultades previas les alejan de ellos. Asimismo, hemos recogido sus propuestas para aproximar el museo a sus intereses.

El público potencial de museos

Identificamos el público potencial con aquellas personas que acuden ocasionalmente al museo y que podrían hacerlo con mayor frecuencia en condiciones y circunstancias favorables. Se trata de visitantes que buscan en el museo experiencias de interacción social y entretenimiento.

Kay, Wong y Polonsky (2008) identifican las razones por las que el público potencial no acude al museo y las resumen en: barreras de acceso físico y localización del museo; experiencias museísticas anteriores poco satisfactorias; el elevado precio de las entradas; el desinterés del ciudadano por visitar un museo en su tiempo de ocio; la distancia entre la oferta museística y las expectativas de los posibles visitantes, alejadas de los intereses y niveles de comprensión del público.

En España, los estudios sobre el público potencial se han iniciado fundamentalmente en las últimas décadas del siglo XX. Los informes realizados por el Laboratorio Permanente de Público de Museos (2011, 2012) muestran los motivos por los que este público no los frecuenta. Destacan la escasa oferta existente para adolescentes y las personas mayores, una accesibilidad insuficiente o una escasa promoción turística.

Autores como Mateos (2012) afirman que es utópico intentar que los museos interesen a toda la sociedad. Una parte del público nunca irá a un museo. Para este investigador, atraer a los visitantes ocasionales dependerá más del atractivo de la oferta museística que de las campañas publicitarias que se realicen.

Conociendo la opinión del público que no acude a los museos

Para conocer el público visitante de los museos de la Comunidad Autónoma de la Región de Murcia y las razones por las que el público potencial de los museos no acudía a los mismos, iniciamos en 2008 una investigación exploratoria incluyendo 8 grupos de discusión en los que intervinieron 72 personas con intereses culturales diversos. Todas ellas visitaban centros culturales y diferentes asociaciones culturales y educativas de la Región de Murcia, pero no los museos.

Nuestro interés era, en primer lugar, conocer las ideas previas que las personas no visitantes de museos tienen sobre los mismos y, en segundo lugar, identificar las opiniones que sobre los museos tiene cada uno de los grupos de seleccionados: jóvenes/estudiantes, amas de casa, mayores de 65 años, inmigrantes, personas que buscan empleo y discapacitados.

Las principales conclusiones del estudio has sido organizadas en distintas metacategorías: "Tiempo de ocio", "Imagen previa de los museos", "Argumentos por los que no van a los museos", "¿Qué les dificulta frecuentar los museos?", "¿Qué piensan de los museos?", "Propuestas para un museo atractivo" y "¿Por qué no vas al museo y si al centro cultural?". Asimismo se pone en relación esta investigación con otros trabajos sobre hábitos culturales y público potencial.

Los museos y el tiempo de ocio

Obviamente, los museos no son lugares en los que pasar el tiempo de ocio de los participantes en esta investigación. La actividad preferida, fundamentalmente para los jóvenes, es pasar el tiempo libre con amigos. El deporte es otra de las actividades más practicadas. Para relajarse durante el fin de semana, lo mejor es pasar tiempo en casa, viendo una película por la tarde o noche, leyendo o navegando por Internet.

La imagen previa del museo

Gran parte de los participantes no saben definir qué es un museo, institución que asocian siempre con el arte o la historia. Son lugares vinculados al pasado, en los que se han aburrido porque son demasiado serios y desconocidos. Hood (1981) ya indicaba que las personas que han tenido en el pasado experiencias negativas en los museos, o no los han visitado cuando eran niños, suelen ser adultos no visitantes de museos. El turismo cultural está asociado a las visitas que determinado tipo de público realiza esporádicamente a museos. Excepcionalmente, acuden a los museos de su ciudad cuando acompañan a amigos o familiares que les visitan.

Las razones de no ir al museo

La falta de interés es la causa principal por la que no se visitan los museos. Para los participantes una vez visto el museo no hay razones para volver a visitarlo. Los museos no son lugares atractivos en los que pasar el tiempo libre. Sería necesario proyectar una imagen dinámica y cambiante del museo con propuestas de actividades diversas, ajustadas a las diferentes circunstancias y expectativas de sus visitantes.

Por otra parte, casi todos los participantes del estudio declaran que no es fácil conseguir información sobre la oferta museística de la Región de Murcia. La ausencia de publicidad en los medios de comunicación y la escasa difusión que realizan los museos son algunas de las causas principales por las que no incluyen estas visitas en su tiempo de ocio.

Por último, la falta de compañía, principalmente amistades, con la que visitar museos, influye notablemente en los jóvenes. Algunas de las experiencias más positivas y motivadoras que tienen las personas suelen tener lugar cuando están con amigos (Csikszentmihalyi, 1998).

Principales dificultades

La incomprensión de los contenidos de las exposiciones es el inconveniente principal que encuentran nuestros participantes cuando acuden a un museo. La mayoría de ellos opinan que la ayuda de un guía del museo o de una persona de su entorno, les facilita la visita. Necesitan una mediación social, en un ambiente de colaboración, con un lenguaje asequible y ameno. En los participantes con dificultades auditivas este apoyo se convierte en algo imprescindible.

Otros inconvenientes que se repiten están relacionados con el agotamiento que producen los amplios recorridos de las exposiciones y los problemas de orientación. García (1999) señalaba como causas que pueden influir en este cansancio: la edad, el tiempo de la visita, la compañía, la motivación de los visitantes, su nivel de formación y el número de personas que concurran en el museo.

Opinión sobre los museos

En relación con lo anterior, para nuestros participantes, el nivel cultural influye cuando se visita un museo. La falta de formación sobre los contenidos expuestos, especialmente en los museos de arte contemporáneo, les genera un rechazo. Ellos disfrutan más de la visita cuando tienen información previa sobre los contenidos de la exposición. Este conocimiento hace más profunda y duradera la visita y su recuerdo. En contraposición, no consideran que ésta requiriera siempre un esfuerzo intelectual, en ocasiones es una experiencia emocional y lúdica (Mendoza, 2011).

Propuestas para un museo atractivo

Las principales propuestas para que el museo se convierta en un lugar atractivo están relacionadas con la necesidad de pasarlo bien durante la visita. Las actividades interactivas y participativas atraen a los visitantes que buscan exposiciones que despierten su interés, sus emociones, sus recuerdos. Visitas que conecten con los rasgos identitarios del público que las visita. El museo es un espacio ideal para generar procesos participativos, pues es un lugar para ser explorado e interpretado (Maceira, 2008).

Además, los participantes reclaman más información sobre la oferta de los museos. Echan de menos la difusión y la publicidad que promocione las exposiciones, los fondos del museo y sus actividades. La accesibilidad a todo tipo de visitantes es otro de los requerimientos que plantean los participantes de esta investigación. La adaptación de los espacios museísticos a las necesidades del público visitante con algún tipo de discapacidad es otra de las propuestas frecuentes que todavía requieren la atención de los museos españoles.

Si existe un interés cultural, ¿por qué no van a los museos?

Para nuestros participantes, los centros culturales son lugares abiertos, de encuentro entre iguales y de creación de una comunidad de aprendizaje. Asimismo, son centros de colaboración activa, pues generan un compromiso y una continuidad a sus miembros, haciendo que se sientan reconocidos como parte de un grupo. En ellos se sienten informados y obtienen todos los recursos que necesitan para desarrollar un aprendizaje concreto, nuevas habilidades y opciones de ocio, como las visitas turísticas.

Conclusiones

Tras lo expuesto, podemos concluir que la mayoría de los ciudadanos que participan en las instituciones culturales comunitarias, como son los centros culturales y universidades populares, no suelen visitar los museos. Sin embargo, conforman un importante público potencial que sería necesario atraer al museo.

Para las amas de casa, jóvenes, personas discapacitadas, inmigrantes y desempleados, los museos son instituciones alejadas de sus inquietudes culturales. Son lugares fríos y poco atractivos, en los que no es fácil participar, alejados de los centros habituales de los que son asiduos, carentes de atractivo por la ausencia de experiencias previas o, si las ha habido, han sido desafortunadas.

En este trabajo se aporta información relevante para los educadores de museos que quieran trabajar por el museo comunitario, atrayendo a ese público potencial que necesita sentirse miembro de una entidad que

lo integre, en la que los aspectos emocionales y lúdicos conviertan al museo en un lugar de ocio y cultura. Para ello, es importante desmitificar los requerimientos intelectuales previos, generando espacios de participación activa, donde el ciudadano puede ser protagonista de sus propias experiencias museísticas.

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Unity in Diversity:
Creating Equitable Educative Opportunities for Museum Visitors

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Abstract

The goal of this presentation is to consider ways in which museums can work more effectively to become "spaces of equitable educative possibility" (Dixon-Roman, 2012). Through case-study examples, we will address issues such as cultural misrepresentation in the museum, inequality as it relates to resources, and the exclusion of certain voices in the museum. We offer contemporary educative examples that encourage democratic, equitable museum practices. Using practical models from U.S. institutions such as the Denver Museum of Art (Colorado), the Dallas Museum of Art (Texas), and the Meadows Museum (Texas), this session will detail inclusivity initiatives that are situated in social justice frameworks.

We believe that museums have the potential to be agents of social change and, in this way, our presentation is hopeful and inspiring, as it identifies and commends the effective practices that some museum educators have enacted in an effort to be inclusive. We hope to show, through the above case-study examples, how the merger of museums and diversity initiatives can create positive change. Issues surrounding inclusivity transcend national boundaries and are relevant and important on a global level. This presentation can help guide, address, and suggest ways that museums and educators can be more supportive and equitable.

Mediation in the Museum of Republic, Rio de Janeiro

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Abstract

Educators are mediators. At least they must be mediators. Researchers and curators should consider themselves mediators. Do they? Do they believe that they must work together with the educators? In Museum of Republic we try that the educators participate since the beginning of the discussions on an exhibition. But do the Museum of Republic's researchers and curators consider themselves mediators? In order to know what they think, we've made three questions to them. Exhibition must be thought as a meeting point of researches, curators and educators.

Keywords: *mediators, public, exhibition, museum education, meeting point*

Introduction

We know that educators are mediators. At least they should be mediators. But do researchers and curators consider themselves mediators? Do they consider that they **should be** mediators? Do they believe that they must work together with educators? Or do they think that educators have to come later, only after the exhibition is ready for the public?

In the Republic Museum, we try to encourage educators to participate since the beginning of the discussions on an exhibition. But do the Republic Museum researchers and curators consider themselves mediators?

In order to know what they think, I have asked twelve colleagues (researchers and/or curators - museologists, historians, archivists, etc) three questions. It is the analysis of the answers to these questions that I intend to present now.

Before going ahead, it is important to point out that we do not have, in the Museum, the figure of the "curator" specifically. Historians, museologists, educators, etc, all are the curators of the exhibitions, depending on the theme or on the proposal. Sometimes the exhibition may have historians who work in the Research Section as curators, sometimes the exhibition may have historians who work in the Archives, and sometimes the exhibition may have a museologist as its curator, or even an educator, when the exhibition is the result of a special project developed with students.

The analysis

The first question was **"Do you consider your work in the Republic Museum to be the one of a mediator with the public?"**

All of interviewees answered "yes", which was very interesting. Educators would promptly consider themselves mediators, yet some doubt could be expected from researchers and curators. However, they did consider their work as the one of a mediator with the public. They found that research work in a History Museum covers studies and knowledge production from the archivistic, bibliographical, and museological data, as well as studies and knowledge production about the place and the importance of heritage in Brazilian social life and the intersections that are established between History and Memory.

In this way, they believe that such contents are of fundamental importance for the consistent accomplishment of the educational activities, including exhibitions, and general communication with the public of the institution, and thus must be seen as mediating elements between the Museum and its public. In addition, they consider that the researcher of the Republic Museum operates institutionally, taking their stand in the social debate, publishing articles and books, participating in seminars and other academic meetings, spreading the museological heritage of the institution, and encouraging the development, in the institution itself, of actions of social memory.

Moving on to the second question, "**If so, in what way?"** researchers generally thought that their research function, be it in the form of exhibitions, publications, including the ones for teachers, or seminars, is a work of mediation.

Researchers consider that the development of programs associated with the communication function and educational and cultural programs, including exhibitions and events, such as seminars, lectures, workshops, theater, music, dance, video projection, and films or others, can be understood as works of cultural mediation.

Differently from the professionals mentioned so far, it is very interesting that archivists and museologists did not consider their work in exhibitions as one of mediation. At least, they did not mention it. They think of themselves as mediators when they assist people who come to them to do research, when they attend technical visits, when they meet with journalists, and, of course, when they receive school groups who participate in projects such as *At the Backstage of the Museum* and *Summer Camp.*
Educators, of course, considered their work as one of mediation, but they also did not mention exhibitions.

Finally, the third question was "**Still, if so, is there any moment at which you meet other Republic Museum professionals for this work of mediation? What professionals are these?"**

In a general way, the researchers, archivists, museologists and educators answered that for the work of mediation they meet colleagues from their own department to exchange ideas, as well as colleagues from other areas in order to get information, research, and prepare projects and events, including exhibitions.

However, except for two or three answers, the meetings to discuss exhibitions were not emphasized (as I had initially expected) as a meeting point for their work of mediation. An exception was the Chief of the Educational Service, who said, that "it is especially in the meetings for preparation and assembling of exhibitions that the technicians' role as mediators is highlighted and articulated among all professionals, although keeping the specificity of action of each area."

It was emphasized the exchange of knowledge among educators, teachers, students, and the public in general, which has led to having periodical meetings to implement dialogical actions.

Conclusion

As a whole, in the Republic Museum, my twelve colleagues think of themselves as mediators, and exhibitions are considered a form of mediation. Nevertheless, from my point of view, there is no assertiveness that the exhibition is a strong and powerful form of mediation with the museum public. Although during the meetings for preparation and assembling of exhibitions we discuss a lot of items, such as texts (so that they are easy to understand, short, and objective), circulation area, parallel events, etc, in every exhibition we try to have a special space open for the public to give their opinion on the theme of the exhibition.

Curator, Museologists (reseachers), Designers and the Chief of Educational Service discuss the exihibition. The three objects are on the table.

Is the 'Magical Encounter' Possible?
Researchers, Curators and Educators as Mediators

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Abstract

Traditionally museum educators are considered responsible for the communication with the public – they deliver the messages to different audiences - mainly developed by cultural and educational activities.

One of the possible ways to increase participation of researchers and curators in the communication to the public is to promote a collective and collaborative work from the very beginning of any exhibition project. The exhibition is the main environment in which the visitors 'experience' the museum. If researchers, curators and educators work together playing the role of mediators the exhibition messages will be clearer to the audiences. This presentation will show some examples of Brazilian museums that promote the meeting of these different professionals to improve exhibition communication to different audiences.

Keywords: *Communication, mediator, educator, researcher, curator*

Mediation, in the political field, is normally understood as an action by a mediator who might resolve controversies among two parts. This mediator should be a third person who does not belong to the contest. In culture area, the mediator is perceived as an intermediate, a potentiating, a facilitator of the relation between objects and public.

According to Beillerot the cultural mediation puts together the set of actions which intend to reduce the distance among the artwork, the art or culture object, the public and the population (Beillerot apud Costa, 2009).

In Brazil, like in other countries, the cultural mediator is constantly identified to the educator who works with the exhibitions. However, it is necessary to remember that there are a lot of ways of mediation between art and public: critical texts, guided visits and exhibitions are some of them (Grinspum, 2000).

As we work and reflect around the education in the museums area, we have no difficulty to find our role as mediators. Following Gama (2014) the mediator's action must be focused on the dialogue and on the interchange with the public and also on the sharing inducement of the different perceptions and points of view (Gama apud IBRAM, 2014), we assume that the mediation promotes communication with public and this action is made, normally, by the educator's team of the museum. Since there are several ways of mediation, the challenge is comprehend whither researchers and curators take the role in a conscientiously way.

The educational potential of a museum is the work of a well-structured team with clear and precisely defined goals. Achieving these goals, however, is not easy, since several museum institutions do not have on educational mission their target, despite their agreement with the definition of museum given by ICOM, which highlights its educational function. Internal disputes over how "educational" must be an exhibition, for instance, have generated controversies that historically put educators in a situation hierarchically undervalued compared to other museum professionals (Martins, 2011; Seibel-Machado, 2009; Valente, 2008). This game is particularly present at the moment of conception and installation for new exhibitions, in which educators are often asked to contribute only at the end, as "translators" of curatorial concepts and research to the "layman" public (Martins, 2006). Researchers and curators often assume more direct engagement with their ideas and speeches than with the communication with the public, which means they do not act or do not apprehend their role as mediators. Thus, many times, the communication with the public is thought as responsibility to the educational department, which really should be focused in the process of knowledge construction, in addition to communication.

There is no doubt about the relevance of communication with the public. This can be considered a primary function of the museum institution and can occur in different ways: through the exhibition, the educational activities, publications, virtual communication, and others.

The exhibition

The realization of exhibitions, which is one of the most frequent forms of communication with the public, can be taken as an opportunity for different museum professionals to assume their role as mediators, since this realization involves all areas of a museum: documentation, conservation, research, communication, expography, education, among others.

However, one of the main challenges of the educational work in museums is the establishment of partnership relations between educators and others responsible for conceiving exhibitions (Kocis; Barnes, 2009). This kind of bond which is formed by alignment around a common goal and not by mere fulfillment of a task is what is known as mutual engagement and it is usually settled into groups that share a common practice (Wenger, 1998; Semedo; Ferreira, 2012; Monaco, 2013).

Building knowledge through dialogic processes with the public is one of the tasks of museum educators. As for the other teams involved in the process of exposition development gets closer to the practice of educators because they also work for "for the public". Thereby, everyone would be involved in the process for the same cause, which would make it possible to engage individuals around that idea and, building the exhibition in a negotiated way, with the specific expertise of each, seeking to answer questions like: How do people relate to the exhibition? How do they learn? How do they communicate? Why do they come to the museum? How to keep their attention? How to engage visitors in interactive and dynamic devices? At this possible encounter new relations on and with the public could be learned and new knowledge in education, curatorial, exhibition and production could be established (Moussouri, 2004).

The question is: when the researchers and curators write their texts and/or organize their exhibitions are they concerned with the dialogue with the public? Who is the target public? Do they consider different points of view?

Taking into account that, for example, the text being written, whether verbal or visual should not be exclusive for museum professionals, but intended for a wide audience, this text should have a more

accessible language. Likewise, if we assume that the curatorial proposal is not final, but only one way of interpreting a set of works, it could make room for questions of different audiences. A good way to stimulate these questions is to give opportunity to the public to express themselves in an exhibition, offering them the necessary tools: paper, pen, recorder, computer, etc.

The participation of educators in designing exhibition is still rare but much more frequent in the processes developed in Brazil.

One of the facts that supports this change is the existence of an educator in the permanent team of museums. Two decades ago, the presence of educators was discontinued because it was not considered as fundamental, but as an addition related only to specific actions or temporary exhibitions. Today it is more frequent to have at least one educator engaged in museums. According to the publication "Museum in numbers" of Brazilian Institute of Museums (IBRAM, 2011), 51.9% of the institutions that answered to the National Register of Museums, claim to have a sector or division of educational action. In addition, we have the information that about 80% of museums perform guided visits. Even though these assertions can be discussed, because these forms are filled by the museum themselves, the fact is that the presence of educators and educational practices in museums has been increasing and consolidating in the country in recent decades. In addition, the high number of CECA members in Brazil (about 100 members), and the various REMs (Museums' Educators Network) in the different states of the country are factual indications of the presence of educators within the museum staffs.

We know that the mere existence of the educator in the museum staff does not guarantee that they will participate in the elaboration and development of exhibitions. However, their presence can facilitate dialogue and enable a greater integration of different areas of the museum, since the articulation of these different specialties can create an effective communication with the public.

Some recent examples of processes for creating permanent exhibitions for museums in which the area of education participated from the beginning: the Museum of Brazilian Imaginary (Department of Culture of the State of São Paulo), the Museum of the City of São Paulo (Municipal Department of Culture) and the Energy Museum of São Paulo (Energy and Sanitation Foundation).

In meetings with professionals from different areas (history, geography, anthropology, architecture etc.), the mission, goals and actions of these museums were built, as well as their longterm exhibition. The area of education was being formed throughout the process, as well as the design of educational activities for long-term exhibition. Suggestions from the education area in relation to the contents, architecture, expography, among others were listened and, several times, they were adopted.

These processes demanded time and involvement of everyone to reach the common goal: to define what each of these museums would be and how their exhibitions would become. Everyone learned a lot from the different discussions and faced problems

At the Museum of the Republic (IBRAM), a team of educators participates in the discussions of exhibitions.

In the case of long-term exhibition of "Pinacoteca do Estado de São Paulo" (Secretary of Culture of the State of São Paulo); the process was successful and accomplished. It took four years of interdisciplinary discussions and meetings with the different areas of the museum and the result was the exhibition named *Arte no Brasil: uma história na Pinacoteca (Art in Brazil: a History in the Pinacoteca)*. With the concept that it is possible to create enabling environments for visitors to find enjoyable ways to see and learn

for themselves, the "Dialogue with Art" proposal permeates the exposition focused primarily on works of the nineteenth century, with modern and contemporary works that enable the establishment, by the public, of comparisons and relations to other exposed pieces and to historical discourses proposed by the curators, from a particular subject which has been highlighted.

With the subtitle "to observe images and relate ideas", the inclusion of these works seeks to expand the visual vocabulary of the show and at the same time, providing stimuli that contribute to an autonomous development of perception and interpretation of art.

Exhibition *Art in Brazil: a History at the Pinacoteca de São Paulo* (partial view)

The selection process of the works that compose "Dialogue with Art" was made by the Education team, which also considered the identification potential with the cultural universe of visitors and the possibility of expanding temporal spectrum of the show, bringing it closer to this current time.

The Paulista Museum (São Paulo University) has sought to embrace the concept of joint curatorship. The process of planning the exhibition brings together from the beginning different areas: research, documentation, conservation, education and visual communication. In the reformulation occurred in a large ward of long-term exhibition, the contribution of educators was effective. Audience surveys, for example, were performed to evaluate the understanding of conceptual issues essential to the understanding of the topic and observations of visitors were made with the exhibition space to assess their interests. The data collected even led to radical changes, such as the exclusion of certain sets of objects so that paintings could be better raised, since the theme of 'historical painting' was the focus of the exhibition.

Furthermore, the inclusion of touch paintings for people with visual disabilities was not foreseen and was added in the process of discussion of the expographic project. At the same time, the curatorial texts passed by frequent revisions in order to compose a more fluid language. Although there are tensions which is proper to the attempt of aligning different views and perceptions, this process has been rich and became a major integration exercise.

The effort which comes from the partnership between the various museum professionals contemplates the tensions and challenges of negotiating meanings among all, and shifts its focus on individual work for the group's vision, which collectively learns and thus strengthens the institution.

Thus, understanding the teams that are formed to consider exposures in the outlook of connections that can be established in the group, and how they promote or not the collective learning, it is essential to obtain a more general framework of this work. This kind of research would explore which factors inhibit or support the work of these teams and how these factors can be minimized or expanded so that exhibitions increasingly have more quality.

The Public

Another important dimension in the mediation process is brought by the public. So far we treated more over the museum's internal relations, i.e. between its professionals.

However, we consider that the cultural mediator acts between the object and the public, and mediation assumes that the 'public also knows', seeking to establish nexus, sustain some conflicts and encourage the public to take ownership and reframe the museums and their collections. In summary, to the practice of mediation 'the visitor is not just a receptor, but also a knowledge producer.' Thus, it is necessary to have a broad knowledge about the objects of the museum on its educational potential, and on museum audience, so that interdisciplinary strategies discussed above achieve their communication goals. It is essential to understand these visitors, identify their needs and think how the institution can reframe their practices from the visitors' view on them. Such formula does not need to be magic, but it must contain a very important element, that is, prior repertoire of knowledge and experience brought by the visitor.

As the American philosopher of education John Dewey (1978) says education is the process of continuous reconstruction and reorganization of the experience by one's reflection. Therefore, even in an exhibition put together collaboratively, to reach a good level of communicability, there is still room for educational activities, since there is, beyond communication, the interest that the mediation exercise will be meaningful to the public, and therefore, consists in constructed knowledge.

We must also consider that the audience who attends museums, even when explicitly participating in educational activities, expects to find more than knowledge: an entertaining environment, where one can enjoy the discoveries in a fun way, different from the logic of the school. Ergo, the activities of mediation suggested by education teams should be always developed seeking to enlace knowledge and leisure; also seeking the delight of those who wish to participate.

Continuous Training

Moreover, to ensure that the performance of the educational area is effective and with quality, contributing to a good coordination with internal teams and to a fluidity of communication with the public, there must be a deep and continuous training of these professionals who will act as an educator. This is one of the main aspects to be pursued, since it will become, to some extent, the « voice » of the institution. Ultimately, we believe that good training for the educators is directly related to the creation of the habit of visiting museums, i.e., to the training of the public, because we understand that they play a key role in this chain of motivations and therefore need to be qualified to investigate and understand these visitors, identifying their needs and imagining how the institution can reframe their practices based on the different views that visitors have on it.

Final Comments

Therefore, we believe that the effectiveness of the educational areas participation in the design of exhibitions and the involvement and commitment of the other areas of the museum to education (and communication) only will be effective when it becomes clear to everyone the importance of the educational role of the museum.

Unfortunately, it is noticeable that many museum professionals consider that education in a museum comes down to the simple attendance of school by monitors / guides groups in a standardized, repetitive and uninteresting way.

It is necessary to make efforts to reaffirm, at any time, that education in museums in any way is not restricted to this, and also support the notion of the **'museum as educator'**. That is, although the educational area of the museum accomplishes several educational activities (there are many good examples in museums inside and outside Brazil), what we hope for is that these actions will not be restricted to the educational area, but pervade all areas of the museum.

If this happens, the 'magical encounter' proposed in the title will be 'natural', i.e. educators, curators and researchers will all act as mediators, and the public will assume a dialogical relation with the museum.

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Sessions/Sesiones

8. New Approaches / Nouvelles approches / Nuevas tendencias

Véronique RIEFFEL
The French Institute of Egypt in Alexandria

Michael GYLDENDAL
We are the Robots

Marie BOURKE
Public Engagement: Museums in the Age of a Participation Culture

Daniel A. BAKER
The Exhibition Laboratory: Making Curating Visible

Sari MÄENPÄÄ
Ships Have No Gender – The Challenges of Displaying Gender Issues in a Maritime Museum

The French Institute of Egypt in Alexandria

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Abstract

The French Institute of Egypt in Alexandria is the successor to the French Cultural Centre (CCF), founded in 1967. It is located in a detached villa at the heart of the city and aims to promote French culture *by offering* French *language classes and acting as a resource for modern* France**.**

The educational and cultural events and activities of the Institute include performances (such as dance and theatre), film screenings, exhibitions, conferences, and participation at various festivals.

*The Institute collaborates with and connects to other **cultural mobility knowledge operators.** "Ecrire la Méditerranée" festival is part of the institute's initiative to improve c*ultural *diversity and intercultural* dialogue *in the* Mediterranean *region. Launched in 2010, the festival program is composed by a series of round-table debates, film screenings, concerts, and exhibitions with the purpose of exploring the new cultural dynamics initiated by the young generations in the Mediterranean area.*

The library offers a wide range of multimedia documents for everybody who loves French culture. Since April 2014, the French Institute hosts the Restaurant "Le Boudoir" which offers a large and various menu of French and Mediterranean food.

We are the Robots

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Abstract

The course ROBOT at the Danish Museum of Science and Technology gave students insight into the robots' development and importance in the past, present and in the future. Michael Gyldendal, head of education at the Danish Museum of Science and Technology, explains how the museum's learning can enable students to reflect and open their senses in their meeting with the museum's robots.

We are the ROBOTS

In September 2014 the Danish Museum of Science and Technology opened the exhibition ROBOT. The museum's educational department has been responsible for a wide range of activities related to the exhibition, which has been one of the most visited exhibitions at the museum for many years. We have developed courses for all grades and organized workshops together with the Art School in Elsinore.

In the robot exhibition at the museum students were welcomed by a custom-built robot that curiously followed the visitor's movements. Punky, as the robot is called, was built by the artist-collective Illutron who participated in a project where secondary school and primary school pupils were taught in robotics.

Talk about your inner robot

The robot course at the Danish Museum of Science and Technology, deals in fact not so much about the technology behind the robots and how they are programmed. Instead, we focus on the influence of robots in our everyday lives and here the dialogue with the children is central. All students have an "inner" robot, a vision of what a robot looks like. To get all the students actively involved, we use a dialogue form where students one to one describe their inner robot to each other. This enables all pupils to participate in the discussions.

Questions and reflections

The robots in the exhibition help to sharpen the students' attention to a number of dilemmas and ethical discussions. What happens when robots interfere with our daily lives - in the welfare, sports and health

sectors, or in our work and social lives? These are some of the topics that students deal with during their visit to the museum.

The discussions about robots get students to reflect on some ethical issues that are transferable to other areas than just robots. We adapt our programs to the different age groups and questions for students in primary schools can be ´Do robots have rights, do robots have a sex and can a robot be your best friend?´

From the known to the unknown

The initial part of the course is about those robots most students know from literature and especially Hollywood films. Star Wars, Wall-E and Terminator are known figures and it provides a good starting point to talk about other types of robots.

Based on the initial dialogue and students' own experiences, we get them to reflect on their robotic vision. How they would like to use robots? And how should they behave and look like? Often students say

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that they would like to have a robot that can do something for them, for example, clean up and vacuum, the kind of robots they know from their daily life. They will, in fact, like to have their own personal slave, allowing the coupling to the word robot, invented by the Czech writer Capek, in his play Rossum's Universal Robots, where he used the Czech word for "slave" or "worker".

When we talk about robots as playmates the discussion becomes more complex. How can you be friends with a robot? And can a robot be a better friend? A friend, who does not bully and does not send you evil messages on your cell phone. It sparks some important discussions among the children.

Another major discussion is whether the robots are stealing our work? Our society uses more and more robots to perform monotonous and repetitive tasks. It started in the late 1700s with Jacquards weaving machine that could replace the weavers and make production more efficient and cheaper. Back then the reaction from the so-called Luddites was to destroy the automated loom that took their jobs. Today the discussion is more nuanced, and even in the trade union movement, there is great enthusiasm for the introduction of robots in production, as it often leads to more jobs through improved competitiveness. The assembly line and industrial robots have become part of everyday life in the 20th-century work and at the
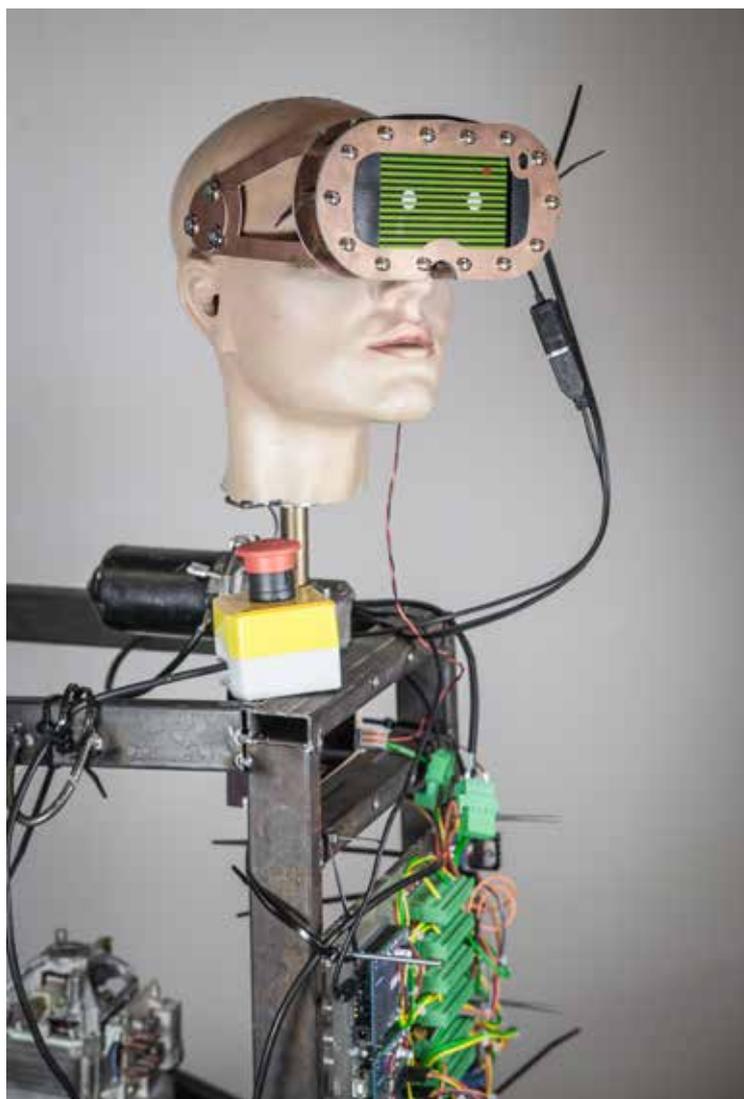
dawn of the 21st century robots also sneak into our living room. They are mowing our lawn, vacuuming our living rooms and are becoming an everyday phenomenon in the care sector, washing senior citizens and cleaning, thus freeing healthcare workers to perform other tasks. But are robots increasing our welfare? Are we in the future cared for by a robot or do we prefer the human touch?

A special learning at the museum

Teaching at the museum offers the opportunity to put robots into a historical context, enabling the students to learn about the robots' past, present and future uses.

The students' expectations for the future are an important element of everything we do at the museum and in this robotics are very important. We are looking at the robots in a historical perspective, and students can both see, feel, hear and interact with robots and thus experience the development of robot technology. But it is equally important that we look forward. Robots are a topic that is both relevant and topical for students and they have many ideas about the future of robots. One example is that we talk about how technology is increasingly becoming part of us and discuss the implications for our society when great athletes like Oscar Pistorius beats records using new technology.

Robots are interdisciplinary

The robot course at the Danish Museum of Science and Technology, is not only addressed to teachers of history and science, but also teachers of Danish, visual arts, English and sports. It is obvious that several subjects and teachers cooperate when they plan to visit our exhibition and it gives teachers the opportunity to work more project-oriented with a subject. The teaching program about robots is most effective when planned in cooperation between school and museums educators, for example, students can work with science fiction literature in Danish or English or explore robot dance and movements in sports. We chose to let the robot course run for a year, to allow the opportunity for the students to return and build new perspectives on the theme.

Learning styles

Another advantage of working with interdisciplinary courses is the opportunity to work with different learning styles in the classroom. Some students can better understand robots and work on the subject through visual, aesthetic processes and other students prefer to learn through movement. Often teachers will tell us we have managed to activate a student who usually does not participate actively in class. In this way we can reach some students in museum education that classroom education cannot reach.

Develop with students

During the planning of the museum's robot exhibition, the museum invited two classes from Elsinore Gymnasium to participate in four workshops on robots in the winter and spring of 2014 and selected students was trained as robot ambassadors. The close cooperation with young people helped to shape the exhibition and helped us decide which themes should be the focus of our teaching programs.

At the first workshop Danish Museum of Science and Technology had invited a variety of speakers who lectured on robots and robotics. Jakob Iversen from the Danish Technological Institute brought numerous examples of robots in use today. Among other things, students could try the robot seal "Paro", which is used in treatment of senile dementia. Students could also try to be fed by the Swedish dining robot "Cutlery".

Subsequently, the discussion about the use of robots in the welfare sector was put on the agenda. The museum had invited a local priest Anne Mia Lykner and professor at the Technical University of Denmark Henrik Hautrup Lund to make presentations on the subject and discuss our use of robots. "Is it degrading to have your diaper changed by a robot, or is it really a relief that you are not dependent on another human being for such a personal thing?" Was one of the issues Anne Mia Lykner outlined for the pupils. "I will definitely not be a killjoy towards robot technologies" said Anne Mia Lykner, "robots can help to increase the self-esteem of older and disabled people, who can make themselves independent of personal assistants, but it is important that we have some ethical considerations about how we use robot seals in the treatment of people with dementia, who do not necessarily make their views known "noted Anne Mia Lykner.

The students had different views on the subject, but as a student said: "I do not have a clear position on robots. There are both positive and negative aspects of them, but I think that our generation is more avourable to them and I think in the future we will be much more dependent on them."

One of the things that surprised us, were the students very positive approach to robots. When you follow the debate in the Danish media, attitudes are somewhat more divided. Often people talk about the fear of robots taking their jobs, while others can see the benefit of robots making us competitive against countries with cheaper labour. We ran a poll among students, and 95% of them had a very positive attitude to robots.

Both Jacob Iversen from DTI and Henrik Hautrup Lund from DTU showed examples of robots in use today, but also some of the prototypes of future robots. "One of the things that I realised is that robots do not necessarily look like those we know from Star Wars and other science fiction movies" as one student put it.

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It was important for us to focus on themes that interested the students, in order to create a better basis for dialogue. For example, was war not originally included as a theme in the exhibition, but the dialogue with the students showed that war was a theme that gave great discussion and engagement.

In the three subsequent workshops, students were taught by Mads Høbye, Nikolai Møbius and Nicolas Padfield, all three linked to the artist collective Illutron and all teach at the University of Roskilde. The students had to build their own robots and learn how to program them. How we interact with robots is extremely important to understand when building your own robot. Often, the robots´ appearance has great influence on how we react to them. Therefore, you often see robots with anthropomorphic attributes, so we can more easily relate positively to them. The robot can be programmed with different behaviours. Do the robot come towards you or drive away? Things such as these will often determine how you perceive the robot. Is the robot shy or curious?

Robot ambassadors

About 50 students participated in the project and some of the students became so interested in robots that they subsequently worked with robotics outside school hours.

Our selected Robot ambassadors have been very involved in the work. Some have built their own robots and have been talking about robots at public arrangements in the local city mall and during holiday activities at the museum. We also had three boys in the process that was so hooked that they subsequently participated with their own robot at the Danish Championship in technology and came all the way to the final. It is really a pleasure when teaching at the museum inspires students to continue the work in their spare time.

Part of the project was that university teachers should educate high school students, who then could educate primary school pupils. In that way knowledge trickles down through the levels of education, peer-to-peer, as it is called, when students teach other students.

We experience that it establishes connections between different levels of education, i.e. pupils become curious of high school when they experience a young high school student communicate her knowledge. It also improves high school students´ learning when they have to teach, so in the end it benefits both parties.

Education incorporated from the start

The robot exhibition at the Danish Museum of Science and Technology has from the start been conceived as a learning process for students.

One of the benefits of being a small museum is that the educational department has been able to participate in all the phases of building the robot exhibition. Specifically, this means that the exhibition has been developed with a special focus on the educational teaching situation, in relation to the building of the exhibition, the use of sound and light, interactivity and so on. It has been very important to the quality of the teaching in the exhibition.

In the spring of 2015 the Danish Museum of Science and Technology was visited by 15 sixth grades from Elsinore, as part of a project that combines technology and art. Students were taught robotics a whole day

at the museum, where they also built small robots consisting of a mug with markers, a so called RoboCup. Then the halls of Elsinore Culture Yard formed the setting for the students' work with art and robotics. The project was done in cooperation with Elsinore Art School and a group of artists who helped students work with different techniques, in the meeting between technology and art. Together with the artists, students worked with various robots that helped to create artworks. Robots can only do what they are programmed to do, and it is often difficult to get robots to perform human-like movements. Students had to be blindfolded and program each other to make certain exercises. Other robots contributed to the work by their random drive over the paper with a brush, and finally the students could then in a joint exercise complete their works and show them to each other.

Partnerships

Many people have been involved in our ROBOT course, artists, students, a priest, curators, students and teachers from primary school, secondary school and university. The basic idea behind our teaching programs has been that the theme is so exciting that it is something you can work with at all grade levels and in many different contexts. Our experience has also been that many of the students who have been through our programs have been very preoccupied with the theme and the dialogue with the students has been very qualified. We could of course have liked that schools spent even more time with the robot theme and visited the museum even more. We would like to have arranged a robot dance day and helped the schools to work with programming and robot building, but there has also been a limit on how much time the schools were able to allot to work with robots. Hopefully the schools will with this project become aware of how you can use a museum, when you work with a subject for a longer duration Denmark is currently introducing a new school reform, where the partnership between cultural institutions and schools is a key element in the development of new teaching methods in an extended school day. Being able to offer interdisciplinary teaching and visiting a museum, which is varied in its content and with programs developed in collaboration with students and teachers, is the future of new partnership in the educational sector.

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Public Engagement: Museums in the Age of a Participation Culture

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Abstract

Museums and arts organisations have observed a shift towards participatory arts culture and they are figuring out how to adapt it in new creative ways with long term benefits for the organizations and people they serve. The catalyst is the economic downturn that caused audience expectations to change. The shift is about more than technology; it involves people thinking about the experience of culture in different ways. They are placing value on practical interactive experiences more than passive viewing, activating their own sense of creativity in new ways. This forms part of a larger 'participatory economy' in which they want to meet and share in the work of the makers, and make things. 'Public engagement', the term being used for the participatory culture, includes activities which enable people to participate and discover their creative side, while also attracting new visitors. Its impacting at management level where the public feature in job descriptions that include broadening the community's appreciation of and participation in the museum's collections and exhibitions. As the desire of every museum is to create access to culture, it is a positive sign that visitors are returning to our cultural institutions helped by public engagement and participatory practices.

This paper seeks to look at how the concept of public engagement is understood. It explores arts initiatives at a number of museums, including the National Gallery of Ireland (NGI), and describes what this involves. While it concludes that the increasing pattern of engagement by the public in museum-based practical activities and creative art forms is forming a positive new trend, it acknowledges that there is a distance to go before this type of shift can be fully understood. The article starts in Ireland, a small nation with a distinctive identity on the western periphery of Europe. In 1916 following the Easter Rising, Ireland became a Free State (1922), the country was partitioned and the North remained part of the United Kingdom. Its population (north and south) is approx. 6.4 million. Just as all nations need national institutions to help them reflect on their past, in order to understand the present, and to make informed decisions about their future, Irish museums evolved from late 18th century cabinets of curiosities, through the mid-19th century development of national museums, to a late 20th-early 21st century flowering of Irish cultural institutions. The economic downturn that had an impact in the new millennium, caused many museums to reassess, re-evaluate and reinvent themselves, notably in Europe, where it is estimated that "there are at least 38,000 museums with probably over 500 million visitors a year, (50% did not exist before World War II)" (Negri, 2009, p. 1). As the desire of every museum is to make access to culture easy for everyone, surely it is a positive sign to see visitors returning to our cultural institutions, helped by new approaches to public engagement participatory practices.

The early 21st century economic crisis caused many questions to be raised about the role, function and future of museums.

Discussions online and in the physical museum explored the traditional purposes of the museum to collect, care for, display, interpret and promote collections: objects and works of art of tangible and intangible heritage (ICOM definition). Corporate skills, good governance and management have come under increasing scrutiny in the conversation about the economic viability of museums. The collections - historic, modern and contemporary - which are the raison d'être of museums, have come sharply into focus due to limited funding available for acquisitions, the question of disposals, the issue of why so few collections are on public display vis-à-vis collections in store, and the increasing emphasis placed on collection management (the care, conservation, storage and security of works of art). Creating access to culture for our fellow citizens involves more than just putting the collections on display and online; it is part of the public role of the museum that sees them less *about* something, as Stephen Weil has noted, and more *for* somebody (2002, pp. 28-52).

One of the current drivers of change is the economic downturn that caused audience expectations to change. The shift is not just about technology; it involves people thinking about the experience of culture in different ways. This change in the approach to arts, museums and cultural organisations is driven by visitors who are seeking more fulfilling participatory experiences that enable them to develop links to the collections, to connect better with the institution and to discover something of their own creativity in the process. Museums that have identified this shift have moved swiftly to invigorate public engagement programming in the knowledge that they have to grow newer and larger audiences to become a more vital part of the 21st century lifestyle.

The idea of gaining meaning and understanding through experience is not new. In the early twentieth century, one of America's great philosophers John Dewey, pointed out that learning started with experience and that abstract ideas only gained a meaning as a result of being tried out, and "become concrete only in the consequences which results from their application" (Dewey, 1938, p. 9). A pioneering figure, Dewey had the foresight to see the immense potential that museums presented in the area of constructive educational programming. Sixty years later the early 1990s, the American psychologist Jerome Bruner noted that children seemed to grasp ideas and retain information better when it involved an interactive process of "looking and responding", which produced a beneficial type of learning (Bruner, 1990). Bruner's later observation – about the dynamic between the learner and the process of learning that involved an active element – he felt was fundamental to the experience of the museum. This view was also echoed by contemporary philosophers, notably Matthews in his *Philosophy of Childhood* (1994). Both Bruner and Dewey saw that museums could deliver informal educational experiences that would enable children and adults alike to learn by making discoveries through a process of trial and error. These are just two of many practitioners whose ideas seem to connect with the changing pattern of visitor engagement in museums. As more and more visitors actively participate in practical activities and creative art forms in museums, under the heading public engagement, it extends the means whereby museums are attracting valuable new visitors.

In 2012 Peggy Fogelman, Chair of Education at the Metropolitan Museum of Art in New York, spoke at a roundtable at the National Gallery of Ireland on 'The Challenges Facing Museums in the 21st Century'. She described a new range of innovative public programmes taking place at the Metropolitan Museum and other American museums that she felt were a signal for the future in pointing towards the increasing desire by the public to participate in practical arts events. Her videos and images of drop-in drawing events, lively music performances and dance, both inside and outside the museum, provided visual evidence of her findings. She referred to the 2011 arts participation study commissioned by the Irvine Foundation, in which arts programme Director, Josephine Ramirez, noted:

"There is growing awareness in the arts field of what's known as participatory arts practices. Arts organisations are examining this seismic shift toward participatory arts culture and figuring out how to adapt in new creative ways that will have long term benefits to arts organisations and the people they serve" (Fogelman, 2012, pp. 26-32).

'*The Art of Performance at the NGI*' (2014) by David Bolger with Cois Céim

She points out how audience expectations have changed:

"This shift is about more than just technology. People are thinking about the experience of culture differently than in the past, placing value on immersive and interactive experience than is possible through mere observation… activating their own creativity in new unusual ways… they want to meet and share in the work of the makers, and make things" (Fogelman, 2012).

This study highlighted the increasing trend towards active participation. Another commentator, Carol Vogel, also noted in the *New York Times*, "More than before, institutions big and small have adopted the same mission: to transform once-hushed museums into vibrant cultural centers where the activities go far beyond what's hanging on the walls" (Brown and Novak-Leonard, 2011, p. 2). Vogel felt that while this had been motivated by the recent economic downturn, it had opened museums to a new realisation of their need to attract and engage the community and to sustain both new and larger audiences.

The American museologist Elaine Heumann Gurian has asked on many occasions why museums do not engage more closely with their community. "Museums", she said, "have not explored their potential opportunities enough when dealing with their communities under stressful conditions" (Heumann Gurian, 2010, pp. 71 – 85). She described the important physical assets of the museum as a safe civic space, with objects that are useful for tangible three-dimensional learning and experience (together with collections online), which can be incorporated into relevant programmes that reach all levels of the community. These services would be described by many people as essential for their own aspirations and those of their children, just as it seems an obvious thing for museums and communities to work together as an integral part of

the community. Experience had shown her that when the museum involved the community in a range of practical activities and events, and gave over space for meetings and after school children's clubs, members of the community were quick to defend and protect their museum in times of economic difficulty. Fogelman noted that museums like the Metropolitan Museum had sought to respond to the external environment through innovations in public programming (2012). There were factors she noted that informed the situation, including the wider use of technology and online access to collections; the rise of Do-It-Yourself communities as an alternative to formal higher

'The Bigger Picture Project': Transition Year students draw from a still life in the NGI Dutch Rooms. Artist Maeve Clancy drew a large studio on which the students still-life drawings were collaged and photographed. 4 museums contributed studio drawings to the final online 'Bigger Picture Project'
Photo @ the National Gallery of Ireland, 2015

education; the changing sense of identity in and among audience groups; and the increasing recognition of social, collaborative, or participatory practice as a viable medium for artistic production.

A key commentator in exploring at a deeper level the issue of participatory culture and civic engagement is Nina Simon. She has had extraordinary success with her book *The Participatory Museum* (2010), and her *Museum 2.0* BlogSpot. These innovative publications are evidence of a new approach that museums have to explore to engage visitors and connect with their many different communities (Simon, 2010). She makes the point that much of the focus on participatory approaches is driven by economic factors and audience development, but that this is not incompatible with the work of practitioners in the field who are developing participatory practices in an effort to make museums more socially responsible, dynamic and engaged in community life. Like many commentators, Simon points out that there is no single model for active participation and it does not deliver the same content to everyone. What works for one partnership might not work for another. She registers that this is a field in which museums and arts practitioners are exploring and experimenting but that it is being fuelled by interested members of the public. Simon focuses on the visitor who is already in the museum and she is clear that the concept of active participation is not 'about' something, or 'for' someone, that it is for museums to create active participation events 'with' visitors. She sees this type of public engagement operating in audience centred institutions, where visitors are able to construct their own meanings and they are given the opportunity to be informed on and even give suggestions about the events. She contends that active participation in the museum works well in four instances: for contributory projects where visitors contribute objects, ideas and actions to the museum's project; for collaborative projects where visitors are active partners in the museum's project; for co-created projects in which community members work with museum staff on the aims, objectives and delivery of the project which is based on the museum's collections but is for the community; and hosted projects where the museum gives the space and sometimes assists an outside group in presenting the programme. Her Museum 2.0 BlogSpot continues to be informative on fresh new museum developments.

Not surprisingly, the subject of active participation formed part of the work of the Learning Museum Network Project (LEM) in the context of a conversation about museums as social institutions constantly undergoing change and transformation due to the pressures from the museum world and also from the wider society.

One of the projects that was documented and illustrated with case studies was 'New Trends in Museums of the 21st Century' which involved museum practitioners and Dr Christina Kreps, Associate Professor of Anthropology and Director of Museum and Heritage Studies at the Museum of Anthropology in the University of Denver, Colorado (Nicholls, Pereira and Sani, 2013). She contributed a wide ranging article to the final report, in which she stated "The development of participatory approaches reflected the shift in museum practice from a focus on objects and collections to a focus on visitors, and making museums more accessible and beneficial to wider publics" (Kreps, 2013, pp.85-101). As museums are now far more accountable for a much wider constituency, Kreps noted "Communities are asking more of museums in terms of how they can address their needs and interests. Reciprocally, museums are asking more of community members regarding their participation" (Kreps, 2013). She commented that this trend towards greater participation is an example of the way in which museums are changing direction to address public demand, while also engaging more in civic affairs. The idea of participation first emerged in the 1970s in fields where practitioners noticed that projects failed if they did not involve local people in the development process. They observed that decades of development had shown that when people influence the decisions that affect them, they have a greater stake in the outcome of a project and will work hard to ensure its success. Participatory practice has emerged as a key concept and approach in recent museological discourse. While commentators have noted that it means different things to different institutions (e.g. museums, galleries, universities, libraries), it can be defined in many ways and take on many different forms, depending on its users and the content of its usage. Kreps stated that "In general, participation is a label for the multiple ways in which museums can engage with communities and communities can engage with museums" (Kreps, 2013, pp.85-102). She provided a number of case studies to illustrate her points and noted that the practice of participation can mean particular kinds of relationships between museums and communities as well as particular approaches to 'practice'. She feels that participation is part of an ongoing democratisation of museums as social institutions in service to society and active agents in civic engagement.

The growth of recent participatory practices and collaborative projects and the literature on the subject has illustrated a range of case studies from which to evaluate its success and problems and considerations that have arisen with participation. There is no doubt that public engagement programmes and participatory events have gained a much higher profile in museums that are concerned about being socially inclusive and reaching out to marginal groups. Bernadette Lynch, a museum professional and academic, who has examined this area carefully over a number of years, has observed that participatory work in museums is largely dependent on who is in control and who holds the most power (Lynch, 1997). For Lynch, the only way that engagement work can become embedded and effective in museums is when there is a commitment to ongoing reflective practice that allows for a deeper understanding of how things work at an institutional, individual and community level. When this takes place it can lead to an empowerment of both the museum and community members. Museum practitioners' world-wide would agree that reflective practice is a key component of a developmental process. Lynch noted that the pattern of public engagement programmes and active participation is likely to grow and gain importance as museums increasingly view audiences as fellow citizens and members of civic society (Lynch, 2011, pp.441-458). As museums become more committed to social responsibility and civic engagement, this will enable them to be seen as safe trustworthy places where people can meet to talk and exchange ideas about the museum and its collections, where both the individual contribution and the collaborative experience is valued and where the museum views itself as firmly rooted in its local community.

There are many museums in Ireland that include elements of participatory practice in their work, one of the earliest being the Irish Museum of Modern Art with active participation events in its programming since its inception in 1991. Other museums have involved participatory practice with many of them having creative facilities for the public, including the Chester Beatty Library, Highlanes Gallery Drogheda, National Museum of Ireland (four museum sites), Hunt Museum Limerick, Dublin City Gallery The Hugh Lane, Butler Gallery Kilkenny, Ulster Museum Belfast and Waterford Museum of Treasures – to name a few. This type of programming is well established, understood differently, and carried out in diverse ways in Irish museums. When it was established in 1854, the aim of the National Gallery of Ireland was "an educational one and it should be open free of charge" (De Courcy, 1985, pp.3-5). An understanding of its intrinsic role as educator helped the Board to respond to an era in which there were few public amenities and the majority of the population worked six days a week. Their first public innovation was the provision of opening hours on Sundays from 1864 (Bourke, 2011, pp.235-37). Being mindful of the education of artists and students, they also allocated two free 'private days' each week between1864-1912 (Bourke, 2011, pp. 234, 240-44). "Although not strictly a teaching department in the sense of providing practical instruction in art within its walls", the Board's arrangements were made:

> "…as to afford the greatest possible facility to students who may be sufficiently advanced by the art schools already in Dublin, to take advantage of the opportunity for copying and studying excellent models in the various branches of ancient and modern art, which it is the chief object of the institution to afford them" (NGI, 1875)

In 1952 conducted tours and talks about the collections started, followed in 1964 by an annual Christmas Art Holiday that attracted thousands of children who were taught the basics of art by professional artists (Bourke, 1993).

In 1974, the first Education Officer was appointed, beginning an active programme of engaging teachers and schools, together with events for the public, augmented by directors who used radio and TV to publicise exhibitions and acquisitions and create greater awareness of the NGI in Ireland.

In 1980, a short-term Kids Corner was set up that gave children the opportunity to think, feel and absorb information along with art making in a relaxed and informal environment. Bruner saw that ideas and information were grasped better when it involved an interactive process, and so NGI tutors spoke to children in front of the paintings followed by an art workshop and worksheets that related to the pictures. They seemed to enjoy the process of learning and creativity. Subsequently, a participatory element was included in school tours with the provision of activity sheets that encouraged the children to draw and comment on the paintings they had observed. Teachers found this useful as the children seemed to retain information about the works better. Practical events for children increased in the 1980s with the inclusion of summer drawing classes that culminated in an exhibition 'Children's Art: A Celebration', which recognised that the works created by children could stand on their own right. From these early beginnings a wide ranging programme for children and schools grew. The involvement of young people was marked at the NGI's 150 anniversary by an exhibition 'Learning from Art', involving children from every corner of Ireland in interpreting a work from the collection. The exhibition toured to Paris, Belgium, Edinburgh and Chicago. On the project, Claire McMenamin stated that "I enjoyed giving an old master painting a modern quirky touch in my own way" (Quinn, 2004). In the mid-1990s, when the NGI's education services were structured they involved public programme initiatives that included art making for all ages relating to the collections, similar to the pattern of programming at other major museums. An adult 'Drawing Studies' course set up in 1995 to accompany an 'Art Studies' art appreciation course was met with immediate success pointing towards more active participation events for

adults in the future. The exhibition 'Drawing Studies: A Celebration' was mounted to highlight this type of art practice (Bourke, 2007). Little did the NGI realise when its Family Programme was set up in 1995, that it would become such an important part of the NGI schedule in the new millennium, resulting in children and families becoming an increasingly important sector with specific developmental learning needs requiring context, greater interactivity, accessible language, and creative initiatives tailored to the age of each group. As Ireland has the highest birth rate in the European Union since 1996, with over 365,000 children born between 2006 and 2011, of which 34% are aged 24 and under, it was an obvious development to appoint an Education Officer dedicated to children and families (Ashford, Drum, Edmondson, and Mac Nally, 2014). Since then this sector has opened up. It is enhanced by the introduction of Babies and Toddlers interactive classes in 2013 (Drum, 2014, pp.105-110).

Following snapshot illustrates public engagement programmes that enable visitors to observe, contribute to, participate in and create at, activities such as, art workshops, 55+ life drawing, poetry readings, dance residencies, creative writing, portrait drawing, plays, drawing demonstrations, music performances, art-themed suppers, Drawing Day, Culture Night – the list is endless. Some events formed part of a *Lines of Vision: Irish Writers at the NGI* project, involving 50 writers, poets, playwrights in talks, poetry readings, study mornings, conversations and films, between Autumn 2014 and Spring 2015.

However, like many movements in the museum world, it is one thing to theorise about what museums should and should not do in a participation culture, and it is another matter to do it. The growing literature and commentary on this subject shows that active participation is becoming a standard part of museum practice.

'*The Moonlight Project*', part of the Babies and Toddlers Interactive Programme at the NGI
Photo @ The National Gallery of Ireland, 2015

Kreps, Heumann Gurian and Simon outlined the challenges involved in participation. It is hard work and takes considerable thought, planning and commitment on the part of institutions, their staff and community members. The potential for future public engagement programmes is predicated on a number of things:

1. Wide ranging thought into whether the programme engages audiences in new ways.

2. The activities must connect with the collections and be linked to the museum.

3. As participatory practices involve a wide range of new art forms, e.g. pop-up events, storytelling, dance, enactments, drawing demonstrations, it is important that they are different to what other cultural institutions offer, if they are to attract new visitors.

4. Participatory practices need to be incorporated into the everyday life of the museum and the working models of museum practice.

5. Employ good planning and organisation and it is essential they are funded properly, and scheduled regularly, so they genuinely impact on visitors, and enable them to develop a strong relationship with the museum.

6. Source quality artists for these programmes because a great deal of artistic practice today is co-produced between the artist and the public.

7. Artists are best placed to engage with visitors and help them to enjoy the activities. Visitors like working with artists, and artist-led projects help to foster a real engagement for people with the museum.

8. Digital media and online access raises the stakes. Irene Campolmi makes the point in *ICOM News* that much artistic practice is experienced through social networks: "The museum should no longer be just a place for seeing or experiencing art, but a space for offering new interpretations and in uses of the collection in collaborative ways" (Campolmi, 2015, p.6). Museum management must be focused about what is unique about the experience of the original object in the physical museum, and the benefits to be gained from visiting and enjoying the museum spaces.

9. Be open to experimenting and be flexible about new possibilities as to how visitors want to use the museum spaces and the collections, "a space for offering new interpretations and uses of the collection in collaborative ways" (Campolmi, 2015).

This paper looked at how public engagement is understood by exploring arts initiatives at a number of museums in Ireland and elsewhere. It observed that the increasing pattern of engagement by the public in museum-based creative art forms is a positive new trend. The public engagement-participatory culture is now part of museum practice, although it is too early to say how the movement will develop and where it will lead. Its attracting media attention in *The Art Newspaper* (Finkel, 2014), where a range of contemporary practitioners explained how it is being understood in museums, and while it was a very general approach to the subject, it forms a useful overview in citing issues like developing a greater understanding of what attracts visitor response, forming new ideas to recharge existing programming and discovering the shortcomings of the museum in this area. Katie McGowan, a former artist who became Curator of Education and Public Engagement at the Museum of Contemporary Art Detroit, felt it was a move beyond seeing museum visitors as passive observers of art to viewing museum-goers as active

participants. Katie "museums are looking for more programming where visitors use their brains. It's about interactivity" (Finkel, 2014, p.26). Another commentator drew on the importance of the practitioner in this dialogue. Kathryn Potts, Chair of Education at the Whitney Museum, New York, who has taken on a museum practitioner to oversee public programmes and public engagement, described it as a mixture of live events that go "beyond your usual panels, talks and symposiums…to events that might surprise the visitor" (Finkel, 2014, p.26). A major factor in this shift of emphasis is driven by artists, and "it's not just that the museum wants to bring artists and audiences together, but that so many artists today want to connect with audiences directly" (Finkel, 2014, p.26). Making a link with the community was mentioned by Sylvia Wolf, Director of the Henry Art Gallery in Seattle, who sees this area as broadening the community's appreciation of and participation in the museum's collections and exhibitions. This was part of her job description and she saw it as significant that management put the public into a senior position: "As a learning organisation that is working with its constituents…Education suggests we have the knowledge and want to pass it on to others. Engagement suggests we are learning together" (Finkel, 2014, p.26). In conclusion, as the desire of every museum is to create access to culture for everyone, particularly in the current environment, it is a positive sign that visitors are returning in their numbers to our cultural institutions helped by the new approach to public engagement and participatory practices.

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The Exhibition Laboratory: Making Curating Visible

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Abstract

The Exhibition Laboratory is an experimental space for the design and development of exhibitions, developed by artist Daniel Baker, through projects at the Science Museum, the Wellcome Collection and the British Museum, London. The Laboratory is both a practical workshop and set of methodologies for education and engagement. It is a playful, accessible space that presents museum exhibitions not as permanent structures, but as hybrid, temporary and permeable installations. The Laboratory acts as an educational, democratic, practical space for dialogue, communication and collaboration in which members of the public, children, young people, academics and professionals can gain insights into exhibition practice whilst helping shape exhibitions themselves: real and imagined. Baker will present key methodologies for the Exhibition Laboratory and its relevance to contemporary thinking in museum education, alongside highlighting a current project: The Hidden Hand, which maps potential exhibitions relating to trade, encounter, otherness, disease and violence in the 18th Century Pacific.

Ships Have No Gender – The Challenges of Displaying Gender Issues in a Maritime Museum

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Abstract

This paper examines the representation of gender in the main exhibition of the Maritime Museum of Finland, opened in 2008. The exhibition offers a wide overview of the history of Finnish merchant shipping. The emphasis is traditional, focusing on the technological aspects of seafaring and starts with the ships already at sea.

Presentation

In this paper I present four questions and challenges raised by the critical examination of the museum's ongoing exhibition. Firstly, how to present minority groups, such as foreign seafarers, women and gay seafarers (as they used to be in less than 100 years ago) in a national maritime museum's exhibition? How to prevent further marginalization of these groups?

Furthermore, I wish to highlight the difficulty of expressing abstract, often academic concepts in a museum environment. In this paper I explore the challenges of interpreting gender as an abstract academic concept in an setting focusing largely on tangible, technological objects such as ships and steam engines. Messages conveyed through museum exhibitions are often expressed by three-dimensional objects displayed in a specific space. However, abstract concepts do not easily convert into tangible objects, and this presents a problem for representing gender in museums, without resorting to merely illustrating text. Context wise, it was easy to resort to stereotypical ways of presenting gender by focusing on one particular minority; namely on women. Also men (who are the traditional target group of maritime museum exhibitions and audiences) are gendered!

Scripting the exhibition

From the early stage onwards, the scripting team agreed, that the main sections of the new permanent exhibition would be navigation, maritime trade, ships and shipbuilding, travelling and the seafarer. The idea behind this basic division was to identify the factors without which merchant seafaring would not be possible. In addition, we decided the overall theme would be winter seafaring and icebreakers in order to distinguish ourselves in the international maritime museum scene as the wintertime weather conditions and icebreaking present particular challenges for the overseas transportation in Finland. Furthermore, the Maritime museum of Finland maintains a museum ship *Tarmo*, which is the oldest functioning icebreaker in the world. The ship is restored and open to the public by the museum building where the permanent

exhibition is situated. For this purpose, a small gallery on winter seafaring, as well as a huge ice-wall was built into the main exhibition.

The break up from the chronological progression from pre-history to the present was one of the main decisions made at the early stage of the scripting process. The five already-mentioned vital factors identified behind the merchant seafaring were organized into major galleries within the main exhibition space. The scripting responsibilities were divided accordingly between available curators. As a result, most issues relating to seafarers concentrated into the seafarer- section. Two curators (including the author) were mainly responsible for scripting the units, which portrayed the seafarer and travelling as part of the overall history of Finnish seafaring. As these were mainly the units that portray people at all, other sections appear as without major human impact whatsoever and therefore do not display humans but mainly tangible objects. Because the emphasis of the exhibition is on trade and the economic and technological aspects of shipping, social history and the seafarer are left on the sidelines.

Lack of content management

The problems we identified in the exhibition stem largely from a lack of content management at the scripting stage. The scripting responsibilities were divided among a team with no one in charge for the overall content. This resulted in an exhibition with a disjointed feel, as the narrative does not flow from one section to the next. The narrative from one section to the other remains disconnected as there was no co-ordination between scriptwriters.

As the other scriptwriter was interested in neither gender issues nor women as seafarers, the responsibility of tackling these issues remained on the other curator. As people were mainly portrayed in the seafarer section and women in a small part within it, the overall picture of the role of women remains distorted. Women's agency within seafaring appears therefore as a special case within otherwise seemingly unified sea folk. In addition, as it only portrays gender in connection with women, it marginalizes women as sole exemplars of gender and men as the apparently neutral norm. This has led to the marginalization of gender issues at the exhibition. As most issues referring to gender are portrayed in sections where women are presented, they are only visible in a small part within one section of exhibition.

The absence of overall content manager led to the portrayal of women into an isolated situation also spatially. As the other scriptwriters were not interested in the social history of seafarers, or were not academically aware of the details of the seafarers' socio-economic, geographical, national or gender background, the composition of the maritime workforce remains obscure. No other references are being made to the seafarers as a group. Due to the lack of content management the issues portrayed often remain separate as the connections between, say, the position of the captain, hierarchy and masculinity and the discipline at sea appears difficult to understand for the visitor. This obscures the role of gender both with regard to masculinity and femininity at sea.

Seafarers as white, male and heterosexual

The problem with the content regarding seafarers is the portrayal of them as white, male and heterosexual as a norm. No other minorities are mentioned other than women and therefore the masculinity of seafarers is not questioned. Gay seafarers as well as the global maritime workforce (and discriminatory practises relating to these groups) are hardly mentioned as comprising an important element of the workforce also

on Finnish ships. Although the shipboard hierarchy has been taken into account at the scripting stage, its special connections to masculinities have not been taken on board.

The perceived image of the seafarers' normative masculinity is handled in one section, but the irony is sadly missed in how it has been implemented. In this part, titled a romanticised image of life at sea is portrayed as being part of a culture that idealises masculinity. The notion, of which type of masculinity is at stake here, is sadly missed. The hegemonic masculinity, which often applies to the top of hierarchical men's communities, was the form of masculinity which this section deals with. A connection is being made into the ship as an isolated workplace before the development of communications technology in the late 19th century, and the impact of it to the power of the captain on board. However, the connection between hierarchical structures and masculinities are not being presented although the violent relations between officers and the rank-and-file are being referred to by displaying a pistol with which some captains and officers kept discipline during deep-sea voyages as late as in the early 20th century.

One section still makes the important notion of the relationship between men being as more valued in the maritime narrative than the role of women and their contribution to seafaring. Although the life of seafarers have become increasingly regulated and the adventurous and dangerous element of their work has decreased drastically, the image is still maintained at maritime history, maritime fiction, at the maritime museums and by many seafarers themselves. The priority men place on their relationships to other men is not enough touched topic in the seafarer-section. Although there is plenty of material, such as literature and photographs in the museum collections to implement this, the exhibition has dismissed the potential to display the seafarers as the relatively closed community of men and to discuss the unifying and separating factors within these groups. It needs to be said, though, that this deficiency reflects the holes in theorizing of masculinity in the maritime history field.

The role of women representing the gender

The role of gender at the exhibition refers almost solely to women. Information on women's actual work at sea has been divided into several sections within the exhibition. The tasks the women perform and represent in seafaring have been divided into three main sections, which are titled as *Ladies at Your Service*, A *Woman's Place* and *the Woman of Myth*.

The women's task at sea on Finnish ships has mainly been to work at various customer-related service positions. This task has been displayed by a tourist cabin of a passenger ferry *Gts Finnjet,* which has been left uncleaned. Often these spaces such as cabins have been displayed in a tidy condition, which ignores the reality of everyday work that needs doing. This, as well as other maintenance work women do, is often left unnoticed. The cabin is one of the most popular objects at the exhibition. Its original purpose, to highlight the cabin stewardesses work on board ships, is left on the sidelines by the fact that the ship raises nostalgic memories by visitors of their own cruising experiences. Furthermore, the sad story of the ship (wrecked in Alang, India in a relatively good condition despite salvage attempts by the Finnish public) interests people as well as its history as one of the most unique ships by design and technology amongst Finnish passenger ships keeps visitors more intrigued as compared to its original message.

Another section, which lays next to the cabin, portrays women's uniforms and work clothes at sea. It wishes to highlight the multitude of tasks women perform on ships, such as waitresses, cruise stewardesses, assistant pursers and commanders. The section which displays the work clothes and uniforms wishes to

highlight the fact that most women work in the lower rung of ship's hierarchy. The notable exception is presented by the female sea captain's uniform. The woman who donated her old work clothes and agreed to be interviewed about her career at sea, worked as the first mate on an oil tanker. Although few, the display of her dirty oilskin jacket wishes to underline the fact, that a woman <u>can</u> work as an officer on a ship.

Most sections referring to women emphasize the actual work that women do. One text unit refers solely to the problem women presented to the trade unions, legislators and instances representing church. In Finland there was a fierce opposition towards women working on ships. Several institutions formed unlikely alliances to stop women from going to sea as they were seen as stealing men's jobs. As a result, women were banned from ocean-going cargo vessels from 1928-1955 by the Maritime Law. Although approximately one third- one half of the seafarers on foreign-going vessels are nowadays women, harassment still occurs limiting women's working opportunities onboard ships. Secondly, the number of women working at sea is high, the fact which is usually never portrayed in maritime history books, and, on the opposite, the masculine image of seafaring is still (artificially) maintained. The fact is that the higher in ships' hierarchy we go, the fewer women are there in those positions. Especially low numbers of women work as ships engineers and as mates. In this section, the number of women in the global maritime workforce has also been taken into account. These issues are illustrated by photographs, texts and a few objects, such as women's work contracts and paybooks.

Third main section portrays the role of gender in seafaring in a symbolic level. Seamen's tattoos and ships being referred to as female form the main argument in this section. Photographs of tattoos, as well as an old ships name plate with mermaids have been used in this section to make the point how gender in symbolic level is also present in seafaring. The issues of women working as prostitutes is also highlighted in this section. Women were seen by sailors as mothers, prostitutes or girlfriends instead of workmates operating the ships. Their presence was hardly welcome while ships were at sea. This is an interesting fact as the attitude is so illogical. Is this territorial anxiety or fear of women diminishing the masculine status of the occupation?

Issues of women's work has been highlighted also in a section which lays spatially slightly separated by 'the women's section'. It wishes to point to the fact, how difficult it was to cook on board ships and to make food and water suffice on long journeys. This section actually wishes to emphasize the domesticity on board, which is often ignored in maritime history. It also highlights the impact of technological changes to seafarers' working conditions and wishes to point out the fact, that domestic work at sea was a very different matter as compared to food preparation and preservation on land-based institutions.

Interpreting content in guided tours

Tour guides at the Maritime Centre Vellamo work at both museums within the centre. Groups that book the tours have often reserved only one hour to visit the centre, which consists of two permanent exhibitions as well as a varying number of touring exhibitions. Following this, the guides are very pressed of time. We interviewed all the guides working at the centre and they had varied experiences and methods with handling the gender and women sections at the exhibition.

An interesting finding stemming from the interviews was the variation within which the guides interpreted the gender issues as well as the content in general. Each of them had their own methods and contents which they varied according to the combination of the group. Some of the women doing the tours do not

even stop at the 'women's section', some do mention women at some other stage of the tour, for example in conjunction with the section portraying travelling by sea. Some guides avoided even mentioning women or gendering the workforce unlike some, who always said something about women working at sea. Some of the guides highlighted the strict hierarchy at sea, others avoided making drastic comments on masculinity or femininity as they felt, that covering those issues might compromise the presumed objectivity of the museum. All guides felt that the public was mostly interested in issues such as the gender of ships, as well as the ships' names and galleon figures being gendered female. Some visitors were also interested in tales and beliefs which involved women bringing bad luck as well as tattoos portraying seafarers longing for women.

We received positive feedback from the guides on the section that portrays women's employment at sea through their uniforms. The captains' work clothes, on their opinion, would be a good location to discuss captain's work and position at sea. The fact that the captain wears oilskin clothing rather than uniform at sea, might become as a surprise for a visitor, and therefore….The uniforms reveal the fact that it is actually relatively easy to portray concrete issues such as women's employment as it is easily interpreted through museum objects, such as clothes. More abstract issues, such as gender and its various representations, are much harder to interpret for the visitor. There are photographs and images of tattoos that present this, but some objects such as a female galleon figure are still not in its place although the exhibition has been opened for public in 2008.

Overall, the guides have an enormous responsibility in interpreting the content. At the museum, the guides use the liberty of varying the content according to the groups' requests and their own interests. The guides see their own role as interpreters and take an enormous pride in their work. They always come along with new ways of inventing stories. They see themselves as popularizing the content as most of them are not historians or even students studying heritage subjects. Especially one of the guides sees her tours as storytelling- and she is able to develop a story on whatever topic. This presents an opportunity to implement otherwise unconnected women and gender issues into the overall content of the museum's exhibitions and activities. As the maritime museum's exhibition is organized thematically, it remains the guides' responsibility to integrate the seemingly separate issues. It seems like storytelling is the best method for interpreting abstract concepts to the audience. They see their own role as significant between the exhibition and the public. Some guides see their role as standing between the curator (the scriptwriter) and the audience.

The important notion is that they tell different stories to different audiences. The content, as well as the rhetoric, keeps chancing according to who the listeners are. This presents a danger as well as an opportunity, as you might provide a different interpretation to different audiences or either ignore or highlight different topics by making assumptions of which story can be told to whom.

Making abstract ideas tangible

One possible solution to the problems presented here in relation to interpreting abstract concepts on one hand and preventing further marginalization of the already marginal groups in another is to co-operate more between the writers at the scripting stage. The overall content management should be efficient in order to avoid inappropriate and unintended interpretation. As the main exhibition's focus was otherwise very traditional, gender issues appear as isolated and out of context, especially when women are visible almost solely in one spatially isolated section at the exhibition space.

One of the key difficulties in displaying gender in a museum context is that it is an abstract concept, whereas museum exhibitions communicate through tangible objects. Conveying abstract ideas through tangible media is notoriously difficult. In the case of gender it is easy to resort to clichés and stereotypes instead of presenting well-researched facts, simply because these are familiar to an audience not necessarily looking for intellectual enlightenment on controversial or academic topics on their day off in the museum.

Guides present an opportunity to implement abstract concepts into the overall content by storytelling, for example. Although they are not specialists they are an important interface between the exhibition and the public.

Posters

ICOM Egypt

INTERNATIONAL COUNCIL OF MUSEUMS

Egypt's National committee of the international council of Museums (ICOM)

ICOM Egypt

ICOM Egypt is the national branch of ICOM in Egypt. It is a gateway to the local, regional and global museum community, and the only Egypt museum association with a dedicated international focus. Since National Committees are the mechanism by which museums and museum professionals join ICOM, Egypt's national committee (ICOM Egypt) is the main tool of communication between the General Secretariat and the Egyptian ICOM members. In March 2014, a new board of ICOM EGYPT was elected to carry out the tasks of Egypt's national committee and to improve its role in enhancing the capacity of the different types of Egyptian museums and museum professionals.

ICOM Egypt mission

* Developing best practice standards for the Egypt museum industry, research, design, collections organization and museums and employees management, and contributing to the international agenda of museum activities.
* Advocating museum standards of excellence and museum ethics.
* Providing useful channel for current Egyptian members of ICOM & ICOM Egypt to make contacts, share news, updates and Museum activities.
* Promoting intangible heritage and the preservation of material heritage.
* Working in partnership with regional and international organizations, including UNESCO, ICCROM, ICOMOS, Blue Shield, ICOM ARAB, IIC and 114 National Committees and 31 International Committees of ICOM dedicated to various museum specialties.
* Raising awareness of museology and other international issues such as combating illicit traffic of Antiquities, and Protection of tangible and intangible heritage.

ICOM Egypt activates in 2014

- Celebrating the international Museum day with two activities:
1- Museology Workshop at Child Museum, Cairo, Egypt.
2- Museology Training course at Bait El-Sennari, Cairo, Egypt.
- Symposium at Sharjah Museum in June 2014 – through the Sharjah CAPITAL OF Islamic Heritage 2014.
- Supporting the organization of ICOM UMAK & CICA Conference in October 2014 at Bibliotheca Alexandrina, Egypt.
3- Two Training course in "verbal objects in the museum" in Museum sector at MOS Cairo and National museum of Alexandria- August 2014.
4- In August and September 2014, the committee was invited by the ministers of culture and antiquities to two separate ministerial meetings, in order to discuss the role of ICOM Egypt in enhancing and enrich the capacity of Egyptian museums. His Excellency Dr. EL Damaty, the minister of antiquities offered ICOM Egypt a permanent headquarter in the national museum of civilization. In 18th of September, Dr. Anany, the supervisor of the museum, kindly handed the permanent office, where we held our meeting, to be a wider step in achieving ICOM Egypt mission.

ICOM Egypt Executive Committee (board)

1- Dr. Hussein Shaboury - Chair
4. Dr. Nadia Khedr – Treasurer
7. Dr. Khaled Azab- Committee member

2. Dr. Osama El-Nahass - Vice Chair
5. Dr. Mohamed Mostafa - Committee member
8. Dr. Maher Eissa - Committee member

3. Dr. Abdelrazek Elnaggar – General Secretary
6. Ms. Elham Salah - Committee member
9. Ms. Fatma Mostafa - Committee member

ICOM Egypt

Osama EL-HAHAS

ICOM Egypt is the national branch of ICOM in Egypt. It is a gateway to the local, regional and global museum community and the only Egyptian museum association with a dedicated international focus. National Committees are the mechanism by which museums and museum professionals join ICOM. In March 2014, the first national committee of ICOM Egypt has been elected during the assembly organized by the president and General Secretary of ICOM EGYPT. New board has been elected to carry out the tasks of Egypt's national committee and to improve its role in enhancing the capacity of the different types of Egyptian museums.

In this poster we will present what is ICOM Egypt, and its role in the development of the museums, staff, public and local communities. In addition to its role in the international community as the joining tie between Egyptian museums and their international counterparts and international organizations affiliated with museums.

From Antiquarian to Museum Curator

Blandine Opêoluwa AGBAKA

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Introduction

The Museum of Adjarra is in the heart of the town of Adjarra at about 7 miles from Porto-Novo, the capital of Benin. It derives from the retraining of a movable heritage collector. After his meeting with the first director of the « Ecole du Patrimoine Africain (EPA) », his antiquarian ambition has been changed thanks to appropriate training to the creation of the first museum of Adjarra.

The experience of Adjarra museum through the EPA programme « **Les Musées au service du développement (MSD)**» is an interesting exemple of the fighting against the illicit traffic of movable heritage in Africa and cultural heritage awareness.

Location of Adjarra in Benin ("Nomade Aventure", 2014)

Objectives

The main objectives of the project were :

. showing Benenese local collectors other ways of earning their life by keeping their collections

. inside the country, for the benefit of local populations,

. filling the lack of heritage conservation institution in the Adjarra community,

. including the museum's collections in local schools curricula,

. making the museum a tool to display the local cultural values with the integration of objects which have been collected from Angola, Benin, RDC, Rwanda.

Local architecture display in Adjarra museum. © Musée d'Adjarra

Methods : The creation of the museum went through 4 main steps

. the sensibilization and the retraining of the collector towards becoming the curator of the museum,

. the inventory of his more than 300 collected objects and study,

. the rehabilitation of the museum rooms and the display of local architecture,

. the first exhibition titled « Adjarra crossraod of African masks ».

Results

. a local museum has been created in 2011 for the community of Adjarra,

. a touristic circus has been set up throughout the Adjarra area,

. a partnership has been built with 11 local primary schools from 2010 to 2013,

. a display opportunity for local handcratfs and architecture is available,

. A new opportunity for heritage awareness.

Some pictures of the first exhibition titled « Adjarra crossroad of African masks. It displays Masks of Angola, Benin, Congo, Nigeria, RDC. © Musée d'Adjarra

Schols visiting the museum of Adjarra. © Musée d'Adjarra

From Antiquarian to Museum Curator

Blandine Opêoluwa AGBAKA

Illicit traffic of movable heritage remains a major issue in the Beninese museum environment. In the selling chain of heritage objects, national collectors play a key role. They master the local channel of movement of the objects. They temporarily buy and preserve the objects while waiting to resell them to international collectors. This poster will show the museum deriving from the retraining of one of them, following its meeting with the first director of the Ecole du Patrimoine Africain (EPA). In fact, he aimed to enter the international market of art to sell the hundreds of objects collected in several countries of central Africa (Congo, Democratic republic of Congo, Rwanda and Angola) during his 19 years stay (1984-2003) in the area. With the involvement of all the EPA team, particularly of the Museum and Training departments, it was necessary to succeed in taking up the challenge to reconvert objects which had been acquired to be sold outside the continent, into collections of a museum following a thorough analysis of all the objects collected. These were then integrated in the community of Adjarra and the collector with an ambition of antique dealer has been trained into a convinced museum curator.

FROM THE OBJECT TO INTERACTIVITY

Keywords: object interactivity cooperation exhibition communication

Abstract:

How to present museum objects to the museum audience? Mendel Museum of Masaryk University has started a project of interactive exhibitions. The goal is to present limited pieces of objects to general public in an interactive way. The exhibition is still the most effective way of communication with public. Cooperation between researchers and museum educators is needed to choose the right objects that fit together and present it in an understandable way. The museum now does exhibitions with smaller amount of exhibits, the key thing is understanding the various topics.

Mendel Museum of Masaryk University was opened in 2007. The themes, topics and presentation of temporary exhibitions has developed throughout the time. At the beginning the originals were used. These were exhibited with long texts, but without any interactivity.

Fig. 1 – Exhibition Was it different for us? (2009)

Later the museum tried to link the original exhibits with a bit of interactivity

Fig. 2 – Exhibition History of Astronomy in Brno (2012)
The originals were unable to touch.

The breakthrough came in 2011, when the museum released the first interactive exhibition called "A trace". This exhibitions was focused on modern methods of criminology and visitors could become criminologists and investigate a crime themselves.

Fig. 3 + 4 – A trace – Detectives investigating a trace and fingerprints of a suspect). Originals were exhibited, but not as many as in the previous exhibitions. This exhibition brought a significant increase of number of visitors (Graph 1 + 2). There was also interest from other museums, so it is now a travelling exhibition, which was already presented in 6 other museums and there are still orders. This exhibition was also consulted with people from the field of criminology and forensic medicine, who brought new ideas and the factual accuracy.

From this exhibition further Mendel Museum focuses on interactive exhibitions. The originals were replaced by copies, that allows visitors to touch it and see how it works. The main goal is to explain processes related to the exhibition topics. Cooperation with experts and specialists and interactivity is crucial. University museum becomes a stepping stone between the museum and science center.

Fig. 5 + 6 Medicine (2013)

Fig. 7 Chemistry

Graph 1 Comparison of number of visitors and revenues for admission.
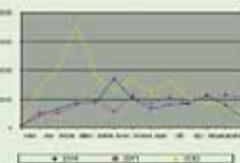
Graph 2: Ticket sales in the years 2010–2012

Bc. **Michaela Jarkovská**, Dis. works in Mendel Museum of Masaryk University as Head of Guides. Her main field of interest are guided tours and creating short-term exhibitions. She is co-author of permanent exhibition in the museum and Editor in Chief of Museologica Brunensia Magazine.

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www.mendel.museum

From the Object to Interactivity

Michaela JARKOVSKÁ

How to present museum objects to the museum audience? Mendel Museum of Masaryk University has started a project of interactive exhibitions. The goal is to present limited pieces of objects to general public in an interactive way. The exhibition is still the most effective way of communication with public. Cooperation between researchers and museum educators is needed to choose the right objects that fit together and present it in an understandable way. The museum now does exhibitions with smaller amount of exhibits; the key thing is understanding the various topics.

京都・大学ミュージアム連携

University Museum Association of Kyoto

Kyoto University Museum Cooperation Project, Japan

Hiroshi MINAMI
Director of University Museum of Cultures
Professor of Kyoto University of Foreign Studies

Kyoto has been called the "city of the University". There is a University of about 40 in and out of Kyoto. University Museum has been placed in about 30% of them. In the museum of them, not only as a collection of materials research and education, such as historical documents and art, and has been exhibited and published. However, these activities are not well known to the people of the community.

Museum of the University in Kyoto work together, "University Museum Association of Kyoto" has been founded in 2011. Its purpose is below.

1. University Museum can be more effectively used for the collection of research and education.
2. To study what University Museum can do for the community.
3. Be spread to University Museum in Japan around these activities

As of March 2014, including the City University and National University, Museum of 15 of the 14 universities will belong. The field is a variety of comprehensive, history, culture, arts and crafts, education and religions.

The main activity is the Stamp Rally to tour the museum and each Joint Exhibition. Members all museums will exhibit a collection Joint Exhibition to be held once in every year.

Joint Exhibition-University Museum's Treasure Chest

1st Joint Exhibition in Kyoto   3rd Oct.-25th Nov.2012
2nd Joint Exhibition in Hakata(Fukuoka)   8th Oct.-26th Oct.2013
schedule
3rd Joint Exhibition in TOHOKU(Tagajo)   1st Nov.-30th Nov.2014

Poster of the 3rd Joint Exhibition in TOHOKU(Tagajo)

DATA: 2013-2014

National average
The number of university students nationwide: ab.2,630,000 people
The number of students per 100 population: **2.01**

Kyoto city average
The number of universities : 37 schools
The number of university students : 146,528 people
The number of students per 100 population: **9.96**
※In Kyoto, one person per 10 is a university student. This rate is the highest in the cities of Japan.

Tokyo average
The number of students per 100 population: **4.87**

The number of university museums: **204**museums/**161**universities (2007)

http://www.stat.go.jp/data/nihon/
http://www.mext.go.jp/b_menu/toukei/chousa01/kihon/1267995.htm
http://www.city.kyoto.lg.jp/sogo/page/0000163582.html
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Ritsumeikan University
Bukkyo University
Kyoto Saga University of Arts
Kyoto University of Foreign Studies
Ryukoku University
Kyoto City University of Arts

Kyoto Seika University
Kyoto Institute of Technology
Kyoto University of Arts & Design
Kyoto University
Doshisha University
Otani University
Kyoto University of Education
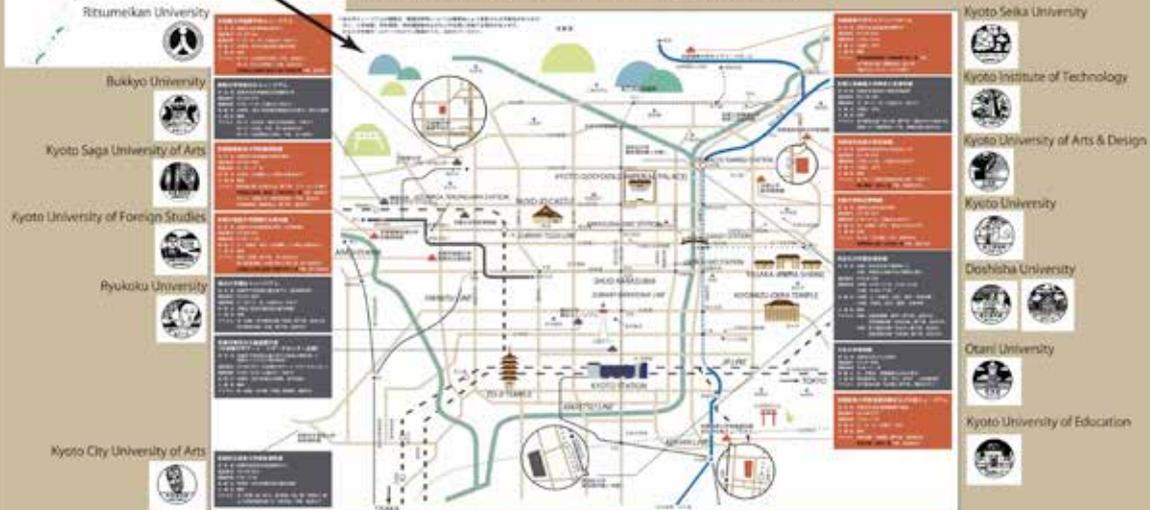
Map of Stamp Rally Points at University Museum

京都外国語大学
Kyoto University of Foreign Studies
京都外国語短期大学
Kyoto Junior College of Foreign Languages

UMAC
University Museums and Collections
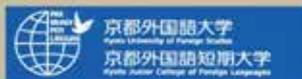
Kyoto University Museum Cooperation Project, Japan

Hiroshi MINAMI
Museum of International Cultures, Kyoto University of Foreign Studies
http://www.kufs.ac.jp/umc/index.html
mhiro373@yahoo.co.jp

Kyoto, has been called the "city of the University". A number of universities, is located in the inside and outside of Kyoto. In many, there is a museum. The museum of each, depending history and philosophy, areas of expertise each university, art, and a variety of historical materials, in addition to collections as a resource of research and education, we have exhibited and published. However, these activities in universities are not very well known in general.

2011, Museum of the University in Kyoto launched "Kyoto University Museum cooperation project". Its objectives are that the project is to be used effectively for research and education materials that each university museum is collecting, to be studied that the Museum of the University can do for the community, and to spread around these activities among the University Museums in Japan.

As of March 2014, 15 museums, including the National University, the City University, were established in 14 universities in a variety of the field.

This poster introduces the contents of the activities of the past three years, and opinions about the new museum activities through cooperation between the University Museums.

Workshop as a Mediating Tool

Transparent Beauty: Glass from Croatian Museums from the 15th to the 20th Century

Educational program: guided tours, lectures, gallery talks ...

... and finally workshops!

Material:
transparent, easy to work with
Glass? No, plastic bottles!

Plastic bottles in styles ...
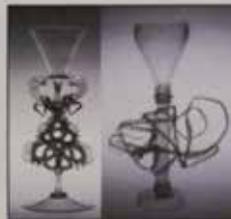
and creative interpretations

Glass?
The exibition from our workshops

272 items
216 authors
1 catalogue
9 000 visitors

Malina Zuccon Martić
Head of the Educational Department
Museum of Arts and Crafts, Zagreb, Croatia

Workshop as a Mediating Tool

Malina ZUCCON MARTIĆ

Topic is creative workshops as a tool of mediation on the example of the educational program for the exhibition of glass Transparent Beauty in our Museum. Mediation starts when the museum educator devises, collaborating with curators, the educational aspect of the exhibition. In our case, two presentations explain the techniques and history of glass making. The next step is elaboration of guided tours for all kinds of audience and preparation of museum guides. Special attention is given to creative workshops. Considering them as a mediating tool, their content is directed towards the exhibition, which encourages creativity. Interpretations made in workshops reflect the best understanding of the exhibition message. Plastic bottles evoke clarity, color, pliancy of glass. By re-arranging bottle parts, gluing, painting, grinding and melting, we interpreted glass forms of various artistic styles. This workshop linked learning, fun and creativity. Exhibiting the works of our visitors and mentioning them in a catalogue, which gives them a sense of importance. Participation helps them to create a familiar relation with the Museum and cultural life of the community.

THE ULB MUSEUMS NETWORK
UNIVERSITÉ LIBRE DE BRUXELLES

Challenging Activities for the ULB Museums Network*
Nicole Gesché-Koning & Nathalie Nyst

In keeping with the Belgian motto of "Strength through unity" the ULB museums were grouped to overcome their varied status due to scattered geographical locations, disparities in infrastructures and human, financial and operating resources, not to mention the university community's lack of familiarity with its rich collections.

Since 2003, the Network has had two main objectives: developing its image and streamlining management of its collections. Twice a year it organizes challenging federating activities finding linking topics through as varied collections as medicine, art, pharmacy, science, literature, zoology,..... These activities ensure its promotion and visibility among the public and recognition in the world of museums and collections.

Ten years existence of the Network (2004-2014)

- Museums and collections on 4 campus in Brussels and 2 in Wallonia
- Strong identity within the institution
- Heritage awareness within the institution and outside
- Promotion of the heritage of the university

- Organisation of joint exhibitions :
  - *ULBulles* (Comics and university collections)
  - *Unsuspected Beauties of Research*
  - *Les musées de l'ULB emboîtés*

- Protection of endangered collections
- Collaboration and exchanges
- Participation in international and national conferences (CECA, UMAC, Universeum, Science gatherings and competitions,...)
- Facebook : Object of the month
- Photo competition
- Publications : Catalogues, museums brochure, Newsletter

- Participation in special projects and organisation of joint activities :
  Dimanche des Musées de l'ULB (ULB Museums Sunday), Spring of Museums, Museum Night Fever, Universeum, Museum Day at least twice a year through joint projects with a common theme (Light, Colour, Material, Travel, Gastronomy, Attraction/repulsion...)

Whatever the topic, the main challenge of the common activities organized by the Network is finding appropriate linking topics through as varied collections as medicine, art, pharmacy, science, literature, zoology, botanic ! The creativity of each museum is in this field quite astonishing.

www.ulb.ac.be/musees
* Member of ICOM UMAC

© Réseau des Musées de l'ULB / Layout : Marie Depraetere

ULB

Challenging Activities for the ULB Museums Network

Nicole GESCHÉ-KONING* & Nathalie NYST

Abstract

In keeping with the Belgian motto of "Strength through unity" the ULB museums were grouped to overcome their varied status due to scattered geographical locations, disparities in infrastructures and human, financial and operating resources, not to mention the university community's lack of familiarity with its rich collections.

Since 2003, the network has had two main objectives: developing its image and streamlining management of its collections. Twice a year it organizes challenging federating activities finding linking topics through as varied collections as medicine, art, pharmacy, science, literature, zoology... These activities ensure its promotion and visibility among the public and recognition in the world of museums and collections.

Keywords: *Network, partnership, academic popularization*

Ten years existence of the network (2004-2014)

Since 2003 the Network of Museums of the Université libre de Bruxelles (ULB) federates some thirteen university museums scattered on four campuses in Brussels and two sites in Wallonia. Their collections are also quite varied: anatomy and human embryology, anthropology, botanical garden, contemporary art, documentation on art technology and conservation-restoration issues, ecomusueum, literature and precious books and collections, medicine, mineralogy, sciences, scientific instruments and physic and chemistry experiments, zoology. One should add collections so far not accessible to the public: geographical maps, ancient electric instruments, plaster casts and numismatics.

To ensure its visibility within the university and outside, the network has since 2004 its own logo, internet page (www.ulb.ac.be/musees), presentation brochure (already in its 3rd edition) and has published on the occasion of the 175th anniversary of the university a general introduction to its collections (Gesché & Nyst, 2009) promoting the heritage of the university.

It now has its own page on Facebook and publishes three times a year a Newsletter.

As a network it is member of various national and international associations (International Council of Museums – ICOM – and its UMAC – University museums and collections – and CECA - Committee for Education and Cultural Action – committees, Universeum).

Most museums within the university are inappropriate for their academic popularization mission. Moreover, their location makes them little accessible not only for the university community but also for the public in general. Joined activities (exhibitions, lectures, educational workshops) ensure for the last ten years their visibility in an attractive and original way combining the collections in an often unusual or complementary approach.

Originality of the presentation and variety of activities

Each activity conceived and organized by the network is planned around a common theme, each museum finding in its collections objects or works, which can be related to it. These activities, which usually last for a very short time (one to two days), are rather demanding and are only possible thanks to the total engagement, mainly on a voluntary basis, of the different persons in charge of the various collections. The activities follow the main museum international days (ICOM Museum Day and Universeum Day) and national events (Museum Night Fever, Museum nights, Spring of museums, Museum Sundays).

They are open to all and contribute to a better knowledge of the university and its unknown collections.

The themes follow those imposed by international organizations, proposing when necessary subthemes. Among them, let us mention: The four elements and its subtheme Elementary, my dear public!, Light, Colour, Material, Travel, Gastronomy, Down the rabbit hole, Attraction/repulsion. Colour was for example analyzed through different points of view: the centre for the conservation and restoration of works of art analyzed the effects of time on colours used in paintings, the physics experiment centre the physics of colour, the botanical garden the colour attraction, the anatomy museum, the way colour affects dead bodies and the medical plants and pharmacy museum how colours affect our health.
In One museum hides another one, each museum had placed among its collections one coming from another one engaging the public to find the "hidden" link. The public was most amazed to find so many links between the different collections.
Whatever the topic, the main challenge of the common activities organized by the Network is finding appropriate linking topics through as varied collections as medicine, art, pharmacy, science, literature, zoology, botanic as mentioned above.

Universeum - European Academic Heritage Day

Each year, November 18th the Universeum (European Academic Heritage Network) invites European universities to celebrate the diversity and richness of its museums, collections, libraries and university archives. The Network of museums of the ULB participates in this event since 2012. On the occasion of the Science and gastronomy day, the public discovered how chemistry and cooking or art and cooking are related, what is hidden behind molecular cooking or how we can modify are eathing habits.

Conclusion

Each activity of the Network of museums of the ULB takes care in presenting objects and activities which make sense with others from often very distant origin or topic. The originality of the juxtaposition not only tigger the persons in charge of each museum but lead to a great satisfaction of the public whose curiosity is challenged. No need of any sophisticated scenography, the originality of the combinations speaks for itself. Next to this promotion of the heritage of the university, the network has managed to create a strong identity within the institution. One should also mention its role in the protection of endangered collections. Thanks to the participation of its members in national and international conferences (Nyst 2012), it is often regarded within the university museums community as an example to be followed.

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Museums And Children: What Can The Museum Learn From The Younger Audience? A Rationale To Base Practices

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Abstract

Recent educational projects implemented in museums have demonstrated the important role of visitors in the design and development of the museum experience itself, even in museums where experience has traditionally been more contemplative than active, such as art museums. If every experience in the museum is the synthesis of the needs and identity interests of individuals or groups and the vision of how the museum can satisfy them, would be key to analyze the encounter between the museum and children from the perspective of their needs and interests and how the museum can take over their contributions to improve and enhance that shared moment.

1. Necessity to cover multicultural education in museum, including Childhood Culture.

The placement of multicultural approaches to education is relative depending on power-knowledge relationship. Form Modernism to Postmodernism: "teaching what is culturally different", "focus on human relations", "single group studies", "being aware of the cultural democracy" and, to finish, "the possible social reconstruction" (Efand, Freeman & Stuhr, 1996). In that framework a new conception of culture arises with some characteristics: is defined as people's way or perceiving, believing, evaluating and behaving, affected by environment, the economic system and modes of production. Culture is (a) learned though enculturation (living it) and socialization (formalized instruction), is (b) shared by most of its members, is (c) adaptive, is (d) dynamic. It is conceived as a transitional process: remade though alliances, negotiations. It is necessary to take into account the diversity of cultures: high, hippie, adolescent, subcultures, childhood… This includes the Childhood Culture: what the children bring to the museum. The purpose of museum education is to contribute to the understanding of the social and cultural worlds we/the audience inhabit and to create meaning by interpretation and understandings.

2. How can we connect Childhood Culture with our museum?

We propose the model of the museum visitor experience by Falk (2009) based in the experience in that unique and ephemeral moment when both of the realities become one and the same "visitors are the museum and the museum is the visitor" (Falk, 2009: 35). This idea conveys to think in **museum** as a changing and fluid reality of intellectual resources capable of being experienced and used with different valid purposes. And to accept the different meanings created by the **audience** in their experience within the museum from the identity needs and interests even beyond the goals or intentions generated by the museum´s staff. In one hand, the transdisciplinarity and transculturality of the museum and in the other hand, the particular cultural identity and meaning related with objects and images. From the pedagogical point of view we use a dialogical pedagogy when reception and production, even in artistic term, are simultaneous.

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Children and educators in Centro José Guerrero (Granada).

From a Museum Education Project to a Cultural Education Program

Mari JALKANEN

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Cultural Education Unit TAITE
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Abstract

Cultural Education Unit TAITE is part of City of Tampere and the Museum Services. This paper depicts how TAITE grew from a small museum project into a large-scale cultural education program and cultural education unit that now arranges cultural education for Tampere residents of all ages, free of charge.

The Beginning

More than ten years ago, in 2002 two teachers realized that museum education in our museums in Tampere needed a more child-centered approach. They thought that the guided tours and other events offered to children should be built on stories, games and play. They also wanted to try art-driven methods and use for example dance, drama or music in search for meaning of the art on display. Sara Hildén Art Museum was the first of our city museums that opened its doors for these two teachers. The museum let them use the exhibitions as a lab for museum education. From the beginning the aim of this project was to increase equality and well being among school children in Tampere.

The new form of museum pedagogy was named TAITE. In this concept, the word *taite* means the shift in the school path when the child moves from preschool to elementary school. Originally, the program was tailored just for preschoolers and 1st graders.

The Model for Museum Education

The museum education model TAITE, still used today, is composed of three different stages. First there is a visit to the museum, where the exhibition is explored together with a guide in a story-like method that involves interaction and the use of different art forms. The goals for these visits include building up self-confidence or improving children's social skills.

The second stage is a hands-on workshop where the exhibition theme is looked at from the perspective of some art form or from the perspective of a completely different field. Our workshops are mostly led by professional musicians, artists and dancers but sometimes the workshop is an adventure in nature or a skating lesson.

The third stage in our model is the creation of extra material to help teachers link the activities outside the classroom to their teaching. The material is there also to help them create a connection between the

different subjects in the curriculum and the things learned and experienced earlier at the museum or during the workshop.

When the TAITE model was introduced to museums and to schools, one of the most important things was to offer a sufficient number of *accessible* activities, so that every child could participate in our program. In order to achieve these goals, a small unofficial group of experts was gathered. The idea was to deepen our understanding on things like art education or children with special needs. The group was also helpful when arguing our cause to the administration and financier.

Reaching Further

The idea of using the TAITE model in cultural education was born and the Art Arc Cultural Education program was launched in 2006. We have also applied the things we have learned in our work with schools to different target groups: MUMU stands for multi-cultural museum services, Evergreens is museum services for senior citizens, and you can even book a voluntary culture companion through us. Though we are still using the same structures as at the beginning of 2000, we would like to think that we aim to develop our work at the same time. When TAITE was new, the activities and experiences in museums were something to think about. Today we are thinking more about communities and their role in museums and other cultural institutions. What is the role that citizens have in planning and in decision making today?

Model of the Heritage Interpretation in the Cultural Heritage Institutions

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Abstract

Interpretation of cultural heritage is one of the main activities of the Central Institute for Conservation (CIK) in Belgrade. This institution has been developing programs since 2012, in order to introduce the heritage protection and conservation methods to the broader public. This paper will present the model of education that is applied in CIK, model that is implemented in cooperation with its educators, conservationists and researchers. The model includes a variety of segments, such as workshops, visits to the studios for conservation, visits to the research laboratory and activities on the site. These segments are realized with the inclusion of experts and researchers of different profiles, all in the field of heritage interpretation, thus making the message about the necessity of heritage protection more effectively conveyed to all the types of audience.

The Central Institute for Conservation (CIK) is a new institution for the protection of cultural heritage in Serbia and the region of Southeast Europe. It was established in 2009. by Serbian Government at the recommendation of the Ministry of Culture. Since 2012, CIK has developed the projects and programs to introduce the conservation of heritage to the broader public as well as the methods of its protection. The concept is based on the following activities: a) guided tours of the conservation laboratories (paintings, textile, metal, stone, wood, ceramic and glass); b) realization of the thematic workshops; c) guided tours of the research laboratory; g) implementation of theoretical lectures in situ.

The subjects of the programs are: a) Early crafts (knitting, embroidering and weaving); b) making the copies and replicas of the prehistoric and Roman pottery of Serbia; c) conservation of antique, contemporary and ethnographic ceramics; g) the architectural heritage of the old city center of Belgrade.

The general objectives are: to develop in the youth an awareness for the need to preserve cultural heritage, foster in them an understanding of its importance and fragility, stimulate a sense of responsibility for, and

recognition of, its value in relation to all other aspects of life, as well as its place in world culture, while cultivating their future involvement. The specific objectives are: to introduce the issues associated with heritage protection, to inform the public about the activities of heritage protection institutions and their role in society, to provide direct involvement for children and young audiences in related practices and establish an interactive dynamic between audiences of all ages and their heritage.

All activities are carrying out by the discovery learning model. The primary characteristic of the implementation of educational activities through the discovery learning model is communication between experts. First, a mediator, who does not specifically deal with conservation sciences, treatment or research, gives the audience general data on the segments which introduce both practical and research areas to the audience. After, conservators, restorers or researchers explain and reveal specifics regarding each topic. In this way professionals become mediators in the process of conveying the message to the public.

The results which are achieved with this model are discoveries of the following: a) the value of heritage; b) processes of conservation treatment; c) possibilities of heritage protection; d) the individual's role in heritage protection and the role of the heritage institutions with regard to society and local community; e) fabrication of objects in the past; f) methods of applying traditional techniques and their application in modern life and to the creation of works of art.

The Observe to Learn App: Global Approaches to Learning

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About the Observe to Learn App

Observe to Learn is an app available to learners around the world to provide youth and adults an opportunity to learn more about the natural world through self-directed animal behavior studies. The app can be used indoors or outdoors for any species the individual may wish to study. It's designed to make the science of ethology (animal behavior) accessible to learners of all backgrounds. The app is available in five languages: English, Spanish, Danish, Polish, and French. Since its launch in February of 2013, the app has been downloaded over 5000 times and in over 70 different countries ranging from the UK and Australia to Vietnam, Saudi Arabia and Yemen.

Goals for the Resource

Goal 1: Create a resource that could be used in different ways depending on institutional goals.
Goal 2: Foster positive attitudes about wildlife.
Goal 3: Provide opportunity to authentically engage in animal behavior studies.
Goal 4: Increase users understanding of conservation research methods.

Commitment to Global Relevancy

The science of ethology (animal behavior) is global in scope and ethograms (behavior checklists) are used by researchers around the world. For that reason, we felt it was critical that a learning resource designed to teach the public about this area of research be globally relevant. We believe simply translating text does not ensure the experience translates, so we ensured that international sites representing diverse cultures be a strong component of our research.

Formative Evaluation Results

There was great diversity in how pilot partners used the app demonstrating it was flexible enough to meet the needs of a range of institutions. Feedback from staff confirmed this as focus groups often included educators and program instructors who worked with diverse audience. After using Observe to Learn, very few participants (~5%) reported negative feelings about the animal(s) they observed. A majority of participants (~70%) reported positive feelings. Positive feelings towards animals were often associated with observing active animals. Lastly, data indicates that app users learned about *how* or *why* scientists use ethograms and gained understanding of (1) the patience and time it takes to study animal behavior, (2) the process of conducting animal observations (need for standard definitions and sampling techniques

and (3) what some researchers do as part of their job and what can be learned by studying animal behavior

"It makes the kids think of themselves as a scientist which is what we really are trying to do with our kids–making them appreciate science and know that they are doing science every day"

staff member

Mining The Museum: Faculty Interpretation Of The Collection

Barbara ROTHERMEL

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http://www.lynchburg.edu/academics/academic-community-centers/daura-gallery/

Interdisciplinary collaboration, using works of art as visual evidence, has the potential to promote dialogue, explore issues, expand perceptions, and unveil new meanings. University art museums, repositories dedicated to cultural and artistic knowledge, have what public museums do not – the faculty, the intellectual resources of the university itself. Collaboration between faculty and museum staff from different academic backgrounds, expertise, and knowledge can all contribute to the on-going dialogue and, as such, the dialogue and interpretation have the potential to augment contextual inquiry made concrete in exhibitions and programs. Collaboration with diverse academic disciplines reaffirms the traditional expectations of the museum - investigation, inquiry, and intellectual challenge. The university museum should be, in essence, a classroom in and of itself as well as an extension of the academic experience as a whole. This is fundamental to the interdisciplinary collaboration between the university museum and faculty scholars. This poster presentation examines one such collaboration at Lynchburg College, in which faculty from every academic department were invited to interpret works of art from the collection from the perspective of their own academic discipline. The 38 works of art were then exhibited at Lynchburg College's Daura Gallery during the spring 2013 semester.

At the onset, there was some resistance by the faculty, who claimed they were not knowledgeable of art and for some this was out of their "comfort zone." When it was explained that it was their diverse areas of expertise that would enhance our understanding of the images, the faculty were enthusiastic about the incorporation of their expertise with the Daura Gallery's collections. One example is the botanical engraving *Le Jardin d'Eden* (1783) by French artist Pierre Joseph Buchoz, interpreted by Dr. Nancy Cowden, Associate Professor of Biology: "True, unadulterated blue ranks as the rarest color produced by plants, and only some species of *Salvia* (sage) and *Gentiana* (gentian) produce that coolest, purest blue called azure. It's a blue to leave you breathless, like the clearest prairie sky on the January day an Arctic clipper comes to town. This plant, *Salvia paniculata*, comes from the western Cape region of South Africa and, like so many of its relatives, including the culinary herb, sage, soothes coughs and fevers when consumed as a tea. Linnaeus, the person who draped this plant in its scientific name, knew what he was about in selecting the genus name, *Salvia*, Latin for "to feel well and healthy." Who can look at the color of those flowers and not feel that?"

Pierre Jospeh Buchoz (French, 1731-1807), *Le Jardin d'Eden*, Hand-colored copper engraving, 1783

The diversity of the exhibition is exemplified by an interpretation of Roy Lichtenstein's lithograph *The Mad Scientist*, 1963, by Dr. Mike Robinson, Associate Professor of Communication Studies: "Ah, the mad scientist, upon whose fragile ego so many superhero adventures hinge. Here Lichtenstein has drawn upon a moment from *Justice League of America #12*, a typically busy narrative from the Silver Age of Comics in which the legendary super team faces the villainous Dr. Light for the first time. Pulling a moment out of context like this creates a sense of heightened ridiculousness. When removed from the events before and after, the monologue in the word balloon reads more like a rant of nonsensical words. The devices on the wall, rendered here in the basic thick-lined, four-color method of comic books of the time, remind us of a time before the computer, when scientific dials and meters were the markers of power. The switch hangs in the villain's hands with a sense of uncertain menace. Whatever is about to go into operation clearly spells doom for someone. Yet for all the strangeness and madness that this out-of-context moment invokes, these are also nostalgic reminders of a time when tales of scientific wonder careened from one idea to the next, burning through plot ideas like they were going out of style."
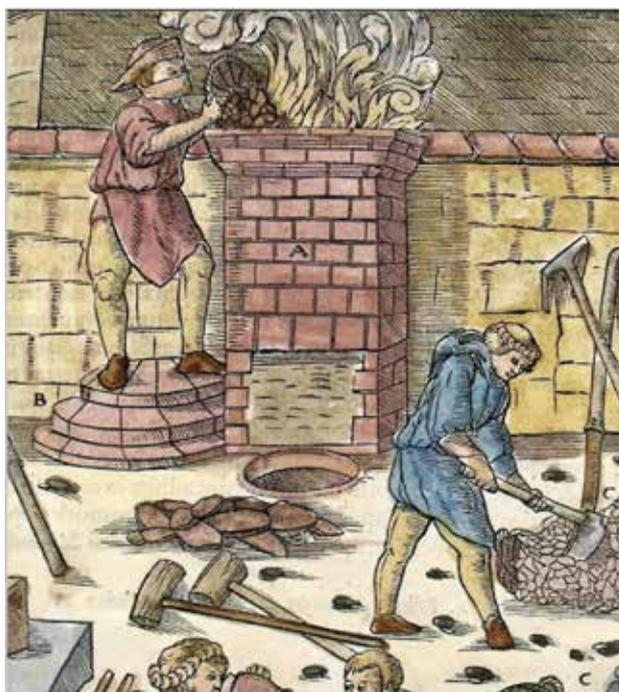
Georgius Agricola (German, 1494-1555), *De Re Metallica*, 1555-56, Hand-colored woodcut, published 1556

The outcome of this project and exhibition was the increased faculty use of the Gallery's exhibitions and collections as resources for teaching across the curriculum. Student visitation also increased, as students who did not like or appreciate art began to respect art as it related to their academic interests. Evaluations of the exhibition indicate they are more interested in the Daura Gallery and thus more likely to attend future exhibitions and programs.

Education of Heritage Contribution on the World Science

Fatma Mostafa ABDELAZZIZ

Education "concerns the mind and is understood as knowledge acquired by which one become skilful and learned" (Toraille, 1985). How could children's museum offering education of heritage simplify the difficult sciences and make the children to become skilful and learned about these sciences?

Children's museum of Egypt is focussing on Egyptian heritage and its contribution on the world sciences. The museum is providing an interactive education for children and young adults to learn through hands on exhibits, inter-actives, computer games, touch screens, fog screens, and a spectacular dome show exhibit that takes the visitor through the history of science, astronomy, medicine and architecture in Egypt. The museum garden begins with a journey down the Nile valley through time and space telling the story of flora and fauna, it provides a living experience of how the Nile has changed and formed the landscape of modern Egypt. Outdoor classroom spaces provide for creativity and musical activities to develop moral intellectual and scientific values. Outreach programs to reach slums societies are also dealt with.

A Study of the Train Museum Public

Alice BEMVENUTI

This poster intends to present a reflection on the relationship between the museum and the public, to the extent that one of the functions of the museum is education and the communication of collections, in this case the industrial heritage in which the railway fits in. A qualitative research has grouped the public records of the Train Museum (Rio Grande do Sul, Brazil), between 2009-2012, the visitors books and searched form opinions on the items: disclosure of activities, the conservation of the historic railway site rail and the collection, cleanness, hours, group reservation, reception and mediation in the exhibition space. The data presented identify public participation in activities and exhibitions, evaluate preferences among spontaneous participation activities, planned activities and/or stimulated ones, as well as consider: 1) characteristics of the public, 2) strategies and approaches to educational program, 3) space, time and structure. Other issues may also be further developed in future research: public acceptance and approaches used in museums educational programs which stimulate the visitor to return to the museum. The systematic data will be discussed and presented.

The Museum Appreciation Society: Restoring Student Participation in Museums

Nicole CHARALAMBOUS & Chantelle DOLLIMORE

University students are a large, diverse audience central to the work of university museums. Education and public programs are core aspects of museums, and working with student groups can enhance these programs. The Museum Appreciation Society (MAS) is the only university student group in Australia

dedicated in forming relationships between students and museums. This allows museums to connect with a young (18-34 year old) and sometimes challenging demographic directly. At Macquarie University, MAS is working with the campus museums and art gallery to engage the wider student community after the closure of the Museum Studies program at the university. This year MAS is programming new events to entertain and educate students and encourage them to explore the campus museums. MAS hopes that this renewed interest will help the museums flourish, and give members contacts for career development. MAS, a pioneer in this endeavour, seeks to spread the initiative Australia wide.

Visuality and Cognition

Patrícia GAZONI (in absentia)

This poster seeks to address the educational potential of the exhibition from its visuality, understood as cognitive possibility. The optic-nerve-chemical operation that occurs in the process of visual perception of reality has structural similarity to the process of forming mental images with regard to its spatial isomorphism (DENIS, 1994). Conceived as three-dimensional space, the exhibition environment meets in the sense of vision a great ally to fulfill its educational activity. In that perspective, the visual preparation of the exhibition space relates to its cognitive potentiality. The more precise the visual of the exhibition, the greater clarity in mental imagery representations, are becoming good chances of the formation of long-term memory as a resource of knowledge.

ARTLAB+ in the Context of the Hirshhorn Museum

Ryan HILL & Milena KALINOVSKA

With the mission to move young people from digital consumers to producers using collections, exhibitions and programs as inspirations, the Hirshhorn Museum and Sculpture Garden, an international museum of modern and contemporary art part of the Smithsonian Institution in Washington DC, created ARTLAB+, a digital center for teens rooted in advanced research on how young people learn through digital technologies (DT). The findings of three different areas of youth interaction with DT - hanging out, messing around and geeking out (HOMAGO) by M. Ito[m1]- led to the creation of a drop-in space to socialize, use technology, work with artist mentors and participate in workshops on different aspects of DT. Throughout three years of implementation, educators at ARTLAB+ proved that exhibition content, when related to and built on teens' interest, can inspire digital creation with innovation and critical thinking. In addition, educators discovered that the original three areas of HOMAGO -often visualized by educators as scaffolded and directed towards expertise- are in fact simultaneous with coexistence of a continuum of learning styles. Based on these results, ARTLAB+ is now offering not only HOMAGO-based programming but integrated workshops, opportunities for self-assessment, peer-to-peer learning, and mentorship that supports independently directed creative process.

Museum Association of Students and Museum of the History of the Russian University of Peoples' Friendship (RUDN): Aspects of Cooperation

Svetlana KALITA

Poster devoted to the peculiarities of interaction between the student Union and the University Museum, impact on the socio-cultural environment of the University, to identify the most relevant functions of the University Museum and the main trends of its development as an independent structural element (the example of the Museum of History of the Russian University of Peoples' Friendship (RUDN). The result of this cooperation by means of the Museum is a kind of chronicle of the history of the University. In the process of writing this record, the documentation of formation, development and activity of the University, reflects the emergence and development of new research areas and scientific schools, and more.

Museum Education and the Community Outreach

Nadia KHEDR

Inspiring the curiosity of our children and fuels their passions is the aim of the museum education department at the Ministry of Antiquities of Egypt, and as learning needs to better connect students to their communities, culture and history, so The museum, The Ministry of Education, The Ministry for Youth and Sports, and other community organizations collaborate to create this new future for education. In addition to the guided tours for students, workshops, and staff visits to schools, the Alexandria National Museum created a new educational programme in archaeology: "*The Young Archeologist's School*", the programme aimed to present archeology as "FUN", it is totally free and it gives our children a fun experience of learning about archeology, excavations, museums, history, heritage preservation and ancient languages, our staff use new practical methods that help to turn children to archeologists and curators. You can see a glance of their future. Museums can help us get there!

Why Language Education at Museums Now? New Relevance of Museums in the Age of Global Mobility

Aya KINOSHITA

As we entered into the 21st century, the speed and frequency of global mobility of people, goods, capital, and information accelerated even more. This poster examines an issue of relevance of museums in the age of global mobility through specific educational programs.

Museums are typical destinations for tourists, and some world-famous museums attract millions of visitors. On the other hand, there are museums struggling to survive because of financial difficulties. Each museum needs to be accountable for its relevance in order to secure public and private financial support. With this urgency for accountability of its relevance, some museums have started to focus on new stakeholders in local communities. As a result, there are language educational programs mainly targeted to newcomers, including immigrants, to the society.

In the EU, there is a movement to promote the utilization of museums for integration. In the United States, the school systems have taken advantage of museums, and currently even more so concerning language arts, for example English as a Second Language. The cases include: Stedelijk Museum and Foam Photography Museum in Amsterdam; Getty Museum, Metropolitan Museum, Harvard University Art Museums, and Tenement Museum in the USA; Tokushima Modern Art Museum in Japan.

University Museum Network in Japan

Yuji KURIHARA

There are over 200 University Museums attached to the national, public or private universities or colleges, and mainly three networks for University Museum in Japan.
1. Japanese Council of Museum Study Courses in the Universities: This network is mainly comprised of private universities having curator training courses.
2. The University Museum Council: This network is mainly comprised of national universities and institutions having museums.
3. The Japanese Association of College and University Archives: This network is comprised of national and private universities archiving documents about the history of university.
These three organizations do not cooperate mutually, and each carries out an original activity. However, with decreasing student population, it comes to be demanded that University Museum would be opened more in the local communities and they have common issues about improvement of museum education and contribution to local area.
This poster will introduce the current situation and issues of university museum network in Japan, and deliberate the ideal method of the education of University Museum in Japan.

Museum Exists Outside of Museum

Kim MEEGYEOM

The National Folk Museum of Korea (NFMK)'s educational programs are planned to enable participants to take an active and central role in understanding Korean folk culture.

NFMK's most manpower, budget, time and effort are allocated to the distinctive program "Let's Go! Overnight village stay" targeting families, which utilize different traditional villages of Korea. "Let's Go! Overnight village stay" has been running 87 times since 2004, and has been expanded to include countryside villages and museums. The focus of this program has been on different region's intangible culture and spirit. Therefore, this program shows clear difference in location, scene and experience from other programs that are run by NFMK.
Through "Let's Go! Overnight village stay", NFMK anticipates participants not only experience traditional culture, but also understand different folks of various provinces of Korea, expanding museum's role outside

its confined and formal realm. Therefore, "Let's Go! Overnight village stay" is a program that accomplishes both educating Korean traditional folklore to families and students, and transforming local villages into an extension of NFMK.

Have Your Say: Constructive Criticism Allowed

Ineta Zelca SIMANSONE

Creative Museum is an independent think-tank, which serves as a hub for sharing knowledge, experience, innovation and creativity. Creative Museum is trying to respond to the 21st century challenges museum sector is confronting by offering a platform for critical debate and knowledge transfer. The theme of CECA conference: Squaring the Circle? Research, Museum, Public, is timely and needed opportunity for museum professionals to share their practice in work with the public in different countries and under different circumstances, which can help to rethink the mission of the 21st century museum.

In many cases rethinking museum mission in earnest means profound changes to its management and leadership, with a recognizable shift in museum policies towards education and programming as its core functions. Does this appear in museums agenda enough? Do museums deliver? These should be priority questions to all museum managers who wish to make their museums relevant for the public in the 21st century.

The presentation of the think-tank Creative Museum Have your say! Constructive Criticism allowed will analyze the current situation in Latvian museums by asking hard questions - do curators and educators meet in Latvia's museums, are museum education and programming a priority in museums and cultural policy at large, as well as will try to map Latvia's situation in a wider European perspective. The poster will stress the importance and role of the continuing professional development, knowledge transfer, networking and sharing of the good practice.

Prospectus of Natural History Museums of Fiji to Upgrade Biology and Environment Science Related Academic Programmes in the University System and Enhance Public Awareness

D. M. SURATISSA & P. N. DAYAWANSA

Status of Natural History Museums (NHM) in Fiji and their impact on University academic programmes were investigated. A questionnaire and a structured interview survey were employed to gather information from Biological science students, relevant members of academic and administrative staff.

Appraisal indicated that there is a dearth of availability of NHM. Also, the available facilities are not optimally integrated to the academic system. Strong Biology Departments are apparent among universities, however, only one University has a museum with voucher specimen collections and a Herbarium exclusively utilized for research ventures. Entomological and Pathology collections are available in two state institutions. Some private collections of biota are claimed to be utilized for teaching.

None of the Universities offer Museum Science courses. Ironically, >70% of undergraduates have shown a willingness to undertake Museum Science courses: >50% of respondents claimed poor knowledge on biota: >90% were not aware of the Environment Management Act 2005. Interestingly, >90% of respondents showed enthusiasm to involve with Nature Conservation.

Offering new courses related to Museum Science will enhance employability of graduates by opening up new fields. Formulating extension courses will attract enthusiasts who are not current university students to involve with Nature Conservation.

Establishing new NHM in Fiji and upgrading the status of available NHM by providing infrastructure and trained curators are mandatory. Separate finance should be devoted in University Cooperate Plans to develop NHM to facilitate teaching and inspiring stakeholders. Initiating repositories in NHM will open avenues for depositing private collections and minimize sacrificing animals for teaching. Blending modern technology for exhibition and presentation and establishing Nature Conservation Societies among NHM will inspire school children and general public about Natural Heritage.