

Ceca Europe News

March, 2008

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Rembrandt van Rjin, *Two women teaching a child to walk*, c. 1635-7, London, British Museum.

Sketch in red chalk on rough grey paper, probably made from life. The woman on the left is young, the other much older. The child wears a protective hat to prevent injury from fall. The domestic scene is apparently very simple. In fact it can be interpreted as the three ages of life (childhood, adulthood and old age) and also as an allegory of education. The two women teach the child how to walk, because they want it to become independent. Education consists in transferring the skills and knowledge of a generation to the following one, in order to keep memory of what was done in the past so that young people can improve it. Museums also keep the memory of the past to transfer it to the future. The theme summarizes Ceca interests well. Because of this double interpretation of Rembrandt's drawing the Centro di Didattica Museale of University Roma Tre chose it as its logo, when it was launched in 1994.

Editorial

Dear Europe Ceca Members,

I am very glad to submit to your attention the template of the bulletin I would like to launch. The purpose is to enhance the Ceca members' work in Europe, to know more about each other, to find common fields of activities, to integrate our different competencies in the wide field of museum education.

I know that Ceca official languages are French, English and Spanish. I would have like to use all of them but unfortunately we don't have the means to provide a translation. I am addressing you in English because at the moment it seems the best compromise. If you have any idea to overcome this problem, I would be very happy to get your advice. Anyway when I have documents produced in one of the other Icom official languages, I'll diffuse them in their original language.

When I first wrote to you about this idea, I men-

tioned a monthly bulletin. The wise reactions of a number of you allowed me to understand that 12 issues per years would be too many to cope with. Therefore I suggest that we begin with 3 issues a year, with the following deadlines:

Deadlines for contributions	Date of each issue
January 15 th	February 1 st
May 15 th	June 1 st
September 15 th	October 1 st

I also want to present you the sections in which the bulletin is organised:

- the *Editorial* is a brief text that summarizes the main content of each issue;
- the section *Documents* will provide short texts, that can be hints for making new reflections or to considering different point of view of an important issue;

- the section *What's on?* is the most important of the bulletin, because it will present the activities organised by Europe Ceca Members. As I want to be sure that every kind of activity can be represented, the section is organised in 4 parts: conferences and workshops, training and study courses, projects, publications. The information provided will be short and essential;
- the section *Zoom* has the purpose to present in a more detailed way initiatives that can be considered particularly important;
- the last section deals with *General information*, and will provide you with the name and electronic address of the members of Ceca board and of the national coordinators who are already in charge;
- a *Picture* will open and close the bulletin. The pic-

ture can represent a painting a museum room, students at work, a photo of a conference... and many other things.

As you can notice, this issue of the bulletin is only meant to give a starting kick to our collaboration. I wrote it by myself just to give you an example of the kind of information I would like to receive from you and to edit. Our next deadline is April 15Th 2008. Please send me lot of information by then. I really hope that you will all help me in this challenging task and that our work will be rewarded with the interest of our European colleagues.

Best wishes
Emma Nardi



Documents

First letter sent by Emma Nardi to all European Ceca Members

Dear Colleagues,
in the meeting that took place in Vienna, during the XXXI Icom Conference, I had the honour of being nominated in the Ceca Council with the responsibility of coordinating the activity in Europe. I thank Hadwig Kreutler who, before me, had fulfilled this task for valuable advice she gave to me.

Let me first introduce myself to members who I never met at the Ceca Conferences. I am full professor at University Roma Tre and responsible, since its launch, of the Centre for Museum Education of my University. The Centre is specialised in developing research about the outcome of the educational activity of museums and, in particular, in developing assessment tools to improve the quality of this activity. In 2006 I was responsible for the organisation of the Ceca conference that took place in Rome, at my University.

My first ambition as regional coordinator is to produce a bulletin to allow European Ceca members to know more about what happens in Europe, to share their experience, to exchange expertise. I know that this task is very demanding and that I can't realise it without your help. Therefore I would be very grateful if you could tell me your opinion about this project. If you also think that it is worth trying, please send me all the information about the educational activity of the museum or institution you work with.

I am already looking forwards to hearing from you.

Best regards
Emma Nardi



Educational and Community Role of the Museum

A museum is an institution in the service of society and of its development and is generally open to the

public (even though the participating public may be limited in the case of certain specialised museums).

The museum has an important duty to develop its educational role and attract wider audiences from all levels of the community, locality, or group it serves. It should offer opportunities for such people to become involved in the museum and to support its goals and activities. Interaction with the constituent community is an integral part of realising the educational role of the museum and specialist staff are likely to be required for this purpose.

(ICOM, *Code of Ethics for Museums*, 2001, art. 2.7)



Diderot, *Salon de 1765*

The letter that Diderot sent to Grimm is a good example of the role of cultural mediation for the better understanding of art. Diderot says that Grimm's suggestions gave him a method to look at the paintings in a new and challenging way.

A mon ami Monsieur Grimm.

Si j'ai quelques notions réfléchies de la peinture et de la sculpture, c'est à vous, mon ami, que je les dois.

J'aurais suivi au Salon la foule des oisifs, j'aurais accordé comme eux un coup d'œil superficiel et distrait aux productions de nos artistes; d'un mot j'aurais jeté dans le feu un morceau précieux, ou porté jusqu'aux nues un ouvrage médiocre, approuvant, dédaignant, sans rechercher les motifs de mon engouement ou de mon dédain.

C'est la tâche que vous m'avez proposée qui a fixé mes yeux sur la toile et qui m'a fait tourner autour du marbre. J'ai donné le temps à l'impression d'arriver et d'entrer. J'ai ouvert mon âme aux effets, je m'en suis laissé pénétrer. J'ai recueilli la sentence du vieillard et la pensée de l'enfant, le jugement de l'homme de lettres, le mot de l'homme du monde et les propos du peuple; et s'il m'arrive de blesser l'artiste, c'est souvent avec l'arme qu'il a lui-même aiguisée. Je l'ai interrogé et j'ai compris

ce que c'était que finesse de dessin et vérité de nature; j'ai conçu la magie des lumières et des ombres; j'ai connu la couleur; j'ai acquis le sentiment de la chair. Seul, j'ai médité ce que j'ai vu et entendu, et ces termes de l'art, *unité, variété, contraste, symétrie, ordonnance, composition, caractères, expression*, si familiers dans ma bouche, si vagues

dans mon esprit, se sont circonscrits et fixés. Diderot, *Salon de 1765*, Paris, Hermann, 1984, pp. 21-22.



What's on

Conferences



- *Cultural Heritage and Lifelong Learning: Children, young adults, adults, senior citizens*, Östersund Sweden, Nordic Centre of Heritage Learning, Wed 20 Feb 2008 - Thu 21 Feb 2008
- *International Conference on the Inclusive Museum*, Leiden, the Netherlands, Sun 8 Jun 2008 - Wed 11 Jun 2008
- *5th Science Centre World Congress*, Ontario Science Centre, Toronto, Sun 15 Jun 2008 - Fri 20 Jun 2008
- International Association of Empirical Aesthetics 20th, Chicago (USA), August 19-22, 2008
- CECA Conference 2008 - Montreal, Quebec, Canada, 29 September - 3 October 2008
- University Roma Tre, in collaboration with the University of Salento, has organised the conference *Museum, New Technology, Language*, that will take place in Lecce September 11th to 13th. Further information on the website http://lps2.uniroma3.it/lps2/sito/dottorato/pages/dottorato_home.htm



Training and study courses

Since the academic year 2005-2006, the Museum Education Centre at University Roma Tre has been organising distance courses on cultural mediation in museums.

Two post-graduated courses are available:

I level - General Didactics and Museum Education

The main objective of this master regards the opportunity for teachers to deepen theoretical aspects of teaching organisation, taking in consideration in particular museum enjoyment and to acquire the necessary competences to engage education activities.

II level - Cultural Mediation in Museums: education, experiments, assessment.

This Master has the objective of giving students theoretical references and technical tools useful to analyse different public needs, to study the impact of cultural goods on them, to plan specific educational situations according to the various needs.

A training period is yearly organised abroad thanks to the collaboration of many institutions, in particular l'Université de Provence Aix-Marseille, l'École du Louvre, the Rijksmuseum in Amsterdam.

For further information: <http://musei2.educ.uniroma3.it>

Projects

On October 1st 2007, the 1st meeting of *Museum Education and Mediation Committee*, promoted by Icom Italy, took place in Milan.
For information www.icom-italia.org



Publications

- Antinucci, F., *Musei virtuali*, Bari, Laterza, 2007, pp.130, ISBN 978-88-420-8286-6.
- Ballé, C. – D. Poulot avec la collaboration de M.-A. Mazoyer, *Musées en Europe. Une mutation inachevée*, Paris, La documentation française, 2004, pp. 284, ISBN 2-11-005587-1.
- Bourke, M., (ed.), *Museums, Galleries and Young People: Are Museums Doing Enough to Attract Younger Audiences?*, Dublin, National Gallery of Ireland, 2006, pp. 96.
- Clair, J., *Malaise dans les musées*, Paris, Flammarion, 2007, pp. 140, ISBN 978-2-0812-0614-4.
- Gervereau, L., *Vous avez dit musées? Tout savoir sur la crise culturelle*, Paris, CNRS Editions, 2006, pp. 90, ISBN 978-2-271-06480-6.
- Gob, A. – N. Drouguet, *La muséologie*, Paris, Armand Colin, 2006, pp. 294, ISBN 2-200-34756-1.
- Kelly, L., *Visitors and Learners: Adult Museum Visitors' Learning Identities*, Sydney, University of Technology, 2007.
- Nardi, E., (ed.), *Pensare, valutare, ripensare. La mediazione culturale nei musei – Thinking, evaluating, re-thinking. Cultural mediation in museums – Penser, évaluer, repenser. La médiation culturelle dans le musée*, Roma, Franco Angeli, 2007, pp 427, ISBN 978-88-464-8858-9.
- Poulot, D., *Musée et muséologie*, Paris, La Découverte, 2005, pp. 122, ISBN 2-7071-4718-4.
- Sandell, R., *Museums, Prejudice and the Reframing of Difference*, London, Routledge, 2006, pp. 240, ISBN: 978-0-415-36749-3v.
- Surgers, A., *Et que dit ce silente? La rhétorique du visible*, 2007, Paris, Presses Nouvelle Sorbonne, pp. 372, ISBN 978-2-87854-389-6.

Zoom

The museum words

Zetema is the company that manages all the cultural activity of the Art Museums of the city of Rome. In 2007 they asked advice to the Centro di Didattica Museale of University Roma Tre, in order to improve their educational activity. The project The museum words was thus launched with the following aims:

- to give Zetema educational activity a general framework;
- to teach their educators new ways to give their lectures to school groups;
- to enhance the collaboration with teachers;
- to link in a better way the activity held during the visit to the school lessons;

- to design and implement assessment tools;
- to implement a pilot project concerning immigrant students;
- to organise an experiment to evaluate the project.

The project will involve 200 students of secondary school. The activity will take place at school and in two museums situated in Villa Torlonia Park in Rome: The Casino Nobile and the Casina della civette.

The results will be presented in the conference The museum words (Rome, Museum Ara Pacis Augustae, 10th October 2008).



General information

The International Board

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

Ceca National Coordinators

- Belgium - Nicole Gesch-Koning, Centre de recherches et d'études technologiques des arts plastiques
- Croatia - Zeljka Jelavic, Etnografski muzej
- Francia - Hana Gottesdiener, Université Paris-X
- Germany - Peter Schuller, Kunstsammlung Nordrhein-Westfalen
- Iceland - Rake! Pétursdóttir, Listasafni Íslands/National Gallery of Iceland
- Ireland - Marie Bourke, National Gallery of Ireland
- Italy - Silvia Ciriello, Centro di Didattica Museale, Università degli Studi Roma Tre



Georges de La Tour, *The education of the Virgin*, copy from a lost original, New York, Frick Collection. A mother and her child engrossed in an educational activity at candlelight: the girl is reading and the mother, the book open on her lap, is ready to correct any mistake. As Rembrandt La Tour interprets education as the transmission of knowledge from one generation to the other.