

ICOM/CECA

Annual International Conference 2005

Partnering in Museum Education- Enhancing the Adventure

Proceedings

Banská Štiavnica/Bratislava



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Dali-BB, s.r.o., Banská Bystrica
for the Museum in Svätý Anton

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Introduction

The Slovak ICOM Committee and the Museum in Svätý Anton as the main organizers of the annual ICOM/CECA Conference, held in Banská Štiavnica and Bratislava on 17th - 23rd September 2005, welcomed experts in the cultural and educational field from all continents.

The logo of the conference, jay feather, was chosen as a symbol of cultural and educational activities in the field of Natural Science. A jay is considered to be a forest guardian and so is museum staff-the keepers of the real values: culture, history, nature and creativity.

The central topic of the conference was not chosen by accident. Nowadays, when museum visitors are daily overwhelmed by the impact of information from different sources, it is not easy to persuade them to perceive specific information provided by museums. They must be accurate, sensibly presented and attractive enough to captivate visitors' senses. To enforce this, museums should cooperate with a wide range of institutions. Without their partners museums would only hardly be able to carry on their cultural and educational activities. Participants of the conference presented their experiences with the partners, namely politicians, public, interest groups and sponsors, through keynote speeches and discussions in the Market of ideas or during the research session. Participants adopted the Resolution of Banská Štiavnica that can help to encourage the development of partnership between museums and their key stakeholders.

This proceedings includes the majority of contributions, in some cases just abstracts, in three languages spoken at the conference, and Slovak ones translated in English.

We believe the proceedings will inspire all readers to carry on with their efforts to improve the cultural and educational activities in museums, with a help and contribution of their partners.

Marian Číž

Head of the CECA 2005 Organization Team

Also the responsibility of Politicians for the future and not only for this era is important. The politicians are elected in our country for the period of 4 years and for this period they feel the responsibility. But, in my opinion, they must feel the responsibility also for the future and not only for this „their“ period.

And allow me please to take the chance and to ask you – the workers of museums – to look for and to find the arguments in debates with politicians – to educate them about the real mission of museums. Help us please to find other possibilities for financing museums.

Partnering with the Public/Dancing Cheek to Cheek

Michael Cassin

Sterling and Francine Clark Art Institute, Williamstown, USA

Words are wonderful, powerful things. Their precision allows us to communicate incredibly specific information to each other, their flexibility - and our occasional lack of precision in their use and in our interpretation of them – allows for the possibility of everything from poetry and verbal humor to misunderstandings and even, in extreme cases, litigation. A word can have one meaning in the pages of a dictionary and quite a different meaning in a person's head. So, with that in mind, let's look at what we really mean when we use the words "partner" and "partnership".

The Oxford English Dictionary offers several interesting definitions. These range from "one associated in marriage" to more commercial applications, including: "an association of two or more persons for the carrying on of a business, of which they share the expenses, profit, or loss". But what do the words mean in the museum/public context?

Well, first of all, I think there is a difference between a loose association and a real partnership. Most museums have loose associations with their public: the museums have collections and exhibitions, and they offer a range of other programs. The public pays for these things, either directly in the form of admission fees or indirectly in the form of taxation, and members of the public visit the museum, or not, as they choose. We might do audience surveys to find out what the public wants before we do something, or to see what they thought about what we've done after we've done it. Such 'audience sampling' is always interesting and often worth doing, though to be honest, I'm never sure that surveys actually 'prove' anything; they are always to some extent subjective. I apologize to all of my colleagues who believe in the significance of market research, but I've always thought social science is to real science like ice dancing is to the 100 meter sprint – one involves opinion, the other doesn't. And in the end, the museum always gets to choose whether to act on the results of these surveys or not, and so the museum remains the dominant 'spouse' in the relationship. That is certainly a partnership but it's a pretty unequal one.

Many museums have tighter associations with publics of various kinds; Members associations, volunteer groups, focus groups and advisory committees help to make the link stronger, though again, the museum retains the option of acting or not acting on any recommendations any of these groups might make. Some museums invite members of the public to participate more actively in what they show and how they show it - we've all seen programs which involve audience

It has to pay attention to preservation of its reputation and its exceptionality in offered services can attract sponsors. If its products are high-class, its position in society is strong and confident, then looking for sponsors is much easier. Thus, granted means improve the quality of services and turn a spiral development of the museum into the right direction.

We should not complain about a bad taxation policy of the state, which is similar to other countries in EU as I have found in my small research. It is about persuading a potential donor that for example a museum brochure or an exhibition poster is as valuable place for his advert as a sporting costume of a football club.

Papers

Building Partnerships Through Communities of Practice: Museums and Indigenous people

Lynda Kelly
Australian Museum Sydney, Australia

Museums in Australia have a key role to play in reconciliation and social change public learning and working with Indigenous communities. Indigenous programmes in Australia are built on the premise of self-determination, yet little attention has been paid to analysing their outcomes. Models are needed that are inclusive, collaborative, respectful of protocols and culturally sensitive whilst being cost-effective, as well as supporting community participation in design and implementation. One potential model "communities of practice" is becoming widespread in social research both as a way of working with stakeholders and in conducting research. Communities of practice as an approach has been applied across a diverse range of subjects and, although very relevant to the work of museums, this theory is less well understood across the sector.

This paper explores the ideas surrounding communities of practice and how this could be applied in museums by demonstrating how a key stakeholder group, Indigenous people, have been involved with and engaged in the work of Australian Museum, Sydney, over the past thirty years. It is proposed that the processes museums have developed in building relationships with Indigenous people, particularly at the practitioner level, could form a template for how museums make themselves relevant to broader communities through active engagement with multiple communities of practice.

Museums' Coming-of-age: Finding Partnerships Enhancing

Hadwig Kraeutler
Austrian Gallery Belvedere, Vienna, Austria

Museums function thanks to many preconditions, thanks to continued cooperation between diverse actions and actors. This 'museum community' includes the museum's governing body, the disciplinary field, stake holders and sister institutions, and not least, the many museum users - and this continuum changes constantly and has indeed changed greatly in many countries the last decades.

With the understanding that communication is the basis on which the social fabric is funded, maintained and transformed, more and more qualitatively different learning is asked for, also in the museum arena. As we know, many themes such as inclusion, diversity, accessibility, edutainment, and lifelong learning have emerged from these changes also for staff working with the public, i.e. the educators.

Motto: Synergies enhancing collaborators

This paper argues that collaboration with partners from many strata of society is vital for museums as it puts these institutions in contexts. Collaboration with many - individuals, groups, organisations is the basis for contextualising the museum in society. Together this network of cooperation keeps the museum going. To be sustainable, none of the contacts can be condescending. We talk about partnerships, with a necessarily educational and enhancing function. This "social" theme in museum work¹, contextualisation/activating agent is of special importance for those responsible for the interface with the public, often the educators.²

This theme will be enlarged on in this paper, describing three recent partnership-(exhibition)-projects, to illustrate changes involved, to look at institutional preconditions and to point at the following underlying museological themes: museums as societal institutions, communicating with the users, and sharing languages. Fundamental to all these aspects of museum work, are a nec-

¹ This part of museum work has interested me for many years, leading to my work at the Österreichische Galerie Belvedere and in other museums as museum educator, and also in a more theoretical way as the drive to undertake a (yet unpublished) PhD-dissertation with the Department of Museum Studies, University of Leicester, 2003.

² Cf. The change in job titles as found in contemporary advertisements of the British Museums Association: Education Resources Manager, Museum Development Officer, Curator Communication and Development, Audience Development Officer, Learning and Access Officer, Museums Association (2005), mj jobs extra, May 2005, np, London.

The three exemplary exhibition-projects at the inatura-Dornbirn were used to illustrate this development. Partnership-practices are increasingly important means through which museums will better accomplish their purposes, forging innovative and mutually advantageous, collaborative arrangements.

Workshops under the theme: Cultural Inheritance and Information

Marianne Diop

Centre Culturel Regional de Saint Louis, Senegal

Professionals of the media specialized in the cover of cultural information and several cultural institution accepted the invitation of the West African Museum programme (WAMP) to meet around the problems of treatment of information of the culture inheritance.

The meeting workshops were held on 10th and 12th February 2005 with the room of conference of WAMP on the road of palce of ground. It intervenes in a context marked more and more by dangers of all kinds which harm the African cultural inheritance.

Thus WAMP which launched a call to UNESCO for the installation of a bottom of safeguard of the African inheritance training of the professional in management of the inheritance in order to have a greater expertise in the prevention and the risk management and the systematic inventory of the cultural goods.

In a official statement given to the press, the WAMP informed the installation of a protect of digitalization of collection of the West African Museum to contribute to their safeguard end their best diffusion thus inviting the governments of the African countries to ratify without delay the convention of LA HAYES of 1954 and its additional goods in the event conflicts.

The WAMP estimated that the journalists and or cultural workers of the various media have some difficulties of covering cultural event. They have evil to forge criteria of judgment and evaluation of works which they are presented. However in last analysis, the media have a role to play in the transformation of the relation between the communities. They take part in the advance of the companies and their development.

For the WAMP, this seminar of information on the techniques of research and data processing inheritance has several aims the strengthening of collaboration between the professionals collaboration between the men of the media.

- the improvement of occupational qualities of the journalists as regards treatment and cultural information
- the sensitizing of the public to the protection of the cultural inheritance
- the determination of the ways and the means of a more efficient and more constant cover of cultural information by journalists
- the equipment of the journalists tools necessary having to allow them to understand how to undertake a documentary research task starting from traditional sources

Collect and Share: An example of a successful Partnership

Adela Železnik

Museum of Modern Art, Ljubljana, Slovenia

I work for the Museum of Modern Art Ljubljana, Slovenia, where I am responsible for the public programmes concerning education. For the past ten years I have been closely involved with all segments of our publics, but most of all with pre-school and school children and youngsters. Over the past three years I have been actively engaged in the European project Collect & Share as a Partner.

It might seem conceited to talk about a successful Partnership from an insider's point of view but on the other hand, the best proof of a project's success may be that its Partners sincerely feel so. As I come from Eastern Europe, this was the first time I have experienced this kind of collaboration, and I especially want to share it with you and explain why I feel it is an example of a successful Partnership.

Collect and Share is a three-year Partnership project that explores good practice in adult lifelong learning in art museums and galleries. It is a consortium of European museum, gallery and adult learning networks, agencies and institutions, funded through the European Commission's Socrates / Grundtvig 4 programme. It puts particular emphasis on projects which benefit disadvantaged or excluded groups. The project includes 11 Partner organisations: the Portuguese Association of Enterprises and Museums / APOREM; the European Association for Education of Adults / EAEA; Engage, UK; the European Museum Forum / EMF; Istituto per I Beni Artistici, Culturali e Naturali della Regione (IBC) Emilia Romagna, Italy; the Education Centre of the Louisiana Museum of Modern Art, Denmark; Kulturrådet Statens Kulturråd, Sweden; the Kiasma Museum of Contemporary Art, Finland; Musée du Louvre, France; Moderna galerija / Museum of Modern Art, Ljubljana; The National Institute of Adult Continuing Education / NIACE, UK. The lead Partner is engage from the UK, a professional association for museum and gallery educators and others working in the cultural sector.

Collect & Share comprises three years' work of a group of people, one third of us also museum practitioners, who first set ourselves the task of collecting examples of lifelong learning projects from European museums and galleries in order to build a searchable database, which is to become a valuable resource for lifelong learning providers, museum and gallery educators, research students, policy-makers and others. Next we started working with these case studies to discuss and define terminologies and concepts and to come to a shared understanding of what makes good practice. The outputs of the project include the website www.collectandshare.eu.com, where the database of the case studies is located, and also three publications. The first publication is on good practice in lifelong learning, and the second (to come out at the end of September) on training and professional development needs for museum and gallery educators and others working in lifelong learning in museums and galleries. The third publication, which will complement the first two and become available early in October, will contain project recommendations.

already well underway. What we gained with her presence was not only a person who did remedial and summative evaluation of the project (her final report will be posted on the website), but a real friend and an invaluable source of theoretical reference on lifelong learning within the social context, which kept the professional level of the project high.

The result

The project concludes at the end of September 2005, and both as professionals and individuals we have certainly learned a lot about the topics under scrutiny. The results of this learning process and our recommendations can be seen on the website. But at this point we can also begin to answer a hypothetical question: What have we learned about Partnership from our Partnership?

We have learned about dealing with cultural diversities in practice. Cultural diversities are a big advantage (and challenge), because, on the one hand, they contribute a lot to the contents and the quality of the results, and on the other, they demand a considerable amount of tolerance and patience of all involved. For example, the Partners of Collect & Share came from 10 different European countries with different cultural backgrounds, which could be seen in many aspects, especially, as I have already mentioned, when talking about terminology. In this field we faced real challenges of interpretation and translation of our cultural vocabularies. Though we haven't finished with the subject yet (it certainly merits further study), we eventually came to some conclusions, accepted by all of us, by being open to negotiation, tolerant and respectful of each other's ideas. And this – negotiation, tolerance and respect – in addition to being really dedicated to the subject, is, I am sure, at the heart of every successful Partnership and contributes to the achieved task.

We also realised how much time is required to make a successful Partnership. Now that we know each other well, we can make a better start and achieve a more complex goal. But this might be a topic for some future project, Collect & Share 2 perhaps, if it is realised.

In conclusion I would like to invite you to visit our website and see for yourself what we have done, perhaps add your own case study to the existing database and comment on it at the e-mail address: info@collecatandshare.eu.com. The Collect & Share Partnership will be kept alive by people like you, who will share examples of their practice and add ideas to the work we have already done.

Learning from Art.

Marie Bourke

National Gallery of Ireland, Dublin, Ireland

With young people in mind

The most valuable aspect of any project is knowing what the purpose of it is – the world of young people(1) The idea of Learning from Art (first called Class Choice) came from observing a Gallery workshop during which a tutor sought a response to the painting of *The Four Seasons*(2). The young people set about interpreting the work in vivid imaginative drawings and colourful pastel

- 1) The term children or young people used in this catalogue refers to anyone up to and including age 18
- 2) The Four Seasons, 1640-45, Simon Vouet (1590-1649), oil on canvas, NGI 1982
- 3) Paul Durcan, Crazy about women, (Dublin, National Gallery of Ireland, 1991), preface
- 4) Themes of previous exhibitions involving young people and their National Gallery: Children's Art: A Celebration (1992), and Art and the Environment (1997)

Culture and Tourism: Together and Ahead

Simona Tripkovič

Museum of National liberation, Maribor, Slovenia

The time of great individuals has passed. The time of mutual collaboration is here. This applies especially to work in museums. Of course the secret of successful group work does not only depend on a good choice of co-workers but on their knowledge and experience. The secret of good collaboration between members of a group is not only in them but also in their mutual cooperation and love, in their relationship and adaptability, reciprocal tolerance and acceptance. We can understand a famous saying by Gregory Bateson in the same way: "not facts but patterns!" The secret of a successful group work is found in invisible bonds between the members of the group, in relationships between them and their co-workers from near and far.

Due to the above mentioned, that we are stronger, recognizable and more successful in a group and after the foundation of the Tourist Board Maribor, we in Maribor began to search for eventual new business partners for the Museum of National Liberation. We found equivalent partners precisely among the Maribor tourist workers. Not only on the basis that they will enable advertising and presentations in their promotion materials but that we began to join in their resounding events, and building on to our good cooperation there are many successful jointly planned and accomplished projects.

I can affirm, that the tourist workers have become partners of the museum curator in museum education. For progress and improvement of a cultural institute this is of great importance, because the tourist worker with their knowledge, not only financial means, have become the important collaborator-partner in the education of especially young museum visitors. In this case a sponsor, as a partner in museum education, we do not consider the partner in the sense of financial sponsorship but as a partner, who with their knowledge, experience and cooperation help us to educate young people in a spirit of protecting cultural heritage – sponsors means is consequently knowledge.

How can I affirm that knowledge is the sponsor's means? I will prove my statement by corroborating it with a theory of characteristic science, which shows that to attain knowledge we pass through different human intelligence phases, and that the path to knowledge, which we can afterwards mediate to our consumer is complicated and of long duration. Precisely due to this good partners must be chosen. As a matter of fact what is knowledge?

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LASIĆ LAZIĆ, J., *Knowledge about Knowledge Faculty of Philosophy*, Institute of Informative Sciences, Department for Informatics Science. Zagreb, 1996.

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University, school and museum: An Italian Example of partnership

Emma Nardi

Roma Tre University, Rome, Italy

The Centro di Didattica Museale of the University of Rome III has conducted several studies showing that museum education can only be relevant if universities, schools and museums collaborate. The paper showed the working method used by the Centro di Didattica Museale and will present the results of a study conducted at the Museo Nazionale Archeologico delle Marche in the city of Ancona.

Museological Communication and Reception Study at Museu Água Vermelha

Marília Xavier Cury

Museum of Archeology and Ethnology of the University of São Paulo, Sao Paulo, Brazil

The study presented herein was carried out in 2003 and 2004 at the Água Vermelha Museum of Regional Archeology in Ouroeste, a municipality located in the State of São Paulo, Brazil. The study was the foundation for a doctoral dissertation entitled *Museological Communication – A Theoretic and Methodological View of Reception* defended in May 2005 at the School of Communication and Arts of the University of São Paulo, supervised by Counselor Dr. Maria Immacolata Vassallo de Lopes.

In this paper we will present certain research findings for discussion. These are partial findings presented in a succinct manner.

As we, alone, have no significance, the presence of the "Other" constitutes the process of museological communication. We, museum professionals, build the public's experience, but our experiences are strongly influenced by the public.

.....

I would like to thank Marian Ciz, Colette Dufresne, and Magaly Cabral for providing this opportunity for me to take part in the meeting and present this text.

My acknowledgement and thanks to DEMU (the Department of Museums and Cultural Centers) of IPHAN (National Institute of Historic and Artistic Heritage of the Ministry of Culture), and to the Department of Culture and University Extension of the University of São Paulo for the financial aid that made it possible for me to take part in CECA Slovakia.

Nouvelles façons d'apprendre, nouveaux partenariats

Renee Huard

Centre des sciences de Montreal, Montreal, Canada

Les institutions muséales scientifiques tel que les centres de science et de technologie jouissent de beaucoup de popularité auprès des clientèles jeunesse depuis plusieurs années. L'expérience de visite basée sur l'interactivité a suscité chez les différentes clientèles et partenaires un intérêt certain pour ces disciplines et contribué à modifier le lien entre l'objet muséal et le visiteur. Avec le temps, l'interactivité n'est plus seulement faire des manipulations dans des expositions mais prends de nouvelles formes, s'éclate. On parle maintenant de d'expérimentation, de construction, de création, le tout relié à des défis, des quêtes.

La science et les technologies ont longtemps été orientées vers la spécialisation, la recherche. Depuis quelques années les institutions muséales scientifiques travaillent beaucoup en interdisciplinarité, pensons au lien art et science, une nouvelle façon d'explorer les sciences et technologies, de créer de nouveaux regards sur cet univers.

Dans cet optique, le Centre des sciences de Montréal a réalisé deux projets novateurs, «Ar-rimage» et la «Cité robotisée de Aibo» avec de nouveaux types de partenariats entre autres avec le milieu de l'éducation.

De nouveaux défis, de nouveaux partenariats pour répondre aux besoins d'une nouvelle génération de jeunes avec de nouvelles façons d'apprendre... mais toujours avide de comprendre et créer.

Partnerships with Universities – Pipe Dream or Reality?

Francine Lelièvre

Pointe-à-Callière, Montréal Museum of Archaeology and History, Canada

We live in an era of knowledge and of change. We are constantly bombarded with information. Every year and a half our knowledge doubles. To stay abreast of this changing world, we need precise information, the most comprehensive skills and the best support available. Creating a network and effective partnerships helps us maintain our balance and encourages our development.

These days, everyone is creating networks and partnerships. It's hardly a novel idea. From the days of smoke signals right up to the satellite era in which we live, people have worked together to meet shared goals.

The word "network" naturally evokes the image of a net. In creating a network of partners, fishing is a useful analogy. We're casting our net, so to speak, to catch information, knowledge and support.

What we're proposing today are two partnership models between Pointe-à-Callière, the Montréal Museum of Archaeology and History, and three Montreal universities.

Pointe-à-Callière is a young, private museum founded in 1992 and subsidized by the City of Montreal. The Quebec and federal governments, while recognizing the Museum's value, provide no financial support. Consequently, the Museum must find its own ways of expanding its activities and resources by creating a network of partners in a variety of sectors such as education, business, associations and organizations.

Montreal has four universities and, over the years, we have developed partnerships with each one of them. For example, a seat on the Museum's Board of Trustees is reserved for a university rector. Bringing together the highest level of decision-making from each institution – the Museum's Board of Trustees and a university rector – shows the importance of the partnerships we can develop. We call them "transverse partnerships" within the two institutions. Information is exchanged at the highest decision-making levels, and then it is just a matter of carrying out initiatives in the appropriate sectors and faculties.

The Université du Québec à Montréal and Pointe-à-Callière – A Transverse Partnership

Pointe-à-Callière and the Université du Québec à Montréal have collaborated right from the start, when the plan to found a Museum of History for Montreal was first proposed. The Université du Québec à Montréal specializes in researching and teaching Montreal history. So the parties enjoy a strong, natural link with benefits for both parties. Since the 1990s, we have worked together to bring people to know and appreciate Montreal through its history and heritage. We can be proud of the results. Years of mutual trust and respect have laid the foundation for a partnership of greater scope. This long tradition of collaboration with professors in various departments (for example, history, archives, heritage, art history, museum studies, education, tourism, recreation) has encouraged us to develop a formal partnership encompassing the entire university, its depart-

The present situation in public relations and education activities in Slovak museums is characterised by gradually increasing professionalism of particular activities and programs preparations. There is a close cooperation of museum professions – a curator, a restorer, a marketing manager, and a museum pedagogue – a lecturer. Increasing support of team leaders, mainly at larger museums, at realisation of these activities, and also their direct participation in them, has considerable impact on positive changes in the field of public relations. At present, new expositions and long-time exhibitions preparations are always related to education activities plan, a concrete program for all age groups of visitors and an elaborated media and marketing plan, while services of external colleagues are used. Practice has shown, that successful and media well prepared activities are a great future investment – they help museum to search for sponsors, to shape new partnerships, which can be found also in commercial spheres and beyond the field of culture. New approaches are possible also thanks to arrival of mostly young, flexible, professional employees, specially educated in public relations, and that creates proper preconditions for development of these activities even in future.

Specific issues related to political-societal conditions and historical development in Slovakia has not protected Slovak museums from global influence, which determines nowadays. Strong pressure of new information media, relatively easily obtainable information, cultural globalisation connected to elimination of national or regional particularities, substitution of quality by quantity in electronic media and constant attack of these media do not improve the situation of museums. Quite the contrary, museums – even though they use their potential rivals – electronic media – for realisation of their activities and to spread information about them, they are also forced to confront with these rivals at use of man's free time, when searching for new information, at self-study, at development of their aesthetic sense, at self-recognition and when recognizing others, who may be different, but who are not enemies. Museum potential in the field of education activities is tremendous, future will indeed bring new opportunities and possibilities of museum collections use as a source of information, which show us who we are, where we come from and where we are heading to.

Den kulturelle skolesekken (DKS) – "The cultural schoolbag"

A national initiative for professional art and culture in education in Norway

Gunhild Aaby

**Vest-Agder County Municipality, Department of Commerce, Transport and Cultural Affairs,
Norway**

From the local to the top national level, politicians are involved in this joint initiative for culture in school education, where museums of all kinds are important contributors.

DKS is a joint initiative of the Ministry of Culture and Church Affairs and the Ministry of Education and Research. The secretariat for the Initiative is the Norwegian Archive, Library and Museum Authority. The county authorities' cultural sections are responsible for coordinating the work carried out under the Initiative in their own regions.

The main objective of DKS is to help ensure that pupils in the primary and lower secondary school are offered a professional arts and culture programme.

DKS is funded mainly by profits from Norway's State-owned gaming company, but twenty regional museums have received funds earmarked in the national budget for work relating to DKS. These museums are responsible for establishing new networks and developing new methods of educating in museums. There was an increase of 137 000 pupils attending the new educational programmes in 2003.

The great majority of museums, however, are involved in providing DKS-programmes locally and regionally, and the initiative has had a substantial effect on the museums' policy and practice in Norway.

Watch out for Tricky Partnerships

Nicole Gesché-Koning

Free University of Brussels, Brussels, Belgium

European institutions foster more and more partnerships between museums. A minimum of three countries is usually mandatory in order to submit an application. The more partnerships are established with countries which have recently joined the European Union, the best¹.

Before engaging in such partner projects one should be aware of different topics like legal responsibility, financing and diplomacy. What can and cannot be done, what is allowed or not may not always be clear. Thanks to some concrete examples this paper will clarify tricky situations, which may arise from unawareness of intricate rules.

My experience goes back to the Raphael programs elaborated by the Directorate General (DGX) of the European Commission. This program no longer exists and has been replaced by the Culture 2000 program contributing to the promotion of a cultural area common to the European peoples. Among its objective one finds: *"the promotion of cultural dialogue and of mutual knowledge of the culture and history of the European peoples; the promotion of creativity and the trans-national dissemination of culture and the movements of artists, creators and other cultural operators and professionals and their works, with a strong emphasis on young and socially disadvantaged people and on cultural diversity; the sharing and highlighting of the common cultural heritage of European significance at European level; the dissemination of the know-how and the promotion of good practices concerning the conservation and safeguarding of the European cultural heritage; the fostering of inter-cultural dialogue and mutual exchange between European and non-European cultures..."*

'Culture 2000' aims to *"provide funding for quality projects which encourage innovation and creativity, which provide real European added value and which reflect the current concerns and areas of interest of operators in the cultural field"*. The total budget allocated has always been very generous hence the number of applications submitted each year.

¹ For a list of funded projects see : <http://europa.eu.int/comm/culture/eac/index>. A pity nevertheless that all in the reports of past projects seem to disappear in the corridors of the institution!

The CODA Adventure - The Joys and Burdens of Imposed Partnership

Arja van Veldhuizen
CODA, Apeldoorn, Netherlands

As my title explains I will talk to you about imposed partnership. As we are in the session on 'Politicians as partners in Museum Education' the word 'imposed' in my title is to be understood as: imposed by politics or politicians.

CODA is the name of the place where I started to work this year. Since February 1st I said good-bye to my beloved Amsterdam Historical Museum to become head of the department of Education & Exhibits in a rather new institution called CODA, Cultuur Onder Dak Apeldoorn. This means: culture under one roof in Apeldoorn (a city of 156.000 inhabitants in the centre of the Netherlands). CODA is an adventure indeed - I will explain more about that later. It is the very first institution in the Netherlands in which museum, city archives and public library are fully integrated. CODA opened its doors in March 2004.

To me it is not the first time that I spend most of my working hours to accomplish certain ideas that one or more politicians came up with one day. Today I will compare three projects I worked for and then focus on CODA. What were the effects of decisions made in political circles? How does it affect the work of the educators? How do we cope with the burdens of the imposed partnership? And are there any joys at all?

Three partnerships compared

This is in fact the third time I landed in a cooperation of several institutions, which did only start as result of a political decision. The first 12.5 years of my working life I was posted to a project called KIVO, representing both the Tropenmuseum and the Amsterdam Historical Museum. My other partners were the Public Library and the Art Education Institute in Amsterdam. At national level a policy had been launched to incite different cultural institutions to cooperate and at the same time give a stimulus to culture education in Secondary schools - more specific for those students not participating in culture very much. KIVO was the Amsterdam destination for these subsidies.

The next project I participated in until I left Amsterdam is the G.R.A.S. project, which happens to have similar targets, and target group: the same category of teenagers. But in this case the money came both from the national and local level and all participants are museums, and not the minor ones. I reported on this very interesting partnership in CECA before. The hidden agenda of especially the Ministry of Culture was to strengthen the position of education within the museums and to raise their professional level, also regarding less 'easy' visitors.

Remarkable in both projects is the fact that most of the institutions involved never would have chosen to invest so much energy in this particular target group, nor in cooperation with the partner-institutions. As result of the subsidy they did, even if they were reluctant to start with. Some of them still tend to look upon the partnership as something 'extra', not of vital importance.

Paths leading to the contemporary paradigms of the museum: Investigation and evaluation as a strategy to acquire the visitors' perspective of the communicative and educational elements.

Silvia Singer Sochet
Espacio Cultural y educativo, Betlemitas, Mexico

The ECEB trust was established by the Bank of Mexico with the aim of creating a space dedicated to the education and communication of basic economic concepts.

The idea is that the space is based on contemporary museological trends for which the visitors are considered central referents of the museums. The space has been conceived as an interactive museum, designed to create stimuli to acquire scientific knowledge and to encourage the public to form their own opinions (Wagensburg 2004) on the topic of economics. In order to carry out these intentions, as well as the interaction taking place in the museum and the workshops, other components such as an Educational Forum and a Center for Information will be available so that a deeper understanding of the science can be reached.

In the proposal, the visitor has been deemed as an axis in the design for communicative strategies. That is why an area for investigation and evaluation is necessary as it allows for the incorporation of interests and needs of the visitors about economics with academic content from the experts and their museographic ideas.

By combining various quantitative and qualitative methods and techniques, evaluations were made, on potential visitors to the museum, of the interactive exhibits and their complementary strategies which have generated reliable results of the possibilities – or limits – that each exhibit has in communicating economic knowledge. For example, the evaluation of the “market simulator” game informed that the game was enjoyable for the visitors, that they understand basic concepts depending on their age and previous knowledge and that it is vital to close it with an interpretation of the results. In addition to all of this, for those who are keen to broaden their knowledge on the subject, they can pay a visit to the information center or take part in any of the activities on offer at the educational forum, both designed for that purpose.

The paths involved in attaining these contemporary paradigms for the museum without doubt need to be supported by investigation and evaluation about the interests, needs, expectations and experiences in museums dealing with topics relevant to the lives of the visitors, making interaction and permanent feedback from the museum team vital.

Traditional Ways of Presenting Works of Art and New Technological Possibilities Offered to Blind and Visually Impaired Visitors

Anica Ribičić Županić
Museum Mimara, Croatia

Traditional methods consist in speech, text and photography. They are essential and cannot be avoided. Using new technologies they are found in audio reproductions and relief drawings. But they are often not sufficient to familiarize the visitor with the object. A combination of different methods together with a good knowledge and appropriate use has lead to 'classic' publications or CD-ROMs.

The Museum for the blind in Zagreb has published a guide of Ivan Ferlan's sculptures-the artist is blind-and a catalogue of the exhibition 'Against the Wind': a 'classic' publication with small white signs on a black background useful for some type of visually impaired, a catalogue with large signs for the majority of visually impaired together with a catalogue in Braille language and a CD-ROM. The reader can choose the type of contrast which suits them best. Photos of the works as well as filmed interview of the artist accompany each publication.

Partnership and Collaboration among museums

Sonia Helena Guarita do Amaral
Institute Art in School-Iochpe Foundation, Sao Paulo, Brazil

Partnership and Collaboration contributes to the growth of museums as educational institutions. The collaborative spirit among museums enriches the process of enlivening minds and enhances the ability of each participant to achieve individual goals.

In a world of diminishing resources, partnership among museums, and between museums and other organizations will be increasingly obligatory. Rather than opting for joint programs through necessity, museums must take the lead in such efforts, for they offer many benefits in addition to economic efficiency.

Partnership and collaboration can enhance the effectiveness and the visibility of museums endeavor to meet the present and the future positively.

Collaboration is the process that takes place when no single entity can accomplish alone the goals of a project, an enterprise or a mission: alone any value may be small but together it can be significantly important!

The Future of the Past: The Mission of the User-Whisperer

Mila Škarič

Archeological Museum, Zagreb, Croatia

How can we know, where we're going, if we don't know, where we're coming from?

INTRODUCTION

The future of the past, and specifically the cultural heritage safeguarded in museums, can be ensured in these critical times facing museums by, among others, the museum educator, as a communicator or rather as a User-whisperer. Such a "whisperer" should be capable of recognizing the problems of a given institution as well as the needs of its users. He or she should know how to monitor, perceive, and hear the requirements and desires of the institutional community, and to find an optimal solution by organizing a meeting point, this being a point where the common interests of the museum and its users intersect, so that the users would one day become true partners. The conditions of forming common interests can most clearly be fulfilled through the help of one of the more important museum activities, and that is the exhibition as a form of museum communication. Communication between the museum and the user is the best way to solve problems. *"Visitors to a museum must learn to understand and love this world; this world is truth that must be comprehended, and beauty that must be found..."*¹ The mission of a museum sounds so attractive and truthful, while the route we must take to achieve it crosses both fertile ground and a minefield at the same time, a dangerous and ugly image of reality, full of incomprehension, incompetence, laziness, unprofessionalism, and above all ignorance.

THE MISSION OF MUSEUMS AND MUSEUM EDUCATORS

According to the definition of ICOM (1974):

A museum is a permanent institution, without self-seeking aims, in service to society and its development, open to the public, engaged in investigation of the material evidence of man and his surroundings, which collects, evaluates, publishes, and exhibits this for the purposes of research, education, and entertainment.

According to the definition of the British Museum Association (1984):

A museum is an institution that collects, documents, preserves, and interprets material evidence and the information derived from them in the interest of the public good.

The definition by Peter van Mensch states that:

¹ Šola, Tomislav, Marketing u muzejima ili o vrlinama i kako je obznanimi [Marketing in museums, or merits and how to point them out], Hrvatsko muzejsko društvo, Zagreb 2001.

- Bayerischer Volkshochschulverband, Muenchen 2001.
14. THINESSE-DEMEL, Jutta, Erwachsenenbildung und Museum, Deutsches Institut fuer
Erwachsenenbildung, Frankfurt 1999.

Some have money-others a message: Cooperation in exhibition lasting for decades

Hannelore Dudek
City of Kiel, Kiel, Germany

What is the secret of a long lasting cooperation between a bank, a museum and museum educators?

We found out, that a productive and supporting cooperation is possible – also with very different aims in different institutions.

In the beginning of the nineties of the 20th century it was a real new thing in Germany that people of public and commercial institutions start to cooperate. The example of the work in some art exhibition will show how this cooperation can begin, will be developed and how it is possible that the possibilities and the agreement are growing.

This is a really important experience in times where everybody is holding together money and works in museums are very often not possible because of the lack of money.

Museums to Public – Public to Museums

Marianna Janoštinová
Museum of Orava Village, Zuberec – Brestová, Slovakia

Museum is a public-accessible institution that is in fact designed to be used by public. In the process of the cultural heritage conservation, museums assume the following roles: (a) collecting and protecting materials that document the development of man and its environment, and (b) making these materials accessible to public. The character of these materials determines the way and forms of communication with public, all this being defined in the theory of museology. Each museum makes its own choice as to the presentation mode that reflects the museum's field of work, orientation and its specific conditions. The situation is certainly different with world museums that are visited by a wide spectrum of people than with regional museums that work mostly with local people. Also, there is a great variety of museums, e.g. specialised museums, open-air museums, etc., where the circumstances vary when considering their work and internal organisation. The actual result of building the relationship between the museum and its visitor is influenced by the spirit of the site and, first of all, by the creativity of museum employees. To conclude, the outreach of

public cannot fit the customer-type relationship of "money for goods". Therefore, the meaning of museum marketing differs from the commercial and it is reflected in the term "museum" connected with marketing. The task of both is to gain a maximal effect on the market but the true effect from museum visits does not lie in the field of money but in the area of change of social conscience. We can try to offer attractive museum programs with the goal to increase financial profit and this can be successful in short term but in long term we can lose both the purpose of our existence and the support of public.

Partnerships in Education and Museums

Magaly Cabral

Coordinator of CECA-Brazil¹, Rio de Janeiro, Brazil

This article presents some reflections on the proposed subject for the Annual Conference of the International Committee for Education and Cultural Action of the International Council for Museums (CECA/ICOM) in 2005, in Bratislava/Slovakia, triggered by the discussion between educators and other museum professionals in Brazil. The text observed the sub-items proposed by the Conference's organization and, on the introduction, some presuppositions that are fundamental on such discussion will be enlightened.

I - Introduction

The subject of CECA's present reunion could not be more up-to-date. We, who work on museums, are aware that its activities, in any area, can only happen with the support of partnerships, which usually involve several actors besides museum representatives.

In Portuguese, the word "partnership" is defined as:

- reunion of individuals regarding a common interest, companionship, society.
- an association between two or more people or entities, which contribute with financial or material resources, to accomplish a group activity, sharing profits or losses in a certain proportion.

¹ The present text was coordinated by Magaly Cabral and based on contributions sent by the following members of CECA-Brazil: Adriana Mortara Almeida, Angélica Policeno Fabbri, Camilo de Mello Vasconcellos, Carmen Aranha, Flávia Galli, Gabriela Aidar, Gabriela Wilder, Magaly Cabral, Marília Xavier Cury, Martha Marandino, Sônia Guarita do Amaral, Thales Ribeiro de Magalhães, Yára Mattos.

Discussions that took part on reunions in Rio de Janeiro and São Paulo also had the contribution of the following colleagues: Carla Gruzman and Denise Studart (voting members of CECA), Maria Esther Alvarez Valente and Marília Botelho (non-voting members of CECA), Ana Maria Alves Machado, Aparecida Rangel, Carla Gibertoni Carneiro, Denise Marques, Marcelle Pereira, Márcia Fernandes Lourenço, Maria das Graças Ribeiro, Roseli Fátima Brito Netto Barreto.

Finally, the text also received contributions while being presented during the IV Regional Meeting of CECA – Latin America and the Caribbean, that took place in São Paulo/SP, from June 7 to 9, 2005.

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Partnerships: Museums and other Institutions

Sharing of Education in the Joint Construction of Educational Actions

Mila Milene Chiovatto

State of Sao Paulo's Pinacoteca, Sao Paulo, Brazil

General Introduction

State of Sao Paulo's Pinacoteca

Inaugurated in 1905, the State of Sao Paulo's Pinacoteca is the oldest art museum in the state. Subordinated to the Department for Culture of the State of Sao Paulo, the Pinacoteca currently has a collection of some 6,000 Brazilian works of art, which date from the 19th century to the present time. Approximately 1,200 of these are on long-term exhibition, allowing for continuing education processes. The museum's hundred-year history also encompasses the history of its oldest building: an architectural landmark of the old part of the city of Sao Paulo, on account of its imposing construction and its very visible brickwork, this building was originally designed and built to house Sao Paulo's School of Arts and Trades - the former Society for the Promotion of Popular Instruction, which was founded in 1875 and offered free vocational courses aimed at training craftsmen and workers. Therefore, the process of creating and enlarging the Pinacoteca's art collection is interwoven with the contiguous occupation of the building by the museum and by different education institutions. Apart from this building, the Pinacoteca has, since 2004, been able to count on the space provided by another historical building, called Pinacoteca Station, thus increasing the possibilities in terms of cultural and educational actions developed by the institution.

Education Department

During the hundred years that it has been in existence, the Pinacoteca has pursued a great many education initiatives, and has a long tradition of highly innovative practices in the area of educational activities in art museums. The current format of the Education Department was instituted in 2002.

Based on a preliminary survey that was aimed at establishing the profile of the museum's spontaneous visitors, we pinpointed a number of educational requirements for this public; however, first and foremost we identified those who are not a part of this universe.

Market of Ideas

Learning Network- Weaving significant training methods

Carlos Luis Troncoso

Museo Fonck Vina del Mar, Chile

New demands in education from the society explain the 'narrow mindedness' of present Chilean classrooms. Solution must be found beyond the system itself by finding new areas to enhance work. Formal education has given way to new alternate endeavors to master knowledge.

The education department of the Museo Fonck in Vina del Mar has launched a network fostering apprenticeship not in the classroom but from the outside.

Three museums, the Municipal Education, the University, the Centre for Science spreading and a Cultural centre participate in this network which is shedding new light on education methods.

fore we have invited the primary schools. Young children we invited to explore the museums, we took them on a guided tour, they were invited to join the programmes of cooperation in festivals – The Festival of Water and Wind and the project – Our city in my eyes? – The results of the activities were surprisingly good and we acquired a large amount of souvenirs, reviving our history and cultural heritage of the city.

We have determined that the times of "big individuals" have passed and it is important to successfully bring the project to the end the interactive cooperation among the institutions and team work.

Experience from the Work of Children's Museum, Moravian Regional Museum in Brno

Eva Jelínková

Children's Museum of the Moravian Museum, Brno, Czech Republic

The Moravian Regional Museum (MRM) was established in 1817 and it is one of the oldest museums in the Czech Republic. Currently, the Museum is active in the fields of research, documentation, conservation and presentation in a number of social and nature science disciplines. The history of art is the only scope, in which the museum does not do any work. It can be said that the Museum documents the history of humankind and nature in Moravia in its complexity (with the exception of art) from the earliest times until today. This makes out of the museum a rich source of information. Throughout the years, the Museum has become a scientific institution par excellence that is able to provide a great variety of information to experts, students or educated public. However, lay public and children were left out of the museum's interest during this time of its scientific development.

Since the beginning of 20th century, a number of museums in the world were aware of the fact that a child, as an equal and perspective visitor of a museum, requires special care through special offers of exhibition projects for children and youth. This trend, however, was not given attention in our country until the beginning of 90ties of 20th century.

Some employees of the Moravian Museum started to think of opening a children's exposition as early as in the 80ties of the last century. However, it was implemented only in the beginning of 90ties when the Dietrichstein Palace was opened after 10 years of renovation. A smaller exhibition section was designed here to work with visitors – children. The first thematic exhibition devoted to children was then opened November 17 1992. The Children's Museum of the Moravian Regional Museum in Brno became the first newly designed institution for working with children in the Czech Republic.

Employees of the new department were given a chance to reveal to young visitors a rich range of knowledge from a number of social and nature science scopes or present the selected topics in a multi-disciplinary way – from all possible aspects.

In the beginning, there was enough excitement for work but there were also a number of problems that needed to be overcome. Neither enough experience nor appropriate role models were there on hand to follow. There was no similar facility existing in the countries of the former socialist block; museums in West Europe and world were already recognised institutions and work places, the purpose of which nobody doubted, i.e. they did not have to fight for their place on the sun, for money, space or willingness of colleagues – research specialists – to cooperate. Many of our colleagues from other museums still have to deal with similar problems when trying to implement and develop the idea of working with children.

From the very beginning, the employees of the new Children's Museum were clear on the fact that children need to employ more senses in order to perceive and comprehend a problem, and that games and active involvement are necessary if their interest is to be gained. In spite of that, the

Based on the positive results of the work of the Children's Museum, the Ministry for Culture of the CR has decided to found a Methodical Centre for Work of Museums with Children and Youth as a part of the Moravian Regional Museum in Brno. Through this centre, the Children's Museum receives support as an institution of museum education and institution that is eligible to work with physically or mentally disadvantaged children and youth in the Czech Republic. The Methodical Centre was established by the director of the MRM January 1 2005, based on the amendment to the MRM founding documents that was issued by the Minister of Culture November 5 2004.

Now, we only need to hope that moral recognition will be followed by financial support to cover the costs of the new tasks to complete.

Presentations:

Video

Travelling exhibition: Animals to Touch, 1993

Travelling exhibition: Let's Do Primeval Times, 1995

What are you Doing, Musicians? 1997 – Project for blind (exhibition and event)

Photo

Travelling exhibition: Let the Beetle Live, 2000

Cycle of exhibitions on healthy life style:

You know what you eat, 2001

Cleanliness is Half Way to Health, 2002

Tell me Mirror, 2003

Cooperation on exhibition project: Josef Lada and the Art Workshop "U Mikeše", 2000

Cooperation on exhibition project: Zdeněk Burian – Travelling to Primeval Age, 2003

Project: Urban Culture and Ceramics through centuries

Simonida Miljkovic

Museum of Macedonia, Skopje, Macedonia

The project „ Urban culture and ceramics through centuries,, is realised in cooperation with the Museum of Macedonia and Educational research center for urban culture under professional leadership of Simonida Miljkovic, coordinator of the project. The primary goal of the project is introducing the ceramics to the high school youth as well as to loads of movable archeological material that testifies for the material and spiritual culture of the people. The project is realised on the basis of institutional strategic cooperation between the Museum and the high schools in accordance with the doctrine of the Ministry for Education and Science and with the Bureau for development of education for reform and advancement of high school education. In the frameworks of the project activities the students are included in research and creative activities through attending professional lectures, practical creative work in the museum workshop and visits of archeological localities. The project activities are coordinated and in accordance with the high schools programme and with that its realisation is managed and evaluated by the experts from the museum, the management team of the high schools and the Ministry for education of the Republic of Macedonia. In

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Extra-Mural Studies : The Museum-School Partnership in Greece

Alexandra Lekka, Theodore Alexiou, Maria Sotirakou
Hellenic Ministry of Education, Athens, Greece

"Above the subject, beyond the immediate object, modern science is founded on the project"
Bachelar 1978

Constructing and consuming the past / present relation at the classroom

Throughout this paper school and museum, educational institution and institution organised at the field of the so-called cultural heritage are approached as state ideological mechanisms, including both public and private sector institutions. Connected at the field of the ideological practice, school and museum propositions, activities and aims are linked as strategies of social closure- even when this is not clear- serving mainly the reproduction than the transformation of cultural and social environment. Although the latter is quite clear about the school, when on museums the narcissism of new communication methods, ideas and displays make the underlying concept obscure.

On Classroom

At the traditional classroom the child is thought as cognitive passive, as the receiver of the knowledge transmitted by the teacher. The child's reaction to that transmission is observed and evaluated mainly in terms of changing behaviour. In this frame, knowledge is seen as objectified systems of facts and information that can be measured effectively. Throughout that control, the

How a popular Guinness record can help in museum education

Marian Číž

Múzeum vo Svätom Antone, Slovakia

Nowadays it is not easy to do the Museum Education. Children and also adults are daily overwhelmed by too much information (television, computers, other media ...) from early morning till night. If we, workers of our museums, want our information to be the best, we must win in the competition with other ones, we must try. We must try to find such ways, in which the information is valuable, relevant and understandable, but also given in popular form.

But attention! It must stay on the cultural level! With the little help of my DVD I will present you one interesting example. We are museum of hunting and annually we organize nationwide hunting celebration – The Days of Saint Hubert (St. Hubert is the patron of hunters and we have been organizing it for already 15 years) with many, many interesting hunting performances, competitions, showings and also with the St. Hubert mass on Sunday. Since our goal is to create something new every year, in 2004 we prepared the inscription in the Guinness World Records Book. Our experiment was to gather as many hunters as possible to demonstrate red deer vocal imitations. Our hunters are good experts in the ethology of game, especially of red deers. They must know whole scale of red deers calls in various situations. Every year we realize the competition of the best imitators, one year our museum even organized the European Championship, where the best imitator won the car. Also H.E. Ivan Gašparovič, the president of the Slovak republic, is a good hunter and he also participated in the Guinness Record attempt, together with other 64 persons.

Maybe you can say that this example is an extreme. You are probably right, but as I mentioned, we must try to find different forms of our work, where we can provide much serious information in popular way to attract our visitors.

The New Austria - a specific example of exceptional partnering.¹

Hadwig Kraeutler

Austrian Gallery Belveder, Vienna, Austria

¹ THE NEW AUSTRIA, shown at Österreichische Galerie Belvedere, Vienna (May 15 to December 11, 2005) was the official state exhibition, commemorating the 50th anniversary of the Austrian State Treaty (1955), 60 years of peace after World War II and 10 years of Austrian membership with the European Union. This exhibition was triple-funded by the Republic of Austria, the City of Vienna and a group of private sponsors (<http://www.dasneueoesterreich.at>).

This also involved developments unusual in normal museum's day-to-day work and sometimes surprises for those directly on the spot.¹

The head of Belvedere-PR and Marketing, asked for brief comments, wisely remarked: we have to keep in mind that this very special event is difficult to really compare! Importantly there were 2 more staff for PR- and marketing, the basic PR/Marketing budget of Euro 250.000 was comparable to that of a major art-exhibition. However, there was less press-coverage than is usual for a major art-exhibition (ca. 120 articles in different Austrian media in the first half year), with only 2 foreign papers (Stuttgarter and Züricher, ie. in the German speaking neighbouring countries). And: There were several firsts: full bill-board sized posters, posters on trams, trains, in restaurants; For this, a cooperation with the Austrian train company was started yielding combined tickets, and cooperation with 2 Austrian catering companies - one serving universities, the other motorway restaurants. The head of Belvedere-PR + Marketing also stated: there were some unexpected developments and remarkable issues: the problems with the brochure for schools; the enthusiasm for a historic topic as shown by youngsters; the incredible attraction power which the original of the Austrian State Treaty exerted (normally kept in the Moscow State Archives), and lastly but not least, the constant and very high political attention received.²

The new Austria, with a distinct goal and aim, and sometimes very detailed specifications provided by the exhibition proponents, certainly was both, a truly unprecedented co-operation and partnership, a great chance in awareness-building and publicity for the museum, as well as a load of activities not normally associated with the Belvedere's mission.

To quote Herbert Krejci, one of the proponents of the project, "the exhibition 'The New Austria' is a brilliant example of how coming to terms with history is always well worth doing." 'The New Austria' was a primarily historic exhibition in a major art museum, and as all other exhibitions, it meant a history and developments of its own, and as such it obviously serves as a very special and clear example and a case study of exceptional partnering.

Taking a Positive Step: Partnership in Museum Education in Kenya

Fredrick Karanja Mirara

National Museums of Kenya, Nairobi, Kenya

Introduction: What is partnership?

I was involved in this project from the conception of it up to today. Therefore, this is an analysis of my participation in the project as the Chairman of the HIV/Aids Exhibition Committee.

It is important to understand the meaning of partnership before applying it to museums situation. Partnership is from the word partner that has several meanings from the Longman English Dictionary. This include somebody who plays with one or more others in a game against an opposing

¹ The author had been asked to head the exhibition office at the Belvedere, and was responsible for the logistics and coordination of all preparatory and practical work until February 1st 2005 (day after the first press-conference), when she learned, without getting any further explanations, that she was taken from the project.

² Comments received from Klaus Pokorny, head of PR and Marketing at Österreichische Galerie Belvedere are gratefully acknowledged (personal communication; email, Sept. 7, 2005 in author's possession).

purpose. The offers are also placed on the Internet page www.smopaj.sk. Presentations that include films are also requested by schools in the neighbouring Czech Republic.

In addition to film documents and presentations, students are offered attractive day-long excursions in nature where they have a chance to become acquainted with the habitat of the Tatra endemic animals. Having some good luck, students can observe the behaviour of these animals. The amount of film documents produced by the Museum is increased every year, while focus is put on human impacts that are more and more significantly manifested both in Slovakia and world.

New film documents are prepared every year. Films selected for school youth need to be understandable and they have to have enough action to keep their interest. To tell stories of animals through films is very attractive for children. The experience shows that pupils and students are interested in nature. The interest of younger children is so caught when watching our projections that they do not even need a teacher's supervision. Film presentations for university students and older youth are linked with discussions.

Televisions show interest in the film documents of the museum as well. This way, a great number of people in Slovakia get a chance to see the untouched Tatra nature but also the negative human impacts on it. In addition, such films promote the expert work of the Museum. The information about negative impacts that are caught by the eye of camera is used by the administrations of national parks as well. It helps them reveal and evaluate the documented negative impacts in the Alpine zone, i.e. in the habitats of Tatra endemic animals. Subsequently, it is used in preparing proposals of care and management of territories.

Le LAB UQAM une première en Amérique...

Renee Huard

Centre des sciences de Montreal, Montreal, Canada

Les institutions muséales scientifiques relèvent quotidiennement le défi de l'éducation des jeunes et ce en dehors du cadre scolaire. Démonstrations, manipulations, laboratoires, spectacles, salles multi média, expositions, forum, débats, visites en industries sont des produits et activités de plus en plus maîtriser entre autre dans les centres de sciences et technologies.

Comment les professeurs de science, les étudiants en didactiques des sciences voient-ils leur rôle dans ce nouveau contexte où l'éducation en science et technologie se fait en dehors de l'école? Comment les professeurs d'aujourd'hui et de demain peuvent-ils utiliser l'institution muséale comme un pôle majeur et incontournable de l'enseignement des sciences et technologies? Une première étape peut être... mieux se connaître, se rencontrer, partager les expertises, s'approprier.

Le Centre des sciences de Montréal a réalisé avec l'Université du Québec à Montréal le LAB UQAM, espace d'apprentissage en didactique des sciences situé dans un Centre de science. Une première en Amérique...

Museum and school cooperation: a relation of partnership

Renata Brezinščak

The Croatian Natural History Museum, Zagreb, Croatia

Eduard Kletečki

Bogumil Toni Elementary School, Samobor, Croatia

Introduction

Collecting, studying, safekeeping and presenting of naturalia as document or witness of evolution are together the basic reason for the foundation and existence of natural history museums. The presentation of naturalia is exceptionally important, the objective of it being to educate the most general public.

Until recently, it was an established opinion that all museum activities were necessarily carried out inside the building of the museum, but in the last few years, museum educators, in collaboration with the curators, have got outside the walls of the museum and have started to put their contents into the premises of potential users (kindergartens, schools and libraries and so on).

In this sense the collaboration that the Croatian Natural History Museum has had with the Bogumil Toni Elementary School from Samobor has been particularly successful; the biology teachers of the school have understood collaboration with the Museum as being of considerable assistance. The most frequent problem that teachers-tutors come across is lack of equipment, books and articles and expert assistance. It is these reasons that led to the collaboration of school while a curriculum for electives and additional lessons from the area of natural history and biology was being devised.

Such groups most frequently comprise up to 15 pupils, and what they do goes beyond the scope of the syllabus of the class the pupils are attending. The basic advantage in this work is that those individuals who are interested find it easier to express their interests and capacities in them (Grubić, 1969). The objective and the basic task of the teacher/tutor are to teach the pupils to observe nature and to develop within them a feeling for precision, responsibility, discipline and working to a plan. In time the pupils can carry out solo practical works during which they gain experience in drawing conclusions on the basis of observation, develop personal initiative working out new ideas and learn to have a critical attitude towards their own procedures.

The collaboration between the Bogumil Toni Elementary School of Samobor and the Museum started in January 2000, when a CNHM exhibition called Flower was set up in the school library.

Museum educators net: An intension of partnership among museum educators in Rio de Janeiro

Magaly Cabral¹

Coordinator of CECA-Brazil², Rio de Janeiro, Brazil

This communication presents the planning and organization of systematic encounters among museum educators in the Rio de Janeiro State/Brazil who present the desire of sharing ideas, of knowing the colleagues' work closer, of reflecting about the professional praxis and, above all, of forming a study group in the museum education area, in order to contribute for the development of the professional field and for the museum experience quality.

The proposal has the intention of rescuing developed precious initiatives in the museum boundary and which have been lost in their way for many reasons. As others discussion fori³, it aims to discuss themes which bring anxiety to the group members and which deserve study and analysis of the identified subjects considered relevant. In this way, at the end of 2004 was born the REM – RJ

¹ CECA/ICOM-Brazil's Co-ordinator and Museum Educators Net – RJ's member. The other members are: Marcelle Pereira (coordenadora), Carla Gruzman, Iloni Seibel, Bianca Reis, Sheila Mello, Paula Bonatto (Life Museum/Fiocruz), Aparecida Rangel (Rui Barbosa House-Museum/FCRB), Arilza Almeida (Indian Museum/FUNAI), Andréa Costa, Maria Esther Alvarez Valente (Astronomy and Alike Sciences Museum), Domingos Bulgarelli (Rio de Janeiro City Planetarium), Rossano Antenuzzi (National Fine Arts Museum/IPHAN/MinC), Bárbara Harduim (Antonio Parreiras Museum/FUNARJ), Suzete Fausto de Souza Brito (Airsapial Museum), Lise Lima e Alice Montenegro (National Historical Museum), Ana Rosa Viveiros (Fist Reign Museum), Vera de Oliveira (Educational Service/Museums Directory/FUNARJ), Beatriz Jabor (Contemporary Museum – Niterói) e Monique Magaldi (Musculogy student).

² The present text was coordinated by Magaly Cabral and based on contributions sent by the following members of CECA-Brazil: Adriana Mortara Almeida, Angélica Policeno Fabbri, Camilo de Mello Vasconcellos, Carmen Aranha, Flávia Galli, Gabriela Aidar, Gabriela Wilder, Magaly Cabral, Marília Xavier Cury, Martha Marandino, Sônia Guarita do Amaral, Thales Ribeiro de Magalhães, Yára Mattos.

Discussions that took part on reunions in Rio de Janeiro and São Paulo also had the contribution of the following colleagues: Carla Gruzman and Denise Studart (voting members of CECA), Maria Esther Alvarez Valente and Marília Botelho (non-voting members of CECA), Ana Maria Alves Machado, Aparecida Rangel, Carla Gibertoni Carneiro, Denise Marques, Marcelle Pereira, Márcia Fernandes Lourenço, Maria das Graças Ribeiro, Roseli Fátima Brito Netto Barreto.

Finally, the text also received contributions while being presented during the IV Regional Meeting of CECA – Latin America and the Caribbean, that took place in São Paulo/SP, from June 7 to 9, 2005.

³ We have to mention the group named Co-ordinated Action which begun to meet there are some year and is still meeting. The group has the objective of discussing the relationship between the teacher and the sciences teaching in the formal and non-formal field in order to contribute for the methodologies's construction, to change ideas and ideals, besides to strengthen the relationship teacher – school – museum. The group is composed by University, Research Institutes, Museums and Science Centers professionals.

professionals which compose the group are CECA/ICOM's members and we desire, in the next future, that the other ones may come to integrate the CECA/ICOM community.

Until now we've had eight meetings and in each one we're evaluating the process, always searching for the best way to reach the group's objectives.

Our desire is that through the REM-RJ we, museum educators, may evaluate our experiences, reformulate our practices, putting a focus in the aspects that we consider more relevant or in those that we feel that are challenges, and opening the possibility of hearing and making questions to the colleagues. We also try to raise the educational activities which are being realized and to favor the integration among the institutions such as the elaboration of strategies facing the public and/or conjoint evaluations, besides to stimulate others partnership ways.

Undergraduates and the ancient past

Julia Cordova-Gonzalez

Museo Arqueológico San Miguel de Azapa, FACSAE-Universidad de Tarapacá, Arica, Chile

Archaeological displays in museums are fascinating for quite a number of persons, who want to approach the ancient past in search of something mysterious or evocative of primordial ages, curiosity that has appealed human beings of all times. Another number of persons go to the archaeological museum following a genuine interest in knowing about the history of humankind and, locally, about cultural roots. Yet there are others who go to the archaeological museum with no idea of what they are going to find, having been taken there with no interest whatsoever or no previous conception of what archaeology could offer to them.

Frequently, people visiting Arica for the first time, go to the museum without a question to answer, they just trust on the social prestige of the museum. Then, it is of great importance to motivate their visit through systematic and clearly organized displays, writing labels to make the hidden data explicit, and offering personalized interpretation of exhibits. Through dialogical encounters, and appealing to their experience and interests, visitors are made acquainted with the distant past; the intention is to provide instances for understanding and the construction of knowledge about ancient Andean populations among visitors.

These very well known principles for museum educators, is not shared among the vast majority of Chilean professionals, surprisingly among teachers, who take their students to the museum as part of their educational responsibility but declare that learning is not possible at the museum. This contradiction was a finding of a research work I personally undertook in 2001. In those teachers' view learning can only take place in an educational setting and the museum is recreational rather than a place for learning. Amazingly learning became a place rather than a cognitive construction; besides it was suggested that recreation and education could not go together. This finding made me aware that a more intense reflection on the museum learning potentialities should be discussed with teachers.

the museum, which could be reinforced when teaching at school they could stimulate a heritage consciousness among their students.

Discontinuities are produced due to lack of institutionalized agreements to accept museum practice in the undergraduate curriculum, ignoring the cognitive, formative, technical and methodological requirements together with the particular communication strategies developed at the museum. On the other side, lack of resources to help students with transportation and a snack during weekends, is considered a discontinuity factor, presenting a discouraging situation for students under economic pressure.

The students' declared gains have already been stated above. The unfavorable aspects included the irregularity of the time allocated to the programme since the main compromise of the students was with their career; they could not organize a fixed calendar of activities, since their studies came first, even weekends were not free of attendance failure, even though they were marvelously responsible and managed to cover the shift of those who could not be present. They were not a permanent workforce to train and receive the benefits of the training. .

When the group of students came to offer their help I devised a series of workshop for their improvement, but the lack of free time for other activities than the regular of their studies prevented them to attend those workshops. This was unfortunate for them as well as for the programme, since the results could have been still better.

Thinking of the pros and cons, the fact that they disperse after finishing their university studies is a decrease of qualified human resource, but even dispersion could be beneficial because what they learnt at the museum is a personal asset that could be displayed wherever they go, and the museum experience they gained could be transmitted to people located at a distance from the museum, over the time they practice as teachers of history at schools.

Hopefully this programme would be replicated next year, this one was barren in student offer, and I have to blame for not giving enough time to catch their attention in due time. I gather that in a university museum, this sapling could grow in a dense forest.

Partnership between a faculty of education and a museum at the University of Lapland

Leena Tornberg

Arctic Centre, University of Lapland, Rovaniemi, Finland

Päivi Linnansaari

Faculty of Education, University of Lapland, Rovaniemi, Finland

Description:

This partnership has been created between the Faculty of Education and Arctic Centre Exhibition Department and Provincial Museum of Lapland. It is aimed to give a possibility for becoming teachers to have museum education training during their study period. About 10 - 15 students are yearly involved in planning and implementing a workshop in the museum environment. The whole process is also evaluated. This kind of partnership has arranged from year 1998.

The Impact of Museography

Dr. Andrea Weltzl-Fairchild
Concordia University, Montreal, Canada

Dr. Anne-Marie Emond
Université de Montreal, Canada

Going to museums has become a favorite pastime for many people as attested by the rise in attendance and the number of new museums being built throughout the world. Whatever reason brings people to a museum, when they arrive, they are engaged in a certain amount of "work" to make sense of what they are looking at and to follow the narrative thread proposed by the curator. In other words, visitors are not passive but are actively engaged in mental work to create sense. (Dufresne-Tasse, 1996). Some of this work consists of trying to figure out how to arrive at their destination to view a certain exhibition, how they should circulate within the exhibition, can they match the labels with the objects that are in the cases or the objects with the labels and panels that dot the walls. Can they follow what the didactic panels say and do they understand the concepts put forth in the learned discourse? Can these ideas be related to the objects that are on view? From research in the educational field, we know that the physical organization of classrooms can have as much as 30% impact on the learning that occurs there (Emmon and Wilkinson, 2001) and it would seem logical that a similar impact would be felt in a museum where visitors also aim to learn. Shettel (1968), a early researcher of museum exhibitions, stated that the same principles that apply to other educational mediums should also be applied to museum exhibits because people can and do learn from them. The question is, what are these principles?

One of the wonderful qualities of a museum visit is the freedom it offers visitors to go where they please, at a rate that suits them. Museums have none of the constraints of schools, with its planned timetables, set curriculum and restrictions of movement. Yet this very freedom has implications on how people make sense of the exhibition "...as they move through a public space packed with exhibits all vying for attention. This quality of totally unrestricted choice in what to attend to has huge implications for learning in the museum setting." (Allen, S. 2004). This has always been the dilemma of museum designers: how to preserve the freedom to learn in an autonomous way while at the same time following the intentions of the curator and the learned discourse that is the foundation of the exhibition. This is no easy task and is beset with many pitfalls and problems often beyond the control of designers. The design of an exhibit has a very important role in organizing the content of the exhibition, emphasizing certain aspects of the narrative, making links between objects and labels or panels and offering clear pathways to navigate through the exhibition. Nonetheless, we believe that it is important to examine the design of exhibitions in order to elicit general principles that would have the potential for helping visitors making meaning of what they are viewing. What we are proposing is an examination of the "museography" of exhibitions with a view of assessing their impact on how visitors make sense of an exhibition.

What do we mean by museography? This term is defined in many ways. The official ICOM definition, (1972), is "... body of techniques related to Museology [which] covers methods and practices in the operation of the museum in all their various aspects", which is a very wide definition indeed.

WOLF, L., & SMITH, J. (1993). *What makes museum labels legible?* Curator, 36(2), 95-110.

WORTS, D. (1995). *Extending the frame: Forging a new partnership with the public*. In S. Pearce (Ed.), *Art in Museums*. London: Athlone Press.

The New Austria - a specific example of exceptional partnering.¹

Hadwig Kraeutler

Austrian Gallery Belvedere, Vienna, Austria

50 years ago, on the 15th of May in the Great Marble Hall of the Upper Belvedere in Vienna, the foreign ministers of the Second World War's victorious powers – France, Great Britain, the Soviet Union and the United States of America – and of Austria, signed the State Treaty, restoring Austria's sovereignty. This document was then presented to the rejoicing crowds from the palace's balcony.

This article takes you to Vienna and to the museum² in the Belvedere castle, the historic site of these events and the appropriate venue of the exhibition THE NEW AUSTRIA, its title reminiscent of the first post-war newspaper "Neues Österreich. Organ der demokratischen Einigung" (New Austria. The organ of democratic consensus).

This historic exhibition constituted a great challenge for a museum institution, internationally known as one of Austria's finest art museums and second in visitor numbers in Austria. For this important and official commemorative event, the museum, entrusted with the practical organisation of the exhibition, made available a major part of the baroque palace's ground- and first-floor facilities, its infrastructure and expertise to an interdisciplinary scientific exhibition team.

History of the exhibition

In late autumn of 2003 a governmental exhibition on the State Treaty, already projected, had to be called off: for lack of finances. Three well known 'citoyens and engaged citizens'³ saw the challenges and the chance for an exercise in private/public partnership, for raising moneys and public awareness. Following talks between these proponents, key figures in the Austrian federal gov-

¹ THE NEW AUSTRIA, shown at Österreichische Galerie Belvedere, Vienna (May 15 to December 11, 2005) was the official state exhibition, commemorating the 50th anniversary of the Austrian State Treaty (1955), 60 years of peace after World War II and 10 years of Austrian membership with the European Union. This exhibition was triple-funded by the Republic of Austria, the City of Vienna and a group of private sponsors (<http://www.dasneueoesterreich.at>).

² Österreichische Galerie Belvedere (<http://www.belvedere.at>).

³ The initiators and proponents of the project: Hannes Androsch, Herbert Krejci and Peter Weiser (http://www.dasneueoesterreich.at/content/presse/pdf/das_neue_oesterreich_01.PDF)

Programa Nacional de Comunicación Educativa: Coordinación Nacional de Museos y Exposiciones. INAH

Diego Martín Medrano

"El PNCE en los museos del INAH"

La labor que los trabajadores de las áreas educativas desempeñan ha cambiado sustancialmente conforme a los nuevos modelos de enseñanza-aprendizaje, los cuales requieren de la interacción del sujeto que aprende como generador de su propio conocimiento y no como mero receptor de los contenidos que el educador le imparte conforme al paradigma conductista.

Esta perspectiva ha sido modificada sustancialmente en el ámbito de la educación formal (léase educación escolarizada) y enriquecida por propuestas teóricas como el enfoque socio-cultural de Lev Vigotski o el desarrollo de inteligencias múltiples de Howard Gardner. Este cambio paradigmático ha beneficiado también al ámbito de la educación no-formal en el que se inscriben los museos y sus propuestas de comunicación.

Por este motivo, el Programa Nacional de Servicios Educativos, propuso en el año de 2002, un cambio de denominación a Programa Nacional de Comunicación Educativa (PNCE), el cual antes que ser sólo un cambio de siglas, constituye una transformación en los objetivos y medios para promover una experiencia museable significativa entre los diversos públicos que acceden a los 112 recintos de la red de museos del INAH, en un número aproximado de 15'000,000 de visitantes al año.

Nuestro público meta no puede reducirse tan solo al sector infantil ya que la necesidad de herramientas que faciliten la apropiación de los contenidos de los museos se extiende también a familias, adultos jóvenes, adolescentes, grupos de amigos y de adultos mayores que también tienen necesidades especiales de comunicación que no pueden ser omitidas en un afán homogenizador para incluirlos dentro del abstracto encabezado "público en general". La Coordinación Nacional de Museos y Exposiciones del INAH, a través del PNCE, articula las acciones pedagógicas que los departamentos educativos de los museos realizan y se dividen en dos grandes rubros a saber: el interno y el externo.

Biodiversity Museum of Iran

Fariba Radsaeed
Tour Agency, Teheran, Iran

Biodiversity museum besides other natural history museums such as Haft Chenar, Haft Tīr, Sorkheh Hesar and Dar Abad is located in Tehran but biodiversity museum is inside a big park called Pardisan and was inaugurated by President Khatami on 14th April 2004.

Pardisan Park is multi-purpose complex covering more than 270 hectares located in north-west Tehran. The word pardisan is derived from the ancient Persian word pardize, which is the origin of the word paradise in the English language. In ancient Persia, during the Achaemenian dynasty, beautiful vast royal gardens with all types of animals roaming their environs were called pardisan. This park is primarily an educational, research and cultural center with the objective of creating suitable facilities for the study of the environment in all its different aspects. In this park endangered species are protected like Persian goat, Brown bear and golden eagle.

Biodiversity museum which is surrounded by Pardisan Park consists of 13 sections including:

- Extinct species; Persian lion and Persian tiger.
- Rare species; Cheetah and Caspian snow cock
- Iran; Pallas cat and Alborz red sheep.
- Asia; Snow sheep, Ibex, Snow leopard and Sloth bear.
- Europe; Golden jackal and Wild boar.
- Persian Gulf sea shores; Common fox and Green turtle.
- Australia; Great Gray kangaroo and Red kangaroo.
- Africa; Cheetah and Leopard.
- Word Biodiversity
- Butter flies of the world
- Anzali wet land; Widgeon, Teal and Coot.
- The view of the under sea
- Ballast phenomena

Let explain that whenever oil ships come to the Persian Gulf brings water from destination, for their balance they evacuated it in the coast, so it harms fishes and other sea species.

The museum also includes several other modern tuition, educational and information system, such as touch screen monitors, cyber screen section containing sound effects of different species, information about their habitats and other related information. Races are held in the form of asking questions for elementary and high school students. Manager of museum has planned to arrange training course for youth. Moreover Biodiversity museum is the unique museum in the Middle East for its species.

Transmitting Cultural Heritage via Mobile Phone “Hello art! “

Rakel Pétursdóttir

National Gallery of Iceland, Iceland

Movable Art promotions -Your guide to the exhibition in a mobile phone.

Introduction

Nordic Handscape is a Nordic cooperative effort communicating information on heritage with the use of a mobile phone. The project is supported by the Nordic Council of Ministers and a number of pilot projects is held in the Nordic countries in the period 2004 - 2005. In Iceland we try out two ways of creating interactive mobile information system based on the use of mobile phones. The use of a mobile phone as the medium of information will meet the demand for an important exchange of opinions as well as the constant demand for freedom of expression. It will also add a new dimension to the ongoing discussion between art and the public. (Two pilot projects will be demonstrated).

Pilot project I

- New Icelandic Art – Hello Art ! / November – February , 2004 - 2005

Pilot project II

- Icelandic Art 1945 – 1960 – Hello Art! / September – November, 2005

Digital culture – Knowledge and enjoyment of art with the use of a mobile telephone

At the end of the 19th century, an Icelandic student, Björn Bjarnarson, revealed his idea about the new National Gallery of Iceland and announced that “Museums are not only for enjoyment, because people are able to learn much from visiting them and without any difficulties”. Those who have knowledge of art and culture should not be allowed to be the few who have access, but the entire people have access, to the advantage of cultural maturity.

The continuous social, pedagogical and cultural system of schools and museums could be a label (an international label) for the Nordic education and welfare. We may call the present century ‘the century of information’.

At the same time, we might also verify that the coherence between the social and cultural progress in Nordic countries and the global technology and development of the media sparked off the discussion of how the cultural institutions could meet these claims.

The aim is to use the mobile telephone to put forward the art and culture of Iceland in conformity with the purpose of Nordic Handscape and to use the mobile telephone for spreading the heritage of the art of our days and the heritage of the past.

The project is divided into two parts.

I. An exhibition of art: New Icelandic art at the National Gallery of Iceland (Listasafn Íslands) provides for Pilot – Project I in order to examine the possibilities for putting forward interactive discussion on the art with the use of the mobile telephone. This shall be called Hello Art!

seum. They claimed that it was unlikely that they would call for the information's numbers without having the artworks in front of them, and in that case, the description of the works would have to contain more details as forms, sizes, colours to help their imagination.

Students also came to see the exhibition, called to obtain information about the artists and their works and answered a questionnaire about their experience. They found it an educational and modern way of viewing art, which helped them quickly to understand the artworks and the artist's views. They found the presentation modern, which made it easier for visitors to obtain guidance through the museum everywhere and whenever. They did not generally find that the information influenced their view, experience and understanding of the artworks, and found it useful, instructive, funny and even a necessary option adding more life to the artworks.

Even though the students' reactions were mostly positive, there were a small number of negative comments, mostly about the cost of making the phone calls and about the information influencing the visitor's view and leaving insufficient scope for people's own imagination.

Quotes from students:

"It encouraged me to think and understand the artwork"

"I was more fascinated by the work after the phone call"

"More information about the artwork from the artist!"

"Audio makes the artwork livelier"

"Excellent to be able to listen and watch at the same time"

The Role of Learning in Exhibition Development

Georgia-Gina Koutsika

Natural History Museum, London, Great Britain

The Learning strategy identified the exhibitions and galleries as a provider of some of the most important learning experiences in the Museum, and re-deployed its resources to support the exhibition development process by creating the Gallery Learning Team.

"The Department for Learning will be a key partner in strategy development for the permanent galleries, special exhibitions and the web, and will prioritise its resources to enhance visitors learning experience of the permanent galleries, special exhibitions and the web" (NHM Learning Strategy, 2004).

The Department is committed to developing its expertise in this field so that the Museum becomes a sector leader in gallery learning.

The following definition of learning is used in this paper:

Learning is a process of active engagement with experience. It is what people do when they want to make sense of the world. It may involve the deepening of skills, knowledge, awareness,

Research session

Responding to our Visitors - Motivational Research at Museum Victoria

Patrick Greene
Museum Victoria, Melbourne, Australia

Museum Victoria is the largest museum organisation in Australia. It is the state Museum for Victoria which is in the south east corner of Australia. The capital is Melbourne, in the heart of which is the Melbourne Museum and the UNESCO World Heritage listed Royal Exhibition Building which we also manage. There are two other components to Museum Victoria, Scienceworks and the Immigration Museum.

I arrived in Melbourne in August 2002 to take up the post of Chief Executive Officer. A number of problems faced the Museum that required prompt attention. Visitor numbers at the new Melbourne Museum, which had opened in October 2000, had not reached expectations. As a result, there was a severe financial crisis. In addition there was negative comment about the new Museum in the media with a general feeling that it had failed to live up to its promise. The Immigration Museum was not meeting its potential either, but Scienceworks was succeeding in attracting large numbers of visitors. Morale amongst the staff was suffering and the situation was not helped by the fact that Museum Victoria was not operating as a single organisation but as a group of competing units.

The situation required a range of actions to be taken to improve the position quickly. In this paper I will concentrate on the use of market research to enable us to take informed decisions. One of the strengths of Museum Victoria was the presence of a market research unit with wide experience. By integrating the unit within the Marketing and Communications Department there was an opportunity to capitalise upon its expertise. We concentrated upon a crucial area of underperformance: the disappointing visitation rate by inhabitants of metropolitan Melbourne, a city of 3.5

been reversed and in both of the last two years the three museums have attracted nearly 1.2 million people. We have seen some changes in the composition of our audience with a big increase in the number of concession card holders and a more modest increase in visitation from the outer (less prosperous) suburbs. There has also been a steady increase in the proportion of people visiting with lower education qualifications. These trends are very important to the Museum, for all of us working in museums want to see a wide range of people enjoying what we have to offer.

We will continue to use motivational analysis and other market research techniques as we develop our museums in the coming years.

The Museum 'PISA' Report or Pupils and Students' Knowledge About Museums

Nicole Gesché-Koning
Free University of Brussels, Brussels, Belgium

The Program for International Student Assessment (PISA) – a system of international assessment measuring 15-years-olds' capabilities in reading, mathematics and science literacy was first implemented in 2000 ; carried out every three years by the inter-governmental organization of industrialized countries OECD (Organization for Economic Co-operation and Development), it also measures general or cross-curricular competencies such as learning strategies. Implemented in 41 countries, PISA 2003 reached more than 250.000 pupils. 58 countries are expected to participate in the following assessment due 2006. It is the most important and rigorous international initiative taken so far to assess pupils' performances as well as getting more information about their family and social background.

The main aims of the assessment are:

- Are pupils prepared to face the challenges of the future?
- Are they able to analyse, reason and communicate their ideas efficiently?
- Do they have the tools necessary for a life-long-learning?
- In how far are they ready to enter a society of knowledge characteristic of our modern democracies?

Many comments have been made on both the 2000 and 2003 PISA reports at all levels (see <http://www.oecd.org/pisa> among which the comments under Literacy Skills for the World of Tomorrow).

Among factors favouring knowledge one finds close links between pupils and teachers, the pupils' will to involve in their work and constructive disciplinary rules. One must also add the role of local governing bodies in defining education contents as the use of appropriate resources.

Pupils aged 15 in 2003 must by now have reached A-level. Teaching at the Royal Art Academy (both A-level and bachelor and master students) and at a technical and professional school of the City of Brussels, I started several years ago questioning my 18 years old pupils about the

Grammaire du regard contemporain au musée

Anne-Marie Emond

Université de Montreal, Montreal, Canada

Depuis nombre d'année la formation artistique des futurs enseignants du primaire représente une préoccupation importante pour le Ministère de l'éducation du Québec (MEQ) (voir, par exemple, Lemerise, 1992 ; Lemerise et Sherman, 1997 ; Richard et Lemerise, 1998). Mais depuis 1996, date des États généraux sur l'éducation au Québec, cette formation est devenue plus importante encore pour le MEQ à cause de sa volonté de donner davantage de poids à la culture dans la formation des maîtres (Gouvernement du Québec, 1997a,b).

Cette orientation n'est pas unique au Québec. En effet, on la retrouve ailleurs au Canada sous diverses variantes. Par exemple : en Ontario avec la Commission royale sur l'éducation, 1994 ; aux États-Unis avec la National Commission on Excellence in education, 1983 ; en France avec le Rapport Fauroux, 1996 ainsi qu'avec le Rapport Morin, 1998. Partout, l'intention est la même : améliorer la formation des futurs enseignants pour qu'il puisse mieux préparer ses élèves aux exigences d'un monde de plus en plus globalisée et complexe.

Si l'on veut accroître l'importance de la culture dans la formation des maîtres, il est essentiel que ceux-ci aient accès aux œuvres d'art de tous les temps et de toutes les régions dont l'art contemporain. Un des lieux à favoriser dans la formation à l'enseignement est bien entendu le musée.

La recherche exploratoire que je vais présenter vise à décrire et à comprendre la réaction des futurs enseignants vis-à-vis de l'art contemporain afin d'améliorer leur formation, de manière à ce qu'ils puissent faciliter chez leurs élèves l'accès à cet art et à sa compréhension. L'art contemporain qui, par convention, est l'art produit depuis 1960 (Buskirk, 2003), utilise des modes de représentation tels que la peinture, la sculpture, mais également la vidéo et l'installation. En plus, dans le contexte de cette recherche, nous regardons non seulement l'art contemporain depuis 1960, nous retournons jusqu'en 1940 avec l'art abstrait.

La communication portera sur les stratégies utilisées par 18 étudiants à la formation des maîtres pour accéder à l'art contemporain lors d'une visite au Musée d'art contemporain de Montréal où ils ont visité deux expositions : Place à la Magie! Les années 40, 50 et 60 au Québec et Questions de temps et d'espace.

Jusqu'à présent nos résultats préliminaires indiquent que les étudiants utilisent les œuvres d'art comme prétexte pour discuter de leur vision du monde. Afin d'élaborer leur discours face à l'œuvre d'art, les étudiants utilisent cinq différentes façons de parler de l'objet. Ainsi, l'objet d'art se transforme soit en un objet propre à susciter un principe d'identité ; une ligne du temps, une description de soi, une description de l'identité professionnelle et une copie d'objets commerciaux.

Reinventing Folk Life Museums: A Pathway to Intangible Heritage in Museums

Olga Fakatseli
National Historical Museum, Athens, Greece

Paul McManus
University College, London, Great Britain

Hello. My name is Georgia-Gina Koutsika from the Natural History Museum. The authors of this paper are really sorry that due to unforeseen circumstances could not make it to the conference so they asked me to give this presentation on their behalf.

This paper is about museum visitors' perceptions about folklore and it is based on a large scale survey conducted in three Athenian museums with folk life collections.

This is the outline of the talk. I will first start by stating the aims and methods of this work. Then I will proceed by putting folklore in a modern theoretical framework according to a literature review of the current folklore scholarship. Next I will briefly present the results from twenty four folk life museum critical reviews and after that I will talk about the visitors' survey. Lastly I will give some concluding remarks.

The aim of this paper is to present some of folk life museum visitors' perceptions about folklore in order to highlight existing paths of communication between folk life museums and their visitors and to suggest any possible innovative communicative approaches.

The methodological techniques used have been literature review for putting folklore in its theoretical context and empirical research in the form of critical reviews for the museums and sample surveys for the exploration of visitors' perceptions about folklore.

I will first explore folklore and its relevance to contemporary society. For the purpose of this presentation the terms folklore and folk life are used as virtually synonyms.

Folklore as a new field of study emerged in mid nineteenth century, an era where biological evolutionism was at its utmost. Darwinian pronouncements about progressive biological development implied an intellectual and cultural ongoing evolution and sparked off alternative directions for the study of humanity. It was reasoned that if life had developed from simple to complex forms then the same could be argued for civilisation. Subsequently it was thought that the study of the contemporary peasant population of the countryside who had resisted the influences of advanced culture would help to understand the contemporary complex society. Equally, the study of all the elements that constituted survivals of ancient cultural systems and persisted through time, old songs and music, strange customs, curious superstitions and objects of everyday

and avoid the pitfalls of folklorismus and the limits that simple re enactments of past life might pose. In the same spirit it is the museum curators' task to mount exhibitions that are of interest to visitors as well as to find imaginative ways to encourage the involvement of groups of people who are generally under presented by conventional history -for example through projects of oral history. The expansion and update of current collection policies to encompass all contemporary cultural representation of diverse audiences is crucial if we are interested in disseminating the notion of folklore as a modern and universal concept.

Folk life museums need to follow the current theoretical stream and offer the public more innovative approaches to folklore as the recent exhibition Folk Archive: contemporary popular art from the UK, which presented present-day folk art developed in the light of recent social, technological and cultural changes, did.

Finding a Voice: Audiences with Disabilities

Lynda Kelly
Australian Museum Sydney, Australia

People with disabilities are a large, diverse and important audience for cultural institutions, and how we response to their real and perceived needs is critical. In Australia for example, almost 20% of the population, or one in five, are considered to have some type of disability. Research in Australia has shown that the majority of people with a disability have a positive image of the arts. Arts activities are popular, and those who attend arts activities persuade their family, friends and support workers to accompany them. However, it was also noted that improved attention to access issues would increase their participation.

The presentation reports on a research project conducted by the Australian Museum, Sydney, and National Museum of Australia, Canberra, with audiences with disabilities. The literature review undertaken found that while there is a lot of information published about access issues, there were only a few studies with actual disabled visitors/groups concerning the arts generally, and none about museums. The paper outlines results from focus groups held that looked at the experiences and attitudes to museums held by audiences with disabilities. The key findings is presented, and ways that museums could promote engagement with these audiences through giving them a voice is discussed.

Resolution of Banská Štiavnica

The ICOM/CECA 2005 Conference in Banská Štiavnica on the theme „Partnering in Museum Education – Enhancing the Adventure“ and the Annual General Meeting of ICOM/CECA endorsed the following resolution:

Taking into account that museum education

- establishes connections within communities and beyond
- fosters respect and understanding for various cultures, for the environment and for our past

the participants

urge local, regional and national governments and related funding bodies to continue

- to support actively the museums of their regions
- to encourage greater development of ongoing and new partnership between museums and their key-stakeholders, whether private, corporate, or community.

With this support, the vitally important cultural and educational roles and responsibilities of museums and their contribution to contemporary society are acknowledged.

ICOM/CECA

Banská Štiavnica, Slovakia

22nd September 2005