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**MUSEUMS AND CULTURAL LANDSCAPES
CECA ACTIVITIES BEYOND THE MUSEUM WALLS**

Proceedings

Edited by

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M CECA ICOM
international committee
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Welcome Speech



MUSEUMS AND CULTURAL LANDSCAPES

CECA ACTIVITIES BEYOND THE MUSEUM WALLS

Welcome – Bienvenu – Bienvenidos

A warmly welcome to each one of you, coming from all over the world to attend the ICOM General Conference, a meaningful opportunity to know each other, to share and compare our experiences.

I'm very glad and very excited.

First of all, there are really so many people I'd like to thank, for different reasons.

Emma Nardi, who appointed me the Conference organization, a task of great responsibility. Thank you Emma, it has been a significant experience, humanly and professionally.

Nicole Gesché: without her ongoing commitment, without her willingness to follow every step, this Conference would not have taken place. Thank you Nicole, we had shared, time after time, and solved together every problem.

The Italian colleagues of the abstracts evaluation group: Alessandra De Nicola, Claudia Fredella, Maria Xanthoudaki, Franca Zuccoli.

I had the privilege to participate in this group, who analysed and evaluated the abstracts submitted to the different sessions, and even if synthetic, they gave me a glance through the several projects carried on in so many and so different museums all over the world.

We have devoted a great deal of time and effort to the selection of the Conference papers and then turned our attention to structuring the Conference into various sessions.

We trust you will appreciate the final results.

As you know, on the 7th of July, the "Off site meetings" will take place in eight city museums. Visits, meetings and tours, which have been organized for you, will enable each participant to know and share experiences and strategies promoted within the field of Education and Mediation of cultural heritage.

This is a significant opportunity to get in touch with Italian colleagues and to share experiences in-depth.

I would like to kindly thank the Directors, the Heads of Education Departments and Museums staff for having organized the programmes dedicated to you and for welcoming guests taking part in the various activities.

Thanks also to all the people who have strongly supported this programme.

A special thanks to Sara Radice for the graphic editing, and to Claudia Fredella for her precious help.

Moreover, a big, big thank to all the “ICOM Milano 2016” volunteers who will welcome you and help you during this week.

And a last thank to all of you, for being here.

As you know, the General Conference is dedicated to “Museums and cultural landscapes”, a theme that underlines the relationship between them. In an extremely relevant way, CECA developed the theme in “CECA Activities Beyond The Museum Walls”.

The “museum outside itself” is the museum that, thanks to educational projects, is sensitive to landscape actuality, can interpret it, in an active connection with the citizenship, becoming a space of participatory interpretation.

ICOM Italia has been working for a long time on the Conference theme: establishing documents, organizing meetings and two editions of the museums good practice census related to the cultural landscapes.

The projects forms censused and analysed compose an important database of the local museum activities.

The ICOM “Education and mediation” Committee is a working group, born in 2007, composed of museum scientific staff, museum educators, researchers and professors. Since 2014 the Committee has assumed the theme “Museums and cultural landscapes”: exploring, deepening reflections and comparisons about how it could be articulated in the field of education. The Committee had been supporting schools, museums, local institutions promoting heritage and landscape education projects.

There are some recurring elements in the experiences presented during the Conference that overlap with the Italian museums ones in the field of education. The most significant experiences are based on:

- activating knowledge and interdisciplinary skills, using different “languages”;
- supporting processes that combine landscape education tools and methods with the educational citizenship;
- living the museum as an education-educating community;
- providing museum professionals with the skills, competences and know-how needed to engage and develop audiences, first of all marginalised groups, through innovative approaches in the field of heritage education;
- promoting a new reciprocity between the museum and different participants, by providing them with concrete opportunities for self-representation and collaborative meaning-making;
- developing partnership with other cultural institutions to reinforce strategic partnerships with other local actors;

- promoting the responsibility of the museum, his social role strictly related with the local community;
- engaging the community in the knowledge and interpretation of the cultural landscapes. To gain awareness of the heritage of the museum as a resource to reflect, represent themselves, relate, get excited, get involved. The museum could be a “sensitive sensor” in the change of the cultural landscapes; museums are a place of encounter, exchange and relationship with and between communities with diverse cultural backgrounds and life experiences;
- making the public more confident with the distant or recent past, with our heritage, and make them aware of every-one’s responsibility to preserve and promote this common treasure;
- activating, in the education practice, a change of the landscape idea and in the way of living in the local area. Citizens can understand how they can contribute to building a sustainable future;
- giving voice to narrative, individual and collective memory, in order to build a “fresco” participated and shared;
- using advanced technology as a resource and aid for education and mediation, and not as an end in itself.

We’ll have the opportunity to discuss these and other topics, compare notes and exchange ideas during the Conference about “cultural landscapes”, but I think this concept includes also intercultural landscapes, highlighting that our citizenships are becoming more and more multicultural: the museums citizens are and will be the new citizens coming from different cultures.

I wish you a good working week, and to live an intense and enjoyable Conference!

Thank you for your kind attention – Merci bien pour Votre attention – Muchas gracias por su atención.

*Silvia Mascheroni
“Education and mediation”
Committee, ICOM Italy*



Theme papers

THE REPUBLIC MUSEUM AND CULTURAL LANDSCAPES

Magaly Cabral¹

Introduction

In its first announcement of its General Conference to be held in Milan, July 2016, ICOM highlighted the fact that the theme of the Conference – “Museums and Cultural Landscapes” – presented both an opportunity and a challenge for museums to revive their mission and strengthen their cultural and social role.

Yes, it is a great opportunity and a challenge. Although the 1972 Letter of Santiago de Chile laid out the definition and proposed a new concept of an action museum - the whole museum is designed to promote to the community a shared vision of their material and cultural environment - this proposal took time to be assimilated. In 1984, the theme was taken up in Quebec, Canada, and there emerged the International Movement for a New Museology, MINOM. Perhaps because this new concept has always been linked to ecomuseums, territory museums, community museums, and many other models belonging to the so-called New Museology, it is very recent the attention that general museums have given to their social role, attuned to the problems of society, and able to act as instruments of development, being, therefore and consequently, careful with cultural landscapes.

In 2013, at the 23rd General Conference of ICOM in Rio de Janeiro, the theme of the social function of museums was brought back to discussion.

One can never say too much about the topic. So, here we are again, three years later, discussing the mission and the cultural and social role of museums, starting from the theme “Museums and Cultural Landscapes”.

Cultural Landscape

The theme "Cultural Landscapes" is a way of conceiving the protection and management of cultural heritage. It is not new because, since 1992, UNESCO, and, since 2000, the European Landscape Convention, have been developing experiments on the subject.

From the UNESCO World Heritage Convention in 1972, with the creation of the World Heritage List, the understanding of cultural landscape as an asset began to take shape. Assets were inventoried and classified as natural heritage and cultural heritage. Later, came the classification of the mixed asset, targeting assets with natural and cultural criteria, but still without the relationships between these criteria being taken into account.

Certainly, the United Nations’ Conference on Environment and Development held in Rio de Janeiro in 1992 (World Summit 92) was a stimulus for a new dynamics to the concept of cultural heritage, producing the interface with the environment.

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Thus, from 1992, the concept of cultural landscape was incorporated by UNESCO as a new type of recognition of cultural assets. The World Heritage Convention has to recognize and protect cultural landscapes as an independent asset, forming a category among others classified as World Cultural Heritage, eligible for inclusion in the World Heritage List.

UNESCO's definition states:

Cultural landscapes are cultural properties and represent the combined works of man and nature referred to in Article 1 of the Convention. They illustrate the evolution of human society and its consolidation over time, under the influence of physical circumstances and/or opportunities presented by their natural environment and of successive social, economic, and cultural forces, both external and internal.

The European Convention states in Article 1, which deals with various definitions, that "Landscape" means part of the territory, as perceived by people, whose character results from the action and interaction of natural and/or human factors, and that "landscape protection" means conservation actions or maintenance of significant or characteristic features of a landscape, justified by its heritage value, resulting from its natural configuration and/or human intervention.

In Article 2, which deals with the scope of the landscape, the European Landscape Convention states that

without prejudice to the provisions of Article 15 (which deals with the territorial application), the Convention applies to the entire territory of the Parties (who signed the Convention) and focuses on natural areas, rural, urban and peri-urban. It covers land areas, inland waters, and marine waters. It applies to both landscapes that might be considered exceptional and landscapes of everyday life, as well as degraded landscapes.

The Cultural Landscape in Brazil

The Brazilian Constitution of 1988 already considered that the Brazilian cultural heritage consists of assets of material and immaterial nature, taken individually or together, bearing reference to identity, action, and memory of the various groups of Brazilian society, in which are included:

1. forms of expression;
2. ways of creating, making, and living;
3. scientific, artistic, and technological creations;
4. works, objects, documents, buildings, and other spaces intended for artistic and cultural events;
5. urban settings and sites of historical, natural, artistic, archaeological, paleontological, ecological, and scientific value.

On April 30, 2009, by Decree No. 127, the National Institute of Historical and Artistic Heritage (IPHAN) established the seal of the Brazilian Cultural Landscape as a new mechanism for heritage protection. Among various considerations, it is worth mentioning

the fact that the country is the author of international documents and signatory of letters recognizing the cultural landscape and its elements as cultural heritage and advocating its protection. By definition,

Brazilian Cultural Landscape is a peculiar part of the national territory, representing the human interaction process with the natural environment, to which life and human science printed marks or assigned values.

The Republic Museum and Cultural Landscapes

The Republic Museum is located in the city of Rio de Janeiro, Brazil.

As recalled Magalhães (2012/13), “in Brazil, the issues of urban cultural landscapes and their preservation as simultaneous spaces of nature and culture are in evidence”. Thus, an application was presented, and the city of Rio de Janeiro inscription on the World Heritage List under the category of Cultural Landscape was approved in 2012, at the 36th session of the World Heritage Committee held in St. Petersburg, Russia. The application was signed up with the theme “Rio de Janeiro: Carioca Landscapes between the Mountain and the Sea”.

The uniqueness of such event lies in the fact that Rio de Janeiro was the first urban area in the world to receive this title.

Among the landscapes integrating the dossier submitted to UNESCO are the Sugar Loaf, Flamengo Park, and the Botanical Garden.

Across from Flamengo Park, lies the Republic Museum Garden, both - Garden and building - listed as Heritage since 1938.

The Republic Museum and its historic garden had a very strong performance during the United Nations’ Conference on Environment and Development held in Rio de Janeiro in 1992 (World Summit 92) with different actions going on inside it. The same was true twenty years later in 2012.

Thus, the Republic Museum, aware of its social role, situated in a truly urban area of the city of Rio de Janeiro, has been working culturally with its landscape for many years.

In 2012, the Year of Brazil in Portugal and Portugal in Brazil, the Republic Museum and the Lusophile University of Humanities and Technologies in Lisbon held jointly and opened simultaneously the exhibition “BAIXA E CATETE EM TEMPO REAL (Baixa and Catete in Real Time)” at the Museum in Catete and at Espaço Millenium in Baixa, Lisbon.

It was in real time that it was evidenced that there is cultural diversity and a lot of life in Baixa and Catete. The exhibition purpose was not to retain the visitor in the Museum or at Espaço Millenium, but to contribute to the development of a poetic look. To the visitor-participant the organizers would like to say that it is worth enjoying the Museum and Espaço Millenium, as well as Baixa and Catete.

In 2013, after Rio de Janeiro received the title of World Heritage Site in 2012, the Museum Vacation Workshop, addressed to children and pre-teenagers – 07-12 years old – had the title as a working theme, discussions, and visits.

Several exhibitions on different slum museums – Maré Museum, Favela Museum – have been set up in the Museum Garden, calling the visitor's eye to the different cultural landscapes that surround us.

In this year 2016, the Republic Museum could not ignore the call of the ICOM to the theme of International Museum Day and its 24th General Conference.

Thus, in the National Week of Museums, in which it is celebrated the International Day of Museums in Brazil, the Republic Museum organized mediated visits to the Catete district, under the title “Landscapes of Power: to the left and to the right of the Catete Palace”.

The word Catete, in tupi (a native Brazilian language), holds several meanings; among them - and far more popularized - is “tall grass”, “hidden bush” or “scrub bush”.

The Catete Way, currently Catete Street, pre-dates the arrival of Europeans to Brazil and appears in old travel chronicles and accounts of battles between the Portuguese and the French in the fight for land that would give rise to the city of Rio de Janeiro.

We no longer have a “high bush”, a “hidden bush”, or a “scrub brush”. We have the palace (the Museum), the houses, the shops, the street, heavy car traffic, the subway, the Catete neighbourhood and its vicinity.

Artists and police, beggars and executives, graffiti artists and skateboarders, teachers and students, sellers and buyers, mothers and children, old and young historic monuments and contemporary buildings inhabit the Catete area and feed its cultural diversity.

The palace (Museum), built between 1858 and 1866 to be the house of the Baron of Nova Friburgo, hosted the presidency of Brazil between 1897 and 1960, during which period the capital was moved to Brasilia.

The history of the Brazilian republic is indelibly recorded in the palace, in the street and in the neighbourhood of Catete. Twenty Brazilian Presidents lived there.

Poetry and politics around the Catete Palace

The project “Landscapes of Power: to the left and to the right of the Catete Palace” consisted of walking in the area, following scripts created and guided by Republic Museum researchers, which highlight marks and traces of cultural, political, and poetical memory. The notion of left and right, in this project, was not associated with political and ideological orientations, but the geographical guidelines, taking as a reference point an individual who stands in Catete Street, facing the Catete Palace (the Republic Museum).

The project started from the understanding that the government acts on the space and produces interference, gatherings, buildings, demolition, landfill and removals; interferes with scenery and brands them, leaving its indelible traces, whether voluntary or involuntary. When, for example, the presidency was settled in Catete Palace, now the Republic Museum, the local landscape was strongly affected by the presence of hotels, restaurants, retail shops, urban transport, and a wide range of services. Politicians, intellectuals, and artists came to stay and even live in Catete and its surroundings.

For the making of the scripts left and right of the Catete Palace (Republic Museum) were selected thirty references. To the left and right of the Catete Palace there are many brands and traces of memory and heritage, and permeating it all ... a lot of movement and a lot of powerful life.

Conclusion

As Daniele Jalla, President of ICOM Italy, says, in his text entitled *Common Ground - Dealing with the key terms of Milan 2016*, "if it is a right of the people to define the nature of their heritage and protect its diversity, then the museums - which, by definition, operate 'in the service of society and its development' - must adapt the duties and responsibilities that this brings".

They cannot simply pass the received inheritance along, but should also search outside themselves what is worth protecting, conserving, and safeguarding - what, expressing 'identities, beliefs, knowledge, and traditions', is a resource for the future.

Such scope reaches out to include the cultural landscape (out of which the cultural heritage that has been identified is only a part), combining a 'museum-oriented' and a 'context-oriented' approaches as complementary aspects of the museum's action. This action extends beyond the territory, involving not only the community in terms of knowledge, conservation, and promotion, but also in the identification and interpretation of their own needs, expectations, ideas, and proposals.

We agree with Daniele and we believe we are working in the right direction in actions for the inclusion of the cultural landscape.

The cultural landscape is able to narrate, through its apparent or hidden manifestations, the story of a space.

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LA MEMORIA COMPARTIDA ENTRE ESPAÑA Y MARRUECOS

A TRAVÉS DEL PAISAJE Y LA EDUCACIÓN PATRIMONIAL

Rosa María Hervás Avilés, Elena Tiburcio Sánchez, Francisca Navarro Hervás¹

Paisaje, historia y memoria compartida

En este trabajo se presentan algunos resultados obtenidos en la investigación realizada durante los años 2011 a 2013 sobre patrimonio y territorio hispano-marroquí², concretamente entre las ciudades de Murcia y Marrakech. Este estudio consistió en la identificación del paisaje y de patrimonio compartido por ambos territorios y algunas estrategias de educación patrimonial para su valorización.

Murcia y Marrakech son territorios de fundación islámica que comparten un pasado común. Hasta mitad del siglo XIII la kura de Tudmir, vinculada al Magreb se encontraba bajo dominio almorávide y almohade. El análisis comparativo de la identidad compartida por ambos lugares es el objeto central de este trabajo al mostrar una llamativa similitud de paisajes y del patrimonio de ambas ciudades que se sintetiza en los siguientes elementos del medio físico y del patrimonio (Hervás, Tiburcio y Navarro, 2013):

1. En Murcia y Marrakech existen lagunas saladas costeras: el Mar Menor en Murcia (España) y La Mar Chica o Sebkha Bou-Areg o Rbhar Amzian Nador (Marruecos). Ambas son patrimonios naturales que albergan importante avifauna, especialmente flamencos.

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² Esta investigación se enmarca en la Acción Integrada A1/035966/11 patrocinada por el Ministerio de Asuntos Exteriores de Cooperación del Gobierno de España, a través de la AECID, se titula "Investigación para la memoria compartida, la gestión del patrimonio y turismo cultural entre España y Marruecos, coordinada por Dra. Rosa María Hervás Avilés (Universidad de Murcia) y la Dra. Ouidad Tebbaa (Universidad Cadi Ayyad de Marrakech). Asimismo se realizaron diversas Tesis Doctorales vinculadas al programa de movilidad de la Oficina Mediterránea de la Juventud (OMJ) entre la Universidad de Murcia y la Universidad Cadi Ayyad de Marrakech para la supervisión conjunta de estos trabajos. Igualmente, la Comunidad Autónoma de la Región de Murcia (en adelante CARM) ha llevado a cabo iniciativas comunitarias del Fondo Europeo de Desarrollo Regional (FEDER), que incluyen los programas Interreg II-C ("Urbanismo islámico en el Sur de la Península Ibérica y Norte de África" dentro de la Acción Piloto de cooperación de España –Portugal –Marruecos de 2000 a 2002) e Interreg III-B MEDOCC ("MEDINS. La identidad es futuro. El espacio intangible del Mediterráneo", 2006 y 2008) (CARM, s.f.a). Además, la Unión Europea ha financiado desde 1998 hasta 2012 el programa "Euromed Heritage", cuyo interés es la conservación del patrimonio en las regiones del mediterráneo y una de ellas es Marruecos (Unión Europea, s.f.).

2. Cerros testigo de la fortaleza de Alcalá de Mula (Murcia) y de Marrakech sobre los que se han ubicado sucesivos asentamientos con fines defensivos y estratégicos.
3. Paisajes espectaculares de encajamiento de cursos de agua sobre estructuras geológicas. Son ejemplo los cañones del Río Todra en Marruecos y de Almadenes en el Río Segura de Murcia.
4. La cultura del palmeral es algo representativo en los paisajes de ciudades como Abanilla (Murcia) y de Marrakech, siendo testimonios del patrimonio común.
5. Existen valles fluviales muy semejantes (Valle de Ricote en Murcia y Valle de Ourika en Marrakech).
6. Los típicos badlands (abarrancamientos) sobre diferentes materiales geológicos con la misma impronta morfológica en el paisaje.
7. Las salinas del interior, a partir de aguas salobres de ramblas que atraviesan saleros (diapiros).
8. Determinadas localidades muestran morfologías urbanas y emplazamientos similares, como Moratalla en Murcia y Chefchaouen en Marruecos, o como la ciudad de Murcia en la llanura aluvial del Río Segura y de Marrakech en Haouz.
9. La importancia de la hidráulica urbana y los esfuerzos para derivar el agua hacen que en ciudades como Marrakech se obtenga el agua de cursos que nacen en el Gran Atlas y se recuperen caudales acumulados en el nivel freático mediante galerías subterráneas o jattâras. Esta situación es similar en la Huerta de Murcia, que poco a poco amplió su tierra de cultivo gracias a la construcción de un completo sistema de riego de origen musulmán (azudes, acequias, azarbes y norias).
10. Murcia y Marrakech comparten una posición estratégica similar en el mediterráneo como cruce de caminos. Este interés defensivo se traduce en la presencia de almunias fortificadas de clara influencia hispano-marroquí como los castillos del Castillejo de Monteagudo y Larache en Murcia y el palacio El Badi y los jardines de la Menara de Marrakech.

Asimismo, en esta investigación fueron objeto de estudio algunos museos de la Región de Murcia (Museo de Santa Clara y Museo Siyasa) y de la ciudad de Marrakech (Museo de Marrakech, Medersa Ben Youssef, Palacio Badi, Palacio Bahía, Museo Tiskiwin y Museo de Mogador) que eran ejemplo de la memoria compartida entre España y Marruecos. En Murcia, el Museo de Santa Clara está edificado sobre al-Qasr al Sagîr (Alcázar Menor) de la ciudad, a su vez construido sobre las ruinas del palacio mardanisí Dar as Sugrà. Es uno de los conjuntos monumentales más importantes de Murcia, ya que pasó de ser residencia palacial de recreo de la nobleza islámica durante los siglos XII y XIII a edificio religioso y convento de clausura desde el siglo XIV. En su planta baja se encuentran los salones del palacio del siglo XIII, que acogen muestras de arte y arqueología islámicas (CARM, s.f.b). Por otra parte, el Museo Siyasa conserva objetos y restos arquitectónicos hallados en el término municipal de Cieza (Murcia), destacando el más importante yacimiento europeo en elementos

decorativos arquitectónicos de época medieval islámicos, el despoblado de Siyâsa (Ayuntamiento de Cieza, s.f.).

La importancia y el conocimiento de este patrimonio común hispano-marroquí adquiere especial importancia en la sociedad multicultural actual. Su difusión y protección mediante estrategias de educación patrimonial no siempre ha estado al nivel que requiere un pasado identitario común.

En el ámbito educativo las actuaciones hispano-marroquíes que encontramos son muy diversas dependiendo del nivel en el que nos encontremos.

En la educación patrimonial formal, concretamente en los niveles educativos obligatorios, se utiliza sobre todo el libro de texto, los cuadernillos y cuentos. En Marruecos existen colecciones como "Le Maroc des enfant" (en estos libros se difunden la música, el aceite de argán, los souks, la cocina...) (Les éditions Bonhomme de Chemin, s.f.), o la colección de cuentos "Malika et Karim" escritos por Sonia Ouajjou para niños desde 3 años en francés, árabe y español ("En busca del tesoro almohade", "La boda de tata Keltoum", "Les jnouns de la medina de Fes", "Le tajine de Ftouma...") (Carrefour des Arts, 2013). En España cuentos como "Panxampla, el bandoler de les Terres del Ebre" para niños de 6 a 9 años (Racó Català, 2016) o colecciones de cómics como "En tiempos del rey Sabio", "Tras los pasos de Ibn Arabi", "Los últimos años de Medinat Mursiya" del Museo de la Ciudad de Murcia (Museo de la Ciudad, s.f.).

Asimismo, los talleres educativos, los juegos como la baraja "Murcia al Azar" para jóvenes y adultos o "El juego del Rey Sabio" para escolares son recursos educativos que facilitan el conocimiento de la transformación urbana de la ciudad andalusí de Mursiya a la ciudad cristiana de Murcia³.

Los museos como instituciones educativas no formales realizan visitas guiadas, ciclos de cine y teatro, sesiones de debate, conferencias y exposiciones temporales. Además, las campañas de difusión son otra estrategia empleada para concienciar a la población sobre el patrimonio cultural que le pertenece. Por otra parte, internet es una vía de acercamiento a la ciudadanía mediante páginas web, blogs de expertos y de organizaciones y asociaciones dedicadas al patrimonio. Por último, existen días especiales como "La Noche de los Museos" o el "Festival Tres Culturas" de Murcia, así como el "Festival Nacional de Artes Populares" y el "Festival Internacional de Cine" de Marrakech.

La educación patrimonial, la sensibilización hacia el patrimonio y las visitas de escolares a museos son actividades comunes en España y cada vez más frecuentes en Marruecos. Instituciones como el Instituto de Patrimonio Cultural de España (IPCE) y el Instituto Nacional de Ciencias de la Arqueología y del Patrimonio (MCU) de Marruecos, desarrollan actividades interesantes para el reconocimiento y valoración de su patrimonio cultural.

Todas las iniciativas descritas muestran la importancia cada vez mayor que la educación del patrimonio ha adquirido y va adquiriendo en España y Marruecos. Durante años las

³ Ambos juegos han sido diseñados por Arquitectura de Barrio, colectivo dirigido por Enrique de Andrés y Coral Marín en el que intervienen diversos profesionales relacionados con la Arquitectura, el Diseño, la Historia, el Urbanismo y el Medio Ambiente. Más información en <http://www.murciaalazar.com/>.

consecuencias del escaso valor otorgado al patrimonio hispano-marroquí en Murcia y Marrakech han provocado la pérdida de edificios emblemáticos, testimonio de épocas pasadas. Es el caso, por ejemplo, de los baños árabes en Murcia destruidos a finales de la década de 1950. En la década de 1980 la denuncia ciudadana evitó la destrucción del yacimiento del antiguo arrabal medieval conocido como arrabal de la Arrixaca Nueva de los siglos XI, XII y XIII en Murcia, aun cuando todavía hoy su estado es lamentable. En la actualidad se está iniciando timidamente la recuperación del Complejo Palatino y Barrio Andalús de San Esteban. En los próximos años se pretende integrar este conjunto monumental con su entorno urbano permitiendo su visita mediante la construcción de una pasarela peatonal.

En definitiva, los ejemplos mostrados en esta comunicación reflejan la importancia de la participación ciudadana en los procesos de recuperación identitaria compartida entre España y Marruecos a través de la educación patrimonial.

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MUSEUM AND COMMUNITY

A PROJECT FOR THE CHIANTI AREA

Anna Soffici, Nicoletta Matteuzzi¹

The *Museum and Community* photographic project was designed to explore the connections between museums in the Chianti area and its territory.

The Museum and Community project focuses on a topic that all public administrations have to face when required to promote their cultural heritage: the close connection between the Community, made up of people, and a local Museum. The challenge is to try and ensure that the Museum is perceived as a living and hospitable place where the Community can meet, understand and discover its past; it should also be a place for planning the future of hospitality and where the various cultural expressions under way in the Community can be shared. This project is an example of what the Town Council can and should do towards promoting the cultural heritage and focuses mainly on the development of the territory, thus basically coinciding with the social and cultural progress of the people living there. It is important to construct networks between the Local Authorities, like the Chianti and Florentine Valdarno Museum Network, headed by San Casciano, whose principal objective is to promote knowledge and divulge the historical, artistic, architectural, archaeological, local traditions and crafts; a heritage that, over the years, has constructed the landscape in which our Community moves. It is therefore increasingly important to encourage the Community to participate in the discovery and promotion of its cultural heritage. This kind of cooperation will allow us to preserve our cultural heritage and pass it on, so that it becomes a way of integrating new 'townspeople' arriving in this area and can help us construct our heritage of the future.

Massimiliano Pescini, Mayor of San Casciano Val di Pesa

Museum and Community is a photographic project that focuses on the exploration and interpretation, through the medium of photography, of the connections between the local museums in the Chianti area and their territory. The project leader, AMISC (an acronym for Amici del Museo di Impruneta e San Casciano), is a local association that, financed by the Chianti and Florentine Valdarno Museum Network, has been promoting educational activities in the small museums in the Chianti area since 2009².

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² The Museum Network links up 14 local museums and monuments in the Chianti and Florentine Valdarno area, providing a unitary management of spaces, services and cultural events; it is headed by the Town Council of San Casciano Val di Pesa in cooperation with the museums situated in other municipalities: the "Giuliano Ghelli" Museum (San Casciano Val di Pesa), the Oratory of Santa Caterina and the Spedale of the Bigallo (Bagno a Ripoli), the Antiquarium of Sant'Appiano (Barberino Val d'Elsa), the Museum of Sacred Art and the "Emilio Ferrari" Museum (Tavarnelle Val di Pesa), the Oratory of the Crocifisso, the Museum of the Collegiate of Santa Maria, the Ancient Serristori Spezieria and the Museum of Rural Culture (Figline e Incisa Valdarno), the Museum of San Francesco

AMISC began to carry out research in the fields of community engagement and audience development from 2013: the idea was to find new ways of reaching a wider audience outside the walls of the museums and the schools, because AMISC realised that its educational activities had until then been limited to primary schools alone.

We decided to carry out a project that focused on the territory corresponding to the Town Council of San Casciano in Val di Pesa, its museum and its community. Like the majority of the Chianti museums, the “Giuliano Ghelli” Museum, founded as a Museum of Sacred Art in 1989, also contains a remarkable collection of religious paintings and sculptures removed from the churches in the San Casciano area³; all these exhibits were transferred to the museum for conservation and security reasons since many of them are of great historical and artistic importance, like the rare panel of the Archangel St. Michael and Scenes from his Life (about 1280) by the Florentine painter Coppo di Marcovaldo, and the famous Madonna and Child (1319) by the Sienese painter Ambrogio Lorenzetti⁴.

In spite of the presence of such an important collection, the local community saw the museum as a static structure that preserved relics of the past, or as a place that might perhaps be worth visiting once in their lifetime. The population did not really understand the importance of their museum or feel part of it; this situation probably also affected tourism, when we remember that it was easier for local people to advise a visit to the great museums in neighbouring Florence, instead of promoting their civic museum and, thus blending the cultural identity of their territory with that of Florence.

On the other hand, the fact that it is a museum of religious art is an interesting challenge for the multicultural society of today. Italian museums of religious art have often promoted their collections by focusing on the religious meanings and uses of the exhibits from the traditional Roman Catholic point of view, however today this is considered only one of the many possible approaches to works of art: a panel showing the Madonna and Child is not only the painted translation of a subject that Christian iconography has codified over the centuries, it is also a ‘product’ of the local community, a starting point for reflecting on the religious traditions of the people who lived in this particular area, as well as on the religious sense of humanity in general. Civic museums can be important cultural hubs if they decide to be places of encounter instead of just being shrines of a national religious identity. Formerly created to represent an unique identity, the civic museums of today can promote the knowledge of local history and traditions in a framework of shared cultural values: in this way, they can not only represent the people who have lived in the same area for generations but also any newcomers⁵.

(Greve in Chianti), the Museum of the Treasure of Santa Maria (Impruneta), the Masaccio Museum of Sacred Art and the Museum of the Abbey of Vallombrosa (Reggello), the Parish Church of San Leolino (Rignano sull’Arno).

³ Since its foundation, the Museum has been arranged inside the Church of Santa Maria del Suffragio; the Museum was enlarged and reopened to the public after restoration in 2008. At present, the collection is on display in three different sections: Sacred Art, Archaeology and Primitive Housing. The Town Council of San Casciano only recently changed the name of the Museum in memory of the artist Giuliano Ghelli (b.1944-d.2014), whose artistic career was always linked to this area.

⁴ Further details in Protopisani, R.C. (1992), pp. 33, 34-35.

⁵ On the role that public local institutions can have in promoting knowledge of the territory to all members of the community, see the interesting interview with cultural mediator Mohamed Ba, in

When AMISC proposed its funding project to the Town Council of San Casciano in Val di Pesa in late 2014, the idea was to carry out an experience that could have an important impact in terms of training for young people and improve knowledge of the local cultural heritage through the more attractive tool of photography. AMISC had already had a remarkable experience in cooperation with the schools and therefore it decided to work with older students learning to become professional photographers. The choice of the Studio Marangoni Foundation School of Photography as a project partner was justified by its highly educational and professional photography courses and, moreover, the Foundation had a lengthy experience in working on multidisciplinary projects⁶.

AMISC presented the *Museum and Community* project to the students at the Marangoni Foundation in January 2015 and then organised its first tours for students and instructors to San Casciano, describing the history of the town, its art and traditions. It is also important to mention that none of them had ever been to San Casciano before (most of these students came from other parts of Italy, such as Sicily, Lazio, Umbria, Puglia). After these brief tours, the students came back to San Casciano on their own and were left free to carry out their photo campaigns.

Starting out with the collections in the “Giuliano Ghelli” Museum in San Casciano in Val di Pesa, between February and July 2015, seven young photographers from the Studio Marangoni Foundation immortalised subjects and situations that suggested the existence of cultural connections between the Museum and the local community. They followed five guidelines of research: “Art and Faith”, “Art and Landscape”, “Arts and Crafts”, “Contemporary Art”, “Art and Theatre”. Their photos showed that the civic museum collections can not only be promoted, but also reinterpreted, when connections are created between the works of art, the local community of today and the material and immaterial cultural heritage of the territory outside the museum walls (religious practices, traditional crafts, expressions of contemporary art and the theatre).

The paintings of religious subjects in the museum, for example, offered a chance to reflect on what still remains of a religious sense in our community and this was the basic idea behind the “Art and Faith” guideline of research; the traditional “preparation of the Sepulchres” in fact enabled the photographer to recognise tangible signs of ancient religious origin that is still alive in the territory (fig. 1)⁷. Moreover, all the objects in the Museum can provide important information on artistic techniques: after visiting a San Casciano workshop, the photographers discovered that the craftsmen still knew how to use the same fascinating techniques of the past (gold leaf gilding, terracotta glazing), which was precisely the result that the “Arts and Crafts” guideline of research hoped for (fig. 2).

Besozzi, E., Bodo, S., Cantù, S., Mascheroni, S. (2007, p. 56). *The Siena Charter* (ICOM 2014, p. 56) was also an important point of reference for our project.

⁶ The Studio Marangoni Foundation is a school dedicated to contemporary photography, founded in Florence in the late 1980s with the aim of promoting and teaching photography. Further details on the official website www.studiomarangoni.it.

⁷ “Sepulchres” meaning “tombs”: all the most important churches in San Casciano are decorated with flowers and plants arranged around a sculpture of the dead Christ as a sort of funeral celebration a few days before Easter. The pale colour of the plants used for this event is due to the fact that they are grown in the preceding months in the dark rooms under the church of Santa Maria del Suffragio.



Fig. 1 - Preparation of the Sepulchres in the Church of Santa Maria del Suffragio (ph. Camilla Riccò)



Fig. 2 - The terracotta technique (ph. Elisabetta Pallini)

The “Art and Landscape” guideline wished to explore the connection between the museum and its territory with the idea of the landscape as an open air museum: the museum itself contains objects from local churches and archaeological sites in the countryside, thus representing a wide territory; moreover the theme of the landscape is also present inside the museum, as in the painting of Sts. Anthony Abbot, Sebastian and Roch by an unknown late Renaissance master (known as the “Master of Tavarnelle”), a work that portrays this part of the countryside as it was in XVI century and was formerly installed in the tiny church of San Giovanni in Sugana, outside San Casciano (Protopisani, 1992, pp. 39-40). This was the photographer’s starting point and inspired him to reflect on the relationship between the old landscape and the new, as well as on the coexistence between natural and artificial landscapes, featuring the roads from an aesthetical and historical point of view, as they are distinctive elements in these areas: in the Middle Ages the wealth of San Casciano was in fact linked to its proximity to the “Via Cassia”, the old Roman road connecting the cities of

Florence and Siena, and the circulation of persons, goods and money benefited the town as a result. Therefore the photos taken during the photo campaign show landscapes that are clearly very different from those we are used to see on commercial postcards (fig. 3).



Fig. 3 - *Provincial road nr. 12* (ph. Pietro Viti)

The role of museum as a starting point for contemporary art was emphasised by the students carrying out the “Contemporary Art” guideline of research: the Town Council of San Casciano has commissioned many works of art by local and international artists, showing its interest in modern art. The idea behind this was to show that the presence of a civic museum in the territory would certainly help the local administrators and people to extend their interest towards expressions of contemporary art.

“Art and Theatre” was perhaps the most difficult guideline to explore: the idea was to promote the fact that the Civic Museum and the Theatre at San Casciano are situated very close to each other, in the same street and linked together by the Civic Library, thus creating a sort of cultural hub inside the town. We decided to start off by studying the Museum collection: the powerful expressivity of the saints in the late Baroque paintings in the museum gives the visitor the feeling of watching a play in a theatre.

When the photo campaign came to an end, the teachers and experts from the Marangoni Foundation selected a final series of photos to create a video that would complete the project of the photographers involved in this training experience; it is now an educational tool that the AMISC Association uses in the local schools to encourage young people to develop a sense of responsibility towards our heritage and landscape. The video was presented to the public in February 2016, together with a book summing up the entire experience (Soffici-Rossi, 2016), now also available on Youtube www.youtube.com/watch?v=QqklbDVhBKM in the hopes that it can be enjoyed by a wider public⁸.

⁸ Our deepest thanks to photographers Camilla Riccò (“Art and Faith”), Pietro Viti (“Art and Landscape”), Mattia Micheli (“Arts and Crafts” with Pietro Viti), Luca Giannone (“Contemporary Art”), Margherita Villani (“Art and Theatre”), together with their teachers Martino Marangoni, Margherita Verdi and Paolo Cagnacci; to Mr. Paolo Bacci for giving the students the chance to observe the various stages in the preparation of the Sepulchres; to craftsmen Simone Petri (silversmith), Luigi Saccardi (terracotta), Rosanna Scarpelli (gold leaf frame gilding) and Omero Soffici (wood carver) for hosting the students in their workshops.

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LE MUSEE DES CIVILISATIONS ET LE PAYSAGE CULTUREL

DANS LES GRASSLAND – CAMEROUN

IMPACT, LIMITES ET DEFIS AU XXI^E SIECLE

Zacharie Duflot Tatuébu¹

Introduction

L'idée du musée dans le Grassland-Cameroun et plus globalement au Cameroun reste encore limitée. De nombreuses personnes le voient encore comme un lieu de conservation de vieilles choses recherchées par les touristes. Elles questionnent même l'impact réel d'une telle institution dans leur quotidien. La problématique des enjeux d'une telle structure, tout comme des professions muséales y est donc encore d'actualité. En l'absence d'une politique globale de leur développement et d'outils d'évaluation de leurs actions, il paraît difficile de dire empiriquement leur contribution au développement durable. Le Musée des Civilisations (MDC) naît donc en 2010 dans cette ambiance. Son idée originelle est de démocratiser la culture et les musées en prenant en considération tout le patrimoine du milieu. Nous voulons donc ici montrer la démarche menée par cet établissement pour un ancrage dans son environnement. Par la suite, nous ferons un constat de circonstance afin de cerner les problèmes auxquels il est confronté tant à l'échelle locale que régionale. La consultation des documents, les enquêtes et les entretiens auprès des acteurs du milieu muséal local, sans oublier des observations directes sont notre base méthodologique. Ce qui a permis de collecter des données sur la perception du musée par les populations environnantes et sur le rôle actuel du musée dans son milieu.

Etat des lieux: potentialités et contraintes du musée des civilisations dans le Grassland-Cameroun

Le Musée des Civilisations à Dschang: des atouts certains dans un paysage culturel extraordinaire

Le MDC est né dans un contexte exceptionnel. Des auteurs tels que Harter (1986), Warnier (1984), Notué (1993, 2005, 2006) ou encore Perrois et Notué (1986, 1997) ont montré la richesse et l'importance du patrimoine culturel des différentes chefferies de la région. En effet, l'examen du patrimoine culturel et naturel montre que partout ils sont composites et d'une grande variété. De plus, les populations de cette région n'ont pas attendu les conventions internationales pour gérer leur rapport avec l'environnement. Les récits de la fondation de chaque chefferie nous montrent toujours cette obligation ontologique d'entretenir certains paysages exceptionnels. L'homme vit ici en parfaite harmonie avec d'important site naturel que sont les lacs, les chutes d'eau, les forêts sacrées, les sites mégalithiques divers, qui participent de la cosmogonie de la région. Les recherches actuelles montrent que les connaissances traditionnelles expriment le savoir accumulé et la compréhension de la place qu'occupent les êtres humains dans l'univers. Elles englobent les

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liens spirituels, l'utilisation des ressources, les liens entre les personnes et se reflètent dans tous les éléments de la vie. De nos jours, l'intégrité de cette culture est menacée par un monde aux prises avec les mutations socio-économiques et le changement climatique.

On comprend pourquoi de nombreuses communautés qui y vivent cherchent des voies et moyens de préservation du patrimoine, de restauration de leur culture et de communion avec leur histoire. Jean Paul Notué (2005) précisait que « la mise en place d'un musée était nécessaire pour préserver et valoriser le patrimoine culturel artistique local, pour assurer sans heurts la continuité culturelle permettant à l'individu de vivre en harmonie avec son milieu ». Ce qui corrobore d'une certaine façon le point de vue de Alpha Omar Konaré qui stipulait en 1983 que « les musées (africains) seront créés pour répondre à des besoins des autochtones et ne seront pas créés pour satisfaire les touristes ». Il s'est donc agi pour les promoteurs du projet du MDC à travers un projet muséologique dite « africaine » d'aider à mieux connaître l'histoire, l'art et la culture des communautés de cette région. Au vue des atouts que représente ce contexte, on peut dire que le MDC est né sur un plateau en or et devrait jouer un important rôle dans ce paysage culturel fort élogieux (fig. 1).

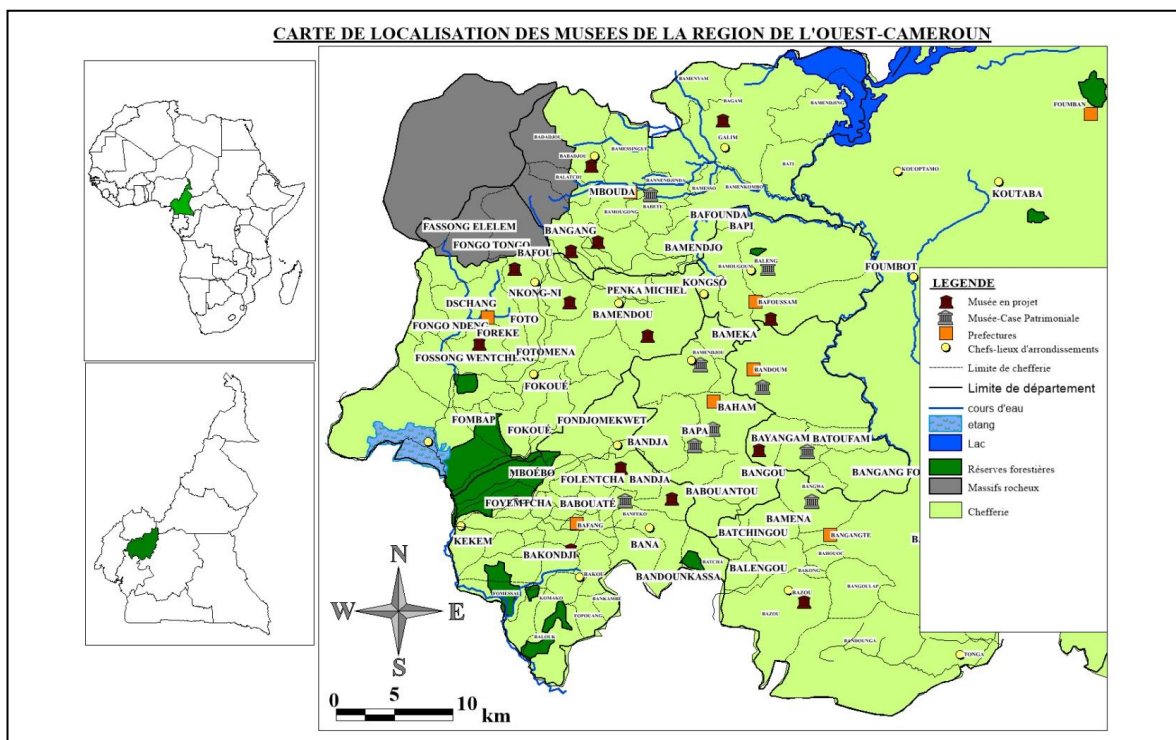


Fig. 1 - Localisation du Grassland-Cameroun (Vouffo bergenie, 2015)

La place du Musée des Civilisations dans le paysage culturel du Grassland-Cameroun

Dans le vaste territoire de la région dénommée «Grassland» ou «Grassfield» ou «pays de prairie», ont vécu des civilisations exceptionnelles. Terre de très vieille et riche tradition plastique, peuplée de façon continue depuis des millénaires, on lui reconnaît le fait d'être un « des grands foyers d'arts et de cultures » de l'Afrique au sud du Sahara. Ce foyer est caractérisé par sa tradition vivante et une certaine dynamique faite de rupture et de continuité, entretenu par les influences extérieures et les contradictions internes.

Le MDC situé dans les berges du lac municipal de Dschang n'est pas le premier musée de la région. Plutôt au début du XXe siècle, deux musées existaient dans le royaume bamoum. Il s'agit du musée du Palais royal qui occupe le deuxième étage du palais bamoum construit par le célèbre roi Njoya de 1917 à 1922 et le musée des Arts et des Traditions Bamoum, fondé par Mosé Yéyap dans les années 1920 (Geary, 1996, p. 264). De nos jours, il existe plus d'une vingtaine de structures qui tiennent lieu de musée au sens restreint du terme.

L'espace qu'occupe le MDC est composé d'un centre artisanal, d'une base nautique pour des balades en kayak et pédalos, d'un terrain de Beach-volley et d'un Jardin des Civilisations en construction. Notons que le basculement que connaît l'institution muséale au Cameroun il y a une vingtaine d'année ne fait pas encore l'objet de nombreuses études surtout celle qui mettent le visiteur au centre des préoccupations. Du système fermé sur lui-même, symbole de culture réservée, elle cherche à se transformer en une structure démocratique et ouverte sur la société, où la logique économique prend désormais l'ascendant. Les actions menées tant en interne qu'en externe par MDC tendent à une intégration de cette institution dans le paysage culturel. La philosophie de cet établissement s'adosse à celle du grand programme dénommé « Route des Chefferies ». Le projet de ce programme est : la construction et l'aménagement d'un musée des civilisations ; l'aménagement des cases patrimoniales dans les chefferies partenaires au programme ; l'aménagement d'un jardin des civilisations et un programme d'action culturelle et pédagogique pour rapprocher nos populations jeunes et scolaires vers notre patrimoine. Le MDC s'est révélé le cœur des activités de ce projet.

Avec son architecture particulière (premier signe d'attractivité des lieux) qui combine les motifs de buffle, d'éléphant et d'araignée (animaux symbolique de la région) et des extraits de l'écriture bamoum, l'édifice marque sa particularité dans le paysage muséale. Ce centre d'interprétation abrite une collection de près de 500 objets provenant de toute la région et même au-delà. Le MDC a été mis sur pied pour conserver, valoriser et diffuser les témoins matériels des civilisations du Cameroun. La muséographie ici tente de retracer de manière chronologique et graphique les séquences de l'histoire du Cameroun, de la préhistoire à nos jours.

Piou et al. (2012) notent que le MDC, de par ses fonctions multiples, est détenteur d'histoire, de savoir, d'intelligence, de connaissance. Cependant, les populations locales rencontrées considèrent que c'est un endroit réservé aux touristes. Quelques étudiants de l'Université de Dschang qui se trouve à moins d'un kilomètre, nous ont avoué qu'ils ne connaissent pas l'intérêt d'avoir un tel espace. Certes, quelques-uns y sont venus par curiosité, mais ont admis ne plus avoir le goût d'y revenir. Cela suppose que le fait de se considérer comme un support de « savoir et de compréhension de l'autre » et la tentative de développement d'une muséographie dite « africaine », ne peuvent suffire pour gagner le cœur des populations locales pour lesquels les objets culturels sont encore entourés de plein de secret. C'est vrai qu'on essaye ici de mettre le public au centre des préoccupations à travers des supports didactiques et des décors contextuels. Le principe ici est de sensibiliser à la notion de patrimoine et de musée, développer la sensibilité au travers d'ateliers artistiques, mettre sur pied des parcours de visite avec l'aide des enseignants et enfin chercher à y amener les élèves. Malheureusement ses actions ponctuelles ne peuvent véritablement avoir un véritable impact sur le public. De plus, le contenu des « mallettes pédagogiques » produits n'a souvent de rapport avec les besoins de l'école. Il ne serait erroné de penser qu'elles semblent plus des instruments de publicité du musée que d'outils didactiques.

Des difficultés à surmonter

La mise sur pied du MDC constitue une offre de proposition muséale différente dans l'approche et la démarche, mais elle se heurte également à plusieurs difficultés. Parmi quelques-unes qui s'inscrivent dans la problématique de l'adéquation du musée au milieu. Il s'agit de : la constitution des collections ; l'approche d'exposition permanente des objets ; l'efficacité de l'offre pédagogique du musée pour les écoles ainsi que le profil du personnel. En ce qui concerne la constitution des collections, le constat de nos enquêtes sur le terrain fait état de l'absence de professionnalisme dans ce travail prioritaire. Même si Piou et al. (2012) soulignent que cette activité a bénéficié d'une forte mobilisation des enseignants et des étudiants de l'université de Dschang pour les travaux de terrain, on se rend compte que le choix des acteurs dans ce domaine avait plus à la subjectivité qu'à la compétence. Nos informateurs ont affirmé n'avoir pas compris la façon de travailler de ces personnes qui étaient prêt à gober tout ce qu'on leur disait. D'ailleurs, les objets n'ont aucune documentation de terrain tel que conçu dans les outils internationaux en vigueur, à défaut de ceux locaux.

La conception de l'exposition permanente a été un problème majeur pour cette institution. Jean-François Barbier-Bouvet (1983, p. 15) notait déjà que « la stratégie personnelle ou professionnelle des concepteurs est, dans certains cas, la meilleure grille d'analyse du contenu de l'exposition ». Il a été difficile d'avoir ne serait-ce que l'ébauche d'une politique de collecte écrite. C'est pourquoi il existe encore l'amalgame lorsqu'il s'agit d'espace géographique de collectionnement. La diversité amène aussi à s'interroger sur les domaines scientifiques du musée, dans la mesure où ces derniers sont susceptibles d'influencer le profil du personnel à recruter. Depuis l'ouverture du Musée des Civilisations, de nouvelles activités sont mises en place pour les scolaires et les étudiants. Seulement, les professionnels présents n'arrivent pas à adapter les savoir-faire anciens aux réalités présentes de sorte que la routine millénaire dont l'habitant de la région est tributaire soit soumise à des réajustements et des réadaptations.

À ceci, s'ajoute le problème d'absence de personnels qualifiés dans des domaines précis du MDC. Quand bien même il existerait une politique de développement du musée qui prenne en compte les préoccupations locales, le succès de cette dernière dépendra de son implémentation et dans une certaine mesure du personnel en charges. Il y a donc de nombreux défis à relever pour une intégration complète dans le paysage culturel local.

Les défis du MDC pour une appropriation du paysage culturel au XXI^e siècle

Le modèle de l'intégration locale et régionale promue par le musée se fonde sur la prééminence d'un système culturel, son attractivité, son efficacité donnant à admirer un patrimoine dont la qualité a été définie par les promoteurs du projet et leurs partenaires extérieurs. Ce n'est que par la suite qu'on cherche l'adhésion d'une population locale qu'on veut absolument convaincre. Ainsi, la trop forte implication de l'expertise occidentale dans la muséographie semble avoir profité à une cible étrangère alors que l'homme de la localité se serait laissé entraîner par son interdépendance émotive et empirique avec sa terre comme le précisait déjà Johnson et Ruttan (1992). Nous ne condamnons pas les ambitions internationales du MDC mais son manque d'enracinement qui semble l'amener dans tous les sens. Il semble urgent que le musée tienne compte du principe de circulation des techniques

et du fait que les transformations sociales et représentations culturelles sont interdépendantes. Dans cette approche, il faut une vision qui permette de dépasser les clichés identitaires produits et inculqués du temps de la colonisation. En marge d'une publication scientifique (Essomba et al, 2012), d'autres actions concrètes doivent être entreprises pour la diffusion de l'histoire et la culture. On attend encore de lui un projet scientifique et culturel qui prenne en considération les besoins de nombreuses populations actuellement exclues et visiteurs potentiels de demain. On s'interroge même, si une institution qui se veut respectable peut bien fonctionner sans des lignes directives écrites en rapport avec ses différentes missions et adossées aux textes et conventions internationaux et nationaux encore en attentes.

Le MDC doit développer un don d'ubiquité, par la présentation d'œuvres hors de ses murs, dans des expositions qui circulent en région, à travers des projets, mais aussi en capitalisant sur les moyens des nouvelles technologies pour que son site Internet soit une autre porte pour visiter le musée. Un accent doit être mis sur sa fonction éducative en explorant les tentatives d'appropriation des théories et méthodes en éducation muséale. Le MDC doit créer une synergie avec les autres acteurs du milieu muséal et patrimonial tant de la région que du pays. Il s'agit de revenir à la vision du musée africain tel que défini lors des Rencontres de l'ICOM organisées du 18-20 novembre 1991 sur le thème « Quels musées pour l'Afrique ? – Patrimoine en devenir »: « Des musées ouverts au grand public où sont posés et discutés les problèmes de société ; des espaces de jeux, de délectation pour les enfants, les jeunes, les adultes ; des musées médias, des musées agoras, qui sont le miroir des cultures africaines d'hier et d'aujourd'hui, qui proposent des synthèses pour celles de demain ».

Conclusion

Nous retenons que malgré les actions pilotes du MDC dans son environnement, des recherches doivent encore être multipliées pour la connaissance du milieu, des hommes et des attentes des populations locales en vue de capitaliser le développement des programmes du musée. Mieux qu'un simple slogan, c'est ce réalisme qui semble avoir échappé au MDC. On sait que l'insuffisance de ses ressources tant matérielles, financières qu'humaines peut avoir été un frein pour l'atteinte de ses objectifs. Mais note tout de même un faible encrage dans son paysage culturel. Une réelle prise en compte du paysage culturel local pourrait passer par certaines étapes tels que : identifier collectivement les éléments du paysage culturel ; puis apprécier l'ensemble de ces éléments en définissant l'intérêt global et la valeur qu'on accorde à chacun de ces éléments ; ensuite se concerter sur les priorités d'intervention et de mise en valeur ; enfin, s'entendre sur les actions à mener, les mesures à prendre et les priorités à respecter. Au-delà de tout, une approche interculturelle est recommandée afin qu'il s'ouvre à des visions inédites de ce paysage. Ce qui lui donnera de valeurs nouvelles et diverses.

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CULTURAL LANDSCAPES

NEW STRATEGIES FOR MAKING THE MOST OF HERITAGE ASSETS:

FROM RESEARCH TO PARTICIPATORY ACTION

Franca Zuccoli, Alessandra De Nicola, Claudia Fredella¹

Accepting the challenge, doing the research, and believing in the visitors

The research project *Cultural Landscapes* was conducted in 2014-2015, by the Human Sciences and Education Department of Milan-Bicocca University in cooperation with the participating heritage sites: Villa Carlotta, Isola Comacina, Orto Botanico di Bergamo (as well as the Valle d'Astino site opened on 14 May 2015). The project received funding under the Lombardy Region's European Social Fund Programme. From the design stages, as requested by the management of the heritage assets, the aim of the project was to enhance the visitor experience offered at each of the participating sites. Hence, the preliminary data collection phase was focused on identifying and analysing current audiences, via questionnaires (n=302), interviews, observation of visitor behaviour and tracking of visitors' movements around the heritage sites (Bollo, 2008; Corbetta, 2015; Mantovani (ed.), 2000; Mortari, 2007; Solima, 2000). In parallel, we also interviewed the management and staff of the sites to build up an in-depth understanding of the heritage assets for which we were being asked to develop new kinds of visitor experience. Finally, we reviewed the literature on the heritage sites themselves, as well as on the themes of visitor participation and audience engagement with heritage and landscapes. A further research aim was to harmoniously blend the languages of science and art, which in the abstract are usually perceived as distant from one another, but which come together to define these heritage sites. Landscape is the background theme that allows us to link scientific and artistic discourse: the participating sites featured landscapes ranging from pleasure gardens to botanic gardens, works of art, architecture and cityscapes, and are therefore of scientific, historic and artistic interest (Norberg-Schultz, 2011; Pandakovic, Dal Sasso, 2013; Raffestin, 2005; Sena Chiesa, Pontrandolfo, 2015; Thompson, 2009). The entire project was conducted over a 16-month period. The second phase, following on the preliminary data collection phase described earlier, involved the development and piloting of ad hoc materials for enhancing visitor participation. This phase was informed by the action-research and participatory research paradigms (Mortari, 2004) and saw the researchers engaged both theoretically and practically, alongside the heritage partners and their audiences, in progressively designing and testing ad hoc materials for the different heritage settings. The data gathered suggested the need to: 1) enhance the areas dedicated to visitor reception and orientation (both at the heritage site itself and on its website (this step would be crucial to making the visit more enjoyable); 2) improve the quality of signage and information panels, both from a readability and a content point-of-view; 3) enrich the information offered to visitors, making it more

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interesting and accessible; 4) support and encourage visitors' desire to learn, actively participate, and come up with their own personal interpretation of the experience (Hooper-Greenhill, 2005, 2007; Zuccoli, 2014). The piloted activities were designed to enhance visitors' appreciation of the heritage sites and their active interpretation of, and participation in the visitor experience. A second aim was that of linking the artistic and scientific points of interest of the different sites. The key underlying principle was that of assigning the lead role in the visitor experience to the visitors themselves, by avoiding the classic guided tour or workshop, and instead providing materials stimulating individual visitors to generate their own experience and to share it with others. The pilot testing phase led to the development of the VIP-Visitor In Practice format, which invites the visiting public to construct their own visitor experience by using the simple tools provided for exploring and interpreting the landscape. The final research output included interactive maps as well as two different kinds of visitor kit offering experiential educational experiences.

The real and virtual materials developed, which will be described in greater detail in the next paragraph, were: tailored kits for each of the heritage sites; the active maps; visitor autobiographical accounts; digital and interactive materials. The research project as we have just outlined it drew on a mix of three main methodological frameworks: the qualitative approach developed within Art Based Research (Sullivan, 2010), which exploits the exploratory potential of art; IBSE- Inquiry Based Science Education (Rocard et al, 2007) which uses enquiry as an exploratory tool; and finally the interpretive approach to landscape and cultural heritage (Tilden, 1957), which advocates the adoption of a hermeneutic and constructivist perspective.

The experimentation phase: a pilot study

Preliminary observational data and initial pilot testing aimed at developing the first interactive visitor kits. The kits were designed to engage with "active visitors" and to be suitable for a variety of audiences. Visitors were also allowed to customize the kits according to their interests, expectations and background knowledge.

During this preliminary stage of the research, we supplied visitors at the beginning of their visit with a set of tools: paper, pens and pencils, frames, magnifying lenses, sticky notes, lollipop sticks and pictures. We also provided visitors with a few suggestions as to how they might use the tools provided, with a view to observing their preferred activities and interests and what they enjoyed the most. Lastly, we collected visitors' feedbacks. We also set up a Facebook page (www.facebook.com/Paesaggi-culturali) where visitors could post their pictures, drawings, and other artefacts, or write their own opinions, critiques and suggestions, in order to share their experience and create a heritage community.

This research also drew on the concepts of "participatory museum" (Simon, 2010) and "pop-up museum" (Grant, 2013), as well studies carried out using the *hands-on minds-on* method, such as the EST project (Nigris, 2008), with the aim of combining art and science education.

The second step in the experimentation involved piloting the first version of the kit at each of the three sites and obtaining visitors' feedback via informal interviews and supplying questionnaires (n=302). Visitors were asked whether they enjoyed using the kit or not, how they perceived the experience while doing the activities, and if the experience changed their overall view on the heritage. Visitors are not generally used to be engaged by museum staff.

This explains why at times visitors found it annoying to be asked questions or feared it was beyond their capabilities to make a contribution: they found it hard to believe that the museum curator or educator, the supposed “experts” and providers of knowledge, should be interested in what they thought, liked, or wanted to do. And we also surprised them by inviting them to carry out activities. Indeed some visitors refused to use the kit, telling us “I’m not able to...”, “I know nothing...”.

On the other hand, those who used the kit gave us an enthusiastic feedback, often thanking us at the end of their visit and proudly displaying how they had used the kit. Many of them told us that they had also enjoyed seeing the products left behind by other VIP visitors and that they had drawn inspiration from them. That suggest that providing the kit fulfilled the goals of the project, engaging the public and encouraging a different approach to the visit of a cultural heritage site, which implied a deeper and more personal involvement to the visit. It also helped visitors feeling they were part of a community that cares about heritage for its own sake.

The words of the Senegalese poet Baba Dioume (Bertacchini, 2013) perfectly sum this up: “In the end we will conserve only what we love; we will love only what we understand; and we will understand only what we are taught”.

The VIP (Visitor in Practice) kit

The VIP kit, available for free download on the *Paesaggi Culturali* web site (<http://www.paesaggiculturali.org/vip/>) was designed for the heritage sites involved in this study, but can actually be adapted for use anywhere.

It consists of three folders labelled *Observation*, *Exploration* and *Interpretation*, titles that prompt visitors on what they may do, without being overly prescriptive.

OBSERVATION: to inspire visitors to approach the site from different perspectives, encouraging the use of images and filters to capture the essence of the landscape observed. It contains: frames, an acetate, a marker, a silhouette of trees (Architect Cesare Leonardi Archive).

EXPLORATION: to facilitate a deeper and more detailed observation of the landscape. It contains: pictures of detailed scenes that the visitor has to recognize and identify, sheets and pastels for surface frottage, a magnifying glass.

INTERPRETATION: to encourage visitors to reflect on their experience and to develop a personal point of view of the cultural landscape. It contains: post-it notes with lollipop sticks (visitors can leave messages along their path describing the feelings the site evokes), map-stick cards to collect elements of the landscape (fallen leaves, different coloured soils...).

Between art and science

«Art was once hard to do and easy to understand. Today it is easy to do and hard to understand» (Crespi, 2014, p. 67). The data from the interviews, surveys, and recorded visitor commentaries collected from audiences at our three heritage sites suggested that visitors found it difficult to comment on any of the heritage they had just experienced

(modern art, archaeological remains, Rationalist architecture) other than in highly generic terms: “It’s all so beautiful!” For example at Villa Carlotta, interviewees generally only praised the care with which the works of art were being preserved although they often shared personal memories of when this site was still in use as a home². At Isola, most commented on the peaceful atmosphere; while in Valle d’Astino, visitors expressed satisfaction that this beloved spot had once again been made accessible to the public, and displayed curiosity about the types of fruit being cultivated there.

Examining how audiences consciously or unconsciously interpret – i.e. in philosophical terms, attribute meaning to – heritage, implies attributing meaning to the educational initiatives of museums. In the current study, the earlier outlined methodological frameworks of *Art based Research*³, *IBSE – Inquiry-Based Science Education* (Barell, 2007), and the interpretative method were used to analyse audiences in the first instance, and subsequently to generate dialogue between heritage and visitors, ultimately with a view to founding the type of “interpretive community” proposed by Hooper Greenhill, in relation to learning in museum settings. In such communities, meanings are socially constructed and informed by the community’s prior store of knowledge. The challenge for us as researchers was to come up with tools for exploration that were not over-scientific but that contributed to visitors’ engagement with the heritage sites, above all by exploiting the power of the image, given the visual nature of the human brain, and especially of the human imagination (Munari, 1977).

As Dixon Hunt has observed “an object cannot compete with an experience” (2012, p. 50) which, by definition, is contingent. Experience – in some settings more than others – is more than just visual, but may also be olfactory, auditory, etc. The key aim of this project was to make all these dimensions of sensorial experience more meaningful and more conscious on the part of the visitors. To provide a poetic experience outside the bounds of the everyday.

The activity maps thus invite visitors to experience specific parts of the site via their senses, giving rise to a personalized exploration and original reinterpretation of a particular place. The tool provides guides, and offers possibility, but leaves audiences free to create their own experiences.

Finally, the kit proposes photographic art as a means of discovery and learning. As observed by Benjamin (1973), the photographic medium alters our perception of an object. The analytical power, at both the micro and macro levels, of photography can enhance visitors’ imaginative and narrative encounter with heritage. For this reason, visitors are invited to use and exploit the different characteristics of the smartphone/tablet, digital camera and Polaroid camera to represent their heritage experience.

Conclusions

Through this research (De Nicola and Zuccoli, 2016), we set out to stimulate processes of participation and interpretation, as well as joint reflection on these cultural heritage sites on the part of researchers and heritage staff, by testing new forms of visitor engagement,

² See the video recorded visitor accounts at www.paesaggiculturali.org.

³ For accounts of research in this area, see: Green, J.L., Camilli, G., & Elmore, P.B. 2006; Leavy, P. 2008; Knowles & Cole, 2008; Leavy, 2009.

listening to visitors and giving them voice, and consequently enabling them to live to the full, bear witness to, and help to conserve, these wonderful places.

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Research papers



CREATING TRANSFORMATIVE COLLECTORS FOR HERITAGE SUSTAINABILITY

EXPERIENCE FROM BLACK TAI VILLAGES IN PHETCHABURI PROVINCE, THAILAND

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Introduction

Cultural heritage plays an important role in maintaining cultural diversity (UNESCO). This is applicable to every social group. Cultural transmission from one generation to another is also a relevant key.

This paper is a part of the Participatory Action Research (PAR) on cultural transmission for the transformative learning of ethnic minorities. It is the researchers' experience of the first loop of the PAR cycle. The research aims to transform both Black Tai people's perspective towards cultural transmission, and transform the way to communicate with the public from analog to digital. This assumption will have to be tested in the next loop of the PAR cycle.

The research duration is three years and now it is at an interim stage of the process. Researchers have been collecting data with three generations of Black Tai villagers. The research methods used are participant observation, in-depth interviews, and focus groups.

Our experiences call into question cultural transmission. The new generation may not be interested in tangible heritage, but somehow, their in-born ethno-nation is deeply embedded and they will not give that up. This is manifest as intangible cultural heritage such as ancestor worship, traditional rituals, and traditional ceremonies.

Three generations of Black Tai collectors

In the field of museum studies, collectors also play an important role. These are people who own collections of art objects, specimens, replicas, treasures of culture, and sometimes they loan their collections to museums. Museum staffs have to work on choosing, classifying, interpreting, and exhibiting those objects.

In Black Tai society, there are three generations that may be called collectors. These three generations include the elderly, the middle aged and new generations. They all have different perspectives toward cultural transmission.

The elderly in the village are defined as people aged 60 and over who are very concerned about cultural transmission. This group of people possess a great deal of knowledge and cultural wisdom that they seek to transmit to the new generation, but they feel that the new generation is neither ready nor interested at all in receiving this cultural heritage. The elderly transmit their knowledge through daily-life practice, such as cooking, speaking, weaving, performing etc.

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The other group who is worried about cultural transmission is that of the middle-aged, who are 40-60 years old. This group might not have been interested in cultural transmission in the past when they were younger, but now they are interested in this issue and worried about their own cultural heritage. The middle-aged group would of course like to transmit their knowledge to the younger generation, and they also want to learn from the elderly in order to be able to transmit that knowledge onto the new generation.

The last group is the new-generation, aged under 40. This group has been classified as the new generation, most of whom learn a lot from social media. They live their lives on social media. They like to chat, post, and share to create conversations among their friends in the digital world. This group seems not to value their own cultural assets as a heritage because it seems too complicated and “too analog”. They are not interested in cultural inheritance. For the majority, what they want is anything online and they far prefer to communicate through social media.

However, among the youngest generations of Black Tai there are also some who are very fond of their cultural heritage. These people learn from their grandparents. We found that those who grew up with their grandparents absorbed and accumulated cultural awareness from their grandparents’ way of living. They spent lots of time with their grandparents and families; and so were able to naturally learn their cultural heritage, both tangible and intangible. This group wishes to transmit this knowledge to their peers.

We observed that in Black Tai society, the three generations have different perspectives on cultural transmission. These three generations can be counted as collectors of their own culture. The elderly are the experienced collectors and they may have vast collections of cultural assets and cultural heritage. The middle-aged could be collectors who have been working in the fields for many years and might own some smaller collections. Lastly, the new generation might not have any collection because they don’t feel it’s worth, or they could be fledgling collectors looking to accumulate a collection for the purpose of maintenance or showing them to others.

The transformation of cultural transmission

All that has been mentioned above means that the term “collectors” in this paper refers to people who hold cultural treasures. Each generation has their own way of collecting cultural heritage. Establishing a shared meaning of cultural transmission and cultural collector is very important. This section will focus on the tendency to transform each generation’s perspective toward valuing their own culture for cultural heritage sustainability.

To sustain culture, we need to transform the point of view and what Jack Mezirow (Mezirow, 1990) calls the “meaning perspective” of each generation to create a shared meaning of cultural transmission. The elderly’s nature of cultural transmission is through daily-life practice, while the middle-aged stand in the middle, between the two generations. They try to think of effective ways to deliver cultural heritage to the new generation. Lastly, the new generation’s lives are in social media. It’s very challenging to find a good way to transmit culture in a way that fits the needs of all the three generations.

The first two groups comprise people who already realize the value of their own culture, but still struggle to find a way to deliver their knowledge to the new generation. The new generation is the only generation that may not value their own cultural assets as heritage.

In order to create cultural transmission awareness in the new generation of Black Tai, we, as researchers familiar with the social media world, need to understand the way of life of the new generation - a generation that learns almost everything from the cyber world.

In sum, we are trying to transform at two levels. First, we are encouraging the transformation of the three generation collectors' perspectives toward cultural transmission. Second, we are facilitating the transformation of cultural transmission from an analog to a digital world. In this way, we expect to reach the target group - a new generation who inhabits the digital realm of social media - and thereby grab their attention and transform them from non-inheritors to inheritors of their own culture.

What is our act to create shared meaning among three generations?

This section describes our actions to create a shared meaning among the three generations.

After collecting data in the villages from the three generational groups, together with evidence from text books and case studies from museum staff, we developed a device to communicate with the new generation. We tried to find a valuable solution to transform the way to convey the message to the new generation (perhaps from unappreciated content to meaningful message).

We argue that a win-win solution for this cultural transmission predicament is to create an ecomuseum with "living" people on site, online and on mobile phones (Black, 2012). In this case, place may not be the issue of most concern, but rather content. Museum should provide experiences of self-creation between itself and its users (Black, 2012, p. 1).

We came up with an action plan for a pilot project creating an online mobile ecomuseum through a Facebook fan page call *Itaidam*² (fig. 1) designed to communicate with the new Black Tai generation. We have created a space for them to share their experiences, to post what they think is Black Tai culture, to chat about their culture or anything else they want to. This correlates with what Black (2012) stated above about community engagement, and the ability to have a self-initiated, self-directed, and self-sustaining collaboration between the museum and its users.

The Facebook fan page was designed to be a contemporary ecomuseum where people live together and are willing to share their own experiences with others. This provides an opportunity for members of the group to collect, curate, and create the content themselves, which they are able to share with their friends and others, thereby connecting them to the world and bringing about sustainability for the community.

² Tai Dam is a Thai word meaning Black Tai. To reach the Facebook fan pages mentioned in this paper, please go to [Facebook.com/Itaidam](https://www.facebook.com/Itaidam).



Fig. 1 - Picture of ITaidam facebook fanpage as e-ecomuseum to preserve cultural heritage by creating a conversation between the ecomuseum and the public

We are also planning to create an ecomuseum on site, with three key terms, namely contemporariness, conversation, and community's engagement within the village, where the elderly can be key persons to transmit knowledge to the youngest generation. We divided cultural heritage into five categories: food, clothing, Khapsaipaeng folk song, language, and Black Tai ancestor worship. Objects of these five categories will be available in each home in the village. Visitors can visit each home containing these items of cultural heritage and learn from experiencing them. They will learn from the elderly and also from the conversations made throughout the activities.

We assume that the process is a time consuming one. We need to monitor our ecomuseum both online and onsite.

This is a pilot project that we are conducting in order to find the best solution for promoting shared meaning of culture in the community. The onsite, online, and on mobile ecomuseum is our answer for now.

Conclusion

In conclusion, we argue that museum in any century is an educative, communicable place. It is a centre for dialogue, negotiation, and reflexivity. We have to transcend the borders between formal and informal education. Schools, family, and community have to work together in order to cultivate their ethnic pride. Culture will be transmitted from generation to generation. We have to discriminate the usefulness of the old fashion and combine the

contemporary with the traditional in order to hand down the knowledge. Tangible heritage may exist in a new form, but the meaning of intangible cultural heritage is the most important for each culture. As long as each culture realizes what is the most important meaning of their own culture, their cultural heritage should be sustained.

The ICOM Code of Ethics for Museums (ICOM, 2013) shows that in order to create a story in the museum, we need to concern about and respect the community and cultural practices in the area. This is relevant to Terzic, Bjeljic and Curcic (2015), who mention that it is significant and motivating for local communities to identify their own special elements of intangible cultural heritage. These elements can provide usefulness and economic value, which is important for ensuring their sustainability and public use.

Our first finding was that in order to safeguard cultural heritage, people need to earn money from the cultural practices to support their living. In order to do this, we may need to follow the Surin model of Ratchaneekorn Sae-Wang's research (2015) for cultural heritage transmission by turning textiles into a cultural commodity and in this sense, we can say that communities play roles as both collectors and curators of their own culture.

Curating is being used in different contexts than ever before (Obrist, 2014). Jens Hoffmann (2014) also stated that the curator is responsible for telling a story and providing the context. The curator should put stories into conversation with each other, positioning them with a diverse array of stories, fictions and micro-stories. A museum exhibition of one's culture is a discursive argument (Hoffmann, 2014). Form and value in society are constantly shifting and taking on new meanings. It is a curator's job to create a conversation around a particular culture. According to Obrist (2014), future curators must be cognizant of the need to work on a digital platform. Things may change from one generation to the next, but the new generation has to learn and take advantage of their special historic circumstance.

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ENGAGING WITH MEMBERS OF MIGRANT COMMUNITIES THROUGH INTERVIEWS

*Insa Müller*¹

Engaging migrant communities through interviews

Today's reality is increasingly shaped by international mobility and migration. Museums all over the world are adjusting to changing circumstances. This paper shows how small museums of local and regional history can document contemporary changes, while simultaneously working with new members of the local community in ways that offer relevant experiences for all the parties involved.

Small museums - high standards, limited means

Even though they represent the most common type of museum, small museums dedicated to regional or local history are often ignored by museum researchers (Gosselin and Livingstone, 2016, p. 4). In this paper, the term 'small local history museum' designates all those museums that are neither private initiatives, e.g. hobby museums maintained by volunteers, nor are they national institutions or cultural history museums located in big city centres. The group of museums is hence described as a) at least partly state funded, and therefore forced to react upon national cultural and museum politics, but also as b) often underfunded. As a consequence many smaller local history museums frequently lack staff and time for extensive exhibition or educational projects. The challenge museums of this category meet is that they have to respond to an intentional, programmatic level as expressed in public policy documents, but they have to do so with all the limitations the real world brings along.

Museums are nowadays expected to play active roles in public life and to contribute positively to society. This is clearly stated in the ICOM code of ethics. In Norway, this guiding principle is further made explicit in policy documents on museum politics, which use the term "dialogue institution" referring to museums. The question is therefore: What methods can enable small museums to live up to the notion of 'dialogue institution'?

The case: Hitra and Frøya

The islands Hitra and Frøya are located in middle Norway and have approximately 4500 inhabitants each. Traditionally, residents on these islands led a life mostly based on fishing and small-scale farming, and the population was characterized by internal homogeneity. Until only a decade ago, people left the islands due to lack of working opportunities. Since 2005, the situation has been changing dramatically. Norway is today the world's leading producer of Atlantic salmon, and Hitra and Frøya have experienced a rapid growth of aquaculture and fish processing facilities. Due to the growth in the job market, many employees come to Hitra and Frøya from abroad. Labour migrants from Poland, Lithuania

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and Romania represent the most substantial groups and 15 per cent of the population. This demographic development leads to increased diversity in terms of who constitutes the local community.

Theoretical platform - Dialogue and historical consciousness

Dialogue is a frequently used word in museum policy documents, but also museum practitioners widely use 'dialogue', always with a positive connotation. However, the theoretical background of the term is seldom discussed. Preparing the interviews, we drew on the work of Paolo Freire and Jürgen Habermas to identify features of dialogue that could be operationalized in dialogic interviews.

In a normative way, educator and philosopher Paolo Freire used the term 'dialogue' to describe a face-to-face interaction between equal partners, a process of a sharing inquiry with the aim of arriving at a shared understanding that subsequently leads to change (Freire, 1997, p. 110). The significant elements of dialogue in museum practice are "engagement" and "mutuality". Accordingly, participating in dialogue in/with the museum demands real discussion partners, that is, people who listen and respond and who are open to change during the dialogue.

In addition to engagement and mutuality, a second important aspect of "dialogue" is that it has to be free from power or domination to the greatest extent possible. In his theory of 'communicative action' (Habermas, 1984-87), Jürgen Habermas speaks of the 'ideal speech situation' that would lead to consensus based on the best rational argument. Ideal speech situations are defined by specific validity claims and specific rules, that can be integrated and followed in real world dialogues. According to these rules all should be heard, no one should be excluded *a priori*; all should have equal power to question the ideas and justifications of others and to ask questions; all should be equal in making a decision and reaching a conclusion: coercion must be excluded and the only power exercised should be the power of the most reasonable argument.

The rule that everybody is allowed to take part in the discourse does have the most far-reaching consequences for dialogue in the museum as it suggests that immigrants can utter their views on local history even though they are newcomers. The second significant consequence is that everybody can ask any question or introduce any topic. Practically, following these principles implies that a museum representative cannot stick to a predefined interview-guide.

Both Freire's and Habermas' approaches aim towards ideal forms of dialogue. Critics have pointed out that a shared understanding (in Freire's terms) or consensus (Habermas) are not only difficult to reach, but that traditional views on dialogue can even have the effect of domesticating difference, and by this of reproducing power relations. In the field of museum studies, Bernadette Lynch has criticized the use of dialogue in the museum as mere lip service (Lynch, n.d.).

Turning away from agreement as the only educationally, socially or politically worthwhile outcome of dialogue, pedagogue Nicholas Burbules proposes to conceptualize dialogue as a situated practice instead of a neutral way of communication. According to Burbules, dialogue occurs in a specific situation and hence is influenced by "with whom, when, where

and how” it takes place (Burbules, 2007, pp. 518/19). Burbules’ ideas are important because they help us regard the process of engaging in dialogue as a practice, something all participants are actively involved in. With his focus on context and settings, Burbules’ work offers stepping stones for overcoming the gap between the abstract notion of dialogue and its practice in museums. Equally important, Burbules sharpens our focus on the process itself, as it is not the outcome alone that counts for the value of dialogue.

The second theoretical concept introduced here is ‘historical consciousness’. In Scandinavia, historical consciousness is widely discussed and conceptually elaborated in the field of history didactics. There is surprisingly little discussion about the concept in museum studies or in museum practice. Basically, historical consciousness focuses on the process of how humans build their sense of the past: it is about the correlations between interpretations of the past, understandings of our present lives and perspectives about what the future holds for us (Jeismann, 1997).

According to Bernd Eric Jensen, individual historical consciousness is developed through social and cultural interactions with others. Historical consciousness is not something we are born with, or something we can obtain through reading or visiting an exhibition alone (Jensen, 2012). Finally, historical consciousness is dynamic and constantly changing.

The project “change”

In summer 2015, I was invited to participate in a documentation and exhibition project which the development department of the Museums of Sør-Trøndelag and the Coastal Museum in Middle Norway started in co-operation with ASTRA National Museum complex in Sibiu, Romania. The aim on the Norwegian side was to document current changes and experiences of the new members of the local community, and to develop an exhibition titled *Change* that would be shown in Hitra and in Sibiu. From earlier projects, museum staff knew that in many cases, interviews would be the only time informants would get in touch with the museum. On that account, the question was how we could conduct interviews that would offer positive experiences for those who participated. We combined features of the theoretical concepts of dialogue and historical consciousness with an established research and documentation method, namely qualitative interviews. The result were dialogic interviews.

Dialogic interviews

We tested our approach with seven informants with different national backgrounds. As we were inspired by the elements of dialogue and historical consciousness, we dynamically reacted to the flow of the conversation. In detail, that meant that we added questions or, more unconventional in an interview situation, we filled in historical knowledge or personal memories when appropriate. Doing so, we opened up a space in which local history served as a starting point, but many other issues were addressed.

Below, I will use a short excerpt from an interview with Agnieszka², a young woman from Poland, to illustrate a selection of observations. Agnieszka had come to Hitra a couple of years ago and worked as a cleaner in one of the fish processing facilities. As a representative

² Name was changed for reasons of anonymity.

of the museum, Hanna, a trained historian, a local from Hitra and member of the development department in MiST, joined the interview. In addition I, a PhD candidate and a foreigner myself, participated in the dialogic interview.

Agnieszka told us that she had observed the beautiful 'Bunad' (Norwegian folk dress) on the 17th of May (Norway's national day) in the street parades on Hitra. 'Bunad' are very popular and many Norwegians possess and wear them on special occasions like Constitution Day or weddings. Agnieszka said that she thought these clothes were beautiful, and that she noticed they have different styles, wondering whether that indicates regional differences. We affirmed her observation and spoke about the particular dress for Hitra. Then she asked whether one would inherit a 'bunad' after one's mother or grandmother. We answered 'yes' and that this would even be very typical. She then continued: "Well, then it must be very interesting to own a 'bunad' that is 300 years old". We then explained that those folk costumes were not as ancient as they might look, but that they actually were an invention of the second half of the 19th century. Hanna switched into the position of an historian and added "when Norway was under the Danish rule". And this was something Agnieszka could relate to: "Yes, I know!", she said with impetus. Through her reaction, she demonstrated that not only did she know the cornerstones of Norwegian history, but also that she found it important that we were made aware that she knew. Hanna continued by describing Norway's way to independence. Agnieszka picked up that thought and said: "Yes, I understand that there is not a big difference whether you are under Denmark or under other countries. It was the same in Poland. Poland was gone for more than 100 years, but the tradition was inside the people" [my transl.]. Her statement 'I understand' could be read as an expression of her empathy with the experience of Norway as an oppressed nation or an attempt to establish commonality. In terms of historical consciousness, we learned that she used references from her home country to give meaning to things she knew about Norwegian history, in this case the context the folk costumes belonged to. The conversation continued with a discussion of nation building processes in Poland and Norway.

The most significant observation in terms of historical consciousness was that we were able to clear up misunderstandings, thus offering Agnieszka a better understanding of Norwegian history and heritage. We also learned about Polish history and, most important for further museum development, we were made aware of what strategies a person from Poland applies in order to make sense of Norwegian cultural heritage and history. From before, the museum had very little information about these meaning making processes.

Dialogic interviews offer a number of positive effects. First, individual historical consciousness is acknowledged; second, in a dialogic interview museum staff has the possibility to correct misunderstandings. As misunderstandings exist on both sides, conversation partners use the opportunity to correct preconceptions and misinterpretations related to cultural norms or patterns of behaviour, which could lead to problems in everyday life together in the community. Third, cultural exchange and cultural learning take place as we get to know more about each other, the different cultural backgrounds and histories. Finally, dialogic interviews democratize the museum through addressing non-visitors, attracting them, and inviting them into the conversation.

With focus on equality, the method is more democratic than traditional documentation interviews. After the interview, transcripts of the interviews will be included in the museum

archive, thus safeguarding immigrants' voices on topics of local history, the present situation in Frøya and Hitra and expectations towards the future. Inviting newcomers to contribute to discussions about the past, present and future of the local community is an important step to facilitate belonging to the new home place. Safeguarding these voices in the museum archive is a second step. As newcomers to the islands are invited to learn more about the local history, and to comment and discuss local past, present and future, their voices enter the archive not as voices on the migratory experience alone, but they are granted a speaking position as members of the local community.

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IMPACTS' ASSESSMENT OF THE DELPHI'S REGION CANDIDATE FOR CULTURAL CAPITAL OF EUROPE ON THE LOCAL COMMUNITY

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Introduction

Delphi, as all of Greece, faces severe economic crisis, as well as a crisis of values. It is experiencing crisis of identity, that Europe faces as a whole.

The area is changing, both in terms of population and culture, but it still is an emblematic symbolic capital. On the one hand it represents universal human values and projecting them to the entire world, while on the other hand it has a strong symbolic dimension contributing to the identity of modern Greece.

The Delphi Municipality's policy for development and social cohesion is strongly related to knowledge and innovation applications. Within framework, it has established collaborative agreements with various Higher Education Institutions in Greece, among them the T.E.I. of Athens.

Following the above, Delphi wished to claim the title of European Capital of Culture in 2021, with full awareness of the significance of the historical context for Greece and Europe.

At the core of Delphi's proposal, lies the interconnection between culture, research and innovation, and through these the development of a model for growth for the area which will connect the state with the local communities, the academic/research institutions and the market.

Aim

According to the above mentioned, the aim of the research is the assessment of the degree of maturation of the local community as far as the acceptance of culture's/ heritage's role as a main developmental tool for the society. Additionally, this research aims to explore to what extent they feel as active subjective of this process.

Material & Method

Study design - Subjects

During the preparation of the proposal for European Capital of Culture 2021, and with the central aim of determining area residents' attitudes towards cultural and creative affairs, as well as their relation to the culture and creativity, the Municipality of Delphi in collaboration

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with TEI of Athens administered a survey to 15 Primary Schools in the area, thereby distributing a total of 1256 questionnaires to as many households. A total of 594 responses (47.3%) were received, a percentage that renders the research statistically reliable.

The questionnaire is consisted of a total of 8 items. The first 3 items intent to assess the impact of the Delphi's region candidate for cultural capital of Europe on the local community regarding the local pride and the economic growth. The rest 5 multiple response items refer to the opinion of local community about their participation to cultural events.

Statistical analysis

Statistical analyses were performed using SPSS version 19 software package (2010 SPSS Inc., an IBM Company, Chicago, IL, USA). Descriptive measures through statistics and graphs are presented for all items.

Chi-square test was used to test whether there is statistically significant association between the feeling of the local pride and the opinion for the economic growth. Correspondence analysis was conducted to confirm the results. There were no missing data for any of the variables analyzed. In all analyses, significance was set at $p < 0.05$.

Results

The survey findings can be summarized as follows:

Approximately 90% of respondents feel that being awarded the title of European Capital of Culture 2021 will enhance local pride.

The majority of 87% of respondents feels that becoming European Capital of Culture 2021 will be an opportunity for economic local growth during 2021, while 73.6% of respondents feels the same for the upcoming years.

According to the results of the "Pearson Chi-Square" test, there is statistically significant association ($p < 0.05$), between the feeling of the local pride and the opinion for the economic growth (figg. 1, 2 & 3). Correspondence analysis was conducted to confirm the results as presented in the following diagrams.

The great majority of the respondents (78.5%) include among all the other responses "History and Culture" as the most significant element of local identity which they believe should receive special focus, the "Natural Environment" (47.4%) as their second choice, while the response "Artistic Creation" represents their last choice (19.7%).

The great majority of the respondents (62.3%) include among all the other responses "Theatre Performances" as the most favourite category of cultural events that they would like to attend, the "Museum and Gallery Exhibitions" (38.6%) as their second choice, while the response "Talks and Art Events" (18.8%) represents their last choice.

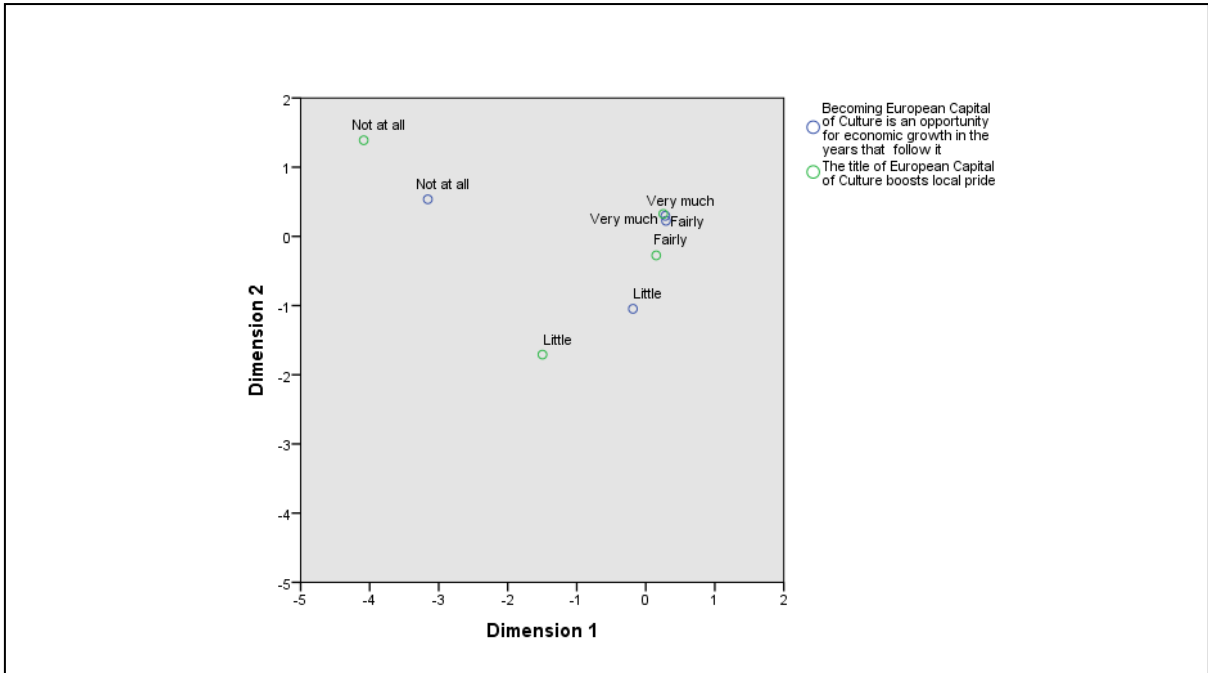


Fig. 1 - Feelings about the economic growth in the years following the European Capital of Culture 2021

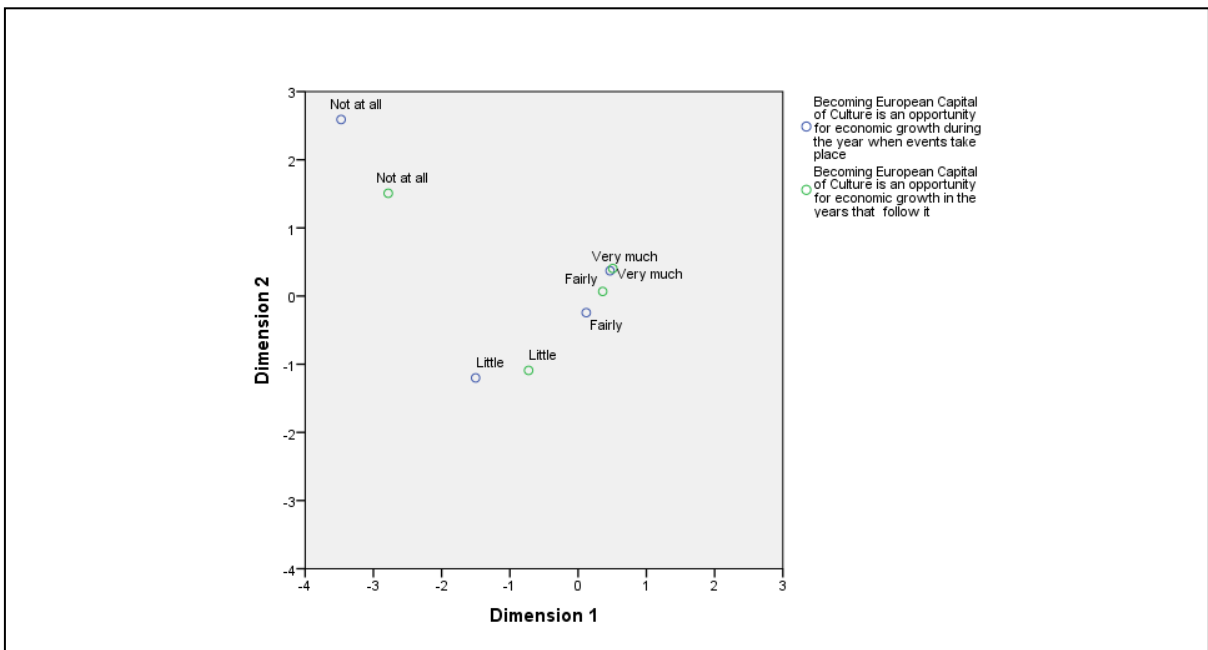


Fig. 2 - Feelings about the economic growth during the European Capital of Culture 2021

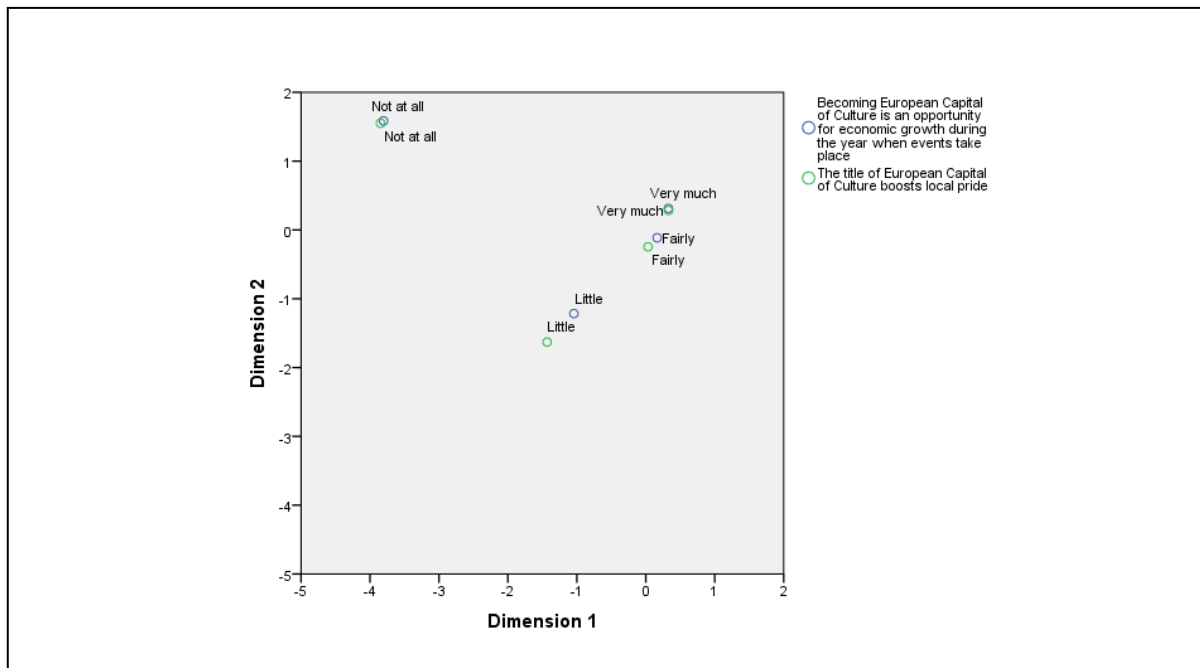


Fig. 3 - Feelings on how being the European Capital of Culture 2021 can boost local pride

The great majority of the respondents (33%) include among all the other responses “Theatre Performances” as the most favourite category of cultural events that they would like to participate, the “Sports Events” (32.1%) as their second choice, while the response “Talks and Art Events ”(11.3%) represents their last choice.

The great majority of the respondents (74.9%) include among all the other responses “Volunteering” as the most favourite means of participation in cultural activities, the “Active Participation” (28.6%) as their second choice, while the response “Donation” (3.3%) represents their last choice.

The majority of the respondents (62.7%) include among all the other responses “Lack of Time” as the most significant barrier to participation to cultural events, “Financial Difficulties” (36.6%) as their second choice, while the response “Lack of Interest” (14.3%) represents their last choice.

Discussion

For the Municipality of Delphi, management of cultural asset of the area is fundamental factor to the strategic development according to «LEIPZIG CHARTER on Sustainable European Cities», (http://ec.europa.eu/regional_policy/archive/themes/urban/leipzig_charter.pdf).

According to Poullos (2010a, p. 172; 2010b, p. 324; 2014a, p. 31; 2014b, p. 19), “The most important management models that apply globally are: ‘material-based’, the ‘values-based’ and model ‘living heritage’ ”.

The Municipality of Delphi has chosen to follow the model of “living heritage approach”, according to which the cultural heritage even today is still created and further developed on

the basis of continuity of society's initial connection to the heritage (continuity) (Poulios, 2010a, 2011, 2014a, 2014b; Wijesuriya, 2005).

“The aim of management, according to this model, is to preserve the continuity of society's initial connection to the cultural heritage (continuity). The preservation of the heritage material achieved in the long term by maintaining society's connection to the heritage” (Poulios, 2015, p. 46).

“Recent studies have shown that embeddedness in communities has an enduring influence on organizational behaviour and that there are a number of mechanisms that mediate and maintain this relationship” (Marquis and Battilana, 2009, pp. 283-284).

A prerequisite for achieving the above mentioned is the strong link between the local community and cultural heritage.

As a first step of recording the disposal of the local community to connect and support the Living Heritage of the area has been implemented the above research to mark the candidature of European Capital of Culture 2021.

The results were highly encouraging since the great majority of the local community has realised the role of culture/heritage as main factors of the local identity and development. The great majority also believes that the realisation of important cultural events taking place in their region, as well as these that may be held in the framework of the European Capital of Culture 2021, contribute to the economic well being of the community and stimulate a greater sense of regional identity and pride in the area's heritage. In fact, it is impressive the close relation of the local proud feeling, arisen by the implementation of cultural actions, with the approval of the developmental aspect of these actions. Moreover, the local community has a holistic perception of the natural and cultural environment and wide perception of the cultural content as elements of local identity. It has to stretch out that this happens in area under strong protection regulations although in these areas it is frequently noticed increased public conflict with protected area management (Fiallo and Jacobson, 1995). In contrary, in this case study almost the total local community intends enthusiastically to support cultural activities as creative contributors, volunteers, even though sponsors! Although the fact that volunteering is expected in this region, given the strong tradition in such behaviour, the attitude of active contribution in cultural/creative actions surprises us pleasantly. It worth consider the variety of the cultural actions causing the interest of Delphi's region citizens.

Although it has been noticed (Doxanaki et al., 2012) that one of the main problems of the local museums in Greece is the lack of resources, new technologies and qualified personnel as well as their problematic administration scheme, the local community focus its interest in museums and galleries.

At the same time, the local community manifests its intention to participate in a remarkable big variety of cultural actions where theatre, dance and sports dominate.

Delphi's citizens claim that the lack of time is the main barrier for participation in cultural actions.

This answer should be interpreted taking into account the lack of accessibility that is also mentioned in their responses.

Difficulties in accessibility are due to the fact that Delphi's Municipality cultural infrastructures are scattered in an expanded area therefore citizens either need considerable time to reach them or in certain circumstances it is impossible to get there.

Delphi's Municipality has to plan and operate new cultural infrastructure and to support the already existed infrastructures by facilitate the citizens' accessibility to them.

Financial difficulties constitute a real barrier due to the economic crisis experienced by the country.

Further steps for impact assessment of Delphi's region cultural activities/heritage management and for the building destination branding, include similar research activities with different target groups such enterprises, visitors, staff of the municipality and experts.

Conclusions

According to Papadaki (2015, p. 162), "for the sustainability of culture and sustainable development of local communities is not only necessary to find the available resources, but mainly, the strategic planning, the vision and the ingenuity of all its ground forces ("experts", scientists and members of local communities)".

The Municipality of Delphi has the volition and the strategic plan to proceed to developmental actions having as core its cultural asset and having as critical allies in this project, cultural, academic and research bodies. The active contribution of the local community in this effort, as it appears from this research results certainly allows to Municipality of Delphi to implement all the necessary actions following the participatory planning methodology³.

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QUAND LA RECHERCHE SUR LES PUBLICS DEVIENT NUMERIQUE – ET INVERSEMENT

Stéphanie Wintzerith¹

Introduction

Pour préparer une conférence autant que par curiosité professionnelle, j'ai cherché des exemples de projets faisant le lien entre le numérique et la recherche sur les publics. C'était en 2014 et le butin fut bien maigre. Seule une petite poignée d'études sérieuses étaient disponibles. Elles ont suffi à alimenter les réflexions présentées lors de ladite conférence².

Deux ans plus tard, je relançais la même recherche... et une foule de projets, références, études, articles et autres rapports s'est déversée dans mes fichiers, ce qui est extrêmement réjouissant. En les regardant de plus près, j'ai constaté que les trois exemples sélectionnés en 2014 n'ont rien perdu de leur exemplarité. Ils couvrent un champ d'interrogations au-delà du cas particulier et apportent des réponses aux questionnements de nombreux musées. Ils mettent en œuvre des méthodes d'enquête intéressantes et les résultats ne le sont pas moins. Certes, tout s'accélère, le numérique s'emballe et si l'on refaisait l'enquête aujourd'hui, les chiffres seraient probablement un peu différents – mais là n'est pas l'essentiel. C'est pourquoi il m'a semblé utile de reprendre ici le même fil conducteur en me concentrant sur ces trois exemples « anciens » mais pas périmés.

Le présent article porte sur le rapport entre le numérique et la recherche sur les publics : comment cette dernière prend-elle en compte les offres numériques dans les musées ? Et comment utilise-t-elle le numérique pour développer de nouvelles méthodes ? C'est dans un premier temps le visiteur lui-même qui est concerné : va-t-il préférer un audio-guide classique ou une application sur son smartphone ? C'est ensuite l'offre numérique dans l'exposition et son impact sur le comportement de visite qui seront abordés. Place enfin à un exemple de tout numérique comme méthode de recherche qui sera évoqué avec toutes les questions qu'il soulève.

Successivement sujet d'étude et instrument d'enquête, le numérique prend une place croissante dans la compréhension des publics de musées, sans toutefois changer fondamentalement les méthodes de recherche pour l'instant. En effet, que l'on utilise un support papier ou numérique, que l'on se penche sur un objet numérique ou non, une enquête reste une enquête et les règles du questionnaire ne sont pas invalidées pour autant. La plupart des études récentes s'appuient toujours sur les méthodes reconnues et établies de la recherche sur les publics.

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² La présentation *When "visitor research" meets « digital » - or is it the other way around ?* tenue lors de la conférence du CECA à Milan 2016 est une adaptation de la communication *BESUCHER-FORSCHUNGS-FRAGEN – Wie sich Besucherforschung im Museum von Babel einrichtet* présentée le 14 novembre 2014 lors de la conférence *Das Museum von Babel* (12-14 novembre 2014) au Senckenberg Naturmuseum (Francfort, Allemagne).

Audio-guide ou application sur smartphone ?

Le Victoria and Albert Museum (V&A) de Londres est un musée pionnier sur bien des plans qui accorde une large place aux études de publics dans la définition de ses stratégies de développement. Il a entre autres pour objectifs de s'adresser à des publics plus jeunes et de proposer de nouvelles offres plus « personnalisées ». Le numérique semblait alors une piste prometteuse : l'idée était à terme de remplacer l'audio-guide classique par une application sur smartphone. On est en 2012. Le public est-il prêt pour cela, intéressé par cette possibilité ? Ou préfère-t-il le traditionnel audio-guide ? Il fallait en avoir le cœur net et le plus efficace, c'est encore de demander aux intéressés.

Le V&A a donc chargé Fusion Research (2012) de mener une évaluation préalable. Il ressort de l'enquête³ que les visiteurs du V&A sont des utilisateurs assidus de smartphone : 71% d'entre eux en possèdent un (par comparaison : 51% de la population Britannique) et 63% l'ont sur eux au moment de la visite, proportion qui varie en fonction de l'âge des visiteurs. Ils ne sont par contre que 38% à posséder une tablette (contre 11% de la population Britannique), dont seuls 7% l'ont effectivement avec eux pendant la visite. Une application pour smartphone aura donc la priorité. Ces chiffres ont bien sûr évolué depuis mais l'ordre de grandeur demeure. Dans l'exposition, 60% des visiteurs qui ont leur appareil portable s'en servent, essentiellement pour faire des photos (83% d'entre eux), parfois pour aller sur Internet (30%) et en particulier sur Google, plus rarement sur une des pages du V&A. Les plus jeunes utilisent leur portable plus souvent que les visiteurs de plus de 54 ans.

Se pose ensuite une question logistique : si une application pour smartphone devait remplacer l'audio-guide, faudrait-il mettre des portables à la disposition des visiteurs ou préféreraient-ils utiliser le leur ? Un porteur de smartphone sur cinq préfère emprunter un portable du musée, trouvant plus facile de prendre un appareil prêt à l'emploi et sans téléchargement sur son propre portable, dont les batteries ne sont d'ailleurs pas toujours bien chargées. Un porteur de smartphone sur deux, surtout les plus jeunes, préfère par contre utiliser son propre portable, estimant plus simple, plus confortable et plus hygiénique de se servir d'un appareil qui lui est déjà familier. Cela éviterait aussi le stress d'une file d'attente supplémentaire pour emprunter un portable du musée.

Sur le plan technique, le musée dispose d'un réseau Wifi mis gratuitement à disposition de ses visiteurs. Ils sont peu nombreux à s'en servir pour accéder à Internet car cette offre est encore peu connue au moment de l'enquête (en 2012). Il reste de plus des problèmes à résoudre, notamment l'instabilité de la connexion et l'existence de plusieurs zones blanches à l'intérieur du musée. Autre barrière d'accès, la moitié des visiteurs du V&A étant des touristes étrangers, ils doivent souvent payer assez cher leurs connexions Internet « à l'étranger ». Les visiteurs enfin ont-ils songé à charger leurs batteries et à emporter des écouteurs pour ne pas gêner les autres visiteurs ?

En conclusion de son enquête, Fusion Research hisse le drapeau vert : les visiteurs du V&A sont très largement intéressés par une offre de visite guidée sur smartphone, il faut donc absolument développer une (ou plusieurs) application(s) adaptée(s) au smartphone pour un usage dans l'exposition, tout en prévoyant aussi un format pour tablette qui sera plus souvent utilisé en dehors du musée. J'ajouterais qu'il faut laisser aux visiteurs le choix

³ Les données suivantes sont toutes tirées de cette étude, résumée ici.

d'utiliser une application à télécharger sur leur portable ou d'emprunter un portable dédié du musée afin de ne pas exclure tous ceux qui ne veulent/peuvent pas se servir de leur propre portable ou qui n'en possèdent pas – et il en restera toujours.

L'usage intensif des smartphones dans les expositions impose une certaine logistique, dont un accès gratuit et stable au réseau Wifi partout dans le musée, des bornes pour recharger les batteries etc. Il induit aussi des changements de comportement pendant la visite auxquels il faut s'adapter : prendre constamment des photos, chercher des informations en dehors du musée, commenter en direct la visite, regarder un écran plus souvent que les objets et œuvres exposées, entre autres.

Une table tactile dans l'exposition

Une fois l'offre numérique développée, une évaluation sommative permet d'en analyser la réception et de comprendre son impact sur la visite. Le Musée d'histoire naturelle de Lille a conçu une table tactile mise en place dans le département de minéralogie. A la fois ludique et didactique, elle permet au visiteur de « créer » ses propres minéraux et par là de se familiariser avec leur composition chimique. La table tactile devait aussi établir le lien avec les collections en réserve et rendre plus attractive une section peu populaire de l'exposition. L'évaluation conduite par le laboratoire GERiICO de Lille (2011) avait pour but de mieux connaître la réaction des visiteurs, leur intérêt pour et leur usage de la table tactile, son influence sur le comportement de visite et l'acquisition de connaissances. La méthode choisie est qualitative : quelques 75 personnes ont été observées, dont 18 familles et 7 groupes d'adultes, puis questionnées lors d'un entretien avec l'enquêteur.

Il ressort de cette évaluation que la table tactile est un formidable outil interactif qui favorise la communication des visiteurs entre eux, y compris entre les générations. Un tiers des visiteurs est attiré par son aspect ludique (le jeu de création des minéraux), un tiers par la beauté des minéraux et un tiers pour sa dimension cognitive (apprendre quelque chose). Quatre modèles d'usages se dégagent : 1) les parents et leurs enfants utilisent ensemble la table tactile, 2) une personne manipule et les autres commentent, 3) un visiteur manipule la table tactile, les autres sont autour et le regardent faire, et 4) tous les membres du groupe s'en servent sans structure ou leader apparents.

L'évaluation a également montré que deux phénomènes attendus ne se sont finalement pas produits. L'équipe du musée redoutait d'une part que la table tactile ne détourne l'attention des minéraux exposés, en d'autres termes que le numérique ne prenne le pas sur la réalité des objets exposés. Or le comportement et les réponses des visiteurs prouvent clairement que ce n'est pas le cas : la table tactile est un complément mais ne remplace pas l'objet original. Ses concepteurs espéraient d'autre part qu'elle contribuerait à mieux mettre en valeur les collections de minéraux. Or là encore, les observations soulignent que les utilisateurs de la table tactile ne portent pas plus d'attention aux minéraux exposés que les autres visiteurs : ils ne font pas explicitement le lien entre les contenus de la table et les minéraux des vitrines et ne vont pas y regarder les minéraux qu'ils ont créés.

En conclusion, la table tactile numérique est un excellent instrument de médiation et de communication qui favorise l'interaction des visiteurs avec les contenus du musée et les discussions entre visiteurs. Elle permet la transmission de connaissances et développe la culture scientifique. Il faut cependant veiller à mieux l'intégrer et à renforcer le lien direct avec les collections.

La technologie RFID : pays de cocagne de la recherche sur les publics ?

En reversant la perspective, la recherche sur les publics peut aussi s'approprier les technologies numériques pour mieux cerner le comportement des visiteurs. Les paragraphes qui suivent résument les informations retenues d'une présentation⁴ lors de la conférence *The connected audience* à Berlin (2014). La technologie RFID (Radio Frequency Identification) issue du domaine de la logistique, est un système de localisation : un émetteur-récepteur (capteur) émet des ondes radio qui identifient tout objet porteur d'une puce qui s'en approche.

Le Drents Museum à Assen (Pays-Bas) a équipé ses salles d'expositions d'un maillage serré de capteurs et a discrètement intégré la puce dans les billets d'entrée. Chaque visiteur est donc porteur d'une puce et son parcours de visite est enregistré. Avec son billet d'entrée, il peut se connecter à des bornes pour utiliser des applications numériques liées aux expositions, créer des catalogues des œuvres qu'il a aimé etc. ; sorti du musée, il peut aussi prolonger la visite et retrouver ses contenus en se reconnectant grâce au code de son billet d'entrée.

Les chercheurs du musée, eux, recueillent des données pour analyser le parcours précis de chaque visiteur, le temps passé dans une salle, devant un objet particulier, dans les zones de repos etc. Ils enregistrent les œuvres regardées dans quel ordre, les bornes interactives utilisées, les applications activées et les contenus déposés. Ils peuvent également agréger et analyser les données de tous les visiteurs pour une vue d'ensemble. Ces données offrent d'innombrables possibilités d'analyse.

Pourtant, cet extraordinaire terrain de jeu comporte de nombreuses pierres d'achoppement. Un obstacle majeur est d'ordre technique : installer et entretenir le maillage serré de capteurs est un défi permanent. Pire encore, le musée compte environ 250.000 visiteurs par an et autant de puces en circulation. Cela signifie aussi 250.000 individus par an dans la base de données, à raison de milliers d'entrées par individu. Il faut par conséquent des capacités de mémoires colossales pour enregistrer et gérer la masse de données produite journalièrement par le musée.

Une fois enregistrées, encore faut-il pouvoir les dépouiller. La tâche est infinie. Le musée reconnaît d'ailleurs que la grande majorité des données reste (pour l'instant) inexploitée. Il manque encore de méthodes d'analyse statistiques viables et qui présentent les résultats dans une forme intelligible. Paradoxalement, j'ajoute qu'il manque aussi des données : la seule information dont il dispose sur le visiteur est le numéro d'identification de la puce. On ignore son âge, son genre, s'il est primo visiteur ou habitué, s'il vient seul, en famille ou en groupe, bref, toutes ces informations indispensables pour segmenter les publics en entités porteuses de sens.

Grâce à la technologie RFID, on connaît sa localisation approximative mais pas la direction de déplacement du visiteur ni surtout la direction de son regard. S'il a devant (ou derrière) lui deux œuvres à égale distance, laquelle regarde-t-il ? La prudence s'impose donc dans l'interprétation des données.

Dernier point, enfin, et non des moindres : les visiteurs savent-ils qu'ils sont ainsi suivis à la trace ? Et si oui, sont-ils vraiment tous d'accord ? La question éthique mérite une profonde réflexion.

⁴ Jos Uiljenbroek, *Drents Museum pioneers the use of RFID* le 27 février 2014.

Cet exemple rappelle qu'il vaut souvent mieux travailler avec un échantillon de taille raisonnable qu'avec la totalité des visiteurs. Autre leçon à tirer : un projet de cet ampleur ne peut se faire qu'avec l'aide d'un informaticien programmeur de génie et d'un statisticien brillantissime. Si l'on arrive rapidement à connaître tous les détails du parcours de visite, cette technologie ne permet en revanche pas la moindre conclusion sur le ressenti, l'expérience de visite ou la satisfaction des visiteurs. On peut donc légitimement se demander si d'autres méthodes moins coûteuses auraient pu donner de meilleurs résultats en termes de recherche sur les publics – recherche qui n'était certes pas l'objectif principal de la technologie RFID.

Conclusion : perspectives numériques

Quelles sont les perspectives numériques pour la recherche sur les publics ? Des grandes tendances se dégagent. Paradoxalement, la globalisation de l'ère numérique permettra une plus grande personnalisation des contenus pour les visiteurs dans l'exposition elle-même mais aussi dans les usages qu'ils feront du numérique. De ce fait, l'évaluation et les études de publics sont plus indispensables que jamais pour développer et affiner des offres sur mesure. Ces offres devront se concentrer davantage sur l'expérience de visite, toujours trop peu connue, d'où l'importance de l'étudier le plus souvent possible. Enfin, il y a encore d'innombrables sujets de recherche à explorer, à condition de choisir (ou développer) les bonnes méthodes, numériques ou non, au regard des objectifs de recherche.

Certains risques jalonnent le chemin : la recherche sur les publics devient de plus en plus complexe, engendrant le risque de se perdre dans les détails au détriment de la vue d'ensemble, de négliger des aspects importants ou d'ignorer des biais possibles. Il se peut aussi que les chercheurs, les conservateurs et les experts du numérique parlent des langues différentes et peinent à se comprendre. Il est probable enfin que la recherche avec ou sur le numérique génère un raz-de-marée de données que personne ne sera capable d'exploiter.

Le numérique offre pourtant des chances extraordinaires. Plus perméable aux autres disciplines, il ouvre de nouvelles perspectives pour la recherche sur les publics et accentue la richesse de collaborations interdisciplinaires. Il offre un champ encore inexploré de thèmes et de projets fantastiques que nous n'imaginons même pas à ce jour. Il offre enfin une opportunité magistrale de résoudre un problème qui taraude des générations de muséologues : comment maintenir le lien avec les visiteurs une fois la visite terminée ? L'outil numérique et notamment les réseaux sociaux peuvent apporter des réponses prometteuses, pour qui sait s'en servir.

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Market of Ideas



FLIPPED MUSEUM

HOW VISUAL THINKING STRATEGIES AND COLLABORATIVE WORK

IMPROVE SKILLS AND ENGAGE IN MUSEUM VISIT

Vincenza Ferrara¹

Introduction

National guidelines, European recommendations, international debates in the field of learning and cultural heritage have suggested studies to develop practices and methods for school education and lifelong learning.

Over the years, research connected to “New Museology” has proposed to teachers and museum educators the use of both scientific and historical-artistic museum objects to develop learning activities based on constructivism (i.e. the learner or visitor is placed at the centre of the learning process). In this context, the Italian research group applied the Visual Thinking Strategies (VTS) method in the school environment and in the medical and nursing area. This methodology uses art as a tool to improve learning processes and is a valuable contribution for teachers. In fact VTS engages students in collaborative work and in the development of soft skills. All those involved in this process – students and people in general – gain awareness of the value of heritage as a collective asset, and of the importance of its protection. In the field of medicine and nursing science, VTS can improve the skills needed for diagnosis and care. After only two years, the research group have registered good results and positive impact on student and adult learning both in school and museum environment.

The museum as a learning environment

The constructivist theory is recognised as an important reference in museum education. This approach sees knowledge as being constructed in the mind of the learner when the new informal content (in our case a museum object) is integrated into an individual’s existing cognitive schemata. The learner acts as an active agent in control of his learning and he/she uses the ideas or concepts based on prior learning and experiences to make sense of the new knowledge (Hooper- Greenhill, 1999).

The importance of experience in learning is also at the core of David Kolb’s “Experiential Learning Theory” (1984), where the author explains how the learning process is based on previous experiences, knowledge and interests, and social collaboration and communication help this process to work well.

Constructivism and related studies have encouraged museum curators to change the traditional approach into a new way of organising museum exhibitions, with activities meant to set up environments where visitors’ active participation is warmly encouraged (Simon, 2010).

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Museum objects play an important role in this context. When we talk about museum objects, we talk about works of art, technical, historical or technological artefacts, reconstructions or interactive and multimedia exhibits. All cultural objects can be “knowledge containers” conveying their personal story: when, where and why was it, who was its creator, who owned it, where was it, who used it before being moved to the museum and more. The object also contains “the story” of the artist, scientist or technology developed, information about the historical context, social geography, and in some cases the contribution to social or scientific change. Furthermore, the museum object can represent a story through the eyes, culture and experience of those who look at it. For all these reasons, any museum object can be used as a content for multidisciplinary learning, regardless of their typology (work of art, archaeological finds, plant or scientific or mineral instrument) (Weber, 2002).

In this research area the museum object, especially the artwork, can be considered as the starting point for a multidisciplinary lesson, and it is a powerful tool to activate a learning process.

The Visual Thinking Strategies

Following the studies on museum visitors, at the end of 1980 Abigail Housen, a cognitive psychologist, and Philip Yenawine, an expert coordinator of educational activities at MOMA, used art observation to develop the Visual Thinking Strategies (VTS) method.

This method is based on the connection between visual perception and thought. According to Arnheim, identifying what we see is an act of knowledge: when you look at something, you quickly implement the mechanisms of understanding and recognising the sense of what is before your eyes (Arnheim, 1969).

Based on this principle, VTS uses artwork observation to engage students in discussions to develop critical thinking, communication and observational skills. Housen integrated studies on perception on the learning process (Piaget, 1926) with Vygotsky’s studies on collaborative work and on the relationship between thought and language (Vygotskij, 1986). In VTS, an expert facilitator guides visitors in the artwork observation through the use of three questions: *What is going on in this picture?; What do you see that makes you say that?; What more can we find?*. This method encourages constructive dialogue and promotes the development of individual observation and reflection skills. It is based on the principle of the learner-centred method to examine and find meaning in visual art, to increase observation skills, evidential reasoning, and speculative abilities. Furthermore it improves the ability to find multiple solutions to complex problems, facilitating a discussion with a respectful democratic and collaborative approach to problem solving among students or team members.

To build up a group of peers, the following rules are to be applied:

- carefully look at the image or artwork
- talk about what has been observed
- support personal ideas with visual evidence
- listen and consider the point of view of others

VTS proposes visual art to teach “thinking” based on a personal relationship between art and learner. The VTS method has successfully been applied in the education programs of several schools in the USA and in museums. In the classroom the teacher shows students the image of a work of art and encourages them to explain what they see as a way to improve their learning. In museums, the education staff use VTS to facilitate visitors’ understanding and to make them feel in a familiar environment (Yenawine, 2013).

VTS in Italy - The experience

Since 2015, the VtsItalia research group has been applying the VTS method in school and university courses in collaboration with museums. The principal aim was to encourage teachers to use and re-use cultural heritage in the classroom, and museum staff to enhance the visit process by different public considering their experience, culture and curiosity.

Starting from 2015/2016, the project *Observing artwork as a form of education for learning and citizenship* proposed for the first time in Italy the introduction of the Visual Thinking Strategies in school curricula. In the space of a year, 2600 students of all ages, from 10 different schools, together with their teachers, took part in laboratory practices, consisting in the application of the VTS method, both in classroom and in museum contexts, with the support of a tutor.

The first important step was to change the point of view of teachers and museum staff connected with the “role” and position of museum objects in relation to students or visitors. The museum and the classroom were “flipped” and the students were placed at the centre of the learning or visiting process. At the same time, teachers were trained on the VTS method, that they applied in class aided by a tutor; finally, the museum visits were enriched with laboratory practices. Also students with special needs were encouraged to participate in collaborative work.

Teachers of different disciplines were involved in this experience. An interesting result has been achieved by the teachers of foreign language, who introduced the activity in their English and Spanish lessons, thus involving art in the CLIL (Content and Language Integrated Learning) method. The good results of this application suggested that art can respond to new challenges in learning environments.

In addition, the VTS method seemed to be useful to improve problem solving, critical thinking, collaborative work and respect for the other’s thinking to achieve social inclusion.

Courses and seminars have been set up for students of medicine, nursing and medical doctors in collaboration with many museums in Rome: “La Galleria Nazionale”, “Museo di Roma”, “Museo Napoleonico”, “La Galleria Comunale di Roma”, “La Galleria Borghese”.

The university students were divided into groups of 5/6 components and were brought in front of an artwork without knowing the title and the author. The facilitator guided them to describe what was happening in the image. After three meetings, the students had improved their observation, communication and team working. They also expressed curiosity and the desire to know more of the artwork and the artist.

This experience has demonstrated how VTS can help medical students learn and acquire analytical ability. In fact, supported by the VTS tools, students use art to observe, analyse, compare and discuss – in other words, they gain a method that can be applied in clinical practice. They can improve skills such as problem solving, critical thinking and team working, cultivate empathy toward patient and respect for others (whether patient or colleague), become more analytical in the physical examination of the patient (Ferrara, 2015).

Results and perspectives

Younger students showed enthusiasm, good disposition to meet art in this way and, surprisingly, the desire to bring their parents to the museum to show them the artwork observed at school. The research group considers this result a good suggestion to re-think the museum visit.

Qualitative analysis suggests: students have shown interest and involvement in group working, where also students with special needs were encouraged to participate.

This new approach to art was very appreciated by all students.

Students of medical and health area and doctors have considered particularly interesting the observation of art as a tool for improving the skills related to their work and they added useful suggestions in the questionnaire they filled in at the end of the course:

- recognize the story, identify the details and their meaning;
- the links between Art and Medicine;
- art can be useful to a doctor;
- “I have learned to observe carefully and with a critical eye, to formulate hypotheses by confronting myself with others and to integrate different ideas and knowledge”.

Changing the museum view/flipping the viewpoint, placing the student at the centre of the learning process, can help disseminate cultural heritage and involve an audience with different age and interests in museum visits.

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OPEN SCHOOL

Michael Gyldendal¹

Open school

The educational department of the Danish Museum of Science & Technology is part of the "Skoletjenesten".

Skoletjenesten/Education Centre was created in the early 1970s, and during the last 40 years we have developed educational activities in close co-operation with museums, cultural institutions, festivals etc. in the greater Copenhagen area.

Skoletjenesten is an education centre established by the educational and cultural authorities in Copenhagen and the surrounding counties (amter). Skoletjenesten is administratively based in The Child and Youth Committee in the city of Copenhagen. Due to structural changes the basic budget of Skoletjenesten is today financed by the City of Copenhagen, the City of Frederiksberg and the Ministry of Education.

Most of the budget is dedicated to engage our staff being responsible for the educational activities. A certain sum is dedicated to develop and run the activities together with our partners involved, and some is spent on common facilities (e.g. WEB, marketing) and administrative costs.

Essential to the principle of co-operation in Skoletjenesten, the educational services are basically in close partnership with museums, cultural institutions and cultural activities giving schools the possibility to benefit from learning environments outside classrooms.

The educational staff is working at the individual museums and institutions being responsible for the development and running of educational services, including visits and activities based on authentic dialogue and workshops, training and supervision of educators, production of printed education and information material, administrative matters (e.g. booking) etc.

The partners having established education services in close co-operation with Skoletjenesten represent different categories and fields within natural sciences, cultural history and art.

More than 250.000 students and teachers are annually taking active part in the educational programmes offered by Skoletjenesten in the greater Copenhagen area.

Skoletjenesten has at the moment a special effort towards Primary Schools. This is due to a major reform of the Danish school system which started in 2013. But unfortunately, it began with a major strike and lockout of teachers.

In 2013 the Danish schools were closed for almost three weeks. One of the elements in the reform is a longer school day. Before the reform, Danish students were in school in average from 8-14, but now the school day should be prolonged with one hour a day, and at the

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same time the teachers were expected to spend more time at the school. This led to a severe dispute between teachers and school leaders.

One of the other elements in the new school reform was the so called “open school”. It suggests that schools should be open to the surrounding community, should take part in everyday life with its nearby cultural institutions, that is both sports clubs (one of the elements in the reform was also that all students should move or participate in physic activities at least 45 min a day), but also with local industries and other business firms. And then of course use museums and other cultural institutions.

Furthermore, should the schools create partnerships with the local cultural institutions. This could be a formal contract between school and museum which describes how many times classes visit the museum during the ten years of school. But as in other partnerships it takes at least two parties to make a partnership. The museums are ready. But after four years unfortunately almost nothing has happened yet.

After the lock-out in 2013, many teachers were reluctant to engage in the new reform. A lot of basic practical issues, such as where should the teachers sit when they were not teaching, were the focus. Prior to the reform, teachers in Denmark normally prepared (lessons?) at home and they were not staying at the school after school hours.

From a museum perspective, the best part of the new school reform, “the icing on the cake”, how to make partnerships with schools is just now finally slowly on its way (fig. 1).



Fig. 1 - Schools visiting the Danish Museum of Science & Technology

In the meantime, we have had time to analyze and investigate how to make it work. How can we make it easier for schools to use museums in their education?

In May 2016, Skoletjenesten published a big survey on the schools’ use of museum education. The survey was sent out to teachers, principles (head teachers? school supervisors?), officials and museums.

One of the questions was how many times a year classes should take education out of the school (how many outdoor education experiences should be taken per year?).

The answers had a large gap, some schools even have made a policy stating that classes should visit museums at least once a year, but the average was that schools would have to visit (should visit?) museums 2-3 times a year.

But there are a lot of barriers for the teachers to get out of the school and into museums.

Transport is the major obstacle in Denmark. It is often expensive and difficult, depending on the location of the museum. One provincial museum has for the moment, with money from a big foundation, the opportunity to have its own “cultural” bus, for picking up the classes at school and bring them back home after the visit. During transport the classes can prepare themselves on what will happen in the museum. This is a fantastic possibility, but unfortunately it is not a solution that can be transferred to all other institutions, due to the cost of having a bus connected to the museum.

Another very important issue for teachers is that the educational activities at the museum are linked to curriculum. Going to the museums should not just be a “party time” but should be part of the “normal” education and support educational goals. Museums in Denmark have a long tradition of making programs for schools linked to the curriculum, but we would also like to be wiser on what is happening in the schools. Therefore, most museums are very excited about the new school reform, because it should make it easier for schools to make their way into the museum and for museums to have an insight to the everyday life of a school.

The normal practice in Denmark is that museums offer a long list of programs which schools then can book. Sometimes the museum has prepared material which can be used before and during the visit. But how this material is used and what happens afterwards is normally out of the museum’s hands. Sometimes we try to involve teachers in planning programs and for a period we had the project “Learning Museum” which tried to connect the teacher’s seminar and students in engaging more in the use of museums.

But the best way to plan museums education is of course to have engaged and involved teachers programme-planning so it connects to the school and the next step is that we together with teachers can plan a whole semester of education, so that visiting a museum is not just a “one time performance” but part of a long-term course.

Innovation is a buzzword all over the world and is also written into the curriculum of the Danish school reform. And innovation is a major cornerstone in the Danish Museum of Science & Technology (fig. 2).

We have a long list of objects from some of the most famous Danish inventors and scientists, such as HC Ørsted who discovered the link between electricity and magnetism in 1820. On 21 April 1820, during a lecture, Ørsted noticed a compass needle deflected from magnetic north when an electric current from a battery was switched on and off, confirming a direct relationship between electricity and magnetism. This discovery is fundamental to production of electricity in modern society. The compass Ørsted used is on display at the museum. Valdemar Poulsen discovered magnetic storage. In 1899 Poulsen developed a magnetic wire recorder called the telegraphone, which at that time didn’t find any practical use, but later made the foundation for tape recording and computer storage. The Danish watchmaker Jacob Ellehammer was also a creative inventor who built airplanes and helicopters in the beginning of the 20th century and made 59 inventions which got a Danish patent. A lot of them can be seen in the museum’s collection where we also have a large collection of other prototypes submitted to the Danish Patent Office. In this collection, you can, among other things, see the first Lego brick (fig. 3), insulation products from Rockwool and the first Le Klint lamp.

So how can we use all this old prototypes today, both inventions which were successful and a lot that failed? Can they inspire students to make new up-cycled or updated prototypes based on old inventions?



Fig. 2 - Innovation is a major cornerstone in the Danish Museum of Science & Technology



Fig. 3 - You can see the first Lego brick at the Danish Museum of Science & Technology

We have scheduled a program, which we have presented for nearby schools and that we hope we can start up from 2018.

It will be a program which will demand 10 visits to institutions, not only to the Museums of Science & Technology but also to other institutions near the museum.

One of the things that schools and society demand are practical problems and challenges which can be solved by the students. Near to the museums we have one of the biggest industries in Elsinore: Trelleborg Sealing Solutions. Trelleborg is one of the leading companies in Denmark that introduce robots into its production. Robots are naturally one of the subjects for the coming generations to relate to. A new rapport states that almost 40% of all work task today could be handled by robots.

Together with the company and teachers we will set a challenge, which the students should solve. Trelleborg is a leading global supplier of sealing solutions and a challenge for the student could be how to make the production even more environmental sound or how to reduce transport costs in their production.

The first visit to the Danish Museum of Science & Technology will introduce inventions and innovation, based on the museum collection. What is the world's best invention and how did it solve a problem? All ideas are treated, but a common statement is for teenagers that computers and smartphones are some of the most important modern inventions we cannot live without. Both inventions are of course some of the most important inventions in modern society and some of the most game-changing inventions in the last twenty years. But we will also discuss which inventions in the future could solve some of the problems our world is facing; pollution, obesity, lack of oil, migrations and so on. Can technology be part of solving all these problems?

Then we must consider how inventors can be inspired to make new inventions.

Nature has always been a big inspiration for many big scientists. The helicopter and airplanes are copies of nature's design and such a common thing as Velcro could not have seen the light of a day if it had not been to the burr or burdock plant. The Swiss electrical engineer

George de Mestral invented Velcro in 1941, when he went for a walk in the woods and wondered if the burrs that clung to his trousers and to the fur of his dog could be turned into something useful. Velcro is today in use all over the world and you could find a long list of examples of how nature inspires inventors.

The next visit is therefore planned to be at the nearby nature school. Together with one of the nature school's educators we will investigate nature and consider how we can be inspired.

How can fish, plants and animals inspire our inventions and can we consider nature to inspire the design process?

Because design and prototyping are the next phase of the program. During the last years, all teachers in Elsinore have been educated in the so-called "Design to Improve Life" compass model. The project is supposed to boost innovation thinking and all classes in Elsinore work with the compass model in specific projects.

The Design to Improve Life Compass is an interactive learning tool integrating the concept 'Design to Improve Life' with didactics and process. It helps both students and teachers to keep focus in creative processes.

It consists of four phases: "Prepare", "Perceive", "Prototype" and "Produce". Now we have been through the two first steps and we will go into the prototyping phase.

Together with designers from the local art school, the students will design and make prototypes of their new inventions based on the challenge they have been working with and when they have produced their models, we will finally put them on display in the museum and together with people from Trelleborg we will judge and discuss the students' solutions on the given challenge.

The main aim of this project and the new school reform is to give the students a varied school day. To engage local community and make the school use the surrounding neighbourhood and local cultural institutions. To get outside the school and be open to the world.

We are ready and prepared to invite the schools into our museum and to be involved in long lasting partnership with our surroundings.

Websites

www.skoletjenesten.dk

<http://skoletjenestenetvaerk.dk/kortlaegninger/>

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<http://www.tss.trelleborg.com/dk/dk/homepage/homepage.html>

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Posters

MEETING THE PUBLIC OUTSIDE THE MUSEUM

Nicole Gesché-Koning¹

Brief description

Twice a year the thirteen museums of the ULB Museums Network organize a joint event outside their walls. The purpose is to attract non-university people and non-scholars to become more familiar with research and the fabulous collections that passionate researchers have gathered throughout the years. Around a common theme, these museums with collections ranging from medicine, anatomy, physics, contemporary art, pharmacy, zoology, chemistry, precious books, botanical plants, folk art and crafts manage to create fascinating exhibitions around one main topic for the benefit of all.

Target audience

General public, from students and academics to families and children (figg. 1-2).
Mainly people outside the university and non scholars.



Figg. 1-2 – *Non scholars fascinated by beans crafts or chemical reactions*

¹ Réseau des Musées de l'ULB, <http://www.ulb.ac.be/musees>, ngesche@me.com.

Educational goals

The ULB Museums Network has from its very beginning set popularization as its main goal without neglecting the scientific aspects of research. The curators in charge of the different museums aim at sharing their scientific knowledge and enthusiasm in their field through easy to understand wording and activities.

Actions

The activities follow the themes of the main international museum days planned by ICOM or Universeum (European Academic Heritage Network). Subthemes are proposed when necessary and joint events have also been planned with other institutions like on the occasion of the Fascination of plants day. Each month one object is selected and presented to the public via Facebook. A photo competition has also been launched inviting visitors to choose their most inspiring object in the university collections.

Strategies and tools

Around the common theme each museum looks for objects or works in its collections which can be related to it. Matching the chosen objects and linking them to those selected by every museum is rather challenging as one aims at combining both entertainment and scientific information (fig. 3).



Fig. 3 – *Attraction and/or Repulsion?* (2014)

Therefore carefully designed didactic panels present the chosen theme through varied points of views. Science workshops are always very popular. New activities have been proposed these last years: quizzes, observation games, arts and crafts.

There is no need for any sophisticated scenography as the originality of the combinations speaks for itself.

Outcomes

The university collections and heritage have gained in visibility through more than ten years promotion thanks to the network.

Evaluation

The public is usually rather amazed and very curious. People appreciate the originality of the combinations the museum network manages to establish between art, physics, botanical plants, medical herbs, archaeology, chemistry, medicine and zoology. They also enjoy the entertaining and yet serious activities proposed in an often unusual and complementary approach.

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“DISCOVER PERMIAN PERIOD!”

MUSEUM BENEATH THEIR FEET

Yuliya Glazyrina¹

The Permian Period of geological prehistory (299–251 million years ago) is the only geological period in Earth history discovered in the territory of Russia. The Permian Period is scientifically known worldwide as well as Jurassic or Carboniferous. Museum of Permian Antiquities, opened in 2011 as a paleontological branch of Perm Regional Museum, presents the Permian in a context of geological history of the Earth: deposits from the Permian are found in Europe, North and Central America, South Africa and China.

The Permian Period is not only fossils and minerals in museum displays but also some “aliens from prehistory” that the inhabitants and visitors of the Perm Region see every day beneath their feet – petrified bottom of the Permian sea and amazing geological outcrops across the rivers, available during rafting and hiking activities. Or dishes from prehistory, which are common here, such as traditional cakes made with the sprouts of horsetails – ‘living fossils’ plants, or just an ordinary salt eaten for breakfast now and evaporated ones from the Permian sea. We involve humour, suggesting visitors “to talk” to prehistoric creatures.

The project “Discover Permian Period!” includes tourist routes and the mobile app (available for free – fig. 1), which allows the Museum to venture beyond its walls, to the city streets and regional territories, engaging city dwellers – teenagers, families, tour guides, scientists – in discussion and interpretation. Long term strategy is the support of grass-roots initiatives and work within a framework of an “open brand book”. The project brings together objects of culture, geology and regional history. Bottom-up initiatives and ‘open brand book’ implying not only audience engagement according to the participatory culture approaches, but a principle of an open-ended outcome to encourage people embrace their heritage (fig. 2).



Fig. 1 – The project
“Discover the Permian period”



Fig. 2 – People embrace their heritage

¹ Perm Regional Museum - Museum of Permian Antiquities, Sibirskaya st. 15, Perm, 614000, Russia www.museumperm.ru; Perm State National Research University, Bukireva st. 15, Perm, 614990, Russia; glazyrina_yuliya@mail.ru.

The educational goals of the Project “Discover Permian Period!” are:

- for regional institutions and local government – inclusion of various geo-cultural symbols in the fields of tourism, information and culture of the Perm Region;
- for tourist guides and tourists – encourage involving multidisciplinary contexts and mundane cultural practices (cooking, gardening) into regional tourist products (fig. 3);
- for local communities – start to acknowledge geological heritage as part of their personal histories which would then be understood as part of a multi-million years long Earth history;
- for students – actualize the geological themes through research and presentation during the international Children Paleontological Conference.

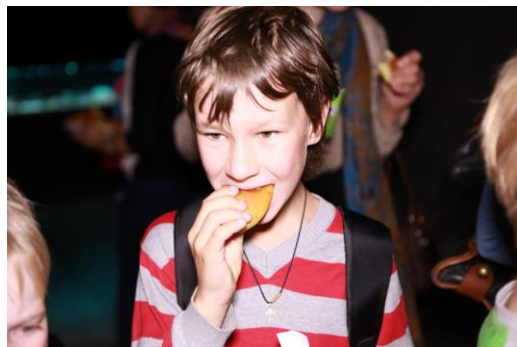


Fig. 3 – A kid tasting local products

As a result, the Project had initiated a series of independent private activities: from the installation of the prehistoric shell monument in a small Gubaha town (based on a private financial support scheme) to the launch of an ecological route, developed by private tourist guides on a voluntary basis. At least 13000 people from audiences not recognized previously as museum visitors joined us online and offline.

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ARCHIVAL MATERIAL IN PRIVATE HANDS

THE CASE OF THE EDUCATIONAL MUSEUM IN BELGRADE

*Maja Nikolova*¹

In many private collections and in the property of private persons there are historical and archival materials, which are relevant to the study of the past. The duty of professionals in archives, as well as of those in museums, is to record, protect and make it available to researchers. To this end, it is necessary to fulfil some conditions: to suppose where those archival materials are, to establish cooperation with private persons, to make recordings and, if possible, to digitize, and to discuss about their transfer to the institutions dealing with their protection.

In some cases, private persons are not ready to part with all originals and may be unaware of the importance of documentation. Based on that, we are trying to make digital copies, which complete the knowledge about the life and work of individuals, which are related with the school system, culturally, and educational events during the 19th and the first half of the 20th century. It should be noted that there are cases when the individuals are satisfied with the preservation of archives, and are ready to give the rest of the original documents.

The holders of the document may not always be familiar with their historical importance, and they are often emotionally attached to them, so it is necessary to establish a contact with them based on mutual confidence. At the time of donations, the collection should undergo professional assessment to set up its cultural and historical value, as well as its museum potential. The value and importance of donations is reflected to protect cultural heritage and opportunities, for professional and general public, but to introduce its importance.

With the conservation and digitalization we will stop deterioration, and by exposing the historical heritage of individuals and their families, the documents also become part of the life of the city. In visitors the artefacts can provoke an emotional state, and make them think about themselves and about others, and thus the collections become part of the cultural and social heritage. By storing and exposing the documents which we have received from private individuals, we demonstrate our relationship to the culture and traditions of the society in which we live.

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“MRS. TOOM AND MRS. TAI MUSEUM”

BRINGING THE INSIDE OUT: REACHING NEW AUDIENCES

Piyanan Petcharaburanin, Pantira Suwansatit¹

In 2015, The Queen Sirikit Museum of Textiles (QSMT) in Bangkok, Thailand began an outreach program to rural Thai communities. One such project was the Mrs. Toom and Mrs. Tai Museum (Baan Pa Toom-Pa Tai Museum), in Sakon Nakhon province in northeastern Thailand. This community museum pays tribute to Her Majesty Queen Sirikit’s three visits to the village of Baan Nong Khae and Her work to preserve and present the textile traditions of this region.

The museum is housed in the former home of Mrs. Toom Phromdi and Mrs. Tai Saengwong (Pa Toom and Pa Tai, respectively), sisters who were master weavers of the silk ikat (mat mii), for which this area is known. HM the Queen met them during her visits to the village. During the last such visit, in 1982, she commissioned Mrs. Tai to copy the pink and purple “pine tree” pattern silk ikat that had been used to make a favorite Pierre Balmain jacket. Her Majesty left the jacket with Mrs. Tai to use as a model, and later gave it to her.

For Mrs. Tai, the jacket became a symbol of the Queen’s love and care. She made a simple shrine for it in her home and regularly honored it with flowers as tokens of her devotion. After Mrs. Tai’s passing in 2009, the SUPPORT Foundation of Her Majesty Queen Sirikit and the villagers preserved her house as a tribute to Her Majesty's visits.

The museum is housed in Mrs. Tai’s former home which has been recently relocated within the village onto property belonging to the SUPPORT Foundation (fig. 1). It was established by the QSMT and the SUPPORT Foundation in cooperation with local residents. All three groups worked closely together to establish this museum. The villagers brainstormed with the QSMT staff and consultants but ultimately made the necessary decisions themselves. They now run the museum independently, registering and displaying objects, planning tours, and managing the organization, for example (fig. 2).



Fig. 1 – The museum entrance

¹ Queen Sirikit Museum of Textiles, Ratsadakorn-bhibhathana Building, Grand Palace, Phra Nakorn, Bangkok, Thailand 10200 - <http://www.qsmthailand.org/>. Piyanan Petcharaburanin: pp18@qsmthailand.org; Pantira Suwansatit: ps34@qsmthailand.org.



Fig. 2 - The QSMT staff and Baan Nhong Khae villagers

The museum features a permanent exhibition telling the story of HM Queen Sirikit’s visits to the village, as well as comprehensive hands-on demonstrations of all the stages involved in dyeing and weaving the distinctive local silk. Additionally, student volunteers were trained to work in the museum and interact with visitors. These young tour guides realize the importance of traditional weaving and are proud of their local heritage. All this has helped encourage the women of Baan Nong Khae to continue weaving mat mii in the traditional way—with natural dyes and in age-old patterns—which provides them with an important source of income and helps preserve and nurture the region’s traditions (fig. 3).



Fig. 3 - A student telling the story of sericulture to Thanpuying Charungjit Teekara, HM Queen Sirikit’s Private Secretary



Abstracts



LIST OF ABSTRACTS

Welcome speech

Museums and cultural landscapes. CECA activities beyond the museum walls

Silvia Mascheroni

This “welcome speech”, that opens the works of the General Conference ICOM – CECA, gives a brief report about the activities carried out in preparation of the CECA Conference and underlines the recurring elements that characterize the different experiences, presented by the abstracts submitted to the sessions of the Conference.

Theme papers

The Republic Museum and cultural landscapes

Magaly Cabral

The text reflects on cultural landscapes according to UNESCO and the European Landscape Convention in Brazil, and then presents some actions developed by the Republic Museum around the theme.

La memoria compartida entre España y Marruecos a través del paisaje y la educación patrimonial

Rosa María Hervás Avilés, Elena Tiburcio Sánchez, Francisca Navarro Hervás

In this paper we make an identification of the Hispano-Moroccan common landscape and heritage, underlining the importance of heritage education as a strategy for its valorisation. From the shared heritage, landscape is perceived differently depending on the culture and the country. It is about a global concept that includes physical, natural and geographical meanings determined by anthropological, social, economic and cultural variables. Landscapes are part of the tangible and intangible heritage that has to be preserved and interpreted. In this case at hand, the common Hispanic-Moroccan past is evident. Until the middle of the XIII century, the kura of Tudmir maintained intensive contacts with the Maghreb. These relationships can be seen in the physiognomy of the Spanish southeast, for example in the remains of the Andalusian defensive elements, in water management, in its landscape and its heritage. These elements reflect the common history and wealth of both territories that have to be disseminated for the knowledge of future generations through heritage education.

Museum and Community. A project for the Chianti area

Anna Soffici, Nicoletta Matteuzzi

The *Museum and Community* photographic project was designed to explore the connections between museums in the Chianti area and its territory. Starting out with the collections of “Giuliano Ghelli” Museum in San Casciano in Val di Pesa, seven young photographers from the Fondazione Studio Marangoni immortalised subjects and situations that suggested the existence of cultural connections between the Museum and the local community along five research guidelines (“Art and Faith”, “Art and Landscape”, “Arts and Crafts”, “Contemporary Art”, “Art and Theater”). In their photos they illustrated how the collections of a civic museum can not only be known, but also reinterpreted. A selection of photos have been collected in a video which is both the final project of the photographers involved in the learning experience and an educational tool used in the local schools to help foster a sense of responsibility towards heritage and landscape among younger citizens.

Le Musée des Civilisations et le paysage culturel dans les Grassland – Cameroun. Impact, limites et défis au XXI^e Siècle

Zacharie Duflot Tatuébu

The Museum of the Civilizations located at Dschang (West Cameroon) is designed like a centre of interpretation wishing to propose a general reading of the man in his natural, socio-cultural and economic environment. Considered nationally as the most accomplished museum’s model, this institution beyond the experiences is dealing with numerous difficulties in its intention to put the public at the heart of its approach through educational actions. With regard to its scientific and cultural project poorly implemented, the amateurism of most of its staff, notwithstanding the ignorance of the field of museum education, there is good reason to wonder about its future. An empirical and synchronic analysis of the relationships between the museum and the cultural landscape of Grassland and on the modalities of production and distribution of the knowledge shows us that this institution still has to meet numerous challenges in keeping with the principles of the new museology. By this fact, the structure will be able to really go beyond its door and diversify its actions in relation with the whole cultural and natural heritage of the milieu.

Cultural landscapes. New strategies for making the most of heritage assets: from research to participatory action

Franca Zuccoli, Alessandra De Nicola, Claudia Fredella

The aim of this research project was to develop new tools for enhancing audiences’ engagement with landscape and historic/artistic heritage at three locations: Villa Carlotta, Comacina Island and Bergamo Botanic Garden. The heritage sites themselves, the professional expertise and educational activities available at each of them, and the audiences visiting them, were first analysed using a range of qualitative and quantitative methods, including interviews, observation, questionnaires, and focus groups. Particular

attention was devoted to teenagers and over-60s, two groups for which it is particularly challenging to design effective educational activities. This preliminary data informed the development of new visitor experiences aimed at stimulating deeper audience involvement in interpreting cultural landscapes (at the sensory, emotional, and practical levels). Specifically, a new format based on hands on/minds on methods and named VIP (Visitor in Practice) was piloted: during their time at the site, visitors were invited to autonomously engage in a series of activities, using a VIP kit. The kit contained objects such as cardboard frames, pictures, post-its, and materials for drawing. A further research aim was to blend the languages of science and the arts in approaching the theme of landscape, which by definition contains elements of art, history and science.

Research papers

Creating transformative collectors for heritage sustainability experience from Black Tai villages in Phetchaburi Province, Thailand

Patoo Cusripituck, Jitjayang Yamabhai

This participatory action research aims to facilitate a learning process for cultural heritage transmission via a local ecomuseum. The pilot project was launched at Black-Tai village in Phetchaburi province, Thailand. We claim that to inherit cultural heritage, cultural owners need to create a shared meaning among the three generations of Black Tai villagers. In order to do that, we need to transform two things: 1) the collectors or curators of the culture, and 2) the communication tools of the new generation, from the analog to digital world. Contemporariness and commodification are values we cannot overlook.

Engaging with members of migrant communities through interviews

Insa Müller

Migration and mobility alter demands towards local history museums. Today, representation of local and regional history is only part of the activities of museums. In addition, museums address contemporary issues and they establish contact with new members of their respective local communities. The Norwegian islands Hitra and Frøya have experienced dramatic demographic change during the last ten years. From experiencing decrease in population numbers, nowadays, mainly due to labour migration, population is growing on the islands. In summer 2015, the Coastal Museum of South-Trøndelag, a regional history museum, started a documentation and exhibition project about current changes in the region. Interviews with newcomers to the islands were conducted. The museum aimed at making sure that interviews offered immediate benefits for both individual minority group members, and the museum. To achieve this, we drew on inspiration from the concepts of historical consciousness and dialogue. After shortly discussing theory, the paper discusses how interviews contribute to: a) making local history relevant for immigrants and thereby facilitating historical learning; b) cultural exchange; and c) democratizing the local museum.

Impacts' assessment of the Delphi's region candidate for cultural capital of Europe on the local community

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The creation of Delphi's candidate for European Capital of Culture 2021 (ECC/21) based on participatory planning method. In this framework, a public survey implemented by the Local Authority distributing a total of 1250 questionnaires to corresponding households aiming to determine area residents' attitudes towards cultural and creative affairs. A total of 612 responses were received. The main findings can be summarized as follows:

- 90% of respondents feel that being awarded the title of ECC/21 will enhance local pride and that will be an opportunity for regional economic growth;
- the majority of the respondents claim that History, Culture and Natural Environment are those elements of local identity that should be stressed out mainly through museums and galleries;
- participation in cultural activities through volunteering is the preferred means by 68.4% of respondents, while 3.1% is willing to make a donation. Moreover, 25.4% locals would like to actively participate in the organization of cultural actions.

It is clear that Delphi's local community considers that cultural actions are the main vehicle of social and economic development, the cultural bodies constitute a fundamental tool for the accomplishment of this and desires to actively contribute to the achievement of this vision.

Quand la recherche sur les publics devient numérique – et inversement

Stéphanie Wintzerith

When “visitor research” meets “digital” – or is it the other way around? How does “digital” fit with visitor research? And how does visitor research respond/adapt to digital offers? Three examples of evaluations and research give some clues about the way visitor research can work with digital technologies – or take it as a research object. The first example shows how a front-end evaluation can help defining acceptance and needs for digital offers. A summative evaluation then looks at the reception of the digital devices set up in the exhibition. The third example is a large project using RFID technology for tracking visitors during their stay in the museum, thus producing an enormous set of data. Visitor research intends to be part of the digital development in museums, avoiding the traps and biases, but analysing their impact on visitor behaviour and visit experiences. This is the challenge for the future.

Market of Ideas

Flipped Museum. How Visual Thinking Strategies and Collaborative Work Improve Skills and Engage in Museum Visit

Vincenza Ferrara

Cultural heritage is a useful content for students to improve learning and for teachers to make cross-disciplinary lessons. On the other side, innovative museum education recommends visual strategies and collaborative practices in the museum visit as a way to stimulate students to enrich their knowledge. This was the starting point for the creation of a flipped museum closely based on these innovative learning theories. This paper reports a research study investigating the application of Visual Thinking Strategies (VTS) practices and collaborative work in museum visit aimed at improving fundamental skills in students from primary school to university. The skills activated or improved via VTS are likely to become repeatable mental processes, more or less knowingly, any time a learning mechanism is activated. Hence, VTS can be useful in all education or training subjects and for all students. In relation to art, the research study showed how collaborative work allows students to be protagonist of their own learning process and how they can manage the content with their level of knowledge. Inclusion is also extended to special needs students or ethnic minorities. Especially experience with medical students showed how changing the way to look at art contributes to increasing interest in the museum visit.

Open school

Michael Gyldendal

In 2014 Denmark implemented a new school reform. One of the ingredients in the new reform is that the school is supposed to open up to the surrounding society, be a part of local community, engage with sport clubs, visit nearby businesses and most important make partnerships with cultural institutions. At the Danish Museum of Science and Technology we are very excited with the new reform, because it opens up new opportunities to the museum. We need to rethink our educational programs and we must make them fit into the new curriculum, we also need to open up to the surroundings outside the museums wall. At the Danish Museum of Science and Technology we would like to have a partnership with other nearby cultural institutions such as our nature and art school. One of the main focuses in the new curriculum is *Innovation and Entrepreneurship*, and a partnership with nature and art schools together with local business and schools would be obvious to strengthen our programs. But it takes two to tango, so how do we engage our schools to take part in this new partnership?

Posters

Meeting the public outside the museum

Nicole Gesché-Koning

Twice a year, the thirteen museums of the ULB Museums Network organize a joint event outside their walls. The purpose is to attract non-university people and non-scholars to

become more familiar with research and the fabulous collections that passionate researchers have gathered throughout the years. Around a common theme these museums with collections ranging from medicine, anatomy, physics, contemporary art, pharmacy, zoology, chemistry, precious books, botanical plants, folk art and crafts manage to create fascinating exhibitions around one main topic for the benefit of all.

“Discover Permian Period!” – Museum beneath their feet

Yuliya Glazyrina

The Permian Period of geological prehistory (299–251 million years ago) is the only geological period in Earth history discovered in the territory of Russia. Since 2011, the paleontological Museum of Permian Antiquities has developed an interdisciplinary educational approach, based on the participatory culture practices, which brings museum outside its walls, to the city streets and regional tourist routes. The main purpose is to involve city dwellers in the regional geological heritage consciousness and interpretation through ‘open brand book’ framework and grass-roots initiatives. As a result, the museum launched the *Discover Permian Period!* voluntary developed tourist routes mobile app, and locals started their own interdisciplinary activities in the sphere of geology, culture and even cooking and gardening.

Archival material in private hands. The case of the Educational Museum in Belgrade

Maja Nikolova

Archival materials belonging to private collections are one of the main segment of the curators’ work in the Educational Museum in Belgrade. Mainly, all the personal funds, which are in the collection of *Documents and archival material* in the Museum, were created thanks to the donations of friends of the Museum, i.e. people who recognized the importance of archival materials in the study of the history of schooling and education. Teachers, professors and many cultural workers gave the Museum their documents or the documents of their families, thus allowing to collect, during few decades, a large amount of archive material now available for research. Personal funds, as part of a different cultural heritage, have a scientific and professional importance for museology and the history of education.

“Mrs. Toom and Mrs. Tai Museum”. Bringing the inside out: reaching new audiences

Piyanan Petcharaburanin, Pantira Suwansatit

The Queen Sirikit Museum of Textiles (QSMT), opened in 2012 on the grounds of the Grand Palace, Bangkok, is charged with presenting and interpreting historic and contemporary royal dresses (particularly that of Her Majesty Queen Sirikit), Thai textile history, and weaving traditions from Thailand and beyond. *Bringing the Inside Out: Reaching New Audiences* discusses some of the ways the Queen Sirikit Museum of Textiles has met the

challenges of reaching beyond its walls to educate Thai students and adults. In 2015, The QSMT began an outreach program to rural Thai communities. The *Mrs. Toom and Mrs. Tai Museum* in Sakon Nakhon province, northeastern Thailand, was established by the QSMT and the SUPPORT Foundation of Her Majesty Queen Sirikit in cooperation with local residents. This community museum pays tribute to Her Majesty's three visits to the village of Baan Nong Khae and Her work to preserve and present the textile traditions of this region.

