

REVISITING THE
EDUCATIONAL
VALUE OF MUSEUMS

CONNECTING
TO AUDIENCES

*NEMO 23rd Annual Conference
5 – 7 November 2015 in Pilsen, Czech Republic*

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INTRODUCTION

David Vuillaume

Day after day, more than 30,000 European museums offer an impressively diverse range of educational activities. Education is rightly considered as being one of the main functions of a museum. So why does NEMO, the Network of European Museum Organisations, want to revisit the educational value of museums?

To speak of the educational value of a museum is to go beyond the activities offered to the public and step back to reflect on their logic and their impact. NEMO believes that museums, when offering opportunities for formal and informal learning to people of all profiles and all backgrounds, can inspire, engage and help them understand the world in which they live.

It is clear that this vision is still not a reality everywhere. There is in fact a great disparity of resources and knowledge available for educational services on the European continent. Moreover, museums must constantly adapt to the changing and specific needs of the public.

This publication, which documents NEMO's Annual Conference in November 2015 in Pilsen, invites you to revisit the educational value of museums through contributions from countries with different educational traditions, whether from the Czech Republic, the Nordic and Baltic countries, Poland or Portugal. These contributions are

enriched by the views of colleagues from museum networks beyond Europe. A common thread that connects the different international approaches is their commitment to educational museum programmes that include a social dimension.

A museum may well be a place for learning while remaining conservative and elitist, and excluding a large number of citizens. This is unfortunately still a reality for some institutions. The good news is, this perception is changing all over the continent. An awareness is growing in museums that learning that is not limited to disseminating information about collections. Museum education must also have a more inclusive objective: to foster and to support intercultural dialogue, participation and empowerment.

It seems obvious today that educational work is based on social values. The ultimate goal of museums (which may sound naive or presumptuous) is to help people to grow as individuals, become more critical of our society and more involved, learn to appreciate dialogue, feel empathy, be tolerant, become more educated and more civilised, to stand against ignorance and extremism. These ambitious goals require well-educated museum professionals and well-equipped staff training programmes. This is especially important since migration has shaped and will continue to shape

“NEMO’s mission in the field of education is to highlight that museums are essential places of learning, open to interaction and involvement.”

cultural diversity and museums must strive to reflect all communities living in Europe. Training, professional exchanges and employing educators from diverse backgrounds are therefore more important than ever to ensure that museums can adapt to the most appropriate and diverse methods of communication to target the growing variety of public needs.

NEMO’s mission in the field of education is to highlight that museums are essential places of learning, open to interaction and involvement. We want legislators at national and European level to understand and pro-

mote the role that museums play regarding education and social cohesion. We also want other learning institutions to recognise museums as their natural partners for collaboration.

If we keep working together towards this goal in a coordinated way, we can achieve our vision of museums as places that allow us to better understand the complex world in which we live and to find our place within it.

REVISITING THE EDUCATIONAL VALUE OF MUSEUMS: CONNECTING TO AUDIENCES

Margherita Sani

NEMO's policy statement focuses on four key strategic areas which are considered to be important for the museum sector in Europe, one of which is education. Museums have been educational places since their inception, so their contribution to learning, and more recently to lifelong learning, seems to be quite obvious.

However, the increasingly prominent role museums are playing in society means that education no longer equals conveying content or information about the collection, but is often intertwined with activities which aim to achieve inclusion, intercultural dialogue, public engagement, participation, community empowerment, or to stimulate creativity and support innovation. Activities that use museum objects as tools to do something quite different, like teaching a foreign language, transmitting basic numeracy and literacy skills, generating self-esteem, or improving health, and physical and mental wellbeing.

This, along with an increased emphasis on visitor and learner-centred approaches and a wide diversification of audiences, has had tremendous implications for staff in terms of their own tasks and training.

The scene at European level is very rich and varied, but confirms the great potential and the crucial role that museums as learning environments can play in forming more responsible citizens and contributing to a more inclusive and informed society.

The following papers explore the educational value of museums on three different levels: Kalle Kallio, Maria Vlachou and Henrik Zipsane analyse what education in the 21st century is about, what museums have to do to stay relevant to society and how the inner structures of museums are related to their educational performance. The essays of Leszek Karczewski and Tine Seligmann showcase two concrete projects that managed to put educational theories into practice in unconventional and successful ways.

Finally, Michel Magnier sheds light on how the European Union supports museums in tapping into their educational potential.



CRITICAL OUTCOMES OF MUSEUM LEARNING

Kalle Kallio

Different theoretical frameworks in educational sciences have influenced museum education through the ages. For example, cognitive theories and constructivism have been ruling pedagogical thinking just as much in schools as in museums. This paper focuses on the activity theory, which can be used to develop museums as learning environments, and critical pedagogy, which is most suitable for museums interested in outreach and social justice. It will illustrate museums as unique media and places of learning. The Finnish Labour Museum has carried out some research about learning outcomes, which shows interesting results. Museums are not very good for fixed learning objectives – visitors learn a great variety of things. Sometimes they will interpret exhibitions in unforeseen ways. The question is how to support such learning experiences? One interesting orientation in educational sciences is critical pedagogy. This incoherent group of theories and thinkers has quite a lot in common with the so-called 'new museum theory'. Both will help to correspond with questions related to museum institutions' authority, elitism, conservatism or exclusion. Keywords of the new museum thinking such as accessibility, diversity, representation and participation can be developed further with critical pedagogy.

Learning in museums has been portrayed with words like free-choice, informal, lifelong, non-formal or voluntary. These perspectives can be combined by describing museums as open learning environments – a distinction to more closed learning environments like schools.

Learning is not at all restricted to formal schooling, because people learn everywhere. Actually, most learning is done accidentally, in non-formal situations. People learn by talking to each other or by watching television. People also learn in museums, but it is complicated to recognise and track what visitors learn and how. Museums, however, allow a great variety of ways to study, discover, interact and enjoy.

Open learning environments like libraries, the internet or museums can be used to search for information based on individual interests. But museums are also very special media for art and culture. For example, in theatres, cinemas, concerts or sport events the audience stays in their seats and watches the same show. This is turned upside down in a museum, where the display stays still and the audience is moving. Visitors explore the same exhibition but they do so in their own ways, wander almost randomly, see and learn different things.

When museums develop their educational services it is crucial to understand this specific open structure and concept. The Finnish Labour Museum renewed its main exhibition in 2010. Theoretically, the Our Town exhibition tries to support learning in the museum space by experiencing and allowing different kinds of learning. The Our Town exhibition describes work, everyday life and civic society in 20th-century Finland. The exceptional thing is the lack of printed text panels: all exhibition text is situated in multimedia kiosks and in a guidebook. Objects allow plenty of personal interpretations, which are not narrowed down with interpretative text. The exhibition is optimal for guided tours, workshops and living history actions.

Like most museums, the Finnish Labour Museum carries out annual visitor surveys to understand visitor satisfaction. However, standardised questionnaires do not cover the diversity of museum learning. Therefore, the museum has implemented a small piece of research to identify the different learning outcomes that emerged specifically from the Our Town exhibition. Overall, 30 visitors were selected and interviewed right after their museum visit. Fifteen of them were called for follow-up interviews. Their answers were analysed applying the Conceptual Model of Learning presented by Falk and Dierking (2000). This model divides learning into personal, sociocultural and physical context. The fourth context is time. Selected examples of the data show how these contexts are also present in learning about labour heritage.

For example, a retiring office worker stressed how women have been always oppressed in working life. She was active in the labour movement and mentioned how even the socialist men had not always been on the same side. She had ended up at these thoughts after watching the displays of laundrywomen and brick carriers in the museum. Those exhibits do not include stated feminism, but they certainly allow such interpretation. Learning is an individual process and it is greatly influenced by the visitors' former knowledge, personal expectations and beliefs.

Sociocultural context can be easily observed with families. A translator and her family came to see the steam engine but ended up drawing pictures in the workshop. She enjoyed interaction with the children and had a lively discussion with her husband about labour issues. Sociocultural context is very important because most people do not come to museums alone but with friends, families and in many other groups.

The fourth context in Falk's and Dierking's model is time. A museum visit is just one link in the chain of lifelong experiences, and visitors can build on their knowledge later. For instance, in their exit interview, the translator's family talked mainly about the steam engine that they came to see. Half a year later, she talked primarily about how her daughter was still excited about the old co-op with stocked shelves. The museum experience had sparked the imagination of her child to play an old-time shopkeeper at home! Museum visits can create strong traces in memory, which can afterwards give meaning and motivation in people's

“Keywords of the new museum thinking are accessibility, free entry, diversity, representation, openness, participation and communities.”



personal lives. When researching visitors, it is valuable to have follow-up interviews to recognise some long-term learning experience outcomes.

The museum visit can come back to mind in many unexpected situations. For example, an adult student visited the museum in the summer. Just before Christmas she was at a memorial service, which was held in the countryside in an old worker's meeting hall. One of the most popular interiors of the Our Town exhibition is a nostalgic meeting hall. Memories from the museum visit broke the surface at the funeral and ended up in a discussion, which combined the meeting halls and the life of the deceased.

Museum education has always been linked to learning theories. Recently, the Finnish Labour Museum has become more and more interested in critical pedagogy. Critical pedagogy has many different trends and promoters, but is unfortunately not very well known in the museum sector. Critical pedagogy tries to liberate us from the visible and invisible chains of society. The key concepts are critical consciousness and challenging the voice of authority. Critical theorists have been interested in themes like participation, criticism of schooling, class, race and gender issues, roles of ideology and so forth.

It is fascinating that critical pedagogy has much in common with 'new museum theory'. Today, many museums are thinking of very similar questions and facing a lively debate related to museum institutions' authority, elitism, conservatism and exclusion. Keywords of the new museum thinking are

accessibility, free entry, diversity, representation, openness, participation and communities.

Critical pedagogy is at the heart of the Finnish Labour Museum's mission statement for "fair history". Its goal is to fight for social justice and give a voice to underrepresented people. The museum tries to help people and various communities to understand their past and encourage them to keep working for a better and more sustainable world. Critical pedagogy is a promising tool for implementing the museum's social mission in practice.

NORDIC AND BALTIC REGIONS: LEARNING IN MUSEUMS – WHERE DO WE STAND?

Henrik Zipsane

The Nordic Centre of Heritage Learning & Creativity (NCK), together with Nordic and Baltic museum associations, conducted a number of surveys between 2011 and 2014 to get an impression of how museums themselves perceive and prioritise their role and competence in learning. The results of the analysis show the potential but also the huge challenge museums face in the future. The main conclusion is that museums need to professionalise their formal learning competences if they want to be an integrated and respected actor in the professional learning society.

After acknowledging the need to advance existing knowledge of learning in Swedish museums, the NCK conducted a nationwide survey in 2011 in collaboration with the Association of Swedish Museums. The survey addressed museum directors in Sweden, who were invited to anonymously answer a number of questions concerning learning and pedagogy in their institutions.

Following the Swedish survey, similar surveys were conducted in Denmark, Finland, Norway and the Baltic countries between 2011 and 2014. In all, 379 museums participated.

The questionnaire examined museum directors' reflections on the importance of learning in a museum setting. The variations among countries are substantial.

In Finland, museum directors are equally divided between viewing learning as either 'the purpose of the museum' or as a means for communicating the message of the museum's exhibitions. Another very interesting point is that for a considerably large number of museums in the Baltic countries (20 out of 80), learning is considered a tool for museums to reach schools.

It is notable that, in all surveys, the most highly prioritised target group is that of children/young people, and that that lifelong learning and target groups of adults/seniors are ranked second.

Following these questions, museum directors were asked whether or not learning is included in their organisations' most important policy documents. Overall, the vast majority of them across all countries affirmed the inclusion of learning in their institution's policies. If learning is included in the policy documents, the museum directors' answers to the question in the survey about the importance of training for education staff in their museums stand somewhat in contrast to the investment in human competence resources and the

positioning of the learning services provided by the museums. Specifically, when the museum directors were asked to select from five educational categories in order to provide an overview of their employees' educational background, their responses revealed that most of their employees have a university education within traditional museum subjects, such as archaeology, ethnology, art history and so forth. Drawing upon the case of Sweden, 24 percent of staff involved directly in educational activities with visitors and pedagogical programmes for specific target groups have a formal education in pedagogy, especially in pre-school or primary/secondary learning. Another 22 percent have complemented their formal education in a field relevant to the museum's collection with a university course in pedagogy. This means that 46 percent of museum pedagogical staff have received some education in pedagogy. Nonetheless, it also brings to the fore the fact that 54 percent have not received any education in pedagogy.

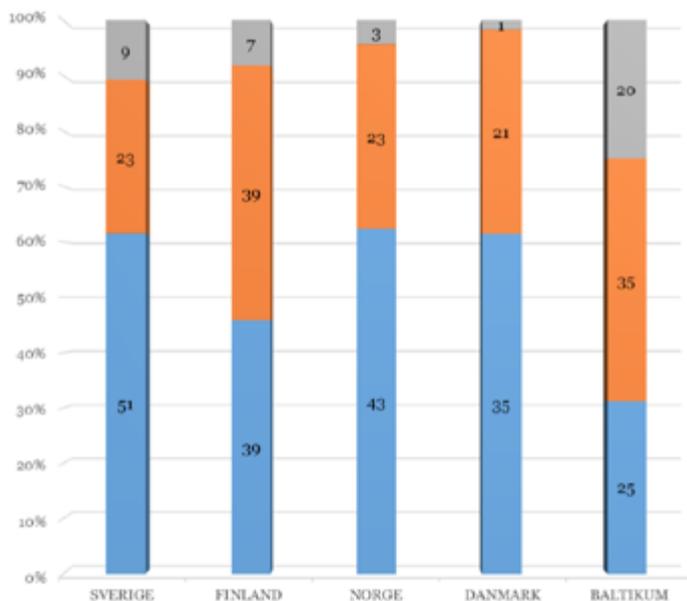
However, the renewed focus on education within the museum world has led to a wider portfolio of tasks to be carried out by museum educators. This requires an expansion and strengthening of their professional abilities such as management, communication skills, knowledge of content and learning theory, as well as the capacity to evaluate and balance an understanding of community and visitor needs with those of the institution – to name just a few. Given the range of skills required, it is perhaps understandable that those working in the field represent a variety of professional and educational backgrounds.

To respond to these tasks, most museum directors welcome the possibility of receiving further education in pedagogical theory for their employees. The majority of museum directors, except for those in Norway, are slightly more positive about advancing their knowledge about the activities taking place in schools than in pedagogical theory. This might reflect the fact that schools are the main target group for most museums in the Baltic and Nordic region.

Today, museums are increasingly positioning themselves as places for learning experiences while searching for ways to respond to the changes and demands of today's society. Beginning with the overarching question, "which definition of learning do you see as the most accurate?", and moving on to more detailed questions, the comparative report shows that there is variation in the perceptions of museum directors when it comes to what 'learning' actually means. The way we define learning affects the design and running of learning programmes.

As the findings from the comparative report show, museums in the Nordic and Baltic region design educational programmes and provide learning activities mainly tailored to schoolchildren. This tendency may be better understood if seen in the light of the current political climate and cultural policies and priorities. In Sweden for example, the cultural policy 'Tid för kultur' (time for culture) singles out children and young people as the sole target group, while in Norway, despite the latest report on the future of culture pointing out a more diverse range of target audiences, children and younger people are the most highly

“If learning is at the core of the museum’s mission, then developing and honouring employees’ learning competences should also be part of it.”



Blue Learning is the main purpose of the museum

Orange Learning is important in order to communicate exhibitions

Grey Learning is important in order to reach schools

prioritised group. Moreover, there is a particular strategy for culture addressing children and youths in Denmark, while specific references are made to children and young people in Finnish cultural policies.

Considering the emphasis on this target group it is not surprising that most museums also regard this group as particularly important. This tendency across the Nordic and Baltic region is no different to what takes place worldwide: in the US, for example, museums devote three quarters of their education budget specifically to K–12 students (primary and secondary education in the US). Nonetheless, other target groups are also mentioned in cultural policy documents. Diverse communities and minorities, for example, are seen as important groups to work with in all the Nordic and Baltic countries. However, although schoolchildren remain a priority for museum education, we believe that museums have over-emphasised the school audience in their targets and policies in recent years. In general, we would like to see museums embrace the philosophy that the aim of museum education should be to provide opportunities for people to engage with and make use of all the different resources that are at the heart of museums. While museums do have the potential to contribute to a broad range of learning opportunities, their educational work needs to be driven by this aim to ensure that education is absolutely core to the work of the museum.

Learning scenarios in museums involve informal, non-formal and formal learning – using the definitions set by UNESCO, the OECD and the EU. Museums may, for example, be engaged in non-formal education

on one hand when immigrants use their space and resources as part of a language course, and in formal education on the other when they host school classes.

Museums are often engaged in many different kinds of learning activities that relate to different educational systems. These ‘educational systems’ – informal, non-formal and formal – are organised in different ways and therefore expectations vary when it comes to the outcomes. Museums however are mistaken if they think there is a fourth type of learning besides informal, non-formal and formal learning which fits into their settings and potential. From an academic and political perspective, there is no fourth type of learning, so museums will normally be providers of informal learning to all three educational systems.

One of the questions remaining concerns the role of museums in the lifelong arena. Across the arts and heritage sector, there have been intensive and systematic attempts to improve museums’ impact on wider society. If learning is at the core of the museum’s mission, then developing and honouring employees’ learning competences should also be part of it.

However, there is a gap between professional pedagogical staff working in places other than museums, for example teachers in schools, and those who do work in museums. These ‘professional pedagogical staff’ rarely include the museum sector in their agendas, and will continue setting museums aside if the museum sector does not engage professionally with pedagogical education. It is in museums’ primary interest to address the needs of their audiences

more efficiently while maximising their learning potential and outcomes by taking a professional stance towards learning. The sooner museums begin to engage with that challenge, the sooner they will be included in the pedagogical community as important lifelong learning providers.

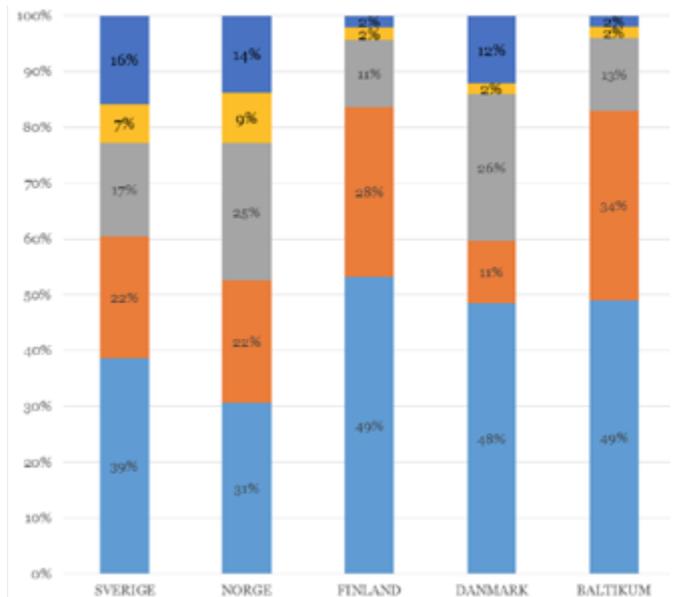
Even if pedagogical education for museum staff is deemed important, there are very few places offering an education in pedagogy outside the setting of formal teacher education, especially in the Nordic/Baltic region. It is very positive that a majority of museum directors welcome opportunities for career development for their

employees and embrace the possibility of their national association of museums running these initiatives.

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 This paper is based on a survey conducted by NCK. This survey report was written by Henrik Zipsane, Sara Grut, Maria Domeij Lundborg, Anna Hansen and Dimitra Christidou on behalf of NCK.

The educational background of employees in museum learning departments

-
- Blue** University education in heritage-related subjects
-
- Orange** University education in heritage-related subjects and university courses in learning / education
-
- Grey** Teacher
-
- Yellow** Pre-school, primary or secondary teacher education
-
- Blue** Other education





ARE WE FAILING? CONSIDERATIONS ON THE ROLE MUSEUMS MAY CURRENTLY HAVE IN EDUCATION

Maria Vlachou

Words like 'education', 'community' and 'audiences' mean different things at different times. In a museum context, their meaning is inevitably affected by changes in society, which also influence the focus and priorities of museum work.

In the last 5 years, political, social and cultural developments within Europe and in neighbouring regions (in particular in the Middle East and the north of Africa) have affected the lives of millions of citizens. Some of the values commonly considered fundamental in European culture – democracy, equality, pluralism, tolerance, justice and solidarity have been heavily put to the test and provoked heated debates, both in national parliaments as well as among citizens in more informal contexts.

What should the educational role of museums be in the current context? Are there issues that need to be reconsidered? What kind of discussions do we need to promote among professionals and what can people expect from us? I would like to share some of the moments or incidents that have recently made me question whether museums are living up to their mission, whether they are fulfilling their purpose.

During the massacre in Gaza, there were demonstrations against Israel in some European cities and the cry "Death to the Jews!" was heard once again on European soil. On the window of a small Belgian café a notice read "Dogs are allowed to enter, but Zionists under no circumstances!". I waited for all our Jewish or Holocaust or Second World War or national history museums to react. There was no word from any of them.

On 7 January 2015, two armed Islamists entered the offices of the satirical newspaper Charlie Hebdo and killed twelve people, including five cartoonists. Once again, I waited for the reaction of our museums – places of encounter, of tolerance and dialogue. One of the first to take a stand was the Museum of Memory and Human Rights in Santiago de Chile. The first two museums to acknowledge the tragedy in Portugal were both related to the art of political cartoon. None of the big national Portuguese museums had anything to say about the attack, which mobilised people all over the world.

June 2015: the climax of the so-called Greek crisis. I was taken aback by how easily citizens of all ages from different European Union countries would adopt and perpetuate stereotypical views of other people: all Greeks are lazy and live at the expense of other Europeans; all Germans hide a Hitler in them; etc. etc. Where were our national

*“I don’t see museums as islands,
I can’t conceive cultural
institutions remaining untouched
by what’s going on around them.”*



museums? Keepers of our identity, of our collective memory, of our common values?

It is now November 2015. Last month, asylum seekers and refugees from Syria, Iraq and Afghanistan were denied entry into Hungary and were treated with unbelievable brutality. And at the time these things were happening, no national European museum thought it appropriate, urgent even, to remind us of the stories of the Greeks in 1923 or the Hungarians in 1956 or the Bosnians in 1995.

I don't see museums as islands, I cannot conceive cultural institutions remaining untouched by what is going on around them. We don't collect for the sake of objects alone. We produce knowledge so that each and every one of us can grow as a person, become more critical of our society and more involved, learn to appreciate dialogue, feel empathy, be tolerant, become more educated and more civilised, less barbarian.

So I feel that we are failing. We are failing every time we don't put our work to real use at the service of society. We are failing every time we choose to remain silent in the name of some fictitious neutrality. Silence is a political option and what we do is anything but neutral. Museums form part of society, they form part of a network, together with social and educational institutions, which aims to improve our society by supporting freedom, justice and the equality of all human beings.

A year ago, our colleagues in the United States of America were confronted with these issues, following the killings of black people by police in different US cities and

the decisions of grand juries not to charge the policemen involved. In a joint statement from museum bloggers and professionals, one read: "As of now, only the Association of African American Museums has issued a formal statement about the larger issues related to Ferguson, Cleveland and Staten Island. We believe that the silence of other museum organisations sends a message that these issues are the concern only of African Americans and African American museums. We know that this is not the case."

This is something I believe all of us should consider: our connection to contemporary social issues, no matter what kind of collection we have. There are different ways of assuming our educational role and taking a stand, hopefully not only in the aftermath of a tragedy. As Martin Luther King said: "The ultimate measure of a man is not where he stands in moments of comfort and convenience, but where he stands at times of challenge and controversy." Museums are not living in a world apart and they should do their best to be part of people's lives, to be relevant to them. These are indeed times of challenge and controversy, for Europe and beyond, and I wish to see more museums living up to this challenge.

LEARNING MUSEUM: COLLABORATIVE PARTNERSHIPS BETWEEN MUSEUMS, TEACHER TRAINING COLLEGES AND SCHOOLS

Tine Seligmann

How can we build a bridge between museums and schools? A starting point could be to empower and motivate students who will become teachers to use the museum as a learning environment. What are the goals, methods and long-term implications of such a project?

Learning Museum 2011-2013 is a Danish national development and collaboration project involving 30 museums (cultural history, science and art museums) and 13 teacher training colleges. The goal of the project has been to encourage future primary school teachers to use museums as learning spaces while further professionalising and strengthening museums' teaching of primary school pupils. Over the course of three years, museums and teacher training colleges have collaborated on the development of educational offerings and academic internship programmes for student teachers at museums. The project's focus has been on participation by incorporating student teachers as a key resource in the educational departments of museums.

Through the project, museums have developed critical knowledge and insight into their own institutions as learning spaces. The evaluation and results show that incor-

porating student teachers as key players in the development of museum educational practices leads to improved knowledge exchange with everyone involved.

The system of exchanging roles and knowledge creates new sets of ideas and values

The project has developed an organisational model that supports an inter-institutional collaborative mechanism in the set-up of educational training programmes for student teachers. The model focuses on the user-involvement perspective in which students teachers have been at the centre of the development of education services at museums. The student teacher works at each of the collaborative institutions and brings the different institutions together. At each institution, they take a new role in the interaction with the museum educator in such a way that different disciplines and didactic practices are allowed to circulate within the collaborative structure. The traditional barriers often found between specific disciplines and institutions become less significant when collaborative partners take on new roles and shift between positions.

“Through cooperation with universities, museums have developed critical knowledge and insight into their own institutions as learning spaces.”

The importance of collaboration

From the start, the goal was to establish close collaboration between museum professionals and universities specialised in educational studies. The evaluation shows that such collaboration has a crucial impact on whether the intended effect is achieved – in this case, the intended effect was to upgrade Danish schools' use of museums for their educational activities. The evaluation demonstrates that the project participants consider the collaboration essential to the final outcome of the project. According to the project participants, the crucial factors are interpersonal encounters, familiarity with each other, time, and the fact that things are done together. However, the evaluation also shows that it is not always easy to step into and out of the different working spaces. Nevertheless, the project workshops and the specific collaboration on developing teaching courses for student teachers appear to be very effective tools for sustainability.

The museum as a learning space

Analyses of the teaching courses and products demonstrate that one may speak of at least two ways in which student teachers have learned to use museums:

- student teachers learn by using the museum
- student teachers learn to use the museum

Learning by using the museum means that student teachers learn something about their subject by using the museum. In this context, 'subject' may refer to specific subjects such as art, history, geography, or mathematics, but also to other subjects at teacher training colleges such as general didactics and citizenship. The fact that the teaching takes place outside of the classroom requires everyone involved to rethink the planning, execution and evaluation of their teaching.

Learning to use the museum means that student teachers learn how to utilise the content offered by museums to supplement their lessons. In order to fully utilise the museum's potential in their teaching, student teachers must know something about the museum: about the museum as an institution, about the museum as a space for learning and didactic space, and finally about how to collaborate with other professional sectors (e.g. with museum educators).

About designing for learning

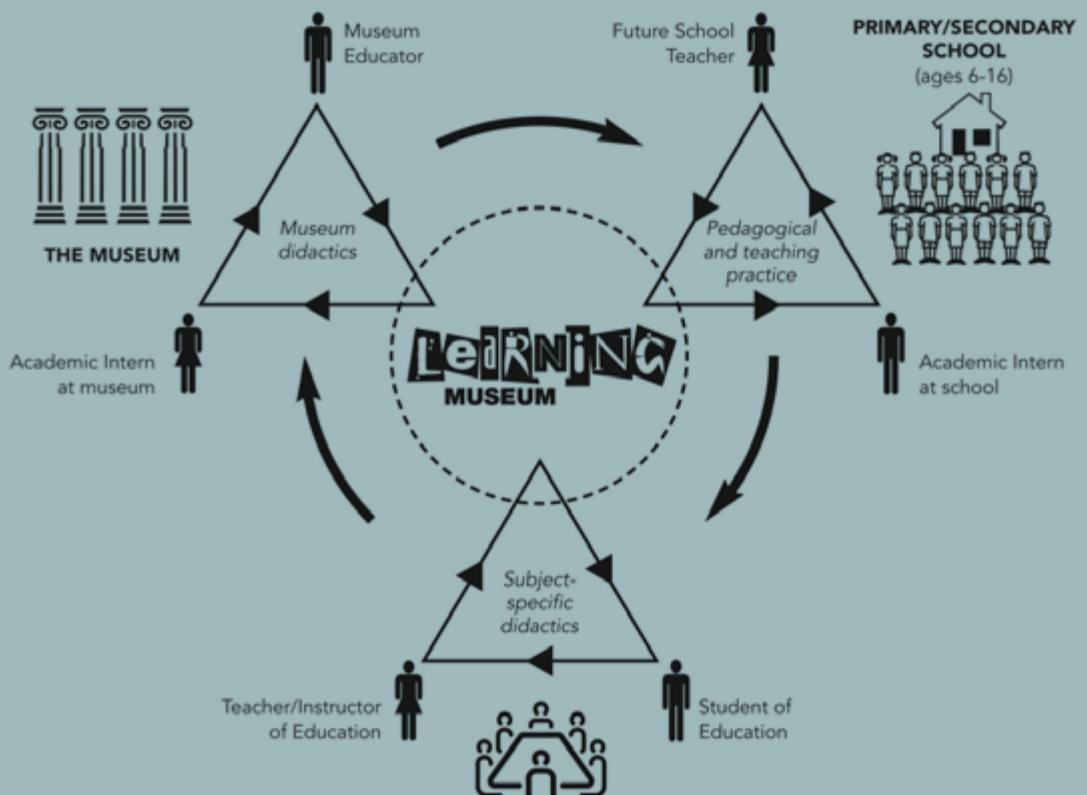
One of the characteristic features of many of the collaborative processes has been that museum educators and universities have arranged teaching courses which require student teachers to develop educational material or a teaching course/educational session for pupils, basing these on an exhibition, an object, or a specific setting. The created teaching materials are to be based on one or more of the principles outlined above, for example by inviting active dialogue or establishing aesthetic learning processes for the pupils. Examining the ma-

terials and courses created by the student teachers shows that they adopt this design strategy, prompting them to in turn create courses where pupils are called upon to do something similar.

Flexibility – involvement of institutions, stakeholders and disciplines

The Learning Museum model and organisation plan can be implemented with a great deal of flexibility allowing for a greater number of diverse institutions, stakeholders and disciplines to work collaboratively. The person(s) linked to the institutions (in the case of the Learning Museum project, the student teachers) support user involvement, be it of primary school pupils, of a pre-school child, a family, a professional teacher, teens, and the like. The museums and teacher training colleges could be replaced by other educational institutions, as well by clubs, libraries, galleries or artists' associations.

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For further information and the book Practice Manual: Collaborative Partnerships between Museums, Teacher Training Colleges, and Schools, please visit:
www.learningmuseum.dk/English



KULTURANEK: CONTEMPORARY ART TV FOR CHILDREN

Leszek Karczewski

KulturaneK is the first and only TV show providing children with the experience, knowledge and skills linked with modern and contemporary art. Furthermore, KulturaneK is written and performed by museum educators. The show's goal is to change the general opinion that contemporary art is incomprehensible. It is a TV series aimed at children and teenagers that helps to break down prejudices towards contemporary art through a new educational approach.

KulturaneK is a project by Muzeum Sztuki Lodz (Museum of Contemporary Art) in cooperation with TVP Kultura, a Polish national broadcasting channel, the National Audiovisual Institute, the National Culture Institute and Opus Film SA. Inspired by the widely held opinion that contemporary art is difficult to understand and boring, a TV series rebutting this notion was created in 2013. It is aimed at children and teenagers aged 7 – 15 years, and 36 episodes in three seasons have been produced so far. In every 20-minute episode a group of children, accompanied by artists and experts, deals with a specific field of art or technique exemplified with the help of genuine objects from the museum's collection. The programme emphasises spontaneous participation of minors acting as co-hosts of the programme, who are encouraged to

liberally share their own ways of experiencing both art and the world, and to build a relationship between art and everyday experiences.

Among the topics of the TV series are the origins of abstract art; a vast range of avant-garde theories of paintings, sculpture, and photography; topics like self-portraits or nudes; particular art techniques, namely emballages, assemblages, environmental art, land art, intermedia, happening and performance art, body art, street art etc.; and problems related to collecting art, art critique and the art market.

The programme offers many well-tested recipes for workshops which use basic elements of everyday life, such as flour, string or broomsticks, in an artistic manner. These workshops can be replicated at home, kindergarten or school in general concordance with the pedagogy of creativity. These experiments with art are conducted by two adult hosts, or artists themselves, and conclude with a multitude of equivalent responses as an introduction to the public debate. The success of the TV series proves that contemporary art can be an exciting adventure open to a broad range of audiences.

“Contemporary art can be an exciting adventure open to a broad range of audiences.”



THE POTENTIAL OF AND OPPORTUNITIES FOR MUSEUMS IN THE EDUCATION SECTOR: THE POSITION OF THE EU

Michel Magnier

Museums are essential parts of our cultural heritage but their significance is not always fully recognised in European policies. To improve opportunities for museums, we must show the value museums have in the education sector. This essay will present two different issues within museums: the educational value of museums and audience development.

At European level, there is a new Work Plan for Culture for the years 2015 – 2018, which is the cultural strategy adopted by the EU Member States. There has also been discussion in the field of heritage policies, but unfortunately there has been little focus on museums in the debate. Although the European Commission (EC) supports NEMO, one of the few networks that receive support from the culture funding programme Creative Europe, it is still not clear how we can use the potential of museums to contribute to the current EU strategy.

There are two issues within museums, one being the educational value of museums, the second being audience development. In order for a museum to stay relevant it must share and connect with reality and think ahead to the future.

Education is a high priority at European level. It is a key part of the mission of museums, even if not always acknowledged in public. The scope of their educational role is broad – from cradle to grave, everyone is subject to lifelong learning. A study funded by Creative Europe and carried out by NEMO and the NEMO Learning Museum Network (LEM) Working Group, called Learning in Museums and Young People (March 2015), stated that “learning in museums can be conceived as a further tool next to/after formal education, a further instrument, useful to increase knowledge and understanding, to develop personal skills and to acquire new competences, able to strengthen the links between individuals and the reality in which they live”.

But now the question to ask is how can these principles be implemented? There are interesting examples within NEMO’s publication, Museums’ 4 Values - Values 4 Museums, that showcase best practice in museums. The next question is how this can be translated into policy? An obvious response is through digitalisation. There is an assumption that going digital solves all issues. How much value does digitalisation actually bring? Do people want to see reality through the screen of their tablets or smartphones? Does a website or a Face-

“Museums are agora and open to society at large. Definitely they can make our lives better.”

book page bring more young people to visit museums? Clearly, what makes a museum unique is the experience of reality. New ways must be explored to use digital tools beyond mere static and non-interactive platforms.

How can we use digital tools for educational purposes?

The European Commission's report from three years ago, *Opening up Education*, mentioned innovations in teaching and learning, including new digital tools that can help the field of teaching and learning. This report gave orientation for using the digital shift for the benefit of education. All individuals can learn anywhere, anytime, through any device, with the support of

anyone. The question is how can the EU help? How can networks such as NEMO help to make it happen? The EU has developed a programme to support culture, Creative Europe. Among the priorities for Creative Europe are education and training. Creative Europe has supported several projects on education and training within the field of culture. However, there is scope for further action and Creative Europe would call on NEMO for support for innovative projects to be submitted in the future.



Audience Development

Audience development is one of the priorities of the EU's culture policy; it goes beyond education and learning. It is defined as a strategic, dynamic and interactive process of making the arts and culture widely accessible to the public. Audience development is about deepening the relationship with the existing audience and attracting new people from diverse backgrounds in order to reach those with no previous contact with the arts or culture. Audience development is the basic principle of the Work Plan for Culture.

The EC has a working method with the Member States called the Open Method of Coordination (OMC). Within this process, three reports were produced recently that are relevant to audience development. The first report, produced in 2012, looks at policies and good practices in the public arts and in cultural institutions to promote better access to and wider participation in culture; the second report, produced in 2014, examines the role of public arts and cultural institutions in the promotion of cultural diversity and intercultural dialogue; and the third report, *Access to Culture via Digital Means*, from 2015, looks at how digital means can help support the objectives of audience development.

Within the funding programme Creative Europe, audience development is a criterion for the selection of projects. The demand side is given as much importance as the supply side in the cultural field. That means a transition from a self-centred cultural organisation to an audience-centred organisation. This is reflected in the legal

base for Creative Europe "to reach new and enlarged audiences and improve access to cultural and creative works in the EU and beyond, with a particular focus on children, young people, people with disabilities and under-represented groups; to foster policy development, innovation, creativity, audience development and new business and management models through support for transnational policy cooperation".

Conclusion

The most important aspect from the EU's point of view is that the audience must be at the heart of all cultural policies. Museums have the potential to be the most inclusive cultural organisations. Museums are agora and open to society at large. Definitely they can make our lives better.

AUDIENCES AND EDUCATION BEYOND EUROPE

Siebe Weide

In contrast to Europe and North America, where objects are the declared core of the museum, in Ibero-America and Asia, objects take a more modest position within the museum concept. They serve the museum to tell stories about the various cultures and communities they come from. Education activities are more central, often being designed by and for communities in dialogue with the museum.

The following papers explore how museum organisations in the Americas and Asia promote museums' work in different environments in their own successful way. Madeline Vadkerty presents an educational initiative carried out by the American Alliance of Museums that has acquired an international reputation. Clara Camacho and Mónica Barcelos introduce the agenda of the Ibermuseos' Premio Ibero-Americano de Educación y Museos (Ibero-American Prize for Education and Museums) which responds to the social and cultural preconditions of the Americas by stimulating the educational capacity of museums. Finally, the essay by Fionnuala Croke gives an example how the ASEMUS network improves professional museum work in Europe and Asia through exchange initiatives.



“The next era of education will be characterised by self-directed, experiential, social and distributed learning designed to foster 21st-century skills of critical thinking, synthesis of information, innovation, creativity, teamwork and collaboration.”

THE ROLE OF EDUCATION IN US MUSEUMS

Madeline Vadkerty

In these days of shrinking revenues, museums must find innovative ways to build and engage new audiences and position their institutions to generate funding. This paper focuses on audience engagement in the United States and offers points that museums in other countries can consider adapting. Within that framework, the paper will also look at the American Alliance of Museums' (AAM) new educational initiative and how it capitalises on museums' unique capabilities as the latest trends in education in the United States develop.

AAM's Education Initiative: Building the Future of Education and Museums

The education initiative Building the Future of Education and Museums at the AAM is relatively new. Museums in the United States spend more than 2 billion US dollars on educational activities and more than three quarters of the museum budget is dedicated to the education budget for K-12 (ages 5–18). Museums provide more than 18 million instructional hours to students across the US. However, there is a growing dissatisfaction with the formal education system that has an emphasis on standardised testing. American students lose the value within the content, because their fo-

cus is primarily on studying to take the test. American students take an average of eight standardised tests a year, compared to only three in Europe. In response to this, the United States is moving towards personalised learning that is digitally mediated. Experiential learning museums are poised to help make the education system better in the US. As the trend towards hands-on learning continues, museums must take the lead in creating new educational trends. Museums can play a role in education in many different ways, including training educational professionals and giving parents support as co-learners and learning coaches with their children. Museums are experts in immersive, experiential, self-directed, hands-on learning.

There seems to be a disconnection however, because museums constantly need to explain that they are fundamentally educational institutions with learning embedded at the heart of their missions. The AAM believes that it can work with museums to join forces and work systematically to overcome this perception. The first step of the AAM is to analyse. According to the AAM's forecast, the next era of education will be characterised by self-directed, experiential, social and distributed learning designed to foster 21st-century skills of critical thinking, synthesis of information, innovation, creativity, teamwork and collaboration.

Initiatives of the AAM

The AAM has directed initiatives to harness the power of museums in education by hosting a convention, launching an educational challenge, and pioneering the use of digital badging. The convention that was hosted in September of 2013 in Washington DC brought together 50 educational policy experts, practitioners, funders, education innovators, reformers, student activists and others engaged in the conversation about US education. The goal of the convention was to launch a national dialogue about the future of education and how leaders from education and museums can collaborate to integrate the US' educational assets into places where learning adapts to children instead of making children adapt to school. The AAM's second educational initiative is to launch a micro-website asking members to submit stories about how they envision the role of museums in education in 2025. The AAM's third educational initiative is digital badging. Digital badging is one form of 'micro-credentialing' that grants credits for learning drawn from a wide variety of sources, which can include a mix of face-to-face classroom learning, online coursework, self-administered tests and real-world experience. The initiative codifies an existing trend of fragmented credentials for different learning styles and sources in the US. Digital badging works by linking a description of the skill or accomplishment that the badge represents what the learner did to earn the micro-credential. One badge might represent the completion of an online course. One might represent the packing and shipping skills acquired via a workshop taken at a museum conference.

Good examples from US initiatives with regard to audience building

Magnetic Museums – What makes an organisation magnetic?

In the book *Magnetic* by Beth Tuttle and Anne Bergeron, the authors analyse the practices of six US museums that became 'magnetic' by embracing a shift in philosophy and setting a course of stakeholder, audience and community engagement. They identified six key practices shared by these museums:

- building core alignment
- committing to an inspiring vision for institutions
- empowering others throughout the organisation, not just the top leadership
- widening the circle by inviting community partners in
- putting guests at the centre of the experience and becoming consumer-centric
- becoming essential to the community
- building trust through high performance.

The lessons of *Magnetic* are relevant for any mission-driven organisation whose success relies on powerful relationships with its customers and communities.

The Wallace Studies in Building Arts Audiences

The AAM is one of seven non-profit arts service organisations that have partnered with the Wallace Foundation to share key principles for reaching and retaining new audiences, which are outlined in the report *The Road to Results: Effective Practices for Building Arts Audiences*. The report presents nine common keys to success for building audiences, based on the experiences and evidence of successful arts organisations participating in the Wallace Excellence Awards initiative, which supported audience-building projects in 54 visual and performing arts organisations around the United States. The nine practices that contributed to their success are identified as:

- recognising when change is needed by reviewing patterns of behaviours from the audience
- identifying the target audience that fits
- determining the barriers that need to be removed by identifying targets that impede audience participation
- using audience research to gain an understanding of the target group's interests, lifestyles and general attitudes towards art and cultural involvement
- thinking through the relationship that organisations want to cultivate with audiences. By doing so this gives structure and a sense of purpose
- providing multiple ways to access organisations physically and psychologically. Organisations provide gateway experiences to acquaint newcomers with their activities and make connections to things that their audiences were already familiar with within their institutions.
- aligning the organisation with the stra-

tegy. Leaders and staff built clarity, consensus and internal buy-in around the audience building initiative's objectives and importance

- building in learning. Even with research and planning, organisations could never be sure that a new audience would react favourably to their overtures. To stay on track and develop knowledge of what interested their audiences, many of them conducted active experiments or used formal evaluations that drove programme improvements
- preparing for success. Success for the organisations involved serving new audiences and assuming new responsibilities. Organisations found that they had to develop new capabilities and refine existing practices to accommodate newcomers while satisfying their existing audiences.

If you take the six key practices from *Magnetic* and the nine from the Wallace Foundation, you will get an idea of the current benchmarks for audience building that US museums are pursuing.

“In Ibero-America, museums are characterised, in a general way, by being open to the participation of communities and to the engagement of citizenship.”

PIONEERING MUSEUMS IN THE EDUCATIONAL SECTOR IN IBERO-AMERICA

Clara Camacho, Mónica Barcelos

Ibermuseos Programme is a collaborative initiative, created to strengthen public policies for the museums of Ibero-America. One of its main goals is to encourage the educational capacity of museums, taking into consideration the diversity and plurality of museological practices. To achieve this, the programme holds the annual Premio Ibero-Americano de Educación y Museos (the Education and Museums Prize). The prize aims to reaffirm and amplify the educational capacity of museums and cultural heritage as strategies to transform society. It is divided into two categories; the first recognises original initiatives that have been developed by Ibero-American Museums, and the second encourages and supports new projects. For both categories, specific evaluation criteria, such as innovation, social impacts, community participation and decentralisation are applied.

The second half of the 20th century witnessed important changes in almost every aspect of museums' theory and practice. Among the events that shaped museology was the Round Table of Santiago de Chile on the "development and the role of museums in the contemporary world", convened by UNESCO in 1972, which defined a new focus for the action of museums – the 'in-

tegral museum'. This was intended to offer the community an integral vision of their natural and cultural environment, becoming the basis of the definition of 'museum' that would subsequently be adopted by ICOM. This is the date that must be referred to in framing the principles of the Ibermuseos Programme and its educational value.

The Declaration of Santiago emphasised that the "museum is an institution at the service of society of which it forms an inseparable part and, of its very nature, contains the elements which enable it to help in molding the consciousness of the communities it serves, through which it can stimulate those communities to action by projecting forward its historical activities so that they culminate in the presentation of contemporary problems; that is to say, by linking together past and the present, identifying itself with indispensable structural changes and calling forth others appropriate to its particular national context". Following this understanding, with regard to education, the Declaration recommended that the museum should intensify its role as a vital factor for permanent education of the community and that the educational services of museums should be included in national educational policies on a regular basis.

In 2007, in Salvador, Bahia (Brazil), the representatives of governmental departments acting on behalf of the museum sector of 22 Ibero-American countries participated in the first meeting of Ibero-American Museums. The Declaration of Salvador lays down a series of guidelines based on the Declaration of Santiago and adapted to the flow of time and socio-cultural changes. This document is strongly directed towards the development of public policies in the field of museums and proposes strategies to be adopted by governments of Ibero-America, such as the need to reaffirm and expand the educational capacity of museums. To enable the various guidelines, the statement proposes the creation of the Ibermuseos Programme, established in the same year, in order to promote and articulate public policies for museums. In this context, museums are understood as dynamic intercultural institutions strengthened by the power of memory and as appropriate tools to stimulate mutual respect and to enhance ties of social cohesion among communities.

The programme operates across the Ibero-American region, spanning 22 countries (19 Latin American and three European) with a population of over 500 million, and 10,000 museums that house around 200 million objects in their collections, visited by about 100 million people. In this immense intercontinental space, the Ibermuseos Programme assumes the commitment to promote the integration, consolidation, modernisation, professional and institutional development of museums, by means of seven lines of action. Among these, the Ibero-American Education and Museum Prize was created in 2010, with the goal of reaffirming and amplifying the educational

capacity of museums and cultural heritage as strategies to transform social reality.

The prize is aimed at the museological, cultural and educational institutions of the entire Ibero-America. It is currently divided into two categories: the first acknowledges innovative and original initiatives which have already been developed by institutions; and the second encourages and supports the implementation of new projects. For both categories, specific evaluation criteria are applied, such as: innovation, sustainability, socio-cultural impact, community participation and decentralisation.

From 2010 until the end of 2015, 45 projects from 11 countries were awarded grants, involving an investment of US\$ 320,000. In addition to the projects awarded financial prizes, the 20 best classified are given Honourable Mentions and join the Best Practices in the Educational Action Databank, an online platform available on the Ibermuseos Programme website www.ibermuseos.org, which recognises over 100 innovative initiatives.

Award-winning projects include initiatives by large, medium and small-sized institutions, in addition to various types of museums, from fine art to science, ethnological or community museums. Educational experiences are intended to promote social inclusion, citizen participation, increase of new audiences and community involvement. Among the many examples which deserve to be highlighted, three were chosen that feature the thematic, geographical and social diversity that best illustrate this initiative.

“Museums should be included in national educational policies on a regular basis.”



In terms of impact, the prize helps increase the visibility of museums not only in their communities, but also at regional and national level. It brings about an increase in the number of visitors and participants in projects carried out by museums and other institutions; it strengthens institutional relations between governments and museums; it stimulates the publication of teaching materials and the use of Information and Communication Technologies (ICT); and it offers participating organisations the opportunity to purchase equipment and hire staff and services.

However, the programme has also encountered some difficulties. The objective of Ibermuseos is to promote the participation of all countries, but in some cases, communication difficulties have been encountered in regions with restricted Internet access, limiting the dissemination of the prize and the democratisation of participation. In addition, applications are mostly from regions with the highest Human Development Index and greater population concentration, although some initiatives come from less-favoured regions.

Even if there are still challenges to overcome, however, in the past six years the Ibero-American Education and Museums Prize has advanced and strengthened the educational capacity of participating institutions, stimulated cohesion and social inclusion, promoted museums and helped disseminate their collections, and enhanced sustainable practices and the development of museum professionals.

It is worth emphasising that all these achievements are explained in the con-

text in which the Ibermuseos Programme develops its initiatives. Ibero-America is a region of increasing socio-cultural development, where cultural policies predominantly promote democratic values, peace, social justice, solidarity, equality, freedom and dignity. This framework is linked to respect for cultural diversity and the promotion of social participation. In Ibero-America, museums are characterised, in a general way, by being open to the participation of communities and to the engagement of citizenship, giving body to the spirit of the Round Table of Santiago that took place more than 40 years ago.

ASEMUS: TRAINING MUSEUM EDUCATORS IN ASIA AND EUROPE

Fionnuala Croke

Set up in 2000, the Asia-Europe Museum Network (ASEMUS) is a cross-cultural network of museums with Asian collections from Asia-Europe Meeting (ASEM) countries. One of the key challenges facing museums in Asia and Europe today is education, and the Educational Exchange Outreach Programme is one of the main activities within ASEMUS. Designed as a twinning project between two museums, one in Asia and one in Europe, the programme enhances professional development of museum educators in Asia and Europe and strengthens connections and cultural understanding between the two regions.

The importance of professional networks for museums cannot be overestimated. To fulfil their potential as relevant and trusted gathering places for their various communities, museums need to be highly connected, both at local and international levels. Networks that facilitate the exchange of expertise, best practice and collections among museums also create valuable opportunities for learning about our audiences' needs and how we can best respond to them.

In this spirit, ASEMUS was set up in 2000 as a cross-cultural network of museums with Asian collections from Asia-Europe

Meeting countries. ASEMUS' objectives are two-fold: to promote mutual understanding between the peoples of Asia and Europe through collaborative museum-based cultural activity; and to stimulate and facilitate the sharing and use of museum collections. At present, the network includes 135 members: 77 from Asia, 48 from Europe and 10 affiliate members.

The mission of ASEMUS is to "promote communication, cooperation and best practices among members, foster collegial and productive working relationships among member museums to support and develop the objectives of ASEM in strengthening ties between Asia and Europe". Activities of ASEMUS primarily take the form of networking and the exchange of information, personnel and skills; a biennial General Meeting and Conference open to all members; and networking through the ASEMUS website.

One of the main activities successfully created and implemented by ASEMUS, is the Educational Exchange Outreach Programme. On a modest budget, the member museums manage the exchange of museum educators among ASEMUS partner museums from Asia and Europe.

This simple yet effective programme provides young educators with the opportunity

to exchange best practice ideas in another cultural environment and, of course, to bring new ideas and experiences home with them. Designed as a twinning project between two museums, one in Asia and one in Europe, the programme enhances the professional development of museum educators in Asia and Europe and strengthens connections and cultural understanding between the two regions.

The participants of an exchange spend around two weeks at each institution respectively and take part in the educational efforts of that museum, working on projects that are mutually beneficial and address critical issues and themes.

The budget is modest. Each museum receives a grant of up to €2,500 (i.e. €5,000 per exchange) to cover all the costs of their travel, accommodation and living expenses, as well as educational exchange programme-related materials. Participating museums wishing to add to the funding from their own resources and to extend the programme are welcome to do so: the only obligation is that an exchange of the minimum two-week duration should take place with the required outcomes reported in full. At the conclusion, the participants write a short report, with photographs, which is included on ASEMUS' website.

In terms of the museum educators' professional development, the programme has three goals:

- to develop a broader knowledge about and understanding of one another's cultures, collections and strategies in audience engagement;
- to observe, in each other's workplace, best practices in museum education between partner-museums; and
- mutual capacity building in the development of educational activities together with promotion of social and intercultural dialogue.

Over the course of the programme it has become clear that the exchanges have allowed a number of lesser-known and very interesting museums to get to know one another. A common feature of all exchanges carried out thus far is the wish of the participants to develop sustainable long-term working relationships.

- to develop a broader knowledge about and understanding of one another's cultures, collections and strategies in audience engagement;

“To fulfil their potential as relevant and trusted gathering places for their various communities, museums need to be highly connected.”





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Mônica holds an MA in Cultural Management at Carlos III University (Madrid, Spain). Since 2005 she has been managing cultural projects in Brazil and abroad with extensive experience in international cultural cooperation and organisation of cultural projects. Currently she coordinates the Technical Unity of Ibermuseos Programme — an initiative of cooperation and integration of Latin American countries to promote and strengthen public policies for the museum and museology sector across 22 countries.

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Clara holds a degree in History, an MA in Museum Studies and a PhD in History. She works at the Museums Department of the Directorate-General for Cultural Heritage in Portugal. From 2000 until 2005 she was the Director of the Portuguese Museums' Network, and was Deputy Director of the Portuguese Institute of Museums from 2005 until 2009. She is currently in charge of Museums International Affairs of the Directorate-General for Cultural Heritage, namely in Ibermuseos, NEMO and UNESCO. She has held the position of President of the General Assembly of ICOM Portugal since 2014.

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Fionnuala is an art historian and Director of the Chester Beatty Library in Dublin. She is also the Chair of the Asia Europe Museum Association (ASEMUS). She has published on a wide range of art-related subjects and has organised and curated numerous exhibitions, most recently 'Chester Beatty's A to Z: from Amulet to Zodiac' (2015). She is an adjunct professor at University College Dublin in the School of Art History & Cultural Policy, and she is a member of the steering committee of the International Exhibitions Organizers' group.

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Kalle is one of the leading museum thinkers in Finland. He holds degrees in history and education. Since 2005, he has been the Director of the Finnish Labour Museum, which is a national museum of working life and social history. Kalle has been the Chairman of Worklab (the International Association of Labour Museums) since 2010. He was also vice-chairman of the Finnish Museum Association from 2011 until 2015 and has been a trustee in many foundations and committees. Kalle teaches museum studies at his hometown university in Tampere. Learning, impacts, strategies, evaluation and economy are his key interests in the field of museums. Outside museum work, he is a father of two children, a railroad historian and a pacifist.

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Michel graduated from the Institut d'Etudes Politiques de Paris (1981) and the Ecole nationale d'Administration (1986). He started his professional career in the French public service, serving as a 'sous-préfet' in the French West Indies and in Provence. He joined the European Commission in 1992 as a member of the then-President Jacques Delors' private office. From 1995, he held various positions in the European Commission, in particular in the departments for human resources, budget, competition, and home affairs. He has been a director since 2008, and took up his current post of Director for Culture and Creativity in January 2013.

Margherita Sani

Margherita holds a degree in Literature and Philosophy and an MA in Museums and Galleries Administration. Since 1985 she has been employed by the Institute of Cultural Heritage of the Region Emilia-Romagna (Istituto Beni Culturali Regione Emilia-Romagna), where she is in charge of international projects, in particular on museum education, lifelong learning and intercultural dialogue. In the last 15 years she has designed and managed several international and EU-funded projects. The most recent one, the Learning Museum Network (LEM), has brought together 85 organisations from 25 European countries, the USA and Argentina. Margherita has published extensively on the issue of heritage and heritage conservation and is a member of various network boards and juries.

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Madeline is Senior Manager for Global Partnerships of the American Alliance of Museums (AAM). Madeline was also Development Director at Advocates for Survivors of Torture and Trauma between 2013 and 2014. She worked in the Office of the Chief of Staff at the US Holocaust Memorial Museum from 1998 to 2004. She was the first US-American to establish a private business in Slovakia and has studied 16 foreign languages. Madeline graduated from Georgetown University in Washington, D.C. with a Bachelor of Science in French and Russian.

Maria Vlachou

Maria holds degrees in museum studies, history and archaeology and works in the field of cultural management and as communications consultant. She is the Executive Director of Access Culture. In Lisbon, she was Communications Director of São Luiz Municipal Theatre from 2006 until 2012 and Head of Communication of Pavilion of Knowledge – Ciência Viva from 2001 until 2006, board member of ICOM Portugal from 2005 until 2014 and editor of its bulletin. She collaborated with the programmes Discover and Next Future of the Calouste Gulbenkian Foundation and was a consultant for the Museum Arpad Szenes – Vieira da Silva, as well as for the Cultural Commission of the Portuguese Navy.

David Vuillaume

David has been head of the joint office of the Swiss Museums Association and of ICOM Switzerland since 2006. He studied art history, museology, and business administration, and gained extensive experience in project work at various museums and institutions. In addition to his full-time occupation, David Vuillaume is a member of the Foundation Board of the Swiss Museum Pass. NEMO elected him to the board in 2012. In 2014 he was elected Chairman of NEMO.

Siebe Weide

Siebe is General Director of the Museumvereniging (Netherlands Museums Association, with about 500 member museums), as well as Director of Stichting Museumkaart (Museum Pass). Furthermore he has been a boardmember of NEMO since 2008. From 2001 until 2006 Siebe Weide was Director of the Association of Dutch Rock venues and festivals (Vereniging Nederlandse Poppodia and Festivals) and from 1995 until 2001 an advisor at the Ministry of Education, Culture and Science. He graduated in economics at the Erasmus University Rotterdam.

Henrik Zipsane

Henrik is the Director of the Jamtli, County Museum of Jämtland in Sweden. His professional interests cover the role of cultural heritage in sustainable regional development, cultural heritage learning and social cohesion. In that regard, Henrik co-founded and co-directed the Nordic Centre for Heritage Learning in Östersund, Sweden. He was also a co-founder and the Chairman of the European network network, Lifelong Learning in Open Air Museums. Additionally, he has held several chairman and executive positions in both Denmark and Sweden. Henrik holds an MA in History from Copenhagen University and a PhD from the Danish University of Education.



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