

# Ceca Europe News 3

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Edgard Degas, *Visit to a Museum*, about 1879-90, Boston, Museum of Fine

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## Editorial Emma Nardi

A lady on a sofa is reading a guide in front of a painting, while a friend listens to her. A group of adults seat on the floor listening to the explanations of a lecturer (photo on the last page). Degas' work was created in the second half of the XIX century; the photo was shot in 2008. More than 150 years divide the two pictures. The situation described by Degas refers to an *élite* public, with very good cultural characteristics. The lady, perhaps a real *connaissanceur*, is very richly dressed and is represented in a relaxed but also formal attitude. She does not need any external help to understand what the museum shows. She reads a book where she finds by herself the information she wants. Her friend shares the same knowledge. The photo does not show a single person but a group. Informally dressed adults are seating on the floor of the room, sheets of paper to take notes in front of them. They

form a circle around the lecturer, who is explaining the painting behind him.

The two pictures presented in this issue of the Bulletin summarize a huge evolution in museum education of adults. When we speak of cultural mediation in museums, we refer to a very complex and heterogeneous phenomenon, that involves a high number of variables related to the museum (category, building, collections etc.), to the public (sex, age, education, profession etc.), to the kind of educational activity (cultural materials, technology, lecturers etc), to the purpose of the visitors (education, entertainment, pleasure etc.). That's why our first yearly *Dossier* will deal with the training of museum educators. I hope that contributions from all over Europe will help us discovering different practice and highlighting excellence.

## Documents Emma Nardi

### F. Bégaudeau, *Entre les murs*

*This year the first movie to be awarded at the Film Festival of Cannes was the French Entre les murs. The film, inspired by a novel, describes a typical school year in a classroom where the students are almost all immigrants' children, don't speak good French and don't have good academic results. One day they all go with their teacher to a modern art museum, where a lecturer tries to explain them the meaning of a contemporary piece of art.*

La conférencière précédait le groupe de quelques mètres, puis s'est arrêtée auprès d'un caisson en bois et métal, avec des renforcements couverts de miroirs se réfléchissant les uns les autres.

- Ça c'est une œuvre qui s'appelle *L'Infini matérialisé*. Qu'est-ce que vous évoque ce titre ?

Ni ceux qui s'étaient disposés les premiers autour du caisson, ni les retardataires ont répondu.

- Ça vous semble pas bizarre comme expression l'infini matérialisé ?

Ni ceux qui n'arrivaient que maintenant.

- Vous trouvez que ce sont deux mots qui vont bien ensemble, infini et matériel ?

Sans comprendre, Jihad a compris que non à l'intonation et chuchoté un non dont la conférencière s'est autorisée pour continuer.

- Non bien sûr, car le monde matériel par définition c'est fini, au sens où c'est le contraire de l'infini. L'infini, inversement, est associé au spirituel, à ce qui n'est pas matériel.

Entre les murs contemporains résonnait sa voix.

- Or cet artiste réunit les deux notions dans un même titre, et surtout dans un même objet. Comment y parvient-il ?

Ni Djibril qui s'était égaré et qui nous rejoignait à peine.

- Regardez bien les parois. De quoi sont-elles faites ?

Jihad qui se regardait dedans a dit :

- C'est des miroirs.

- Très bien. Elles sont faites de miroirs, et c'est comme ça que l'artiste construit de l'infini par de la matière, dans de la matière, à l'intérieur de la matière.

F. Bégaudeau, *Entre les murs*, Paris, Gallimard, 2006, pp. 202-202.

## What's on

### Conferences

- September 29<sup>th</sup> – October 3<sup>rd</sup> 2008, Montreal, Quebec (Canada), *CECA Conference 2008*, <http://ceca.icom.museum/>
- September 29<sup>th</sup> – October 3<sup>rd</sup> 2008, Rijka (Croatia), Croatian Museum Society, *5<sup>th</sup> Conference on museum education*, [www.jadrolinija.hr](http://www.jadrolinija.hr)
- October 2<sup>nd</sup> – 3<sup>rd</sup> 2008, Paris (France), Musée du quai Branly, *Nouvelles frontières de l'économie de la culture*, <http://www.jec-culture.org/>
- October 10<sup>th</sup> 2008, Rome (Italy), Museum Ara Pacis Augustae, *Il museo. Un messaggio per tutti*, <http://musei2.educ.uniroma3.it>
- October 22<sup>th</sup> - 24<sup>th</sup>, A Coruña (España), Museo de Belas Artes da Coruña, *15 DEAC 2008 - 15 jornadas sobre Departamentos de Educación y Acción Cultural*, <http://blog-museobelasartescoruna.xunta.es>
- November 6<sup>th</sup> - 8<sup>th</sup> 2008, Munich (Germany), *Culture for all. Facilitating and Experiencing Learning at The Museum / Kulturelle Bildung in Museen - Vermittlungsformen und Aneignungsprozesse*, [www.museums-paedagogik.org](http://www.museums-paedagogik.org)
- November 24<sup>th</sup> – 28<sup>th</sup> 2008, Rotorua (New Zealand), *Museums, tourism and the visitor experience*, [www.intercom.museum](http://www.intercom.museum)
- December 3<sup>rd</sup> – 5<sup>th</sup> 2008, Reykjavík (Iceland), University of Iceland, *NODEM (Nordic Digital Excellence in Museums)*, <http://nodem.tii.se/>
- December 3<sup>rd</sup> – 5<sup>th</sup> 2008, Rome (Italy), Museo Civico di Zoologia, *Quali musei, quale cultura, per quale società? Ruoli, obiettivi, strategie nei musei scientifici contemporanei*, [www.anms.it](http://www.anms.it)
- June 28<sup>th</sup> - July 1<sup>st</sup> 2009, Dallas (USA), *10<sup>th</sup> International Conference on Arts and Cultural Management (AIMAC 2009)*, [www.smu.edu/aimac](http://www.smu.edu/aimac)



### Training and Study courses

- Starting in Winter 2008, Düsseldorf university (Heinrich Heine Universität) offers a Masters degree in History of Art with a focus on communication about art in museum education and art trade. For information: [www.phil-fak.uni-duesseldorf.de/kunst/studium/studienordnungen/-master-mit-schwerpunkt-kunstvermittlung/](http://www.phil-fak.uni-duesseldorf.de/kunst/studium/studienordnungen/-master-mit-schwerpunkt-kunstvermittlung/)
- Since academic year 1995-1996, the Museum Education Centre at University Roma Tre has been organising distance courses about cultural mediation. Two postgraduate courses are available:  
I level *General Didactics and Museum Education*  
II level *Cultural Mediation in Museums: education, experiments, assessment*.  
For further information: <http://musei2.educ.uniroma3.it>



### Projects

*Project EST - Educating in Science and Technology | a new model of cooperation between Museums and Schools*

Project EST (Educating in Science and Technology) is aimed at primary and I grade secondary schools. Its objective is to engage students in science and technology by using the informal education methodology developed and used in science museums.

The EST model is based on the close cooperation between museums and schools: teachers and museum staff develop together one-year long educational projects.

Since its launch in 2004, the Project has involved 3000 teachers, 3000 classes and 27 science, technology and natural history museums in Lombardy. These stakeholders are all working for the development and dissemination of the Project in the Region.

The Università degli Studi di Milano Bicocca is working on the documentation and formalisation of the educational model, acting in collaboration with the other partners; Ufficio Scolastico Regionale della Lombardia, Regione Lombardia, Museo Nazionale della Scienza e della Tecnologia Leonardo da Vinci, Museo Civico di Storia Naturale con l'Associazione Didattica Museale and other local museums in the Region.

The results will be published in 2009.

*Progetto EST* is promoted and funded by Fondazione Cariplo. Info: [www.progettoest.it](http://www.progettoest.it)

#### News from Croatia

Croatian museum educators and curators members of the Croatian Museum Society organized thirteen joint projects anent the International Museum Day on May 18th. This year project collected 56 subscriptions of museums located in different Croatian regions. This represents the highest level of involvement as far as number of museums is concerned, since the first year 1996. The project started on April 18 and lasted till May 18 in Gallery Antun Augustincic in Klanjec with the final ceremony. The key issue of different activities and programs in museums was the concept of original museum object. Main idea of this joint project is to stimulate young people to visit museums and promote them as places of amusement and learning about heritage. During this next fall travelling exhibition of posters showing different museums activities carried out within the Original project will be hosted in several regional museums.

#### What's on in Museum Education in Finland?

##### The role of the guide in the organisation of museums

In 2008 Finland's national Museum Education Association Pedaali has concentrated on the importance of the guide's work in the museum. Guides or workshop advisors are the key persons within museum education.

The theme in the yearly seminar was the history and contemporary situation of guides and guiding in the Finnish museum field. The presumption is that the professional field of guides varies a lot in different museums.

A comprehensive questionnaire about the guide's role in museums throughout Finland was one of the topics in the seminar. The questionnaire was arranged by e-form on the internet and the answers to the questions in the questionnaire were excellent material for analysis. In addition to basic background information (e.g. age, education) there were questions about museum guiding practices, administrative and professional rank in the museum organisation, education in museum pedagogy, the possibilities to keep on studying (on one's own or museum resources), about the salary, guide's satisfaction in the working facilities and future plans.

A similar kind of questionnaire was presented to the chiefs of guides in the museums. There were about 80 participants in the seminar. A publication about the results of the questionnaires and the sessions during the seminar will be printed out at the end of the year 2008 (in Finnish).

The Museum Education Association has also started to collect the historical material about how, when and by whom museum education has been started in Finland. Some of this material will be published in the seminar publication.

The National Board of Antiquities is currently performing a comprehensive history documentation of museum work in Finland. The history of museum education in Finland will be added to this documentation.

### Research on learning environments

The places and spaces of learning, i.e. learning environments that stretch beyond the formal contexts of education have become very topical among the educational community in Finland. Although, the curriculum gives schools and teachers a lot of freedom to extend their settings of learning outside the school, it has become clear that there is a real need for the development of pedagogical models, solutions and activities that can best support learners' meaningful and productive transitions and participation in formal and informal learning environments.

One of the multidisciplinary research projects focusing on the theme of learning environments in Finland is "Learning Bridges - Learning and Teaching at the Intersection of Formal and Informal Learning Environments". The main aim of the project is to investigate and develop teaching and learning practices and models at the intersection of formal, informal and non-formal contexts. Of specific interest are learning environments situated within and across schools, museums, science centers and libraries. The project has started at the beginning of 2008 and The Finnish Ministry of Education funds the project to the end of the year 2009. The project is carried out by CICERO Learning ([www.cicero.fi](http://www.cicero.fi)) in collaboration with the University of Helsinki

Department of Applied Sciences of Education. The Museum of Technology in Helsinki, namely its InnoApaja-project, has been actively collaborating with the *Learning Bridges* project from its early beginning at many different levels. Also the Finnish Science Center Heureka and, recently, the National Museum of Natural Sciences in Helsinki have strengthened their collaboration with the Learning Bridges research project.

More information about the project and its publications can be found from [http://www.cicero.fi/projects\\_opm.html](http://www.cicero.fi/projects_opm.html) and <http://www.oppimisensillat.fi/>



## Publications

- Centre Georges Pompidou, *Évaluer les effets de l'éducation artistique et culturelle*, Paris, La Documentation française, 2008, pp. 544, ISBN 978-2-11-007156-9  
<http://www.ladocumentationfrancaise.fr/catalogue/9782110071576/index.shtml> (English)  
<http://www.ladocumentationfrancaise.fr/catalogue/9782110071569/index.shtml> (French)
- Eidelman, J. - Roustan, M. - Goldstein, B., *La place des publics. De l'usage des études et recherches par les musées*, Paris, La Documentation française, 2008, pp. 334, ISBN 978-2-11-006793-7.
- Kraeutler, H., *Otto Neurath. Museum and Exhibition Work, Spaces (Designed) for Communication*, Frankfurt am Main, Berlin, Bern, Bruxelles, New York, Oxford, Wien, Peter Lang Publishing Group, 2008, pp.289, ISBN 978-3-631-55973-4. (<http://www.peterlang.net/index>)
- Kraeutler, H. (ed.), *Heritage Learning Matters. Museums and Universal Heritage*, Wien, Schöbrügge.editor, 2008, pp. 350, ISBN 978-3-85160-131-2

## Zoom

### Heritage Learning Matters. Museums and Universal Heritage

This publication documents the ICOM/CECA-Conference 2007 (Vienna, Austria) in an attractive and comprehensive way.

Museums have been described as trusted and powerful sources of learning and inspiration, safe places for the exploration of ideas, and vital partners in communal efforts to transfer diverse narratives and knowledge. In many people's lives, however, museums do not figure at all. Others experience them as excluding, very academic, boring, and irrelevant.

What missions, planning, and activities will help museums to engage with diverse audiences, also with those not yet reached or represented? What institutional and social structures can help to make this heritage sharing democratic, egalitarian, broad and inclusive? Are there concepts, 'success factors' or results of empirical research which warrant 'best practice' and a truly socially integrated use of museums for learning? What are tested approaches and key messages that museum communicators and museum educators should adopt? How do we convey the value of museum and heritage learning to the policy-makers in the museum and to the outside, to politicians, the media, or the public at large?

The ICOM/CECA'07-Conference volume offers many opportunities for contemplating these issues. More than 50 contributions – major papers by renowned museologists and case studies by museum communicators from around the world – reflect topical investigations and current practice.

Authors (among others): Graham Black (UK), Lida Branchesi (Italy), Fiona Cameron (Australia), Eileen Hooper-Greenhill (UK), Elaine Heumann Gurian (USA), Lynda Kelly (Australia), Feng-yin Ken (Taiwan), Eva M. Reussner (Germany), Michel Vallée (Canada), W. Richard West, Jr. (USA), Henrik Zipsane (Sweden).

Order online: [www.schlebruegge.com](http://www.schlebruegge.com)



### Two new permanent exhibitions at the National Museum of Science and Technology "Leonardo da Vinci" – Milan, Italy

The Museum opens two new permanent exhibitions. Based on the idea of interactive visits, the exhibitions use a combination of different interpretation tools: hands-on exhibits, multimedia and audiovisuals. Visitor can actively explore the topics, discovering the social and historical dimension hidden behind the collections.

The new section on telecommunications has now three new interactive areas dedicated to telegraphs, telephones and televisions.

Historical objects, exhibits, anecdotes and stories lead the way to an understanding of three media that have changed our everyday life.

A physical and metaphorical space for communication, where technologies meet desires and needs, giving birth to a modern and revolutionary life-style, that of ICT.

Opening: 24 September 2008

The new section on oil investigates one of the cutting-edge topics of our modern world.

How do we find an oilfield? What happens to crude oil in a refinery? How many things can we make from oil and how much research is behind them?

In the last century oil industry has become one of the tenets of the world's energetic sector, involving scientific, technological, legal and economic factors. The Museum - in collaboration with Total Italia - investigates what's behind it and future perspectives through three Italian case studies: an oilfield, a refinery and a bitumen lab.  
INFO: [www.museoscienza.org](http://www.museoscienza.org)



### Réflexion partagée sur la médiation culturelle en action

Basée en France, *Médiation culturelle association* développe et anime sur le plan national et international un ré-

seau de professionnels de musées, centres d'art, sites patrimoniaux, écomusées ou centres de culture scientifique, ainsi que des chercheurs.

Depuis sa création en 1999, l'Association participe à la réflexion sur les enjeux de la médiation culturelle et sa mise en œuvre dans les structures culturelles, en défendant une certaine éthique dans la construction d'une relation durable avec les publics et populations.

Elle organise régulièrement des temps de rencontres et des colloques ouverts aux professionnels de la culture et s'implique dans la formation initiale et continue.

En 2008, elle a présenté publiquement la Charte déontologique de la médiation culturelle qu'elle a rédigée. Ce texte, soumis au débat, sera enrichi dès 2009, d'un second volet sur les principes d'action de la médiation culturelle. L'Association propose à tous ceux qui le souhaitent de contribuer à ce chantier de réflexion via son site internet: [www.mediationculturelle.net](http://www.mediationculturelle.net) (rubrique: Charte).

## General information

### The International Board

- Colette Dufresne-Tassé - *Chair*
- Arja van Veldhuizen - *Secretary*
- Francine Lelièvre - *Member*
- Michael Cassin - *USA and Canada Regional Coordinator*
- Anne-Marie Émond - *Information Coordinator and ICOM Education Editor*
- Emma Nardi - *Europe Regional Coordinator*
- Daniel Castro Benitez - *South-America and the Caribbean Regional Coordinator*
- Adriana Mortara Almeida - *Publications Diffusion Coordinator*
- Umebe N. Onyejekwe - *Africa Regional Coordinator*
- Kwang Sun Ahn - *Asia-Pacific and Australia Regional Coordinator*

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A group of adults in the Musée des Beaux Arts in Lyon.

Next issue **February**. Deadline for contributions **January 10<sup>th</sup>**.

Agniet van de Sande 16 June 1959 - 19 May 2008



Agniet van de Sande was the deputy director of Museum Volkenkunde in Leiden, The Netherlands. Both Agniet and her husband were hit by a car while cycling around Utrecht. The driver was struck by a heart attack. Two weeks later she passed away. Agniet was an active ICOM member since

1986. She joined CECA in 1994 and she was board member of ICOM Netherlands from 1994-2001.

Her death is an enormous loss for Museum Volkenkunde. She led the big renovation of the museum, with innovative exhibits, including many new multimedia techniques. She was a strong, bright woman and a talented manager. Fortunately she leaves behind many colleagues who will pass on the inspiration they received from her.