

**September 2, Session 1-1**

**1. Name(s) of Author(s):** Rosa María Hervás Avilés and Elena Tiburcio Sánchez

**2. Affiliation(s):**

-Rosa María Hervás Avilés, Tenured Professor, Universidad de Murcia, Facultad de Educación, Campus de Espinardo Murcia, Spain

-Elena Tiburcio Sánchez, Online Tutor in the eMus Master's Degree, Universidad de Murcia, Facultad de Educación, Campus de Espinardo Murcia, Spain

**3. Title:** Education and Museums: An Open Discussion

**4. Abstract (do not exceeding 200 words):**

Nos encontramos en un momento en el que los museos están revisando y ampliando sus discursos, evitando exclusiones desde una mirada abierta y plural sobre los conocimientos que difunden. Más accesibles a distintos públicos, promueven la participación, la experimentación de múltiples fórmulas para la interacción con la sociedad, la búsqueda de nuevas estrategias de colaboración, así como la diversificación y extensión de la atención y servicios al público.

Esta coyuntura favorece la reflexión sobre, ¿de qué manera los museos facilitan la adquisición de conocimiento, el debate?, ¿son realmente espacios educativos valiosos?, ¿estamos hablando de escenarios cada vez más substanciales para la educación inclusiva? La importancia actual de los museos se debe a que se reconoce su función como instituciones que difunden conocimiento y que han sabido incorporar el desarrollo de la tecnología a sus exposiciones.

Además, los museos se han convertido en potentes instrumentos para el diálogo e interacción entre distintas personas y grupos, para la promoción cultural, para la formación y consolidación de identidades individuales y colectivas.

Se trata de lugares en donde se pueden cuestionar y debatir las ideas, conocimientos, conceptos y situaciones, sirviendo de plataforma para que los ciudadanos puedan ser escuchados, confrontados, valorados y reivindicados.

**5. Bio for Each Presenter:**

**Rosa María Hervás Avilés**

Degree in History. PhD in Philosophy and Education Sciences (Pedagogy). Tenured Professor in Methods of Research and Diagnosis in Education of the University of Murcia. Coordinator of the PhD Program in Tourism, Economic Development, Education and Heritage (2011-2014), joint with the Cadi Ayyad University of Marrakesh. Coordinator until 2018 and online teacher of the PhD Program and the Master's Degree Education and Museums (2010-2019). Main researcher in projects about digital cultural heritage, shared memory between Spain and Morocco, museums as agents of social change and visitors studies. Principal investigator of the University of Murcia research group "Educational Experience in Social Sciences". I Colette Dufresne Tassé Award (ICOM-CECA) in 2016.

**Elena Tiburcio Sánchez**

PhD in "Education and Museums: Heritage, Identity and Cultural Mediation" by the University of Murcia and PhD in "Tourism, Heritage and Territorial Management" by the Cadi Ayyad University of Marrakech. Degree in Fine Arts. Online tutor in the eMus Master's Degree (2010-currently) and participation in the design and development of the MOOC "Education and Museums" (2014-2015, 2015-2016 and 2016-2017). Collaborator of the University of Murcia research group "Educational Experiences in Social Sciences". Her lines of research are focused on visitor studies, cultural action, heritage and education in museums.

**September 2, Session 1-2**

- 1. Name(s) of Author(s):** Dr. Cheung On Tam
- 2. Affiliation(s):** Associate Professor, Department of Cultural and Creative Arts, The Education University of Hong Kong, China
- 3. Title:** Asking Questions in Art Museums: A Study of Effective Dialogue Strategies and Outcomes in Acquisition of Personal, Social and Cultural Meanings

**4. Abstract:**

Previous scholarship on museum education has placed emphasis either on visitors' experiences or outcomes of learning gained from museum visits. There is a lack of research into group dialogue and questioning – one of the mostly used education strategies by museum educators. Learning through artworks is realized when people observe, ponder on, talk about and investigate the works. A part of this learning process relies on the ways in which the museum educator frames questions, guides observations, provides information, explains ideas, invites comments and responds to responses. By integrating the museum dialogue approaches of Hubbard (2015) and the questioning methods of Bell (2011), Feldman (1992), Rorty (2014), Tate Modern (2006), Geahigan (2000) and Yenawine (2013), the author proposed a six-question dialogue framework:

- personal experience and response questions
- looking and descriptive questions
- visual analysis questions
- contextual information questions
- interpretative questions
- evaluative questions

The framework was used to examine the dialogue and questioning strategies of seven teachers to engage students in the museum. The presentation will focus on results of the study: (1) the effectiveness of the framework, (2) students' acquisition of personal, social and cultural meanings in the dialogue and (3) the ways in which the framework can be implemented.

**5. Bio for Each Presenter:**

Dr. Tam Cheung On currently works at the Education University of Hong Kong as Associate Professor of the Department of Cultural and Creative Arts. Tam's publications include *From Galleries to the Classroom: Art Appreciation, Criticism, and Education* (2001) and *Three Cases of Using Object-based Learning with University Students* (2015). Tam's papers appeared in *International Journal of Education Through Art* (2010), *Research in Arts Education* (2010, 2016), *Research in Learning Technology* (2012), *The International Journal of Art and Design Education* (2017, 2018, 2019), *Special Education Perspectives* (2015) and *Indo-Pacific Journal of Phenomenology* (2008, 2016).

**September 2, Session 1-3**

- 1. Name(s) of Author(s):** CECA Brazil: Luciana Conrado Martins, Adriana Mortara Almeida, Fernanda Castro, Janaina Melo, Luciana Pasqualucci, Magaly Cabral, and Marina Toledo
- 2. Affiliation(s):**
  - Luciana Conrado Martins, Percebe Educa; Universidade Federal de Goiás; Instituto Brasileiro de Informação em Ciência e Tecnologia, Brazil
  - Adriana Mortara Almeida, History Museum / Instituto Butantan, Brazil
  - Fernanda Castro, Instituto Brasileiro de Museus, Museu Castro Maya, Museu Histórico Nacional, Brazil
  - Janaina Melo, Consultora Independente em Educação Museal, Brazil
  - Luciana Pasqualucci, Pontifícia Universidade Católica de São Paulo - PUC-SP, Brazil
  - Magaly Cabral, Independent Consultant in Museum Education, Brazil
  - Marina Toledo, Museu da Língua Portuguesa, Brazil
- 3. Title:** Human Development Through Brazilian Museum Education: Challenges for the Future of Museums

**4. Abstract:**

Human development, within the scope of museum education, can be understood both through qualified access to musealized heritage and through the possibility of enlarging and inserting the citizen in its historical-cultural context, within a perspective of integral formation. In Brazil, these discussions have become more relevant since the end of 2017, when the National Policy for Museum Education (PNEM) was launched. As a result of an intense process of participation of museum educators and civil society, PNEM's main goal was to provide subsidies for educational practices in museums, strengthening their educational function and promoting collaboration between educational sectors and other areas of these institutions. This perspective has brought to the fore the discussion about the importance of strengthening museum education in museums and in non-institutionalized museum processes. Human development is, in this sense, one of the main objectives since museum education is understood within the PNEM as a multidimensional process, which dialogues with museums and society, in which theoretical, practical and planning aspects take place. The present reflection aims to problematize human development through museum education in the Brazilian context, sharing the process of collective construction of PNEM, bringing examples of educational practices that impact the transformation of society especially after the launch of this policy.

**5. Bio for Each Presenter:**

Luciana Conrado Martins is a Historian, Specialist in Museology and PhD in Education. Luciana works in the areas of education, museology and digital culture. She is currently the director of Percebe, where she develops educational projects for museums, and researcher at L3P / Medialab / UFG, where she works on the Tainacan project. She is coordinator of the Brazilian section of the Committee for

Education and Cultural Action (CECA-BR) of the International Council of Museums (ICOM).

Adriana M. Almeida, Director of Instituto Butantan History Museum (since 2010), is interested in museum education, audience studies and evaluations. Adriana has a PhD in Communication Science. As CECA member, Adriana has participated in many International Conferences. She is the manager of the knowledge dissemination of CeTICS – Center of Toxins, Immune-Response and Cell Signaling at Butantan, sponsored by FAPESP since 2016.

Fernanda S. R. de Castro, Museum Educator at Castro Maya Museums and National Historical Museum. Fernanda integrantes the management committee of the Museum Educators Network in Rio de Janeiro, has a PhD in Education and leads a research group on Museum education: concepts, history and policies, at NHM, researching museum public policies.

Janaina Melo, curator and researcher focused on education (mediation, public program, management) in art and visual culture institutions. Graduated in History (UFMG-Federal University of Minas Gerais, Brazil) with a post-grad diplom at Escola Guignard, State University of Minas Gerais, Mrs. Melo has a large experience in museums's educational platforms. She created and developed Escola do Olhar, the pedagogical department of Museu de Arte do Rio (Rio de Janeiro), which she headed from 2012 to 2018. From 2007 to 2012 she coordinated and curated the Art Education department at Instituto Inhotim (Brumadinho, Minas Gerais, Brazil), after being coordinator of the Visual Arts sector at Museu da Pampulha (Belo Horizonte, Minas Gerais). She regularly take part on workshops on those themes, collaborating as consultant for many cultural institutions in Brazil. She lives and works in Rio de Janeiro. Member

Luciana Pasqualucci has a PhD and Master in Education: Curriculum, by PUC-SP, with CNPq research grant and CAPES, respectively. Researcher of the group Policies of Education / Curriculum in Brazil -CNPq / PUC-SP and GEPI, Group of Studies and Research in Interdisciplinarity, - PUC / CNPq. Member of ICOM / CECA. Member of the Commission of PUC MUSEUS - PUC-SP. Experience in museum management and education, working mainly in the following subjects: project development, team coordination, training courses, contemporary art and interdisciplinarity. Professor of PUC-SP in the course of Cultural Heritage: Management, Public Policies and Memory.

Magaly Cabral

Pedagogue, Museologist, Master in Education.

Ex- Director of Museum of Republic, House of Rui Barbosa Foundation, First Reign Museum.

Ex-CECA Brasil Coordinator and CECA Coordinator for Latin America and Caribbe  
Independent Consultant in Museal Education.

Marina S. de Toledo, Education Area Coordinator of Portuguese Language Museum and Coordinator of the Educational Program of Pioneers&Entrepreneurs traveling exhibition. Master in Art, with interest in museum education and educator's training.

**September 2, Session 1-4**

- 1. Name(s) of Author(s):** Yuko Abe
- 2. Affiliation(s):** Tamagawa University, Japan
- 3. Title:** The Significance of Art-Museum Family Programs Regarding Participants' Individual Lives
- 4. Abstract (do not exceeding 200 words):**

Currently, art museums provide many family programs, but little research has been done on this topic. There is even less study with program participants at a set period after their visit to museums. Therefore, in 2017, five years after the program participation, I implemented telephone interviews with participants of the family program held at the National Museum of Western Art in Tokyo in 2012, in order to find out what the art museum experience meant for the family and how art museums can contribute to family learning experiences.

My research data included 12 families' responses, several photographs sent by some of them, and immediate post program participant surveys at the museum in 2012. Many of the respondents remembered the art-making component of the program, and those who displayed their art works created in the program in their homes had stronger memories.

The research has been developing further. This presentation will discuss what significance the experiences in the family program have had in both children's and adults' lives individually. The findings led to the consideration of the importance of family conversations and adults' participation in art-museum family programs.

**5. Bio for Each Presenter:**

Currently I work as a part-time lecturer in the department of the Arts at Tamagawa University. My area of expertise lies in Museum Education and current research projects focus on the development of family programs at art museums and inquiry-based learning in appreciation of art. I earned a MEd in museum education from Bank Street College of Education, Manhattan in 2005. With the experience of working in Children's Museum of Manhattan, I began my career as an educator in the National Museum of Western Art in Tokyo in 2008. I am a native of Mie, Japan.

**September 2, Session 1-5**

- 1. Name(s) of Author(s):** Dolores Álvarez-Rodríguez, Cinta Báez-García, and Rafael Marfil-Carmona
- 2. Affiliation(s):** Dolores Álvarez-Rodríguez. University of Granada, Granada
- 3. Title:** High Impact Research on Training in Education in Museum: A Bibliographic Review
- 4. Abstract (do not exceeding 200 words):**

Educational mediation in non- formal education and cultural industries contexts is increasingly important, especially when institutions of heritage, art and creativity try to reach effectively the public and citizenship. Specifically, museums require training and instruction in mediation and the educational role. This work, based on a bibliographic review of articles in impact journals, analyses the scientific publications on the Web of Science (WOS) linked to the training of educators in museums. The quantitative and qualitative analysis of the main characteristics of these contents leads us to affirm that education on museums and heritage is an emerging line of research. Although it is a sector in which there are some difficulties translating the richness and diversity of education in museums to the academic and researcher world. In particular, the WOS does not have a prominent content in the general theme of mediation in museums and, in particular, the training of these professionals. In the final 51 articles selected, the publications coming from Spanish universities or institutions have an outstanding weight. In summary, it is necessary to support the presence of the professional reality of museums in academic research circuits, improving reflection and analysis on the preparation and training of these professionals.

**5. Bio for Each Presenter:**

**Dolores Álvarez-Rodríguez**

Professor at the University of Granada (Spain). Specialist in Art Education, Museum Education and Profesional Training in Education. She has been Vicedean at the Faculty of Education and Head of the Department of Art Education. Member of the Academic Board in “Visual Art Education”, “Research and Innovation in Teaching” and “Museology” MA Degrees, where she also teaches and tutors academic final thesis. She lectures at the Doctoral Degree: “Arts and Education” (University of Barcelona, University of Granada and University of Girona) and “Education” (University of Granada). Author of numerous research papers, book chapters and presentations to national and international conferences and meetings, on the subject of art education and education in museums and cultural institutions.