

# CONTEMPORARY MUSEUM

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## & GALLERY EDUCATION PRACTICES:

*Local Communities  
Meet Global Narratives*

**MAY 22-23, 2015**

Point Centre for Contemporary Art | Fine Arts Programme, University of Nicosia



## Local Communities Meet Global Narratives

## Point Centre for Contemporary Art

with the support of the Visual Sociology and Museum Studies Lab,  
Cyprus University of Technology



Conference Abstracts wordcloud

## Conference Description

Increasing attention is being placed on the social responsibility of contemporary museums and galleries. The implementation of social responsibility projects and community outreach is often carried out through an institution's education department.

Museums and galleries are no longer largely focused on what they present (collections and artworks) but also on the people of their locality and on ways to involve them in their practices. Galleries and museums have never before involved as many individuals through their diverse programming structures, and fostered so many cross-institutional collaborations. This could in fact be interpreted as a direct result of the changing structure of funding mechanisms that have increasingly placed more emphasis on the involvement of diverse social groups and new communities. The need to sing to the tune of multiculturalism, variously defined, has brought museum and gallery educational narratives that aim to represent the voices of minority and marginalized social groups. At the same time, the notion of cultural diversity has been embraced by institutions even as the role of centres of art and culture in processes of regeneration and gentrification is acknowledged and accepted as a complicated one.

This conference, hosted by Point Centre for Contemporary Art and the University of Nicosia, is organised in connection, and in reflection upon Point's collaboration with a local elementary school (the Eleneio Municipal School in Nicosia, Cyprus) for a local EEA-funded programme entitled "Promoting Anti-Discrimination through Arts Education for the Local Community." The conference wishes to map out relevant knowledge, and bring about the sharing of good practices, educational and social theory, critical thinking, and on-the-ground expertise between scholars, professionals, and practitioners.

### **The conference takes off from questions such as the following:**

How can gallery and museum education programmes meaningfully address the needs of the local community?

What is the role of educational programmes in making a difference to local patterns of segregation, pedagogical structures and processes of meaningful engagement?

How can such programmes contribute to the building of values of citizenship, and at the same time constructively challenge how citizenship is defined, and the top-bottom institutional practices related to it?

### **The conference wishes to expand on the following themes:**

Art-centres, galleries, and museums activating and addressing the needs of communities.

The importance of engaging the local community, and ways of doing so.

The pitfalls of multiculturalism discourse in educational practices.

Educational programmes tailored to the needs of the local community.

Collaborations between art-institutions and schools.

Art-centre, gallery, and museum pedagogical practices engaging diverse social groups.

Local museum education narratives in a global culture market.

Discussions of specific thematic methodologies (e.g. regarding sound, architecture, preoccupation with the archive etc.) addressing diversity in the context of museum education.

How theories and histories of education relate to these issues.

## Presentations and Workshops

Dr. Vera Boneva, Professor in History and Museology at the State University of Library Studies and Information technologies in Sofia

**To learn and create among the treasures: Innovative educational practices of Bulgarian Museums.**

Julie Carmean, Museum Educator and Coordinator of Professional Development, National Gallery of Art, Washington

**Workshop | Thinking Through Art with Local Audiences.**

Dr. René Carraz, Research fellow at BETA, Strasbourg University; Anna Merry, PhD Candidate De Montfort University Leicester; Veronika Antoniou, Co-founder, Urban Gorillas NGO, PhD Candidate, De Montfort University Leicester; Yiorgos Hadjichristou, Professor- Architecture Department of the University of Nicosia

**Life inside-out an inflatable space: how artistic experiences can be diffused in a city through design and playfulness.**

Nassia Chourmouziadi, Ass. Prof of Museology, University of the Aegean & Eirini Delidaki, Educational Programmes Coordinator, Thessaloniki Cinema Museum

**Cinema as Learning Stimulus: The case of the Thessaloniki Cinema Museum.**

Dr. Dimitra Christidou & Dr. Sara Grut, Researchers and Project Managers at the Nordic Centre of Heritage Learning and Creativity

**Intercultural Dialogue in and across Swedish museums: the case of Swedish for immigrants (SFI).**

Sophia Diamantopoulou, PhD Candidate, Institute of Education, University College London

**Social responsibility and museum education: Renegotiating the place of learning in new museum narratives.**

Ljudmila Djukic, Teacher and Head Teacher in Belgrade, Serbia

**Building Classroom Bridges in Museums.**

Athena Exarchou, PhD candidate in Art History in Education at the Athens School of Fine Arts

**Contemporary museum and gallery education practices from the point of view of the secondary school teacher: the museum visit as a didactic tool for art history.**

Ioanna Danai Giampili, PhD Candidate, University of Cambridge, Faculty of Education

**On Circuits and cake: Engaging local young people through museum education. A case study of the Circuit project.**

Dr Reni Giannimara, Theory and History of Fine Arts Department, Athens School of Fine Arts

**Exploring the Potential of Gettygames Online Educational Game for Art – Education: The sixth grade of Greek primary school review.**

Dr. Viv Golding [Keynote lecture]

President of ICME, Programme Director of Learning & Visitor Studies, Senior Lecturer in Communication and Education, School of Museum Studies, University of Leicester,

**Museum Education with Communities: Using feminist-hermeneutics to challenge prejudice and stereotype.**

Jessica Gogan [Keynote lecture]

Director of Instituto MESA, Rio de Janeiro. Ph.D. candidate in Art History at the University of Pittsburgh

**Poetic spaces = Ethical Languages. Laboratories of Art & Social Practice in Brazil.**

Prof. Antonis Hourdakis of History of Education and History Education, University of Crete, & Dr. Sofia Trouli, Archaeologist and Museum Educator

**KEMEIEDE: A university museum in the pursuit of social harmony.**

Dr Assimina Kaniari, Lecturer in Art History, Athens School of Fine Arts

**Citizenship in Contemporaneity: Culture, Ideology and Identity formation in the Museum of Modern art.**

Chrystalleni Loizidou, Despo Pasia & Evanthia Tselika (a Re Aphrodite project)

**Gender in the Cyprus Museum: Towards an Open Educational Package- Conference Workshop.**

Dr. Niki Nikonanou, Assistant Professor of Art History and Museum-Education at the Department of Early Childhood Education, University of Thessaly & Foteini Venieri, PhD Candidate at the University of Thessaly, Greece.

**Museum theatre and social issues: A Greek case study.**

Despo Pasia, Educator, Museologist and Museum Educator & Chrystalla Antoniou, PhD Candidate, Primary School Teacher, Museum Educator

**Working Glocally: observations and ways forward for museum education in Cyprus.**

Dr. Esther Sayers, Lecturer in Arts in Education, Centre for Arts and Learning, Goldsmiths College

**The imagined 'other': constructing the learning subject.**

Dr. Andri Savva, Teaching Fellow in the Department of Education, University of Cyprus, Sofia Rossidou (Ministry Of Education), & Eli Trimis, Visual Artist, Visiting Professor, Art Education, European University

**Young children's art learning in museum environments: Reflections and Directions.**

Stefania Savva, PhD Candidate, Museum Studies at the University of Leicester

**Developing museum-based multiliteracies for inclusive museum educational programmes.**

Dr. Niki Sioki, Assistant Professor at the University of Nicosia

**Design narratives in Cypriot collections: an educational tool for design students.**

Zehra Sonya, artist/educator, President of European Mediterranean Arts Association (EMAA)

Özgül Ezgin, Director of EMMA & ArgyroToumazou, cultural producer, "Confrontation through Art" Project Assistant Coordinator

**Art used as a mechanism for addressing division, conflict and confrontation.**

Katerina Stephanides, Education Officer at the A.G. Leventis Gallery, Cyprus

**Rites of Passage in Museum Education.**

Dr. Theopisti Stylianou-Lambert, Dept. Multimedia and Graphic Arts, Visual Sociology and Museum Studies Lab, Cyprus University of Technology

**Visitor Photography in Museums.**

Marina Tsekou, Education Curator National Museum of Contemporary Art, Athens

**Interactions between Museum and Other Institution Aiming at Meaningful Engagement.**

## **Bios and Abstracts**



## **To learn and create among the treasures: Innovative educational practices of Bulgarian Museums.**

Dr. Vera Boneva, Professor in History and Museology at the State University of Library Studies and Information technologies in Sofia.

[bonevavera@gmail.com](mailto:bonevavera@gmail.com)

### **Abstract**

Bulgaria is a country with multicultural and multiethnic social landscape. According to the official statistics (2011), 85% of inhabitants are Bulgarians, 9% are Turks, 5% are Gypsies. There are also Armenian, Jewish, Russian, Tatar, and other minority groups living within the territory of Bulgaria. Over the recent decade approximately 200k citizens of Russia became owners of real estate properties located mainly at the Black Sea coast. A significant part of them already live permanently in Bulgaria. The refugee wave from the Middle East colours additionally current Bulgarian ethnocultural palette during the last two years. Besides, the ongoing economic processes reinforce the trends of social diversification on the base of unequal access to the basic public goods.

Into the context of outlined situation most of the museums and galleries intensify noticeably their activities toward attractive living events directed both to the developing creative potential of children and adolescents and to (re)shape tolerant attitude against the people with dissimilar cultural background. Into the circle of those activities appear as recurring and individual animations. All of them emphasize strongly on outspread of artistic or cognitive abilities of participants - no matter whether it relates to children or adults. Captivating knowledge and creative invention embrace each other for helping humans to understand more deeply the legacy of our predecessors together with the asymmetries of our contemporary world.

Considering all ongoing social challenges, museums promote and organize new varieties of educational projects. The paper will be focused on several representative cases derived from the practices of different type institutions – national, regional, municipality, art, technical, and natural museums with headquarters not only in Sofia, but also in Plovdiv, Burgas, Popovo, Gabrovo, etc. A special emphasis on the effect of educational activities on the processes of mutual acquaintance of different ethnic and confessional groups will be placed in the paper. Good examples for practical mitigation of some social imbalances via communication and learning in the museum will also be provided - including the products created by Lifelong Learning projects.

### **Bio**

**Vera Boneva**, Professor in *History and Museology* at the State University of Library Studies and Information technologies in Sofia (УниБИТ/SULSIT) - [www.unibit.bg](http://www.unibit.bg).

Doctor of Historical Sciences, Phd. Major fields of research and teaching – Bulgarian society in the 19th century, cultural institutions in the 20th century, contemporary museum politics and museum networks. Consultant of several museum projects, head of *Cultural Heritage Department* at SULSIT. Author of 14 books and more than 150 articles; some of them are available in the Internet -

<http://www.liternet.bg/publish8/vboneva/index.html> and <http://www.academia.edu>

## **Workshop | Thinking Through Art with Local Audiences.**

Julie Carmean, Museum Educator and Coordinator of Professional Development, National Gallery of Art, Washington.  
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### **Abstract**

Professional museum educator, Julie Carmean, will present about how the National Gallery of Art, Washington, reaches hundreds of local, under-resourced children, families, and their teachers each year through the Art Around the Corner (AAC) program. Initiated over twenty years ago, AAC has evolved to the needs of the community, working closely with District of Columbia Public Schools. Within the past seven years, the program has employed in the Gallery curriculum Artful Thinking Routines from Harvard's Project Zero to develop critical and creative thinking in audiences served. In 2012, independent museum research firm Randi Korn and Associates evaluated the program through a qualitative study and found significant results in student's ability and inclination to observe, describe, and reason with evidence - thinking dispositions practiced with the Thinking Routines in AAC. Carmean will present an interactive experience modeling Artful Thinking Routines and Gallery lesson, facilitating two routines with a projected image of *The Farm* by Spanish artist Joan Miró. Individual art reproductions will also be given to participants. The group will play the Elaboration Game followed by Creative Questions routine. The audience's thinking will be made visible by recording group responses and participants will receive individual templates. A brief informational story will be told. The group will then divide into smaller working groups to write Word Pile Poems, using the words and ideas generated through the routines. The group will debrief the interactive experience by discussing the qualities of the routine, the role of information, and connections to literacy skills and community themes. Last, specific discussion opportunities will help participants consider next steps in planning arts integrated approaches in their own settings.

### **Bio**

**Julie Carmean** works as a Museum Educator and Coordinator of Professional Development for Art Around the Corner, the National Gallery of Art's outreach programs to under-resourced schools in DC. Here she writes curriculum and educational publications, plans and implements local and national professional development for classroom teachers and museum educators, teaches in the galleries and studio, evaluates programs, and presents at national conferences. Formerly, Julie taught elementary grades in underserved and Arts Integration schools. She also crafted and instructed a graduate education course, "Teaching Thinking through Art," at Towson University. Julie received her Master's in Arts in Education from the Harvard Graduate School of Education and her Bachelor's in Elementary Education from Oral Roberts University.

## **Life inside-out an inflatable space: how artistic experiences can be diffused in a city through design and playfulness.**

Dr. René Carraz, Research fellow at BETA, Strasbourg University.

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Anna Merry, PhD Candidate De Montfort University Leicester.

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Veronika Antoniou, Co-founder, Urban Gorillas NGO, PhD Candidate, De Montfort University Leicester. [veronika.antoniou@gmail.com](mailto:veronika.antoniou@gmail.com)

Yiorgos Hadjichristou, Professor - Architecture Department of the University of Nicosia. [yiorgoskali@cytanet.com.cy](mailto:yiorgoskali@cytanet.com.cy)

### **Abstract**

The display of public art is a catalyst for social interaction; allowing us to ask questions about ourselves as well as our surrounding environments. In order to engage communities with public art, design projects and cultural events we must allow these displays to be viewed within an effortless, surprising and accessible way.

Following Yona Friedman's understanding of architecture with the people, by the people and for the people, he suggests the notion of the 'Street Museum,' in reversal to Friedman's suggestion of re-inventing the street as a museum, we present strategies to make the museum more street-like. The Green Urban Lab is an initiative to regenerate public spaces in Cypriot cities. The main tools of interventions are giant inflatable installations that will be placed in major cities during Spring 2015.

The inflatables will offer a temporary inside\_outside space that would be used by local communities to host and present participatory activities, artistic works and social projects. Through bottom-up approaches, one of the goals of the events is to generate site-specific activities that demonstrate innovation and creativity and thus to endorse participatory democracy. Additionally, the inflatable structures, by their architectural specificities, will promote the engagement of the local communities and passer-bys through design and playfulness. In order to make the museum more enticing and accessible, we invite varied groups of the community, diverse activities, and transverse joyful along with playful engagements for all citizens to participate. In other words, we reclaim a public identity to the existing monuments of the city addressing and involving the everchanging local community. In this presentation, we intend to demonstrate elements of the design process; secondly to display the selection and implementation of the artistic-participatory projects; and thirdly propose methods and tools for measuring the impact of the implemented structures and the proposed events.

### **Bios**

**Rene Carraz** is an associated research fellow at BETA, Strasbourg University, and research director at Urban Gorillas, NGO. He holds a PhD in Economics; teaches and researches on science, technology and innovation, creative cities and urban studies using an economic perspective. Recent work includes studies of university-industry linkages in Japan and Asia, innovation, and creativity.

**Anna Merry** is a lecture in program of Interior Design at Frederick University, Cyprus. She has worked in design and architectural practices, focusing on residential projects to large scale architectural competitions. Anna currently continues her professional practice, with small scale interior design and lighting design projects. Anna is at present registered in a postgraduate academic degree (PhD) at De Montfort University Leicester, which is due for completion at the end of 2015. Her research project

is focused on the creation of successful public spaces through interactive installation design, which is entitled; "An investigation into playful interactive experiences in public space."

**Veronika Antoniou** is a co-founder and creative director of Urban Gorillas NGO and a licensed architect; landscape designer and urban planner. Her work is dispersed between the practice of architecture & academic research on sustainable cities. Her academic work was *funded by Japanese ministry of Education* and the Université Libre de Bruxelles. Professional experience includes architectural projects in Japan, Switzerland and Cyprus.

**Yiorgos Hadjichristou** shares his professional responsibilities between his practice - since 1989 and the teaching position-since 2008 as a professor at the Architecture Department of the University of Nicosia. He conducted his major studies in two extremely different environments of Kiev, Ukraine-USSR and Kyoto, Japan that he combined with long and multiple trips.

## **Cinema as Learning Stimulus: The case of the Thessaloniki Cinema Museum.**

Nassia Chourmouziadi, Ass. Prof of Museology, University of the Aegean.  
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Eirini Delidaki, Educational Programmes Coordinator,  
Thessaloniki Cinema Museum. [edelidak@hotmail.com](mailto:edelidak@hotmail.com)

### **Abstract**

Thessaloniki Cinema Museum is dedicated to the history of Greek cinematography, based not on an assemblage of old apparatuses and memorabilia, but on the Greek cinema images and sounds themselves. In other words, it exhibits rather a collection of film-watching instances than a collection of cinema-related material objects. Therefore, albeit TCM's primary aim to organize a broad and attractive programme of educational activities, it has been challenging to integrate the intangible and imaginary character of the museum into a programme with concrete educational goals, aiming to the whole range of schoolchildren. During the last four years, we have attempted a new approach: instead of focusing on the museum's content, we turned our gaze to the school's needs themselves. We discussed with the teachers about their cognitive goals and pedagogical strains, and tried to discover the ways in which our museum's assets could support and facilitate the work that is being done in class. The result was a wide array of semi tailor-made programmes related to courses such as literature, history, language, essay-writing, etc. These programmes based on a close collaboration with the teachers, preparatory visits and ex ante evaluation, have been attempted with schools varying from expensive private ones to schools with immigrants and children suffering from social exclusion. This paper is about our experience: the theoretical and methodological principles on which these programmes are based, the difficulties we have faced, the mistakes we have made, and the positive results as they are depicted in the teachers and children vivid comments, and our own reflexive evaluation.

### **Bios**

**Nassia Chourmouziadi** studied in three different academic environments (Chemistry, Architecture, Archaeology) trying to jointly apply "positivist" methodology, creative design and theoretical enquiry on the field of cultural heritage management, and museums. Her views and proposals have been tested in cultural management master plans, museum exhibitions - such as Thessaloniki Cinema Museum -, and archaeological sites rehabilitation - such as Dispilio lake-side settlement reconstruction -, while they are also presented in publications, and conferences. She is currently teaching Museology and Museum Education in the Dpt of Cultural Technology and Communication, University of the Aegean.

**Eirini Delikaki** studied Archaeology at graduate and post graduate level at Aristotle University of Thessaloniki. Since 2009 is working at Thessaloniki Cinema Museum, being responsible for the design and implementation of educational programmes, and TCM's collaboration with schools. She has participated in various seminars, helping teachers understand and make use of museum education programmes.

## **Intercultural Dialogue in and across Swedish museums: the case of Swedish for immigrants (SFI).**

Dr. Dimitra Christidou & Dr. Sara Grut, Researchers and Project Managers at the Nordic Centre of Heritage Learning and Creativity.  
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### **Abstract**

The aim of this presentation is twofold: to provide a mapping of the cross-institutional collaborations between SFI schools and museums in Sweden and to introduce the first findings of the ongoing project titled *Intercultural Dialogue in Swedish museums*. Cross-institutional synergies between cultural institutions and SFI schools have been a long tradition in Sweden as the regulation of the curriculum for Swedish for immigrants (SFI) stresses the need for students to develop and hone, in addition to linguistic communication tools, their "intercultural skills by reflecting upon their own cultural experiences and compare them with their experience of leading a social and working life in Sweden". Museums in Sweden have been actively engaged in facilitating immigrants' cultural and linguistic integration by running activities addressing this particular group's needs. They see the use of the exhibitions as a resource for learning about the country's history and language but also as a prompt facilitating intercultural dialogue.

For this presentation, we will provide a summary of the SFI programmes and activities run by museums in Sweden in order to reflect upon what has already taken place in the country while postulating the function of museums as a community resource. Following this summary, the *Intercultural Dialogue in Swedish museums* project will be introduced. As it is an ongoing project, the first results will be presented. This project seeks to identify detailed and in depth insights of the practices used by the museums by interviewing the museum practitioners from nine museums responsible for designing and running these programmes. The project is a systematic qualitative attempt to provide detailed and in depth insights of the practices gained through the implementation of these SFI museum programmes.

### **Bios**

**Dimitra Christidou** works as a researcher and project manager at the Nordic Centre of Heritage Learning and Creativity (NCK), a Nordic-Baltic centre for learning through cultural heritage, located in Östersund, Sweden. Dimitra holds a PhD in Museum Studies from the University College of London, funded by the Greek State Scholarships Foundation (I.K.Y.). Her thesis explored visitors' social interaction in the galleries. Dimitra is interested in, among others, evaluation, visitor studies, issues of identity, and meaning making in museums.

**Sara Grut** works as a researcher and project manager at the Nordic Centre of Heritage Learning and Creativity (NCK) in Östersund, Sweden. She is interested in conceptualising the different ways of learning through heritage and in particular to develop a framework for understanding the intersection of heritage and ageing. Between 2010 and 2013, she led a work group on heritage and the ageing population within the Grundtvig network project 'The Learning Museum' and is now launching a Swedish national platform on active ageing and heritage. Grut holds a PhD in history from Uppsala University and has her research background within the field of history of disability.

## **Social responsibility and museum education: Renegotiating the place of learning in new museum narratives.**

Sophia Diamantopoulou, PhD Candidate, Institute of Education,  
University College London. [sophia\\_diam@hotmail.com](mailto:sophia_diam@hotmail.com)

### **Abstract**

The concept of social responsibility has in the recent years permeated many aspects of the museum activities and is manifest among others in museum exhibition design, collections management, recruitment, museum education and outreach work, audience management and marketing. Social responsibility as a discourse, which appears in many sites of social life including that of the corporate world, is shaping the contemporary narratives of what a museum is and should be, driving its education policies. The relatively recent imperatives of social and fiscal policies in the western world, view the museum institution, as a corporation and transpose onto its educational practices social responsibility practices which were until recently associated with the corporate world. These state policies introduce museums into an accountability regime, as they need to prove that they are value for money, in order to sustain their place and justify their existence and tax concessions. Museums are accountable to the state, alongside other commercial corporations and profit making organisations which strive for tax exemption, by needing to demonstrate corporate social responsibility.

The state has additionally assigned the museum the role of a social agent, who should be responsive to the dictates of society, reaching out to all its segments, raising awareness of social issues, justifying the relevance of its collections and activities to social life, while conditioning the contemporary citizen. The questions that arise out of this new landscape are: 'how relevant are our current understandings of learning for these new shifts in museum narratives?' and 'how does this social responsibility discourse shape museum education?' Within this new operating framework the paper discusses the impact of the social responsibility discourse on the educational role of the museum in the UK and the place of learning. Using examples from the educational and outreach activities, as well as policy documents of national museums such as The Tate, The National Gallery and the Museum of London, the paper argues that we should revisit our understanding of learning and museum education and critically engage with what is meant by learning. It maintains that within the new realm which the discourse of social responsibility circumscribes, learning cannot be simply defined in terms of constructivist or sociocultural perspectives, as is currently the case, but we would need to embrace other definitions; ones which foreground communication, place learning within the domain of 'the social' and which sufficiently account for what both museums and the public do as agents operating also on their own agendas. The paper discusses the place of learning within these new museum narratives and proposes a perspective on learning based on Gunther Kress's social semiotic theory of communication, which sees learning as a transformation of resources and an agentive act of design, rather than knowledge transfer or acquisition of skills.

### **Bio**

**Sophia Diamantopoulou** is a freelance researcher and lecturer in Museum and Art Gallery Education in the UK. She is a member of the Centre for Multimodal Research at the Institute of Education, University College London, where she runs a research Forum and reading groups. She has previously been employed as a researcher and tutor at the Institute of Education, University of London (currently University College London) and has worked in various national and international projects in arts and museum education for over eleven years, including collaborations with Tate Britain,

The Museum of London and The National Gallery. Sophia holds a BA in Archaeology and History of Art from the University of Athens and an MA in Museum Education from University College London. She is a qualified secondary history and classics teacher and has worked as a teacher across the sectors in state and private education in the UK, and as a museum educator for the Ministry of Culture and archaeological sites in Greece. She has been involved in teacher training and has taught Art Education for the early years and primary education BA courses at the European University in Cyprus. She is interested in multimodality, social semiotics and discourse analysis and has taught relevant research methods courses at the Doctoral School of the Institute of Education. Sophia is currently writing up her PhD on multimodal perspectives of learning in museums.



## **Building Classroom Bridges in Museums.**

Ljudmila Djukic, Teacher and Head Teacher in Belgrade, Serbia.

[ljudmiladjukic@gmail.com](mailto:ljudmiladjukic@gmail.com)

### **Abstract**

The topic of my paper is a role of museums and galleries in building bridges, in fast, funny and efficient way, between students with multi-ethnic background and students coming from the local community in international schools.

Now days many international schools in the region of Balkans are forced to deal annually, almost every semester, with fluctuation of students. These frequent changes require adequate reaction and strategy in classrooms on various levels. The first task for teachers and educators is to assist in establishing good connections and interpersonal relations among students in classroom. There are always two groups: on one side those who recently moved in and joined the school, and on the other side their classmates who belong to the local community. Getting harmonized these two groups leads to fulfilling social life and pleasant atmosphere in the classrooms and consequently to higher achievement.

The second task, equally difficult and challenging, is to help expatriate students to get to know new environment they are living in, to discover its culture, history and tradition. Student properly adjusted to a new community and satisfied with his/her life in new conditions is ready for a academic success in the future and is able to contribute to society in every sense of the word.

The museums and galleries with their permanent or temporary exhibitions are ideal stage for educational activities that can influence positively on relationships between students, expand their knowledge on certain topics, arouse wider interest in certain fields and bring lot of fun and joy at the same time.

### **Bio**

**Ljudmila Djukic** is a Teacher and Head Teacher in Hyde Park International School, Belgrade, Serbia. As a Art History Teacher and Spanish Language Teacher in international school for more than a decade she was in charge of curriculum designing and planning, and organizing, visits to museums as a part of programme. Also translated various books from English and Spanish into Serbian in the field of art. Last year participated in the International Conference on Fortified Heritage, held in Spain, with presentation "Belgrade Fortress: Open Air Classroom".

## **Contemporary museum and gallery education practices from the point of view of the secondary school teacher: the museum visit as a didactic tool for art history.**

Athena Exarchou, PhD candidate in Art History in Education at the Athens School of Fine Arts. [aexarchou@hotmail.com](mailto:aexarchou@hotmail.com)

### **Abstract**

My paper will explore the issue of art history education practices at the museum/art gallery from the point of view of the secondary school teacher. Taking into consideration the fact that one of the principal concerns of the museum is to reach out to the local student community with the aim of securing the museum's future audience, it seems pertinent to examine not only the strategic moves that the museum educators tend to or should make in order to achieve the best outcome, but also the relation between museum educator and school teacher, and even the point of view of the school teacher (trained art historian) him/herself. In this respect, I will follow two key arguments to support the case that the presence and the work of the school teacher cannot be ignored when planning museum education practices: on the one hand, a museum visit will be most fruitful for the students, if what they see and hear at the museum comes as the natural continuation of a discussion previously held in the classroom. The museum coordinator has to cooperate with the school teacher so that the students may accept the museum exhibits as the visual (and tactile) evidence of what they already know in theory, and not as a separate, parallel experience that appears to be completely cut off from their everyday life. On the other hand, the school teacher has a professional advantage in comparison with the museum educator, and that is his/her lack of financial and institutional dependence from the museum. This fact alone permits the discussion around the ideological mechanisms that underlie either the museum itself or the running exhibition to be held with the students, so that they are in a position to not just receive information but also analyze it and express criticism. This is a task that the museum educator can hardly, if at all, do, while it is the school teacher's responsibility to take up and further unfurl the narrative thread from where the museum educator left it.

### **Bio**

**Athena Exarchou** is a PhD candidate in Art History in Education at the Athens School of Fine Arts. Her research focuses on both a critical appraisal of the way art history is currently being taught at the Greek secondary schools, and an attempt to sketch out a different take on teaching art history and visual culture, based on contemporary theory and didactic models. She completed her Masters degree in Art History at the University of Leiden, and her Bachelor's at Goldsmiths College, London. She also has a first degree in Law at the Aristotle University, Thessaloniki. Before her admission as a doctorate candidate, she worked as a curator and gallery assistant at several art galleries in Athens and London. During her studies in the Netherlands, she worked as an intern in Waag Society, Amsterdam, where she developed the content of Utopian Practices, a program whose aim was to promote cross-disciplinary encounters, and highlight the importance of bringing together art, science, and design. She was also chosen to take part in The Curators Symposium in Rotterdam as a student representative of Leiden University, where she attended a workshop led by Raimundas Malasauskas. Apart from her mother language (Greek), she also speaks English, French, and basic German.

## **On Circuits and cake: Engaging local young people through museum education. A case study of the Circuit project.**

Ioanna Danai Giampili, PhD Candidate, University of Cambridge,  
Faculty of Education. [idg22@cam.ac.uk](mailto:idg22@cam.ac.uk)

### **Abstract**

While participation in school environments is gradually taking prominence, the benefits of participatory educational experiences in out of school settings have been found to be equally substantial, nevertheless, commonly overlooked (Bellamy, Burghes, & Oppenheim, 2009). This paper will introduce, a collaboration between Kettle's Yard Art Gallery, Wysing Arts Centre and a group of young people from the local area in Cambridge, UK that has taken place as part of Circuit. Circuit is a UK national, museum based, action research project that is centrally coordinated by the Tate and locally run by 12 partner organisations over four years, starting in 2013. The project aims to 'provide opportunities for young people to steer their own learning and create cultural activity across art disciplines' (Circuit, 2011, p. 1) and places emphasis on groups that they label as 'hard to reach'. Each host organisation maintains a peer led youth group, which has autonomy, in that they choose and design by themselves the activities they are going to facilitate. Circuit served as a case study with ethnographic elements, in a research project conducted in Spring 2014, which explored young people's perceptions of their overall experience in the project (Giampili, 2014). The motivation behind this research also related to the publication of the 2011 report 'Whose cake is it anyway' (Lynch, 2011b) where Lynch, revealed an unexpected contradiction of participants and museums' perceptions of their joint projects. This paper will present on the particular findings of the 2014 study pertaining to the gains from the project, in order to explore the potential of participatory museum projects that aim to engage local young people. Overall, it will be argued that Circuit carries the potential of being a valuable educational experience for its participants and can serve as an example for the sector to improve how we structure and maintain effective participatory experiences.

### **Bio**

I have a background in Education and experience in developing educational resources for schools based on museum collections. In the past, I have completed a Master's Degree in Museum Studies at the University of Leicester, where I mainly focused on Digital Heritage and the Participatory Web and an MPhil at the University of Cambridge's Faculty of Education, where I followed the thematic route of Arts, Culture, Creativity and Education. My research project at Leicester focused on University Museums and engagement of their publics through Social Media, using Cambridge University Museums as my case study. My MPhil Thesis looked at participatory projects in Museum education, focusing on the Circuit project in Cambridgeshire of which I'm also a member. I am currently working on a PhD project at the Faculty of Education at Cambridge, under the supervision of Dr Cathy Burke. The project explores the role of participatory practices in museum education and design through the prism of identity. My main case study is the attempted design of a new museum on the remote Greek Island of Astypalaia, with the participation of the local community on all possible levels. My interests revolve around participation and identity and possible ways the two of them interact in the context of museum education.

## **Exploring the Potential of Gettygames Online Educational Game for Art - Education: The sixth grade of Greek primary school review.**

Dr. Reni Giannimara, Athens School of fine Arts – Theory and History of Fine Arts Department. [renigiannimara@hotmail.com](mailto:renigiannimara@hotmail.com)

### **Abstract**

This paper examines the effectiveness of the use of Gettygames games during their integration in teaching the Art in the sixth grade of Greek primary school.

The survey was conducted in Greek public school in the Athens area during the school year 2011-2012 in the context of the art course, with the participation of 18 students of sixth grade. This paper aims to describe in detail this case study focusing on key points such as instructional design, the methodology followed, the connection with modern theories of learning, and classroom organization and educational time. In addition, it seeks to set out conclusions and observations in relation to the learning environment created as well as information on a variety of critical thinking skills gained as a result of playing with these games. Students provided important information about the strengths and weaknesses of using Gettygames games and educational games in general.

### **Bio**

**Dr. Reni Giannimara** has been employed with the Greek Ministry of Education since 2003 working with elementary and middle school students teaching art. From 2005 to 2010 she worked as an assistant professor in Athens School of Fine Arts-Sculpture Department. She completed her bachelor's degree in Sculpture and her doctorate degree in Art Education at the same academic institution (ASFA). She also graduated from London's Wimbledon school of Art in 2002 with a Master Degree in Sculpture and Master thesis on New Media Art and information technology. Have studied information technology from an art perspective throughout the study, and have focused on computer games since her bachelor project. She wrote a PhD on the educational potential of Gettygames Online Educational Game for Art Education trying to frame a new research field. During this time she has presented at several conferences as invited speaker. Dr Giannimara is currently teaching art in Athens schools and is a teaching assistant at Athens School of fine Arts - Theory and History of Fine Arts Department (Course: Art Education - Prof. Salla Aikaterini) heading a research project on educational games and Art Education. She has been studying, researching, and working with computer games especially from an educational perspective over the last decade. She has written papers on computer games, learning, and art education, and regularly gives talk on the subject both nationally and internationally. In addition to teaching, Dr Giannimara makes many drawings, sculptures and comics. She has presented her art work in solo and group exhibitions in Greece and abroad.

**Museum Education with Communities:  
Using feminist - hermeneutics to challenge prejudice  
and stereotype. [Keynote lecture]**

Dr. Viv Golding, President of ICME, Programme Director of Learning & Visitor Studies, Senior Lecturer in Communication & Education, School of Museum Studies, University of Leicester. [vmg4@le.ac.uk](mailto:vmg4@le.ac.uk)

**Abstract**

In this paper Viv Golding will outline her international museum work with communities. She will discuss how museums of all kinds, but the art museum in particular, can draw on the strengths of their collections to challenge historical prejudice and stereotype. Her focus will be on the power of collaborative practice with fine artists, poets, storytellers and musicians to address the 'difficult' histories of colonial oppression that objects of world art carry with them to museum audiences. Viv argues that prejudice and stereotype are part of the negative legacy of colonial history, which lingers in the present day alongside economic inequality, to damage the life chances of young people, too often those from Black and minority groups. Overall she highlights with examples how museums might embrace broader philosophies of feminist-hermeneutics and creolisation to inspire more inclusive ways of working creatively beyond the limiting either-or binaries of traditional western thought, to progress intercultural understanding and community cohesion.

**Bio**

**Dr. Viv Golding** is Programme Director of Learning and Visitor Studies, and Senior Lecturer, at the School of Museum Studies, University of Leicester, 19 University Road, Leicester LE1 7RF, UK. Prior to joining the University of Leicester (UoL) in 2002 Dr Golding had a varied professional career in London, organizing art and design courses for further education students (1980-1992) and formal education provision at the Horniman Museum (1992-2002). Her academic research is closely related to international museum practice and she was elected President of ICME (International Council of Museums of Ethnography) in 2013 (<http://icme.icom.museum/>).

## **Poetic spaces = Ethical Languages. Laboratories of Art & Social Practice in Brazil. [Keynote lecture]**

Jessica Gogan, Director of Instituto MESA, Rio de Janeiro. Ph.D. candidate in Art History at the University of Pittsburgh. [jessgogan@gmail.com](mailto:jessgogan@gmail.com)

### **Abstract**

Uruguayan artist and critic Luis Camnitzer, recalling Paulo Freire, has suggested that "reading the world before the word" can be seen as a paradigm in Latin America for conceptual art and progressive pedagogy. Indeed, emerging forms of social art practices share much with the affective and proximal practices of critical pedagogy and other alternatives such as collective health models. Different languages and vantage points find common ground in their stress on the role of creative, critical, and participatory cultural practices that recover and reclaim situated knowledge, generate alternatives, rework colonialist legacies, and promote transformative action. The presentation will explore a number of such experimental projects operating at the nexus of socially engaged art, curatorship, and education, each anchored in a different Brazilian institutional context.

### **Bio**

**Jessica Gogan** is an independent curator and educator based in Brazil and director of Instituto MESA, Rio de Janeiro, a non-profit institute dedicated to transdisciplinary research, projects and publications that foster and deepen encounters between art, culture and society. Recent projects include: Contemporary Laboratory: Proposals and Discoveries of What Art Is (Or Could Be) with the Latin American art institution Casa Daros exploring themes of art, pedagogy and politics for young artists; Experimental Nucleus of Education & Art at the Museum of Modern Art, Rio de Janeiro; evaluation of the expanded pedagogic project of the 8<sup>th</sup> Mercosul Biennial, Porto Alegre, Brazil and the exhibition and residency by Brazilian artist José Rufino at The Andy Warhol Museum, Pittsburgh USA, where Gogan was formerly director of education and curator of special projects. She is also coordinates the institute's recently launched bilingual digital periodical *Revista MESA*: <http://institutomesa.org/RevistaMesa/?lang=en>) and is a Ph.D. candidate in Art History at the University of Pittsburgh where her research focuses on socially engaged art, curatorship and pedagogy in Brazilian institutional contexts.

## **KEMEIEDE: A university museum in the pursuit of social harmony.**

Prof. Antonis Hourdakakis of History of Education and History Education,  
University of Crete. [ahurdakis@edc.uoc.gr](mailto:ahurdakis@edc.uoc.gr)

Dr. Sofia Trouli, archaeologist – museum educator. [arisvi@hotmail.com](mailto:arisvi@hotmail.com)

### **Abstract**

The Centre for the Study and Research of the History of Education and the Teaching Profession (KEMEIEDE) is a university museum, which was established in Rethimno, in February, 2013, to fulfill needs of teaching and research in the field of the history of education and the teaching profession and to encourage scientific and social dialogue about educational issues and the efficient management in contemporary education. KEMEIEDE is under the umbrella of the School of Primary Education, University of Crete and the Decentralized Administration of Crete, Hellenic Republic. Its mission is to acquire, conserve, preserve and exhibit tangible and intangible material related to the history, culture and development of Education in Greece and to promote research of the present and the future of contemporary school and school life, facilitating the sharing of knowledge, experience and good practices. Furthermore, located in the city-center, KEMEIEDE, embracing its role as a center of education, culture and art, aims to contribute to the public profile of the University of Crete and provide equal possibilities to the members of the local community not only to interact with university staff, but also to meaningfully engage in the museum development itself, donating personal memorabilia of their own school days or exchanging experiences and ideas on education during open life-long education's workshop. In the following presentation we are going to demonstrate KEMEIEDE's efforts to forge participatory relationships with the diverse social groups and new communities with the aim to share expertise and foster social harmony.

### **Bios**

**Antonis Hourdakakis** is professor of History of Education and History Education and Director of the Centre for the Study and Research of the History of Education and the Teaching Profession at the Pedagogical Department of the University of Crete, Greece, and Dean of the Faculty of Education at the same.

**Sofia Trouli** graduated from the School of History and Archaeology at the University of Crete and obtained her PhD on archaeology and museum education from the Department of Primary Education at University of Thessaly. She is currently working as a volunteer in the Centre for the Study and Research of the History of Education and the Teaching Profession.

## **Citizenship in Contemporaneity: Culture, Ideology and Identity formation in the Museum of Modern art.**

Dr. Assimina Kaniari, Lecturer in Art History at the Athens School of Fine Arts.  
[assimina.kaniari@gmail.com](mailto:assimina.kaniari@gmail.com)

### **Abstract**

In contrast to the traditional museums of the 19<sup>th</sup> and 20<sup>th</sup> centuries, which promoted canonical ideologies aiming at the formation of a shared national identity on which the notion of citizenship was based, 21<sup>st</sup> century museums, as it becomes evident by their exhibition programmes, Kylie Message notes, tend to adopt an international perspective, contributing via their meta-narratives to the discourse on a commonly shared notion of political identity based instead on the idea of a cultural citizenship. In this light, exhibitions and public programmes, she argues, act as spaces where the meaning of culture becomes enacted in relation to questions of a political and institutional nature.

Even though Message discusses the case of the National Museum of Australia, in particular, and the notion of an Australian Multiculturalism as emergent out of a contest aimed at the formation of a shared identity in Australia, her emphasis involves issues of cultural politics and policy and examples from a number of exhibitions. Citizenship as a museological object was negotiated, she argues, against the three contexts where citizenship may be acted out: the political (ideological), the institutional and the cultural (as in everyday life).

In recent debate over contemporary art's ability to construct social cohesion, Julian Stallabrass has critiqued both artists and curators such as Nicolas Bourriaud and their claims as false promises. The turn to experience which Nicolas Serota has also discussed in relation to the foundations of the Modern Art museum is also critiqued by Stallabrass as an equally ideologically laden notion of museological practice.

Museum representations as locations where a notion of identity as a culturally constructed object may become enacted presents many problems in particular in relation to its claim to educate. In this paper I will discuss contemporary art museum displays and educational programmes in the context of their aspirations to citizenship formation and with regard to the tensions and problems which are set out in above mentioned literature but also in relation to data drawn from visitors' studies in Greece.

### **Bio**

**Assimina Kaniari** received her doctorate in Art History from Oxford University under Martin Kemp and is a Lecturer in Art History at the Athens School of Fine Arts. Her interests are on the intersections of art and science in Art History, methodology and historiography and the history of exhibitions and collections. She is the author of a monograph on the notion of temporary exhibitions in relation to art historiography from modern to contemporary, in Greek [*Το Μουσείο ως χώρος της Ιστορίας της Τέχνης. Εκθέσεις, συλλογές και η Τέχνη από τον 19<sup>ο</sup> στον 21<sup>ο</sup> αιώνα* (Γρηγόρη, 2013)] and many articles. Prior to her appointment in ASFA she taught museology for 5 years at TEI Athens and is also teaching at the MA in Museology of EKPA as well as courses on the institution of the museum in ASFA at undergraduate and postgraduate level. Between 2006 and 2010 she was Academic Visitor to Oxford University and in 2009 Scaliger Fellow at the University of Leiden.



## **Gender in the Cyprus Museum: Towards an Open Educational Package - Conference Workshop.**

Chrystalleni Loizidou, Despo Pasia & Evanthia Tselika (A Re Aphrodite project)  
[reaphrodite.org](http://reaphrodite.org)

### **Abstract**

A workshop will be held for the conference participants at the site of the Archaeological Museum (Cyprus Museum). The workshop will assist towards the creation of a free online educational package that addresses the notion of gender based on the collection of the museum.

The pre-registered participants will be divided into teams and will work together to address the 8-10 spaces of the museum.

This material which is an offshoot of what the organizers have been working towards will become freely available online and on site (should funds be raised) for anyone to utilize.

The workshop will address the re-reading of the collection through the lens of non-prescribed gendered identities, as well as issues of the body on a more general level.



## **Museum theatre and social issues: A Greek case study.**

Dr. Niki Nikonanou, Assistant Professor of Art History and Museum-Education at the Department of Early Childhood Education, University of Thessaly.

[niknik@uth.gr](mailto:niknik@uth.gr)

Foteini Venieri, PhD Candidate at the University of Thessaly, Greece.

[fvenieri.cmc@panteion.org](mailto:fvenieri.cmc@panteion.org)

### **Abstract**

In the framework of the research project "*Museums and Education: methods of approaching and interpreting museums objects*", the Museum Education and Research Laboratory, University of Thessaly (Greece), is focusing on different methodologies applied in the context of museum interpretation and especially on museum theatre's potential in museum education. Museum theatre has been used to give voice to marginalized social communities and to address sensitive issues that reflect the challenges of a multicultural society. Recent studies have highlighted its ability to promote empathy and critical engagement with the subject-issue of the performance. Preliminary research results have shown that, despite museum theatre's ability to facilitate discussion on controversial issues, its use in Greek museums does not seem to take advantage of this potential so far. In addition, Greek museums are facing new challenges in an environment nowadays marked by a strong economic crisis, xenophobia and racism. Such social and often controversial issues were included in the contents of a walking performance titled "City Voices" organized by the School of Drama, Aristotle University of Thessaloniki, and therefore studied in depth. The walking performance "City Voices" was addressing issues of multiculturalism trying to promote critical thinking in everyday life. Performance's implementation was evaluated using qualitative methodology in order to examine visitors' response. Research methods included participant observation, audience's personal logs and semi-structured interviews with the project's designers and performers. Paper focuses on the examination of the research results, especially on the issue and on the clarification of further emerging issues.

### **Bios**

**Niki Nikonanou** is Assistant Professor of Art History and Museum-Education at the Department of Early Childhood Education, University of Thessaly, Greece. She has studied German Language and Literature (BA), Art History (MA) and Museum-Education (PhD) at the Aristotle University of Thessaloniki (Greece) and at the University of Cologne (Germany). Her research interests include the theory and practice of museum-education and communication and the use of digital media in museum and art education. She has worked for the planning and organization of museum educational activities and exhibitions, and has published in Greek and international journals and books. She is the author of the book *Museum Education: from theory to practice* (in Greek) (Patakis Publications, Athens), co-author of "Voices from the Museum: Survey Research in Europe's National Museums" (Linköping University Electronic Press, 2012). She participates in research projects in Greece and abroad.

**Foteini Venieri** is a PhD Candidate at the University of Thessaly, Greece. Her thesis focuses on the use of theatre as an interpretive mean in museums and heritage sites. She holds a BA in Theatre Studies (Department of Theatre Studies, University of Athens) and has acquired her master degree on Cultural Management (Panteion University) as a scholar of State Scholarship Foundation of Greece. She is awarded scholarships from the Leventis Foundation and the A. Papadakis Foundation for conducting her PhD thesis. She is a member of the International Council of Museums, the International Museum Theatre Alliance, the Hellenic Theatre Studies association and the Hellenic Theatre/Drama Education Network.

## **Working Glocally: observations and ways forward for museum education in Cyprus.**

Despo Pasia, Educator - Museologist - Museum Educator. [pagotamon@gmail.com](mailto:pagotamon@gmail.com)  
Chrystalla Antoniou, PhD Candidate - Primary School Teacher - Museum, Educator. [a\\_stalo@yahoo.com](mailto:a_stalo@yahoo.com)

### **Abstract**

This paper records our initial observations on the 25 years of museum education in public and private venues in Cyprus. After conducting the first island-wide research on the design and implementation of educational programs in cultural spaces we present an initial map of concepts and approaches, as well as common elements and themes that seem to run through many of these programs. Finally, we lay out the experimental process of designing a museum educational program at the Ethnological Museum of Cyprus focused on gender. This experimental design comes as a response to the local (?) needs emerging from the aforementioned observations as well as to international contemporary trends in museum education.

### **Bios**

**Despo Pasia** studied Education, History in Education, Psychology, Anthropology and Museum Studies. She has designed and interpreted educational programs for museums in Cyprus and Greece. She has taken part and curated art and interdisciplinary projects. She works in public primary schools and the Cyprus State Gallery of Contemporary Art and she is pursuing her PhD in Museum Education. Her research interests include photography, archives, museums and photography, hybrid displays and museum education.

**Chrystalla Antoniou** is a PhD candidate in the Department of Multimedia and Graphic Arts of the Cyprus University of Technology. She holds a Master's in "Outdoor Environmental Education and Outdoor Life" from the Department of Culture and Communication at the Linköping University (Sweden) and a Bachelor's in Educational Sciences from the University of Cyprus. She was awarded with scholarship by the A.G. Leventis Foundation for her postgraduate studies. Chrystalla works as a primary school teacher and museum educator, employed by the Ministry of Education and Culture of Cyprus. Since 2012 she is actively involved in the European project COST IS 1007 "Investigating Cultural Sustainability". In 2013, within the framework of COST Action, she was funded to carry out a 'Short Term Scientific Mission' in Iceland, affiliated by the Reykjavik Academy (ReykjavíkAkademían). She has worked as a researcher in several projects, both at the University of Cyprus (2001-2003) and the Cyprus University of Technology (2011-2015). As a member of the Visual Sociology and Museum Studies Lab (VSMS Lab), coordinated by Dr.TheopistiStylianou-Lambert, she has worked in the research project "Cyprus Museum Guide", as the author of the homonymous book (2014). Her research interests include outdoor education in authentic learning contexts, education for sustainability, museum education, environmental education, experiential learning and place-based education.

## **The imagined 'other': constructing the learning subject.**

Dr. Esther Sayers, Lecturer in Arts in Education, Centre for Arts and Learning, Goldsmiths College. [esther.sayers@gold.ac.uk](mailto:esther.sayers@gold.ac.uk)

### **Abstract**

There is a shared ideology in cultural organisations that is concerned with inclusive and egalitarian practices. The two disciplines of 'audience development' and 'pedagogy' merge in this context and affect the way in which learner identities are conceived by educators. Those who participate in learning programmes are often unknown to the educator; consequently, an educator must anticipate the learner in order to accommodate their needs and make learning meaningful for them. If the learner is a preconceived entity then they are perhaps limited by the educators' preconception. This paper explores a number of pedagogic strategies that are designed to listen to the learner and prepare approaches that operate *with* rather than doing it to the learner. I use socio cultural tools provided by Bourdieu; the critical pedagogic theory of hooks and Freire and combined with Rancière's ideas about the equality of intelligences to create a framework through which existing ideologies can be called into question.

### **Bio**

**Esther Sayers** is a lecturer on the BA Education, Culture & Society, MA Artist Teacher programmes and a PhD supervisor. She also works as a Participation Producer and Researcher for Southbank Centre and other public arts organisations. Esther's research interests are around arts participation; in particular, pedagogies that enable the production of knowledge locally, where equality and emancipation are foregrounded. Esther worked at Tate Modern (1999-2011) as an Artist Educator and as Curator for School and Youth Programmes. She received her MA in Fine Art from Staffordshire University in 1995 and BA(Hons) in 3D Design from Brighton University in 1993 and was awarded a PhD in Education at Goldsmiths in 2014. Esther's thesis is entitled *Making 'Culture Vultures': an investigation into the socio-cultural factors that determine what and how young people learn in the art gallery*. Esther's professional experience began as an artist leading workshops in schools, youth clubs and galleries. She has been a gallery educator at Tate Liverpool, Tate Modern and Whitechapel Gallery; a lecturer at Loughborough and Staffordshire Universities and Special Projects Coordinator at Camden Arts Centre.

## **Young children's art learning in museum environments: Reflections and Directions.**

Dr. Andri Savva, Teaching Fellow in the Department of Education,  
University of Cyprus. [sandri@ucy.ac.cy](mailto:sandri@ucy.ac.cy)

Sofia Rossidou (Ministry Of Education). [srossidou@hotmail.com](mailto:srossidou@hotmail.com)

Eli Trimis, Visual Artist, Visiting Professor, Art Education, European University.  
[elitrimis@gmail.com](mailto:elitrimis@gmail.com)

### **Abstract**

This presentation reviews research on young children's art learning in the context of museum environments, in Cyprus. Although there is a widespread acceptance among researchers of the cognitive, affective, and social aspects of the learning experiences of young visitors in museums few studies have considered the influences of museum places on young children's art learning through their own voices and perspectives or attempted to link this with school based curriculum.

The presentation attempts to reflect on research reported the last years by identifying the value of authentic art learning, museum experiences and the use of appropriate art educational approaches in the Cyprus Early Childhood context. Based on the belief for a children's rights discourse recognizing all children as citizens with rights to have their voices heard, the research reveals aspects of young children's art learning in museum contexts, and discusses how these may develop young children's sense of place and sense of being. The review of research also addresses the issue of alternative methodological approaches and the need of researchers to consult with children and to have them participate in research, as opposed to conducting research on children. In conclusion findings generate arguments that challenges assumptions about art learning in relation to museums settings, indicating that: a) young children's access and engagement to museums continues to be restricted and consequently is a barrier to what we may call "enculturation" into the world of art, b) previous art experiences and knowledge is significant for young visitors and as such provide evidence that exhibitions offering accessible links with children's past experiences may result in a more positive effect, c) there is a need for collaboration between art museum directors, curators, educators, researchers and the EC services and at the same time a need to offer professional development for Early Childhood teachers in this domain, d) more democratic approaches to research, drawing on social and cultural context of young children and those who engaged them could be a very useful tool for conducting research in museum settings.

### **Bios**

**Andri Savva** is a Teaching Fellow in the Department of Education, University of Cyprus where she lectures on courses related to art education to primary and pre - primary teachers. Her recent research work draws attention on a broad theoretical framework of art education, emphasizing pedagogies that promote meaningful art learning.

Much of her work is related to contemporary issues in art education, exploring:

- Arts through play - Place based approaches in relation to art practices - Art as praxis and its' implications for active citizenship - Artists' role in education. She is a member of various arts and education organizations, locally (CySEA ) and globally (InSEA; IAECA; CiCe) and has published on aspects of arts education in national and international journals (e.g. International Journal of Art and Design Education, International Journal of Arts and Education, Early Childhood Education Journal).

### **Sofia Rossidou**

BEd University of Cyprus – Education (Preschool education)

MEd University of Exeter, U.K - The Creative Arts and Visual Art in Education

MSc University of Exeter, U.K - Educational Research

Currently working as a kindergarden teacher in Perneraschool in Nicosia

**Eli Trimis** is a Professor at the School of Arts and Education Sciences (2008-2012), Associate Dean and Vice President of Education Sciences, European University Cyprus (2008-2011). | Professor (and Director of the Department of Aesthetic Education) in the Faculty of Education, School of Early Childhood Education Sciences at Aristotle University of Thessaloniki (1987-2007). | Taught courses in Art Education in the Faculty of Fine Arts, School of Visual Arts, (1999-2007). | Visiting Professor in the Department of Education of the Faculty of Social Sciences and Education of the University of Cyprus for three semesters (2002, 2003, 2005). | Conducted workshops, developed curriculum, took part in teacher training programs in Greece and abroad, and served as collaborator and consultant responsible for the development of programs in Art Education for the High/Scope Educational Research Foundation, Ypsilanti, Michigan, USA (1994-2002). | Served as Artistic Adviser to the Melina Mercouri Arts Project for the Greek Ministry of Education and Ministry of Culture (1996-2004). | Served as member of the IDEKE Scientific Committee (Institute of Adult Continuing Education) and Scientific Director/Coordinator for Cultural and Aesthetic Literacy for 48 Second Chance Schools (2003-2008) of the Institute of Lifelong Learning of the Greek Ministry of Education-Ministry of Culture.

*Author of numerous books and articles on Art Education, Director of organizations and international projects connected with Early Childhood Education and Art Education, practicing visual artist who exhibits in Greece and abroad.*

## **Developing museum-based multiliteracies for inclusive museum educational programmes.**

Stefania Savva, PhD Candidate, Museum Studies at the University of Leicester. [st3phania@hotmail.com](mailto:st3phania@hotmail.com)

### **Abstract**

Currently, dramatic changes take place in terms of rapidly emerging modes of communication, technologies, increased cultural diversity, evolving workplaces cultures, new challenges for equitable education and the varying and changing identities of students everywhere. Bearing this in mind, this paper argues for the need of museums to respond to global trends and fulfill their social and educational imperatives by investigating the potential of a particular pedagogical framework that is grounded in culturally inclusive practices. In particular, drawing from a doctoral research, research questions formulated are: What sort of museum pedagogical strategies would empower educational programmes for museum-school collaborations? How can museum-based teaching and learning be enhanced for culturally and linguistically diverse students? Based on these key questions, the core of this paper aims to present a conceptual framework called "Museum-based Multiliteracies+H2 Practice" (MMP) where multiliteracies pedagogy plays a central role (New London Group 1996, Cope and Kalantzis 2000). To test the feasibility of the framework within a naturalistic environment, a single case study was undertaken in the form of an intervention for a period of four months with a group of culturally and linguistically diverse primary students in Cyprus engaged in the creation of a student-generated virtual museum. Drawing from the literature and the combination of critical discourse analysis and multimodal analysis from observations, notes, and interviews from the students' multimodal experiences, this paper addresses how engagement with museum multiliteracies influenced upon pupils' multimodal awareness and meaning making and critical thinking, and its potentials to support meaningful and relevant cultural practice and participation. Findings indicate that addressing museum-based multiliteracies can be meaningful for learning in museums and particularly for community / school relationships, and particularly for museum-school relationships, as it recognizes the particular demands of developing learning experiences in museum settings that enable cultural participation.

### **Bio**

**Stefania Savva** is a PhD candidate in Museum Studies at the University of Leicester in the UK under the supervision of Dr Viv Golding. Following on from her undergraduate studies in Primary Education in Greece, she completed an MA in Art, Craft and Design Education in London in 2009. With experience of working as an educator in both formal and informal settings, Stefania is currently a Research Associate at the Department of Multimedia and Graphic Arts, Cyprus University of Technology at the Art and Design Lab supervised by Dr Nicos Souleles. Overall her research interests include multiliteracies pedagogy, e-learning pedagogies and virtual learning environments, culturally responsive teaching and art and design education.



## **Design narratives in Cypriot collections: an educational tool for design students.**

Dr. Niki Sioki, Assistant Professor at the University of Nicosia.

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### **Abstract**

The relationship of museum collections with design education goes back to the second half of the 19<sup>th</sup> century. Henry Cole, a passionate advocate for design education through museum collections, shortly after London's Great Exhibition of 1851, established the Museum of Manufactures, now known as the Victoria and Albert; it housed examples of good design with the aim to support teaching at government Schools of Design. Today, the benefits of using collections in teaching design students in higher education are widely acknowledged. At the same time, the development of teaching collections of artefacts by university departments in the UK accentuates the importance of 'hands-on learning' in design teaching.

In this paper I will discuss how artefacts in collections of Cypriot museums and galleries can significantly contribute to the education of students in local design schools, mostly tertiary institutions. In their majority these artefacts, which can be classified as 'ephemera', i.e., material which survive only through the day, have been already acknowledged by researchers as 'persuasive graphic witness to their time'. The main argument underlying the paper is that the ephemeral artefacts found in local collections provide narratives about the design culture and history of the society which produced and consumed them. Accordingly, they can be used as sources of inspiration, vehicles of exploring design as important part of the society's cultural heritage, and tools to gain a deeper understanding of the role of design in everyday life in a diachronic context. The focus will be on artefacts in the collection of the Centre of Visual Arts and Research (CVAR) in Nicosia and suggestions will be made about the development of pedagogic actions which will engage students in a deeper understanding of their local design culture.

### **Bio**

**Niki Sioki** is Assistant Professor at the *University of Nicosia* where she teaches typography, publishing, and design research. She holds a PhD in Typography and Graphic Communication from the *University of Reading*, UK, and her research interests lie in the fields of typographic history of Greek alphabet books, design history, typography for children's books, and the design of complex documents. She has worked in the publishing industry for more than twenty years.



## **Art used as a mechanism for addressing division, conflict and confrontation.**

Zehra Sonya- artist/educator/researcher. [zehra.sonya@gmail.com](mailto:zehra.sonya@gmail.com)

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Argyro Toumazou- cultural producer. [argyro@toumazou.com](mailto:argyro@toumazou.com)

### **Abstract**

Presentation of the collaboration between Argyro Toumazou, Özgül Ezgin and Zehra Sonya since the opening of the check points in Cyprus in 2003 and the different projects they have facilitated. This will lead to the current project they are running.

### **Confrontation Through Art: Contemporary Art as an Instrument for Reconciliation in Cyprus**

The subject of this report is the art education program for children and the youth that is composed of six different sections and developed by the European Mediterranean Art Association (EMAA), with the support of its collaborator Rooftop Theatre Group, through their project called "Confrontation Through Art: Contemporary Art as an Instrument for Reconciliation in Cyprus", which is financed by the Cypriot Civil Society in Action programme of the European Union. The implementation of the project is foreseen to be initiated during the summer months of 2015 and 2016 at the Karpasia and Lefka regions in the north, and Paphos and smaller villages in the Nicosia region in the south. The objectives of the project can be summarized as supporting the development of children and the youth living in rural areas by boosting their creativity, self-confidence and consciousness of being themselves, enabling them to be aware of the others and their environment, contributing to the internalisation of cultural values of Cyprus and perception of a multicultural life style and meeting them with information regarding art and aesthetic values and facilitating them to make connections between these notions and their everyday lives. In addition to these, socialization of two communities and meeting of the people living in the rural areas with the city culture are among the goals. With its interest in processes over results, emphasis on multiperspectivity, creative processes and infinite experimental usage of materials over aesthetic values, and choice of contemporary issues and concepts as its content, contemporary art presents us with numerous opportunities and advantages at the integration of art and life. Through its permeability between disciplines, contemporary art spreads out to infinite space. The project includes areas such as visual arts, animation and creative drama, and is structured with methods such as museum education, multidisciplinary arts education, learning through arts, the notion of children's art, learning through play.

### **Bios**

**Zehra Şonya** was born in Limassol, Cyprus in 1972. She graduated from the Fine Arts Faculty of Hacettepe University with a first-class department and faculty ranking. She completed her master's degree as a research assistant and returned to Cyprus in 2001. She lectured optional sculpture courses at the Art History and Archeology Department of Eastern Mediterranean University during 2001-2003. She is currently working on various projects dealing with visual arts (archiving, cyber museum design, web site design, organizing series of panels and talks, publications on visual arts, etc.) at EMU-Cyprus Research Centre. Also, she has undertaken the presidency and vice-presidency positions of European - Mediterranean Art Association. At present, she is the Vice President of the association, and Editor-in-Chief of the Association's quarterly art journal. She received various awards at local and international exhibitions that she had participated in the past. Writing frequently, Şonya has a number of essays on art, besides her exterior projects.

**Özgül Ezgin** graduated from University of Maryland with a BS degree in Computer Science. After returning back to Cyprus in 1989, she worked in private sector as a software developer for nearly 20 years. She took up on art photography in 2000 and had her first solo exhibition in 2004. She has participated in various group exhibitions which took place in Cyprus, Turkey and Greece. She has also been involved in organizing bi communal art events since 2006. Some of the projects she co-coordinated are: "Art Attack", "Little Land Fish", "Wonder Women". "UNCOVERED". She works and lives in Nicosia, Cyprus.

**Argyro Toumazou** works as an independent producer-organizer of cultural events based in Nicosia, Cyprus. She currently coordinates several initiatives in visual and performing arts, working closely with local artists and Cypriot NGOs. During recent years she has worked in the coordination and management of projects like: • Buffer Zone, 2013 • UNCOVERED, September 2011 • 50 Years of Artistic Creation, October 2010 • Little Land Fish, Istanbul, June 2010 • Diversity Day, a European Committee festival, October 2009 • "Weavings-Υφάνσεις-Dokuma" Art-Competition, May-December 2008 • "Art-Attack" Art-Competition, May 2007 - August 2008 .

She has also been providing art works for the conference halls where the peace negotiations are taking place at the United Nations protected area, between 2009 - 2011, along with her colleague Ozgul Ezgin. She previously offered her services as a coordinator to the Cyprus Chamber of Fine Arts, and organized many exhibitions for the Chamber and other independent art events. In previous decades she has been one of the co-founders and later on acting-director of the Cyprus Fashion Resource Center, an independent service-oriented professional institution created by the Cyprus Association of Clothing Industries, of which she was also a founding member and an elected member of the board of Directors and Treasurer for six years. She started her career with extensive entrepreneurial and managerial experience (1983-2000) in family-owned manufacturing company, exporting women's clothing to Europe and the Middle East. She studied European Literature & Economics (BA), Business Administration (MBA), and Small Business Development. In 2003 she trained in 'Civil Society and NGO Enhancement in Cyprus' a four-part management and organization program given by the British Council.

## **Rites of Passage in Museum Education.**

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### **Abstract**

Art historians, theorists and critical thinkers have argued that museums in the public sphere emerged to offer culture to the masses and to encourage them to imagine themselves as part of a collective and with a shared identity. This intent was and is not always benign, for museums, as institutions, are invested with power. Insofar as the political, national or official rhetoric of museums appears beautiful and legitimate, museums are able to influence and even direct the way we shape ourselves as citizens. Furthermore, all museums are subject to constraints and vested interests; private museums have their board of directors, trustees, etc., while public museums must answer to the state. How can the ritual performance of museum visits open the constructed narrative of the museum so that the aesthetic experience can be transformative, opening up identity to new possibilities? How can museum educators challenge the boundaries of one's understanding of identity and citizenship? As Appadurai notes: "We can make our identities, but we cannot do so exactly as we please." In this paper, I will put the A.G. Leventis Gallery and my role/agency as Education Officer under anthropological scrutiny. This private museum houses the late A.G. Leventis' s personal art collection comprised of The Cypriot Collection, The Greek Collection and The Paris (European) Collection. The museum therefore embodies three narratives in the context of Cyprus, which we may trope as three aspects of the island's identity: the Vernacular or local, a National culture of symbolic reference for the island, and the Western Cosmopolitan, reflecting the nation's social, cultural and historical identity. What do these narratives embody, conceal or exclude? I propose using Victor Turner's notion of how liminality shapes personality in the unexpected realization of agency, and spurs one to a dramatic tying together of thought and experience in order to connect and open up new narratives. Drawing on my own museum 'field work,' I will reflect on how-- in response to the demographic diversity of groups and individuals who pass through the gallery--, I attempt to initiate the liminal stage of the ritual process, not to convey or expose an underlying reality or truth, but to encourage each museum-goer to seek their own.

### **Bio**

**Katerina Stephanides** was born in Washington D.C. She grew up in Cyprus and studied History of Art and Spanish Literature at University College London. Since graduating in 2012, she has been employed as Education Officer by the A.G. Leventis Gallery. Her BA thesis was on The Process of Nostos: Translocality in two Cypriot artists. Her creative and research interests bring together visual art and verbal art. One of her current focuses is the role of the museum in the public space.

## Visitor Photography in Museums.

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### Abstract

Photography in museums has nowadays become a major part of the museum experience and many museums have or are reevaluating their photographic policies. Nevertheless, there is limited research related to visitor photography that can potentially guide photographic policies as well as exhibition design. While more and more visitors use photography during their visits and museum visitors accumulate and circulate personal photographs from museum visits, the effect of photography on their art museum experience and the meanings/ uses of visitor photography are largely understudied. This presentation outlines the results of a research project conducted at the Smithsonian National Portrait Gallery in 2014 which examined visitors' attitudes towards the act of photographing as well as why people use or do not use their cameras in museums. The research results argue that the majority of visitors use photography as a tool that can enhance certain aspects of the museum experience, promote further education, extend and expand the museum experience beyond the museums' walls, provide entry points to exhibitions, and even enhance the viewing process by providing a more interactive and personal experience. Although some individuals feel that photography interferes with their aesthetic experience, most feel that the anticipated benefits of photography compensate for its perceived negative aspects. Finally, there is a group of visitors who choose not to use photography because it absolutely interferes with their aesthetic experience.

The results of this study support most recent attempts by some museum professionals to creatively use visitor photography to support informal learning opportunities, empower visitors, increase their engagement with diverse publics, and help encourage civic conversations.

### Bio

**Theopisti Stylianou-Lambert** has published widely on museums, photography and art. She was recently the recipient of the 2014 Smithsonian Institute Fellowship in Museum Practice. She is the editor of *Photography and Cyprus* (I.B.Tauris, 2014), *Re-Envisioning Cyprus* (University of Nicosia Press, 2010) and currently works on three new book publications: *Museums and Photography: Displaying Death* (Routledge), *Museums and Visitor Photography* (Museums Etc.), and *Museums, Politics and Identity: The Case of Cyprus* (Left Coast Press). She is an assistant professor at the Cyprus University of Technology and the director of its *Visual Sociology and Museum Studies Lab* ([www.vsmslab.com](http://www.vsmslab.com)).

## **Interactions between Museum and Other Institutions Aiming at Meaningful Engagement.**

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### **Abstract**

This paper examines the issue of collaborations between art museums and other institutions in the context of the social, economic and demographic changes of contemporary society. It presents how such collaborations enable, through adequately designed educational programmes, new possibilities of meeting the diverse needs of young people of different backgrounds, respond to the need for equal access, achieve meaningful engagement of diverse social groups in museum practices and eliminate prejudices. It focuses on a participatory programme of the National Museum of Contemporary Art, Athens (EMST), entitled *EMST Without Borders*. In the framework of the programme *EMST Without Borders* and after a five-year collaboration with the Photography Group of the Drug Dependence Unit "18 Ano", the EMST organised and presented an exhibition of five photography and video group projects entitled *Interactions*. It presented portrait and self-portrait photographs and videos which had been created by recovered users in the framework of the above mentioned collaboration through a strong experiential process. Through the creative interaction between the group members and between the group and the museum, confessional and revelatory images that lie beyond stereotypical representation of the socially excluded and stigmatized were emerged. A shift of the photographers' glance through a period of five years was also emerged, implying the social integration which had been achieved: the shift from an inward glance to a more extrovert one which focuses on their relationship with the urban and social environment in which they live and with which they interact. On the other hand, the exhibition was meant to involve the spectator emotionally, through the photographers' personal narratives, to evoke the viewer's previously unconscious feelings and thoughts, memories and experiences, and, through this process, to lead him/her to a reconsideration of common prejudices.

### **Bio**

**Marina Tsekou** was born in Athens, in 1971. She is Education Curator at the National Museum of Contemporary Art (EMST), Athens. She studied Philosophy, Psychology and Pedagogy at the University of Ioannina (Greece) (1990-1994) and is a PhD candidate of Art History at the Department of Theory and History of Art at the Athens School of Fine Arts. She has given Art History courses for children and adults in the Municipal Art Workshop of Patras for four years. Since 2000 she works as Education Curator at the EMST. She has written numerous publications for secondary school students that accompany the educational programs she plans and develops for the museum exhibitions as well as educational resources for teachers. She is also responsible for the museum's program *EMST Without Borders* in the framework of which she has curated projects consisting of exhibitions, lectures and educational programs, in collaboration with many associations, social groups and NGOs. The program *EMST Without Borders* has been awarded with the *CECA Best Practice Commendation 2012*. She has several publications and national and international conference presentations on the topics of museum education, methodology and good practices.

## Conference organisers

**Dr. Chrystalleni Loizidou** is always trying to find a spare moment to write. Based in Cyprus since 2011 she has found herself developing and co-ordinating a series of collaborations with local institutions that have invariably turned into curatorial, collaborative, and research-based projects that reflect on and challenge institutional frameworks from the inside. She has a special interest in communication theory, commons management, and the digital humanities. She has studied philosophy, art history, design studies, and cultural studies in institutions with distinct approaches to the arts and to arts-education, and her academic research, a continuation of her doctoral thesis focuses on art and the commons. She is currently developing and co-ordinating the EEA-funded Point-Eleneio art-educational programme with Point Centre for Contemporary Art (2014-2015).

**Dr. Evanthia Tselika** is the Fine Art programme coordinator, Department of Design and Multimedia at the University of Nicosia. She is a socially engaged practitioner, researcher and educator. She has recently received her PhD from the School of the Arts, Birkbeck College: University of London. Her practice led research focuses on the role of conflict in relation to socially engaged art practices within segregated urban contexts. She has extended research and practical experience in curatorial and pedagogical art practices and has undertaken studies in Art History, Fine Art and Archaeology. She has worked, exhibited and collaborated with galleries and museums in London, El Salvador, Cyprus, Greece, Mexico and Brazil.

More info:

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