

**September 4, Session 10-1**

- 1. Name(s) of Author(s):** Rebecca M Bailey
- 2. Affiliation(s):** Head of Exhibitions & Outreach, Historic Environment Scotland / President, International Confederation of Architectural Museums
- 3. Title:** Romantic Scotland in China: Using Active Engagement to Understand Audiences

**4. Abstract:**

In April 2017 the 'Romantic Scotland' exhibition opened in Nanjing Museum in China. Curated by Historic Environment Scotland and designed by Nanjing Museum, the exhibition presented paintings, works on paper, objects, and historic and modern photography from the collections of Historic Environment Scotland and the National Galleries of Scotland. The exhibition, which received 100,000 visitors, was paired with a display curated by Nanjing Museum, exploring Chinese landscapes.

The UK Arts and Humanities Research Council funded an associated research project to investigate how the Chinese museum audience responded to the 'Romantic Scotland' exhibition, and how it represented Scotland as a nation and a potential place to visit. Led by Historic Environment Scotland, the research team comprised academics, museum and education professionals from the UK and China. The audience enthusiastically embraced the highly innovative (in the Chinese context) hands-on, interactive nature of the research, with the extensive resulting data analysed and interpreted in the bilingual publication *Romantic Scotland – Chinese Perceptions of Cultural Heritage* (October 2018).

The research paper will outline how the international collaboration developed and delivered the extensive range of active research methodologies; and give a few headlines on what the research tells us about Chinese visitors' behaviours, attitudes and perceptions.

**5. Bio for Each Presenter:**

Rebecca M Bailey has been Head of Exhibitions and Outreach at Historic Environment Scotland (formerly the Royal Commission on the Ancient and Historical Monuments of Scotland) since 2004. In addition to leading exhibitions and research, she specialises in securing grant funding. She was curator of the 'Romantic Scotland' exhibition, at Nanjing Museum in China, April – July 2017, and Principal Investigator of the related international research project 'Producing/Consuming Romantic Scotland'. She is currently President of the International Confederation of Architectural Museums.

**September 4, Session 10-2**

- 1. Name(s) of Author(s):** Megan Gooch and Eleanor O’Keeffe
- 2. Affiliation(s):** Megan Gooch, Research Leadership Fellow, *Lest We Forget*, Historic Royal Palaces, U.K.  
Eleanor O’Keeffe, Research Associate, *Lest We Forget*, Historic Royal Palaces, U.K.
- 3. Title:** Museum Meanings – Changing the Commemoration Conversation at the Tower of London or Just Reflecting It?

**4. Abstract:**

In 2014 Historic Royal Palaces (HRP) installed 888,246 ceramic poppies in the Tower of London’s moat as part of the UK’s World War I (WWI) centenary commemorative events. This attracted huge numbers of onsite and online visitors who engaged with the artwork. In 2018, HRP mounted another installation to ‘close the circle’ on the centenary period.

The 2018 work consisted of a new sound piece and c.10,000 lanterns lit each night. The HRP producers along with designer Tom Piper and sound artist Mira Calix attempted to move beyond traditional remembrance tropes. They sought to change the commemorative conversation from one of dead (male) soldiers and battlefields to one of female experiences of war and hope for the future and peace. The fragmented sound work featured the words of a female poet, Mary Borden, and the flickering flames were meant to create a fleeting feeling for visitors.

Yet audience research from the event shows that despite a clear mission from the producers and artists, the interpretations drawn from the public continued to reflect traditional myths of WWI. In the context of this failure to change or influence public understandings, HRP practitioners have reviewed public responses and reflected on why this was so and questioned how or whether museum engagement can change society. This paper will explore and share HRP’s learning from their experiences on how museums can change and not just reflect society.

**5. Bio for Each Presenter:**

Dr Megan Gooch studied Archaeology at the University of Cambridge and History at the University of Durham, specialising in medieval coins. She has worked at the British Museum and Historic Royal Palaces in curatorial, learning and creative producer roles. She is currently the Research Leadership Fellow for a major research project, *Lest We Forget*, which examines the role of the Tower of London as a commemorative site in the context of the UK’s World War I Centenary programming.

Dr Eleanor O’Keeffe is a historian of war, society and culture with a particular interest in remembrance. She completed her PhD on British Military communities and the Great War at Queen Mary University of London. Eleanor is currently the Research Associate on *Lest We Forget*, the research project investigating the public reception and legacies of the Tower of London’s commemorative events. As well as researching, she is leading a major partnership with the Historical Association to

create and deliver a continuing professional development programme for secondary school history teachers on the relationships between conflict, art and remembrance.

**September 4, Session 10-3**

- 1. Name(s) of Author(s):** Richard Lachapelle
- 2. Affiliation(s):** Professor, Department of Art Education, Concordia University, Canada
- 3. Title:** Can Exhibition Design Play a Role in the Educational Function of the Museum?

**4. Abstract:**

How effective is exhibition design in providing a context for the place of origin and the meaning of a museum object? Can this purported function of exhibition design be considered educational? Using examples of actual exhibits, I will build a case for the role that good exhibition design can play in promoting an understanding and appreciation of museum objects. My argument will be grounded in a material culture studies approach where investigations use “artifacts (along with relevant documentary, statistical, and oral data) to explore cultural questions” (Schlereth, 1990, p. 27). In furthering this basic definition of material culture studies, Carl Knappett (2005) posits that “there exists a symmetry between humans and non-humans (i.e. objects) and that both can be agents or artifacts. Knappett argues that, because of this symmetry, humans actually think *through* material culture” (Lachapelle, 2011, p. 13). In my presentation, I plan to make the case that good exhibition design lends support the visitor's thinking about the meaning of artifacts and that this is indeed part of the learning experience proposed by museums. I will argue that educational design results from a close and mutually respectful collaboration between two key professionals: the exhibition designer and the museum educator.

**5. Bio for Each Presenter:**

Dr. Richard Lachapelle is a Professor of Art Education in the Faculty of Fine Arts at Concordia University, Montreal, Canada. Prior to accepting a full-time teaching position at the University in 1995, he was, for a period of ten years, a professional educator at the National Gallery of Canada in Ottawa, Canada. During this period, he established and managed the National Gallery's first studio-based learning program and also worked on the educational programming for several major exhibitions. Dr. Lachapelle's research activities focus on various aspects of museum and aesthetic education. He has conducted several major research projects and has published widely on his research and teaching activities.

**September 4, Session 10-4**

- 1. Name(s) of Author(s):** Jiao Ji, David Anderson, and Xiuju Li
- 2. Affiliation(s):** Jiao Ji, School of Marxism, Central South University, China  
David Anderson, Department of Curriculum and Pedagogy, Faculty of Education,  
The University of British Columbia, Canada  
Xiuju Li, China Research Institute for Science Popularization, China
- 3. Title:** Chinese Science Museum Educators' Perspectives on the Contradictions between Museum Visitors and Their Own Profession Practices

**4. Abstract:**

Science museum educators' perceptions of the relationship between museum visitors and their own professional practices impact the formulation of their self-identity as museum education professionals which in turn influences their educational practices. Situated in the social, political, and educational context of Chinese science museums, this interpretive study explored the perceived contradictions between museum educators and visitors from the educators' standpoint. Twenty-three museum educators from five Chinese science museums participated in the face-to-face semi-structured interviews designed to interrogate the contradictions emergent from their daily interaction with visitors, in terms of revealing the obstacles, difficulties, tensions, conflicts, and disagreements between museum visitors and themselves. The research findings of this study showed that, from museum educators' perspectives, the contradictions between museum visitors and themselves were principally characterized by four themes, including; a) willingness to organize school field trips, b) beliefs about visitors' objectives, c) process of organizing visiting trips, and, d) perspectives on social interactions in science museums. This study contributes to deepening our understanding of educator-visitor interaction in Chinese science museums and other museums situated in similar cultures across the world, where science museums and museum education are a relatively new and developing enterprise.

**5. Bio for Each Presenter:**

Dr. Jiao Ji is an assistant Professor at Central South University, China. Her research interest is in the fields of visitor studies, museum education, and museum educators' professional development, in particular in Chinese museum context. She has published more than 20 peer-reviewed research papers in *Adult Education Quarterly*, *Curator: The Museum Journal*, *The Voice of BC Museum Association: Round Up*, and et al.

**September 4, Session 10-5**

**1. Name(s) of Author(s):** Marie-Claude Larouche, Ph.D., Denis Simard, Ph.D., Sarah Bélanger-Martel, Thibault Zimmer, and Alexandre Chenette

**2. Affiliation(s):**

-Marie-Claude Larouche, Professeure, Département des sciences de l'éducation, Université du Québec à Trois-Rivières, Canada

-Denis Simard, Vice-doyen à la Faculté des études supérieures et post-doctorales, Université Laval, Canada

-Sarah Bélanger-Martel, Assistante de recherche, Département des sciences de l'éducation, Université du Québec à Trois-Rivières, Canada

-Thibault Zimmer, Chargé de projet, ressources pédagogiques, Musée des beaux-arts de Montréal, Canada

-Alexandre Chenette Conseiller pédagogique, Service national du RÉCIT pour le domaine du développement de la personne, pour l'Éthique et la culture religieuse (ÉCR), Commission scolaire de Saint-Hyacinthe, Canada

**3. Title:** Utiliser la plateforme Web ÉducArt en classe d'éthique et de culture religieuse: quels enjeux rencontrés par des enseignants du secondaire?

**4. Abstract:**

Nouvelle plateforme éducative en ligne du Musée des Beaux-Arts de Montréal conviant à explorer sa collection numérisée, ÉducArt ([educart.ca](http://educart.ca)) aborde des enjeux sociaux actuels par différents thèmes et en propose l'exploitation pédagogique dans tous les domaines disciplinaires au secondaire, le plus souvent dans une perspective multi ou transdisciplinaire. Au sein d'une recherche-développement (Van der Maren, 1996) portant sur la valorisation scolaire de contenus culturels numériques, en partenariat avec le Musée des beaux-arts de Montréal et avec le Service national du RECIT (réseau de conseillers pédagogiques du ministère de l'Éducation du Québec), nous avons stimulé les usages d'ÉducArt en classe d'éthique et de culture religieuse, dans une optique de co-crédation pédagogique faisant place aux besoins exprimés pour l'enseignement de cette discipline en particulier. Une médiation numérique a été déployée pour inciter les enseignants à s'approprier les ressources produites. Nous avons étudié les enjeux rencontrés par ces derniers dans leur utilisation en classe en référence aux travaux de Koehler et Mishra (2009) et de Simard (2002). Notre attention s'est centrée sur les enjeux techniques, disciplinaires, pédagogiques/didactiques et culturels. Nous présenterons les résultats et discuterons notamment de la découvrabilité des contenus (Desjardins, 2016) et du potentiel d'œuvres d'art pour stimuler la réflexion éthique.

**5. Bio for Each Presenter:**

Marie-Claude Larouche

Professeure, département des sciences de l'éducation

Université du Québec à Trois-Rivières

Co-directrice du Laboratoire de recherches sur les publics de la culture, Marie-Claude Larouche mène des travaux sur la didactique des sciences humaines,

l'exploitation pédagogique du patrimoine culturel et la médiation culturelle au moyen de dispositifs numériques, en lien avec plusieurs domaines disciplinaires.

**Denis Simard**

Vice-doyen à la Faculté des études supérieures et post-doctorales  
Université Laval

Jusqu'à tout récemment professeur et directeur du Centre de recherche interuniversitaire sur la formation et la profession enseignante, ses intérêts de recherche portent sur la pédagogie et son histoire, l'approche culturelle, l'herméneutique en éducation, la pensée éducative au Québec, les politiques culturelles et les relations entre les institutions culturelles et les institutions scolaires.

**Sarah Bélanger-Martel**

Assistante de recherche

Université du Québec à Trois-Rivières

Sarah Bélanger-Martel est étudiante à la maîtrise en sciences de l'éducation à l'UQTR. Ses intérêts de recherche incluent l'expérience de l'art, tout particulièrement l'art actuel, chez les enfants, ainsi que la construction collective de sens et les pratiques discursives en médiation culturelle.

**Thibault Zimmer**

Chargé de projet, ressources pédagogiques

Musée des beaux-arts de Montréal

Chargé de projets - ressources pédagogiques au MBAM où il mène le volet pédagogique du programme numérique ÉducArt, Thibault Zimmer poursuit aussi un Doctorat en Enseignement des arts à l'Université Concordia. Il s'intéresse particulièrement aux méthodologies artistiques, pratiques réflexives et à la dimension culturelle dans une perspective multidisciplinaire.

**Alexandre Chenette**

Conseiller pédagogique

Service national du RÉCIT pour le domaine du développement de la personne, pour l'Éthique et la culture religieuse (ÉCR)

Ministère de l'Éducation et de l'Enseignement supérieur du Québec

Alexandre Chenette fait partie de la première cohorte d'enseignants formés en Éthique et culture religieuse de l'Université McGill et a la chance d'enseigner ce merveilleux programme dans des écoles de la Rive Sud de Montréal depuis maintenant 10 ans. Il a obtenu sa permanence à l'École Secondaire Fadette de Saint-Hyacinthe en 2012 et est l'auteur du site [www.monsieurchenette.com](http://www.monsieurchenette.com). Il est maintenant conseiller pédagogique au service national du RÉCIT dans le domaine du développement de la personne.

**September 4, Session 10-6**

- 1. Name(s) of Author(s):** V. Aditya Chakravarthy
- 2. Affiliation(s):** Research Scholar, Museology Department, National Museum Institute of History of Art, Conservation and Museology, New Delhi, India
- 3. Title:** Celebrating Old Age: Meaning Making Through Facilitated Reminiscence Activity in Museums

**4. Abstract:**

The paper aims to present a data analysis of a small case study conducted by the author exploring the importance and potential of museums as educational and recreational site for senior citizens, in reducing social isolation, loneliness through a facilitated object based reminiscence activity. The project was carried out at Salarjung Museum, Hyderabad, India. The data was collected through a wellbeing scale modelled on the UCL Museums wellbeing measure –older adults, The Edinburgh Warwick Mental Health Scale, <sup>1</sup> focused group interviews, follow up structured interviews (2 weeks after the program was administered), personal diary entries of participants, R UCLA Loneliness Scale. All the measures of data collection were administered pre test and post test to understand the affect of the intervention of the project. The data emerged was to be guided by the following pre-set exploratory themes; Museum as a social enabler, Activity Levels, Changes in perception to museums, creativity as a regular activity, self discovery and esteem, but the list remained open to other relevant themes.

**5. Bio for Each Presenter:**

V. Aditya Chakravarthy is a Research Scholar at the Department of Museology, National Museum Institute, New Delhi working on Museums and Public Health and wellbeing under Prof (Dr) Manvi Seth,(Head of Department and Dean, National Museum Institute) which aims to investigate how museums can work towards better public health and wellbeing by taking up therapeutic programming using museum collections and spaces.

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