

# BEST PRACTICE 7

A tool to improve  
museum education internationally

Edited by Cinzia Angelini

**ICOM** international  
council  
of museums

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international committee  
for education  
and cultural action



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*Description of the collection*

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# Contents

Cinzia Angelini <i>Introduction</i>	pag.	7
Moza Al-Thani <i>Bin Jelmoood House Collateral</i>	»	9
Shubha Banerji <i>Connecting Continents and Discovering Cultures: Playtime in National Museum</i>	»	19
Facundo De Almeida <i>Pequeñas voces, grandes ideas: la experiencia innovadora del Consejo de Niños del MAPI</i>	»	27
Dinara Khalikova <i>The Inclusive Museum Project: Creating a Friendly Environment for People with Disabilities</i>	»	37
Edson Armando Mendez Albavera <i>Chuchita: De la sala del museo a las redes sociales</i>	»	49
Jamal Mohamad <i>Heritage Hunts @ Heritage Institutions</i>	»	59
Tinatín Shervashidze <i>L'histoire des bonbons</i>	»	67



# Introduction

*Cinzia Angelini\**

The book I have the honour to introduce is the result of the seventh edition of CECA Best Practice Award.

Launched in 2012 with the main goal to create a common language among CECA members, the Award has gradually become a consolidated opportunity CECA offers to members from all over the world every year.

The international jury responsible for the selection of the proposals received for the 2017 edition was composed by two Board members, Marie-Clarté O'Neill and Margarita Laraignée, and the winner of last year award, Séverine Muller. As usual, besides the top five projects that got the award, there is a selection of projects that were considered good for publication: two levels of appraisal to enlarge the chances that CECA gives to members and to differentiate in order to encourage authors to constantly improve the quality of their proposals.

Due to the variety of themes of the projects published in this book, the choice was made to present them in alphabetical order.

The same variety applies to the languages: the three official languages of ICOM (French, English, Spanish) are all represented, as are represented many countries from different continents. The presence, for the first time, of Georgia, India, Qatar and Uruguay is a great success.

A summary of the contributions is shown in the table below.

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Shubha Banerji	<i>Connecting Continents and Discovering Cultures: Playtime in National Museum</i>	India
Facundo De Almeida	<i>Pequeñas voces, grandes ideas: la experiencia innovadora del Consejo de Niños del MAPI</i>	Uruguay
Dinara Khalikova	<i>The Inclusive Museum Project: Creating a Friendly Environment for People with Disabilities</i>	Russia
Edson Armando Mendez Albavera	<i>Chuchita: De la sala del museo a las redes sociales</i>	Mexico
Jamal Mohamed	<i>Heritage Hunts @ Heritage Institutions</i>	Singapore
Tinatin Shervashidze	<i>L'histoire des bonbons</i>	Georgia

# Bin Jelmoood House Collateral

*Moza Al-Thani* \*

## *Abstract*

The Msheireb Museums project consists of four heritage houses, each of the houses showcases a different theme or subject that relates to the history of Qatar. The Bin Jelmoood House collateral is an activity booklet aimed towards younger audiences to convey the key messages of the Bin Jelmoood heritage house. Bin Jelmoood is a heritage house that explores the subject of slavery in relation to the region and encourages visitors to learn the history of this topic and stay aware of it in present times. The subject of slavery in the Indian Ocean and in Qatar as well as its genetic repercussions on the population of the country are simplified and creatively presented through this booklet as a collection of different activities. With these objectives in mind, the content was developed and workshopped before implementation and comments for future edits and reproduction.

*Keywords:* exploration, creativity, self-learning, imagination, take action.

## **1. The conception and planning of the programme**

The activity booklet was first conceived as a tool to help in conveying some of the heavier messages found in the four houses of Msheireb Museums to grades 4 to 6. Bin Jelmoood house (BJH), one of the four main

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heritage houses, talks about slavery in Qatar, its beginnings and its repercussions on the modern-day society of the country. The topic is especially sensitive because of Qatar's small community and the short time that has passed since slavery was abolished in 1952 (Msheireb Properties, 2012). Some visitors have lived through these trying times and still harbour both good and bad memories. This makes some parents apprehensive of introducing their children to the subject of slavery in Qatar as they and their own parents and grandparents are still reeling from the experiences of the time. Through different discussions with museum staff and the education department, the activity booklet was conceived as the best method for simplifying and conveying the story of BJH.

Work on the Heritage House Collaterals started in 2015, content was developed for all four houses in Msheireb Museums. The education department had first piloted some content through worksheets used during the educational tours, each of the houses had its own worksheet. BJH, with its difficult subject matter, was difficult to pilot as many teachers and parents were reluctant to introduce the intended age group to such a heavy subject. The results of the pilot period worksheets were then workshopped with UCLQ (University College London Qatar). Through the workshop, the content was downscaled and simplified with the focus narrowing down to discovery, discussion, imagination, exploration, do at home and take action. Each of these categories coincides with one section of each of the houses. A glossary with traditional terms and names is included at the end of each booklet to help students in understanding some of the traditional terminology. This same format was also applied to the BJH booklet. Once the content was put down and approved, a list of publishers for the booklets were then interviewed. Acadia Publishing was selected and work started with them mid 2016. Through Acadia, an illustrator was hired and the content was further refined. A need for characters as guides through the booklets became apparent and two characters, a boy Jassim and a girl Amna, were workshopped and added to each of the four booklets. At this point, there was a little dilemma surrounding the characters in BJH. The option was to use the same characters or to go with the theme of shadows portrayed in the house, the shadows represent the unification of all humans despite their race and colour which cannot be deciphered through their shadows. This idea was

scrapped in favour Jassim and Amna to keep continuity between the houses. After several rounds of illustration, layouts and text, final versions for three of the four houses were finished. BJH was put on hold due to the addition of a new permanent gallery that needed to be included into the existing booklet. This meant that the other houses were published while BJH went back to the drawing board. After the addition of the DNA content, the booklet was published in December 2017.

The format for the BJH booklet followed different activities representing a different gallery with the activities following the aforementioned discover, imagine, do at home and take action format. As with all the other booklets, BJH first introduces the characters of Amna and Jassim who then in turn welcome the students to the house. An illustrated map of the house then showcases the different section with a brief description on what each section is about. The first activity is a combination of two galleries that introduce slavery through different civilizations and slavery in the Indian Ocean World (fig. 1). The activity illustrates the different migration routes slaves were on. The different routes explain how many slaves from varied locations and cultures found their way to the slave markets of the Middle East. The students are asked to connect different coloured dots on a map of the world with their counterparts in different countries; these dots represent the different routes the slaves took from their countries to where they finally settled. The second gallery of the museum explores slavery in Qatar. The different sections of the gallery explore slavery in Qatar through the different sources of the slaves, the different ways of transportation (whether they were transported by sea or land), and the different tasks they performed. The two activities for this gallery focus on the concept of home to fortify the idea of slaves being taken from their homes into new homes in other countries and the tasks the slaves did. Home was explored through an activity that encourages students to imagine what their own home looks like in comparison to different illustrations of homes from different cultures and times. They are then tasked with drawing what that home looks like, whether it is a picture of their family, a room, an item or a house. After this section comes the manumission gallery the contents of which were integrated into the DNA gallery section to maintain a practical and steady amount of content. After the manumission and DNA galleries

comes the final gallery in BJH, modern slavery. This section focuses on the different forms of modern slavery and human trafficking, such as child labour and contractual enslavement, and how to combat them through awareness and different organizations. Child labour is explored in the booklet through the stories of four children who each perform different tasks. Their ages are given on one side while their tasks are on the other. The students are tasked with connecting the child with the labour they do. At the end of the gallery is a local example of taking action towards human trafficking. Camel racing is a traditional sport in the country that, until 2005 (France-Presse, 2004), used small children from Sudan as jockeys. After 2005, camel jockey robots replaced the children. This section is the focus in the booklet as it is a good example of imagination and creativity. The activity with this section asks the students to invent something they believe would benefit the world. The commitment room at the end of BJH asks visitors to pledge to take action against human trafficking. It does this through interactive screens with a front facing camera that takes your picture along with your selected pledge to take action. The last activity in the booklet explores the theme of taking action through a kindness checklist. There is a list of seven different acts of kindness such as helping, sharing and thanking other people. Students can check off the acts of kindness as they complete them. As with the other booklets, BJH included a glossary of the traditional or difficult terms used throughout the house. This was the completed format of the BJH booklet before the addition of the DNA permanent gallery. The booklets content was finished before the addition and needed to be revised to include afterwards.



Fig. 1 - Examples of Activities

The DNA: Journey into the Heart of Life, a permanent gallery in BJH, was opened at Msheireb Museums in October 2017. As a permanent exhibition in BJH, it needed to be added to the activity booklet to make the activities and overall content cohesive and inclusive of the content of the house. When revising the content to include the new gallery, it became apparent that by including the new information, the booklet had become too long and dense in content and activities. Some activities were merged to convey more than one section of BJH while some sections were cut out entirely. The DNA gallery consists of 6 sections, these sections were merged into 3 activities in the booklet. The first section explores the migration and integration of the slaves into the Qatari community through the different food items and spices brought from different cultures and integrated into traditional Qatari dishes (fig. 2). Second, it is an introduction into the DNA structure and its characteristics. Students are given a brief written introduction with a comparison between DNA as a building block of the human body and the different ingredients that go into making a cake. It also showcases what the DNA actually looks like with an illustration of a

double helix structure that students have to finish building by sticking together the correct pair of sugar phosphate base (Adenine to Thymine and Cytosine to Guanine). The third activity explains what hereditary traits are. It explains the difference between dominant and recessive genes through the selection of different traits that go into the making of a Helix Hero, a fictional character with imaginary traits (fig. 2). The last section gives a brief illustrated introduction into the Qatar GENOME Project and its services. The DNA gallery is located in the middle of BJH which meant that it needed to be inserted between the pre-existing activities which follow the trajectory of the house. Therefore, it was inserted between manumission and modern slavery. The manumission activity was replaced by the food and integration one. The rest of the activities remained unchanged by the inclusion of the DNA content. As mentioned above, the modern slavery gallery activities followed the DNA gallery content.



Fig. 2 - Example of DNA activities

## 2. Carrying out the programme

After the publication of the booklet, it was time to start piloting it with the grade 4-6 age group. The first group of students were grade 6 international school students (fig. 3). In Qatar, international schools are private bilingual schools that usually teach in Arabic and English. The students were both boys and girls and their response to the activities were mostly favourable. Some problems presented themselves but they were very minor. One such problem was a difficulty in understanding the first activity. The question needed to be clearer so the students understood that they were to connect the slave origin country to the country they settled in as slaves. The rest of the booklet was very well received especially the activities relating to the DNA gallery. The curriculum for grade 6 has a brief introduction into genetic science which made the students extra interactive with the activities relating to genetics in the gallery.



*Fig. 3 – Implementation*

The second round came courtesy of a group of some grade 4 international school students (fig. 3). This group were younger than the previous group which made getting through the activities take a little longer in terms of

time. The students needed more time on each activity which did not fit the 2-hour time frame of the tour. This delay in time resulted in some summarised galleries and missed activities. Fortunately, the booklet includes enough information for the students to conduct the activities while still experiencing the content outside of the museum.

The booklet was only piloted twice due to two main reasons. The first was the hesitancy of schools and teachers in exposing their students to the heavy content of BJH. Some feel that the content might be inappropriate for the ages of grade 4 to 6 because of the violence and somewhat mature subject matter. The second was the publication date. The date coincided with the long Christmas and Spring break as well as the reduced second term of schools. The term was reduced and condensed to accommodate the Holy Month of Ramadan. Many schools cancelled their trips to concentrate on finishing the curriculum and the exams before the start of Ramadan. However, the feedback from the two test runs were favourable which is a good start.

### **3. Evaluation and remedial process**

Evaluating the booklets has so far depended on feedback from students and teachers. A verbal and conversational style of feedback had been applied because the booklet has only been tested twice. For both the above cases, the feedback was taken back from the teachers through their opinions on each activity and what they thought of the intensity of the content. So far, the feedback has been very positive. The teachers have all been very happy with the amount of the content presented and the creativity of the activities. They have all mentioned their appreciation for the freedom the activities provided the students in terms of letting them experience the content without any spoon feeding. The students themselves have also expressed their enjoyment with the booklet. They enjoyed the freedom it gave them at experiencing the content of the house which they said intimidated them at first. For next year, the aim is to reach a broader crowd of 4<sup>th</sup> to 6<sup>th</sup> graders to get more opinions and feedback

Through the trials, along with the positive feedbacks received, some slight changes were also suggested and noted. As mentioned before, some

activities need to be clarified and simplified in terms of question and text. There was a slight confusion from students and teachers regarding the first activity particularly which indicates the need for a revise before the printing of the second edition. Time was also an issue that needs to be workshopped with teachers and museum staff. The students needed more time to go through the activities and the house at their own pace. This needs to be discussed with teachers to see if more time would be possible and with museum staff to explore summarizing some galleries.

Despite the edits and workshopping of some minor setbacks, the booklets so far are an overall success. This is clear in the obvious reaction of the students. At the beginning of every tour, they are hesitant at the mention of the topic of slavery that prevails the house. With the booklets, they slowly start to lose the hesitancy and intimidation they felt at first entering the house. The booklet simplifies and focuses the topic for them which in turn makes it more accessible. This accessibility is one of the main things the booklet was made to achieve. Children should be entitled to the information just as much as adult visitors and through this it is possible.

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# Connecting Continents and Discovering Cultures: Playtime in National Museum

*Shubha Banerji\**

## *Abstract*

In India the engagement of children in museums as recreational space is a very novel concept. In the last few various museums have taken up the challenge to open their doors for recreation and to engage children into informal learning through museum objects. One of the most significant results is the development and implementation of a number of in-house interactive museum educational projects, taking into consideration the best international experience in this area while at the same time meeting the peculiarities of a specific country and the needs of certain target groups.

In National Museum the introduction of Playtime concept was an effort to bring a sense of involvement through stories, touch and learn activities skits/ role play, thematic walks with activity sheets, treasure hunt and craft workshops which will be weaved around the collection. The Pre Columbian-collection housed in National Museum was largely unknown to the public. Therefore, in the summer of 2015 and 2016 few programs for children were designed in the museum to impart knowledge about Ancient American cultures and their art. The artefacts such as Mexican seals and stone Inca Canopa were chosen for the program. The motive was to initiate a cultural action through hands on engaging sessions and connect cultures and continents.

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*Keywords:* playtime, National Museum, Pre–Columbian, hands on, engaging.

## 1. The conception and planning of the programme

During the summer of 2015 and 2016 educational programmes were jointly planned and executed by the Department of Lecturing and Education (L&E) and the Pre-Columbian and Western Art (PCWA) department of NM. Both the departments collaborated and organised storytelling, touch and learn and stamping experiences for Indian children in order to introduce them to cultures far from their homeland.

The objectives of this joint venture were:

- to make the museum an interactive recreational space and also to impart non-formal learning experience help the children gain a wealth of knowledge about ancient American (Pre-Columbian) cultures;
- to bring the National Museum Pre-Columbian collection to the limelight as this collection has been largely unknown to the visitors.

The Pre-Columbian collection which is also known as Mayan art, Mexican art or Art of Latin America is on display in the museum since 1968. The Pre-Columbian collection is representative of the indigenous cultures of Mexico, Central America and the western coastal and mountain regions of Peru. The antiquity of these art objects is quite significant.

Pre-Columbian collection in NM have been donated to National Museum by Mr. and Mrs. Nasli Heeramaneck. This collection is significant because it is the only large collection of Pre-Columbian artefacts in Asia.

During this programme specific objects from the collection were selected and specific historical contexts were researched to further illustrate how objects were used. The sessions were advertised and registrations were opened for a limited number of seats.

The focus of the educational activities in 2015 was an alpaca shaped offering stone *canopa*<sup>1</sup> from the collection. Story telling activity, Touch and

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<sup>1</sup> Miniature alpaca shaped stone object with a depression on its back. It was used

Learn and Alpaca carving sessions were planned to introduce children to the culture and art of Pre-Columbian Peru. Total 40 seats were announced for this session.

During the summer of 2016, the objects selected for Playtime were four 13th century CE. Mexican clay seals and stamps (Sellos). Total 20 seats were announced for this session. Through these stamps the children were introduced to Mexico and the important Pre-Hispanic cultures. They were given in depth idea about the technique of these seals and how they were used.

In India children were never given access to the storages of museums and handling real objects was out of question. But museums around the world had already experimented successfully with this concept. Under careful supervision of curatorial staff and volunteers, children learnt to handle museum objects with utmost care.

The history curricula in Indian schools has very less information on Ancient American art. So, the challenge was to introduce an entirely new genre of art and culture to Indian children. Therefore, simple stories with elements of adventure and mystery and hands-on activities were added to keep the sessions interesting. Children were encouraged to comparatively learn about cultures of India and Latin America.

## **2. Carrying out the programme**

### **2.1 Introducing the animal Llama through storytelling 2015**

In the storytelling session children were introduced to the cultural aspects of Peru and particularly to the importance of Alpaca and Llama in the daily life of that country since ancient times. Alpaca and llama are animals which are largely unknown to Indian children. The age group of this children for this program was 7 to 10 years.

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as offerings by the Inca to ensure fertility and healthy harvest by filling the opening with tallow and burying it in the field. An unknown substance was placed in the back cavity of this place before it was buried as offering. These larger forms were usually placed on top of a home as good luck offerings.

The story revolved around a small girl who lived near a small village near Machu Pichu. The story was about her adventure along with her pet alpaca. The story touched upon elements of day to day life in Inca period Peru, the rituals, the food and textiles. The story was accompanied with beautiful images and sketches. The objective was to keep kids as much engrossed in the story as possible. The storytelling session was accompanied with activity session where kids had to draw and write whatever they understood from the story. It was a very engaging activity and the outcome was very interesting (figg. 1-2).



*Fig 1 - Storytelling in the gallery*



*Fig. 2 - Drawing after story telling*

## 2.2 Introducing the animal Llama through touch and learn

In the touch and learn session children interacted with curators, visited the PCWA store and with proper care handled the small stone alpaca (Inka period). It was to give children experience with the real object in safe circumstances. Touching an object lets child's imagination soar as he learns more about the area, products manufactured and intriguing historical facts that have always been a bit difficult to understand (figg. 3-4).



*Fig. 3 – Discussions about the original artefact*



*Fig. 4 – Handling original artefact*

### 2.3 Stamps and seals of Mexico 2016

The objects selected for Playtime were four 13th century CE. Mexican clay seals and stamps (Sellos). The age group for this program was 5 to 10-year olds. Through these stamps the children were introduced to Mexico and the important Pre Hispanic cultures. They were given in depth idea about the technique of these seals and how they were used. The 13th century Aztec culture and the contemporary Indian cultures were discussed in comparative manner. Use of maps to place the two countries for easy comprehension was done. Along with the PowerPoint introduction about Mexico clay sellos, kids were also given colourful and attractive informative handouts as carry back home. In the second part of the activity related to the clay stamps kids were given exact replicas of NM originals. They were given colours and were given free hand to stamp Aztec motifs on coasters and photo frames in any way they wished (fig. 5).



*Fig. 5 – Stamping with replica Mexican stamps*

### 3. Evaluation and remedial process

Feedback of participants and accompanying adults are collected through Feedback sheets, emails and one to one interaction. At the end of each workshop volunteers collected feedback from participants. Participants were made to sit down during refreshment time and asked questions given below.

- Q1. What is the love quotient for Playtime?
- Q2. Which part of the workshop did you enjoy the most?
- Q3. Age group of the participant?
- Q4. Is this your first time at National Museum?
- Q5. Is this your first Playtime Workshop?
- Q6. Will you return to National Museum?
- Q7. What all did you learn in today's session?

One volunteer would read out the questions and the other would record the responses by count of hands. At the end of the workshop the volunteers had to compile the responses and make a report where they had to record the various aspects of the workshop.

Valuable inputs about the facilitator of the workshops, attitude of the volunteers, timings of the activities, the number of children for each workshop, the language of instruction etc. were studied and for next year's Playtime we made required modifications.

In conclusion, the program participants were allowed to learn about ancient cultures from other parts of the world in a playful manner. Museum fulfilled its objective of providing an educational platform for children and to impart a pleasant and significant experience. It is anticipated that in the coming summers Playtime develops into a more well managed, more exciting and more eagerly awaited platform for children. In future National Museum aspires to facilitate more educational activities about new cultures outside the classroom in order to build children's perspective and to transform their outlook largely.

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# Pequeñas voces, grandes ideas: la experiencia innovadora del Consejo de Niños del MAPI

*Facundo de Almeida\**

## *Abstract*

This paper focuses on analyzing the creation and implementation process of the Children's Council of the Museum of Pre-Columbian and Indigenous Art ("MAPI") located in Montevideo, the capital city of Uruguay. The members of this consultative and decision-making body, which assists and submits proposals to the directors and the various areas within the museum, are children aged 6 through 13. They freely and voluntarily attend regular meetings to define recommendations and reviews, and exchange ideas.

The Council represents an actual instance of permanent participation, where the children unfold their debating ability in search for consensus and develop their oral skills, as they also exercise their citizenship. Amidst such real and democratic practice, they also build a sense of responsibility for their actions; all of which represents an influence for the museum's discourse.

Additionally, the purpose of the Council is to contribute to adapting and assessing –by means of the focus group technique– the entity's exhibit offer and the activities proposed to this specific segment of the public, while fostering their loyalty and seeking to attract new public among their families and related adults.

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*Keywords:* children, museum, participation, Uruguay, archaeology.

## 1. The conception and planning of the programme

*La participación es un principio director clave, es un derecho 'facilitador', es decir que su cumplimiento contribuye a asegurar el cumplimiento de todos los demás derechos. No es solamente un medio para llegar a un fin, ni tampoco simplemente un 'proceso'. Es un derecho civil y político básico para todos los niños y, por tanto, es también un fin en sí mismo...*  
(Crowley, 1998)

Es un sábado de junio de 2018 en Montevideo, el clima frío, húmedo y ventoso, anticipa el invierno que ya se hace sentir en la Ciudad Vieja. Una península de unos cientos de metros de ancho, que conforma el área antigua de la ciudad, todavía con muchas casas de baja altura y muy cercana a las dos ramblas bañadas por el Río de la Plata, ese río que de tan ancho y con oleaje, por aquí le llaman “el mar”.

Se detiene un auto en la entrada del Museo de Arte Precolombino e Indígena, conocido por todos como “el MAPI”, emplazado en un edificio patrimonial del último cuarto del siglo XIX y declarado Monumento Histórico Nacional en 1986.

Desde el auto, la mamá de Kiara pregunta si puede estacionar en el parking del museo, luego de recorrer unos 100 kilómetros desde la ciudad de Florida, ubicada al norte de la capital de Uruguay. Casi al mismo tiempo llega una abuela acompañando a su nieto y consulta hasta que hora durará la reunión del Consejo, para saber si tiene tiempo para ir y volver hasta su casa en Carrasco, uno de los barrios más acomodados de la capital uruguaya, distante a unos 15 kilómetros del casco antiguo.

En el hall del museo ya hay otros niños que llegaron temprano a la cita y uno de ellos comenta entusiasmado la visita a “la Tate” de Londres en sus últimas vacaciones. Otra madre avisa que pasará a buscar a su hijo unos minutos antes del final del encuentro, porque ese día su equipo de la escuelita de fútbol del Barrio Sur -tradicional distrito cercano al centro,

conocido por ser cuna del candombe y aún hoy habitado por numerosos afrodescendientes, como Ignacio, el niño en cuestión- se enfrenta con sus tradicionales contendientes, pero él no quería perderse la sesión del Consejo.

Mientras esto sucede, llega un padre vestido con ropa de trabajo, seguramente obrero de la construcción u operario en el cercano Puerto de Montevideo, pidiendo disculpas por la demora y explicando que “se escapó” de sus labores para llevar a su hija hasta el MAPI, y otra mamá la recuerda a Josefina que es la tercera vez, contando esa mañana, que visita el museo en esa semana: el domingo anterior había participado de un cumpleaños de una amiguita y el miércoles asistió a un taller educativo con su colegio.

Así comenzaba la última reunión del Consejo de Niños del MAPI, que tenía un sabor especial, porque se celebraría con una torta, el reciente Premio a las Mejores Prácticas 2018 (Best Practice Award 2018), otorgado por el Comité de Educación y Acción Cultural del Consejo Internacional del Museos (CECA-ICOM).

Este relato no difiere mucho de los otros encuentros del Consejo de Niños del MAPI, un órgano permanente, participativo, democrático y resolutivo integrado por 87 niños y niñas de entre 6 y 13 años que se inscribieron voluntariamente -luego de la difusión realizada en la prensa y las redes sociales- y que con una frecuencia, más o menos bimestral, se reúnen para asesorar al director del Museo de Arte Precolombino e Indígena y a los integrantes de sus equipos, especialmente de Servicios Educativos y de Exposiciones.

La inspiración para crear el Consejo -el nombre refiere al Consejo de Ministros, que asiste al Presidente de la República- llegó por un artículo periodístico publicado en 2009 en el Daily Mail que reseñaba una carta enviada por el niño San Poiton al National Rail Museum de York, en la que afirmaba 'I love trains and think I could do this job' (“amo los trenes y creo que puedo hacer ese trabajo”), respondiendo a un llamado para cubrir el puesto de director.

Las autoridades del museo, rápidos del reflejos, no le dieron el cargo de director, pero crearon otro a su medida: “Director of Fun” y le encomendaron apotar ideas para que el National Rail Museum fuera más divertido para los niños.

No sabemos si San sigue ocupando ese puesto, pero lo cierto es que

aquella brillante idea de los colegas de York quedó en nuestra memoria y resurgió cuando en 2016 comenzamos a pensar como generar un espacio para que esas decenas de niños que ya eran fanáticos del MAPI tuvieran un espacio de participación y cualitativamente más significativo que su participación en las actividades que organizábamos.

Desde el año 2011, pero sobre todo, a partir de 2013 que elaboramos nuestros lineamientos estratégicos, con el propósito de volcarlos en el Plan Director que exigía a todos los museos la entonces sancionada ley de museos del Uruguay, establecimos que el público infantil sería nuestra prioridad.

En 2004 el MAPI nació con un programa educativo bien estructurado, pero a partir de 2011 se amplió el equipo de Servicios Educativos y se restauraron nuevos espacios del edificio, destinando varias de las nuevas salas a la realización de talleres y actividades educativas, pero aún dirigidas casi exclusivamente a la interacción con escuelas, colegios y liceos y como ofertas complementarias a las instancias de educación formal.

En aquel momento se detectó que había una demanda insatisfecha, ya que no se atendían la totalidad de los numerosos pedidos de instituciones educativas que querían visitar el museo y solo se respondía a un pequeño porcentaje de las solicitudes.

Un estudio de dicha demanda permitió entender su origen, que estaba motivada, básicamente, porque en el año 2008 se había modificado la curricula escolar por parte de la Administración Nacional de Educación Pública (ANEP), habiéndose incorporado nuevos temas referidos a las culturas indígenas, la inserción de Uruguay en el contexto latinoamericano, la diversidad cultural, la inmigración, la música y expresiones artísticas del continente, entre otros aspectos, que el MAPI aborda en su propuesta museográfica. En ese contexto, la visita al museo y la participación en sus actividades educativas suponían un magnífico complemento a la programación pedagógica de los docentes.

La respuesta del MAPI fue, como ya se dijo, incorporar nuevos integrantes a su equipo educativo -con variadas formaciones profesionales-, diseñar talleres que abordaran lo indígena no solo desde el enfoque tradicional -histórico-, sino también desde una mirada antropológica e inclusiva de lo contemporáneo, abordando otros comportamientos y prácticas culturales: música, artes visuales, producción textil, comida, diversidad cultural, literatura, etc.

Como resultado entre 2011 y 2017 se multiplicó por diez la cantidad de niños y liceales de entre 4 y 17 años que concurren al museo, pasando de 3200 en el primer año a 32.000 en el último año. Esta cifra representa más de un 20% de la población -de esa franja etaria- que habita en el Área Metropolitana de Montevideo. También se incrementó sustancialmente las visitas de otros Departamentos del país, que pasó prácticamente de cero a un 10% de las visitas de escolares y liceales que recibe el MAPI.

Desde 2013 en adelante el museo fue incorporando otras actividades para este segmento etario, pero por fuera del contexto de vínculo con las instituciones de educación formal. Así pues, se desarrollaron actividades para las vacaciones -verano, invierno y primavera-; comenzó a ofrecerse la posibilidad de celebrar cumpleaños temáticos de niños y adolescentes organizados por el equipo educativo y asociados a una empresa organizadora de eventos; se diseñó e implementó el programa “El MAPI va a la Playa”, que consiste en la realización de actividades -talleres de arqueología, juego de palín, arte navajo en la arena, taller de arqueología subacuática, etc.- en las playas del Uruguay en el periodo estival; se puso en marcha el Coro para Niños Deprofunditos, especializado en música latinamericana, en particular de los siglos XVII y XVIII-, y otra serie de acciones destinadas al público infantil, para sus momentos de ocio.

De esta forma, en la actualidad, el público infantil y adolescente representa un 60% del total de los visitantes anuales del museo, pero sobre todo, se ha transformado en un público fiel, que concurre frecuentemente a nuestras instalaciones, que promueve y explica la asistencia de muchos adultos -sus padres y familiares directos-, tal como se desprende de nuestros estudios de público, y que sigue y participa activamente en los perfiles de las redes sociales del MAPI.

En este contexto, un grupo de niños se fue transformando, poco a poco, en “fan” del MAPI, lo elegían entre otras opciones para sus paseos de vacaciones o fines de semana, y repetían con frecuencia las visitas a la institución, todo ello alentado por una renovación permanente de las propuestas de talleres y actividades que se actualizan, al menos, en un 30% cada año.

Por lo expuesto, surgía la necesidad de generar una instancia que encausara la participación, más allá de la asistencia a talleres o la visita a exposiciones, de un conjunto de niños que se sentían y se sienten parte del MAPI.

El recuerdo de la respuesta del museo de York al niño británico, nos inspiró a crear una instancia de participación para que se pueda canalizar esa energía y entusiasmo que estos pequeños uruguayos expresaban en cada una de sus visitas.

El formato de cuerpo colegiado -Consejo- expresa por una parte la necesidad de generar una instancia que permitiera incluir a todos los niños que quisieran participar, pero a la vez, refleja la idiosincracia del Uruguay, país de una alta participación social y con diversas instancias de toma de decisiones colectivas, cuya máxima expresión fue, tal vez, el gobierno colegiado que dirigió los destino del país a través de un Consejo Nacional de Gobierno entre 1952 y 1967.

El Consejo de Niños (fig. 1) se formó mediante una convocatoria pública y abierta -a través de las redes sociales, envíos por correo electrónico y medios de prensa-, con un único límite: la edad, ya que está destinado a niños de entre 6 y 13 años.

Se trata de un espacio de participación real donde los niños pueden poner en práctica el ejercicio de ciudadanía, la búsqueda de consensos, el debate de ideas, la expresión oral y la fundamentación de sus posiciones, y contribuir a la formulación del discurso del museo y protagonizar el proceso de toma de decisiones).



Fig. 1 – Reunión del Consejo de Niños (© Constanca Rivero / Archivo MAPI)

## 2. Implementación del proyecto

El Consejo de Niños del MAPI tiene como objetivo crear un espacio permanente de participación, toma de decisiones, asesoramiento y discusión sobre temas que proponga el director del museo o los integrantes de servicios educativos o de exposiciones, o que surjan de cualquier de sus miembros.

Los objetivos del Consejo de Niños del MAPI son:

- ofrecer un espacio participativo y democrático para el ejercicio de ciudadanía de niños de entre 6 y 13 años;
- generar, recibir y debatir ideas referidas a proyectos del MAPI con su público objetivo;
- disponer de un ámbito de testeo –mediante la técnica de *focus group*- de las acciones del MAPI para su adaptación a este segmento específico de público;
- fidelizar a un grupo de niños que integran un segmento que participa en forma asidua de las actividades del MAPI;
- transformar a los integrantes del Consejo en “voceros” del museo;
- atraer nuevos públicos mediante la participación y asistencia de sus familiares;
- contribuir a la construcción colectiva del discurso del MAPI.

En 2017 realizamos una convocatoria pública, en la que se inscribieron 119 niños dentro de la franja etaria establecida. Posteriormente, la propia decantación y el desinterés en algunos de ellos -tal vez provocado porque la inscripción fue iniciativa de sus padres y no de ellos mismos-, redundó en que el número que completaron su inscripción y recibieron una credencial plástica identificatoria descendiera a 87 integrantes.

A partir de allí, comenzaron a realizarse reuniones periódicas y entre las acciones que se acordaron se decidió crear un blog (<http://mapi.uy/blog/>) destinado a mantener la comunicación interna.

La metodología de los encuentros prevé la puesta a consideración de proyectos en los que el museo se encuentra trabajando -diseño de nuevas salas de exposición permanente, futuras exposiciones temporarias, propuestas de talleres o actividades educativas, entre otras-, y se abre el debate para que todos los niños puedan dar su opinión. Los niños también



sugieren temas o ideas que son analizados por el conjunto de los integrantes del Consejo.

Un integrante del equipo del museo oficia de “secretario de actas”, tomando nota de las distintas posiciones, propuestas, sugerencias o críticas realizadas por los niños. Cuando se trata de definir cuestiones puntuales, como la creación de una “Sala para Niños”, iniciativa del Consejo, se pone a consideración y las decisiones se adoptan por consenso.

Entre una reunión y la siguiente se publican noticias en el blog, los niños suben sus comentarios -aunque este punto no se ha concretado con la asiduidad esperada-, y el equipo del museo evalúa las propuestas, diseña e implementa las acciones.

La iniciativa de la “Sala de Niños” motivó que un espacio, aún en desuso, fuera restaurado por la Escuela-Taller de Restauración del MAPI -equipo que tiene a su cargo la puesta en valor del edificio, integrado por beneficiarios del programa Uruguay Trabaja del Ministerio de Desarrollo Social del Uruguay.

Asimismo, que se firmara un convenio con el Plan Ceibal -Programa del gobierno uruguayo que provee hardware y software educativo a escuelas, liceos, docentes, escolares y liceales de todo el país, para integrar ese nuevo espacio a la red de Aulas Ceibal, recibiendo así 20 tablets para uso de los niños en el museo y la instalación de una antena de conexión de la Red Ceibal, con acceso a internet de alta velocidad. Por su parte, los niños en el Taller de Textiles confeccionaron y estamparon almohadones para el espacio.

### **3. Evaluación y proceso correctivo**

Los integrantes del Consejo son portadores de una credencial plástica -tipo tarjeta de crédito- que los identifica como miembros del mismo y les permite además identificarse para acceder gratuitamente a todas las actividades del museo, que es uno de los beneficios previstos para ellos.

Este punto es el primero que tenemos en cuenta para la evaluación de este proyecto, ya que nos permite medir el grado de fidelización de este grupo de niños, por la frecuencia en la asistencia a las reuniones del Consejo y a las actividades del MAPI.

Para evaluar este aspecto contamos con el registro de asistencia a las reuniones y el registro del uso de la tarjeta en las actividades que organizamos para este segmento de público.

Pretendemos, además, que la conformación del Consejo refleje la distribución geográfica, el nivel socio-educativo-económico, de género, y en general sea representativa de la constitución sociodemográfica de Montevideo y del Uruguay. Las evaluaciones realizadas en las primeras instancias y la experiencia piloto ya realizada, demuestran que sus integrantes provienen de variadas áreas geográficas -inclusive fuera de la capital- y de diversos grupos socioeconómicos.

Otro de los aspectos que nos interesa evaluar es la cantidad y sobre todo calidad de las propuestas, sugerencias, iniciativas y críticas que surgen del Consejo. Para ello, con posterioridad a las sesiones, se realizan reuniones de evaluación entre la dirección del museo y los integrantes del equipo que participaron del encuentro, para considerar los temas que surgieron de la instancia de participación de los niños, basados en el registro de la respectiva reunión. A su vez, esta instancia permite analizar la viabilidad de las iniciativas y discutir las sugerencias y críticas, a la luz de el plan de gestión y Plan Director del MAPI.

La evaluación, también contempla -mediante la técnica de observación participante y registro de las intervenciones- medir el grado de horizontalidad en la discusión y el logro de la participación esperada. Asimismo, una evaluación cualitativa de las propuestas, mide el grado de conocimiento, interés, opiniones y actitud sobre las actividades y sobre el museo en general, mediante la técnica cualitativa del *focus group*.

Regularmente se realizará un análisis de contenido del blog y de los comentarios en redes sociales, web y prensa para evaluar el impacto público de esta iniciativa.

Anualmente se realizarán encuestas a los integrantes del Consejo y a los adultos responsables para medir el grado de satisfacción y se hará una estimación de la viabilidad y del nivel de implementación de las propuestas surgidas en el periodo. Se redactará un informe final que servirá como guía para la adopción de medidas de remediación y como base a las nuevas convocatorias del Consejo.

Los instrumentos de evaluación previstos permitirán indentificar si se ha cumplido con los objetivos previstos, y en definitiva, si el Consejo de

Niños se trata de una instancia que redundo en beneficios, tanto para sus integrantes como para las acciones que despliega el MAPI para esa franja etaria.

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# **The *Inclusive Museum* Project: Creating a Friendly Environment for People with Disabilities**

*Dinara Khalikova\**

## *Abstract*

In 2017, ICOM Russia in cooperation with the social project “Wonder Wheel” and Sberbank’s Charitable Foundation “Investment to the Future” launched the long-term program *Inclusive Museum* aimed at developing the best museum practices of socialization and creative rehabilitation of people with disabilities. The project united experts from cultural and social spheres and consisted of several mutually reinforcing elements:

- *Education of museum specialists*: we elaborated short animated videos and illustrative recommendations for museum staff about the principles of interaction with children with mental disabilities to overcome existing communication and attitudinal barriers. As well, we conducted educational webinars for museum specialists on how to work and organize effective programs for these children.

- *Popularization of museum inclusion*: we created a website to collect successful practices of museum work with people having disabilities and facilitate knowledge sharing in this field. Our project team has been also organizing meetings and seminars to discuss topical issues and current requests. One of the most significant means of facilitating museum work for

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children with disabilities became a grants competition of the best inclusive programs.

- *Museum audience involvement*: we established and implemented the All-Russian campaign “Museums for Everybody! The Day of Inclusion” with a key social message that everybody should have equal rights and opportunities to participate in the cultural life.

The first year of the project helped to strengthen the social role of museums on a national level and consolidate important stakeholders who share the values of building an accessible and friendly museum environment as a space for learning, dialogue and creative expression for all.

*Keywords*: inclusion, people with disabilities, accessibility, education, socialization.

## **1. The conception and planning of the programme**

The *Inclusive Museum* project was developed by ICOM Russia in response to the needs of the Russian museum community intended to increase the capacities for working with people with disabilities. As stated in the *UN Convention on the Rights of Persons with Disabilities* (2006) as well as highlighted in the *UNESCO Recommendation concerning the Protection and Promotion of Museums and Collections, their Diversity and their Role in Society* (2015), culture should be available for everyone. This universal value is shared by Russian museums, however, most of them do not have fully accessible environment and inclusive programs. There are various challenges for people with disabilities in museums, including physical, sensory, intellectual, cultural and other barriers (Walters, 2010, p. 101), especially related to social-psychological and communication problems.

Accessibility is a complex issue that requires multifaceted and thoughtful work. My colleagues and I strongly believe that the most important step to start with is developing a positive attitude of museum staff to visitors with disabilities. As investigated by ICOM Russia during professional meetings and seminars, generally museum employees (from ticket office workers to curators) lack knowledge and skills of interaction with people with disabilities. In the context of existing social stereotypes

and prejudices against people with disabilities, it leads to misunderstanding and fear of communication with this audience.

In this regard, we have designed a complex and longstanding project to overcome these communicational and attitudinal barriers. Being important platforms for learning and socialization, museums have a significant impact on self-fulfilment and wellbeing (Dodd and Jones, 2014). They strive to be open, comfortable and friendly but it is hardly achievable if the museum staff does not have strong competences and communication skills acquired through relevant training.

The project *Inclusive Museum* is aimed at developing the best museum practices of socialization, creative expression and rehabilitation of people with disabilities, as well as building an accessible environment in museums. Apparently, the primary audience of the project is museum specialists who are trained on disability issues, and the final target audience is people with disabilities who are getting better opportunities of participating in museum activities. The project tries to thoroughly explain specificity of different forms of disability step by step. In 2017, our target audience was people with mental disabilities. In 2018, we focus on the work with deaf and hard-of-hearing visitors, in 2019 – blind and visually impaired people.

The social model of disability is at the heart of the project's philosophy. This approach has been advocated since the end of the twentieth century but still needs to be promoted. In contrast to medical model, it states that "it is not individual limitations, of whatever kind, which are the cause of the problem but society's failure to provide appropriate services and adequately ensure the needs of disabled people are fully taken into account in its social organization" (Oliver, 1990). Following this approach in museums, we try to understand the needs of visitors with disabilities and find relevant solutions.

In 2017, the project pursued the following objectives:

- provide museum employees with basic knowledge about disability issues and features of people with mental disabilities;
- educate museum specialists to interact with children with mental disabilities and organize inclusive programs for them;
- improve the quality and efficiency of programs for children with mental disabilities and facilitate the formation of comfortable environment in museums for these children;

- facilitate the creation of new regular programs for children with disabilities and raise the number of the programs' participants;
- promote successful museum projects contributing to socialization, creative activities and vocational guidance of children with mental disabilities.

The project has been realized jointly with a socially oriented organization “Wonder Wheel” and with the support of the Sberbank’s Charitable Foundation “Investment to the Future”. The main activity of “Wonder Wheel” is the organization of museum visits for families having children with disabilities to strengthen social cohesion and creativity of all the family members. The involvement of this NGO considerably helped to coordinate and develop the project. The financial contribution of Sberbank’s Charitable Foundation “Investment to the Future” allowed to create the website of the project, elaborate educational materials, organize the grants competition and conduct awareness-raising and promotional events.

The project involved reliable and authoritative partners: museums which have a successful experience of implementing inclusive programs, as well as social and charity organizations which support people with different forms of disability. We have been cooperating with the Pushkin State Museum of Fine Arts, State Darwin Museum, Tsaritsyno Museum-Reserve, Museum of Russian Impressionism, State Russian Museum, Omsk Museum of Fine Arts named after M.A. Vrubel, Experimentanium science center, Institute of Russian Realist Art, Multimedia Art Museum, MEA Manege, Museum “The Lights of Moscow”, State Museum – Cultural Center “Integration” named by N.A.Ostrovsky, Downside Up Charitable Fund, Center for Curative Pedagogics (CCP), Rehabilitation Center “Our Sunny World”, Russian Disability NGO “Perspektiva”.

The involvement of these partners implied the creation of a strong team of experts: museum professionals, art-therapists, psychologists, tutors and other specialists, including persons with disability, who participated at different stages of the project. We have been also consulting with parents of children with disability in order to achieve useful outcomes relevant to real practice. The key activities of the project included:

- creation and development of the project’s website;
- elaboration of educational materials;

- organization of educational webinars;
- conferences, workshops, consultations;
- conduction of the museum contest of the best inclusive programs;
- implementation of All-Russian campaign for museum inclusion.

During the implementation of the project, we attracted a number of volunteers: students, artists, designers, photographers, journalists and other individuals who helped in organization, media relations, information and technical matters. The fact that the project brought into the fold so many like-minded people has proved its social significance and sustainability.

We used all the available resources to promote our activities and reach the audience. Remarkably, started as a grassroots initiative, the project received informational support from federal and regional governmental bodies in the sphere of culture, education and social issues as well as from various mass media. In general, there were more than 900 publications about our project in the media (from October to December 2017).

## 2. Carrying out the programme

The project was launched in May 2017 and being developed through consistent and interrelated activities:

- **Creation and development of the *Inclusive Museum* project's website** (May-December). This platform accumulates successful practices of museum work with people having disabilities, provides free access to the projects' materials, and helps share knowledge among museums. The website is equipped with necessary tools for interactive work with users, e.g. personal account, follow-up and feedback forms: [www.in-museum.ru](http://www.in-museum.ru)
- **Elaboration and promotion of eight thematic animated videos** (fig. 1) (June-August) upon following issues:



1. social approach to disability problems in museums<sup>1</sup>;
2. friendly and correct terminology<sup>2</sup>;
3. disability etiquette<sup>3</sup>;
4. interaction with children having Down syndrome<sup>4</sup>;
5. interaction with children having autism spectrum disorders<sup>5</sup>;
6. interaction with children having cerebral palsy (with intellectual disability)<sup>6</sup>;
7. interaction with children on a wheelchair/scooter (with intellectual disability)<sup>7</sup>.
8. organization of inclusive programs in museums<sup>8</sup>.



Fig. 1 - A screenshot from the animated video  
 “People with disability. Terminology”

Captions: “All people are different. And every person should be respected”

<sup>1</sup> *Social approach to disability*: [www.youtube.com/watch?v=ziP32P9xDAk](http://www.youtube.com/watch?v=ziP32P9xDAk)

<sup>2</sup> *People with disability. Terminology*: [www.youtube.com/watch?v=zTe5tjWLWO8](http://www.youtube.com/watch?v=zTe5tjWLWO8)

<sup>3</sup> *People with disability. Etiquette*: [www.youtube.com/watch?v=lfZdPNeOfEQ](http://www.youtube.com/watch?v=lfZdPNeOfEQ)

<sup>4</sup> *A child with Down syndrome in the museum*: [www.youtube.com/watch?v=Hz4O-YmOvBI](http://www.youtube.com/watch?v=Hz4O-YmOvBI)

<sup>5</sup> *A child with autism spectrum disorders (ASD) in the museum*:  
[www.youtube.com/watch?v=SFNnBaxbGLM](http://www.youtube.com/watch?v=SFNnBaxbGLM)

<sup>6</sup> *A child with cerebral palsy in the museum*:  
[www.youtube.com/watch?v=h4oHB6H7Y5w](http://www.youtube.com/watch?v=h4oHB6H7Y5w)

<sup>7</sup> *A Child on a wheelchair in the museum* [www.youtube.com/watch?v=lwaxBpY9B9U](http://www.youtube.com/watch?v=lwaxBpY9B9U)

<sup>8</sup> *What is the inclusive museum?* [www.youtube.com/watch?v=Eu9S8JHVFw8](http://www.youtube.com/watch?v=Eu9S8JHVFw8)

These animated videos are made in a very short and simple form to transmit basic knowledge to a wider museum community.<sup>9</sup> Four of them are voiced by children with mental disabilities who became prototypes of the video clips' characters. From this perspective, the project embraced personal stories and feelings and helped the children to be heard.

As a follow-up, we created **illustrated booklets with recommendations** (fig. 2) based on the animated video clips. They are also very concise and easily usable by museum employees of different background, qualification and position (including representatives of guest services, security, merchandising and coffee shops) to learn about key principles of interaction with visitors with mental disabilities.

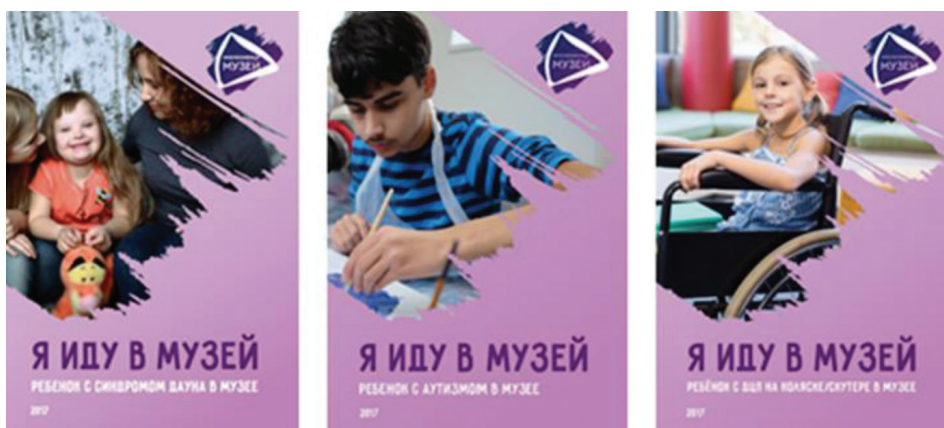


Fig. 2 - Illustrations of the project booklets' front covers

Titles: *I am going to a museum.*

*A child with Down syndrome / with autism / with cerebral palsy on a wheelchair*

• **Implementation of educational webinars** (August-October)

We conducted two series of six webinars (twelve in total) on the following topics: etiquette and terminology related to people with disabilities, features of interaction with children with different types of mental disability, as well as principles and requirements for the creation of inclusive programs, with consideration of successful museum practices in Russia and other countries.

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<sup>9</sup> All these videos are available on YouTube with English subtitles.

These online seminars were organized for museum specialists intended to acquire profound knowledge on how to work with children with mental disabilities and conduct effective inclusive activities. More than 450 museum specialists participated in this educational course. Upon completing, everyone could pass tests to check the knowledge gained.

- **Organization of professional discussions and consultations** (September-December)

Our project team systematically organized and participated in meetings and conferences to discuss topical issues with all the stakeholders.

- **Conduction of the museum contest of the best inclusive programs** (October-December)

The grants competition was organized to detect promising museum programs for children with mental disabilities and provide winners with financial help for their implementation in 2018. From 52 applications, 10 programs were included in the shortlist and finally 2 projects won the award.

- **Implementation of All-Russian campaign to promote museum inclusion** (2 December)

The campaign called “Museums for Everybody! The Day of Inclusion” was established with a key social message that everybody should have equal rights and opportunities of participating in the cultural life. On 2 December, over 260 museums from the whole country conducted various events for people with disabilities, their friends and families as well as all interested visitors. There were excursions, workshops, concerts, performances and other activities elaborated by museums with consideration of special needs of people with different types of disabilities. All these events were presented on the *Inclusive Museum* project’s website ([www.in-museum.ru/afisha/](http://www.in-museum.ru/afisha/)).

During the implementation of the project, *Inclusive Museum* became a strong brand with particular style used in all materials and activities. Consequently, for the brand visibility, all museums which took part at the campaign used a special poster (fig. 3). On the day of campaign, a photo contest was unfolding in the projects’ social media pages (Facebook and

Instagram): museum specialists made photos with their visitors and posted online or sent to our email.

According to our research, more than 15000 people took part in museum events in the framework of this campaign.



*Fig. 3 - The poster for the All-Russian campaign “Museums for Everybody! The Day of Inclusion”*

### 3. Evaluation and remedial process

Our team collected the feedback and analysed outcomes (quantitative and qualitative) at the all stages of the project. We conducted online survey with open-ended and closed-ended questions among the participants of each webinar to find out the relevance and applicability of the provided information. On average, 92% of the participants rated the webinars’ topics as very relevant. 80% of participants answered that they would recommend colleagues to take part in our educational course.

As well, we made a research among the museums participated in the “Museum for Everybody! The Day of Inclusion” campaign about their achievements and challenges in organizing programs for people with

disabilities. We asked to share the feedback received from museum visitors to see the attitudes of the target audience. Over 160 respondents provided us with important information to deeper understand the situation and existing needs. 81 % of participants strongly agree and 19% tend to support the idea of conducting this campaign annually since it helps to attract the target audience in museums. However, some museum specialists mentioned that the day of campaign (the first Saturday of December) was not convenient for groups from orphanages and other specialized institutions because of the weekend. Thus, we decided to extend this campaign in 2018 to several days and allow museums to choose appropriate days.

Finally, we carried out a questionnaire survey among the museum professionals about practical usefulness of our educational materials. Many colleagues noted that they have been using our videos and booklets not only for self-teaching but also for conducting internal trainings for the staff in their museums. Thus, our products have good potential of being shared and distributed among the museum community. We also studied the expectations relating to our further assistance to museums in getting knowledge and skills in the field of inclusive work. Now we use these responses to develop our project activities of this year.

The overall results of the project seem to be quite productive and impressive since we could create a coherent system of supporting museum inclusive work. But there is a lot to do for increasing this positive influence in terms of engaging more museums, more specialists and more partners as well as reaching out our target audiences. During the campaign “Museum for Everybody! The Day of Inclusion”, there were children with disabilities who came to a museum for the first time. Our mission is to make them love museums and open doors to many other visitors whose needs will be met in our institutions.

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# Chuchita: De la sala del museo a las redes sociales

*Edson Armando Méndez Albavera\**

## *Abstract*

Through time, humanity has evolved and with it the ways of relating with others, entertaining, and of course, educating. As Mariño (2008) states, “As a consequence of globalization, many organizations, including museums, have started the transformation of their structures and processes to make them more efficient. The incorporation of Information and Communication Technologies (ICT) has played an important role in these transformations and has generated multiple benefits in many sectors of our society”.

Chuchita: From the museum room to social networks, Chuchita is an educational and cultural dissemination project on Facebook headed by Museo Casa del Mendrugo, which focuses on reaching new audiences through the Internet.

The project arises from the discovery of a pre-Hispanic burial site during the restoration work of La Casa del Mendrugo in the Historic Center of the city of Puebla, Mexico. Chuchita is the name given by the archaeologists to the female skeleton, which is exhibited in one of its rooms.

This Facebook profile shows Chuchita as an old animated character with indigenous features, the image based on the facial approximation of her skull. The profile’s main objective is to revalue and recover the sense of

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belonging and proximity to pre-Hispanic and Mexican culture and has been a great success, with nearly 40,000 followers on Facebook.

Via Internet, the profile presents the story of the museum, and of the city of Puebla, and of Mexico, in a highly user-friendly style. It also provides, among other features, valuable information about the cultural and the natural, the tangible and the intangible heritage of the country: indigenous language and toponymy; oral tradition, including sayings, phrases and humour; popular culture, such as practices and customs, traditions and celebrations; as well as archaeological zones and historical monuments.

*Keywords:* internet, redes sociales, TIC, nuevos públicos, Facebook.

## **1. Concepción y planeación del proyecto**

La Casa del Mendrugo es una casona en el centro histórico de Puebla, la cual formó parte del convento de San Jerónimo y debe su nombre, según los historiadores, a que en ella, la orden Jesuita recibía Mendrugos (limosnas) de los feligreses para su manutención. Ya para finales del siglo XX, después de haber sido una vecindad es abandonada y cae en ruinas. Actualmente es un centro cultural, cuenta con restaurante, club de jazz, bar, café y museo.

Fue gracias a la visión y compromiso de un empresario y filántropo local que en el 2008 se inician los trabajos de restauración de la casona, lo que da lugar a localizar un basurero en el patio central, el cual contenía restos de cerámica Mayólica y Talavera (técnica de cerámica vidreada en color blanco marfileño con esmalte metálico traída por los españoles) de la época colonial, todas piezas de uso común, (platos, jarras, tazones, etc.) las cuales fueron restauradas. Y poco tiempo después se ubicó un entierro prehispánico, cuya excavación controlada estuvo a cargo del Arql. Arnulfo Allende del Instituto Nacional de Antropología e Historia (INAH) sección Puebla. De acuerdo con las investigaciones realizadas por parte del equipo de arqueólogos del Instituto de Investigaciones Antropológicas (IIA) de la Universidad Nacional Autónoma de México (UNAM), encabezado por el Dr. Carlos Serrano, tienen una antigüedad de 3 500 años.

La importancia arqueológica e histórica de este hallazgo radica en que

es el primer sitio arqueológico localizado dentro de la Zona Monumental del Centro Histórico de la ciudad de Puebla, México, en que se han recuperado evidencias de población prehispánica; lo cual modifica la historia hasta hoy contada sobre la fundación de la Ciudad de Puebla en el siglo XVI; ya que se afirmó que se trataba de un valle deshabitado antes de la llegada de los españoles.

Cabe señalar que la ofrenda funeraria que acompaña a dicho entierro está fuertemente influenciada por la cultura Olmeca, también llamada cultura “madre” de Mesoamérica, y consta de objetos diversos de barro, jade, magnetita, obsidiana e incluso conchas marinas; lo que indica que en vida fue un personaje muy importante de esa comunidad. El individuo femenino fue bautizado por los arqueólogos como “María de Jesús” en relación a los Jesuitas; y cariñosamente llamada Chuchita: La habitante más antigua de Puebla. Según los estudios, se trata de una mujer que falleció alrededor de los 50 años de edad; muy longeva para la época.

Con el propósito de exhibir dignamente los hallazgos dentro de la casona, en 2013, se decide abrir un museo en el primer piso. El Arq. Edgar Ramírez fue el encargado de diseñar e instalar las exposiciones de Chuchita y Talavera en varias de las salas del inmueble; se resuelve que además de nombrarla; había que darle vida por medio de un rostro para ser mostrado a los visitantes del museo, por lo que se le solicita al equipo de antropólogos físicos de la Escuela Nacional de Antropología e Historia (ENAH), encabezado por el Arql. Oswaldo Camarillo, que realice una aproximación facial de Chuchita a partir de los restos óseos del cráneo. Rostro que se materializó finalmente en un personaje animado de rasgos indígenas con una identidad y vestimenta prehispánica de edad adulta por el equipo de diseño, dirigido por el D.G. Víctor Duran, el cual nace en el 2015 y que actualmente es la imagen del museo (Imagen 1).



*Imagen 1* – Restos humanos, aproximación facial (Arql. Oswaldo Camarillo) y personaje animado (D.G. Victor Duran) de Chuchita

## 2. Implementación del proyecto

Dado que el Instituto Nacional de Estadística y Geografía (INEGI) informa que más de la mitad de la población actual del país usa Internet, y que la mayoría de estos cibernautas tiene entre 12 y 35 años de edad y de estos tres de cada cuatro tiene un smartphone; además de que más de la mitad de los usuarios lo utiliza para una actividad de apoyo a la educación; el equipo del Museo Casa del Mendrugo decide crear el perfil de Facebook de Chuchita como una manera novedosa de presentar y reinterpretar la sala de exhibición de dicho entierro prehispánico con la premisa de que nuestro público, el público de los museos ya está en las redes sociales.

Adicionalmente se incluyen videos y una página web con dicho personaje, dentro de la sitio web general de La Casa del Mendrugo, para lograr la interacción entre el perfil de Facebook y el museo. El ejercicio primero ilustra mediante un video como el personaje de Chuchita invita a los visitantes a interactuar con ella en su perfil de Facebook, a conocer su historia y a visitarla el museo.

A partir de un análisis FODA (Fuerzas, Oportunidades, Debilidades y Amenazas) del museo y de “Chuchita” se identifica el principal área de oportunidad: Las Redes Sociales, el mejor lugar para dar a conocer el hallazgo del entierro prehispánico de Chuchita; en resumen, el lugar donde

la mayor parte del público pasa más de tres horas al día: Facebook.

La administración de dichas herramientas está a cargo del equipo del museo, alimentado de frescas e innovadoras ideas de jóvenes que realizan su servicio social universitario en el mismo; con asesoría directa de los arqueólogos que la descubrieron, los cuales que se reúnen frecuentemente para medir y mejorar las estrategias establecidas así como evaluar y planear los nuevos horarios para realizar de publicaciones con más respuesta e interacción en redes sociales.

Uno de los objetivos de este innovador proyecto en el museo es generar un lugar en el ciber-espacio, en la plataforma gratuita de Facebook, donde de manera clara y sencilla el aprendizaje lúdico e interactivo detone el interés de la población por el museo y temas históricos, culturales y de identidad nacional, en específico la población que tiene acceso a Internet, quienes pueden revalorizar la historia y las tradiciones del país; al mismo tiempo, tomar a las redes sociales como pretexto para fomentar la reflexión y el diálogo.

Otros objetivos también son fortalecer la difusión de la memoria histórica y de la identidad cultural mexicana; impulsando la conversación e interacción entre el museo y la población cibernauta para desarrollar un primer contacto con temas de historia, cultura e identidad; a través, de un registro testimonial e histórico de vida cotidiana, además, de las principales costumbres y tradiciones; aproximando a los públicos jóvenes a la historia a través de la tecnología y las redes sociales estableciendo vínculos duraderos con agentes educativos para colaborar en futuros proyectos.

El perfil de Facebook de este personaje del museo realiza publicaciones para conmemorar los eventos históricos más importantes a celebrar en el país; invita a visitar el museo; muestra la pieza de la semana del museo; organiza eventos para invitar a programas culturales organizados en la ciudad como la “Noche de Museos Puebla”, “Corredor de Ofrendas” o “El Festival la Muerte es un Sueño”; al mismo tiempo recupera y revaloriza las raíces prehispánicas y la identidad mexicana, recuerda costumbres, tradiciones, dichos, refranes, comida, bebidas, trajes típicos; es un registro testimonial y documental sobre la historia de la ciudad, haciendo evidente sus cambios (imagen 2).



*Imagen 2 - Pieza de la semana presentada por Chuchita. Fragmento de jamba tallado en piedra de la exposición “Amos por Siempre” del Museo Casa del Mendrugo)*

Gracias a esta plataforma gratuita, el público puede interactuar con el personaje representativo del museo, Chuchita, en su página de Facebook dejando directamente un comentario en las publicaciones del muro principal o escribiendo un mensaje directo en “inbox”; compartir en sus propios muros las publicaciones del muro principal o dando clic a los emoticonos tradicionales de Facebook: me gusta, me encanta, me divierte, me asombra, me entristece y me enoja. El museo encontró, a través de Chuchita, una forma propia y personal de interactúa con el público y de responder a las preguntas, cuestionamientos, dudas e intereses de sus seguidores. Este perfil fresco y dinámico tiene la libertad de responder con emoticonos a los comentarios de los seguidores. Y para identificar las referencias como lo dice Sáenz 2015, se etiquetan los perfiles de las instituciones correspondientes o fuentes de información.

El perfil del personaje representativo del museo no sólo crea su propia información sino que también comparte de otras cuentas de Facebook: Dependencias de Gobierno: Instituto Nacional de Antropología e Historia, Secretaría de Educación Pública, Secretaría de Cultura, Secretaría de Turismo, Instituto Municipal de Arte y Cultura de Puebla, el Heroico Ayuntamiento de Puebla; Universidades: Universidad Nacional Autónoma

de México, Benemérita Universidad Autónoma de Puebla, Escuela Nacional de Antropología e Historia entre otras; Museos: Museos Puebla, Museo Regional de Cholula, Museo Nacional de los Ferrocarriles, etc.; Revistas Especializada: Artes de México, Arqueología Mexicana, México Desconocido y perfiles de divulgación como Puebla Antigua, Nodo Cultura, México es Cultura, Cultura Colectiva, Amigo Cultura, entre otras y de grupos o comunidades propias de Facebook como: Noche de Museos Puebla, México del Recuerdo, México a través de la historia y El México que se nos fue.

### **3. Evaluación y proceso correctivo**

Se trata de una iniciativa pionera en el país, ya que por lo general los museos tienen un perfil institucional de Facebook; no así las exhibiciones o salas, y es desde ahí donde “Chuchita” presentan sus actividades y colecciones.

El perfil de Facebook de la habitante más antigua de Puebla representa un gran avance en el ámbito de la incursión de los museos en las Redes Sociales para la promoción de la cultura, la educación y la participación social en México.

A partir de las estadísticas propias de la plataforma de Facebook se obtienen y estudian datos importantes de los seguidores: el sexo: el 64% son mujeres y el restante 36% hombres; los intereses: la historia, México y la cultura prehispánica. La edad de los seguidores: el 35% tiene entre los 35 y 44 años, el 29% entre 25 y 34 años, el 17% entre 45 y 54 años y el 19% restante en niños y adultos mayores. La ubicación: el 96% vive en México, el 2% en Estados Unidos y el 2% en el resto del mundo. De los seguidores que viven en México el 40% vive en la ciudad de Puebla, el 14% en la Ciudad de México, el 5% en las principales ciudades del país, Guadalajara, Monterrey, Toluca y León. El 3% en el interior del estado de Puebla. Y 38% en el resto del país (imagen 3).



Imagen 3 - Estadística de los seguidores en Facebook de Chuchita

La afluencia de público al museo ha aumentado considerablemente gracias al perfil de Facebook de este carismático personaje así como también de la participación del museo en diversas actividades culturales de la ciudad, como festivales, conferencias y eventos gratuitos que a su vez son anunciados en dicha plataforma.

Entre los museos de la ciudad de Puebla con perfil de Facebook, Chuchita se encuentra en el segundo lugar con cerca de 40 000 seguidores, solo debajo del perfil del Museo Amparo, museo con más de 25 años de antigüedad; y por encima de museos como el Museo Internacional del Barroco y el Museo Nacional de los Ferrocarriles, entre otros.

La historia de Chuchita y del museo también puede ser conocida a través de una exhibición en línea y un recorrido virtual gracias a la plataforma Google Arts & Culture; y por medio de la cuenta de Twitter y el Canal de YouTube.

A través de este personaje se busca en un inicio que cada uno de los habitantes de la ciudad de Puebla conozca virtualmente y después presencialmente, a su habitante más antigua. Para después seguir aumentando el número de seguidores de forma gradual en el interior del estado de Puebla y del país.

Como una nueva estrategia de aumentar el número de comentarios por publicación para propiciar la curiosidad, el dialogo y hasta el debate, sobre temas históricos entre los seguidores, se incorporan videos con temas de interes global para las nuevas generaciones. Finalmente como área de oportunidad se ha propuesto abordar temas de actualidad como la importancia del papel de las mujeres en la sociedad a través de la historia y los derechos de las minorías.

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# Heritage Hunts @ Heritage Institutions

*Jamal Mohamad\**

## *Abstract*

Museum-going is both an educational and recreational activity, a personally enriching experience and an opportunity for social interaction and bonding (Falk & Dierking, 2000). That is the guiding principle for Heritage Hunts @ Heritage Institutions (HIs), an initiative across National Heritage Board (NHB)'s three Heritage Institutions (HIs) comprising Malay Heritage Centre (MHC), Sun Yat Sen Nanyang Memorial Hall (SYSNMH) and the Indian Heritage Centre (IHC), which is targetted at children aged 6 to 10 years old. The abovementioned heritage hunts are experiential, exploratory and educational children's programmes organised during the school holidays to make learning about community and place heritage fun and interactive. They take place beyond museum walls and within the historical precincts where the three HIs are located.

More importantly, the heritage hunts involve the participation and support of key stakeholders within the historical precincts, as well as the participation of students from Singapore's Institute of Technical Education (ITE) as facilitators.

For 2017, the HIs developed and organised a total of three heritage hunts and they include "Little Reporters" by MHC, "Little Designers" by SYSNMH and "Little Traders" by IHC.

*Keywords:* enriching, experiential, exploratory, interactive, educational.

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## 1. The conception and planning of the programme

The objectives of Heritage Hunts @ HIs are to create age-appropriate programmes for our young visitors to stimulate their curiosity, creativity and learning; to allow families to bond and build fond museum memories and experiences; and to leverage on the HIs' positions as focal points for the respective ethnic communities to promote cross-cultural understanding. The Heritage Hunt @ HIs programme is targeted at children aged between 6 to 10 years old.

The content for each heritage hunt is conceptualised to complement the institution's special exhibition, and developed in close collaboration and consultation with key stakeholders in the historical precincts. All participating key stakeholders would be thoroughly briefed on the programme's objectives as well as their expected roles. To ensure that the participants are engaged in learning, the HIs will select content that is authentic and relevant to participants' daily lives.

The "Little Designers" heritage hunt for SYSNMH was designed to complement its special exhibition titled "Stitches of Love – Hidden Blessings in Children's Clothing and Accessories" which looked at the use of auspicious motifs on traditional Chinese children's clothing. The stakeholders involved included partners in the Balestier precinct such as the nearby Buddhist temple and park management. Through the conduct of interactive activities at these locations, the trained student facilitators presented insights into the use of auspicious Chinese motifs, such as lotus and butterfly, that are still present today.

For MHC, the "Little Reporters" heritage hunt was designed to complement its special exhibition, "*Mereka Utusan: Imprinting Malay Modernity, 1920s – 1960s*" which presented insights into the history of the Malay language print industry in the early 20th century. The stakeholders involved include various precinct locations where old publishing houses used to be located e.g. The Little Toy Museum (Hj Siraj's publishing house) and The Sultan Hotel (previously Al-Ahmadiyah Press).

For IHC, its "Little Traders" heritage hunt was designed to complement its special exhibition on the Little India historical precinct. The stakeholders involved were a flower garland maker, a traditional goldsmith, a shop selling spices and a textile shop. These stakeholders would share the history of their

trades and provide demonstrations for participants of IHC's heritage hunt.

The three key mediation tools used to enhance the heritage and cross-cultural encounters included:

a. Educational Kit

Using an educational kit encourages self-directed and pro-active learning whereby participants take ownership of their own learning. All participants would be provided with an educational kit (fig. 1) which included an activity booklet and a map for navigation. Armed with the kit, participants were encouraged to find their way to each of the four to six stations manned by student facilitators who had been briefed on the content and provided with the necessary training.

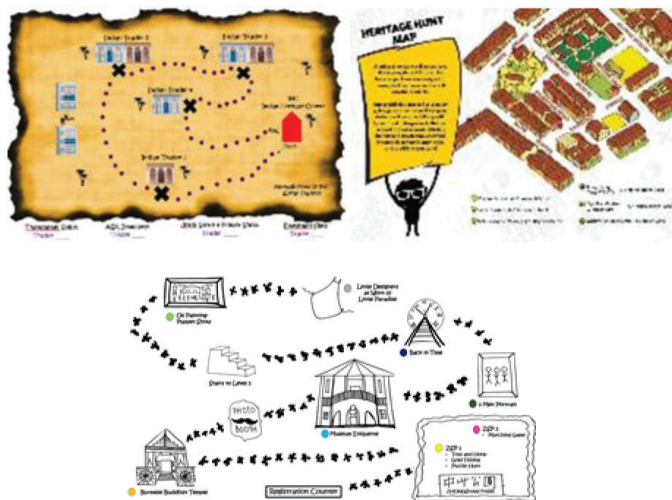


Fig. 1 - Heritage Hunt Kits and Maps of the route provided for the participants

### b. Game-based Learning

Cross-cultural understanding is embedded in the Heritage Hunt @ HIs programme which takes participants on a “quest” around the respective historical precincts to discover the heritage and cultures of the Chinese, Malay and Indian communities in Singapore. At each station, participants are given a task which they have to complete. Once each task is completed, they are given a reward in recognition of their hard work. After completing all the necessary tasks, participants will return to the starting point where the student facilitators will summarise the key learning points.

### c. Role-Playing

Role-playing is an excellent tool to that encourages empathy as participants get to adopt a position other than their own. They are able to wear different lens and understand diverse perspectives. For instance, an activity at the Malay Heritage Centre allowed participants to learn more about the history of printing industry in Singapore and the participants also had a chance to play the role of journalists and collect pieces of news/stories to be featured in their own newspapers at the end of the hunt.

### Planning:

Heritage Hunt @ HIs was first launched in 2011 at the Malay Heritage Centre, and by 2016, the programme was adopted by the other two HIs. The three HIs developed themes for their respective heritage hunts based on their special exhibitions and the planning process started in January prior to their implementation in May. As part of the planning process, each HI would approach the relevant precinct stakeholders to secure participation and develop content (fig. 2).



Students attending training workshop on conducting children activities in a museum setting



Students presenting their activity ideas

*Fig. 2* – Students participating in training and presenting activity ideas

## 2. Carrying out the programme

For 2017, two of the three HIs partnered Singapore's Institute of Technical Education (ITE) and trained student facilitators from ITE's Travel and Tourism Programme. The student facilitators were encouraged to conduct research, develop scripts and prepare trivia questions for each of the stations where they are based. Trial runs of the heritage hunts were conducted with the students acting as facilitators, stationmasters and participants.

The student facilitators worked in teams to manage different activity stations, and they were encouraged to use storytelling, craft-making and games to engage participants. Based on the content provided, the student facilitators would also improvise and/or re-create the delivery of the content for each station during the trials (fig. 3).



Participants navigating with guidance from their student volunteer facilitators for MHC's Heritage Hunt



Student organisers and volunteers facilitating the activities related to the special exhibition "Stitches of Love - Hidden Blessings in Children's Clothing and Accessories" by SYSNMH

*Fig. 3 – Student facilitators leading activities they co-created*

Apart from the student facilitators, stakeholders and relevant performing artistes were also engaged as stationmasters to share their knowledge and provide first-hand experience to make the stories “come alive” (fig. 4).



*Fig. 4 - Stakeholders and performing artistes sharing their knowledge with the participants*

Based on the trials conducted, the HIs' museum educators and programmers gathered feedback to review components of the hunts for improvement. Feedback was gathered from the student facilitators, station

masters and participants. The student facilitators also shared operational and logistical challenges faced when conducting the different activities. The content and delivery of materials for each station were then re-evaluated and tweaked to ensure smooth delivery.

Over the years, the Heritage Hunts @ HIs programme has been modified from a standalone precinct-based programme to become one which complements the HIs' special exhibitions. The programme has also evolved from one which used to be run and managed by staff to one which is facilitated by student facilitators and supported by precinct stakeholders.

### 3. Evaluation and remedial process

The three HIs tracked and evaluated the effectiveness of the Heritage Hunt @ HIs programme based on three key performance indicators: total hunts conducted; total number of participants; and consolidated feedback on programme effectiveness.

The HIs also conducted surveys to solicit feedback from participants at the end of each heritage hunt. Based on the findings, the programme scored well on all four measurement aspects: “Made Museum Experience Fun”; “Is Educational”; “Promotes Family Bonding”; and “Nurtures Creativity”. In particular, “Made Museum Experience Fun” and “Is Educational” components scored the highest, with 100% of participants selecting a favourable score (figg. 5, 6).



*Fig. 5 - Participants writing their thoughts and experience*





Fig. 6 - Participants sharing their learning points after the heritage hunt

Based on the consolidated feedback, all three HIs would review their respective heritage hunts and develop remedial actions where necessary. One of the remedial actions taken in 2013 as a result of participant feedback was the provision of a poncho and water bottle for all participants. Another remedial action which was implemented in 2016 included setting up more stations that encourage parent-child participation upon receiving parents' feedback.

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# L'histoire des bonbons

*Tinatin Shervashidze\**

## *Abstract*

The Georgian State Museum of Folk and Applied Arts was founded in 1913 by the Caucasian Handcraft Committee, whose main purpose was to preserve, exploit, and pass on to the future generations the know-how of artists and craftsmen active in all areas of applied art and craft in the Caucasus. To this end, the committee had created a specialised workshop for each of these disciplines of art and craft. Inspired by the fact that there was a candy factory among these workshops, the educational programme for 6-10-year-old children presented here deals with the theme of confectionery and uses it to introduce to the younger visitors the history of the Caucasian Handcraft Committee.

The programme consists of two parts: the theoretical part, which on the one hand tells the story of the Caucasian Handcraft Committee and on the other hand gives an introduction to the history of sugar and confectionery, and the practical part, during which the children turn into little confectioners themselves, make sweets, wrap them, and apply to them the “house brand” labels, specially designed for this occasion.

*Keywords:* atelier, apprendre en faisant, créativité, création de liens entre la jeunesse et le musée, petits confiseurs.

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# 1. Conception et planification du programme

## 1.1 Motivations

D'une part, le but du programme est de faire connaître aux jeunes visiteurs du Musée des arts populaires et appliqués l'histoire du Comité artisanal du Caucase, qui a fondé le musée en 1913. Le Comité artisanal du Caucase a été créé à la fin du XIXe siècle avec la mission de conserver, valoriser et transmettre aux générations futures le savoir-faire existant dans tous les domaines artistiques et artisanaux pratiqués dans la région. A cette fin, le comité a entrepris de vastes travaux, tels que le recensement de foyers de production artistique et artisanale à travers tout le Caucase, diverses expéditions de recherche, la collecte et la conservation de spécimens anciens et rares, la conservation et le développement de technologies utilisées dans différents domaines d'artisanat. À l'échelle de tout le Caucase, le Comité artisanal a créé de nombreux ateliers, où les artisans s'appuyaient sur des techniques et formes traditionnelles et en créaient de nouvelles. Enfin, pour conserver les échantillons d'art populaire traditionnel collectionnés par le comité, le Musée du Comité artisanal du Caucase (actuellement le Musée des arts populaires et appliqués) a été fondé. Toutes ces activités étaient coordonnées au sein d'un système bien organisé, efficace et productif, qui n'existe plus aujourd'hui (seul le musée subsiste). C'est pourquoi nous pensons qu'il est important et utile de faire connaître cette histoire aux enfants.

D'autre part, l'objectif du programme est que les enfants passent un moment agréable au musée, qu'ils participent au programme avec plaisir, tout en s'instruisant (fig. 1).



*Fig. 1 - A gauche: La fabrique de bonbons du Comité artisanal du Caucase au début de XX<sup>e</sup> siècle. A droite: Le travail des petits confiseurs au Musée des arts populaires et appliqués, 2017*

## 1.2 Contenu

Le programme est composé de deux parties : théorique et pratique.

Après une présentation illustrée sur l'histoire du musée et le Comité artisanal du Caucase, la partie théorique aborde les questions suivantes : Quand et dans quelles circonstances est née l'idée de préparer des bonbons ? Quel était l'ingrédient qui ne se trouvait pas dans la nature en état directement exploitable par les confiseurs ? D'où vient la canne à sucre et comment s'est-elle répandue dans de différents pays du monde ? A quoi ressemblaient les bonbons que l'on fabriquait autrefois ? Est-ce qu'ils étaient considérés comme desserts ou non ? Depuis que les bonbons sont devenus des objets de luxe, quelles nouvelles recettes et inventions ont été créées ? Quelles sont les sucreries traditionnelles géorgiennes et comment les prépare-t-on ?

Durant la partie pratique les enfants participent à la préparation du matériel nécessaire pour la fabrication des bonbons. On leur présente la recette, qu'ils pourront emporter à la maison. Chaque groupe prépare du matériel qui sera utilisé par le groupe suivant, alors qu'eux-mêmes vont se servir de ce qui a été préparé par le groupe précédent (ou par les animatrices du programme). En effet, la masse travaillée doit être laissée reposer au moins 2 heures dans le réfrigérateur. Comme les recettes de l'ancienne fabrique de bonbons n'existent plus, nous avons considéré plusieurs recettes de bonbons pour en sélectionner celle qui satisferait le

mieux les contraintes imposées par le cadre du programme. Par exemple, il ne faut pas que nous ayons besoin d'allumer le feu, la masse de bonbons doit être facile à travailler, etc.

Une attention particulière est portée à la question du design de l'emballage des bonbons. L'étiquette, que les enfants collent au bonbon déjà enveloppé, a été spécialement conçue pour cette occasion. Y figure l'un des objets conservés au musée, une bonbonnière en argent filigrané. Ceci souligne le lien entre le musée et les bonbons que chaque enfant emporte chez soi, et leur rappelle ce rapport (fig. 2).



Fig. 2 - Un bonbon, fabriqué par un jeune participant du programme, 2017

### 1.3 Ressources

#### *Ressources logistiques*

La partie théorique du programme se déroule dans l'une des petites salles d'exposition du musée. La présentation est accompagnée de photos et de vidéos, projetés au mur.

La salle est équipée de tapis et de coussins pour que les enfants soient confortablement installés pendant le programme. La lumière est éteinte pendant la projection.

La partie pratique se déroule dans une salle spéciale, où il y a des tables et des chaises en bois. La salle est éclairée par la lumière du jour et donne sur le jardin du musée, où, en cas de beau temps, on peut réaliser la partie pratique (fig. 3).



Fig. 3 - Les enfants dans la salle spéciale avec leurs « productions »

### *Ressources financières*

Les moyens financiers, dont nous avons besoin pour la réalisation de ce programme, correspondent au budget du musée. Le programme est payant. Avec une partie de la somme reçue nous achetons le matériel indispensable pour le programme: les ingrédients pour les bonbons, des dragées minuscules pour décorer la masse essentielle, des assiettes jetables, des gants jetables, des papiers pour l'emballage : blancs pour l'intérieur, colorés pour l'extérieur, des moules de muffins et des rubans multicolores, et les étiquettes spéciales que nous faisons imprimer pour les coller sur l'emballage des bonbons.

### *Ressources humaines*

Le programme est animé par la coordinatrice des programmes éducatifs. Elle dirige la partie théorique seule, mais pendant le déroulement de la partie pratique elle est aidée par deux personnes (stagiaires ou autres employées du musée).

## **2. Mise en œuvre du programme**

### **2.1 Déroulement du programme**

La durée du programme est 1 heure et demie. La partie théorique dure environ 30-35 minutes. Le récit poursuit un sillon historique, en commençant par l'histoire du sucre aux îles de la Nouvelle Guinée. A travers le récit les enfants font la connaissance de diverses douceurs des pays étrangers et de leur propre pays, de leur histoire et de leur composition, ce qui leur permet de les comparer. Ils découvrent comment sont fabriqués des bonbons dans l'industrie alimentaire et les « tchourtchkhélas » (confiserie géorgienne traditionnelle) dans un village géorgien. Ils s'initient à la chronologie de l'invention de nouvelles et différentes espèces des bonbons, font la connaissance de détails peu connus liés aux confiseries géorgiennes traditionnelles.

Le plan de la partie théorique, ainsi que le scénario de la partie pratique, a été présenté d'abord au département éducatif qui l'a validé. Le budget du programme a été discuté avec la directrice du musée.

### **2.2 Gestion du matériel**

Nous renouvelons périodiquement les stocks du matériel indispensable pour le programme, dont une partie est décrite dans la section 1.3. Comme nous avons affaire aux produits alimentaires, nous vérifions toujours leur qualité et leur date d'expiration. La salle à manger du musée dispose d'un frigidaire, où nous gardons ces produits.

## **2.3 Modalités de visites**

Pour participer au programme, des classes de différentes écoles publiques et privées s'y inscrivent. Elles appellent le musée pour faire une réservation. Nous précisons le nombre d'enfants dans un groupe. S'ils sont plus que 22 personnes, on les accueille en deux sessions, car la salle, aménagée pour les programmes éducatifs n'est pas assez grande. Il est à noter que le déroulement du programme ne perturbe pas les visites régulières du musée, qui peuvent se poursuivre normalement.

Nous veillons qu'entre les programmes il y ait au moins 30 minutes de pause, afin que la salle puisse être préparée pour accueillir le groupe suivant. Ceci permet également à la personne qui anime le programme de faire une pause. En effet, comme le programme jouit d'une grande popularité, il arrive qu'il y ait trois groupes par jour qui viennent y participer. Le programme est proposé depuis octobre 2017 et l'afflux de visiteurs ne tarit pas.

## **3. Evaluation et remédiation du programme**

Pour l'évaluation du programme, l'approbation du public est, à notre avis, un index important. Quand les élèves et les professeurs parlent de leur visite au musée à leurs collègues et dans d'autres classes et ainsi font une sorte de publicité, cela signifie qu'ils sont contents et évaluent positivement l'idée et le fonctionnement du programme. En général, le musée tâche toujours être à l'écoute des avis des visiteurs et essaie de prévoir leurs envies et demandes. Par exemple, d'après nos observations, les professeurs ont tendance à préférer que la partie théorique soit plus courte et privilégient la partie pratique. Ils pensent que les élèves s'impliquent davantage dans cette dernière. Le musée essaie de prendre en considération leur opinion, mais défend en même temps ses principes, selon lesquels les élèves, outre des compétences pratiques, doivent également acquérir des connaissances théoriques et essaie de rendre la partie théorique plus amusante, plus esthétique, attrayante et interactive.

Le programme est destiné aux enfants âgés de 6 à 10 ans. Les visiteurs des programmes éducatifs de notre musée sont en général des élèves de



cette tranche d'âge. Cependant, comme nous avons pu le constater en pratique, le programme s'est révélé intéressant pour des enfants plus âgés, ainsi que plus jeunes. Dans un cas, la mère d'un enfant a décidé de célébrer l'anniversaire de son fils au musée en invitant ses camarades à participer à notre programme sur les bonbons. Bien qu'il y ait eu parmi les invités des enfants de 4 à 13 ans, chacun d'eux a trouvé le programme amusant et intéressant.

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