

September 4, Session 11-1

- 1. Name(s) of Author(s):** Annemies Broekgaarden
- 2. Affiliation(s):** Head Public & Education, Rijksmuseum, The Netherlands
- 3. Title:** A Rijksmuseum for Everyone - Work in Progress
- 4. Abstract:**

Five years before the reopening of the Rijksmuseum in 2013, the directors identified education as a priority for the new museum. As the general director at the time Wim Pijbes stated: a museum is education.

Ten years ago, I was asked to develop the museum's educational policy and plans and to contribute to this mission. Having started with three educators, we now have 27 professionals and a team of 130 guides; artists and actors work every day, giving the collection meaning and engaging the growing number visitors (now 2.2 million each year).

In my presentation I would like to address several frequently asked questions: How do you open up a traditional established museum to a wider audience? What tools do you need? What is the role of (academic) research? How does a changing society and the museum's increasingly significant role in society affect museum practice and educational policy?

In my presentation I also propose to give examples of the Rijksmuseum's active response to its social responsibility. For example, by reaching out to less privileged communities, actively promoting inclusion and addressing sensitive subjects such as slavery and Dutch colonial history.

5. Bio for Each Presenter:

After a career in marketing & communication in Scientific Publishing and Public Broadcasting, Annemies Broekgaarden set up the Dick Bruna House Foundation to find a home for the collection of the world-famous Dutch artist Dick Bruna. Her involvement in museums and education turned her into a professional in museum education. Starting as Head of the Tropenmuseum Junior in 1999, Annemies' skills in communication, management, international project management, and cultural anthropology eventually led her to the Rijksmuseum. In 2008 she accepted the challenge of formulating the Rijksmuseum's educational policy, programming, and products for the museum after it reopened in 2013. Furthermore she was tasked with building up the education department and developing an educational centre – the Teekenschool.

September 4, Session 11-2

- 1. Name(s) of Author(s):** I-Fen Chen
- 2. Affiliation(s):** Ph. D. Program in Cultural Heritage and Arts Innovation Studies, Taipei National University of Arts, Taiwan
- 3. Title:** Social, Natural and Digital: Museum of Fiber Arts as a Model of Future Museum Engaging Cultural Education in Taiwan

4. Abstract:

Museum of Fiber Arts (MOFIA) in Taichung, Taiwan, plays the role of community center, established on 17 October, 2018. Handcraft activities and courses for both adults and children bring together people even from afar. The essence and elements of aboriginal culture and natural environment are embedded in the traditional and modern creative artworks of fibers. MOFIA provides the chance and space for people to understand how ecological economics and cultural heritage can be observed and preserved even in daily trivial matters which, at the same time, can be artworks of life. Nevertheless, digital technology used by MOFIA encourages the spirits of adventure and imagination of the future museum, especially aiming at introducing “fiber, fashion and green craft.” Based on the user experience and interview with the curator, this presentation intends to demonstrate and discuss how MOFIA, Taiwan, may serve as a museum engaging socio-cultural education, now and in the future.

5. Bio for Each Presenter:

I-fen Chen received her PhD training in Comparative Literature from National Taiwan University and was honored as a Fulbright Scholar affiliated with the University of Washington at Seattle, USA, in 2001. Chen is specialized in the methodologies of rhetorics, narratology, pictorial semiotics and new historicism. Chen published a monograph, Structural Semiotics and Communication Text: Theories and Applications as well as journal papers (selective):

- The Construction of Female Discourse in The Women, 1968-1978, Community and Society;
- ‘War’ as a Sign in the Advertisements during Japanese Occupation of Taiwan, Mass Communication Research ;
- Constructing the Discourse of ‘Female Beauty’: A Content Analysis of Cosmetics Advertisement in Taiwan Jih Jih Shin Pao (Taiwan Daily Newspapers), The Journal of Advertising & Public Relations.

I-Fen Chen is now a PhD student of Cultural Heritage and Arts Innovation Studies, Taipei National University of Arts, Taiwan. Her recent research interests include art education and museum studies, especially narrative analysis and methods of display.

September 4, Session 11-3

- 1. Name(s) of Author(s):** Asa Mizoguchi
- 2. Affiliation(s):**“Let’s Talk Art!” Staff, The National Museum of Modern Art, Tokyo, Japan
- 3. Title:** Art Museum Education Spread Activity/Inquiry Program
Two-Way Impact Survey of Facilitator and Participants
-Questionnaire Survey Before and After the Interactive Program-

4. Abstract:

In this study, we examined how interactive programs executed for the participants affect the experience.

As a result of the survey and analysis, the participants of Chapter 1 Hyogo Prefectural Museum of Art had an item that had an influence after the appreciation of the "Interactive Program" due to the intervention of the facilitator. Those who experienced the “Let's Talk Art!” At the National Museum of Modern Art, Tokyo in Chapter 2 was given psychological effects by the “facilitator” intervention after the program. In addition, at the development stage of the "facilitator", the actual "noticing" and "problems" were obtained from the relationship with the "participants." From the analysis results of Chapter 1 and Chapter 2, "Interactive program" will also affect experienced "participants" and "facilitators" in many ways. It has become clear to exert.

5. Bio for Each Presenter:

Business Experience:

2014-2017 Spread of education staff Hyogo Prefectural Museum of Art, Hyogo, Japan

2018-present The National Museum of modern art, Tokyo “Let’s Talk Art!” Staff

Education:

Master of Art Management Keio University, Tokyo, Japan, March 2019

Bachelor of Art in oil painting Kindai University, Osaka, Japan, March 2014

September 4, Session 11-4

- 1. Name(s) of Author(s):** Jamie Allan Brown
- 2. Affiliation(s):** Researcher and Youth Programme Worker, University of St Andrews, Scotland
- 3. Title:** Working Outside the Museum Walls: Reflecting on the Bi-Regional Youth Exchange Between European and Latin American Community Museums

4. Abstract:

The EU-LAC-MUSEUMS project seeks to research under-represented communities to stake a place in history, as well as contributing to environmental sustainability and community empowerment in Europe, Latin America and the Caribbean. Under the theme of “Museum Education for Social Inclusion and Cohesion”, the project has sought to highlight the plight of young people’s daily lives, their role and identity within rural communities in Latin America and Europe. Reflecting on the experiences of the project’s bi-regional youth exchange between the indigenous communities of Costa Rica and the remote rural communities of Portugal and Scotland. The paper will seek to share the findings from the community museums involved and critical reflections for greater intergenerational and bi-regional understanding and collaboration across the two regions.

5. Bio for Each Presenter:

Jamie Allan Brown is the Youth Programme Worker and Project Administrator for the EU-LAC- MUSEUMS international research project funded by the European Union. Based at the University of St Andrews, Scotland focusing on research regarding museums, young people and sustainability in Europe, Latin America and the Caribbean.

A graduate of the university’s MLitt Museum and Gallery Studies course, his experience includes managing and securing funding for diverse community volunteer projects across Scotland and internationally.

September 4, Session 11-5

- 1. Name(s) of Author(s):** Ani Nazaryan
- 2. Affiliation(s):** Museum educator and coordinator of educational programmes at the National Gallery of Armenia, Armenia
- 3. Title:** The Role of Social and Emotional Learning at the National Gallery of Armenia
- 4. Abstract:**

The main aim of this research is to find out how art gallery engage groups of children through art gallery exhibition and to broaden understanding of the educational aspect of art galleries. The focus of this research is the National Gallery of Armenia: what it does and what it can do. My intention shifted as I began working as a museum educator and coordinator of educational programmes.

In modern reality, when informative technologies have flooded our lives: changing also the visitor's expectations and requirements from the museum, museums should make the visiting more interesting. That is why every museum while developing an educational program, should consider the visitor as an individual and create a special curriculum developed for him. In this context, museum must teach in ways that will give a realistic chance of successfully managing the challenges of learning, growing, and developing.

In the situation as it currently exists, children are dependent for their cultural development on their parents, primary and secondary education, the government sector and the cultural environment (e.g. art galleries). Art gallery is a place in which you can learn about art and also enjoy it. Museum education enables people to broaden their horizons, and teaches them to express their feelings. Educational programmes at the galleries show the participants the artist's intention and help turn them into something more than "viewers."

5. Bio for Each Presenter:

Ani is currently the museum educator and coordinator of educational programmes at the National Gallery of Armenia. She holds a Masters of Cultural Studies from Yerevan State University of Armenia, and now she is a PhD student in history, is specialized in museology and cultural policy. Over the past few years she has been instrumental in growing the interactive educational programmes. She is an author of more than 10 interactive educational programmes.

In addition to lecturing regularly on art history at Shirak State University, Armenia.

September 4, Session 11-6

- 1. Name(s) of Author(s):** Payanchana Cholsaranon
- 2. Affiliation(s):** Museum Education programme creator, Museum Siam, Thailand
- 3. Title:** “Sandbox”ification Museum Education for Next Generation

4. Abstract:

Sandbox was originated from a game designing method that allows players to explore and approach objectives freely within the virtual world without restriction.

Museum education as well can be “Sandboxified” to unlock learner new mindset, Revalue objects. As a respond to Millennial’s learning behaviour that not inclined to be taught but rather to be let learn. Educator has tested and conducts a series of sandbox education programme for Museum Siam. The most welcomed programme is Buddhist pantheon character drawing which set a goal on narrating the diversity of religious interpretation in the main exhibition.

Learners will be allowed to do a “sandbox” by drawing a Buddhist character in their own interpretation by clues given by the educator (learners are not known which figure was being clued.) After learners finished the name of the figure will be revealed. The whole class will what they drew. This process unlocked a mind-set that how many a single religious figure can be reinterpreted and yield massive positive feedback from learners.

Sandbox education programme became a staple in Museum Siam for extending narration and unlocking mindset which other methodology cannot be achieved.

5. Bio for Each Presenter:

Payanchana Cholsaranon ,Museum Education programme creator from Museum Siam. Specialised non-tradtional education methodology coping museum’s next generation visitors such as Gamification ,Role Playing ,Art Process. Has conducted numerous education programmed for example;

- East meet west heraldry: Learning western heraldry in Thailand emblem by designing your own Tra-Arms(Thai style emblem).
- My D.I.Y. Mount-Meru : Learn through-art Children art process from fable storytelling.
- Museum Siam iron’s chef: Iron’s cheft style roleplay featuring recreation First recorded Pad-Thai and Contemporary Pad-Thai.
- Once an upon a time before Trousers: Learning thailand’s traditional costume, by using one piece of cloth but numerous technique.

September 4, Session 11-7

- 1. Name(s) of Author(s):** Charlène Bélanger
- 2. Affiliation(s):** Responsable des programmes éducatifs – Médiation numérique, Musée des beaux-arts de Montréal, Canada
- 3. Title:** Un nouveau rôle social pour le musée: l'exemple du Laboratoire d'innovation en médiation numérique du Musée des beaux-arts de Montréal
- 4. Abstract:**

Le Musée des beaux-arts de Montréal (MBAM) initie depuis plusieurs années des projets et des recherches avec l'intention affirmée de contribuer au développement des pratiques dans le champ de la muséologie et de l'éducation muséale.

Dans cette veine, le MBAM a récemment mis sur pied le « Laboratoire d'innovation en médiation numérique » où des recherches collaboratives sont menées afin d'imaginer de nouvelles formes d'appropriation du numérique au musée. Dans cet espace ouvert au public, des chercheurs, des producteurs de technologies, des musées et des visiteurs collaborent, inventent, expérimentent et co créent de nouveaux outils de médiation numérique ou de nouvelles formes d'usage du numérique en contexte muséal. Par ailleurs, le Laboratoire se place au service du réseau des musées du Québec en lançant des appels à projets visant à susciter l'innovation collective.

Durant cette communication, nous montrerons comment les activités du Laboratoire génèrent des collaborations intersectorielles, provoquent des innovations, profitent au réseau des musées québécois et canadiens, tout en stimulant la créativité au sein de l'écosystème local des producteurs technologiques. Globalement, de l'analyse des premiers projets collaboratifs menés au laboratoire, nous dégagerons les assises d'un nouveau rôle social pour le musée : celui de catalyseur d'innovation.

5. Bio for Each Presenter:

Charlène Bélanger (Ph.D.) currently hold the position of Educational Programs Manager - Digital Mediation at the Montreal Museum of Fine Arts (Canada) where she is coordinating the "Laboratory for the advancement of museum digital mediation". As a Ph.D. candidate, then as Associate Professor at the Educational Sciences Faculty at the Université du Québec de Montréal, she has been conducting research on learning, using qualitative, ethnographic and participatory methods. Her most recent research focuses on the learning that occurs through the use of digital mediation tools in the museum.

September 4, Session 11-8

- 1. Name(s) of Author(s):** Johanna Vähäpesola
- 2. Affiliation(s):** Head of Exhibitions and Learning, Museum of Technology, Helsinki, Finland
- 3. Title:** Museum Education for Increasing Participation in Technological Heritage
- 4. Abstract:**

The Finnish Museum of Technology aims at increasing participation in technology and technological heritage, as well as building skills and knowledge on how to have an impact on it.

To be relevant, we need to offer more than just a display of our collections. The role of our museum is changing from not only being a space for experiencing and learning but also to a space for participation. Learning skills related to science and technology are an important factor in working towards a more sustainable world.

I will talk about how we are redefining exhibitions to use our collections in new ways in order to be relevant to wider audiences and to do this, work together with our audiences in defining and interpreting heritage.

In my paper, I will showcase examples from our children's exhibition illustrating how technological heritage can be used to learn sustainable thinking skills. Objects from the museum collections as well as handling collections enable interaction and engagement with inventing, technology and technological change. Also, I will talk about a project, where we are using this experience to develop a space for participation for adults and young people.

5. Bio for Each Presenter:

Johanna Vähäpesola holds a M.A. degree in History and is Head of Exhibitions and Learning at the Finnish Museum of Technology. Her background is in the history of technology and she has over ten years of experience in making technology meaningful to different audiences through exhibitions and lately different learning programs. Johanna Vähäpesola is secretary of CIMUSET (International Committee for Museums and Collections of Science and Technology) and the treasurer of the Finnish Society for the History of Technology.

September 4, Session 11-9

- 1. Name(s) of Author(s):** Dr. Juliette Fritsch
- 2. Affiliation(s):** Deputy Director, Exhibitions and Visitor Engagement, Natural History Museum of Denmark (NHMD), Denmark
- 3. Title:** Building a New Natural History Museum of Denmark: Looking to the Future in Transforming Learning and Public Programming at an Historic, Well-Loved Institution
- 4. Abstract:**

NHM Denmark is going through major transformation as we prepare to build a new building and bring many currently geographically disparate elements of the museum, collections, and research and teaching facilities together in one place. This place itself, the Botanical Gardens in central Copenhagen, has its own long history and cherished place in local hearts and minds. Yet the project is about much more than a physical building and a single location. We are aiming to create a new kind of natural history museum for Denmark and indeed the world, one which shows how collecting and researching the natural sciences of the past and present is key to our future here on planet Earth. This requires engagement and communication strategies for the new museum that reach beyond the factual and scientific, and which will spark imagination and inspire proactive engagement with life on earth.

Our planet and its wellbeing is very topical but sometimes engaging with the natural world for positive change seems daunting and unachievable, even for well-informed scientists. How can we achieve this for our visitors? This paper will discuss the challenge of reformulating an established learning program to both honour historic, quality museum pedagogy but also look to future audiences and their needs.

5. Bio for Each Presenter:

Dr. Juliette Fritsch sits on the NHMD Board of Directors and oversees all visitor focused areas: Learning & Public Programming; Exhibitions & Interpretation; Communication & Fundraising; Citizen Science; Commercial Activity; Design & Digital. She has over 20 years experience in the international cultural sector, including the Peabody Essex Museum in Massachusetts USA, and the Victoria & Albert Museum in London, UK. With a PhD from the Institute of Education in London, her professional development has always focused on creating meaningful visitor experiences, working closely with researchers, educators, curators, designers, and artists to deliver exciting and imaginative exhibitions and associated education programs.

September 4, Session 11-10

- 1. Name(s) of Author(s):** Wenhsing Hsieh and Pinchun Chiang
- 2. Affiliation(s):** Department of Science Education, National Museum of Natural Science, Taiwan
- 3. Title:** Supporting Collaborative Learning for Learners with Autism Spectrum Disorders Through Universal Design
- 4. Abstract:**

Museums are now often being considered to have a social responsibility to promote social inclusion. As public spaces for informal learning, museums not only provide learning opportunities for everyone but also play the role of cultural hubs for different groups of people to connect and engage. This article shares how the National Museum of Natural Science in Taiwan applied Universal Design for Learning (UDL) to develop and implement a learning program for learners with Autism Spectrum Disorders to collaboratively learn with other visitors.

Research has indicated that peer-mediated learning may be beneficial for both autistic learners and typically developing learners. It helps autistic learners to practice positive social interaction; and also allows typical learners to have a chance to understand autism and learn to respect those who are different. To support collaborative learning between both learners, UDL was adopted, which engages every learner in different ways that they are comfortable with by providing choice and flexibility. The program encourages people with and without autism to communicate and learn together. In this article, we report the program's design concept, development process, execution, lessons learned and best practices discovered.

5. Bio for Each Presenter:

Wenhsing Hsieh is an educator at the National Museum of Natural Science, TAIWAN. In her current role, she develops and implements educational programs for museum visitors. With her academic background in informal learning and instructional design, Wenhsing's passion is to create fun and meaningful learning experiences for all types of museum visitors. In the past two years, she has worked on programs for visitors with autism, striving to provide an inclusive learning environment for them.

September 4, Session 11-11

- 1. Name(s) of Author(s):** June Ahn
- 2. Affiliation(s):** Museum and Exhibition Studies program, University of Illinois Chicago, U.S.A.
- 3. Title:** Who participates in WeDigBio?: Assessing the Social Impact of Outreach Program
- 4. Abstract:**

The Field Museum, a natural history museum in Chicago, IL, participates in WeDigBio, an annual worldwide event, in order to provide opportunities for both non-visitors and non-scientists to deepen their engagement with the museum collections. The projects visitors participate in range from digitizing to repackaging specimens and are commonly referred to as citizen science. In 2018, over 600 people participated locally and online just at the Field Museum. In a paper published in January 2018, WeDigBio compiled survey data from all participating organizations and found that most participants have meaningful experiences and come away with a greater appreciation of biodiversity in collections and the type of research museums conduct. This paper will examine the social impacts of WeDigBio at the Field Museum over a span of five years using factors such as demographic data, how people hear about these events, and what percentage of participants return. By assessing whether or not WeDigBio participants differ from the average museum visitor, this paper will pinpoint what modes of outreach are successful and how these sorts of events can broaden museum reach and educational impact.

5. Bio for Each Presenter:

June Ahn is a graduate student at the University of Illinois Chicago in the Museum and Exhibition Studies program. She currently interns at the Field Museum with Dr. Matthew von Konrat in the Botany department and focuses on WeDigBio. She has a Bachelor's Degree in Biological Sciences and Landscape Studies. After having worked in various laboratories, she became interested in the role of museums as intermediaries between the public and scientists.

September 4, Session 11-12

- 1. Name(s) of Author(s):** Ricard Huerta
- 2. Affiliation(s):** Universitat de València, Spain
- 3. Title:** Design of Experiences in Museums to Inclusive Education: Museari and Actions for Social Development
- 4. Abstract:**

Currently there are new approaches to artistic education that affect aspects such as social involvement, the need to investigate from practice, or the importance of using the museum as an integrating entity. After decades of teaching experience as a university professor, having always incorporated the education in museums to my professional work, I propose the possibility of reinventing ourselves from different technological, social, cultural and communicative urgencies. In the digital scenario and the precarious realities, we need more creative territories and more freedom. For this, I incorporate different scenarios in which to carry out educational actions in which the university and the museums are united. We highlight the role of Museari, an online museum to educate on sexual diversity, as well as projects carried out with university students that are exhibited in museums in the city of Valencia. We use the alphabet as a source of inspiration and as malleable material to perform artistic actions, and it is in the urban environment where we constantly negotiate with curiosity. Museari was born because there are curricular gaps in the training of teachers regarding issues as important as the defense of human rights, and specifically the rights of LGBT minorities.

5. Bio for Each Presenter:

Ricard Huerta is Professor of Art Education at the University of Valencia (Spain). Artist and teacher, he is a researcher at the *Institute of Creativity and Educational Innovation*. Director of *EARI Art Education Research Journal* www.revistaeari.org and the Degree *Art Education and Museum Management*. Director of *Museari* www.museari.com President of AVALEM Valencian Association of Museum Educators <https://avalem.wordpress.com> and *CREARI Group of Research in Cultural Pedagogies* (GIUV2013-103). Member of the Museums of Catalonia Gender Seminar.