

Ceca Europe News

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Silvestro Lega, *The lesson*, 1881, Verona, Galleria d'Arte Moderna.

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Editorial Emma Nardi

The pictures that open and close the Bulletin belong to very different contexts.

The lesson was painted by the Italian artist Silvestro Lega in the second half of the XIX century. It represents a girl who is studying her lesson while her grandmother is reading with her in order to check and to correct her. The setting is an upper class drawing room. The table is covered with an elegant and very coloured carpet. There is an open basket over it, with the embroidery at whom the grandmother was working before the beginning of the lesson. Two other books are on the table to show that there is some more study for the girl to do. Her doll lays on the floor, as though the girl had quickly stopped playing with it to attend her duties.

Chardin, a French painter of the XVIII century, is the author of *Child with a top*. A very elegant boy is standing in front of his desk, where we can see some books and paper, and an inkstand. However his attention is completely absorbed by the top that is spinning at the desk edge. It is sure that the boy should do his homework instead of playing.

In spite of their difference, the two paintings share the same idea, i. e. that study and play are contradictory activities: if children study, it is impossible for them to play; if they play when they should study, somebody will scold them.

I think that museums can solve this contradiction, organising for children activities in which they play while they learn and they learn while they play.

Documents Emma Nardi

Émile Zola, *Rome*

In a novel that Émile Zola set in Rome, two characters visit the Vatican Museum. The description shows how, even well educated people, can be overwhelmed by the richness of the exhibition.

Ils [Pierre et Narcisse] arrivèrent enfin au musée des antiques. Ah ! Ce musée immense, composé de salles sans fin, ce musée qui en contient trois, le très ancien musée Pio-Clementino, le musée Chiaromonti et le Braccio Nuovo, tout un monde retrouvé dans la terre, exhumé, glorifié sous le plein jour ! Pendant plus de deux heures, le jeune prêtre le parcourut, passa d'une salle à une autre, dans l'éblouissement des chefs-d'œuvre, dans l'étourdissement de tant de génie et de tant de beauté. Ce n'étaient pas seulement les morceaux célèbres qui l'étonnaient, le *Laocoon* et l'*Apollon* des cabinets du Belvédère, ni le *Mélèagre*, ni le *Torse d'Hercule*. Il était pris plus encore par l'ensemble, par la quantité innombrable des Vénus,

des Bacchus, des empereurs et des impératrices déifiés, par toute cette poussée superbes de belles chairs, de chairs augustes, célébrant l'immortalité de la vie.

Émile Zola, Rome [1896], édition établie et présentée par Henri Mitterand, Paris, Stock, 1998, p. 190.



Tobias Smollett, *Hunphry Clinker*

The following text is a description of the British Museum written a few years after it was open to the public. The character's comment is based on two aspects: the need of a different museography and the integration of the museum with a rich and well organised library.

To Dr Lewis

Yes, Doctor, I have seen the British Museum; which is a noble collection, and even stupendous, if we consider it was made by

a private man, a physician, who was obliged to make his own fortune at the same time: but great as the collection is, it would appear more striking if it was arranged in a one spacious saloon, instead of being divided into different apartments, which it does not entirely fill. I could wish the series of medals was connected, and the whole of the animal, vegetable and mineral kingdoms completed, by adding to each, at the public expense,

those articles that are wanting. It would likewise be a great improvement, with respect to the library, if the deficiencies were made up, by purchasing all the books of character that are not to be found already in the collection.

Tobias Smollett, Hunphry Clinker [1771], Edited with an introduction by Angus Ross, London, Penguin Books, 1985, p. 133.

What's on

Conferences

- June 8th – 11th 2008, Leiden (Netherlands), National Museum of Ethnology, *International Conference on the Inclusive Museum*, www.Museum-Conference.com
- June 15th – 20th 2008, Toronto (Canada), Ontario Science Centre, *5th Science Centre World Congress*, www.5scwc.org
- August 19th – 22nd 2008, Chicago (USA), *International Association of Empirical Aesthetics 20th*, www.science-of-aesthetics.org
- September 2nd – 5th 2008, Medway, Kent (UK), GEM Conference 2008 *Heritage Learning and Social Change*, www.gem.org.uk
- September 11th - 13th 2008, Vieste, (Italy), University Roma Tre and University of Foggia, *Museum, New Technology, Language*, http://lps2.uniroma3.it/lps2/sito/dottorato/pages/dottorato_home.htm
- September 29th – October 3rd 2008, Montreal, Quebec (Canada), *CECA Conference 2008*, <http://ceca.icom.museum/>
- September 29th – October 3rd 2008, Rijka (Croatia), Croatian Museum Society, *5th Conference on museum education*, www.jadrolinija.hr
- October 10th 2008, Rome (Italy), Museum Ara Pacis Augustae, *Il museo. Un messaggio per tutti*, <http://musei2.educ.uniroma3.it>
- November 24th – 28th 2008, Rotorua (New Zealand), *Museums, tourism and the visitor experience*, www.intercom.museum
- December 3rd – 5th 2008, Reykjavik (Iceland), University of Iceland, *NODEM (Nordic Digital Excellence in Museums)*, <http://nodem.tii.se/>



Training and study courses

- L'École du Louvre organise à Venise avec l'Istituto Veneto di Scienze, Lettere ed Arti, un séminaire d'histoire de l'art vénitien sur Le Tintoret du 2 au 12 juillet ouvert aux étudiants des cinq continents (renseignements : solange.de-barbeyrac@ecoledulouvre.fr)
- The Museumsakademie Joanneum schedules in Retzhof and Leibnitz (Austria) the 10th *Internationale Sommerakademie für Museologie*, August 9th – 16th 2008 (advices: <http://www.museumsakademie-joanneum.at>)
- L'École du Louvre propose aux étudiants des cinq continents un séminaire de muséologie intitulé « Les musées entre contemplation et éducation » du 1^{er} au 12 septembre à Paris et à Strasbourg (renseignements : solange.de-barbeyrac@ecoledulouvre.fr)
- 10th Anniversary VSG Summer School Anniversary, Chester Zoo, North of England Zoological Society, 18th and 19th September 2008 (advices: www.visitors.org.uk)



Projects

- On 23 April 2008 findings will be made public following a meeting of museum staff who have participated in the Nordic project *Access for All*. The project focuses on matters of access to the cultural heritage in museums and galleries for people with diverse special needs. The aim is to learn from the findings of the project and the participants' experience of the various tasks which were undertaken with the aim of achieving improvements at relatively little expense. The findings will be published on the Museum Council website www.safnarad.is

- Unesco (Section Museum and Cultural Objects) has asked Emma Nardi's collaboration to develop the project *Teaching diversity in museums: strengthen the tie between museums and schools in developing countries*. The topics that the project wants to tackle are as follows:

learning your own and others' culture and heritage;
cultural and heritage education as one of the most important factors of sustainable development;

learning to live together through heritage education and to build intercultural skills and understanding;
respect other's culture and heritage and avoid prejudice and unilateral points of view;

promote local expressions and contemporary creativity;

understand the importance of inter-generational efforts in preserving collections.

The project targets are school teachers (primary school), national officials (Ministry of Culture, local administrations), museum staff (directors; pedagogical and educational programmes staff), parents.

- The Centro di Didattica Museale developed a research about the use of audioguides in the visit of the exhibition *Ottocento. Da Canova al Quarto Stato* that took place in Rome, at the Scuderie del Quirinale, from February 29th to June 10th 2008. The research, that was commissioned by Pierreci (Italian Organisation for Art and Culture Services), was carried out both with quantitative and qualitative approach. 250 visitors answered a structured questionnaire and 50 among them were interviewed.

- The project MAP for ID, supported by the Lifelong Learning Programme of the European Union (2007-2009), aims to develop the potential and practice of museums as places of intercultural dialogue and to promote a more active engagement with the communities they serve.

The project does so by:

creating a research group made up by the museums involved in the project to identify good practice case studies and analyse them with the intention of extracting the elements that make them commendable and transferable to other contexts;

sharing the outcomes of the research group to European museum professionals via a written re-

port and a conference (10 June 2008, Bologna, Italy);

involving umbrella organisations to further disseminate these materials and initiate and support 25 new projects at local, regional and national level that will put the guidelines developed by the research group into practice;

analysing and disseminating the outcomes of the 25 projects through a final conference (14,15,16 October 2009, Madrid, Spain);

publishing a new Handbook on Museums and Intercultural Dialogue.

For more information:
MaSani@Regione.Emilia-Romagna.it

- On October 1st 2007 the first meeting of Museum Education and Mediation Committee, promoted by Icom Italy, took place in Milan.

For information: www.icom-italia.org

- For the 2008 edition of *FI'ART- Festival International d'ART en Famille*, Centre Pompidou of Paris invites Laboratorio d'arte of Palazzo Esposizioni of Rome, as its only Italian delegate, to participate in a great event with other international museums: Sztuki Muzeum of Łódź, Poland and Children's Museum of Pittsburgh, USA. On the occasion of this event Palazzo delle Esposizioni is

glad to invite children from 3 to 12 with their families to take part in a free workshop called *A flower for Alice* and to make a wonderful big garden, each flower made by a child. Informations: www.palazzo.esposizioni.it; www.centrepompidou.fr/enfants



Publications

- Branchesi, L. (a cura di), *Heritage Education for Europe. Outcome and perspective*, Roma, Armando, 2007, pp.272, ISBN 8860810027.
- Di Monte, M. G. - T. Calvano - P. Mangia (a cura di), *Museo tra passato e presente*, Roma, Meltemi, 2008, pp. 172, ISBN 978-88-7881-011-2.
- Falchetti, E., *Costruire il pensiero scientifico in museo*, Roma, Stilografica, 2007, pp. 255, ISSN 1971-4378.
- Merleau-Ponty, C. - Ezrati, J.J., *L'exposition : théorie et pratique*, Paris, L'Harmattan, 2006pp. 214, ISBN 2-7475-9746-6.
- Merleau-Ponty, C., *Niki de Saint-Phalle, la fée des couleurs*, Paris, RMN, Musée en Herbe, 2008, pp. 41, ISBN-10 2711854795.

Zoom

Learning for All Report on the educational role of Icelandic museums and galleries – Status and Policy

With the enactment of a new Museums Act in 2001, a Museum Council was appointed; the Council is a government administrative body, whose responsibilities include the allocation of grants from the Museums Fund. It is also a forum for consultation among museums and galleries, and monitors those museums and galleries which receive government funding. In the few years since the Museum Council was founded, professional museum work has progressed fast in Iceland, and museum staff themselves have grown more conscious of the importance of development in the field, thanks to the Council's work and the projects it has organised. These include for instance a seminar on the educational role of museums on 20 October 2005, which was followed by a survey of conditions at 54 museums and galleries in Iceland, and the publication of a report which was the fruit of work carried out by a working party of representatives of Iceland's leading museums, along with representatives of museums and galleries in Reykjavík and Reykjanesbær. Work was carried out at well-attended consultation meetings with education officers from all Iceland's main museums and galleries which meet the criteria of the Museums Act no. 106/2001, which were invited to take part in the project, and make proposals on the educational role of museums and galleries on a national level. The fruit of this work was the report *Fræðsla fyrir alla, Menntunarhlutverk safna, staða og stefna 2007* (Learning for All: the Educational Role of Museum and Galleries. Status and Policy, 2007). The policy, which is intended to provide guidance, formulates objectives and ways to achieve improvements, which staff can apply in promoting the educational role of museums and galleries, and enhancing general awareness of the importance of education and learning in Iceland's museums and galleries.



CECA Initiative on Professional Development

The aim of the initiative is to make better museum educators by drawing on the expertise of CECA members, who are experienced in dynamic workplaces. Using international, regional and national networks and resources, CECA members will provide up-to-date assistance for their colleagues. At the 2007 Vienna conference, the CECA board co-opted Dorothee Dennert as coordinator for this initiative (<http://ceca.icom.museum/>). In a first step, a "quick and dirty" questionnaire has been sent out to various colleagues in Europe and the United States to gather initial information about interests, needs and resources as well as to inform about the project. The results show that:

- Desired objectives include providing practical help, suggesting immediate applications, improving the interplay between practice and theory, developing criteria for decision making and learning to work with language barriers.
- Possible topics range from using the internet and exhibition planning to staff management and mentoring.
- Fields of expertise range from supervision and mentoring, applying research methods, exhibition planning and design to interpretation, working with docents and bringing preventative conservation into museum education.

The next step will be to distribute a questionnaire to regional and national coordinators. Then, based on the results and recommendations, the CECA board will take further action. And, importantly, the issue of funding this initiative needs to be addressed.

All CECA members are invited to contribute: fill in the questionnaire, contribute ideas, express wishes, discuss the topic or perhaps even provide a service and find funding. Contact: dennert_dorothee@yahoo.com.



Museums and community: Strategies of communication and educational practices

The museum towards a new identity, this is the title of two international symposiums held in Rome and organized by the *Scuola di Specializzazione in Storia dell'arte medievale e moderna* along with the *Dottorato di ricerca in Storia dell'arte* of the *Università di Roma "La Sapienza"*, and promoted by the *Assessorato alla Cultura della Regione Lazio*.

The first symposium was held in 2007 (May 31st - June 2nd); the second one was held in 2008 (February 21st-23rd) whose main topic was "Museums and community: Strategies of communication and educational practices". It highlighted some of the most topical researches about the changing relation between museums and new audiences. Some innovative museum experiences, both nationals and internationals, have been presented from different perspectives, the point of view of anthropologist, educator, philosopher, architect, artist, art historian, archaeologist and governmental executive. This strain towards a re-found team-action is maybe one of the most original aspects of the new museum frontier.

To download programs and abstracts:
<http://www.museoidentita.org/>



Sensorial and psycho-cognitive Disabilities Projects

The Centro per i Servizi Educativi (S'ED) belonging to the Italian Minister of Cultural Heritage organised in Rome a refresher course at the National Library. It was dedicated to all educational services officers in the Italian museums participating in sensorial and psycho-cognitive disabilities projects.

The course performed from 8th to 10th October 2007, divided in specialised sessions referred to single disability: deaf, blind, hypo-seeing, young people with learning deficit (dyslexia, Down syndrome, soft schizophrenia) showing rehabilitation methods and techniques through a supple use of cultural heritage. Special attention has been given to music and art therapy laboratories. In Italy several educational offices in national museums structured specific routes for disable publics.

For more information: www.beniculturali.it/sed

General information

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Jean-Baptiste Siméon Chardin, *Child with a top*, 1738, Paris, Musée du Louvre.

Editorial board

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