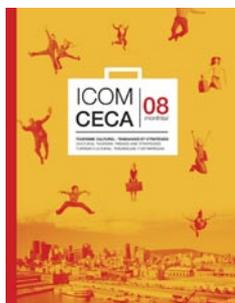


Ceca Europe News

November 2008 - Special Issue Montreal Conference

Dear Colleagues,
the 2008 Ceca Conference, that took place in Montreal from September 29th to October 3rd, was dedicated to Cultural tourism: trends and strategies. The conference was a big success: the tents were varied and very interesting, the hospitality outstanding. Many European speakers took part in the conference, presenting problems and experiences that are specifically connected to the European situation. The special issue of Ceca-Europe Bulletin gathers the abstracts of all European presentations. It is a way to inform our colleagues who could not attend the conference, to



keep track of the work that takes place in Europe, to help spreading information and enhancing collaboration. I hope that you will find the special issue interesting and useful. I would also like to take this opportunity to thank again cine Lelièvre and her team for the wonderful work they made in organising an excellent conference. I am sure that all Ceca members share my feelings.

I am already looking forward to meeting you all in Reykjavik.

Best wishes,

Emma Nardi

Belgium

Nicole Gesche-Koning – Université Libre de Bruxelles

Veni, vidi, vici. How can museum education cope with tourism in a city like Rome

The Eternal City is invaded by loads of tourists all year round. This paper will analyze different ways of dealing with these invaders in order to protect our cultural heritage from pupils' considera-

tions to new educational maps of Rome. Considering tourists as partners has proven most successful in preserving this heritage: for the past years new partnerships have been signed with tourist associations and renowned guide books editors. Programmes and texts have been conceived in partnership with museum education departments and conservation institutions for the benefit of all.

Croatia

Zeljka Jelavic – Ethnographic Museum Zagreb

Tradition, Culture and Tourism: The Case of the Ethnographic Museum in Zagreb

In past several years cultural tourism has been pointed as one of the most important aspects of development of tourist industry in Croatia. Zagreb as a capital city strives to sign on as an important destination on the cultural map of Europe. This presentation

analyses strategies for the development of cultural tourism on the one hand and exhibition politics of Ethnographic museum in Zagreb on the other. In what way it takes into account the needs of tourists, and how it is a part of the traditional heritage present both to local visitors and tourists and travellers. What kind of experience museum exhibitions offer to visitors? What can visitors really learn about local culture on display? In what way do museums create and recreate suitable picture of national culture?

Czech Republic

Jan Dolak – Unesco Chair of Museology and World Heritage.

Museology as a Tool toward a Modern Museum

Lack of professionalism as a programmatic approach is, unfortunately, one of the "modern" trends in museums across the world today. There are many excellent historians, natural scientists and pedagogues employed in museums who are absolute amateurs when it comes to museum work as such.

Museums are sometimes desperate to "please" their visitors to the point of inviting them to create museum collections, exhibitions and parallel events themselves. The essence of museum professionalism

is undermined by voting machineries like that of the New Seven Wonders of the World contest or of a similar event recently concluded in Russia. I fully agree that things we wish to protect should have a positive acceptance among people, but the choice of monuments should remain a highly professional issue. Activities like those mentioned above may help promote specific sites and enhance tourism, but they are highly disputable from the point of view of actual value recognition, i.e. from the point of view of a systematic approach to the legacy left by our predecessors and by us for the generations to come. The fundamentals of archaeology as a science would also be affected if the decisions on which archaeological sites should be explored depended on laymen's vote. This example applies to other descriptive sciences practiced in museums, too.

Finland

Leena Tornberg – Museum of Technology

Pedagogical perspective to school tourism in museums

Teachers are essential persons when planning school visits to museums from a pedagogical perspective. This is important either the visits are typical annual study tours (school tourism) or a part of educational projects. In the wider framework of museum education this could be considered more precisely. The material produced for the teachers by the museums could be studied and evaluated more deeply. This might give tools to understand the

teacher's planning processes, background information of daily school life and the structure and aims of the visit. Teachers' planning work is very individual. If the museum personnel knew what the teachers' pre and post planning processes are and the action during the visit is, the concept of school visits (school tourism) to museums would be developed.

The learning process of a learner (pupil) is well known in the museum context. The main aim in this study is to clarify teachers' perspective and planning impact on the whole museum visit process. Do museums know enough teachers' educational aims, when they come to the museum? The project InnoApaja in the

News

Museum of Technology and University of Helsinki, namely CICERO Learning network, the Department of Applied Sciences of Education and Center for Research on Teaching have started a co-operation to create innovative practices and methods for collaborative processes between formal and non-formal education.

Anna-Maria Meronen – Forum Marinum

Past and present of shipbuilding in Turku, Finland

Maritime museum Forum Marinum and the Aker Yards shipyard in Turku have been offering guided tours of the shipyard since the beginning of 2007. Industrial tourism is rather new in Finland and this is probably the first time when a museum and a company offer guided tours together.

The tour starts at Forum Marinum where visitors get to know the past and present of the industrial shipbuilding in Turku which started at the beginning of the 18th century. After viewing the exhibition the tour group moves out into the shipyard itself. There the group sees how the largest cruise ships in the world are being built. Visitors have been giving a lot of positive feedback of the tours. The historical elements of the tour at the museum help them to understand the background and the long history of a modern industry.

Challenge in organising the tours is that the groups are taken in the middle of a busy shipyard area. Safety and security regulations are very strict. On the other hand visitors see how many people and what kind of processes it takes to build a modern cruise ship.

France

Catherine Guillou – Musée du Louvre

Le musée du Louvre dépasse ses propres records de fréquentation chaque année depuis 2002 et annonce aujourd'hui 8,3 millions de visiteurs. Parmi eux, deux tiers sont étrangers et pour une large part, on peut dire que la motivation essentielle consiste à vivre l'expérience du passage par la Pyramide, devenue «monument» en soi, et bien sûr à parcourir le circuit des chefs d'œuvre dont la Joconde constitue le point d'orgue et le témoin d'une visite dans le saint des saints.

La foule, concept aux connotations généralement négatives, ne peut accéder à un réel statut qu'à condition de prendre forme et de se voir attribuer des vertus parmi lesquelles celle d'obliger à repenser le collectif, le «nous», semble un enjeu majeur et porteur de sens pour un musée tel que le Louvre.

L'hyperfréquentation repose sur quatre dimensions: deux facteurs exogènes, le tourisme et la gratuité d'accès; deux facteurs endogènes: les grandes expositions et l'effet «chef-d'œuvre». Le musée du Louvre est concerné par ces quatre éléments qui le mettent aux prises de contradictions parfois difficiles à gérer. A la fois, la fréquentation élevée est appréciée comme gage de succès, mais elle nécessite une forte régulation, qui a un véritable coût et implique une forte professionnalisation. Des logiques d'acteurs ainsi se croisent selon que l'on pense la fréquentation du point de vue du responsable de la sécurité, des publics, du conservateur ou encore du chef d'établissement. Sans que le musée du Louvre ait trouvé la panacée, deux notions fondamentales sont actuellement véhiculées comme pistes de résolution et peut-être de dépassement des contingences de la foule: l'hospitalité comme fondement quasi philosophique d'une nouvelle politique d'accueil et la civilité comme socle du «bien vivre ensemble au musée». Nous formulons ainsi de cette manière l'espoir que nous parvenions malgré tout à sauvegarder nos missions essentielles de généreux «passeurs».

Yvan Mathevet – Musées des confluences

La prise en compte des touristes dans un nouvel équipement: le Musée des Confluences, Musée des Sciences et des Sociétés

Un nouveau projet

La création d'un nouveau musée, comme le Musée des Confluences à Lyon, s'accompagne forcément d'une réflexion

importante quant à la prise en compte des publics dans leur diversité: les publics «touristes» locaux, nationaux et étrangers nécessitant une attention particulière.

C'est, dès le projet scientifique et culturel, que la place des publics doit être intégrée et donc inscrite dans le cahier des charges architectural. Placer les visiteurs au cœur du projet doit revêtir un véritable sens. Ce projet de musée de Sciences et Sociétés pluridisciplinaire et thématique doit accordé une attention toute particulière à la diversité de ces publics, peut-être plus qu'un autre, puisque ses collections et son propos sont ouverts sur des enjeux contemporains, s'adresse à tous.

Marie-Clarté O'Neill – Institut National du Patrimoine

L'Institut National du Patrimoine: un nouveau laboratoire de muséologie sociale

L'Institut national du patrimoine, en France, est chargé, entre autres fonctions, de la formation initiale des jeunes conservateurs, futurs responsables des divers types de patrimoine en France: musées de tous types, monuments historiques, archéologie, archives, patrimoine urbain, rural et naturel. La direction de l'Institut a décidé, en accompagnement de la loi du 31 mars 2006 en faveur de l'Égalité des chances et en lien avec le Réseau des Ecoles de Service Public, de sensibiliser les jeunes scientifiques, futurs hauts fonctionnaires, aux difficultés potentielles d'accès au patrimoine et aux professions qu'il recouvre de toute une tranche de la société, celle des jeunes socialement défavorisés. Une exigence nouvelle a été incluse dans leur cursus de formation de 18 mois: le montage d'un projet personnel favorisant l'Égalité des chances d'accès au patrimoine, projet monté dans le cadre d'un des établissements patrimoniaux d'accueil de leur formation. Deux promotions de stagiaires ont donc mené à bien, en les animant et en les pilotant, 71 projets de sensibilisation au patrimoine de populations en étant les plus exclues. 55 autres projets sont en cours d'élaboration et seront en voie d'achèvement au mois d'octobre. Ces 126 projets constituent, par leur diversité de nature, de publics et d'implantation géographique, une banque de données précieuse mettant en lumière des tendances communes de la muséologie sociale, valorisation du patrimoine au service de ceux qui en sont exclus. C'est la synthèse possible des données recueillies qui sera présentée.

Iceland

Rakel Petursdóttir – National Gallery of Iceland

Credibility and Fiction

I will compare two exhibitions that create exciting narration about the past. Both use epics and history, based upon academic research.

One exhibition presents the archaeological excavation of one of the first houses in Iceland and artifacts from other excavations in

the city centre. This exhibition, Reykjavik 871 ± 2, is located at the Reykjavik City Museum. The other is that of the Saga Museum, which, under private ownership, intimately recreates key moments in Icelandic history:

"For the first time you can see historical figures and major events in Icelandic history from the time of the earliest settlers right up to that of the Reformation, brought to life in a unique and exciting way."

In both of these vibrant, multidimensional exhibitions, Icelandic and foreign visitors are given an opportunity to learn about Ice-

landic history in a way their creators believe is both educational and fun. I have created a questionnaire to evaluate their effect.

Italy

Emma Nardi – Università Roma Tre

The museum words

Problem

International comparative surveys (Ilea-Pirlis; Ocde-Pisa) show that in all organised countries adult population tend to loose functional alphabetical competence. In particular school students show a decreasing richness in their vocabulary. In order to contrast this phenomenon, that is deemed dangerous from the social, economical and political point of view, schools are asked to enhance their effort in teaching reading skills.

Hypotheses

The Centro di Didattica Museale of University Roma Tre undertook an experiment based on the following hypotheses:

- museum is an environment that can help developing students' vocabulary;
 - the study of linguistic polysemy can develop students' metalinguistic skills.
 - the impact of museum environment develops students' vocabulary and linguistic skills.
- The experiment, addressed to 14-year-old students, took place in Villa Torlonia Museum.

Methodology

We selected a group of words that are used in every day life with a meaning and in museums with a different one. We organised a game, in which the linguistic code was integrated with pictures that had the purpose to draw students' attention on different meanings of the same word. Specific tests were administered before and after the experiment. We are now working on the results that will be ready in June.

Netherlands

Frederike van Ouwkerk – NHTV International University Breda

No escape possible: culture in a gift box

In our global village it is really important to find a way to distinguish cities or regions from each other to attract more and new visitors. These visitors are looking for a unique, authentic experience to distress, but also to move the spirit and to develop the mind. Heritage gives a distinct identity and is very useful branding the destination. But heritage needs explanation. Educational tourism is a trend and museums can benefit from that.

Partnerships (combine the expertise of tourism and museums) are necessary as is the technique of storytelling. Stories illustrate the identity of a destination. Storylines can be helpful while developing the tourist product. For tourists the past is a foreign country, so they want a kind of guide to explain the real, unique heritage (sites, monuments, collections of museums) that makes the identity of the area visible. Storylines can be the basis of guided tours, treasure hunts, websites etc. A themed package holiday can contain a kind of tour, a special bed and regional food to stress the identity of the destination. Edutainment techniques can be very helpful to make the visit a real memorable, transformative experience.

Arja van Veldhuizen – Landschap Erfgoed Utrecht

Special days, special nights, special results?

Many museums in The Netherlands have tried to attract new visitors in a more leisure-like way. They even did the most non-museum-like things to be successful. By now we have had museumnights, 'go around free from museum to museum'-weekends, 'cultural Sundays' etc. These events are meant to be more. Some of these formulas have been successful, others not. What makes them successful? I will use a few examples from events in Utrecht and Amsterdam, compare them and try to draw conclusions from the rather varied results.

Many museums have at least 'mixed feelings' about this type of large scale events. Often the educators are not involved when decisions on these 'special days' are taken and it is not always easy to carry out your educational profession when coping with a crowd of visitors in such a short time. Is there a role for education at all, or does it make more sense to lean backwards and wait until the 'normal' visitors are there again? As a whole the central question is : what are the benefits of these events? Does it really help to enlarge or broaden audiences? Is it worth all the energy invested?

Norway

Gunhild Aaby, Vest-Agder Museum, Norway

My Body – My Truth

What might happen when you put an ad in the paper...

Vest-Agder Museum Kristiansand is a traditional museum. It consists of an open air museum and traditional exhibitions displaying nice artefacts, telling stories from the past that we consider important. What if the museum changed this pattern for once? What if the museum invited people to tell things of importance to them? Our vision statement is after all "breaking new ground". That is: we want to challenge ourselves and explore new paths and new ways of telling stories. This was the starting point of the project "My body – my truth", a contemporary documentation project and an exhibition on the subject "the body".

We quite simply placed an ad in the paper asking: *Are you willing to exhibit your body and your thoughts about it in a public museum exhibition?*

And we asked ourselves: *Can a traditional cultural-historic museum reach people through a newspaper advertisement and invite everybody that shows an interest in our project?*

Can we present an exhibition on unknown terms – that is, not knowing who will participate or what stories will be told? Our answer was "yes".

Fourteen people responded to the ad. They all had their own unique story to tell. Some of the stories were quite tough: about cancer, eating disorders, harassment etc. They are now a part of the museum exhibition.

"My body – my truth" is one way a traditional museum can challenge itself and break new ground. There are thousands of ways. We have chosen to renounce on some control aspects of the project, leaving it in the hands of the audience instead, by inviting them to tell their stories and using the body as an artefact in our exhibition.

Eva Maehre Lauritzen – University of Oslo

Tourism in a Museum Ethics perspective

This paper presents some of the many international agreements and conventions dealing with tourism, museums and ethics. These agreements and conventions are accepted by

most big countries in the world and are a means of protecting cultural and natural heritage. The problem is however that the content of the agreements are too little known to the tourists and in the tourism industry. This means that increased tourism also may lead to increased impoverishment of local culture and nature and illegal export of cultural and natural history

Portugal

Alexandra Rodrigues Gonçalves – University of the Algarve

Museums and the Tourist Experience

Cultural attractions became crucial components of tourism destination attractiveness. Nonetheless, the relationship between tourism and heritage sites, and in this particular case with museums, has some points of conflict. Contemporary planning must include the tourist as an important visitor of the cultural attraction, so that potential benefits can be maximized and visitor necessities can be satisfied. Traditional functions of cultural heritage are being

Slovakia

Ivan Lukáč - The Museum in Svaty Anton

The Coburg's Heritage - A Museum Visitor in a Treasure Hunter's Skin

MSA among its traditional mission to collect, manage, preserve and present tangible and intangible heritage focuses on educational activities, mainly for children and youngsters.

One of the examples of this effort is the project "The Coburg's heritage - a different museum", that was tailored for elementary school pupils.

With the help of the so-called "secret map" young visitors experience attractive museum tours by exploring its exhibits and history of the manor house and its occupants. In some of the rooms they solve mysterious tasks that lead them into the final destination, where they can spend some time with toys and working sheets designed exclusively for the purpose to revise and enrich their experience in our museum. In the end, they would learn that the real treasure to be discovered is no gold, but knowledge.

It seems that museum educational activities, primarily designed for a specific target group would bring side-effect - increasing at-

tractiveness of the museum can attract families with children that would not otherwise visit our museum.

re invented and nowadays visitors expect to experiment heritage. Marketing and business approaches are part of the solution, but the integration of those equipments in a planned and organised offer of the territory are other answers to be considered. Museums and other cultural attractions must become real tourist attractions and some significant negative impacts resulting from tourism interaction might be avoided. The ability to satisfy the tourist and give him a memorable experience is important to repeat visits and to reach "word-of-mouth" positive effects. Local communities can participate and benefit from the tourism interaction. Risks and ways of overcoming those potential impacts are pointed out.

tractiveness of the museum can attract families with children that would not otherwise visit our museum.

Marian Číž – The Museum in Svaty Anton

Tourism - a tool for making money from museum educational activities (Experiences from Slovakia)

The main mission of our museums is to collect, manage, preserve, present tangible and intangible heritage in a sensible and educational way. Although selling our educational activities is not our mission, we need income. And in return, funds as a profit from our commercial activities can be used to fulfil our mission.

But we have to be aware of not losing values in effort to be attractive. Tourism is one of the tools how to manage money from our proven educational activities. Slovak museums cooperate with travel agencies so not only schools but all visitors can plan or book in advance some attractive programmes.

Some museums even attend tourism fairs to promote their educational activities for different audiences. With the help of my DVD presentation I would like to show some experiences of Slovak museums in this field.

Zoom

In May 8th and 9th May 2009 the European National Correspondents will meet in Rome to discuss the following agenda:

- Ceca Europe members mailing list;
- how to attract new members;
- how to involve members in Ceca activities;
- professional development;
- publication of the thematic dossier;
- regional conference 2010;
- Role of National Correspondents.

The Regional Correspondents of Austria, Belgium, Croatia, Czech Republic, France, Ireland, Italy, Norway, Slovakia, Spain, have already accepted to take part in the meeting. Colette Dufresne-Tassé is going to come to Rome and chair one of the two working sessions. In Ceca-Europe Bulletin published in June 2009 you will find the minutes of the meeting.



The performance of two extraordinary artists during the banquet of the conference organised in the crypt of the Musée de Pointe-à-Callières, in the very place where Montreal was founded.