

NORDIC INSPIRATION
- FRESH APPROACHES TO MUSEUM LEARNING



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The project aims to launch a Nordic network of museum associations in the field of education and communication.

The project partners:

MID - Museum Communicators in Denmark, www.museumsformidlere.dk

PEDAALI. The Finnish Association for Museum Education, www.pedaali.fi

FISOS – Icelandic Museums Association, www.safnmenn.is

THE SECTION FOR EDUCATION, Norwegian Museum Association, www.museumsforbundet.no

FUISM – The Association for educational development in Swedish museums, www.fuism.se

COVER PHOTO Museum Stavanger. Photo: Must/Elisabeth Tønnesse. Relates to article *Supersans* p. 53,

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TEXTS All texts and interviews are contributions from highly dedicated museum staff and educators from the Nordic countries. We thank them warmly for their contributions which have developed this publication to a high professional, academic and didactic standard.

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Foreword



This publication is a selection of good practices of museum education and communication from five Nordic countries. Many of the projects presented here have been awarded both nationally and internationally. The publication aims to inspire museum professionals and other educational staff in museums and similar cultural (heritage) institutions which are striving to engage their audiences. The selection of the projects included has been made to show the diversity, expertise and the adaptability of our profession; in education, in society, for the individual and for museums. We wish to give credit to all the amazing work being done in museums by museum educators in the Nordic countries and strengthen the role and status of museum education and communication within the museums organization and in the museum world in general. The publication also marks a starting point of an extended cooperation among museum educators in the Nordic countries.

The organisations behind the publication are five national associations of museum education and communication professionals from Denmark, Finland, Iceland, Norway, and Sweden, most of which are funded only by membership fees. The cooperation network started by this publication will in the future provide further up-to-date information, communication and peer learning possibilities to all its individual members via an additional, digital platform. All in all, the aim of these actions is to strengthen the professional skills of the members of the associations and to provide opportunities for co-operation across the Nordic countries and internationally. In this publication, which is available both as a hardcopy and an electronic publication, each article is printed in the original Nordic language as well as in English to provide easy access to all interested readers and to a broader international audience.

The contributions in the publication have been grouped into three different presentation forms - articles, vox pops and photo spreads - and four different categories, to make it easier for the reader to concentrate on different topics of interest. Nevertheless, the categories have no sharp divides, and many projects would fit into several categories.

- Audience development: Projects which help to create solutions and methods for, and together with, specific audience groups; in which the goal is to include and facilitate the museum experience in different ways.
- Community & collaboration: Projects being done in collaboration with communities, where the goal has been to bring about change, create inclusion and affect individuals and society.
- Schools & education: Projects done in cooperation with schools/students at different educational levels, where the goal has been formal or informal learning and constructing knowledge, thereby highlighting the usefulness of museums as a learning environment and resource.
- Museum development: Projects where museums have challenged themselves and their traditional ways of working, where the goal has been to develop new methods that can lead to a more diversified experience for the visitor.

We would like to warmly thank the Nordic Culture Point for their support to network meetings and this publication which have given us the opportunity to contribute to development within the field of museum education and communication in the Nordic countries and internationally.

Associations



FUISM

FUISM är en ideell förening bildad 1971. Föreningen är öppen för alla som arbetar med pedagogisk verksamhet vid museer och andra kulturinstitutioner. Syftet med föreningen är att stärka museipedagogiskt och kulturpedagogiskt arbete och deras utövare. Föreningen har cirka 250 medlemmar. Varje år arrangeras möten, konferenser och seminarier för fortbildning och erfarenhetsutbyten mellan medlemmarna runt om i Sverige. FUISM delar årligen ut priset för "Årets pedagogiska projekt", som ett av flera sätt att lyfta fram nyskapande och framgångsrika projekt inom branschen.

På FUISM's webbplats:
www.fuism.se och på www.facebook.com/fuismsverige kan du läsa mer om vad som är på gång.

FUISM is a nonprofit organization formed in 1971. The association is open to everyone working with educational activities at museums and other cultural institutions. The purpose of the association is to strengthen museum- and cultural educational staff and their professional work. The association has about 250 members. Every year meetings, conferences and seminars for training and experience exchange between the members around Sweden are arranged. FUISM also annually awards the prize for "Best educational project", as one of several ways to highlight innovative and successful projects in the field.

On FUISM's website: www.fuism.se and www.facebook.com/fuismsverige you can read more about what's on.





MID - Museumsformidlere i Danmark

Foreningen Museumsformidlere i Danmark er en landsdækkende faglig forening stiftet i 1999, der har til formål at styrke, udvikle og synliggøre arbejdet med formidling – herunder udstillinger og undervisning – ved danske museer og lignende kulturinstitutioner samt fremme samarbejdet om museumsformidling lokalt, regionalt, nationalt og internationalt. MiD har 300 medlemmer og arrangerer medlemsmøder, konferencer, ekskursioner og studieture. Foreningen arbejder for repræsentation i relevante fora i den danske og i den internationale museumsverden og arbejder endvidere for at repræsentere museumsverdenen i andre formidlingssammenhænge. Foreningen redigerer og udgiver et medlemsblad om museumsformidling. Som medlem kan optages enhver, der arbejder med formidling på museer og lignende kulturinstitutioner.

Læs mere om MID på
www.museumsformidlere.dk

MID – Museum Communicators in Denmark. The association Museum Communicators in Denmark is a national professional association founded in 1999, whose purpose is to strengthen, develop and publicize museum communication – including exhibitions and education – in Danish museums as well as cultural institutions, and to promote the cooperation in museum communication locally, regionally, nationally and internationally.

MiD has about 300 members and organizes members meetings, conferences, excursions and study trips. The association strives to be represented in the Danish and international museum world and on top of that works to represent the museum world in other communicational contexts.

The association edits and publishes a members magazine on the subject of museum communication. Anyone who works with communication in museums or other similar cultural institutions can become a member.

Read more about MID on
www.museumsformidlere.dk

MiD | Museumsformidlere i Danmark



Seksjon for Formidling under Norges Museumsforbund

Seksjon for Formidling (SFF) er ein seksjon under Norges museumsforbund, open for alle som driv med utoverretta museumsarbeid. SFF oppstod ved at Norsk Museumspedagogisk Forening, NMF, og Norske kunst- og kulturhistoriske museer (NKKM) gjekk saman i Norges museumsforbund i 1996.

Norsk Museumspedagogisk Forening vart starta av ei gruppe entusiastar i 1976. Føremålet var å arbeide for og å utvikle det utoverretta arbeidet ved musea. Foreninga skipa studieturar til museum i inn- og utland, kurs med emne kring alle typar utoverretta arbeid, og årsmøte med faglege seminar. Pedimus var frå starten av seksjonen sitt medlemsblad med faglege artiklar og rapportar frå kurs og studieturar.

I dag er seksjonen mest oppteken av å få i stand gode nettverk for museumsformidlarar, styrke merksemda omkring formidling i musea og gje kurs i relevante og aktuelle tema til medlemmane. Frå 2010 av har vi delt dei beste formidlingsideane i landet med kvarandre på seksjonens "Idetorg", kor dei aller beste og heidrast med diplom. I styret for seksjonen freistar vi ha alle landsdelar og alle typar museum representert.

Les mer: www.museumsforbundet.no



The Section for Education, Norwegian Museum Association is open for all museum professionals in Norway who are involved in educational museum work. The section was established when the Norwegian Museum Education Association and the Norwegian Art- and Cultural-history museums merged into the Norwegian Museum Association in 1996.

The Norwegian Museum Education Association was started by a group of enthusiasts in 1976. The aim was to work for developing public-oriented activities in museums. The association led study trips to museums in Norway and abroad, courses with themes tied to all aspects of museum public services and held an annual meeting with a seminar. The journal Pedimus was published regularly and distributed to all members. Today, the Section concentrates on setting up good networks for all disseminators in museums, increase the attention on museum communication issues and offer courses in relevant and hot topics for our members. Since 2010 we've shared the best dissemination ideas in Norway at our annual "Ideas market", where the very best ideas get an award. The section has some 100+ members, and in the board we aspire to have representatives from all parts of Norway and all types of museums.

Read more: www.museumsforbundet.no



FÍSOS – Félag íslenskra safna og safnmanna

Félag íslenskra safna og safnmanna var stofnað árið 1981 í þeim tilgangi að efla samstarf og menntun þeirra sem starfa á lista-, minja- og náttúrufræðisöfnum á Íslandi. Meginmarkmið félagsins er að vera umræðu- og samráðsvettvangur allra safna og auka veg og virðingu safna og safnastarfs á landinu. Félagið ályktar reglulega um safnamál, annast samskipti við safnmenn og hliðstæð samtök erlendis. Þar að auki heldur það mánaðarlega fyrirlestra og heldur uppi virkum póstlista safnmanna.

Það er í stefnu félagsins að veita starfsmönnum safna starfsfræðslu og endurmenntun. Farskóli safnmanna er haldinn árlega og er hann hýstur af söfnum á mismunandi stöðum á landinu. Á farskólanum er tekið á faglegu starfi safna en einnig er þetta verðmætt tækifæri til að hitta samstarfsfólk víða að af landinu.

Frekari upplýsingar má nálgast á heimasíðu félagsins: <http://www.safnmenn.is>



FISOS – Icelandic Museum Association

The Icelandic Museum Association includes both institutions and individual members. It was founded in 1981 to enhance co-operation between museum professionals working in historical, art and natural history museums in Iceland. The association aims to be a venue for co-operation and discussion between all museums and museum workers in Iceland.

Its main goals are examining issues in the Icelandic museum field, and to improve knowledge and awareness of all things regarding museums. In recent years more emphasis has been on Scandinavian and international cooperation with similar organisations. The association organizes an annual conference for those who work in the museum field, providing learning opportunities and continuing education. It is also a great opportunity to network and meet other colleagues. The annual conference is held at various locations around Iceland, hosted by different museums each year.

For more information, please visit the association's website: <http://www.safnmenn.is>



Pedaali

Museopedagoginen yhdistys Pedaali Ry:n tarkoitus on edistää museo-pedagogista toimintaa, vahvistaa museopedagogien ammattikunnan identiteettiä ja arvostusta sekä tukea jäsentensä ammatillista kehittymistä. Yhdistys haluaa kehittää jäsentensä valtakunnallista ja kansainvälistä verkostoa, parantaa alan ammattitaitoa ja koulutusmahdollisuuksia. Yhdistys osallistuu museoiden ja muiden kulttuurilaitosten pedagogista toimintaa ja yleisösuhteita koskevaan keskusteluun, ottaa kantaa, tekee yhteistyöhankkeita, tiedottaa sekä järjestää erilaisia tapahtumia ja seminaareja. Yhdistys myöntää vuosittain Vuoden museopedagoginen teko -palkinnon. Yhdistyksellä on oma Pedafooni-julkaisusarjansa. Yhdistys on perustettu keväällä 2005 ja jäseniä on vuonna 2015 noin 220. Jäseneksi voi liittyä kuka tahansa aiheesta kiinnostunut.

Lue lisää: www.pedaali.fi

The purpose of the Finnish Association for Museum Education Pedaali is to promote museum education and to reinforce the identity of the museum education profession and increase its overall appreciation. The goal of the association is to function as a forum for active and future museum educators, provide training, and work actively in the field to promote museum education. In meetings and events organized by Pedaali the members have the opportunity to network, meet other professionals and visit museums and other interesting locations. Pedaali Annual Award in Museum Pedagogy is announced every spring. The association has its own publication series Pedafooni. The Finnish Association for Museum Education Pedaali was established in 2005. In the year 2015 we have approximately 220 members. Anyone interested in museum education can become a member of Pedaali.

Read more: <http://www.pedaali.fi/en>

PEDAALI
Museopedagoginen yhdistys Pedaali ry



AUDIENCE DEVELOPMENT





Mobiilimetkaa museossa

Mobile Ploys in the Museum

PROJEKTISUUNNITTELIJA **OUTI PUTKONEN**,
TEKNIIKAN MUSEO, SUOMI

BY **OUTI PUTKONEN**, PROJECT DESIGNER,
MUSEUM OF TECHNOLOGY, FINLAND

FAKTA /

Projekti: MobiiliMetkaa

Museossa - iloa ja oppia mediavälineiden avulla

Yhteistyökumppanit: Tekniikan museo, Mediakasvatuskeskus Metka Ry

Kohderyhmä: 9-12-vuotiaat

Tarvitaan:

Työkalut: tietokone, tabletit (Android tai IOS), wifi / langaton internet, väriläppäkirjoitin

Ohjelmisto: Aurasma Studio (nettijohdattava), nettiselain, Prezi (tai muu presentaatiotyökalu)

Sovellukset: Aurasma, Camera, Strip Designer (tai vastaava sarjakuvatyökalu Androidille), Dropbox

Contact:

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Linkit: Mediakasvatusta lisätyn todellisuuden avulla! Toimintamalli museoiden yleistyöhön
http://mediametka.fi/wp-content/uploads/2014/12/toimintamalli_mobiilimetkaa_museossa.pdf



FACTS /

Project: Mobile Ploys in the

Museum - Amusement and Education with Media Devices

Partners: Museum of Technology, Media Education Centre Metka

Target group: Children aged 9-12

Resources required:

Hardware: Computer, tablet devices (Android or iOS), Wi-Fi/wireless Internet access, colour printer.

Software: Aurasma Studio (browser-based), Web browser, Prezi (or other presentation software)

Applications: Aurasma, Camera, Strip Designer (or similar comic book creator for Android), Dropbox

Contact:

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Links: Media Education through Augmented Reality - An Operating Model for Audience Work at Museums, http://mediametka.fi/wp-content/uploads/2014/12/toimintamalli_mobiilimetkaa_museossa.pdf



PHOTO: KAROLIINA LEISTI, MEDIA EDUCATION CENTRE METKA

Mediakasvattaja olet sinä! Mobiilimetkaa museossa - iloa ja oppia mediavälineiden avulla -hankkeessa oli tavoitteena lisätä museoalan ammattilaisten mediakasvatustaitoja sekä antaa eväitä mediakasvatustyöhön 9-12-vuotiaiden lasten parissa. Kuvassa hanketyöntekijät Outi Putkonen ja Minna Piirainen kouluttamassa.

Media Educator - That's You! The goal of the "Mobile Ploys in the Museum - Amusement and Education with Media Devices" project was to improve media education skills among museum professionals and provide them with tools for media education work aimed at children aged 9-12. Pictured here are project employees Outi Putkonen and Minna Piirainen, providing training.



PHOTO: OUTI PUTKONEN, MUSEUM OF TECHNOLOGY

Uutta mediaa tutkimassa. Toimintamalli keskittyi alusta asti työpajatoiminnan ja lisätyn todellisuuden ympärille. Työpajan osiota testattiin yhdessä lasten ja museoalan ammattilaisten kanssa.

In Search of New Media. From the very beginning, the operating model focused on workshop operations and augmented reality. The workshop element was tested in cooperation with museum professionals and children.



Oivalluksia ja elämyksiä. Pajan työvälineet, lisätty todellisuus ja Strip Designer, avasivat vierailijoille valintojen maailman ja tarjosivat mahdollisuuden omaan ilmaisuun ja tulkintaan medialukutaidon väreillä pinnan alla. Välineet vahvistivat osallistujien kykyä tulkita, tuottaa ja jakaa erilaisia mediasisältöjä.

Insights and Experiences. The workshop tools – augmented reality and Strip Designer – offered visitors a world of choices and an opportunity for personal expression and interpretation against the backdrop of media literacy. The tools enhanced their ability to interpret, produce and share media content.



Tarinaa rakentamassa. Työpajan viimeisessä vaiheessa media-tuotoksista koottiin näyttely. Työvaihe konkretisoi, kuinka monta erilaista tarinaa saatiin samoista aineksista tekemällä hieman eri rajauksia. Kriittinen medialukutaito auttaa avaamaan näitä valintoja.

Building a Story. In the final phase of the workshop, an exhibition was compiled of the media content produced. This phase showed in a concrete manner how many stories it was possible to create from the same content by choosing slightly different focal points. Critical media literacy increases awareness of such choices.



Pintaa syvemmältä. Lisätyn todellisuuden avulla esineitä voidaan rekonstruoida, tutkia pintaa syvemmältä ja niitä voidaan liikutella ajassa ja paikassa. Oppiminen on yllätyksellistä ja mielekästä!

Scratching the Surface. Augmented reality makes it possible to reconstruct objects, explore them beneath the surface and move them back and forth in time and place. Learning is meaningful and full of surprises!

Forelsket og foraktet. Norske kvinner – tyske soldater

AV ANNE HERRESTAHL & IDA LÜTZOW-HOLM, MUSEUMSPEDAGOGER



NO/

I Aftenposten på ungdomssiden i 2009 skrev "Addy" med overskriften "En skamplett": "Hvorfor har ikke jeg lært om den grusomme behandlingen av tyskerjentene på skolen"?¹ Det var da vi bestemte oss for at den nye utstillingen "Forelsket og foraktet" blant annet skulle ha elever i den videregående skolen som målgruppe. Og når vi nå opplever at utstillingen har truffet unge mennesker så bra, er nok noe av forklaringen at utstillingen er laget for dem. Som ansvarlige for utstillingen har vi som pedagoger fått en nærhet til stoffet og et eierskap som påvirker formidlingen. Vår erfaring er at museumspedagoger kan ha mye å tilføre når det gjelder utstillingsproduksjon, grunnet den brede erfaringen med hvordan skole og ulike publikumsgrupper bruker utstillinger.

INTERAKSJON OG MEDVIRKNING

Ved hjelp av rollespill utfordres elevene til å gå inn i historien og selv iscenesette enkelthendelser. Det å gå inn i roller, skjerper sansene og deltakernes oppmerksomhet. På danseplattingen får guttene ta på seg naziuniformer, og fra en sveivegrammofon spilles tysk dansemusikk fra tiden. Ved å rote i lommene finner soldatene små gaver de kan gi til jentene, som også får på seg tidsriktige klær. Alle kan med egne øyne se hvor kjeffe skolekameratene deres blir.

FORBUDTE FØLELSER

Vi forteller om de tyske soldatene som var utkommandert til Norge under krigen, i alt 400 000 i løpet av fem lange år. De fleste var menige soldater som slett ikke hadde spesielle ønsker om å være i Norge. Likevel var de ofte stasjonert på samme sted over lengre tid. Er det rart at de ville bli kjent med de norske jentene? Soldatene var både høflige og komplimenterende; er det rart at jentene falt pladask? Og dessuten: Er det forbudt å forelske seg? I samtiden ble tyskerjentene stemplet som landssvikere på lik linje med nazister og medløpere.

Vi spiller hemningsløst på følelser i formidlingen. Tema er jo kjærlighet, og hvem har ikke vært forelsket? Men noen elever kan fortsatt mene at det er utilgivelig det de norske jentene gjorde, og utsagnet "Du gå'kke til sengs med fienden vet du!" gir grunnlag for diskusjon i gruppen. En radiostemme forteller historien om en jente som blir skamklippet. Var det en passende



PHOTO © EGGANS ARKIV

Ungt, forelsket par
= "følelsesladet formidling"

Young couple in love
= "emotional dissemination"



Fra dialogrommet / From the dialogue room.



Dansemore i tyske uniformer / Dancing in uniforms from WWII.



Forhør av en "tyskerjente" / Interrogation of a girl.

FAKTA /

Bymuseet i Frognerparken

i Oslo er ett av fire museer i den konsoliderte enheten Oslo Museum.

Utstillingen er et Brudd-prosjekt, et nettverk under Norsk Kulturråd som diskuterer hvordan man formidler vanskelige historier i museene. Målgruppen er ungdom og voksne.

Den kulturelle skolesekken har gitt støtte til formidlingen til skoleklasser i den videregående skolen.

Formidlet av pedagoger med kulturhistoriske fag. Pedagogene har også hatt et hovedansvar for utstillingsprosjektet.

Prosjektet vant Idétorget, museenes formidlingspris, i 2014 og står ut november 2015.

Kontakt:

ilh@oslomuseum.no eller
anne.herrresthal@online.no

1. Tyskerjentene, eller "tysker-tøsene" som de også ble kalt, er en samlebetegnelse på norske jenter og kvinner som på forskjellige vis hadde forhold til tyske soldater og offiserer under krigen.

straff? I en nisje har vi laget et forhørsrom. Tusenvis norske jenter og kvinner ble hanket inn og måtte besvare de mest intime spørsmål under forhør, før de ble internert i leire sommeren -45. Elevene iscenesetter utspørringen på bakgrunn av originalt materiale.

PERSONLIGE HISTORIER

De personlige historiene i utstillingen er viktige. De viser hvor ulike skjebner tyskerjentene fikk, og hjelper oss å nyansere bildet. Det var ikke lett å finne informanter, men de tre historiene vi har gir ekstra nærhet til stoffet. Når man hører om enkeltskjebner, blir fortellingen om tyskerjentene mer virkelig og gjør veien til identifikasjon lettere. Dette er historier om unge mennesker på alder med elevene selv.

Her er historien om Grethe som forelsket seg i Willy på arbeidsplassen på Gardermoen. Fordi hun giftet seg med kjæresten, var hun ikke ønsket i Norge etter krigen. Grethe representerer alle de kvinnene som havnet i sovjetisk sone i Tyskland. De mistet sitt norske statsborgerskap og kunne ikke reise hjem igjen.

”Den skjulte familiehistorien” handler om kvinnen som tidlig under krigen giftet seg med en tysk offiser og fikk tre barn. Da freden kom forsvant han. Først en gang ut på 60-tallet ga han livstegn!

Da hadde kvinnen inngått et nytt ekteskap. I familien ble dette aldri snakket om. Da historien kom fram, viste det seg at et bilde hadde ligget innerst i en nattbordskuff som en godt bevart hemmelighet; bilde av en tysk offiser i uniform med et spebarn i armene. Dette er et av mange bilder vist i utstillingen.

Den best dokumenterte historien får elevene se til slutt, – en digital historie om Bjørg fra Narvik som i 1942 forelsket seg i den tyske musikeren og soldaten Heinz Herresthal og ble gravid. 19 år gammel valgte hun å reise alene til soldatens foreldre

i Tyskland fordi hennes egen familie ikke aksepterte forholdet. Hun ble fratatt sitt norske pass og levde under vanskelige forhold i Tyskland både under og etter krigen. Først i 1946 ble hun og barnet gjenforent med Heinz. Historien har en lykkelig slutt. De levde etter hvert resten av livet sammen i Norge. Er dette en historie om ekte kjærlighet som overlever alt, selv en verdenskrig? Mange ungdommer tviler på om det finnes ekte kjærlighet i dag.

AKTUELT TEMA?

De fleste bildene i utstillingen forestiller unge mennesker. De taler svært direkte, og man kommer så nært innpå at det blir vanskelig å distansere seg. I tillegg har vi bevisst brukt unge stemmer i våre audiovisuelle elementer, som i radiostemmen og til innlesingen av historien om Bjørg.

Vi oppdaget underveis i prosjektet hvor stor overføringsverdi temaet kan ha til de unges liv i dag. Tyskerjentene ble straffet med skjellsord som tyskertøs, ludder og hore, og noen ble skamklippet av mobben. Kan det sammenliknes med det vi kjenner som netthets i dag? I sosiale medier dukker det stadig opp grove og hatefulle meldinger. Og vi kjenner



PHOTO PRIVATE

*Den skjulte familiehistorien;
tysk offiser med sønn av
norsk mor.*

*The hidden family history:
German Officer with son of
Norwegian mother.*

igjen den farlige gruppedynamikken som gjør at mange lar seg rive med i trakasseringen og mobbingen av jevnaldrende. Det skal ofte ikke så mange feilskjær til fra offerets side.

Det mest sentrale temaet i utstillingen er likevel den forbudte kjærligheten. Jentene var sammen med fienden. For de fleste nordmenn vitnet handlingene til disse kvinnene om dårlig dømmekraft og moral. Temaet utfordrer elevene til å ta stilling til en rekke dilemma knyttet til svik, moral, hevn og fordømmelse. Hvorfor er det ofte slik i krig og ellers at kvinner bærer et særlig moralsk ansvar? Hvem eier kvinnekroppen? Er det familien, nasjonen? Dette berører æresbegrepet blant annet, og er ikke en fremmed problemstilling innenfor mange miljøer i Norge i dag. Kjærlighet kan være svært forbudt på tvers av kulturer, kjønn, religion, etnisitet og familiestrukturer. Kan man forelske seg i hvem man vil?

FØLELSLADET FORMIDLING

Til slutt stiller vi det enkle, men vanskelige spørsmålet: Kunne det vært deg? Kunne du ha forelsket deg i en tysk soldat eller klippet håret av en tyskerjente...? Vi som formidlere i utstillingen opplever stor grad av åpenhet og ærlighet blant elevene. Ved hjelp av tyskerjentenes historie lykkes vi av og til i å trykke på noen knapper, nye rom åpnes og de unge deler ofte tanker og følelser med hverandre og oss. Derfor har vi nå innført det nye begrepet "følelsesladet formidling", noe som vi erfarer også bidrar til å utvikle elevenes intellekt, ettersom veien mellom hjerte og hjerne ikke er så lang. Vi erfarer at temaet og vår tilnærming til stoffet også vekker følelser og tanker blant det allmenne publikum.

ENGLISH VERSION

Despiced Love. Norwegian women – German soldiers

BY ANNE HERRESTAHL & IDA LÜTZOW-HOLM, MUSEUM EDUCATION OFFICERS

In the national newspaper Aftenposten, on the youth page in 2009, "Addy" wrote, under the heading "A Disgrace":

"Why haven't I learned about the hideous treatment of the 'German girls' in school"?¹ That is when we decided that

the new exhibition "Despiced Love" among others should have pupils in upper secondary school as its target

group. And as we now experience that the exhibition has been such a hit with young people, part of the explanation is probably that the exhibition has been made for them. As the people responsible for the exhibition, we as educators have attained a closeness to the material and a sense of ownership which influences the dissemination. It is our experience that museum educators may have a lot to contribute when it comes to creating an exhibition, due to the knowledge we possess about how schools and different target groups uses exhibitions.

INTERACTION AND PARTICIPATION

With the aid of role play the pupils are challenged to step inside history and themselves dramatize individual events. Playing parts sharpens the senses and the attention of the participants. On the dance platform the boys get to put on Nazi uniforms, and from an old-fashioned gramophone German dance music from the period is played. By rummaging around in their pockets, the soldiers find little presents to give to the girls, who also put on period clothes. They may all see with their own eyes how handsome their schoolmates become.

FORBIDDEN FEELINGS

We tell about the German soldiers who were posted to Norway during the war, in all 400 000 in the course of five long years. Most of them were private soldiers who had no particular wish to be in Norway. Even so, they were often stationed in the same place for a prolonged period of time. Is it any wonder that they wanted to get to know the Norwegian girls? The soldiers were both polite and complimentary; is it

any wonder that the girls fell head over heels? And besides: Is it forbidden to fall in love? At the time the "German girls" were considerate traitors in line with Nazis and collaborators.

We play uninhibited on emotions in the dissemination. The topic is love, after all, and who hasn't been in love? But some pupils may still feel that what the Norwegian girls did is unforgivable, and the statement "You don't sleep with the enemy, mate!" creates a basis for discussion. A radio voice tells the story of a girl who has all her hair cut off. Was that a suitable punishment? In a niche we have created an interrogation room. Thousands of Norwegian girls and women were rounded up and had to answer the most intimate questions before being sent to prison camps in the summer of '45. The pupils dramatize the questioning based on original material.

PERSONAL STORIES

The personal stories in the exhibition are important. They show how different the girls' fates were and help us nuance the picture. Finding informants wasn't easy, but the three stories we do have create an extra closeness to the material. When you hear about individual fates, it makes the story of the "German girls" more real and it becomes easier to identify with them. These are stories about young people, people the same age as the pupils themselves.

There is the story of Grethe, who fell in love with Willy at her place of work at Gardermoen air base. Because she married her boyfriend, she was unwanted in Norway after the war. Grethe represents all the women who wound up in the Soviet zone in Germany. They

lost their Norwegian citizenship and couldn't return home.

"The hidden family history" is about the woman who early on in the war married a German officer and had three children. When peace came, he disappeared and didn't make contact again until sometime during the 60s! By then the woman had remarried. Within the family this was never discussed. When the story was revealed, it turned out that a photo had been lying at the back of a bedside table drawer as a well-kept secret; a photo of a German officer in uniform with an infant in his arms. This is one of many photos displayed in the exhibition.

The most well-documented story the pupils get to see last - a digital story about Bjørg, who in Narvik in 1942 fell in love with the German musician and soldier Heinz Herresthal and became pregnant. 19 years old she chose to travel on her own to Heinz' parents in Germany because her family wouldn't accept the relationship. Her passport was confiscated, and she lived under difficult conditions in Germany both during and after the war. Not until 1946 were she and the child reunited with Heinz. The story has a happy end. They eventually lived the rest of their lives together in Norway. Is this a story of true love conquering all obstacles, even a world war? Many young people doubt that there is true love today.

TOPIC OF CURRENT INTEREST?

Most of the photos in the exhibition portray young people. They speak to you very directly, and you get so close that dissociating yourself becomes a real challenge. In addition, we have deliberately used young voices in our audiovisual elements, like the radio

voice and for the recording of the story about Bjørg.

Working on this project we discovered the amount of transfer value this topic may have to the lives of young people today. The "German girls" were punished by invectives such as German tart, slut and whore, and some of them had all their hair cut off by the mob. Is this comparable to today's cyberbullying? In social media, coarse and hate filled messages appear all the time, and we recognize the dangerous group dynamics that result in many people getting carried away by the harassment and bullying of people their own age. It often doesn't take many slips on the part of the victim. The most central topic of the exhibition is the forbidden love, however. The girls consorted with the enemy. To most Norwegians the actions of these women were evidence of poor judgement and loose morals. The topic challenges the pupils to make up their minds about a series of dilemmas connected to betrayal, morals, revenge and condemnation. Why is it that women often seem to carry a special moral responsibility, and not just in wartime? Who owns the female body? Is it the family, the nation? This involves the concept of honor, among other things, and this isn't an altogether unfamiliar issue within many milieus in Norway today. Love may be very forbidden, across culture, gender, religion, ethnicity and family structures. Are you allowed to fall in love with who you like?

EMOTIONAL DISSEMINATION

In conclusion we pose the simple, yet difficult question: Could it have been you? Could you have fallen in love with a German soldier or cut the hair off a "German girl"... ? We as disseminators

in the exhibition experience a great deal of openness and honesty from the pupils. By using the story of these girls we sometimes succeed in pushing a few buttons, opening new compartments and often getting the young people to share their thoughts and feelings with each other and with us. As a result, we have now introduced the new concept "emotional dissemination", which we find contributes to the pupils' intellect, for, as we all know: The distance is short between heart and mind! We experience that this also seem to be the case with the audience in general.

1. *Tyskerjenter*, derisive term used about Norwegian girls and women who got involved with German soldiers during the occupation

FAKTA /

The exhibition is held at the City Museum in the Frogner Park (Frognerparken) in Oslo. The museum is part of Oslo Museum, a museum of cultural history.

Part of the Brudd network (means "break/fracture") under the aegis of the Norwegian Culture Council, which discusses and encourages dissemination of difficult themes and stories

The target audience is young people and adults

The Cultural Rucksack, which subsidizes tours for school classes, has contributed financially

Disseminators are educators with cultural history subjects who also were responsible for the exhibition

The project won the Museum Dissemination Prize for 2014 and will remain in place until November 2015

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SMARTSTIEN

– Hvordan lage en moderne natursti med begrensede ressurser?

The SMARTPATH

– how to make a discovery walk with limited resources?

AV **JAN HÖPER**, MUSEUMSLEKTOR OG **PER HELGE NYLUND**, FORMIDLINGSKONSULENT, TROMSØ MUSEUM - UNIVERSITETSMUSEET, UIT NORGES ARKTISKE UNIVERSITET

BY **JAN HÖPER**, MUSEUM LECTURER AND **PER HELGE NYLUND**, EXHIBITION MANAGER, TROMSØ UNIVERSITY MUSEUM, UIT THE ARCTIC UNIVERSITY OF NORWAY

FAKTA /

Gjennomført ved Tromsø Museum - Universitetsmuseet, et museum for natur- og kulturvitenskap i Nord-Norge og Arktis.

Ressurser: Prosjektleder som står for redigering, utvalg og eventuell utvikling av tekst, bilder og video. Digital plattform (vi bruker gratis programvare som WordPress o.l.), Produksjon og montering av fysiske skilt (inklusive QR-koder/NFC-merking).

Målpublikum: Familier, turister, lokalbefolkning, skoler. Hjemmesiden gir forslag til ruter som egner seg for rullestolbrukere og barnevogner etc.

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FACTS /

Smartpath is made at Tromsø University Museum, a scientific museum about nature and culture of Northern Norway and the Arctic.

Resources: A project leader to choose, edit and, if need be, develop text, illustrations and video. A digital platform (we used free software like WordPress) Manufacturing and mounting of the signposts, including QR codes and NFC tags.

Target audiences: Families, tourists, locals, schools. The Path website gives advice on routes suitable for wheelchair users and baby prams.

Contact: Jan Höper
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1
SMARTSTIEN er ei undringsløype i naturen rundt Tromsø Museum. Løypa gir publikum både naturopplevelser og informasjon om områdets kulturhistorie. Langs stien er det satt opp sju poster der kunnskap og forskning formidles i form av skilt og tilleggsinformasjon på Internett.

The SMARTPATH is a discovery walk through the natural surroundings of Tromsø Museum, offering information on both nature and culture of the area as well as natural beauty. Along the path seven signposts convey knowledge and science through text, pictures in addition to digital information online.

DET GAMLE AKVARIET THE OLD AQUARIUM

Akvariet i Tromsø ble åpnet i 1952 av Kong Håkon VII. Den fine, gamle inngangsdøra finnes fortsatt på forsida av huset.

ISBJØRN PÅ RØMMEN

Fra 1952 var det også en liten dyrepark her, med isbjørn, rein og andre arktiske dyr. I 1954 ramte dessverre isbjørnene Pelle og Binna fra fangenskapet og svømte over sundet til Grindeøya. Filmen om jakten på de to viser vi på internett. Dyreparken var i alle fall historiel



Fotograf ukjent, bildet er nå til disposisjon fra arna Nordlys



Foto: Mari Karlstad, Tromsø Museum - Universitetsmuseet

Vil du vite mer?



Noen år senere ble bygget utvidet til en marinbiologisk stasjon, som forsøks- og studiested for studenter og forskere. I 1998 fikk Tromsø et nytt akvarium: Polaria

Der det før var akvarier, finnes det vitenskapelige samlinger i dag. Det store planteherbariet inneholder mer enn 300 000 tørkede prøver av karplanter, moser, sopp osv. De fleste stammer fra Norge og Arktis. Noen arter er utrydningstruede i dag. Derfor er det viktig å bevare planten for å kunne forske på for eksempel DNA-strukturen. Gjennomsnittlig vokser samlingen med 2000 nye planter per år.



POLAR BEARS ON THE RUN

The building you are facing is home to the botanical research section at Tromsø University Museum. They also take care of the botanical collections with more than 300,000 specimens, mainly from Norway and the Arctic.

Originally built as an aquarium, it also had a small zoo with animals from the high north by its side. Unfortunately the two polar bears tried to escape one day in 1954. They managed to swim to the other side of the sound, but were hunted down at last. Watch the short movie about the two polar bears "Pelle and Binna" online.

Discover more!



Her er du
du er her

2 Norges Museumsforbund kåra SMARTSTIEN til beste formidlingsidé i 2013. I begrunnelsen heter det bl.a: "...den strekker seg ut mot publikum, og formidler både gammel viten og nye forskingsresultat på en spennende og lett tilgjengelig måte. Juryen mener dette formidlingsprosjektet har stor overføringsverdi både til andre lokaliteter".

The Norwegian Museum Association gave the 2013 Award for best dissemination idea to the SMARTPATH. Their verdict says "...it reaches out to the public, communicating traditional knowledge and recent research in an exciting and accessible way. This idea can easily be transferred to other locations."

3 I løypa har vi integrert aktiviteter i uteområdene. I to sandkasser kan publikum grave etter steinalderfunn og fossiler, samt besøke en ekte samisk gamle. Det er populært for skoleklasser og familier som besøker museet.

Just outside the museum, two sandboxes form a hands-on part of the path. Visitors can take part in "excavations" to find archaeological objects of fossils. They may also enter a Sami turf hut. This is all very popular for school groups and families.

4 Skiltene har tekst på norsk og engelsk. QR-kodene eller NFC-brikkene kan avleses med mobiltelefon eller nettbrett for å få ferdypning og flere medier som film, lyd, artikler, quiz. For eksempel kan man lytte til botanikeren som forteller om lav i fjæra, eller se filmklipp fra den gang to levende isbjørner ble holdt i bur ved det gamle akvariet.

The signposts have text in English and Norwegian. QR codes and NFC tags can be scanned with a mobile phone or tablet to get access to more information and media online, like videos, soundclips, in-depth articles and quiz games. For instance, you can listen to a botanist telling about lichens on the shore, or see a video of the two polar bears once held in captivity by the old aquarium.

5



5 Nettsiden er laga med "responsiv design", slik at visningen automatisk tilpasses størrelsen til mobiltelefonen. Men nettsiden er også tilgjengelig via vanlig PC, for dem som heller vil lese innholdet hjemme, f. eks. før og etter besøket, eller i tilfelle dårlig vær.

Made using "responsive design", the web page will adapt to all kinds of screens; on mobile phones, tablets or PCs. The opportunity to access the page from a hope PC is useful for those who want to plan for a visit, or in case of bad weather.



Fortida på rull / The Past on a Scroll

AV **INGVILL NAALSUND**, MUSEUMSPEDAGOG

BY **INGVILL NAALSUND**, MUSEUMSPEDAGOG

FAKTA /

Stiftinga Sunnmøre Museum (SSM) står bak prosjektet, og har vært i nært samarbeid med andre museer i fylket, samt kulturavdelinga i Møre og Romsdal fylkeskommune i både utvikling og gjennomføring. SSM består av 12 lokaliteter og er både kultur- og naturmuseum. **Tema:** formidling av forhistoria til Norge, med hovedvekt på Møre og Romsdal.

Målgruppe: 2. til og med 7. trinnet. Stein- og bronsealder blir særlig vektlagt til 2. - 4. trinnet. Jernalder blir særlig vektlagt til 5. - 7. trinnet.

Ressurser: 1 formidler.

Tid: 90 minutter.

Areal: klasserom, minimum 10 meters lengde.

Utstyr: 30 replika, fire drakter, tidslinje, ulike skinn.

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museum.no

FACTS /

The Sunnmøre Museum Foundation (Stiftinga Sunnmøre museum, SSM) is behind the project, and has collaborated closely with other museums in the county, as well as the culture department of Møre and Romsdal County, both when it comes to development and implementation. SSM consists of 12 localities and is both a cultural and a natural museum.

Topic: dissemination of the prehistory of Norway, with particular emphasis on Møre and Romsdal

Target audience: from the 2nd up through the 7th grade

For 2nd to 4th grade, special emphasis is placed on the Stone and Bronze Age. For 5th to 7th grade, special emphasis is placed on the Iron Age.

Resources: 1 disseminator.

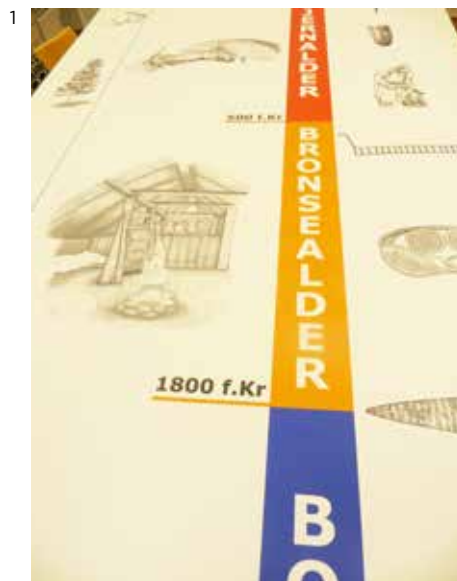
Time: 90 minutes.

Area: classroom, minimum 10 metres in length

Equipment: 30 replicas, four sets of clothing, timeline, different pelts

Contact:

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2

Formidler bruker dialog som metode når tidslinja formidles. Vi har en sentral gjenstand å vise frem fra hver tidsepoke. I tillegg bruker vi ei fiksjonsfortelling, som et dypdykk i en utvalgt tidsepoke - f.eks. jernalder.

The disseminator uses dialogue as method when disseminating the timeline. We have a central artefact that we show from each time period. In addition we use a fictional story, as an immersion into a selected time period - e.g. the Iron Age.

3 + 4

Gjenstandene vi har med er kopier, og elevene får på den måten et direkte møte med disse eldgamle skattene. Elevene deles i grupper og får en pose med minst fire replikaer i. Sammen finner de ut: Hva er dette? Hva er det laget av? Stein-, bronse- eller jernalder?

Vi plasserer så gjenstandene på tidslinjen.

The artefacts we bring with us are replicas, and the pupils thus encounter these ancient treasures directly. The pupils are divided into groups and are given a bag containing at least four replicas. Together they find out: What is this? What is it made from? Stone, Bronze or Iron Age? We then place the artefacts on the timeline.



1

Tidslinja ruller vi ut på gulvet, og rundt den samler vi oss på ulike skinn. Den er 7 meter lang, og elevene får visualisert hvor lang den forhistoriske og kort den historiske perioden er. Tidslinja er illustrert med gjenstander, dyr, boplasser og graver fra tidsepokene, og viser funn gjort i Norge.

The timeline is rolled out onto the floor, and then we gather round it on different pelts.

It is 7 metres long and allows the pupils to visualize how long the prehistoric period is compared to the historic period. The timeline is illustrated with artefacts, animals, dwellings and graves from the time periods, and shows finds made in Norway.

5

Til slutt får elevene lage sin egen gjenstand med inspirasjon fra stein-, bronse- eller jernalder, alt etter hvilken periode de har fokus på det skoleåret.

Finally the pupils get to make their own artefact inspired by the Stone, Bronze or Iron Age, depending on which period receives the main focus that particular school year.

6

Tre barn blir kledd i drakter fra stein-, bronse- og jernalder. Formidler er også ikledd drakt. Vi har "catwalk" og elevene plasserer også oss på tidslinjen.

Three children are dressed in clothing from the Stone, Bronze and Iron Age. The disseminator is also dressed in period clothing. We perform a "catwalk", and the pupils place us on the timeline as well.

PHOTOS: JUNE R. JOHANSEN © SUNNMØRE MUSEUM FOUNDATION

Vem har rätt att namnge en plats?

AV **KERSTIN GEZELIUS**, KULTURPEDAGOG, BOTKYRKA KONSTHALL



SW/

Under våren 2011 visade Botkyrka konsthall utställningen *Transatlantiska resor* av konstnären Sasha Huber. Utställningen tog avstamp i vetenskapsmannen och rasbiologen Louis Agassiz arbete på 1800-talet. Agassiz var en etablerad forskare, vars arbete gjorde att han fick namnge ett 80-tal platser, inte bara på jorden, utan även på månen och på Mars. Konstnären Sasha Huber är född 1975 i Zürich. I sin konst ifrågasätter hon historien, så som den skildrats av maktens män. Ett av Sasha Hubers verk, som visades i utställningen, är en film där hon åker helikopter upp på Agassiztoppen i de schweiziska alperna och döper om toppen till Rentyhorn, efter en slav som Agassiz använde i sin forskning.

Utställningens tema med rasbiologi och historia, gjorde att jag ursprungligen tänkt arbeta med ungdomar. Men, det visade sig att många förskolor och skolor med yngre barn ville besöka konsthallen under våren, då konsthallens verksamhet är populär och fyller en viktig funktion för dem. Hur skulle jag göra nu? Kunde man arbeta med ett så svårt tema som rasbiologi med yngre barn? Jag provade! Den ingång jag valde anpassades till den nya målgruppen och frågeställningen blev då: Vem har rätt att namnge en plats?

DEN PEDAGOGISKA PROCESSEN

Jag började med att berätta om Agassiz, tiden han levde i och hans forskning. Därigenom kom vi in på ordet slav, eftersom Agassiz använde sig av slavar i sitt arbete. Jag frå-

PHOTO: KERSTIN GEZELIUS



Karta gjord av barn. / Map made by children who participated in the project.

gade barnen: Vet ni vad en slav är? Det visade sig att de allra flesta barn hade en viss förståelse för vad en slav är. Alla barnen var överens om att det inte var rätt att ha slavar. Att Agassiz ansåg att olika folkslag inte skulle blandas gav också upphov till diskussion och jag berättade om konstnären Sasha Huber, som har en pappa från Schweiz och en mamma från Haiti. Sasha skulle inte få finnas om Agassiz fått bestämma. Barnen lyssnade och funderade: Borde Agassiz fått namnge en bergstopp? Nej, inte om barnen fått bestämma.

Därefter undersökte vi skylten som Sasha Huber satt upp på toppen av Rentyhorn, samma skylt som förekom i filmen där hon gav bergstoppen nytt namn. Tillsammans tittade vi på fotografier och filmen, innan vi gick till ateljén för fortsatt samtal och skapande.

PHOTO: SIRO MICHEROLI © SASHA HUBER 75 X 51 CM



Sasha Huber, Rentyhorn
- The intervention, 2008.

Sasha Huber, Rentyhorn
- The intervention, 2008.



PHOTO: KERSTIN GEZELIU

Transatlantiska resor, barn från förskolan Kastanjen. / Transatlantic journeys, children from Kastanjen, a preschool.



PHOTO: KERSTIN GEZELIU

Vem har rätt att namnge en plats? / Who has the right to name a place?

FAKTA /

Projektägare: Botkyrka Konsthall, www.botkyrka-konsthall.se. Målgruppen var barn i åldrarna 5-7 år, förskola/skola. De resurser som krävts för genomförande var museipedagogens arbetstid, planering och genomförande, spännpapp att täcka golvet med/rita karta på, pennor att rita med. Inga externa projektmedel användes.

Projektledare: Kerstin Gezelius, kulturpedagog, kerstin.gezelius@botkyrka.se

I ATELJÉN

I ateljén hade jag täckt stora delar av golvet med ett stort vitt papper. Jag tog fram en karta över Botkyrka som vi studerade. Vi letade och hittade barnens förskola/skola. När vi hittat den på kartan började jag rita in barnens förskola mitt på pappret. Jag frågade sen barnen om de hade några namn på platserna runtomkring. Om dom hade! Där fanns Stora gungan, Stallet och Blodiga berget. Barnen började rita in platserna och fortsatte sedan med att rita vägen hem, till sina kompisar, parker, fotbollsplaner med mera. En del jobbade själva, en del tillsammans. Det blev en karta, och en bild, av vägar, hus, träd och andra detaljer som var viktiga delar av barnens närmiljö och vardagsliv.

Jag frågade barnen vad de skulle vilja att platserna och vägarna skulle heta om de fick bestämma, och varför? Barnen gav nya namn till platser och vägar, ofta med vänskapen som grund. På kartan fanns nu "Jonatan och Viktorsvägen", med motiveringen: "För vi är kompisar och det här är vägen vi går till varandra". Även vad som händer på olika platser gav upphov till nya namn, som till exempel: "Här är Kastanjegården för där plockar jag kastanjer". Vi avslutade med att alla barn fick visa och berätta om sin kartbild. Kartan togs loss från golvet, rullades ihop och fick följa med barnen tillbaka till förskolan/skolan där arbetet kunde fortsätta.

VAD BLEV RESULTATET?

Ett konkret resultat var kartan som barnen skapade, med nya namn på platser i deras närmiljö. Det blev ett sätt att väcka intresse för platser runt omkring dem, få dem att börja fundera över varför platser heter det dom heter, och vem som har rätt att namnge en plats. Det blev ett sätt för barnen att få ta plats i det offentliga rummet.

Ett annat resultat, som kan ge ringar på vattnet i framtiden, är samtalen som vi förde. Det blev intensiva samtal, där barnens engagemang var stort. Samtal som tog avstamp i stora och svåra frågor som rasbiologi, men som gjordes mer konkreta och fylldes med ljus genom barnens egna tankar, idéer och namnförslag. För att kunna prata om det mörka, måste det också finnas något ljust, något hoppfullt! Annars blir det för tungt att bära, för både barn och vuxna. Att få påverka och själv ge namn till platserna i sin egen vardagsmiljö är ett sätt att låta barnen ta plats. Att ge dem makten att namnge en plats! Att låta var och en berätta för de andra i gruppen om sin väg, sina platser, ger röst och gör att barnen tar sin stad i besittning.

Projektet visade att det går utmärkt att arbeta med svåra frågor med yngre elever. Jag som museipedagog kan lägga grunden till ett bra samtal genom att bjuda in, lyssna och skapa en bra dialog. Viktigt är att inte fokusera för mycket på det svåra, att inte lägga börda på deras axlar, utan att låta barnen styra samtalet. Och, att se till att det ljusa – hoppet - finns med!

Projektet är avslutat för konsthallens del. Metoden med att använda svåra frågor och konkretisera dem kan användas i många olika sammanhang, tillsammans med en medvetenhet om vikten att låta ljuset ta plats i det mörka. Kartan kan fyllas på och fördjupas, förskolan kan använda den för gemensamma promenader och aktiviteter. Kanske kan det också vara ett sätt för framtidens stadsplanerare för att göra stadsplaneringsprocessen mer demokratisk och låta barnens röster höras i processen?

Who has the right to name a place?

BY **KERSTIN GEZELIUS**, CULTURE EDUCATOR AT BOTKYRKA KONSTHALL

In the spring of 2011 the exhibition *Transatlantiska resor* (Transatlantic journeys) by artist Sasha Huber were on show at Botkyrka konsthall. The exhibition initiated with scientist and eugenic Louis Agassiz' work in the 19th Century. Agassiz was an established researcher whose work enabled him to naming some 80 places, not only on Earth but even on the moon and on Mars. Artist Sasha Huber was born in Zürich in 1975. In her art she questions history as defined by powerful men. One of Sasha Huber's works, which was shown in the exhibition, is a film in which she travels by helicopter up to the top of Agassiz in the Swiss Alps and renames it Rentyhorn, after a slave that Agassiz used in his research.

The exhibition's theme with eugenics and history enticed me originally to work with youths. But, it turned out that many preschools and schools with younger children wanted to visit the art gallery during spring, when its activities are popular and fill an important role for them. What should I do now? Could one work with such a difficult theme as eugenics with younger children? I tried! The path I chose was adapted to the new target group and the question then became: Who has the right to name a place?

THE EDUCATIONAL PROCESS

I began with talking about Agassiz, the times he lived in, and his research. Thereby I introduced the word slave since Agassiz used slaves in his work. I asked the children: Do you know what a slave is? It turned out that most of them had some idea of what a slave was, and all of them agreed that it was wrong to keep slaves.

That Agassiz thought that different nationalities should not mix also gave rise to discussion, and I talked about the artist Sasha Huber, who has a father from Switzerland and a mother from Haiti. Sasha would not exist if Agassiz had decided. The children listened. Should Agassiz have had the right to name a mountain top? No, not if the children were to decide.

Then we examined the sign that Sasha Huber placed on the top of Rentyhorn, the same sign that was in the film where she gave the mountain top a new name. We looked at the photographs and film together before we went to the studio for continued conversation and workshop.

IN THE STUDIO

I had covered a big area of the studio floor with white paper, and then I took

out a map of Botkyrka which we studied. We searched for, and found, the children's preschool/school. When we had found it on the map I began to draw the children's preschool in the middle of the paper. I asked the children if they had any names for the places around it. If they had! There was the Big Swing, the Stable and the Bloody Mountain. They began to draw the places and then continued by drawing the way home to their friends, parks, football pitches etc. Some worked on their own, others together. It became a map and a picture of roads, houses, trees, and other details that were important parts of the children's local environment and everyday live. I asked them what they would like the places and roads to be called if they were to decide, and why? They gave new names to places and roads, often based on friendship. The map now had "Jonatan and Victor's road" with the motivation: "Because we are friends and this is the road we take to each other." Even what happens at various places gave rise to new names, e.g. "Here is the Chestnut farm because that is where we collect chestnuts." We finished the workshop with all the children showing and talking about their piece of the map. The big map was then taken

off the floor, rolled up and taken back to the preschool/school where work could continue.

WHAT WERE THE OUTCOMES?

A concrete result was afforded with the map the children created, with new names for places in their environment. It became a way to evoke interest for places round them, to think about why places have such names, and who is entitled to name them. It also became a way for the children to participate in public space.

Another result is the conversations we held. They became quite intensive, where the children's engagement was most considerable. Conversations which initiated in big and difficult questions like eugenics, but were made more concrete and highlighted through the children's own thoughts, ideas, and name suggestions. In order to be able to talk about dark and serious things, there must also be some light, some hope! Otherwise it becomes too heavy to carry, for children and adults alike. To be able to influence and give names to places in their own everyday environment is a way to let children participate. To give them power to name a place, to let every single one of them tell the others about their road, their places. It gives them a voice to embrace their own town.

The project showed that it is clearly possible to work with difficult questions with younger children. As a museum educator, I set the ground for a good conversation by initiating, listening and creating an atmosphere for good dialogue. It is important however, not to focus on that which is heavy and difficult, not to lay burdens on their shoulders but let the children

lead the conversation, and to make sure that hope is included!

The project is concluded regarding the art gallery. The method of using difficult questions and concretizing them can be used in many ways in the future. The map can be added to and developed further, preschools can use it for joint walks and other activities. Maybe it can also be a way for future cityplanners to make cityplanning a more democratic process by letting the children's voices be heard?

FACTS /

Projectowners is Botkyrka Konsthall, www.botkyrkakonsthall.se. The target group was 5-7-year olds, preschool/school. Resources needed the museum educators work hours, lining paper to cover the floor with/draw maps on, drawing pencils. No external project funding was used.

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COMMUNITY & COLLABORATION





Den personlige fortælling er den stærkeste fortælling / Personal stories are the most compelling

AF **DANIELLE GULDMANN SEKWATI**,
PROJEKTMEDARBEJDER, MAG. ART.,
ETNOGRAFI OG SOCIAL ANTROPOLOGI

BY **DANIELLE GULDMANN SEKWATI**,
MA IN ETHNOGRAPHY AND SOCIAL
ANTHROPOLOGY

FAKTA /

Mandlige tyrkiske gæste- arbejdere ankom til Danmark i løbet af 1960'erne og 70'erne. Der lever i dag en stor gruppe efterkommere. Den Gamle By formidler historien om nye borgere ved at genskabe en lejlighed, der skildrer de første gæste- arbejderes liv. Den åbnede i juni 2015, som en del af "Huset i Havnegade". Den Gamle by er et open air museum, og er et levende billede af livet, som det var engang; fra Christian IV's tid - over H. C. Andersen - og helt op til 1974.

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FACTS /

Turkish men began coming to Denmark as migrant workers in the 1960s and 1970s. Their descendants form a large group today. Den Gamle By tells the story of the new citizens by recreating a flat showing how the first migrant workers lived. It opened in June 2015 as part of "The House in Havnegade". Den Gamle By is an open-air museum and a living picture of life as it once was, from the time of King Christian IV, through Hans Christian Andersen's time and up to 1974.

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FOTO: DEN GAMLE BY

Projektlederen

Museumsinspektør Anne Cathrine Lorentzen var med til at starte projektet op.

"Vi planlagde i Den Gamle By at bygge lejligheder med hjem anno 1974. Blandt andet gæstearbejderne. Vi opsøgte denne befolkningsgruppe, så de kunne hjælpe med indretningen. Vi fandt ikke en enkelt historie, men lavede et hjem med inspiration fra flere informanternes fortællinger. En facebookside blev lavet for de tyrkiske gæstearbejdere. Den blev især godt modtaget af efterkommerne. Udbyttet var etablering af tillid og ejerskab blandt tidligere tyrkiske gæstearbejdere og deres efterkommere. Det var vigtigt for informanterne at blive taget alvorligt, at få tid til at fortælle de små historier omkring valg, som de havde foretaget, og derved få sat et aftryk på historien. Det er tidskrævende men vigtigt at involvere informanterne som en del af en demokratiseringsproces som museet har ønsket at tage del i. Hvor hverdagsstemmerne kommer til orde, hvor det uperfekte og skæve også får plads, hvor stereotyperne får "frikvarter".

The project leader

Museum Curator Anne Cathrine Lorentzen took part when the project was started.

"At Den Gamle By we planned to build flats showing homes from 1974. One was the migrant workers' home. We sought out people from this section of the population, so they could help with the furnishings. We did not find a single story, but we drew inspiration from several different people's information as we put the home together. A Facebook page was set up for the Turkish migrant workers, which was welcomed especially by the descendants. What we gained was the establishment of confidence and identification with former Turkish migrant workers and their families. It was important for our informers to be taken seriously and to be given time to tell the little stories behind the choices they had made, so they made their mark on the story. It is time-consuming, but vital to involve informers, so they become part of the process of democratisation the museum has aimed to take part in. Where everyday voices are heard and things that are odd or not quite perfect also have their place, the stereotypes are set on hold."



FOTO: DANIELLE SEKAWATI

Den tidligere gæstearbejder

Turabi Dursan kom til Danmark som en ung mand i starten af 1970'erne. Han har bidraget med fortællinger, sparring, genstande og netværk og været aktiv på andre måder, som ved en lokal kulturbegivenhed, i et dialoghjørne, der hed: "Mød en af de første tyrkiske gæstearbejdere". Det er ikke kun fokus på fortællingen om gæstearbejderne, der motiverer Turabi i sin involvering, men det handler også om at skabe dialog mere bredt.

"Det har været vigtigt for mig at kunne vise andre om vores liv de første år i Danmark. Men det er også vigtigt for mine børn og børnebørn, der nu i lejligheden kan se, hvordan morfar eller farfar levede, da de kom til Danmark. Da jeg deltog i 'Mød en af de første gæstearbejdere' spurgte mange om: Hvor kommer du fra? Hvilket land? Hvorfor kom du hertil? Det var en god dialog. Jeg vil også gerne komme og tale med besøgende i udstillingslejligheden, så folk kan høre om vores sociale forhold og vores fællesskab. Det er vigtigt, at vi mennesker lærer hinanden at kende fremfor at have afstand til hinanden. Mødet mellem mennesker er derfor vigtigt, for folk er ikke så forskellige. Jeg er glad for at blive spurgt, og at jeg har svar. Og jeg har også selv lært noget."

The former migrant worker

Turabi Dursan came to Denmark as a young man in the early 1970s. He has contributed with stories, strategic discussions, objects and networks, and has been active in other ways, for instance at a local

cultural event in a corner for dialogue entitled "Meet one of the first Turkish migrant workers". Focus on the narrative about the migrant workers is not the only motivation for Turabi's involvement: it is also about creating a wider dialogue.

"It has been important for me to show other people what our lives were like in the first years in Denmark. It is important for my children and grandchildren too, now that they can see in the flat how their grandfathers lived after they arrived in Denmark.

When I took part in "Meet one of the first Turkish migrant workers", a lot of people asked me: Where do you come from? Which country? Why did you come here? It was a good dialogue. I would also like to come and talk to the visitors in the flat in the museum, so people can hear about our social situation and our community. It is important that we get to know other people instead of keeping our distance from each other. Meeting other people is important too, because we are not really very different. I am happy to be asked, and I have answers. And I have learnt from it too."

Den frivillige efterkommer

Evrim Citirikkaya, 21 år, er efterkommer af en tyrkisk gæstearbejder og frivillig projektmedarbejder med fokus på blandt andet formidling af lejligheden. Han er også tidligere projektleder på Det tyrkiske Telt, der er en kulturbegivenhed, hvor den tyrkiske kultur fejres. Evrim er til højre på fotografiet, hvor han sammen med en anden frivillig er med til at skabe liv i udstillingen ved at være statister i en fotose-rie, der skal afspejle livet som gæstearbejder i 1970'erne.

"Jeg meldte mig som frivillig, fordi jeg føler, det er en rigtig vigtig historie at få fortalt. Demografien i Aarhus er ikke repræsenteret i de kulturelle institutioner, og det er vigtigt, at de indvandrere og efterkommere får et tilhørsforhold til disse. Jeg synes også, at det er utrolig vigtigt for de etniske danskere, at de også forstår gæstearbejdernes historie. Min rolle i projektet bestod af at være med til at lave et åbningsarrangement i forbindelse med åbningen af lejligheden, men også at hjælpe til med formidlingen. Jeg har været med til oversætte tekster, lave historisk research på indsamlet materiale, finde materialer til udstillingen og generelt bruge mit tyrkiske netværk. Det har været utrolig lærerigt at være med til formidlingen af dette projekt. Jeg håber, at vi kan

lave nogle events i fremtiden i forbindelse med lejligheden. Det kunne være noget musik, workshops osv. Jeg føler mig overbevist om, at andre efterkommere vil se på udstillingen med stor interesse."

Volunteering as a descendant

Evrim Citirikkaya, 21, is a grandchild of a Turkish migrant worker, and a volunteer working on the project of telling the story of the flat. He is also a former project manager of the Turquoise Tent, a festival event that celebrates Turkish culture. The photo shows Evrim to the right and another volunteer, who helps bring the display to life by acting as extras in a series of photographs intended to reflect life for immigrant workers in Denmark in the 1970s.

"I volunteered because I feel we simply must get this story out. The demography of Aarhus is not represented in the cultural institutions, and it is important that immigrants and their descendants feel they belong to the institutions. I think it is important for ethnic Danes to understand the migrant workers' history too. My role in the project was to organise an event in connection with the opening of the flat, and also to help with presentation to visitors. I have helped with translating texts, historical research on material that was collected, finding materials to show, and generally making use of my Turkish network. It has been a valuable learning experience to take part in informing the public about the project. I hope we can set up some events in future in connection with the flat. They could involve music, workshops and so on. I am quite convinced that other descendants of migrants will be very interested when they see the exhibition."



FOTO: POUL MADSEN

Katja Blomerus samtalar med högstadieelever på besök från Hammarby-skolans Roma kulturklass.

Katja Blomerus in discussion with secondary school students visiting from Hammarby School's Roma culture class.



PHOTO ANDERS RYMAN

Romska Röster

AV **STINA FLINK**, MUSEIPEDAGOG VID UPPLANDSMUSEET



SW/

Var och en av oss bär ett ansvar att stå upp för alla människors lika värde. Det gäller individer och det gäller institutioner. Som länsmuseum ska vi berätta länets historia och till den koppla frågor om nutid och framtid. Romer har en lång historia i Sverige. Med projektet *Romska Röster* vill Upplandsmuseet synliggöra romer som en lika omistlig del av Sverige som av det svenska kulturarvet. Vi vill också bidra till samtal och reflektioner kring rasism, utanförskap och marginalisering. Den romska delaktigheten har varit bärande i projektet. Katja Blomerus och Domino Kai, båda finska romer, har varit anställda som sakkunniga romska kulturbärare och bidragit med kunskaper, insikter och skapat förtroende i kontakter med olika romska grupper runt om i landet. *Romska Röster* är ett projekt i flera delar med pedagogisk verksamhet, utställning och bok. Hösten 2011 arbetade Katja Blomerus tillsammans med två av museets pedagoger, Stina Flink och Ville Sundbom, fram ett studiematerial som kunde användas i en uppsökande verksamhet. Våren 2012 började vi tre göra besök på skolor. Det pedagogiska programmet blev snart efterfrågat även av föreningar och arbetsplatser, även om skolan varit den primära mål-

1. Lgr11 (s.14), Lgy11 (s. 10)



Katja Blomerus och Stina Flink tar emot en klass från Praktiska gymnasiet i utställningen på Upplandsmuseet.

Katja Blomerus and Stina Flink receive a class from Praktiska gymnasiet, an upper secondary school, at the exhibition in Upplandsmuseet.

PHOTO BENGT BACKLUND

gruppen. I de nya läroplanerna som kom 2011 var skrivningarna om de nationella minoriteterna mycket tydligare än tidigare. Eleverna ska få ”kunskaper om de nationella minoriteternas (judar, romer, urfolket samerna, sverigefinnar och tornedalingar) kultur, språk, religion och historia”¹ men läromedel rörande romer saknas nästan helt. Lärare som vi mötte uttryckte bekymmer över svårigheten att hitta material och uppskattning över vårt projekt som kunde möta deras behov.

UTSTÄLLNINGEN ROMSKA RÖSTER

Parallellt med den pedagogiska verksamheten pågick arbetet med utomhusutställningen *Romska Röster* med porträtt av fotografen Anders Ryman. Den öppnade på gågatan i Uppsala i maj 2013 då stora svartvita porträtt av romer ur olika romska grupper mötte uppsalaborna i vårhandeln. Under året visades utställningen på ytterligare fyra platser i mälardalsregionen: Enköping, Tierp, Västerås och Eskilstuna. Under 2014 etablerades projektet nationellt och genomfördes i Luleå, Umeå, Örebro, Linköping och Stockholm. Porträtten visades på offentliga platser och stod i ett flöde av ca 4 miljoner människor. Av dessa uppskattas ca 400 000 personer aktivt ha tagit del av utställningen. På alla turnéplatser har lärarfortbildningar, programverksamhet för allmänheten eller pedagogisk verksamhet ägt rum. Under turnéerna, inför varje ny plats, utökades utställningen med en till tre bilder med lokala porträtt av romer. Utställningen fick på så sätt en lokal förankring.

Det pedagogiska programmet *Romska Röster* är ett möte i klassrummet eller på museet där två personer från Upplandsmuseet, en rom och en gajé (icke-rom), berättar om



PHOTO OLLE NORLING

Boken Romska Röster med Valentino och Alexander på omslaget.

The book Romska Röster (Romani Voices) with Valentino and Alexander on the cover.



PHOTO: STINA FLINK

Den romska flaggan är hissad på Upplandsmuseet den 29 september 2012, då romers 500-åriga historia i Sverige uppmärksammades.

The Romani flag is raised at Upplandsmuseet on the 29th of September 2012, when the 500-year Romani history in Sweden was highlighted.

FAKTA /

Projektet Romska Röster har genomförts av Upplandsmuseet i samarbete med romer och fotografen Anders Ryman samt mottagande museer runt om i landet. Målgrupp för boken och det pedagogiska programmet är skolor och arbetsplatser, målgrupp för utomhusutställningen är en bred allmänhet. Projektet har genomförts med finansiellt stöd från Statens kulturråd och Svenska PostkodLotteriet, totalt 4 717 673 kronor. Här ingår den pedagogiska verksamheten med 1 055 375 kronor. Kostnaderna omfattar pedagoglöner, resor, utformning av pedagogiskt material samt bokproduktion.

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Mer information om projektet finns på www.upplandsmuseet.se



romsk historia och samtalar med eleverna om mänskliga rättigheter, språk, kultur och fördomar. Utgångspunkten i den pedagogiska verksamheten är att arbeta med romer, inte om romer. Romer finns i klassrummet, i Sveriges historia, i vår samtid; romer är inte "några andra".

DE PEDAGOGISKA METODERNA

Pedagogiken har utvecklats i en process under dessa fyra år. Från början valde vi inte ut någon särskild åldersgrupp utan testade oss fram med metoder och innehåll för alltifrån förskola till gymnasieklasser och SFI-grupper. Efter ungefär ett år så valde vi bort de allra yngsta barnen. Det är svårt att diskutera begrepp som folk och kultur med yngre barn utan att hamna i exotiserande och det är svårt att prata om den diskriminering som romer har mött och möter utan att hamna i "stackars dem". När vi utelämnar det svåra blir det å andra sidan enbart ett spännande upptäckande av sakerna och kläderna som

finns i vårt romska studiematerial och besöket blir mest "en kul grej". Då tycker vi att det är mer värdefullt att lägga tiden på de något äldre barnen och på ungdomar i högstadiet och gymnasiet där det går att föra mer komplicerade resonemang. Men var det rätt val? Hur arbetar vi egentligen bäst med fördomar? Ska vi försöka förebygga att de uppkommer eller försöka förändra dem där de finns? För att bygga ett gott samhälle ska vi börja med barnen säger vi ofta, fördomarna överförs ju till barnen från en vuxen omgivning. Vi har landat i att vända oss till åk 5 och 6 samt högstadiet och gymnasiet. Med de yngre eleverna, handlar samtalen om orsaker till migration och flytt, vad en kan lära sig av kulturmöten och om jämförelser mellan historien och nutid. Genom dessa diskussioner berättar vi om olika romska gruppers traditioner och livssituationer, både i Sverige och i olika delar av Europa, förr och nu. Med de äldre eleverna arbetar vi med samma bildmaterial som med de yngre eleverna, men använder också värderingsövningar för att diskutera fördomar. Vi tar även upp antiziganism, romernas utsatthet under Förintelsen och svenska statens tidigare politik i form av steriliseringar, "zigenarundersökningar" och diskriminerande lagar och praxis. Våren 2015 flyttade utställningen in på Upplandsmuseet och det pedagogiska programmet fick en ny inramning. Det har varit häftigt och gett ytterligare en dimension till samtalen att möta elever mitt bland alla porträtten, mitt i alla romska röster. Utställningen visas på Upplandsmuseet över sommaren. Sedan lever projektet vidare genom boken och det pedagogiska programmet som finns kvar i vår ordinarie verksamhet, från hösten igen i sin klassrumsform.

LÄRDOMAR FRÅN PROJEKTET

Projektet *Romska Röster* har bidragit till ny kunskap och medverkat till att synliggöra den romska historien och kulturen för barn, unga och en bred allmänhet. I den pedagogiska verksamheten har vi mött cirka 8000 personer och utställningen har setts av ännu fler. Vi hoppas att vi medverkar till en långsiktig positiv attitydförändring kring romers situation samt medverkar till att skapa en positiv identitet för romska barn och unga. Vi behöver ha koll på vår historia om vi ska kunna förstå vår samtid och påverka vår framtid.

ENGLISH VERSION

Romani Voices

BY **STINA FLINK**, MUSEUM EDUCATOR AT UPPLANDS MUSEET

Each and every one of us has a responsibility to stand up for the equality of mankind. Such regards individuals as well as institutions. As a county museum we shall relate the county's history, and in connection, questions about the present and the future. Romanies have a long history in Sweden. With the *Romani Voices* project, Upplandsmuseet wants to emphasize the Romanies as an inalienable part of the Swedish cultural heritage. We also want to contribute to discussion and reflections about racism, outsidership, and marginalization. Romani participation has been fundamental in the project. Katja Blomerus and Domino Kai, both Finnish Romanies, have been employed as expert Romani culture bearers and have contributed with knowledge and insight, and have created trust in contacts with various Romani groups around the country. *Romani Voices* is a project in several parts with pedagogical activities, exhibitions, and a book.

In the autumn of 2011 Katja Blomerus developed study material together with two of the museum's pedagogues, Stina Flink and Ville Sundbom, which could be used in an outreach program. In the spring of 2012 we began to visit schools. The pedagogical program was soon in demand also by associations and workplaces, though schools were the prime target group.

In the new curriculum of 2011, emphasis on national minorities was much more distinct than earlier. Students shall be afforded "knowledge about the cultures, languages, religion and history of the national minorities (Jews, Romanies, indigenous Samis, Swedish and Tornedal Finns)", but teaching material regarding Romanies was almost non-existent. Teachers we met expressed concern over the difficulty in finding material and appreciation of our project, which could satisfy their needs.

THE EXHIBITION

Parallel with the pedagogical activity, work was in progress with the outdoor *Romani Voices* exhibition with photographer Anders Ryman. It opened in May 2013, when large black and white portraits of Romanies from various Romani groups met Uppsala residents during their spring shopping. Throughout the year the exhibition was shown at four more places in the Mälardal region; Enköping, Tierp, Västerås and Eskilstuna. In 2014 the project was established nationally and executed in Luleå, Örebro, Linköping and Stockholm. The portraits were exhibited in public places and placed in a flow of circa 4 million people of which it is estimated that 400.000 persons actively took part of the exhibition. Further education for teachers' activities, program activities for the public, or pedagogic activities, have taken place at all the tour places. Throughout the tour, prior to every new place, the exhibition was supplemented

with one to three pictures of local portraits of Romanies. The exhibition thus realized a local root.

DE EDUCATIONAL METHODS

The pedagogical program *Romani Voices* is a meeting in the classroom or at the museums where two people from Upplandsmuseet – one Romani and one gaje (non-Romani) talk about Romani history and discuss human rights, language, culture and prejudice. The basis in the pedagogical work is to work with Romanies, not talk about them. Romanies are in the classroom, in Sweden’s history, in our present; Romanies are not ”the others”.

The pedagogics have developed in a process during those four years. Initially, we chose not to have any special age group but tested methods and contents on students from preschool to upper secondary classes, and SFI-groups (Swedish for immigrants). After circa one year we chose not to proceed with the very young children. It is difficult to discuss conceptions like people and culture with young children without ending up in exoticising, and it is difficult to talk about the discrimination Romanies have met and do meet without ending up in ”poor them”.

When we exclude such difficulties however, it becomes merely an exciting discovery of the things and clothes in our Romani study material, and the visit to the exhibition becomes mostly ”a fun thing”. We then thought it better and more rewarding to spend the time on somewhat older children and youths at lower and upper secondary school where it is possible to realize more complex discussions.

But was that the right choice? Which is the best way to work with prejudices?

Should we try to prevent them from arising or try to change them where they are? In order to build a good community we should begin with the children, we often say. Prejudice is transferred from adults to children.

We decided to turn to grades 5 and 6, lower and upper secondary school. With the younger students the conversation is about reasons for migration and moving, what one can learn from meeting a different culture, and about comparisons between history and the present. Through these discussions we can talk about various Romani groups’ traditions and life situations, both in Sweden and different parts of Europe, both past and present.

We work with the same material with the older students, but also use valuation exercises in order to discuss prejudice. We also examine antiziganism, the persecution of Romanies during the Holocaust, the Swedish State’s earlier policy in the form of sterilizations, ”zigenarundersökningar” (”Gypsy” studies), and discriminating laws and praxis.

In the spring of 2015 the exhibition was moved into the Upplandsmuseet and the pedagogical program was re-framed. It has proved very positive and afforded a further dimension to discussions to meet students amidst the all the portraits, amidst the *Romani Voices*. The exhibition will be at Upplandsmuseet throughout the summer, the project lives on through the book and the pedagogical program that is retained in our regular activities in its classroom form from the autumn.

WHAT HAVE WE LEARNED THROUGH THE PROJECT?

The *Romani Voices* project has contrib-

uted to new knowledge and to bring the Romani history to light for children, youths, and the general public. In the pedagogical activities, we have met circa 8.000 people, and the exhibition has been seen by even more. We hope that we contribute to a long-term positive change of attitude regarding the Romanies’ situation and also in creating a positive identity for Romani children and youths. We need to be aware of our history in order to understand the present and influence our future.

1. Lgr11 (p. 14), Lgy11 (p. 10), quote from Curriculum for the compulsory school, preschool class and the recreation centre 2011

FACTS /

The Romani Voices project has been executed by Upplandsmuseet in cooperation with Romanies, photographer Anders Ryman, and partaking museums around the country.

The target groups for the book and pedagogical program are schools, workplaces, and for the outdoor exhibition, the general public. The project has been executed with financial support from the Swedish Arts Council and the Swedish Post-code Lottery, totally 4.717.673 SEK. This includes pedagogical activities with 1.055.375 SEK. The costs include pedagogue wages, travelling, creation of pedagogical material, and book production.

Projectleader and author of the article: Stina Flink, museum educator stina.flink@upplandsmuseet.se, Vilhelm Sundbom, museum educator, vilhelm.sundbom@upplandsmuseet.se.

For more information: www.upplandsmuseet.se



Taide jää mieleen – työhyvinvointia museosta

ELLI LIIPPO, TAIDEOHJAAJA, ABOA VETUS & ARS NOVA, SUOMI



Taide jää mieleen -hankkeen valmistelu alkoi historian ja nykyaikaisen museon Aboa Vetus & Ars Novassa vuonna 2011, jolloin Turku juhli Euroopan kulttuuripääkaupunkivuotaa. Juhlavuoden sloganin ”kulttuuri tekee hyvää” mukaisesti vuoden tavoite oli nostaa esiin kulttuurin vaikutus ihmisten ja ympäristön hyvinvointiin. Myös Aboa Vetus & Ars Nova -museossa tartuttiin aiheeseen. Näkökulmaksi valittiin työikäisten hyvinvointi. Samalla haluttiin luoda toimintatapoja, joilla museo voisi vastata paremmin museopedagogiikassa vähälle huomiolle jäävän työssäkäyvän aikuisväestön tarpeisiin. Yhteistyökumppaneiksi vuoden 2012 alussa käynnistyneeseen hankkeeseen lähtivät suomalaisen työelämän tutkimus- ja kehitystoimintaa rahoittava Työsuojelurahasto sekä Turun kaupungin sosiaali- ja terveystoimi.

Kohderyhmäksi valikoitui Turun kaupungin vanhuspalveluiden alueella toimiva 20 työntekijän yksikkö. Työyhteisön valikoitumiseen vaikutti motivaatio: sekä esimies että työntekijät olivat halukkaita sitoutumaan vuoden mittaiseen hankkeeseen. Edellytyksenä mukaan lähtemiselle oli myös se, että työyhteisö oli lähtökohtaisesti hyvinvoiva. Viime vuosien organisaatiotason muutokset tosin aiheuttivat painetta työyhteisössä, mutta varsinaisesta kriisitilanteesta ei ollut kyse. Jo hankkeen valmisteluvaiheessa uskottiin, että museon mahdollisuudet ovat nimenomaan hyvinvointia ylläpitävässä ja tukevassa toiminnassa eikä jo syntyneiden vaurioiden korjaamisessa.

TYÖAJALLA MUSEOON

Hankkeen aikana työyhteisö kokoontui museoon kerran kuukaudessa. Tapaamiset järjestettiin heidän työajallaan – tämän kaikki osapuolet kokivat tärkeänä. Kolmetuntisten ohjattujen tapaamisten sisällöstä vastasi hankkeessa työskentelevä taideohjaaja. Taideohjaaja työskenteli ryhmän kanssa tiiviisti myös tapaamisten välillä. Hän vieraili kotihoitajien työpaikalla ja tutustui heidän työhönsä sekä toimitti osallistujille kotona tai työpaikalla mietittäviä tehtäviä museotapaamisten esi- ja jälkitöiksi.

Tapaamisten tärkeimpänä tavoitteena oli viettää aikaa taiteen äärellä museon näyttelyissä. Taiteeseen tutustumisen ohella tapaamisissa tehtiin työpajajarjoituksia, joissa syntyneitä kokemuksia purettiin eri tavoin ja jaettiin ryhmän kanssa. Menetelmien valinnassa lähtökohtana oli osallistumisen tekeminen mahdollisimman helpoksi. Työskentelyssä korostui yhdessä tekeminen, työkaverin kohtaaminen ja työyhteisön moniäänisyyden kunnioittaminen. Tapaamista rytmittivät puolen tunnin kahvitauot, joi-

1

PHOTOS: JARI NIEMINEN AND ABOA VETUS & ARS NOVA



2

1

Kotihoidon työntekijät viettivät museovierailullaan aikaa taiteen parissa. Kuva: Jari Nieminen

Home care employees spent time amongst art during their museum visits.

den aikana ryhmä sai keskittyä vapaamuotoiseen seurusteluun ja museomiljöössä viihtymiseen.

Säännölliset museokäynnit tutustuttivat ryhmää nykyaiteeseen sekä museoympäristöön. Vuoden aikana ryhmä tutustui muun muassa kahden taiteilijan työskentelyyn ja toteutti oman näyttelyn museon Omatila-galleriaan.

ONKO TAITEELLA VAIKUTUSTA TYÖHYVINVOINTIIN?

Vieraalta tuntunut nykyaiteen maailma muuttui helpommin lähestyttäväksi ja ymmärrettäväksi. Työpaikan ulkopuolella myös työyhteisönä olemiseen oli mahdollisuus keskittyä uudella tavalla, mikä toi vastapainoa työntekijöiden itsenäiseen ja kiireiseen arkityöhön. Osallistujilta kerätyn palautteen mukaan arvokasta kokemuksessa oli nimenomaan se, että se tarjosi uudenlaista sisältöä työpäivään. Kiitosta sai myös se, että museossa kollegan saattoi kohdata ilman työn luomia paineita ja ennako-odotuksia. Taide jää mieleen -hankkeen vaikutuksia seurattiin kymmenkohtaisella kyselyllä, joka toteutettiin hankkeen alussa ja lopussa. Kartoituksessa sovelletun työhyvinvoinnin mittariston mukaan vuoden aikana ei olisi juurikaan tapahtunut muutoksia. Yksi syy tähän saattoi olla se, että työyhteisö osoittautui jo lähtötilanteessa hyvinvoivaksi eikä viisiportaisilla mittareilla pystytty osoittamaan muutoksia melko laajasti määritellyillä

FAKTA /

Projekti: Taide jää mieleen – työhyvinvointia museosta

Yhteistyökumppanit: Aboa Vetus & Ars Nova (historian ja nykytaiteen museo), Turun kaupungin sosiaali- ja terveystoimi, Työsuojelurahasto

Kohderyhmä: Turun kaupungin kotihoidon työntekijät

Lisätietoja: Janna Jokela, museolehtori, Aboa Vetus & Ars Nova
janna.jokela@aboavetusarsnova.fi



3

4

työhyvinvoinnin alueilla. Myös otanta oli pieni tämän kaltaiselle lomakekyselylle. Kuitenkin osallistujien oman henkilökohtaisen kokemuksen mukaan hankkeeseen osallistuminen vahvisti työyhteisöä ja antoi voimavaroja työelämään. Taide jäi mieleen myös museokäynnin jälkeen.

MUSEO HYVINVOINTIPALVELUJEN TUOTTAJANA

Taide jää mieleen -hanke oli myös museolle myönteinen kokemus ja vahvisti tunnetta siitä, että museoympäristö soveltuu työhyvinvoinnin edistämiseen. Museon tekemän työhyvinvointityön ei tarvitse olla jotain uutta ja irrallista, vaan se kumpuaa olemassa olevista sisällöistä ja palveluista.

Aboa Vetus & Ars Nova -museon hyvinvointipalveluiden kehittäminen jatkui vuonna 2014 toteutetussa Euroopan sosiaalirahaston rahoittamassa Virtaa museosta -hankkeessa, jossa pilotoitiin kolmea työyhteisöille suunnattua museopalvelua. Osallistujina oli Varsinais-Suomessa toimivia yrityksiä eri aloilta. Hankkeessa kehitettiin myös vaikutusten kartoittamisen menetelmiä, koska tällaiselle työlle oli edellisessä hankkeessa huomattu olevan tarvetta. Saadut tulokset tukivat aikaisempaa kokemusta ja osoittivat, että museokäynti työyhteisön kanssa vaikuttaa myönteisesti työyhteisön sisäisiin suhteisiin ja ilmapiiriin sekä tarjoaa tilaisuuksia työstä irtautumiseen ja taiteesta ja kulttuurista oppimiseen.

Syksyllä 2014 Aboa Vetus & Ars Nova lanseerasi kolme työhyvinvointipakettia, jotka kuuluvat nyt museon vakituisen palvelutarjontaan. Erikestoisissa paketeissa toimitaan museon näyttelyiden parissa ja ne keskittyvät erilaisiin työhyvinvoinnin osa-alueisiin. Uudet palvelut on otettu hyvin vastaan ja museon tekemät hankkeet työhyvinvoinnin parissa tulevat saamaan tulevaisuudessakin jatkoa.

2

Projektin aikana kerättiin palautetta eri tavoin.

Different methods were used throughout the project to receive feedback.

3

Suurimmalla osalla osallistujista ei ollut aiempaa kokemusta nykytaiteesta.

Most of the participants had no previous experience with contemporary art.

4

Hanke rohkaisi kokemaan taidetta yhdessä ryhmänä.

The project encouraged to discover art together, as a group.

ENGLISH VERSION

Art leaves a trace – museums as a source of well-being at work

BY **ELLI LIIPPO**, ART INSTRUCTOR AT ABOA VETUS & ARS NOVA MUSEUM, FINLAND

Preparation of the "Art leaves a trace" project at Aboa Vetus & Ars Nova, a museum of history and contemporary art, began in 2011 – the year when Turku was celebrated as a European Capital of Culture. In line with the year's motto, "culture does good", the goal was to focus attention on the impact of culture on the well-being of people and the environment. Aboa Vetus & Ars Nova approached the theme from the perspective of well-being among the working-age population. It also wanted to develop methods to better meet the needs of working-age people – a demographic that receives little attention in museum pedagogy. The project was launched at the beginning of 2012. The partners included the Finnish Work Environment Fund, an organisation funding research and development projects related to working life in Finland, and the city of Turku Social Services and Health Care Department.

A unit of 20 home care employees from the City of Turku field of services for the elderly was selected as the target group. The reasons for selecting this particular group included their high level of motivation: the supervisor and the employees were willing to commit to the

12-month project. In addition, well-being within the workplace community was at a good level to begin with. Organisational changes carried out over the previous few years had created pressures, but the situation had not developed into a crisis. The assumption at the project planning stage had been that the opportunities provided by the museum would relate to maintaining and supporting well-being, rather than mending previous damage.

MUSEUM VISITS DURING WORKING HOURS

During the project, the workplace community convened at the museum on a monthly basis. The meetings were held during working hours – which all parties considered to be important. An art instructor assigned to the project was responsible for the content of these three-hour meetings. The art instructor worked in close cooperation with the members of the group even between the meetings. She visited the workplaces of home care employees to learn about their work and provided the participants with exercises to complete before and after the meetings held at the museum.

The main purpose of the meetings was to spend time appreciating the art displayed at the museum's exhibitions. In addition to familiarising themselves with art, the participants completed workshop exercises that enabled them to process and share experiences in various ways. Methods were chosen that made participation as easy as possible. The focus was on cooperation, learning to know one another and respecting the different voices in the workplace community. Each meeting included a 30-minute coffee break, which enabled the group to engage in more informal discussion and enjoy the museum environment.

The regular visits to the museum served to familiarise the group with contemporary art and the museum environment. During the year, the group had the opportunity to observe two artists at work and hold an exhibition of their own in the Omatila gallery of the museum.

DOES ART AFFECT WELL-BEING AT WORK?

During the project, the world of modern art became more approachable and easier to understand for the participants.

Outside the workplace, the group had an opportunity to focus on the workplace community in a new way, which was a welcome change to their busy, independent day-to-day work. According to the feedback collected from the participants, they particularly valued the new content that the project had provided to their workdays. They also appreciated the opportunity to learn to know their colleagues without the pressures and expectations related to work.

The effects of the "Art leaves a trace" project were monitored using a ten-question survey at the beginning and end of the project. According to the indicators applied in the survey, little change took place during the year. One of the reasons for this may be that well-being at work was at a high level in the group to begin with. In addition, the areas of well-being at work were defined quite broadly, resulting in no proven changes based on five-level indicators. Furthermore, the sample was small for the type of questionnaire survey used for the project. However, when asked about their personal experiences, the participants responded that the project had strengthened the workplace spirit and refreshed them. The art had left a trace, even after the museum visits.

THE MUSEUM AS A PROVIDER OF WELL-BEING SERVICES

The "Art leaves a trace" project was a positive experience for the museum as well. It strengthened the feeling that museum environments are suitable for promoting well-being at work. The well-being services provided by museums do not need to be something new and different. Instead, they arise from existing content and services.

Aboa Vetus & Ars Nova continued to develop its well-being services via the "Museum flow" project. Funded by the European Social Fund, the project was implemented in 2014 and included the piloting of three museum services intended for workplace communities. The participants included companies operating in various sectors in Southwest Finland. The project also developed new methods of identifying effects, as a need for such methods had been detected during the previous project. In line with earlier experiences, the results indicated that museum visits have a favourable effect on relations within the workplace community and the atmosphere at the workplace. Museum visits also serve as an opportunity to detach from work and learn about art and culture. In autumn 2014, Aboa Vetus & Ars Nova launched three service packages aimed at improving well-being at work. These services are now part of the regular range of services provided by the museum. The packages are of various durations and involve activities related to museum exhibitions, focusing on different aspects of well-being at work. The new services have been well-received, and the museum will continue to implement projects related to well-being at work.

FACTS /

Project: Art Leaves a Trace - Museums as a Source of Well-Being at Work

Partners: Aboa Vetus & Ars Nova museum (private museum of history and contemporary art), City of Turku Social Services and Health Care Department, Finnish Work Environment Fund

Target group: City of Turku employees in home care services

Contact:

Janna Jokela, museum educator at Aboa Vetus & Ars Nova
janna.jokela@aboavetusarsnova.fi



FI/

Kulttuuriluotsista kaveri elämyksiin

Art and Culture Companions – lead to new experiences

HANNE LAITINEN,
KULTTUURILUOTSIKOORDINAATTORI,
JYVÄSKYLÄN KAUPUNKI, SUOMI

BY **HANNE LAITINEN,**
ART AND CULTURE COMPANION COORDINATOR,
CITY OF JYVÄSKYLÄ, FINLAND

FAKTA /

Kulttuuriluotsi/kaveritoiminta mahdollistaa käyn-
tejä vapaaehtoisen kaverin
kanssa näyttelyihin ja muihin
tapahtumiin. Se tuo kohtaa-
misia, virkistystä ja iloa niin
luotsattaville kuin kulttuuri-
luotsillekin sekä rikkautta ja
elämänlaatua arkeen. Lisäksi
toiminta edistää tasa-arvoa
ja osallisuutta, erityisryhmät
huomioituina.

Mitä tarvitaan kulttuuri- luotsi/kaveritoimintaan?

- käyntikohteet, paikkakun-
nan ominaispiirteet
- koordinaatio, koordinaattori
- vapaaehtoisten peruskoulu-
tus ja jatkokoulutus
- välitystyö: pyyntöjen ja
luotsien kohdistaminen,
neuvonta
- tiedotusta, mitä on me-
nessä
- verkostoyhteistyö: kohteet,
kulttuuri- ja vapaaehtoisto-
imijat, sopimukset

Lisätietoja: Kulttuuriluotsi-
koordinaattori Hanne Laiti-
nen, hannemari.laitinen@jkl.fi

FACTS /

**Art and Culture Compan-
ion** activity is for all! Visit-
ing exhibitions and other
events with a volunteer,
enjoying meeting people,
experiencing joy and feeling
invigorated, enriching expe-
riences in everyday life, pro-
moting human rights, when
also the needs of special
groups are taken care of.

What is needed for Art And Culture Companion activities to take place?

- Sites to visit, local speciali-
ties involved
- Coordination, a coordi-
nator
- Basic and further training
for volunteers
- Intermediation: matching
requests and volunteers
- On going information
about current events
- Networking widely: sites,
cultural staff and volun-
teers, agreements, local
associations

Contact: Art and Culture
Companion coordinator
Hanne Laitinen,
hannemari.laitinen@jkl.fi

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PHOTOS: HANNE LAITINEN AND HANNA-KAISA HÄMÄLÄINEN



1 **Mitä kulttuuriluotsit ovat ja mihin heitä tarvitaan?**

Alueen kulttuuritarjontaan koulutettuja vapaaehtoisia, jotka vievät kulttuurielämyksiin ja innostavat taiteen äärelle. Monilta jää helposti kokonaan lähtemättä kulttuurin pariin: ei ole tietoa mitä on tarjolla, ei ole ketään kaveriksi, tai voi luulla, että kulttuuripalvelut tai tapahtumat eivät kuulu minulle. Vapaaehtoisen kaverin tai vertaisen kanssa lähtemiskynnys madaltuu, luotsin kanssa nautittuna kulttuuri- tai taide-elämykset maistuvat kaksin verroin paremmalta. Kuvassa Kulttuuriluotsit kierroksella ryhmänsä kanssa Keski-Suomen Ilmailumuseossa.

What are Art and Culture Companions and why are they needed?

They are volunteers accompanying people to cultural experiences and inspire them to enjoy art. ACCs have been provided with training on regional cultural activities. It is too easy to skip cultural activities. People are not aware of what is going on, have no one to go with or may think that cultural services and events are not for them. They'll need encouragement. A volunteer or a peer guide lowers the threshold to participate and doubles the pleasure of enjoying visits. In the photo Art and Culture Companions are on a tour in the Aviation Museum of Central Finland.

2 **Miksi taidetta ja kulttuuria kaikille?**

Kulttuurielämykset tuovat iloa, lisäävät elämänlaatua, itsetuntemusta, ympäristöön kiinnostumista, edistävät suvaitsevaisuutta ja erilaisuuden sietämistä. Kulttuuritapahtumiin osallistuminen ja osallisuus kuuluvat ihmisoikeuksiin. Taide auttaa jaksamaan ja unohtamaan kivut ja särytkin, kulttuurin parissa

usein ongelmat menettävät merkityksensä. Kuvassa Kulttuuriluotsit vanhusten kanssa taiteilija Carl Bengtsin näyttelyssä Keski-Suomen museossa.

Why art and culture is good for all? Cultural experiences bring joy, improve self-knowledge and the quality of life and create stronger connections to the environment. They also promote tolerance and diversity. Participating in cultural events is a basic human right. Art gives people energy and helps them forget about their pains and aches and last but not least, it's fun enjoyed together. In the photo volunteers are accompanying elderly at the exhibition of local artist Carl Bengts in the Museum of Central Finland.

3 **Miten kulttuuriluotsin saa kaveriksi?**

Yhteyttä voi ottaa koordinaattoreihin tai kulttuuriluotseihin. He yhdistävät pyynnöt ja vapaaehtoiset sekä antavat tarvittaessa kulttuurineuvontaa ja menovinkejä. Jyväskylässä on innostettu kulttuurin pariin jo vuodesta 2006 museoiden ohella tanssiin ja elokuviin, konsertteihin, teatteriin ja kirjastoon, mm. lukupiireihin. Erilaisissa näyttelyprojekteissa tehdään yhteistyötä taiteen ammattilaisten kanssa ja ollaan yleisön käytettävissä mm. Perjantaiporinoissa. Toiminta on levinnyt Suomessa jo yli 20 paikkakunnalle. Kuvassa Kulttuuriluotsit keräämässä vanhoja valokuvia ja tarinoita Avoimet albumit -projektin tiimoilta Jyväskylän kaupunginkirjastossa.

How can I get an Art And Culture Companion?

Contact an Art and Culture Companion coordinator or even a volunteer and you will be matched with a companion and also provided advice and tips, if needed. In Jyväskylä, Art and Culture Companions have

accompanied and encouraged people to participate in cultural activities since 2006 - to go not only to museums, but also to dances, the cinema, concerts, the theatre and the library, including reading circles. Various exhibition projects cooperate with museum staff, artists and reach out to the public through discussion events have been accomplished as well. Volunteering activity has spread to more than 20 locations in Finland with variety of target groups. In the photo Art and Culture Companions are interviewing people for Open albums -project, gathering old photos and stories in the Jyväskylä City Library.

4 **Mitä yhdessä voidaan tehdä?**

Kulttuuriluotsin kanssa voi mennä museoon tutustumaan perinteisiin, taidekierrokselle tai vaikka käsityön pariin katsomaan näyttelyä ja unohtua työpajaan itse tekemään. Tapahtumat, konsertit ja esitykset ovat myös kysytyjä. Joskus on helpointa viedä matkalaukkunäyttely kotiin tai palvelutaloon yhdessä ihmeteltäväksi. Tarvittaessa kulttuuriluotsi myös hakee elämyksiin kotiovelta. Kuvassa Kulttuuriluotsit tarjoavat tietoa ja huomiotaan luotsatuilleen Suomen käsityön museossa

What can you do together?

With a volunteer, you can visit a museum to learn about traditions, art or crafts - and even participate in a workshop. Events, concerts and performances are popular as well. Sometimes the best solution is to bring a suitcase exhibition to a nursing home. If needed, a companion will pick you up from your front door. In the photo Art and Culture Companions at your service in the Craft Museum of Finland, offering their knowledge and care for the visitors accompanied.



FAKTA /

På tre år har 88 olika sorters museer i hela Sverige utbildats i att anordna specialanpassade visningar för demenssjuka och deras anhöriga. 696 visningar har hållits för ca 4 800 deltagare. Visningarna har ett inkluderande upplägg med små grupper där ett personligt bemötande och samtalet står i fokus.

Projektnamn: Möten med minnen. Projektet drivs av Alzheimerfonden:

www.alzheimerfonden.se och Nationalmuseum:

www.nationalmuseum.se.

Målgrupp är personer med demenssjukdom, deras anhöriga och vårdpersonal. Projektledare är Tove Wiik Tove@alzheimerfonden.se. Pedagogisk ansvarig är Jeanette Rangner Jacobsson Jeanette.Rangner@nationalmuseum.se.

FACTS /

Over a period of three years, 88 various museums throughout Sweden have been educated in organizing especially suited programs for individuals with Alzheimer's disease and their care partners. The overall goal is to improve the participants' quality of life by positive experiences at a museum and social interaction in an accepting environment. The program focuses on dialogue and a personal approach.

Project name: Meetings with memories. The project is run by Alzheimerfonden (The Swedish Alzheimer's Foundation): www.alzheimerfonden.se and Nationalmuseum: www.nationalmuseum.se The target group is individuals with Alzheimer's disease and their care partners. Project leader is Tove Wiik, Tove@alzheimerfonden.se and pedagogical supervisor Jeanette Rangner Jacobsson, Jeanette.Rangner@nationalmuseum.se



Möten med minnen

Meeting with memories

AV **JEANETTE REGNER**,
MUSEIPEDAGOG VID
NATIONALMUSEUM

BY **JEANETTE REGNER**,
MUSEUM EDUCATOR AT
NATIONALMUSEUM

PHOTOS: JOHANNA WULFF/THE SWEDISH ALZHEIMER'S FOUNDATION







IS /

(v)ertu græn(n)!? – sjálfbærni og menningararfur mætast

(be)come green! – sustainability and cultural heritage

ALMADÍS KRISTINSDÓTTIR SAFNAFRÆÐINGUR
ALMADÍS KRISTINSDÓTTIR MUSEOLOGIST

FAKTA /

Verkefnið var samstarf

Norska hússins, Náttúrustofu Vesturlands og fræðsludeildar Listasafns Reykjavíkur. Unnið var með hugtakið sjálfbærni og snertifleti þess við myndlist, menningar- og náttúruarf.

Norska húsið í Stykkishólmi tilheyrir Byggðasafni Snæfellinga og Hnappdæla og er fyrsta tvílyfta íbúðarhús á Íslandi, byggt 1832 úr tilsníðnum víði frá Noregi.

Haldið var málþing og efnt til þátttöku bæjarbúa með því að kalla eftir "grænum" hlutum og sett upp "græn" sýning bæði að lit og til vekja fólk til umhugsunar um sjálfbærni. Útbúið var kennslufni með sýningunni sem fyrirhugað var að ferðaðist með henni en þau áform breyttust. Boðið var upp á listsmiðju og spjall við umhverfisfulltrúa alla fimmtudaga í hádeginu og efnt til samkeppni á hönnun vistvænna tauinnkaupapoka. Seinna varð Stykkishólmur plastpokalaus bæ! Að verkefninu stóðu AlmaDís Kristinsdóttir, safnstjóri, (almadis.kristinsdottir@gmail.com) og Ingunn Jónsdóttir, fyrir Norska húsið (info@norskahusid.is).

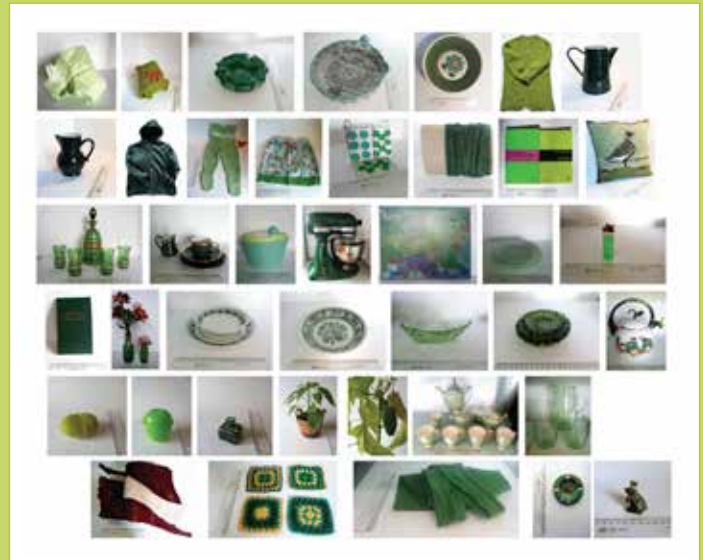
FACTS /

The project was a collaborative venture of The Norwegian House in Stykkishólmur, the West Iceland Centre of Natural History and the Reykjavik Art Museum education department. The theme was sustainability, and its connections with art, culture and natural heritage.

The Norwegian House in Stykkishólmur, west Iceland, which houses the Snæfellsnes heritage museum, and was the first two-storey dwelling in Iceland, built in 1832 from precut Norwegian timber - hence its name. A seminar was held, and inhabitants of Snæfellsnes, west Iceland, were encouraged to participate by asking them to contribute "green" objects, and setting up a "green" exhibition - which was both literally green in colour, and aimed to make people think about sustainability.

An art workshop was held, as well as talk sessions with the local environmental officer every Thursday at lunchtime, and a competition was held to design an environmentally-friendly shopping bag. In due course Stykkishólmur became a plastic-bag-free town! The project was organised by AlmaDís Kristinsdóttir, museum director, (almadis.kristinsdottir@gmail.com) and Ingunn Jónsdóttir, for the Norwegian House (info@norskahusid.is).

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2





1

Dæmi um gripi sem safngestir lánuðu safninu fyrir grænu sýninguna. Gripirnir urðu að vera grænir á litinn eða þá grænir, það er að segja umhverfisvænir, endurunir eða heimagerðir.

Examples of objects museum guests brought to the museum to loan the museum during the exhibition. The objects needed to be green in colour and/or "green" as in good for the environment, recycled, restored or home-made.

2

Ljósmyndir voru teknar af öllu grænu í bænum og gert var bókamerki sem fékkst gefins. Á bókamerkinu eru græn úrræði útlístuð en bókamerkið má einnig nota sem reglustiku. Ljósmyndirnar voru teknar af unglíngum bæjarins sem fundu græna hluti í nærumhverfinu.

Photographs were taken of everything green in the town, and were used to make a bookmark, which was distributed free. It lists resources for thinking green and can also be used as ruler. The photographs were taken by local teenagers, who found all the green objects in town.

3

Tjörgun Norska hússins var innlegg í um ræðuna um sjálfbærni, ljósmynd af framkvæmdinni var framlag safnsins í grænu sýninguna.

Tarring the exterior of the museum was also a part of the sustainability initiative, and a photograph of the operation was our contribution to the "green exhibition".

4

Lánsgrípirnir voru skráðir ásamt sögum sem tengdust þeim. Skráningarferlið var sýnilegt á sýningunni svo þátttakendur og aðrir safngestir fengu innsýn í safnastarf.

The objects were documented along with the stories connected to them. This process was made visible within the exhibition, so museum guests and participants could get a feel for museum work.



5

5

Flökkusýning Listasafns Reykjavíkur sem fjallar um sjálfbærni í myndlist. Kennsluefni fylgdi flökkusýningunni með hugmyndum um hvernig hægt væri að vinna með viðfangsefnið í skólanum.

The Reykjavík Art Museum Rover Show, a travelling exhibition that represents issues of sustainability through original art works. A teachers' pack with ideas for use in schools is an important component of this exhibition on wheels.

Supersans

AV INGRID LISE TJEMSLAND, MUSEUMSPEDAGOG



NO/

Museum Stavanger (MUST) har visjon om å være levende og ledende. Det betyr at vi skal være nyskapende i bevegelse og utvikling, og ledende både faglig og organisatorisk. Vi støtter oss på ICOMS etiske regelverk om museenes samfunnsrolle i formidlingsarbeidet: "Museene har plikt til å utvikle sin viktige folkeopplysningsrolle og trekke til seg et bredere publikum fra lokalsamfunnet, området eller gruppen som de betjener. En integrert del av museets opplysningsoppgave består i å samhandle med det samfunnet museet tjener og arbeide for å fremme dets natur- og kulturarv." I tidligere tilskuddsbrev fra Kulturdepartementet ble det spesielt uttrykt at "Musea skal nå publikum med kunnskap og oppleving og vera tilgjengelege for alle, mellom anna gjennom målretta tilrettelegging for ulike grupper og aktuell formidling som fremjar kritisk refleksjon og skapande innsikt."

1
I de naturhistoriske utstillingene har elevene lært om trekkfugler og prøvd seg på ringmerking.

At the natural history exhibitions, the pupils have learned about migratory birds and take a stab at bird ringing.

2
På oppdagelsesferd i utstillingen Chromophilia - en utstilling om farger i kunsten.

A voyage of discovery in the exhibition "Chromophilia" - an exhibition about colour in art.

ET SANSELIG PERSPEKTIV

I MUST stilte vi oss spørsmålet: Hvordan kan vi være tilgjengelige for alle?

MUST består av museum for kulturhistorie, billedkunst, naturhistorie og sjøfarts- og industrihistorie, og av flere museumsanlegg, -bygninger og -samlinger. Siden konsolideringen i 2010 har MUST hatt et sterkt fokus på tverrfaglig samarbeid mellom avdelingene, og i 2013 kom ideen om Supersans som et felles museumspedagogisk utviklingsprosjekt i MUST. Målet var å gjøre museene mer tilgjengelige, inviterende og inkluderende. Ved å lage et undervisningstilbud der vi formidlet våre utstillinger ved alle våre museer gjennom et sanseperspektiv så vi muligheten til å nå denne målsetningen.

Supersans omtales gjerne som den sansen som overtar dersom man har mistet en annen. Men det kan også bety at man har sans for noe. I MUST har vi supersans for de besøkende! Vi setter pris på å formidle våre fagområder, erverve og videreformidle og debattere kunnskap- om naturen vi er en viktig del av, våre bygninger og historier, om mennesker og gjenstander fra ulike tidsperioder.

EN TRIGGER FOR SANSENE

Dette tverrfaglige formidlingstilbudet drives av museumspedagogene ved totalt ti museer i de fire fagavdelingene. Supersans har videre blitt utviklet til to parallelle løp med felles kjerne, der en formidlingsrekke tilbys forsterket avdeling i skole, en formidlingsrekke tilbys førskolegrupper i barnehage. Gjennom et helt skoleår formidler vi utvalgte utstillinger gjennom et sanseperspektiv til en gruppe elever som tidligere ikke har hatt et systematisk tilrettelagt tilbud i museet. Vi er på langt nær fremmede for å ta i mot disse gruppene, men har gjennom arbeidet med Supersans utviklet en formidlingsform hvor både enkeltindividets perspektiv og gruppens behov og forutsetninger danner fundamentet og basis for møtet og formidlingen i enda sterkere og mer bevisst grad.

Å tilpasse formidlingen, spesielt til elever med ulike former for autisme, elever med

1



PHOTO: MUST/ELISABETH TØNNESE

2



PHOTO: MUST/INGRID LISE TIENSLAND



PHOTO: MUST/ØVE MAGNUS BØRE



PHOTO: MUST/ØVE MAGNUS BØRE



PHOTO: MUST/ALF TORE MJØS

3
I "Nablu - en okkupert by" blir elevene kjent med Stavangers palestinske vennskapsby. At the exhibition "Nablu - a City under Occupation", the pupils get to know Stavanger's twin city better.

4
I Arbeiderboligen i Gamle Stavanger møter elevene husmoren som må få hjelp til å vaske klær, som her en stor mamelukk. In the Workers' Dwelling in Old Stavanger, the pupils meet the housewife who needs help to wash clothes, like this great pair of bloomers.

5
Disseksjon av fisk gir både nye lukter og opplevelser, som å finne og kjenne på linsa i fiskens øye. Dissection of fish brought about new smells and experiences such as finding and feeling the lens of a fish eye.

Downs Syndrom, med nedsatt syn, hørsel eller taleevne, har fått oss til å tenke annerledes om vår egen formidlingspraksis. Et Supersans-besøk på museet skal skille seg fra tradisjonell museumsformidling. Hvert besøk legger opp til å være en trigger for sansene. Sammen med elevene bruker vi syns-, lukte-, føle-, smaks- og lyttesansen som utgangspunkt.

FORMIDLINGSNETTVERKET

Formidlingsnettverket i MUST består av syv museumspedagoger. Museumspedagogene har ulik bakgrunn som dekker fagfeltene kunsthistorie, kulturhistorie, biologi, historie, språk, pedagogikk, film- og medievitenskap på bachelor og/eller masternivå. De fleste har erfaring med undervisning i grunnskole, videregående skole eller universitet. Kompetansen innen spesialpedagogikk er derimot relativt liten. Det har derfor vært nødvendig å ha tett kontakt med spesialpedagogene på brukerskolene for å kunne legge til rette for supersansgruppene på best mulig måte.

PLANLEGGING

Prosjektet Supersans startet som en pilot da vi i 2013 innledet et samarbeid med en forsterket avdeling på en ungdomsskole. I løpet av skoleåret 2013/2014 besøkte ungdomsskoleavdelingen alle involverte museer. De ansatte på avdelingen, fra nå av kalt ressurspedagogene, gav nyttig tilbakemelding på hva som fungerte og hva som kunne forbedres og videreutvikles. Skoleåret 2014/2015 utvidet vi piloten med til sammen 20 grupper fra grunnskolen og noen videregående skoler.

PRAKTISK GJENNOMFØRING

Hver gruppe besøker ett museum i måneden. I løpet av en dag kan det komme to-tre grupper til hvert museum. En prosjektansvarlig i MUST inviterer og booker gruppene i



I Stavanger maritime museums aktivitetsutstilling *Sjauing på kaien* får elevene kle seg ut i klær fra 1950-årene.

At Stavanger Maritime Museum's activity exhibition "Work at the docks", the pupils get to dress up in clothes from the 1950s.

god tid før skolestart, slik at gruppene har en oversikt over alle museumsbesøkene det kommende skoleåret – totalt ti besøk på ulike museumsanlegg. Museumspedagogene tar så kontakt med skolene og sender ut en presentasjon av seg selv og detaljert informasjon om hva som skal skje under besøket ved det enkelte museum i god tid før gruppene kommer. Oppfølgingen og kontakten med skolene er den enkelte museumspedagogs ansvar. Det er opprettet en referansegruppe fra deltakerskolene som skal gi museet jevnlig tilbakemeldinger på formidlingstilbudet.

ERFARINGER FRA PILOTÅRET

Erfaringene fra pilotåret 2014/2015 har lært oss mye om museets muligheter og gitt oss nye perspektiver på formidlingsformene våre. Tilbakemeldingene fra ressurspedagogene og interne evalueringer har hjulpet oss til ytterligere å forbedre og skreddersy tilbudet på de enkelte museene, både med tanke på innhold og praktisk tilrettelegging. Vi hadde blant annet satt av for liten tid til hver gruppe og for liten tidsbuffer mellom hver gruppe. Erfaringen er at denne typen grupper trenger noe mer tid til garderobe, det å komme i gang et. c. Vi hadde heller ikke tatt høyde for ikke at disse gruppene ofte har en-til-en relasjon voksne/elever. Dermed ble gruppene dobbelt så store som det vi i utgangspunktet hadde regnet med i planleggingen av besøket. Dette medførte at vi underveis måtte nedjustere antall deltakere i små utstillinger eller bygninger med små rom. Videre fikk vi tilbakemelding på at vi var for lite forutsigbare. Det viste seg at på tross av at vi trodde vi hadde presentert våre museer og program før besøket, var det hovedsakelig den praktiske tilretteleggingen vi hadde gjort rede for, ikke selve innholdet.

ET UTADRETTA MUSEUM

Skolene etterlyste detaljerte beskrivelser av hva som skulle foregå på hvert museum slik at de kunne hjelpe elevene med å forberede seg på det som skulle skje. Hvor skulle de

FAKTA /

Supersans gjennomføres ved følgende avdelinger og museer i Museum Stavanger:

Avdeling for kunst:

Stavanger Kunstmuseum

Avdeling for naturhistorie:

Stavanger museum med naturhistoriske samlinger

Avdeling for kultur: Norsk barnemuseum, Stavanger skolemuseum, kongeboligen Ledaal, redervillaen Breidablikk, Utstein Kloster og Stavanger museum med kulturhistoriske samlinger.

Avdeling for sjøfart og

industri: Norsk hermetikk-museum, Arbeiderboligen i Gamle Stavanger og Stavanger maritime museum.

Ressurser: en prosjektleder (leder av formidlingsnettverket) tilsvarende 10% stilling. Formidlingsopplegget inngår i museumspedagogenes ordinære arbeidsoppgaver.

Kontakt:

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museumstavanger.no

hen? Hvordan skulle de komme seg dit? Hvem skulle de møte? Nøyaktig hva skulle skje? Ord og nyanser ble viktige. I formidlingsopplegget på Norsk hermetikkmuseum der det ble lagt opp til at elevene skulle gå inn i roller som fabrikkarbeidere, var det for eksempel viktig å understreke at de som ønsket det kunne kle seg ut. Løsningen ble at hver museumspedagog laget en enkel presentasjon med tekst og foto av seg selv og av formidlingsopplegget ved sitt museum som ble sendt til skolene i forkant av hvert enkelt besøk.

Erfaringene våre med dette tilbudet har gjort oss til et mer utadrettet museum der vi har tettere kontakt med brukerne. Vi har innsett at vi ikke trenger å sitte på all kompetansen selv. Ved å gå i tett dialog med ressurspersoner ved skoler og institusjoner kan vi sammen legge til rette for å skape gode museumsopplevelser for grupper som har vært lite påaktet i vår organisasjon tidligere.

PROJEKTETS VIDERE LIV

Supersans er kommet for å bli i vår organisasjon. Måten å tenke tverrfaglig på har ført oss inn i nye prosjekter og vi oppretter i disse dager kontakter som skal hjelpe oss å legge formidlingen ved MUST til rette også for demente, døve og svaksynte. Men det er en annen historie.

Formidlingsnettverket i Museum Stavanger består av museumspedagogene: Ingrid Lise Tjemsland (leder), Kristin Vestrheim Cranner, Stine Honoré, Kine Oaland, Helga Nyman, Elin Lillebråten, Lene Amalie Aadahl, Camilla Bjerk Olsen og Katharina Ueland.

ENGLISH VERSION

Supersans (Supersense)

BY **INGRID LISE TJEMSLAND**, MUSEUM EDUCATION OFFICER

Museum Stavanger (MUST) has a vision to be a vibrant organization and leading in our field. This means that we aim to be innovative, in constant motion and development and leading academically as well as organizationally. We rely on the ICOM ethical guidelines on the social role of museums in their

dissemination work: "The museums have a duty to develop their important role as public educators and attract a wider audience within the local community, the area or group which they serve. An integrated part of the museum's educational responsibility consists in interacting with the community

which the museum serves and strive to promote its natural and cultural heritage." In previous letters of allocation from the Department of Culture it was especially underlined that "The museums should reach their audience with knowledge and experience and be available to everybody, among other things

through purposeful accommodation of different groups and topical dissemination which promotes critical reflection and creative insight.”

A SENSORY PERSPECTIVE

At MUST we asked ourselves the following question: How may we be available to everybody?

MUST consists of museums of cultural history, visual art, natural history and shipping and industrial history, and of several museum sites, buildings and collections. Since its consolidation in 2010, MUST has had a strong focus on interdisciplinary cooperation between the departments, and in 2013 the idea for Supersans as a joint museum educational development project at MUST was hatched. The goal was to make the museums more accessible, inviting and including. By creating an education offer where we disseminated our exhibitions at all our museums through a sensory perspective, we saw the opportunity to reach this objective. Supersense is generally referred to as the sense that takes over if you lose one of your other senses. However, in Norwegian the word supersans may also imply that you have a (super) appreciation of something. At MUST we super appreciate our visitors! We value disseminating our subject areas, acquiring, communicating and debating knowledge - about nature, of which we are an important part, about our buildings and stories, about people and artefacts from different time periods.

A TRIGGER FOR THE SENSES

This interdisciplinary dissemina-

tion offer is run by the museum educators of in all ten museums within the four specialist departments. Supersans has furthermore been developed into two parallel courses with a common core, one dissemination course being offered to special educational needs departments in school and another dissemination course to pre-school groups in kindergarten. Through the course of a whole school year we disseminate selected exhibitions through a sensory perspective to a group of pupils who have not previously been provided with a systematically adapted offer at the museum. We are far from alien to receiving these groups, but through working on Supersans we have developed a form of dissemination where both the perspective of the individual and the needs and prerequisites of the group form the foundation and basis of the meeting and the dissemination to an even stronger and more deliberate degree.

Adjusting the dissemination, especially to pupils with different forms of autism, pupils with Downs syndrome, with impaired vision, hearing or speech, has made us think differently about our own dissemination practice. A Supersans visit at the museum should stand out from traditional museum dissemination. Each visit is set up to be a trigger for the senses. Together with the pupils we use the senses of vision, smell, touch, taste and hearing as a point of departure.

THE DISSEMINATION NETWORK

The dissemination network at MUST consists of seven museum educators. These museum educators have differ-

ent backgrounds that cover the special fields of art history, cultural history, biology, history, language, pedagogy and film and media science at bachelor and/or master level. Most of them have previously taught in elementary school, secondary school or at university. Their competence when it comes to special educational needs is rather limited, however. For this reason, it has been necessary to maintain close contact with the special educational needs teachers at the user schools in order to be able to accommodate the Supersans groups in the best way possible.

PLANNING

The Supersans project started as a pilot as we entered into a collaboration with a special educational needs department at a lower secondary school. During the course of the school year 2013/2014, this secondary school department visited all the museums involved in the arrangement. The employees of the department, henceforth referred to as the resource educators, offered useful feedback on what worked and what could be improved and developed further. In the school year 2014/2015, we expanded the pilot by in all 20 groups from elementary and lower secondary school and a few upper secondary schools.

PRACTICAL IMPLEMENTATION

Each group visits one museum per month. During the course of one day, two to three groups may arrive at each museum. A project manager at MUST invites and books the groups well in advance of the first day of school, so that the groups have a

schedule of all the museum visits in the upcoming school year - in all ten visits to different museum sites. The museum educators then contact the schools and send out a presentation of themselves and detailed information about what is going to happen during the visit at the individual museum well in advance of the groups arriving. The responsibility to follow up and maintain contact with the schools falls to the individual museum educator. A reference group from the participating schools has been created which is supposed to provide regular feedback on the dissemination offer.

EXPERIENCE FROM THE PILOT YEAR

The experiences from the pilot year 2014/2015 have taught us a lot about the possibilities of the museum and have given us new perspectives on our forms of dissemination. The feedback from the resource educators and internal evaluations have helped us to further improve and tailor the offer at the different museums, with both content and practical adaptation in mind. Among other things, we had set aside too little time for each group and too small a time buffer between the groups. Our experience is that this type of group needs a little more time in the cloakroom, getting started, etc. We also hadn't taken into consideration that these groups often have a one to one adult to pupil ratio. As a result the groups became twice as large as we had originally assumed when planning the visit. This meant that we had to reduce the number of participants in small exhibitions or buildings with small rooms as we went along. Furthermore, we were advised that we weren't sufficiently predicta-

ble. It turned out that even though we believed we had presented our museums and programme prior to the visit, what we had primarily explained was the practical adaptation, not the content itself.

OUTWARD-FACING MUSEUM

The schools asked for detailed descriptions of what was going to take place at each museum so that they could help their pupils prepare for it. Where were they going? How would they get there? Who were they going to meet? Exactly what was going to happen? Words and nuances became important. In the dissemination scheme at the Norwegian Canned Foods Museum, for instance, where the idea was that the pupils would assume roles as factory hands, it was important to emphasize that those who wanted to could dress up. The solution was that each museum educator made a simple presentation including text and photos of themselves and of the dissemination scheme at their museum, which was sent to the schools prior to each visit. Our experiences with this offer has made us a more outward-facing museum in closer contact with our users. We have realized that we don't need to possess all the competence ourselves. By entering into close dialogue with persons of resource at schools and institutions, we may together make the necessary adaptations in order to create good museum experiences for groups that have previously gone unnoticed by our organization.

THE FURTHER LIFE OF THE PROJECT

Supersans is here to stay in our organization. This way of thinking in interdisciplinary terms has led us on to new

projects, and we are at present establishing contacts that will help us adapt the dissemination at MUST for senile demented people, deaf people and visually-impaired people as well. But that is another story.

The dissemination network at Museum Stavanger consists of the museum educators: Ingrid Lise Tjemsland (leader), Kristin Vestrheim Cranmer, Stine Honoré, Kine Oaland, Helga Nyman, Elin Lillebråten, Lene Amalie Aadahl, Camilla Bjerck Olsen and Katharina Ueland.

FACTS /

Supersans is implemented at the following departments and museums in Museum Stavanger:

- Department of Art:** Stavanger Art Museum
- Department of Natural History:** Stavanger Museum with its natural history collections
- Department of Cultural History:** Norwegian Children's Museum, Stavanger School Museum, the royal residence Ledaal, the shipowner's villa Breidablikk, Utstein Monastery and Stavanger Museum with its cultural history collections
- Department of Shipping and Industry:** Norwegian Canned Foods Museum, The Workers' Dwelling in Old Stavanger and Stavanger Maritime Museum
- Resources:** a project manager (leader of the dissemination network) equivalent to a 10% position. The dissemination plan forms part of the museum educators' ordinary work assignments.

Contact: Ingrid Lise Tjemsland, ingrid.tjemsland@museumstavanger.no



SCHOOLS & EDUCATION





Bog og projekt: Learning Museum Praksismanual



FAKTA /

Information om

**projekt Learning
Museum 2011-2013**

Projektejer og

projektledelse:

Museet for Samtidskunst,
www.samtidskunst.dk

Projektleder:

museumsinspektør

Tine Seligmann, kontakt

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Bogen er udgivet i
forbindelse med projekt

Learning Museum

2011-2013 i samarbejde

med Skoletjenesten

på Sjælland,

www.skoletjenesten.dk

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Projekt *Learning*

Museum og

Praksismanualen

er støttet af

Kulturstyrelsen

AF **TINE SELIGMANN**, PROJEKTLEDER OG MUSEUMSINSPEKTØR,
MUSEET FOR SAMTIDSKUNST, ROSKILDE

Learning Museum 2011-2013 er et nationalt udviklings- og samarbejdsprojekt mellem 30 museer (kultur- og naturhistoriske museer og kunstmuseer) og 13 læreruddannelser. Formålet med projektet har været at kvalificere kommende grundskolelæreres brug af museerne og på sigt grundskolernes brug af museernes læringspotentialer, samtidig med at museerne opkvalificerer deres undervisning til elever. Målet er, at den enkelte elev får det bedste udbytte af de mange muligheder, der ligger i kulturinstitutionerne. I tre år har museer og læreruddannelser arbejdet sammen om at udvikle undervisnings- og praktikforløb for lærerstuderende på museerne. Projektet har haft et brugerinddragende fokus, hvor de lærerstuderende er blevet inddraget som ressourcepersoner i museernes undervisningsafdelinger. Museerne har inviteret de studerende indenfor, og museerne er i samarbejdet blevet klogere på deres institution som læringsrum og styrket i udviklingen af relevant og interessant undervisning. Skolerne er blevet inddraget i forbindelse med praktiksamarbejdet, hvor de studerende har afprøvet deres læremidler på museerne med elever.

PRAKSISMANUAL. SAMARBEJDE MELLEM MUSEER, LÆRERUDDANNELSER, SKOLER

Formålet med praksismanualen er at inspirere og vejlede undervisere og studerende på museer, læreruddannelser, skoler og andre, der arbejder med undervisning og i bredere forstand formidling på museerne. I projektet har deltagerne arbejdet med at udvikle og innovere egen praksis. Det har de gjort gennem samarbejder om konkrete undervisningsforløb, oplæg, praktikophold og bachelorprojekter. Tanken med denne publi-

kation er, at andre undervisere og museumsformidlere ved at lade sig inspirere af undervisningsforløb, interviews og artikler kan innovere egen undervisning. Derfor kan man sige, at denne formidling af konkrete forløb og erfaringer fra projektet bygger på idéen om peer-to-peer-formidling. Dvs. formidling af erfaringer foregår mellem mennesker, der er ligeværdige og typisk befinder sig inden for samme fagfællesskab. I projekt Learning Museum, og derfor også i denne publikation, er målet, at fagfolk fra forskellige faglige fællesskaber og med forskellige fagligheder gennem et konkret samarbejde har skullet udvikle praksis. Det er ikke intentionen, at læseren skal overtage de udviklede forløb eller produkter. Det er idéen, at læseren selv bearbejder og omsætter de beskrevne undervisnings- og praktikforløb, så de kommer til at passe til netop hans eller hendes praksis og kontekst.

PRAKSISFÆLLESSKABER

Evalueringen af samarbejdet omkring realisering af det fælles projekt med fokus på uddannelsen af lærerstuderende har vist sig at være kompetenceudviklende for alle parter. Det er ikke kun de studerende, der har fået styrket deres faglige kompetencer, men også de involverede institutioner og aktører rundt om den studerende. Roller er blevet brudt op, og vi ser et tværfagligt samspil mellem museumsdidaktik og fagdidaktik. De traditionelle barrierer mellem fag og institutioner får en mindre betydning, når de forskellige parter indtager nye roller og positioner. Det innovative styrkes, når forskellige fagligheder og institutioner arbejder sammen.

KÆRLIGHED OG KENDSKAB

At lære hinandens verdner at kende tager tid, men tid skaber også tætte relationer og forståelse for dit fag og mit fag. Evalueringen har vist, at noget af det vigtigste for projektdeltagerne er det personlige møde, kendskabet og det at gøre noget sammen. Gennem workshops og netværksmøder er der blevet skabt en platform for samarbejde, dialog og vidensudveksling. De involverede parter har arbejdet med hver deres mindre projekter i de forskellige byer og regioner i Danmark, og så har vi alle sammen jævnligt mødtes for at udveksle erfaringer – what works? Netværkets betydning må ikke underkendes. Vigtigt er det dog også at pointere, at måden, de gør det på i Aalborg, ikke er den samme som i Esbjerg eller Vordingborg, for vi er forskellige mennesker, personligheder og fagligheder. Der er store forskelle på mål og værdisæt på de enkelte institutioner, både museerne imellem, læreruddannelserne imellem og naturligvis mellem læreruddannelserne og museerne. Men det er lige præcis her, styrken ligger, og det er i den gryde, nye idéer smages til i et koncept, hvor vi kan fastholde og udvikle gode kontakter og samarbejdsflader.



Bogen kan gratis downloades fra projektets hjemmeside www.learningmuseum.dk under punkt Forskning i praksis. Bogen kan også købes som hardback.

The book can be downloaded for free from www.learningmuseum.dk. You can also buy the book in hardback.



FRA PROJEKT TIL KONCEPT

Learning Museum går nu fra at være et projekt til at blive et koncept, vi alle kan være med til at udvikle, ikke mindst i lyset af folkeskolereformen. Praksismanual er resultatet af tre års samarbejde mellem en række engagerede museumsformidlere, læreruddannere og lærerstuderende. I manualen er der konkrete eksempler på, hvordan undervisnings-, praktik- og bachelorforløb kan tilrettelægges og inddrage museet som kvalificeret læringsrum. Hvordan skrives en praktikinvitation? Hvordan tilrettelægges I et billedkunstforløb på det kulturhistoriske museum? Hvordan kan I evaluere de studerendes læremidler? Der er også eksempler på, hvordan udvalgte læreruddannelser bruger nogle samarbejdsmodeller eller strategier, der kan implementere og skabe bæredygtighed i disse samarbejder. Et gennemgående element i alle forløb er dog, hvor vigtigt det er at holde fast i afklarende møder omkring mål, rollefordeling og gode samarbejdsaftaler.

ENGLISH VERSION

Bog og projekt: Learning Museum. Collaborative Partnerships between Museums, Teacher Training Colleges and Schools

AF **TINE SELIGMANN**, PROJECT MANAGER AND CURATOR,
THE MUSEUM OF CONTEMPORARY ART, ROSKILDE

Learning Museum 2011-2013 is a Danish national development and collaboration project involving 30 museums (cultural history, science and art museums) and 13 teacher training colleges. The goal of the project has been to encourage and develop future primary school teachers' use of museums as learning spaces while further professionalizing and strengthening museums' teaching of primary school pupils. An overall objective is that primary school pu-

pils benefit from the many opportunities offered by art and cultural history institutions. Over the course of three years, museums and teacher training colleges have worked together on the development of educational offerings and academic internship programs for student teachers at museums. The project focus has been based on user involvement by incorporating student teachers as key resource persons in museums' education departments. The muse-

ums have opened their doors to student teachers and have, through collaborative partnerships, developed critical knowledge and insight into their own institutions as learning spaces. This, in turn has strengthened their abilities to develop relevant and interesting teaching. The schools have been directly involved through internships, which have allowed student teachers to test their materials at the museums to an audience of real pupils.

PRACTICE MANUAL

The objective of the practice manual is to inspire and guide teachers at museums, teacher training colleges, and schools as well as others who work within teaching and/or the museum educational field in general. During the project, participants have developed their own practices by working together to produce educational offerings, presentations, academic internship programs, and other products. The idea behind this publication is that other educators can be inspired by the materials, interviews, and articles contained herein, drawing on it to introduce new facets to their own teaching.

COMMUNITIES OF PRACTICE

Based on evaluation results, inter-institutional and interdisciplinary collaboration focusing on the education of student teachers has revealed itself to be enriching for all involved. It has not only been the student teachers, but also the participating institutions and those within the students' professional communities who have been able to develop skills within their disciplines and gain a greater awareness of opportunities offered by museums. Traditional roles have been redistributed and interdisciplinary interplay between museum didactics and general didactics has emerged. The traditional barriers often found between specific disciplines and institutions become less significant when collaborative partners take on new roles and occupy new positions.

PASSION AND KNOWLEDGE

Getting to know one another's worlds takes time, but it also creates close

ties and a greater understanding of your discipline vs. my discipline. Evaluation results have revealed that some of the most important elements for project participants have been personal meetings, establishing relationships, and working together. A platform for collaboration, dialogue and the exchanging of knowledge has been established by means of workshops and network meetings. Participants have all worked with their individual projects in different towns and regions across Denmark, and the project group has met regularly to exchange experiences and determine what works. The significance of networks should not be underestimated. It is likewise important to bear in mind that the ways in which the project is carried out can vary from city to city and region to region –we are all different individuals with different personalities and different disciplinary backgrounds. There are also significant differences in goals and values at the individual institutions: from museum to museum, from one teacher training college to the next, or when comparing museums to teacher training colleges. These contrasts can, however, reveal the strength of collaborative partnerships. Working and maneuvering within this melting pot of new ideas paves the way for a concept which encourages the development and maintenance of good contacts and opportunities for development.

FROM PROJECT TO CONCEPT

Learning Museum will now go from being a project to become a concept. The Practice Manual contains specific guidelines on how educational, internship and Bachelor's thesis programs can be structured as well as on how

the museum can be incorporated as a qualified learning space. How does one write an internship invitation? How does one structure and carry out a visual arts educational session at a cultural history museum? How does one evaluate students' teaching materials? A crucial element for all collaborative partnerships is to ensure that regular meetings take place during which goals, expectations, the distribution of roles and the establishment of good working relationships are agreed upon by all participants.

FACTS /

Project Ownership and

Management: Museum of Contemporary Art, www.samtidskunst.dk
Project Manager: Tine Seligmann, Curator and Head of Education, contact tine@samtidskunst.dk

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Information on

Learning Museum 2011-2013

It's free to download the book from homepage www.learningmuseum.dk, look up for English. You can also buy the book in hardback.





PHOTO: KATTEHTINEN

1

Mestariduunarit museossa

HANNA YLI-HINKKALA, MUSEOLEHTORI, TYÖVÄENMUSEO WESTAS, SUOMI



FI /

Mitä museossa on tarjota ammattiin opiskelevalle? Työväenmuseum Werstas Tampereella tarttui haasteeseen tehdä ammattitutkintoa suorittaville opiskelijoille omaa, juuri heille räätälöityä toimintaa museolla. Syntyi Mestariduunari-toiminta, rennolla otteella mutta vakavasti tehtyä museo-opetusta, jossa keskitytään konkreettisiin, ihmistä lähellä oleviin asioihin ja käsillä tekemiseen.

REILUSTI HISTORIAA

Ajatus ammatilliseen opetukseen soveltuvan museo-opetuksen kehittämisestä syntyi museon teemoista ja yhteiskunnallisesta tilanteesta. Työväenmuseum Werstas tallentaa valtakunnallisesti työelämään liittyviä ilmiöitä ja museon näyttelyt käsittelevät mo-



2

nipuolisesti työelämää sekä kansalaisyhteiskuntaa. Museon toiminta-ajatus on tehdä reilusti historiaa ja sen mukaisesti museoon on myös vapaa pääsy. Museo-opetukseen ja osallisuuteen liittyvää toimintaa Werstaalla on kehitetty useiden vuosien ajan. Werstaalla toimii myös vapaaehtoistyön ohjelma Museosakki. Museossa käy vuosittain noin 3000 koululaista ja opiskelijaa kaikkiaan noin 40 000 kävijästä. Museon yleisötyössä 2010-luvulla on painotettu osallisuutta ja aktiiviseen kansalaisuuteen rohkaisemista. Yhteiskunnallisessa keskustelussa Suomessa 2000-luvun alussa tuli esiin huoli nuorten syrjäytymisestä. Ammatillisessa koulutuksessa keskeyttämisaste oli korkea erityisesti ensimmäisenä opiskeluvuonna ja opiskelijoiden motivaation parantamisesta käytiin julkista keskustelua. Museolla koettiin, että ammatillisen identiteetin vahvistamisessa myös museolla voisi olla annettavaa.

TOIMINNALLISTA MUSEOPEDAGOGIIKAA

Työväenmuseo Werstaan Mestariduunari-projektissa kehitetään toisen asteen ammatillisille opiskelijoille suunnattua toiminnallista ja moniaistillista museopedagogiikkaa. Toiminnan tarkoituksena on ollut luoda uusia toimintamalleja sekä tukea ammatinopiskelijoiden ammatillista identiteettiä ja lisätä oman alan arvostusta ja opiskelumuotivaatiota. Projektista oli pilottikokeilu vuonna 2009. Kolmivuotinen projekti käynnistyi huhtikuun alussa 2011. Projektia on rahoittanut Palkansaajasäätiö. Hankkeen yhteistyökumppanina oli Tampereen ammattiopisto, joka hankkeen aikana laajeni Tampereen seudun ammattiopistoksi Treduksi. Lukuvuonna 2014–2015 Tredussa opiskeli 16 000 nuorta ja aikuista 20 toimipisteessä kahdeksalla eri paikkakunnalla. Toimintaa kehittämään palkattiin museolehtori. Pääsääntöiseksi toimintamuodoksi vakiintui museokäynti, joka koostuu opastetusta kierroksesta ja työpajasta. Museoikännit olivat kouluille maksuttomia. Opastettu kierros museon näyttelyssä suunniteltiin siten, että se vastasi mahdollisimman hyvin opiskelijoiden nykypäivässä koettavia ilmiöitä, ja niille rakennettiin historiallista taustaa. Kierrokset olivat keskustelevia ja tunnelmaltaan rentoja. Tavoitteena saada aikaan kierroksen aikana dialogia, jota voitiin jatkaa ja syventää työpajassa.

1

Lähihoitajaopiskelijoita tutustumassa vammaisuuden historiasta kertoneeseen Ihan epäNormaalia -näyttelyyn.

Practical nursing students familiarise themselves with Absolutely abNormal, an exhibition on the history of disabilities.

2

Sosiaali- ja terveysalan opiskelijoille suunnatulla vammaishistorian kierroksella kokeillaan muun muassa näkövammalaseja ja avustamista näyttelytilassa liikkumisessa.

Students tried on glasses for the visually impaired during guided tours of the exhibition on the history of disabilities.

3

*Metallin hohto
-pajassa valetaan
hiekkavalumenetelmällä
puhtaasta tinasta pieni
esine.*

*In the "Lustre of Metal"
workshop, students cast
small objects of pure tin in
sand.*

4

*Jalkinelinjan opiskelijoiden
myyjäispöytä Museoiden yö
-tapahtumassa toukokuussa
2012.*

*Shoemaking students'
bazaar stand at the Night of
the Museums event in May
2012.*



PHOTO: ULLA ROHONEN

5

*Lentokoneasentajiksi
opiskelleet muuttivat
toisiin tiloihin ja av-
opiskelijat tallensivat heidän
opiskeluaan uusissa tiloissa.*

*Aircraft technician
students were transferred
to different premises,
and audiovisual students
recorded their life in the
new location.*

3

Opastetulla kierroksella tutustuttiin esimerkiksi lukuvuonna 2011–2012 museossa esillä olleeseen *Ihan epäNormaalia* -näyttelyyn, joka kertoi vammaisuudesta ja sen historiasta ihmisoikeuksien toteutumisen näkökulmasta. Käynnistä tuli erityisen suosittu sosi-aali- ja terveysalan opiskelijoiden keskuudessa, koska näyttely tarjosi aiheeseen sellai-sen kulttuurisen näkökulman, jota koulun opetuksessa ei pystytty käsittelemään. *Ihan epäNormaalia* käsitteli ilmiötä, jolla oli opiskelijoiden omaan elämään suora linkki. Työpajoissa keskityttiin erityisesti kädentaitoihin. Vammaisuutta käsittelevään näyt-telyyn liittyvässä työpajassa tehtiin koskettelukirjoja. Ne ovat alun perin näkövam-maisille lapsille tarkoitettuja kuvakirjoja, joita voidaan käyttää myös muistisairaiden tai kielellisistä vaikeuksista kärsivien aikuisten kanssa. Ideana on koskeltava kuva, jonka viesti välittyy ilman näköaistia. Kirjojen tekemisen yhteydessä oli mahdollista myös jatkaa keskustelua näyttelyn herättämistä ajatuksista. Moni sai työpajasta konk-reettista apua omaan tulevaan ammattiin. Koskeltavien kuvien lisäksi Mestariduu-nari-pajoissa on muun muassa valettu metallia, kirjailtu radikaaleja ristipistoja sekä rakennettu unelmakarttoja tulevasta ammatista.

ARJEN TALLENNUS

Osana hanketta tehtiin myös nykyajan dokumentointia. Yhteistyössä tallennettiin opiskelun arkea ja materiaalista tehtiin myös museolle pienoisenä näyttely. Tuotokset tal-lennettiin museon kokoelmiin. Tallennuksessa tehtiin osittain yhteistyötä audiovi-suaalisen alan opiskelijoiden kanssa. Tallennuksessa keskeistä oli oppilaiden oma ääni ja opiskelun arki. Dokumentoinnit tehtiin kuvaten, videoiden ja haastattelujen kautta. Dokumentoinnin ja näyttelyn merkitys opiskelijoiden itsetuntoa ja oman alan arvostusta vahvistavana tekijänä oli suuri. Tallennettavaksi valikoituivat opintolinjat, jotka olivat läpikäymässä jonkin ison muutoksen. Ensimmäisenä vuonna tallennettiin jalki-nelinjan arkea. Linjaa oltiin lopettamassa kokonaan ja opiskelijat olivat alan viimeisiä

Tampereella. Toinen tallennuskohde olivat lentokoneasentajat. Kolmantena vuonna dokumentoitiin lähihoitajaopiskelijoiden arkea. Opiskelupaikka vaihtui vanhan ja perinteisen yleisen sairaalan jäädessä pois opetuskäytöstä.

Tallentaminen osoittautui hankkeen tavoitteiden kannalta täysosumaksi. Ammatillisen identiteetin vahvistamisen kannalta oli tärkeää, että opiskelijat kokivat tulensa nähdyiksi ja tunnustetuiksi – että oma koulunkäynti voi olla niin merkittävää, että sitä tallennetaan jälkipolvien tutustuttavaksi. Museossa esillä olleet näyttelyt tekivät tallennushankkeiden tuloksista lisäksi vielä todellisempia ja julkisempia.

TOIMINNAN VAKIINTUMINEN

Mestariuunari-toimintaan osallistui kolmen lukuvuoden aikana lähes 5000 opiskelijaa yhteensä yli 300 ryhmästä. Ryhmien opettajilta kerättiin palautetta, jossa tiedusteltiin kierroksen sopivuutta opetukseen ja tunnelmia työpajatyöskentelystä numeroarvioilla. Erityistä kiitosta opettajilta sai oppaan keskusteleva ote ja työpajatoiminta. Mestariuunari-toiminta koettiin pääsääntöisesti hyvin opintoihin nivoutuvaksi ja oppilaiden tason ja ammattialan huomioon ottavaksi. Opettajien palautteissa oltiin myös tyytyväisiä siihen, että koulun ulkopuolella järjestettiin jotain suoraan alaan liittyvää toimintaa.

Erityisesti hankkeen alkuvaiheessa osoittautui vaikeaksi vakuuttaa ammatillisen koulutuksen opettajakunta museossa käymisen mielekkyydestä. Toiminta oli alussa tuntematonta ja vaati museolehtorilta paljon kouluissa kiertämistä ja sinnikästä viestintää. Ongelma oli myös ammatillisten opettajien suuri vaihtuvuus vuosittain. Useiden vuosien jälkeen toiminta on kuitenkin saatu vakiinnutettua ja museo on monille opettajille tuttu paikka, jonka sisällöt on helppo nivota osaksi omaa opetusta.

Ammatilliset opiskelijat ovat jatkossakin Werstaan keskeinen ja tärkeä kävijäryhmä ja heille suunnitellaan omaa pedagogista ohjelmaa. Toiminnasta on tullut vakiintunut osa Werstaan museo-opetusta ja museossa käy säännöllisesti ammattiopetuksen ryhmiä. Hankkeen aikana aloitettiin myös yhteistyö ammatillisen opettajakoulutuksen kanssa. Tulevat ammattiopettajat käyvät vuosittain tutustumassa opiskelujensa yhteydessä museon mahdollisuuksiin oppimisympäristönä.



4

PHOTO: ULLA ROHUNEN



5

PHOTO: ULLA ROHUNEN

FAKTA /

Mikä: Mestariuunari-hanke
Milloin: 2009, 2011–2014
Toteuttaja: Työväenmuseo Werstas, Tampere
Kohderyhmä: ammattiin opiskelevat
Mitä tehtiin: toisen asteen ammatillisille opiskelijoille suunnattua toiminnallista ja moniaistillista museopedagogiikkaa; museokäyntejä, käytännön työpaikkoja ja tallennushankkeita opiskelun arjesta. Toimintaan osallistui hankkeen aikana lähes 5000 opiskelijaa. Mestariuunari-toiminta jatkuu Werstaalla edelleen.

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ENGLISH VERSION

Master workers at the museum

BY **HANNA YLI-HINKKALA**, MUSEUM EDUCATOR, THE FINNISH LABOUR MUSEUM WERSTAS, FINLAND

How can museums be of benefit to vocational students? The Finnish Labour Museum Werstas has taken on this challenge by tailoring its activities specifically for students pursuing a vocational degree. The Master Worker programme was created: a serious but laid-back museum educational programme that focuses on practical, manual tasks that relate to everyday life.

FAIR HISTORY

The idea of developing museum education as an aid for vocational education arose from a consideration of the museum and its relationship to Finnish society. The Finnish Labour Museum Werstas records the history of work throughout Finland, and its exhibitions deal with working life and civil society in a multifaceted manner. It operates on the principle of "fair history" – as is reflected by its free admission policy. Thus, Werstas has emphasized educational and participatory activities for visitors for several years. It also runs a volunteer programme for enthusiasts, dubbed "Museosakki". The museum hosts around 40,000 visitors every year, including about 3,000 schoolchildren and students. And in the 2010s, it has focused increasingly on encouraging participation and "hands-on" activities.

In the early 2000s there had been much concern in Finland about social exclusion among young people. Dropout rates were high in vocational education, particularly during the first year, and public discussion therefore addressed the need to improve student motivation. The museum felt that it had something to contribute in terms of strengthening a sense of vocational identity.

ACTIVITY-BASED MUSEUM PEDAGOGY

The Master Worker project of the Finnish Labour Museum Werstas develops activity-based, multisensory museum pedagogy for upper-secondary-level students in vocational education programmes. In addition to creating new ways of studying, the purpose is to support the creation of vocational identities and increase students' motivation and appreciation of their fields of study. A pilot project was implemented in 2009, and a three-year project started at the beginning of April 2011. The project was funded by the Employee Foundation. The project partner was Tampere College, later renamed Tampere Vocational College Tredu due to an expansion of activities. In the 2014–2015 academic year, Tredu's 16,000 students had classes in 20 locations in eight districts.

A museum lecturer was hired to develop operations. Museum visits became a primary form of activity, consisting of guided tours and workshops. The museum visits were free-of-charge for schools. Guided tours of museum exhibitions were designed to correspond as closely as possible to the phenomena that students encounter in their daily lives, and a historical background was added. The tours included discussions, and the atmosphere was laid-back. The goal was to create a dialogue that could be continued at a deeper level in a workshop. During the tours, students familiarised themselves with exhibitions such as *Absolutely abNormal*, which dealt with disabilities and their history from the perspective of human rights. This exhibition was particularly popular among social and health care students, as it offered a cultural perspective that their educational programme was unable to offer. *Absolutely abNormal* dealt with phenomena that were directly related to the students' day-to-day lives. The workshops focused on manual skills. Tactile books were produced in workshops related to the *Absolutely abNormal* exhibition. Tactile books are picture books originally intended for visually impaired children, but which can also be used for adults suffering from memory disorders or linguistic difficulties. The idea is to create a tac-

tile picture through which a message can be conveyed without using the sense of sight. While producing tactile books, students also had the opportunity to discuss their thoughts about the exhibition. The workshops provided many students with practical skills that will come in handy in their future professions. In addition to creating tactile pictures, students participated in casting metal, cross-stitching radical embroideries and creating treasure maps about their future careers.

DOCUMENTING DAILY LIFE

Students also documented their daily lives and prepared small exhibitions of these materials for the museum. The exhibits were included in its collections. In documenting their daily lives, the students cooperated with audiovisual students. The key elements were their voices and day-to-day study routines. Their daily lives were documented using images, videos and interviews. The documentation and exhibition had a significant effect on improving their self-esteem and appreciation of their fields of study. Study programmes that were undergoing a major change were selected for documentation. For example, everyday life in the shoemaking programme was recorded in the first year. This programme was about to be discontinued, and its students were the last in the field in Tampere. The life of aircraft technicians was recorded in the second year and the life of practical nurses in the third. Practical nursing students were being relocated, as the traditional location – the general hospital – was no longer available for educational purposes.

Documentation proved to be an ideal way of promoting the project goals. In terms of strengthening vocational identities, it was important that the students felt they had been seen and acknowledged – that their education was important enough to be recorded for future generations. The exhibitions at the museum made the results of the documentation projects even more real and public.

ESTABLISHED OPERATIONS

Nearly 5,000 students from more than 300 groups participated in Master Worker activities over a period of three academic years. Teachers were asked to numerically grade the suitability of the tour for education and their feelings about the workshops. They were particularly pleased with the discursive approach of the guides and with the workshop activities. Most of the teachers felt that the Master Worker activities were well aligned with the education provided at their institutions and with the capabilities and vocational fields of the students. They were also pleased with out-of-school activities being organised that were directly related to their fields.

However, convincing teachers of the relevance of museum visits for vocational education was difficult, particularly in the early stages of the project. There was much ignorance concerning such activities, which required the museum lecturers to visit schools frequently and engage in persistent communication. The high annual turnover of vocational teachers presented problems as well. Now, several years later, activities are well-established, and the museum is a familiar place for many teachers, providing content that is

easy to integrate with their teaching. Vocational students will continue to be a key visitor group for Werstas, and a specific pedagogical programme is being planned for them. The activities have become an established part of museum education at Werstas, and groups of vocational students visit the museum on a regular basis. In addition, the project saw the start of cooperation with vocational teacher training programmes. Trainee vocational teachers visit the museum annually as part of their studies, to learn about the opportunities the museum offers as a study environment.

FACTS /

What: Master Worker project

When: 2009 and 2011–2014

Organised by: Finnish Labour Museum Werstas, Tampere

Target group: Vocational students

Content: Activity-based, multisensory museum pedagogy for upper-secondary-level students in vocational education programmes – museum visits, practical workshops and projects documenting the day-to-day lives of students. Nearly 5,000 students participated in the project. Werstas continues to offer Master Worker activities.

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Græn sköpun: listir og umhverfið

– samstarf Grasagarðs, listkennsludeildar
Listaháskóla Íslands og Laugarnesskóla á
Barnamenningarhátíð Reykjavíkur

HILDUR ARNA GUNNARSDÓTTIR VERKEFNASTJÓRI FRÆÐSLU OG MIÐLUNAR



IS/

Litríkir áhringir, mengunaræta, klósett fyrir gæsir og blaktandi þvottur á snúrum eru meðal áhugaverðra gripa sem bæst hafa tímabundið í hóp safngripa Grasagarðs Reykjavíkur undanfarin þrjú ár. Í tilefni af árlegri Barnamenningarhátíð í Reykjavík hefur Grasagarðurinn átt í öflugu samstarfi við listkennsludeild Listaháskóla Íslands og Laugarnesskóla. Allar tilheyrta stofnanirnar sama borgarhverfi og eru í göngufæri við hver aðra. Samstarfið hefur verið afar lærdómsríkt og skemmtilegt.

1

Á sýningardegi kynna nemendur verkefni sín fyrir samnemendum, kennurum, foreldrum og öðrum ættingjum.

On opening day the projects were presented for other schoolchildren, teachers, parents and other relatives.

2

Draumaplantan mengunaræta (Comedere herbum pollutio) er virk í framleiðslu á súrefni úr mengun. Hún er frá Mars og verður að meðaltali 800.000.000 alda gömul.

Pollution-eating plant (Comedere herbum pollutio) actively produces oxygene out of pollution. It comes from Mars and reaches the age of 800.000.000 years.

NÁTTÚRUFRÆÐI OG LISTIR

Grasagarðurinn er lifandi safn undir berum himni. Auk söfnunar og varðveislu er miðlun og fræðsla ein af meginstöðum starfseminnar. Garðurinn hefur átt í fræðslusamstarfi við fjölda einstaklinga og stofnana. Undanfarin þrjú ár hafa Grasagarður, listkennsludeild Listaháskóla Íslands og Laugarnesskóli unnið saman að stóru verkefni á Barnamenningarhátíð Reykjavíkurborgar þar sem náttúrufræði- og listgreinakennslu er tvinnuð saman á skapandi hátt í rannsóknar- og listasmiðjum í garðinum. Stundatafla nemenda í skólanum er brotin upp í vikutíma að vori og þau verja skóladögunum þá viku í Grasagarðinum með listkennslunemum Listaháskólans við rannsóknir og listsköpun í vinnusmiðjum. Í vikulokin setja nemendurnir upp sýningu, sem opnuð er með formlegum hætti. Sýningin stendur opin gestum garðsins í þrjú daga.

Markmið samstarfsins frá upphafi var að gefa:

- Grasagarðinum tækifæri til þess að opna garðinn fyrir annarri nálgun á fræðslustarfið með nýrri tengingu náttúrufræði og listsköpunar;
- listkennslunemendum Listaháskólans, sem eru listafólk í meistaranámi í listkennslufræðum, tækifæri til þess að vinna að listkennslu utan skólans með grunnskólanemendum með áherslu á endurnýtingu og sjálfbærni;
- Laugarnesskóla tækifæri til þess að brjóta upp hefðbundið skólastarf innan fjögurra veggja skólastofunnar, vinna verklegar náttúrufræðirannsóknir, kynnast nærumhverfi sínu og tjá sig með listsköpun.

1



2



Í samstarfinu hafa árlega tekið þátt:

- 70-80 nemendur í 5. eða 6. bekk Laugarnesskóla
- 12-16 listkennslunemar LHÍ (og árið 2015 voru 6 gestanemendur frá Finnlandi)
- 1-2 kennarar úr listkennsludeild Listaháskóla Íslands
- 2-3 starfsmenn Grasagarðsins
- 3 umsjónarkennarar og aðstoðarkennarar úr Laugarnesskóla
- 140-200 ættingjar grunnskólanemendanna
- Fjöldinn allur af almennum sýningargestum Grasagarðsins

FRAMKVÆMD VERKEFNIS

Í listkennsludeild Listaháskólans nemur menntað listafólk listkennslu á meistarástigi. Kennsla grunnskólanemendanna er í þeirra höndum þessa viku. Verkefnastýra verkefnisins af hálfu Listaháskólans og kennari listkennslunemanna hefur undirbúið allt samstarf við umsjónarkennarana í Laugarnesskóla. Nemendahópnum hefur verið skipt upp þvert á bekk í minni hópa og þrír til fjórir listkennslunemar vinna með hverjum hópi. Listkennslunemarnir undirbúa kennsluna þessa viku og er innlögn námsefnis í þeirra höndum. Verkefnin sem unnin hafa verið eru fjölbreytt og framsækin; nefnamárannsóknir

3

Ljósmyndir sem teknar hafa verið af vinnuferlinu eru plastaðar og hengdar upp í garðinum fyrir nemendur og sýningargesti.

Photographs taken during the process are plastered and hung up for display.

4

Trommusettt sem notað var við taktfastan listgjörning í skóginum. Aldur trésins má auðveldlega lesa úr lituðum áhringjum.

Colourful growth-rings made up this drum set which was used for a rhythmical arts performance in the woods.

5

Gæsaskítur á göngustíg vakti athygli nemendanna sem ákváðu að hanna huggulegt klósett fyrir gæsirnar í skjóli trjáanna.

Goose droppings on a walk path caught the students attention which decided to create this comfy goose toilet.

3



á draumaplöntum, ævintýrafugla, mosa, sögu Þvottalauganna í Laugardal og lífsferli trjáa. Niðurstöður rannsókna hafa ýmist verið túlkaðar með sköpun þrívíðra verka, ritun sagna, flutningi dansverka og eða söng. Umsjónarkennarar grunnskólanemendanna hafa verið einstaklega jákvæðir gagnvart verkefninu og aðstoða eftir þörfum en halda sig að öðru leyti til hlés á meðan kennaranemarnir vinna með nemendum þeirra. Starfsfólk Grasagarðsins býður upp á stutta fyrirlestra og fræðslu um einstaka efnisatriði fyrir þá sem þess óska; svo sem um lífsferil plantna, trjátegundir, tvínafnakerfið, fugla- og smádýralíf í garðinum og íslensku flórana. Hafa listkennaranemarnir þá bókað tíma fyrir fræðsluna fyrsta daginn. Grasagarðurinn er með aðstöðu fyrir hópana bæði úti og inni. Gamalt íbúðarhús í garðinum, garðskálinn og lystihúsið verða rannsóknar- og listamiðstöðvar í eina viku, undirlagðar af skapandi nemendum og listkennaranemum. Við verkefnavinnunna leggja allir áherslu á nærgætni við umhverfið, endurnýtingu og sjálfbærni.

KRAKKARNIR SJÁ UM AÐ LEIÐSEGJA GESTUM

Efnisveitur eru settar upp í sameiningu í garðinum. Grasagarðurinn sér um að útvega allan náttúrulegan efnivið sem settur er upp í hrúgur á einum stað í garðinum: trjástubbar, trjágreinir, kurl, mold, sandur, möl og grjót. Listaháskólinn sér um að útvega málningu, textíl, endurnýtanlegt efni eins og flöskur, dósir og plastumbúðir og annað sem verkefnin kunna að krefjast. Og allir aðilar koma saman upp verkfæralager með úrvali af sögum, borvélum, skrúfum og skrúfjárnnum, nöglum og hömrum.

Á meðan á verkefnavinnunni stendur hafa verkefnastýrir úr Grasagarðinum og Listaháskólanum séð um að taka myndir af ferlinu og halda úti Facebook-síðu fyrir aðstandendur með myndum og upplýsingum. Einnig hafa listkennslunemarnir verið ötulir við að taka og deila myndum af ferlinu.

Barnameningarhátíð Reykjavíkur er haldin í apríl á ári hverju. Rannsóknar- og listasmíðjurnar eru starfandi í þrjú kennsludaga, mánudag-miðvikudags. Á fimmtudegi Barnameningarhátíðar er ávallt hinn íslenski hátíðisdagur Sumardagurinn fyrsti og eru landsmenn þá í fríi frá skóla og vinnu. Strax á föstudagsmorgninum er sett upp sýning á verkum nemendanna, sem bjóða foreldrum, systkinum og öðrum ættingjum og aðstandendum til formlegrar sýningaropnunar. Krakkarnir sjá svo um að leiðsegja gestum um sýninguna og eru það hátíðlegar stundir og mikið stolt í lofti. Listaverkin fá svo að standa áfram í garðinum yfir helgina fyrir almenna gesti og alla þá sem ekki komast á opnunina. Verkin veðrast þá oft og breytast. Á sýningardegjum eru prentaðar og plastaðar ljósmyndir hengdar upp í garðinum og garðskálanum. Við sýningarlok eru þær bundnar saman í bók sem færð er skólabókasafni Laugarnesskóla.

ÁNÆGJA MEÐ SAMSTARFIÐ

Samstarfið hefur gengið framur vonum og allir aðilar hafa lýst yfir ánægju með samstarfið og áhuga á frekara samstarfi. Verkefnið hlaut hvatningarverðlaun Skóla- og frístundasviðs Reykjavíkur árið 2015. Og við erum strax farin að skipuleggja og hlakka til Barnameningarhátíðar vorið 2016.

Hvað Grasagarðinum viðkemur þá hefur það komið á óvart hversu áreynslulaust samstarfið hefur verið. Grasagarðurinn er lifandi safn og plönturnar sem hann geymir eru skráðir safngripir, flestir viðkvæmir og margir hverjir afar fágætir. Plöntur má ekki slíta upp og efnivið má ekki taka út úr garðinum. Því þarf að taka tillit til umhverfisins við verkefnavinnuna. Reglur eru þær sömu fyrir alla gesti: mold og beð eru svæði plantnanna en allir göngustígar og grasflatir eru fyrir fólk. Öllum takmörkunum hefur verið mætt af mikilli nærgætni nemenda og kennara.

LÆRDÓMUR

Afar áhugavert er að upplifa ár eftir ár að hægt sé að opna safnið með þessum hætti fyrir þennan fjölda nemenda og kennara í þetta langan tíma. Vika Barnameningarhátíðar er orðin tími sem starfsfólk garðsins hlakkar til því þá fyllist garðurinn af áhugasömum nemendum sem gera safnið að sínu í nokkra daga ásamt kennurum sínum með forvitni og sköpunarkrafti í fararbroddi.

VINNAN LIFIR ÁFRAM

Hvað Grasagarðinum viðkemur þá höfum við eignast marga áhugasama hollvini í nemendunum og öllum sem að verkefninu koma. Grasagarðurinn verður mikilvægur fyrir þessa nemendur sem með veru sinni þar og verkefnavinnu eignast í safninu stóra hlutdeild og fá að kynna krókum og kimum garðsins sem þau hefðu kannski ekki annars haft tækifæri til. Einnig hefur sú þróun verið ánægjuleg að þrjú sumur í röð hafa áhugasamir listkennslunemar staðið fyrir vikulöngum sumarnámskeiðum í samstarfi við Grasagarðinn. Hafa þessi námskeið orðið hluti af viðburðadagskrá garðsins.

FAKTA /

Grasagarðurinn er lifandi safn undir berum himni. Auk söfnunar og varðveislu er miðlun og fræðsla ein af meginstöðum starfseminnar. Í tilefni af árlegri Barnameningarhátíð í Reykjavík hefur Grasagarðurinn átt í öflugum samstarfi við listkennsludeild Listaháskóla Íslands og Laugarnesskóla. Allar tilheyrast stofnanirnar sama borgarhverfi og eru í göngufæri hver við aðra. Samstarfið hefur verið afar lærdómsríkt og skemmtilegt.

Nánari upplýsingar um verkefnið veita:

Hildur Arna Gunnarsdóttir, verkefnastjóri fræðslu og miðlunar í Grasagarði Reykjavíkur: hildur.arna.gunnarsdottir@reykjavik.is
Ásthildur Jónsdóttir, lektor við listkennsludeild Listaháskóla Íslands: astajons@lhi.is

4



5



ENGLISH VERSION

Green Actions: Arts and the Environment

– a collaborative project of the Reykjavík Botanic Garden, the Department of Arts Education at the Iceland Academy of the Arts, and Laugarnes Compulsory School, at the Reykjavík Children’s Culture Festival.

BY **HILDUR ARNA GUNNARSDÓTTIR** PROJECT MANAGER

Colourful growth-rings, a pollution-eating plant, a goose-toilet, and laundry flapping on washing lines are among the interesting objects which have been temporarily added to the collection of the Reykjavík Botanic Garden in the past three years. On the occasion of the Reykjavík Children’s Culture Festival, the Botanic Garden has undertaken an ambitious collaborative venture with the Department of Arts Education at the Iceland Academy of the Arts and the Laugarnes Compulsory School. All three bodies are located in the same district of Reykjavík, and are within walking distance of each other. The collaboration has proved a highly enjoyable learning experience.

NATURAL SCIENCES AND ARTS

The Botanic Garden is a living open-air museum. In addition to collection and conservation, education and outreach are vital aspects of the museum’s activities. The Botanic Garden has collaborated with many individuals and bodies on educational activities. For the past three years the Botanic Garden, the Department of Arts Education at the Iceland Academy of

the Arts, and the Laugarnes Compulsory School have collaborated on a major project for the Reykjavík Children’s Culture Festival, creatively combining teaching of natural sciences and arts in research and arts workshops in the Garden. For one week in spring the pupils’ timetable of lessons is set aside, and for that week they spend their schooldays in the Botanic Garden with art education students from the Academy of Arts, carrying out research and creative work in workshops. The week concludes with an exhibition presented by the pupils, after an opening ceremony. The exhibition is open to visitors to the Botanic Garden for three days.

From the outset the objective of the collaborative project was to give:

- the Botanic Garden the opportunity to open up to a new approach to education, through a new connection between natural science and art;
- art education students at the Academy of Arts (artists who are MA students in art education) the opportunity to work in art teaching with schoolchildren outside the Academy, with the emphasis on recycling and sustainability;

- Laugarnes School and its pupils the opportunity to make a change from conventional classroom work, to carry out hands-on natural science studies, to learn more about their nearby environment, and to express themselves through art.

Each year the participants in the collaborative project have been:

- 70-80 pupils in year 5/6 at Laugarnes School (aged 10-12)
- 12-16 students of art education at the Iceland Academy of the Arts. In 2015 also six visiting students from Finland
- 1-2 faculty members from the Academy of the Arts Department of Art Education
- 2-3 Botanic Garden staff
- 3 class teachers and teaching assistants from Laugarnes School
- 140-200 relatives of pupils
- Numerous members of the public, visitors to the exhibitions at the Botanic Garden.

THE PROJECT IN PRACTICE

At the Department of Art Education at the Icelandic Academy of the Arts, artists study art education at MA level.

The art education students are responsible for teaching the schoolchildren for the week of the project. The project organiser for the Academy and the students' supervising tutor makes all preparations for collaboration with the class teachers at Laugarnes School. The children are divided up into small groups (breaking up their school classes), and three to four art education students work with each group. The students prepare their teaching for the week, and they handle the introduction of the study material to the pupils. The projects undertaken have been diverse and avant-garde; for instance a study of dream-plants, fantastical birds, moss, the life cycle of trees, and the history of the Laundry Springs adjacent to the Gardens, where women used to bring laundry to wash in the natural hot water of the springs. The findings of the studies have been presented in the form of three-dimensional works, writing of stories, and performances of dance or singing. The pupils' class teachers have been remarkably positive regarding the project, and assist as required, but otherwise remain in the background as the art education students work with their pupils. Botanic Garden staff offer short lectures and provide information on specific subjects as required: for instance the life cycle of plants, tree species, the Latin binomial nomenclature of species, birdlife and other animal life in the Garden, and Icelandic flora. The art education students book such lectures for the first day of the project. The Botanic Garden has facilities for groups, both indoors and out: an old house in the Garden, together with the display greenhouse and a small pavilion, become centres of study and art for the week, taken over by crea-

tive pupils and art education students. In working on the projects, all participants place emphasis on treating the environment with care, recycling and sustainability.

THE CHILDREN AS GUIDES

Materials are provided collaboratively in the Botanic Garden. The Garden provides all natural materials, which are piled up in one part of the Garden: tree stumps and branches, woodchips, soil, sand, gravel and rock. The Academy of Arts provides paint, textiles, recyclable materials such as bottles, cans, plastic packaging, and anything else required for the projects. All the collaborating bodies jointly provide a tool-kit of saws, drills, screws, screwdrivers, nails and hammers.

During the progress of the assignments, project managers from the Botanic Garden and the Academy of Arts take photographs of the process, and present a Facebook page with photos and information. The art education students have also taken photos of the work and posted them online.

The Reykjavik Children's Culture Festival takes place in April each year. Study and art workshops are held on three school days, Monday to Wednesday. The Thursday of the Children's Culture Festival falls on the First Day of Summer (the Thursday between 19 and 25 April), a traditional Icelandic public holiday when schools and workplaces are closed. On Friday morning the pupils' projects are set up in an exhibition, and the children invite their parents, siblings and other members of their families to a formal opening ceremony. The children then guide their guests in groups around the exhibition. It is a day of pride and celebration for all concerned. The children's

FACTS /

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On the occasion of the annual Reykjavik Children's Culture Festival, the Botanic Garden has undertaken an ambitious collaborative venture with the Department of Arts Education at the Iceland Academy of the Arts and the Laugarnes Compulsory School. All three bodies are located in the same district of Reykjavik, and are within walking distance of each other. The collaboration has proved a highly enjoyable learning experience.

For further information on the project contact:

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Ásthildur Jónsdóttir, assistant professor, Department of Arts Education, Iceland Academy of the Arts: astajons@lhi.is

projects remain on show in the Garden over the weekend, for the general public and those who could not get to the opening. The works may change due to weather over those days. On the exhibition day, printed laminated photographs are hung up in the Garden and the Greenhouse. After the exhibition these are bound together into a book, which is presented to the library of Laugarnes School.

SUCCESSFUL COLLABORATION

The collaboration has exceeded all expectations, and parties involved have declared themselves pleased with the collaborative project, and stated that

they are interested in further collaboration. In 2015 the project received the Incentive Award from the Education Council of Reykjavík. And we are already planning for the next Children's Culture Festival in April 2016. We have been pleasantly surprised by the ease of the collaboration. The Botanic Garden a living open-air museum and its plants make up a catalogued botanical collection: many are delicate, and some very rare. Such plants must not be pulled up, and material must not be removed from the Garden. Hence account must be taken of the environment in the work on the projects. The same rules apply to all visitors: soil and beds are for plants, while paths and grass are for people. All such restrictions have been accepted with great sensitivity and respect for the Garden by pupils and teachers.

LESSONS LEARNED

It is most interesting to discover that the museum can be opened up in this way, year after year, for a large number of pupils and teachers, for such a prolonged event. The week of the Children's Culture Festival has become a time that the Garden staff looks forward to – as the Garden fills up with interested pupils, who make the museum their own for a few days together with their art education teachers, full of curiosity and creativity.

PROJECT AFTERLIFE

The Botanic Garden has made many avid new friends among the pupils and other participants in the project. The Botanic Garden becomes an important place for the pupils, who by spending time in the Garden and working on their projects gain a share of the Garden, and get to know the nooks and crannies not normally accessible to the public. A most satisfying development is that motivated art education students have held summer courses in collaboration with the Botanic Garden: courses that have become a feature of the Garden's event programme.



Ankomsten The Arrival

BY **MARIA MALMBERG WALLIN**, ART EDUCATOR
AT BROR HJORTS HUS

AV **MARIA MALMBERG WALLIN**, MUSEIPEDAGOG
VID BROR HJORTS HUS

FAKTA /

Projektet Ankomsten, drevs av Bror Hjorths Hus, www.brorhjortshus.se. Målgruppen var nyanlända ungdomar, 16-20 år, språkintröskning. Projektansvarig var Maria Malmberg Wallin, konstpedagog, maria@brorhjortshus.se

FACTS /

The project named The Arrival, was run by Bror Hjorths Hus, www.brorhjortshus.se. The target group was young refugees, 16-20 years, who had recently arrived in Sweden, language-introduction classes. Projectleader was Maria Malmberg Wallin, art educator, maria@brorhjortshus.se

The Arrival is an art- and languageproject, based on the book by Shaun Tan with the same title. / Ankomsten är ett konst- och språkprojekt, baserat på författaren Shaun Tans bok med samma titel.





**Anna-Klara Ehn Ericson,
Bibliotekarie, Stadsbiblioteket
Uppsala.**

"Vi, det vill säga Stadsbiblioteket, tillhandahöll en utställningsyta under sommaren 2014, och marknadsförde utställningen som ungdomarna gjort i samverkan med Maria Malmberg Wallin vid Bror Hjorts hus. Vi arrangerade tillsammans en vernissage. Personal från biblioteket gjorde också enstaka korta visningar av utställningen. Utställningen fick ett mycket positivt mottagande och väckte stort intresse, både för projektet i sig och för bildernas utformning och den symbolik besökarna tyckte sig finna i motiven."

"The youth's pictures were exhibited in the City Library exhibition area during the summer of 2014. We provided the area, and included the exhibition in our marketing. In cooperation with the Bror Hjort's Hus in Uppsala, we arranged the opening of the exhibition. Our staff also gave short, individual introductions of the exhibition. The exhibition was received in a very positive way by our audiences, and awoke an interest for both the project itself, and for the pictures and the symbolism the audience thought they'd found in the pictures."



**Maria Malmberg Wallin,
museilektor/konstpedagog och
projektansvarig, Bror Hjorts
Hus.**

"Jag var initiativtagare och den konstpedagog som träffade eleverna, samt samordnare av utställningen. Det var väldigt roligt att få jobba med Shaun Tans bok "Ankomsten" tillsammans med elever som just upplevt det där med att få ett nytt hemland. Jag tycker att det är angeläget att nå nyanlända svenskar i tonåren, en målgrupp som vi annars inte träffar så ofta på museet. Jag besökte eleverna på deras skolor. De engagerade sig i bokens berättelse och såg saker som jag inte lagt märke till tidigare. De tecknade själva bilder av saker som ser olika ut i Sverige jämfört med i deras gamla hemländer. Elevernas bilder visade allt från skillnader i köksutrustning, toaletter och mobiltelefoner, till skillnader i väder och i religion. Det blev ett roligt och lättsamt sätt att prata om bilder. När eleverna sedan vid andra tillfället besökte Shaun Tan-utställningen i Bror Hjorts Hus kände vi redan varandra litegrann och det blev enklare att prata och för eleverna att känna sig trygga. Elevernas bristande språkkunskap blev tydligare i museet. I skolan hade jag en enkelt formulerad uppgift, i museet hade jag tänkt prata om skrock, men det blev alldeles för abstrakt för eleverna. Vi ville gärna visa elevernas bilder för allmänheten. Både för att allmänheten skulle få ta del av dem men också för att eleverna

skulle känna att deras bilder blev tagna på allvar. Att utställningen blev just på biblioteket tyckte jag var extra bra eftersom det är en plats som väldigt många besöker."

**Maria Malmberg Wallin, art
educator, Bror Hjorts Hus.**

"I was the initiator and art educator who met the students, and also the exhibition coordinator. It was very enjoyable to work with Shaun Tan's book "Ankomsten" (The Arrival), with students who have recently experienced arriving in a new homeland. I think it is important to have contact with newly arrived Swedes in their teenage years, a target group that we otherwise do not meet very often at the museum. I visited the students at their schools. They engaged themselves in the book's story, and saw things that I had not noticed earlier. They drew pictures of things that look different in Sweden compared with their own original homelands. Their pictures depicted everything, from different kitchen equipment, toilets, and mobile telephones, to the difference in the weather and religion. It was an enjoyable and easy way to discuss pictures. When the students then visited the Shaun Tan-exhibition in Bror Hjort's Hus we already knew each other a little bit, and it was easier to talk and for the students to feel secure. Their lack of language skills became more noticeable at the museum. In school I had a simply formulated task. At the museum I had planned to talk about superstition, but that became far too abstract for the students. We wanted to show the students' pictures to the public. Both because the public should get an opportunity to see them, but also so that the students would feel that their pictures were taken seriously. That the exhibition was held at the library was, I thought, very positive since it is a place that a great many people visit."



Sagan grafin upp Uncovering History

Rætt við Sólrúnu Ingu Traustadóttur, fornleifafraeðing

**Talk with archaeologist
Sólrún Inga Traustadóttir**

FAKTA /

Sagan grafin upp er verkefni á vegum Borgarsögusafns Reykjavíkur unnið í samstarfi með fornleifafraeðingunum Sólrúnu Ingu Traustadóttur og Evu Kristínu Dal. Verkefnið felur í sér að kynna börnum fyrir fornleifafraeði með beinni þátttöku í rannsókn á tilbúnum fornleifauppgreiftri. Þátttakendur kynnast vísindalegum vinnubrögðum fornleifafraeðinga frá uppgötvun, skráningu, túlkun til framsetningu niðurstaðna. Áhersla er lögð á skapandi þátt vísindalegra vinnubragða, einkum í túlkun og framsetningu. Verkefnið var fyrst framkvæmt á Barnamenningarhátíð í Reykjavík árið 2014. Verkefnið var þá unnið með grunnskólanemendum í fimmta bekk sem lauk með sýningu á hátíðinni sjálfri sem nemendur settu upp á *Landnámssýningunni* í miðbæ borgarinnar. Borgarsögusafn Reykjavíkur rekur *Landnámssýninguna* sem segir frá landnámi í Reykjavík á 9. öld. Þungamiðja sýningarinnar er skálarúst frá árinu 930 sem er varðveitt á sínum upprunalega stað.

Fyrir ítarlegri upplýsingar

sendið tölvupóst á safnfraedsla@reykjavik.is

FACT /

Uncovering History is a project of the Reykjavík City Museum in collaboration with archaeologists Sólrún Inga Traustadóttir and Eva Kristín Dal. The project aims to introduce children to archaeology through participation in an archaeological research using a recreated/readymade archaeological site. The participants learn about the scientific methods of archaeology from discovery, cataloguing and interpretation to presentation of their final findings. The creative aspects of scientific methods are highlighted, with respect to interpretation and presentation. The project was first carried out at the Children's Culture Festival in Reykjavík in 2014, with the participation of schoolchildren in Year 5 (aged 10-11). It concluded with an exhibition during the festival, presented by the children at the Settlement Exhibition in central Reykjavík. The Settlement Exhibition, which is part of the *Reykjavík City Museum*, tells the story of the settlement of Reykjavík in the ninth century. The focus of the exhibition is a Viking Age longhouse dating from about 930 AD, which has been preserved *in situ*.

For more detailed

information please email safnfraedsla@reykjavik.is



Hvert ert meginmarkmið verkefnisins?

"Meginmarkmið verkefnisins er að auka þekkingu nemenda á fornleifum og fornleifafraeði, stuðla að þjálfun í gagnrýnni hugsun á það sem fyrir augu ber og að hvetja nemendur til að kanna og nýta sköpunargáfu sína í útfærslum verkefna. Nemendur læra að draga ályktanir og setja fram eigin tilgátur byggðar á þeim rannsóknargögnum sem verða til í verkefninu og koma þeim á framfæri í orðum, teikningum og myndum. Sagan grafin upp gefur tækifæri á fjölbreyttum kennsluaðferðum og því ættu allir að finna eitthvað við sitt hæfi á meðal þeirra verkefna sem í boði eru."

What are the main objectives of the project?

"The main objective of the project is to enhance pupils' knowledge of archaeology, archaeological sites and artefacts, to promote their development of critical thinking as well as encourage the pupils to explore and utilise their creativity in the assignments. Pupils learn to draw reasoned conclusions, put forward their own hypotheses based upon the research data, and present them through words, drawings and images. Uncovering History provides an opportunity for diverse teaching methods, and thus it should offer something for everyone in the assignments available."



Af hverju er mikilvægt að nemendur kynnist fornleifafræði?

“Það er mikilvægt að nemendur fái innsýn í hinn sanna heim fornleifafræðinnar sem einkennist ekki af fjársjóðsleit Indiana Jones heldur mikilvægari leit mannsins að þekkingu um forna menningarheima. Fornleifafræðin er afar fjölbreytt fræðigrein þar sem hún tengist bæði viðfangsefnum á hug- og raunvísindasviði og gefur nemendum því tækifæri á að kynnst betur áhugasviðum sínum. Þetta getur aðstoðað nemendur við val á námsleiðum í framtíðinni.

Það er einnig mikilvægt að nemendur (og almenningur) þekki minjar í umhverfi sínu og viðurkenni gildi þeirra. Þekking og skilningur á fornleifum og fornleifafræði stuðlar að minjavernd í framtíðinni.”

Why is it important for schoolchildren to learn about archaeology?

“It’s important for students to gain insight into the real world of archaeology – not the treasure-

hunting Indiana Jones version, but the more important human quest for knowledge of past cultures. Archaeology is a highly diverse discipline, as it relates to subjects both in humanities and natural science, and so it offers pupils the opportunity to explore their areas of interest in greater depth. This may help pupils in due course when they come to choose the course of their further studies.

It is also important that pupils (and the general public) should be aware of historical sites in their environment, and acknowledge their value. Knowledge and understanding of archaeology and archaeological remains will support heritage protection in the future.”

Hvernig gekk framkvæmdin með skólahópnum og hvert verður framhaldið?

“Framkvæmd verkefnisins gekk vonum framár og voru nemendur, kennari og aðstandendur verkefnis afar ánægðir með útkomuna. Það hefur sýnt sig að þátttaka, áhugi og vilji kennara

skipti miklu máli í því að fá börnin til að taka virkan þátt í verkefni af þessu tagi. Það að fá sérfræðinga inn í kennslustofunatil að kynna starf sitt hefur góð áhrif á nemendur því þeir fái innsýn í hvers konar verkefni sérfræðingar fást við og einnig að kynnst þeim af eigin raun.

Í framhaldi af þessu var ákveðið að útbúa svokallaða fornleifakassa sem kennarar geta pantað hjá Borgarsögusafni með viðeigandi verkefnum og ítarlegum leiðbeiningum. Verkefni sem fylgja kössunum eru byggð á þeim sem nemendur unnu með fornleifafræðingum fyrir Barnamenningarhátíð 2014 og samanstanda af jarðлага- og gripaverkefnum; þar þurfa nemendur að lýsa, mæla, teikna og túlka gripi og jarðlög, setja í samhengi og að lokum segja sögu.”

How did the project work in practice with school groups? And what is the next step?

“In practice the project exceeded our expectations, and pupils, teachers, and archaeologists were very pleased with the results. It transpired that

teachers’ participation, interest and willingness are vital in encouraging the children to participate actively in a project of this nature. Additionally, bringing experts into the classroom to talk about their work has a positive effect on the pupils, as they gain insight into archaeological practice, and learn about it first-hand.

Our next stage in the project was to prepare “archaeology boxes” which teachers can collect from the Reykjavík City Museum, together with appropriate assignments and detailed guidelines. The assignments relating to the boxes are based upon those carried out by pupils with archaeologists for the Children’s Culture Festival in 2014. They comprise assignments on soil layers and artefacts: pupils describe, measure, draw and interpret artefacts and soil layers, place them in context, and finally uncover a story.”

Mordet i masovnen – et strafferettslig dilemma fra 1819

TEKST: HEIDI HALVORSRUD ARILD, MUSEUMSPEDAGOG



NO/

”En av mine arbeidere har tilstått at han i går ettermiddag kastet et fattigbarn på 11 år levende ned i den brennende masovnen, der han omkom øyeblikkelig.”

Jernverkseier Jacob Aall i brev til lokale myndigheter rett etter den tragiske hendelsen på Næs Jernverk i Norge, 14. mai 1819.



Omtrent slik kan det ha sett ut på masovnskransen der gutten Johan ble kastet ned og døde

This may be approximately what the furnace rim looked like where the boy Johan was thrown in and died.

Historien om ”mordet i masovnen” var kjent både i lokalmiljøet og for oss på Næs Jernverksmuseum. Da en etterkommer etter jernverksarbeiderens bror bestemte seg for å grave i kildene og skrive bok om masovnsmorderen, innså vi at denne 200 år gamle straffesaken kunne brukes i en pedagogisk sammenheng.

Morderen (en voksen familiefar) ble dømt til døden, men dommen ble anket. Saken gikk gjennom tre rettsinstanser før høyesterett konkluderte med at mannen ikke var tilregnelig, og derfor ikke kunne straffes.

Vi startet med kildestudier og idémyldring. Vi definerte ungdom i videregående skoler og voksne som målgruppe. Fokus skulle være på humanisme og kildebruk, og på selve historiefaget. Andre stikkord var samfunnsforhold, lovgivning, straff, hevn og psykisk helse.

I stedet for et tradisjonelt undervisningsopplegg valgte vi å lage en slags ”omvendt krimgåte” med mange åpne spørsmål. Vi ønsket diskusjon og bevisstgjøring, og vi ville at tematikken skulle framstå som relevant og spennende for unge i vår tid.

FORHÅNDSOMTALE TIL SKOLENE

Tidlig i prosessen skrev vi forhåndsomtale til skolene:

”Ved hjelp av fortellinger, originalt kildemateriale, bilder/gjenstander og diskusjoner i plenum og grupper ledes elevene gjennom en ”historisk labyrint” der en faktisk kriminalsak fra 1819 står i fokus. En arbeider ved Næs jernverk kaster en gutt i masovnen, og gutten dør. Hvordan vet vi at det har skjedd? Hvorfor skjedde det og hvem var der? Hva slags straff venter gjerningsmannen? Hvilke konsekvenser får det for de involverte og familiene deres? Hvilke lover, samfunnsforhold og personlige egenskaper hadde betydning for sakens utfall?

Gjennom dette opplegget ønsker vi å skape nysgjerrighet rundt fortida og historiske kilder, og dermed selve historiefaget. Elevene får også innblikk i hvordan straffeloven og straffemetodene har endret seg over tid, og de oppfordres til å reflektere over begreper og fenomener som opplysning, hevn, humanisme og dødsstraff både i fortid og nåtid.”



Formidler Tor Granerud med museets kopi av en gammel skarpretterøks.

Disseminator Tor Granerud with the museum's replica of an old executioner's axe.

UVENTET AKTUALITET

Mens vi arbeidet med stoffet og med pedagogiske grep skjedde det utenkelige; terrorhandlingene i Oslo og på Utøya 22. juli 2011 der 77 mennesker ble drept. Mange var ungdommer. Gjerningsmannens tilregnelighet ble et hovedtema etter tragedien og under rettssaken som fulgte. Vi så tydelige paralleller mellom kildenes omtale av tilregnelighet, straff og humanisme i 1819, og den offentlige debatten omkring de samme temaene etter terrorhandlingene i Norge. Dette ga vår gamle kriminalsak en utilsiktet aktualitet, og vi måtte diskutere om - og hvordan - vi skulle fortsette arbeidet. Vi valgte å fortsette, fordi vi mener at museer ikke skal være redde for å ta opp kontroversielle og dagsaktu-



Næs Jernverksmuseum anno 2014, med gjenreist masovnsbygning i forgrunnen, og boligen til jernverkseier og eidsvollsmann Jacob Aall i bakgrunnen.

Næs Iron Foundry Museum in 2014, with the rebuilt furnace building in the foreground and the dwelling of the foundry owner and constituent assembly member Jacob Aall in the background.

elle temaer. Vi leste mye for å være trygge både i historiske, juridiske og politiske spørsmål, og vi diskuterte virkemidler.

Da vi kom på at vi ville få laget en kopi av en skarpretterøks og ta med ut i klasserommene, ble det nye diskusjoner – om etikk, og om praktisk gjennomførbarhet. Vi stoppet ikke der heller – øksa ble bestilt og skarpslipt. Vi mente at den ville være viktig som dramaturgisk virkemiddel, for å skape tidskoloritt, for å konkretisere alvoret i en dødsstraff, og for å skape ”turning points” og framdrift i klasserommet.

KVALIFISERT IMPROVISASJON

Slik ble utstyrslista til slutt (alt ble ikke brukt hver gang):

Skarpretterøks, hoggestabbe, enkle plagg + korte tekster til pedagogen (morderens kone, morderen selv, jernverkseieren, en arbeider, en nabo, en dommer), et stykke seilduk med mål som en ”dårekiste” (en liten fengselscelle), klassesett med kopi av originalkilder i plast, ppt-fil (bilder, tekster, kilder og spørsmål), og noen oppgaver og rollekort for elever.

Vi brukte ikke manus eller fast kjøreplan. Vi valgte å stole på at de historiske og pedagogiske kunnskapene og gjenstandene vi hadde med oss ville bære i en ”kvalifisert improvisasjon” i møte med ulike klasser og grupper.

Vi startet møtet med elevene i nåtid, med en fiktiv nyhetsmelding om en arbeidsu-

lykke. Diskusjon om journalistikk, sannhet og kilder ledet videre til den historiske hendelsen, oftest presentert gjennom en rollefigur. Så lot vi elevene jobbe seg videre derfra mens vi supplerte med spørsmål, kommentarer og kildemateriale. Viktige grep har vært at elevene tidlig skulle "dømme" morderen gjennom aktivt valg av straff, at de skulle begrunne og forsvare sine valg, og at de deretter fikk se skarpretter-øksa og bli nærmere kjent med lovverk og omstendigheter. Resultatet var mange interessante diskusjoner og skiftende standpunkter før vi var ute av "labyrinten".

KONKRETISERING AV OPPLEVELSEN

De aller sterkeste møtene var kanskje med voksenopplæringens elevgrupper; flyktninger og innvandrere fra ulike land. Flere av dem hadde et engasjement og en nærhet til tematikken som var både utfordrende og givende. Men også de norske ungdommene lot seg fascinere og engasjere, og deltok villig i praktiske aktiviteter og demonstrasjoner. I hver klasse valgte vi for eksempel ut en elev som hadde omtrent samme størrelse og kroppsfasong som morderen, og lot ham komme fram og innta "dårekisten" (dvs seilduken). På en enkel måte fikk vi demonstrert en straffemetode, og konkretisert den klaustrofobiske opplevelsen ved å være isolert og innesperret i et bittelite rom. Noen ganger brukte vi enkle rollespill med elever i roller fra høyesterett eller fra jernverket. Elevene fikk alltid vite hva som faktisk skjedde til slutt; at morderen ble bedømt som "afsindig" (utilregnelig) og skulle sendes hjem, men døde i arresten i 1820.

STARTSKUDD FOR FRUKTBARE REFLEKSJONER

Mordet i masovnen har blitt levendegjort, analysert og diskutert gjennom flere sesonger på turné for den kulturelle skolesekken i Aust-Agder, og med grupper på jernverksmuseet. Formen var krevende, men morsom for oss pedagoger, og ble godt mottatt. Våre arbeidsmetoder bør ha overføringsverdi til andre (dramatiske) historiske enkelthendelser, som kan være utgangspunkt for fruktbare refleksjoner over allmenngyldige og dagsaktuelle problemstillinger. Kombinasjonen av kildegransking/forskning og formidlingskompetanse kan gi spennende resultater.

FAKTA /

Målgruppe: Elever i videregående skole (16-19 år) / DKS

Museum: Næs Jernverksmuseum (kulturhistorisk industrimuseum)

Utvikling/formidling: Heidi Halvorsrud Arild og Tor Granerud

Ressurser: Én formidler, enkelt lokale, effekter til levendegjøring (tidsriktige klær, øks og hoggestabbe), classesett av arkivmateriale og oppgaver.

www.jernverksmuseet.no
 njm@jernverksmuseet.no
 eller heiarild@yahoo.com
 "Et Afsindigheds Værk - mordet i masovnen"
 (Jakob Aall-skriftserien nr. 1, Næs Jernverksmuseum 2009)

No.	Dødsdagen	Begravelstid	Den Dødes Føn og Til-Navn	Stand, Bøndering og Opholdsst.	Hider	Om en lert i det skændte og Brude tilføjes her	Kammarfingens
27	14 May 1819	15 ^{da}	Johan Christian Tour	Sølvberg	10 1/4		
28	16 May	20	Loni Bjørn				
29	18 May	1 June	Lone Halv				
30	21 May	22 June	Lone Halv				

Utsnitt av original ministerialbok for Holt 1819, med teksten: "Johan Christian Tour. Alder 10 1/4 år. Hans dage endtes ved at blive kastet i masovnen."

Section of the original ministerial book for Holt 1819, including the text: "Johan Christian Tour. Age 10 1/4 years. His days were ended by being thrown into the furnace."

ENGLISH VERSION

Murder in the Furnace – a Criminal Dilemma from 1819

BY HEIDI HALVORSRUD ARILD, MUSEUM EDUCATION OFFICER.

“One of my workers has confessed that yesterday afternoon, he threw a pauper of 11 alive into the fiery furnace, where he perished immediately.”

Iron foundry owner Jacob Aall in a letter to local authorities right after the tragic occurrence at Næs Iron Foundry, Norway, 14th May 1819

The story of the “murder in the furnace” was known both to the local community and to us at Næs Iron Foundry Museum. When a descendant of the foundry worker’s brother decided to delve into the sources and write a book about the furnace killer, we realized that this 200-year-old criminal case could be used in an educational context.

OPEN-ENDED QUESTIONS

The killer (an adult family man) was sentenced to death, but the sentence was appealed. The case went before three separate courts before the Supreme Court concluded that the man was not of sound mind and therefore could not be punished.

Starting with the study of sources and brainstorming, we defined upper secondary school youths and adults as our target audience and our focus to be on

humanism and source criticism and on history as a subject. Other key words were social conditions, legislation, punishment, revenge and mental health.

Instead of a traditional teaching scheme we chose to create a sort of “mystery in reverse” with a lot of open-ended questions. We wanted to encourage discussion and to build awareness, and we wanted the topic to appear as relevant and exciting to young people of today.

ADVANCE REVIEW FOR THE SCHOOLS

Early on in the process we wrote an advance review for the schools:

“Through the use of stories, original source material, pictures/objects and discussions in plenary and in groups, the pupils are guided through a “historical maze” where an actual criminal case from 1819 is the focus of attention. A worker at Næs Iron Foundry throws a boy into the furnace, and the boy dies. How do we know that it has happened? Why did it happen, and who was there? What kind of punishment awaits the offender? What will be the consequences for the people involved and their families? What laws, social conditions and

personal qualities were of importance to the outcome of the case?

Through this teaching scheme we wish to awaken the pupils’ curiosity about the past and about historical sources, and consequently about history as a subject. The pupils will also gain insight into the way in which the penal code and forms of punishment have changed over time, and they are encouraged to reflect upon concepts and phenomena such as enlightenment, revenge, humanism and capital punishment both in the past and the present.”

UNINTENDED RELEVANCE

As we were working on this material and on educational measures, the unthinkable happened; the acts of terror in Oslo and on Utøya 22nd July 2011, where 77 people were killed. Many of them were youths. The sanity of the perpetrator became a main topic after the tragedy and during the following trial. We saw clear parallels between the way the sources reasoned about sanity, punishment and humanism in 1819, and the public debate concerning the same issues following the acts of terror. This lent unintended relevance to our old

criminal case, and we had to discuss whether - and how - we should proceed with the work. We chose to carry on, because we feel that museums shouldn't be afraid to address controversial and topical issues. We did a lot of reading in order to be on top of relevant historical, legal and political issues, and we discussed the feasibility of different measures.

When we got the idea to have a replica made of an executioner's axe and bring it into the classrooms, new discussions ensued - about the ethical side of it, and about whether it was practicable. Once again, we didn't shy away from possible controversy - the axe was ordered, and sharpened. We felt that it would be important as a dramatic device, in order to create a period feel, in order to concretize the seriousness of a death sentence and in order to create "turning points" and progress in the classroom.

QUALIFIED IMPROVISATION

Here is what the final equipment list looked like (not all items were used each time):

Executioner's axe, chopping block, simple garments + short texts for the educator (about the killer's wife, the killer himself, the foundry owner, a worker, a neighbour, a judge), a piece of sailcloth with the measurements of a confinement crib (a small prison cell), class set of copies of original sources laminated in plastic, ppt file (pictures, texts, sources and questions) and some exercises and role cards for pupils.

We didn't use a script or a fixed schedule. Rather, we chose to trust the historical and educational knowledge and objects we brought with us to support a "qualified improvisation" as we met

different classes and groups.

We started the meeting with the pupils in the present, with a fictitious news bulletin about a work-place accident. A discussion about journalism, truth and sources led us on to the historical event, usually presented through a character. Then we let the pupils work their way onward from there while we supplied them with additional questions, comments and source material. Measures which proved important were to have the pupils at an early stage "sentence" the killer through the active choice of punishment, to have them give reasons for and defend their choices, and then to let them see the executioner's axe and familiarize themselves with the legal system and the circumstances of the crime. This resulted in many interesting discussions and changes of opinion before we were out of the "maze".

CONCRETIZE THE EXPERIENCE

Perhaps the strongest meetings were the ones with the adult education groups - refugees and immigrants from different countries. Several of them displayed a passion and a closeness to the thematics that were both challenging and rewarding. The Norwegian youths were fascinated and passionate as well, however, and took willing part in practical activities and demonstrations. For instance, in each class we picked out a pupil who had approximately the same size and body shape as the killer, and had him step forward and enter the confinement crib (i.e. the sailcloth). In a straightforward manner we were able to demonstrate a form of punishment and concretize the claustrophobic experience of being isolated and locked up in a tiny space.

Sometimes we used simple role playing with pupils in roles from the Supreme Court or from the iron foundry. The pupils were always told what actually happened in the end - that the killer was judged to be *afsindig* (insane) and was to be sent home, but died in jail in 1820.

DEPARTURE FOR FRUITFUL REFLECTIONS

The murder in the furnace has been brought to life, analyzed and discussed through several seasons on tour for the Cultural Rucksack in Eastern Agder County, and with groups at the Iron Foundry Museum. The form was demanding but fun for us educators, and was well received.

Our work methods should have transfer value to other (dramatic) single historical events, which could form the point of departure for fruitful reflections on universal and topical issues. The combination of investigation of sources/research and dissemination competence may yield exciting results.

FACTS /

Target audience: Pupils in upper secondary school (16-19 years)/
The Cultural Rucksack

Museum: Næs Iron Foundry Museum (museum of industrial culture)

Heidi Halvorsrud Arild and Tor Granerud

Resources: One disseminator, basic locale, props to make the past come to life (period clothes, axe and chopping block), class set of archive material and exercises
www.jernverksmuseet.no

Næs Iron Foundry Museum:

or Heidi Halvorsrud Arild:
heiarild@yahoo.com.

"Et Afsindigheds Værk - mordet i masovnen" ("The Works of a Madman - Murder in the Furnace")
(The Jakob Aall publication no. 1, Næs Iron Foundry Museum 2009)

Interface-læring – når to læringsmiljøer griber ind i hinanden

AF LEKTOR **SALLY THORHAUGE**, PH.D.



DA/

”Interface-læring” er den læringsoplevelse, der kan opstå i grænsefladen mellem to væsensforskellige læringsmiljøer, når de mødes og griber ind i hinanden. Et gymnasium og et museum er eksempler på to sådanne læringsmiljøer. Skolen defineres typisk som et formelt læringsmiljø, mens museet defineres som et uformelt læringsmiljø. At definere dem på denne måde er at oversimplificere deres kompleksitet og funktioner. Ikke desto mindre er ordene formel / uformel nyttige som betegnelser for de to læringsmil-



*En studerende parat til at fortælle om sit projekt til forældredagen på Shoresby Museum.
A student ready to tell about his project at Shoresby Museum, on Parents' Day.*

jøers iboende forskelligheder som læringssteder og læringsrum. I nærværende artikel er det vigtigt at forstå dem som to organisationer med hver sin læringspraksis.

Når fagfolk fra henholdsvis et gymnasium og et museum samarbejder om at planlægge og udføre undervisningsforløb, der inddrager begge miljøers læringspraksis, skabes en unik mulighed for læring for eleverne. Og det viser sig, at elevernes læringsudbytte svækkes eller styrkes betragteligt afhængigt af kvaliteten af lærernes og museumsinspektøernes samarbejde.

INTERFACE - LÆRINGSRESULTATER

Mine forskningsresultater i Ph.d.-afhandlingen *Interface learning – New goals for museum and upper secondary school collaboration* bygger på analyser af data fra online-spørgeskemaer, feltarbejde og interviews med lærere, museumsfolk og elever fra fem partnerskaber, der alle opererer inden for foreningen *interface*. Analyseresultaterne viste, at samtlige 29 interviewelever erfarede, at det var en lærende proces at gennemføre undervisningsforløb på deres skoles partnernuseum. Afbrækket fra den daglige rutine og oplevelsen af at være sammen med deres klassekammerater i de nye rammer på museet var motiverende for dem. Deres lærere bemærkede, at mange elever syntes at være mere opmærksomme og aktive på museet, end når de var på skolen. På tværs af alle undersø-



*Dampmeknik og fysikkens love bliver konkret anskuelige på Shoresby Museum.
Steam engine technology and physics become concrete at Shoresby Museum.*



På Shoresby Museum modtager en gruppe elever fra Cranwell førstepræmien for deres video om en udstillet genstand.

At Shoresby Museum, a group of Cranwell students are awarded 1st prize for their video about a museum exhibit.



Studerende fra Hammersby Gymnasium kigger på arkæologiske udgravninger som en del af deres emnearbejde om historisk kildemateriale.

Students from Hammersby Gymnasium explore archaeological excavations as part of their subject-related work with historical sources.

gelsens fem cases var der elever, som fortalte, at de følte sig ligestillede med hinanden, når de arbejdede på museet, for her var de alle nybegyndere. Dette nedbrød indgroede sociale hierarkier i klasserne.

"Jeg følte, at gruppearbejdet [på museet] gjorde det nemmere for én at få ret og at få lov til at have sin egen personlige holdning ... jeg har ikke noget tæt forhold til dem, jeg arbejdede sammen med i min gruppe, men jeg syntes virkelig at jeg kunne tale frit med dem der, fordi vi lige som havde lov til at sige, hvad vi følte..." (Aretha, 1.g. elev, Brigby Gymnasium)

INDRE MOTIVATION OG UNDERVISNINGSFORLØBETS DESIGN

Forskningsresultaterne viste, at eleverne, som havde de stærkeste og mest mindeværdige læringsoplevelser, var dem, hvis arbejdsindsats var drevet af indre motivation. Den indre motivation blev fremmet, når eleverne selv fik medansvar for, hvordan deres arbejde skulle udføres. Dette øgede deres fornemmelse af selvbestemmelse og gav dem en følelse af ejerskab i forhold til såvel arbejdsprocessen som det endelige resultat. Det var også stærkt motiverende for eleverne, når de oplevede at blive stillet autentiske spørgsmål og opgaver og når deres svar blev taget alvorligt af både læreren og museumsinspektøren. For eksempel ved, at deres produkter blev udstillet på museet, eller registreret som en del af museets arkivalier, eller når museet brugte deres laboratorieresultater til at kontrollere egne testresultater. Deltagerinddragende aktiviteter af denne type var ikke kun yderst motiverende; de styrkede også elevernes evne til at tænke over, forstå og styre deres egen læring. I undervisningsforløb som dette skabte lærerne og museums-

inspektørerne et læringsmiljø, der legitimerede eleverne som kompetente medspillere i forhold til deres egne grupper såvel som i forhold til museet og skolen.

Læringen optimeredes, når der i elevernes undervisningsforløb var indarbejdet praksisser fra begge læringsmiljøer, og når deres gruppearbejde var tilrettelagt med henblik på at aktivere forskellige læringsstile og udfordre dem til at trække på forskellige kompetencer. Interviewene med eleverne viste, at deres læringsudbytte i sådanne tilfælde var stort og varieret. De lærte for eksempel at forholde sig kritisk til historiske kilder, at se forskellige emner fra mere end én vinkel, at forstå forbindelsen mellem forskning og viden, at forstå forskellen mellem ekspertviden og generalistviden og at indse vigtigheden af teamwork og af at trække på hinandens styrker.

”Vi lærte noget om hinandens forskelligheder ... i vores gruppe fandt vi for eksempel ud af, at én af os var god til at tegne, så han tegnede, og én af os var særligt god til at regne, så han tog sig af det.”(Felix, 1. g elev, Hammersby Gymnasium)

Elevernes selvtillid som lærende blev styrket, når de oplevede at undervisningsforløbet gjorde dem i stand til at anvende deres læringsstrategier på nye måder, eller når arbejdet lagde op til, at de trak på deres tidligere erhvervede viden, færdigheder og erfaring. At blive vurderet er en central del af et formelt skoleforløb. Ved at give eleverne mulighed for at blive vurderet uden for klasselokalet, på et sted hvor flere læringsstrategier bringes i spil, bliver det muligt for forskellige typer af elever at tiltrække sig positiv opmærksomhed.

Elevernes læringsresultater blev optimeret, når undervisningsforløbet understøttede de sociale aspekter af deres gruppearbejde. Det kunne for eksempel ske ved at lærerne sørgede for, at der i hver gruppe var elever med forskellige kompetencer og at hver af disse kompetencer var nødvendig at trække på for at gruppen kunne løse opgaverne. Gruppearbejdet fungerede særligt godt, når de produkter, som eleverne skulle nå frem til, tjente to formål: 1) som fagrelevante opgaveløsninger og 2) som reelle og skattede bidrag til museet. Opgaver af denne art knyttede elevernes aktiviteter på skolen og museet sammen, styrkede deres fornemmelse af tilknytning til museet og passede til deres identitet som elever.

”Jeg synes virkelig at det var så cool at de [museet] overhovedet gad tænke på os som nogen, der kunne hjælpe dem i deres arbejde, at de stolede nok på os til at give os deres jordprøver at arbejde med – det var så cool. Det gjorde os virkelig bevidste om, at vi havde et ansvar her – det her var seriøst arbejde, ikke bare lidt sjov i laboratoriet. Det fik os til at føle, at der virkelig var mening med det, vi gjorde; at vores arbejde og resultater rent faktisk ville blive brugt til noget i virkeligheden.”(Naomi, 3. g elev, Westby Gymnasium)

LÆRINGSRESULTATER AFHÆNGER AF SAMARBEJDETS KVALITET

Forskningsresultaterne viste, at kvaliteten af elevernes læring stod i forhold til kvaliteten af samarbejdet mellem skole og museum. Samarbejder, der blev forstyrret eller afbrudt af andre begivenheder resulterede i mangelfuld kommunikation eller sågar nedbrud i kommunikationen mellem partnerne. Dette førte ofte til svækket eller ligefrem negativ læring for eleverne.

FAKTA /

1)

Thorhauge, Sally:

Interface learning – New goals for museum and upper secondary school collaboration (Læring i grænsefladen - nye mål for samarbejde mellem museer og gymnasieskoler), Ph.d.-afhandling, november 2014. *intrinsic* er et samarbejde mellem danske museer og gymnasieskoler, som i fællesskab skaber museumsbaserede og undervisningsrelevante forløb for eleverne. Selv om de fem partnerskaber, denne undersøgelse omhandler, alle tilhører *intrinsic*-samarbejdet, er undersøgelsens resultater relevante for ethvert samarbejde mellem skoler og museer.

Kontakt: st@horsensgym.dk

Se www.intrinsic.dk

Afhandlingen (på engelsk) findes på http://pure.au.dk/portal/files/85300766/PhD_Interface_Learning_New_goals_for_museum_and_upper_secondary_school_collaboration.pdf



I interviewene gjorde eleverne det klart, at det var demotiverende, hvis de ikke var ordenligt klædt på i forhold til at skulle gennemføre de museumsbaserede undervisningsforløb. Det samme gjorde sig gældende, hvis sammenhængen mellem undervisningsforløbet på museet og elevernes timer på skolen ikke var tydelig for dem. Et andet forhold, som skabte forvirring, var hvis eleverne ikke fik tilstrækkelig støtte og opsyn på museet fra såvel lærere som museumsinspektørerne. I de tilfælde, hvor lærerne forholdt sig udeltagende eller var fraværende fra museet, fik det nogle af eleverne til at forholde sig ligegyldigt over for undervisningsforløbene - hvis lærerne ikke var engagerede, hvorfor skulle de så være det?

Omvendt prioriterede de samarbejdspartnere, som var opsatte på at skabe mindeværdige læringsoplevelser for eleverne, deres fælles forehavende højt. De investerede både tid og ressourcer i at udarbejde undervisningsforløbene sammen. Når forløbet så skulle gennemføres på museet, var begge parter oprigtigt engagerede i at gøre forløbene til en vellykket og positiv læringsoplevelse for eleverne. Eleverne fandt det motiverende, når deres lærere og museumsinspektørerne var begejstrede for undervisningsforløbet. Det var partnerskaber af denne kaliber, der udviklede undervisningsforløb, som kombinerede de særlige styrker ved begge læringsmiljøer og derved skabte unikke læringsoplevelser for eleverne i grænsefladen mellem dem.

ENGLISH VERSION

Interface learning: Meshing communities of learning practice

BY SENIOR MASTER **SALLY THORHAUGE**, PH.D.

”Interface learning” is the learning that can occur when two ordinarily separate and characteristically different learning environments meet and mesh with the purpose of generating learning experiences. An upper secondary school is one such learning en-

vironment, and a museum another. The former is commonly defined as a formal learning environment, the latter as an informal learning environment. Defining them thus is to oversimplify their complex organisation and functions, but the designations

formal / informal are useful as indicators of their integral difference as places and spaces for learning. In the context of the present article, the important thing is to understand them as two communities of *learning practice*.

When professionals from each community collaborate in the planning and carrying out of coursework which meshes the learning practice of both, students are provided a unique opportunity for learning. Furthermore, student learning outcomes are strengthened or weakened considerably depending on the quality of the teachers' and the museum professionals' collaboration.

INTERFACE LEARNING OUTCOMES

The research findings presented in my PhD dissertation *Interface learning – New goals for museum and upper secondary school collaboration* are based on the analysis of data generated via online questionnaires, field notes and interviews with teachers, museum professionals and students from five partnerships working within the *interface* association. The findings revealed that without exception, all 29 interviewed students felt that it was a learning experience to visit and work at their school's partner museum. The break in the daily routine of classes and being with their classmates in the new surroundings of the museum were motivating factors. Their teachers noticed that many of the students' level of attention and activity seemed higher while they were at the museum than when they were in school. Students across all cases said that they felt equal to one another when working together in the museum learning environment because they were all newcomers there. This eroded ingrown within-class social hierarchies.

"I felt that the group work [at the museum] made it more possible for a person to be right and to be allowed to

have a personal opinion ... I don't have a very personal relationship with the people I worked with in my group, but I really think that I could talk with them there because we were more allowed to say what we felt." (Aretha, 1st year student, Brigby Gymnasium)

INTRINSIC MOTIVATION AND COURSEWORK DESIGN

The research findings showed clearly that the students who had the most memorable learning experiences were those whose work was intrinsically motivated. Intrinsic motivation was promoted when the students were given a wide scope of action by being put in charge of organising how to do at least some of their work. This increased their sense of self-determination and gave them a sense of ownership of the work process and the end product. Another important motivating factor was when at least part of the coursework was organised in such a way that the students were asked authentic questions and were set authentic tasks, and their answers and products were taken seriously by their teachers and the museum professionals. A few examples of this were when the students' products were displayed at the museum or were registered as archival material, or when students' laboratory test results were used by the museum to double-check its own test results. Besides being highly motivating, participatory activities of this sort enhanced the students' abilities to think about, understand and manage their own learning. In coursework like this, the learning environment created by the teachers and museum professionals legitimised the students as competent fellow players in

their own groups as well as in the museum and at school.

Learning was optimised when the students were doing coursework that had been specifically designed to incorporate the practices of both learning environments, and when their group work was designed to activate different learning styles and challenge the students to draw on different competences. When this was the case, student interview responses indicated a wide variety of important learning outcomes such as becoming critical of historical sources, learning to see topics and subjects from more than one angle, understanding the connection between research and knowledge, understanding the difference between expert knowledge and generalist knowledge and realizing the importance of teamwork and drawing on each other's strengths.

"We got to know each other's differences ... in our group, for example, we found out that one of us was good at drawing, and so he drew, and one of us was especially good at math, so he was in charge of that." (Felix, 1st-year student, Hammersby Gymnasium)

Students' self-confidence as learners was strengthened when they discovered that the coursework enabled them to apply their learning strategies in a novel way or apply a wider array of learning strategies, or when doing the coursework invited them to draw on their prior knowledge, skills and experience.

Assessment is an integral part of formal schooling. Giving the students an opportunity to be assessed outside the classroom, where more learning strategies could be brought into

play, made it possible for many different types of students to draw favourable attention to themselves, not only those who normally did well in school.

Student learning outcomes were optimised when the coursework supported the social aspect of their learning. For example when teachers organised groups in such a way that students with different competences worked together, and when the coursework was organised in such a way that each of those competences was necessary for the group to do the tasks. Group work functioned especially well when the products the students were required to make served two purposes: 1) as subject-related assignments, and 2) as real and appreciated contributions to the museum. This bound their activities at school and the museum together, strengthened their connection to the museum and aligned itself with their identity as students.

“Honestly, I think it was so cool that they [the museum] would even consider us as someone who could help them with their work, that they entrusted us with their soil samples – that was so cool. That made us feel an important responsibility – it was serious work, not just fun and games in the laboratory. It made us feel like there was a real purpose to our work, that our results would be used for something for real.”
(Naomi, 3rd year student, Westby Gymnasium)

LINK BETWEEN LEARNING OUTCOMES AND PARTNERSHIP COLLABORATION

The research findings showed that the quality of the learning experiences of

the students was proportionate to the quality of the collaboration between the partners. Partnership collaboration that was interrupted by other events or appointments or was simply given too little attention resulted in insufficient communication or even breakdowns in communication between the partners. This often resulted in weak or even negative learning outcomes for the students.

In their interviews, student responses made it clear that not being properly prepared to do the museum-based coursework was de-motivating. This was also the case if the connection between coursework and students’ lessons at school was unclear. Another factor that caused confusion was when students did not receive enough supervision and support at the museum from the teachers and museum professionals, especially if the students had not been sufficiently prepared to do the coursework. Teachers who chose to remain passive or were often absent from the museum while their students were working there caused some students to become indifferent to the coursework – if the teachers weren’t bothered, why should they be?

However, partners who were keen to create memorable learning experiences for the students generally gave high priority to the joint enterprise of their partnership. They invested time and effort to produce the coursework together, which meant that when it was carried out with the students, both partners were substantially engaged in making it a success. Students were motivated by seeing that their teachers and the museum professionals were excited about the coursework. It was also these partners whose coursework combined the

strengths of both learning environments, allowing students to apply different learning strategies. Partnership collaboration of this calibre created unique learning experiences for the students at the interface between the museum and school.

FACTS /

1)

Thorhauge, Sally: *New Goals in Museum and Upper Secondary School Collaboration*, PhD dissertation, November 2014. *infrface* is an association of Danish museums and upper secondary schools who work together to produce school-related, museum-based coursework for students. Although the five partnerships used as case material for the PhD project belong to the *infrface* association, the research findings are relevant and applicable in relation to any working partnerships between schools and museums.

Contact: st@horsensgym.dk

Please see www.infrface.dk
The dissertation is available at http://pure.au.dk/portal/files/85300766/PhD_Interface_Learning_New_goals_for_museum_and_upper_secondary_school_collaboration.pdf



MUSEUM DEVELOPMENT





Medicinsk Museion – det atypiske er det typiske

Medical Museion – typically atypical

FAKTA /

Medicinsk Museion blev grundlagt i 1906 som medicinhistorisk museum, men har de seneste godt ti år udviklet en vision for et moderne universitetsmuseum, der beskæftiger sig med medicinens kultur og historie og sundhedsvidenskabelig forskningskommunikation i museale rammer. Medicinsk Museion modtog i 2015 som de første Bikubenfondens udstillingspris Vision til realisering af udstillingsprojektet Mind the Gut, der tager udgangspunkt i aktuel biomedicinsk forskning i sammenhængen mellem hjernen, maven og de bogstaveligt talt trillioner af bakterier og andre mikroorganismer, der lever i tarmsystemet

Kontakt:

udstillingsleder Bente Vinge Pedersen
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Links: Udstillingen åbner i 2017, men kan allerede nu følges på mindthegut.museum



FACTS /

The Medical Museion was founded in 1906 as a museum of medical history, but over the course of the last decade it has developed a vision that sees the venue as a modern university museum that addresses the culture and history of medicine, and which presents health-related research and studies in a museum setting. In 2015 the Medical Museion was the first recipient of Bikubenfondens udstillingspris Vision, a grant that will help the museum realise the exhibition project Mind the Gut – a project based on the latest biomedical research on the link between the brain, the stomach and the trillions of bacteria and other microorganisms that live in the human intestines.

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Links: The exhibition will open in 2017; preparations and progress can be followed at mindthegut.museum

Hvorfor er Museions udstillinger vigtige?

Why are the exhibitions held at the Museion im- portant?

Adam Bencard. Adjunkt på Medicinsk Museion og kurator for Mind the Gut.

"På Museion mener vi, at der er brug for nye måder at formidle sundhedsvidenskabelig forskning på, der indeholder mere end kostråd, livsstilsanvisninger, løftede pegefingre og statistik. Vi mener, at der skal skabes nye rum (helt bogstaveligt talt), hvor offentligheden kan møde forskningen og forskerne. Et sted, hvor der er bedre plads til refleksion, omtanke og diskussion. Med udstillingsprojektet Mind the Gut eksperimenterer Medicinsk Museion med, hvad en udstilling er, og hvordan viden- skab formidles. Udstillingen vil udfordre vores syn på os selv som mennesker ved at sætte fokus på hel ny forskning i inter- aktionen mellem mave, hjerne og bakterier. Det er ny og overra- skende viden for de fleste, at der er omkring 10 gange så mange mikrobielle celler i kroppen, som der er celler med menneskeligt ar- vemateriale, og at det såkaldte ente-

riske nervesystem fungerer som en 'anden hjerne' i maven. Hvad nu hvis vores opførselsmønstre opstår i et kompliceret sammenspil mellem hjerne, mave og bakterier?"

Adam Bencard, assistant professor at the Medical Museion and curator of Mind the Gut.

"At the Museion we believe that new ways of present- ing health research results are required – ways that involve more than dietary advice, admonishments, directions for healthy lifestyles and statistics. We believe that there is a need to create new spaces (figuratively and literally) where the public can meet the research being done and the researchers be- hind it. A place that allows better scope for reflec- tion and discussion. The exhibition project Mind the Gut sees the Medical Museion experimenting with the exhibition format itself and with how sci- ence is presented to the public. The exhibition will challenge our view of our- selves as human beings by focusing on the very latest studies on the interaction between stomach, brain and bacteria. Most people will be startled to learn that the human body con- tains approximately ten times as many microbial cells as it contains cells of human DNA, and that the so-called enteric nervous system acts as a 'second brain' in our stomach. What if our patterns of behaviour are governed by a complicated interplay between brain, belly and bacteria?"





Bente Vinge Pedersen.
Udstillingsleder på
Medicinsk Museion.

"Udstillingsprojektet *Mind the gut* bygger videre på vores erfaringer med at udstille spritny forskning med fokus på forskningsprocessen. Vi går forskerne i bedene og ser på, hvordan forskning bliver til, og her er jagten på de fysiske genstande et godt sted at starte. Det fysiske konkrete giver publikum en fornemmelse af, hvad forskningen handler om - i forbindelse med *Mind the gut* vil det være interessant at finde ud af, hvordan forskerne undersøger tarmbakterier.

Det er ikke sikkert, vi som publikum kommer til at forstå teknikkerne fuldt ud, men bare det at se genstandene fra et forsøg og blive præsenteret for den data forskerne arbejder med, giver en lidt større fornemmelse for, hvad der foregår. Udstillingen kommer dog ikke til at kopiere forskningen én til én - vi henter genstandene ind på museet og eksperimenterer til stadighed med at finde udstillingsmetoder, der fremhæver deres æstetik, materialitet og funktion."

Bente Vinge Pedersen,
head of exhibitions at
the Medical Museion

"The exhibition project *Mind the Gut* is based on our past experience with presenting the very latest research while focusing on the research process itself. We peek into the researcher's working processes, looking at how research is done, and in this context the hunt for



Daniel Noesgaard.
Museumsinspektør,
webkurator på Medicinsk
Museion.

"Det typiske ved et Medicinsk Museion projekt er vel næsten, at det er atypisk. Udstillingsprojektet *Mind the Gut* er et projekt, der skal udmunde

i en fysisk udstilling, men det er i høj grad også et projekt, hvis formidling starter langt før den første genstand overhovedet er udvalgt. I arbejdet med udstillingen vil vi forsøge at blande kunst, videnskab og kulturarv, i et forsøg på at løfte forskningsformidling ud af en traditionel snævert didaktisk og nyhedsfokuseret ramme. Projektets første skridt gik ud på at lave en online platform, hvor udviklingen kan følges helt åbent. Vi har valgt Tumblr som platform, da den giver mulighed for at nå længere ud og tappe ind i eksisterende communities vha. hashtags."

Daniel Noesgaard,
curator and web curator
at the Medical Museion.

"The most typical thing about a Medicinsk Museion project is probably the fact that it is atypical. The exhibition *Mind the Gut* is a project that will give rise to a physical exhibition, but it is also very much a project where the learning and interpretation activities begin well before the first exhibit has been selected at all. While working on the exhibition we will seek to mix art, science and cultural heritage in an attempt at presenting research in new ways - lifting it out of its traditionally restrained framework, which usually focuses on didactics and news value. The first stage of the project focuses on creating an online platform where the development work is conducted in a completely open, transparent way. We chose Tumblr as our platform because it offers the opportunity to extend our reach and to tap into existing communities by means of hashtags.

Sýningin Sjónarhorn Samvinna safnkennara og sýningarstjóra

HLÍN GYLFADÓTTIR SAFNFRÆÐSLUFULLTRÚI



IS/

Sýningin *Sjónarhorn* er ferðalag um íslenskan myndheim fyrr og nú. Sýningin er samstarfsverkefni Þjóðminjasafns Íslands, Listasafns Íslands, Náttúruminjasafns Íslands, Stofnunar Árna Magnússonar í íslenskum fræðum, Landsbókasafns Íslands - Háskólabókasafns og Þjóðskjalasafns Íslands. Sýningin spannar ólíkar safneignir þessara stofnanna og safnfræðslan endurspeglar sjónræna nálgun sýningarstjóra á gripi sýningarinnar. Sýningin er staðsett í Safnahúsinu við Hverfisgötu í Reykjavík en Þjóðminjasafn Íslands annast rekstur þess.

UPPHAFLEG MARKMIÐ SAFNFRÆÐSLU SÝNINGARINNAR

Frá upphafi var lagt upp með að safnfræðslan yrði samofin sýningunni *Sjónarhorn* á sem fjölbreyttastan hátt og að safnfræðsluefnið yrði unnið samhliða sýningarundirbúningi í samvinnu við sýningarstjóra. Að auki lá fyrir að safnfræðslan yrði þróuð út frá kenningum hugsmíðahyggju.

Í húsinu eru fjögur fræðslurými auk fræðslustöðva sem eru staðsettar inni á sýningunni. Stefnt var að því að sem flestir gætu nýtt sér fræðsluefnið, nálgast það út frá sinni eigin reynslu og bætt við þekkingu sína og færni.

SKREF Í ÁTT AÐ MARKMIÐUM

Safnfræðslufulltrúi kom að verkefninu vorið 2014 á meðan sýningin var enn í mótun. Fulltrúinn sat sýningarstjórnarfundir þar sem hugmyndir sýningarinnar og val á gripum var rætt. Safnfræðslufulltrúi og sýningarstjóri unnu síðan hlið við hlið næsta árið, fram að sýningaropnun. Það var mjög dýrmætt fyrir safnfræðsluna að vera hluti af því skapandi ferli sem felst í sýningarundirbúningi. Líkt og sýningarundirbúningur er gerð safnfræðsluefnis skapandi ferli og til að samnýta hugmyndirnar sem verða til er eðlilegt að sýning og fræðsla þróist á sama tíma og í samtali en ekki hvort í sínu lagi eins og oft er gert. Aðskilnaður þessara þróunarferla felur í sér að klippt er á skapandi möguleika samtalsins og þess í stað er ætlast til að skapandi ferli safnfræðslunnar fari af stað eftir að sýningarþróunarferlinu hefur að mestu leyti verið lokað, þegar flestir hlutir hafa verið ræddir, þróaðir og ákveðnir. Slíkur aðskilnaður felur í sér tvíverknað og tvöfalda hugmyndavinnu fyrir sömu sýninguna.

Næsta skref í átt að markmiðum safnfræðslunnar var að ramma verkefnið inn fræðilega



1

1
Nemendur að leggja litapúsl.

Children studying colours by laying a mosaic.



2

2
Nemendur velta fyrir sér valdamiklum persónum úr sögunni.

Children looking at pictures of president Vigdís Finnbogadóttir and several other powerful people.



3

3
Eitt af fræðslurýmum fjórum er helgað náttúrufræði.

One of the educational spaces is dedicated to natural history.

og tryggja markvissa vinnu. Því var eitt af fyrstu verkefnum safnfræðslufulltrúans að móta fræðslustefnu fyrir verkefnið í samráði við sviðsstjóra miðlunarviðs. Stefnan var byggð á fræðslustefnu Þjóðminjasafnsins og smíðuð út frá hugsmíðahyggju, námskrá og áherslu sýningarinnar á sjónræna nálgun. Lykilatriði í safnfræðslunni voru sett upp í skema sem allar hugmyndir að safnfræðsluefni voru bornar saman við til að meta hvort fræðsluefnið uppfyllti sett markmið og væri í samræmi við fræðslustefnu.

SAFNFRÆÐSLUSKEMA

	Endurspeglar áherslur sýningarinnar	Kunnugleiki / framandleiki	Þátttaka / tilraunir / leikur	Samskipti
Börn 1-12 ára				
Unglingar 13-18 ára				
Fullorðnir				

ÚTSKÝRINGAR:

Endurspeglun á áherslum sýningarinnar. Aðalmarkmið fræðsluefnisins er að veita gestum stuðning í könnun sinni á sýningunni. Efnið þarf að endurspeglar áherslur sýningarinnar og gera þær aðgengilegar á margvíslegan hátt.

Kunnugleiki / framandleiki. Fræðsluefnið þarf að búa yfir kunnugleika, tengingum við fyrri þekkingu gesta og reynsluheim þeirra. Á sýningunni er unnið að því að

gestir geti tengt hið nýja (þ.e. það efni sýningarinnar sem sumir gestir geta upplifað sem nýtt og framandi) við það sem þau þekkja fyrir. Tilgangurinn er að breikka skilning gesta og gefa þeim möguleika á að tengja hið nýja við hið gamla.

Þátttaka, tilraunir og leikur. Rannsóknir á námi sýna að virkir nemendur læra meira en óvirkir. Tilraunir og leikir skapa tækifæri fyrir gesti til að óðlast reynslu og skapa sér merkingu úr henni.

Samskipti. Rannsóknir sýna að sýningargestir læra mest þegar þeir eru í samskiptum við annað fólk. Á sýningunni er unnið markvisst að því að skapa aðstæður fyrir samskipti og auka þannig möguleikann á námi. Um leið þarf þó að vera rými fyrir þá gesti sem kjósa að upplifa sýninguna í einrúmi.

Að auki skipaði myndlestur stóran sess í smíði fræðsluefnis sýningarinnar og hefði í raun átt heima í skemanu hér að framan. Með fræðsluefninu

var oft leitast við að skapa aðstæður fyrir gesti til að fíkra sig áfram í myndrænum lestri á verkum og gripum sýningarinnar.

Ein afleiðing vel heppnaðs fræðsluefnis er að gestir Safnahússins verja lengri tíma inni á sýningunni en ella.

DÆMI UM FRÆÐSLUEFNI

Í einum hluta sýningarinnar gengur sýningarstjóri út frá sjónarhorni þess sem horfir upp, upp til hins veraldlega eða andlega valds. Þar eru myndverk sem sýna birtigarmyndir valdsins í bland við myndmál þeirra sem horfa á valdið gagnrýnum augum. Í salnum eru óvenju mörg figúratív verk og fljótt fæddist sú hugmynd að nýta persónur verkanna í fræðslunni. Úr varð borðspilið *Valdapíramídið* á þríhyrningslaga spilaborði þar sem 21 persóna úr verkum sýningarhlutans eru leikmenn eða það. Fólki býðst að raða persónum verkanna upp í valdastöðu samkvæmt eigin mati og spila svo spilið eftir settum reglum. Tilgangur leiksins er að velja sér persónu og reyna að koma henni upp metorðastigann, efst á topp valdapíramídans.

Valdapíramídið borinn saman við skema safnfræðslunnar:

1. Völd og valdabaráttu eru aðalatriði spilsins sem *endurspeglar þannig efnistöð þessa sýningarhluta*.
2. Þátttaka sýningargesta er í gegnum *leik* og er lagskipt. Fólki getur skoðað spilið án þess að snerta. Fólki getur raðað persónum verkanna í valdaröð og látið þar við sitja. Fólki getur ákveðið að spila leikinn eftir reglum spilsins. Hjá hverri persónu er spurt: Getur þú fundið mynd af þessari persónu í þessum sal? og fólki getur gengið um salinn í leit að persónum spilsins. Spilið virkar fyrir einn leikmann eða hóp fólks.
3. Í flestum tilfellum eru verk þessa sýningarsalar *framandi* fyrir hinn almenna sýningargest. Tilgangur fræðslunnar er að kynna þessi verk fyrir gestum og það er gert í gegnum *kunnuglegt* form borðspilsins.
4. Það er hægt að nota fræðsluefnið í einrómi án samskipta við aðra en það býður upp á *samskipti* með keppni og sameiginlegu verkefni, að meta valdastöðu persónanna þegar þeim er raðað eftir valdastöðu.
5. Að auki felur fyrsta skref spilsins í sér *myndlestur* þegar leikmenn spilsins eru beðnir að meta valdastöðu persóna myndaspjaldanna og raða þeim upp í valdaröð.

Valdapíramídið var unninn á löngum tíma í samtali á milli safnfræðslufulltrúa og sýningarstjóra. Hugmyndirnar þróuðust og sú útgáfa sem birtist sýningargestum er nokkuð ólík hugmyndunum sem kastað var fram í upphafi. Safnkennarar Þjóðminjasafnsins unnu einnig að útfærslu spilsins með safnfræðslufulltrúanum.

REYNSLA OG EFTIRFYLGNI

Við undirbúning sýningarinnar varð mikilvægi samvinnu vel ljóst. Því meiri samvinna og samráð því fleiri hugmyndir og þar af leiðandi betra safnfræðsluefni. Veikir hlekkir í fræðsluefninu koma í ljós þar sem samráð skortir. Það hefði t.d. verið betra að hafa samráð við skólafólk við vinnslu verkefna fyrir skóla.

Greinargóðar leiðbeiningar voru settar á netið fyrir kennara, en ætlast er til að þeir sjái sjálfir um fræðsluna á safninu með aðstoð starfsfólks sýningarinnar.

Ekki vannst tími til að fá rýnihópa í safnfræðslu fyrir opnun, en betra hefði verið að prófa efnið fyrir sýningaropnun.

Nokkrir skólahópar hafa heimsótt sýninguna og ýmist nýtt sér fræðsluefnið eða notið leiðsagnar starfsfólks hússins og hefur það gengið vel til þessa. Eftirfylgni með safnfræðsluefninu verður sett í gang með haustinu þegar skólar taka að heimsækja sýninguna fyrir alvöru og þá verður það lagfært sem betur má fara.

FAKTA /

Sýningin *Points of View* í Safnahúsinu í Reykjavík er samstarfsverkefni margra ólíkra menningarstofnana. Safnfræðslan er samofin sýningunni og unnin í náinni samvinnu við sýningarstjóran allt frá upphafi. Kenningar hugsmíðahyggju liggja til grundvallar safnfræðslunni og hún er mótuð með námskrá grunnskóla í huga auk þess sem áhersla er lögð á að draga fram sjónarhorn safngestsins/nemands.

Nánari upplýsingar um sýninguna og safnfræðsluna má finna á vefsíðu hússins www.safnahusid.is



ENGLISH VERSION

The Exhibition *Points of View*

Museum educator and curator working side by side

BY HLÍN GYLFADÓTTIR MUSEUM EDUCATOR

The exhibition *Points of View* is a journey through Icelandic art and visual culture from the settlement to the present day, facilitated by cooperation between six cultural institutions in Iceland: the National Museum (cultural history), the National Gallery (art), the National Archives (documents and letters), the National and University Library (books), the Árni Magnússon Institute (manuscripts) and the Icelandic Museum of Natural History. All these different categories of objects are shown, not chronologically or typologically, but in mixed groups, presenting different points of view. Even the visitor is invited to express his/her own point of view. The exhibition is located in the Culture House in the centre of Reykjavík. The Culture House is managed by the National Museum of Iceland, which is responsible for its public programmes and education.

INITIAL OBJECTIVES OF MUSEUM EDUCATION IN CONNECTION WITH THE EXHIBITION

From the outset the concept was

that museum education would be an integral part of the exhibition *Points of View*, with the maximum diversity – and that the material for museum education should be produced in parallel with the preparation of the exhibition itself, and in collaboration with the curator. In addition, it was a premise from the start that the museum education should be developed on the principles of constructivist theory.

The building has four educational spaces, in addition to educational "stations" located within the exhibition. The objective was that as many people as possible should be able to make use of the educational material, approach it on their own terms, and enhance their knowledge and skills.

STEPS TOWARDS OBJECTIVES

A museum educator joined the project in the spring of 2014, when the exhibition was still at the planning stage. The educator was present at meetings with the exhibition committee, where ideas about the exhibition and selection of exhibits were discussed. The museum educator and

curator then worked closely together for the next year, until the exhibition opened. It was of great value to the museum education department to be part of the creative process of preparing an exhibition. Like exhibition planning, the preparation of educational material is a creative process; and in order to achieve synergy in use of ideas, it is natural that the exhibition and the educational aspect should develop at the same time and in dialogue – and not separately, as tends to be the case. Keeping these developmental processes separate entails a disjuncture in the creative potential of the dialogue; instead the expectation is that the process of museum education will begin after the process of developing the exhibition is largely complete – when most issues have been discussed, developed and decided. This separation of the processes entails unnecessary repetition of tasks, and doubles the work involved in developing the exhibition. The next step toward the objectives of museum education was to frame the project in scholarly terms, and ensure effective working methods. It was thus one of the first tasks of the mu-

MUSEUM EDUCATION SCHEME

	Reflects focuses of exhibition	Familiarity / unfamiliarity	Participation / experiment/play	Communication
Children 1-12 years				
Teenagers 13-18 years				
Adults				

NOTES:

Reflection of focuses of exhibition. The principal objective of the educational material is to provide visitors with support in their exploration of the exhibition. The material must reflect the focuses of the exhibition, and make them accessible in diverse ways.

Familiarity/unfamiliarity. The educational material must have a quality of familiarity, and a connection with visitors' existing knowledge and their experience. The exhibition seeks to enable guests to connect new things (i.e. the con-

tent of the exhibition which some visitors will experience as new and unfamiliar) with what they already know. The objective is to broaden visitors' understanding and enable them to connect the new with the old.

Participation, experiment, play. Research on learning indicates that active students learn more than passive ones. Experiments and games provide an opportunity for visitors to gain experience and construct meaning from it.

Communication. Research shows that exhibition visitors learn most when they are in communication with others. The exhibition systematically seeks to establish conditions for communication, thus enhancing the potential for learning. At the same time, there must also be space for visitors who wish to experience the exhibition on their own. In addition, the reading of images has an important place in the making of educational material for the exhibition; in fact, it should have been included in the schematic diagram above.

One of the principles behind the education material was to create conditions for visitors to feel their way forwards in "reading" the works and exhibits on display.

One of the indicators of successful educational material is that visitors to the Culture House spend more time in the exhibition than would otherwise be the case.

seum educator to formulate an educational policy for the project, in consultation with the National Museum's Head of Communication and Public Programmes. The policy was based upon the museum's educational policy, and constructed using constructivist theory, the school curriculum, and the exhibition's emphasis on a visual approach. Key points in museum education were set up in a schematic form, and all ideas for museum education materials were tested against them, in order to judge whether that material fulfilled the stated objectives and was consistent with the educational policy.

AN EXAMPLE OF EDUCATIONAL MATERIAL

In one part of the exhibition, the

curator takes the perspective of a person who looks upwards – to secular or spiritual authority. This includes works of visual art which show different manifestations of power, juxtaposed with the imagery of those who question and challenge authority. The gallery includes an unusually large number of figural works; and the idea arose of using the figures portrayed in the works in the educational material. This gave rise to a board game, *Valdapiramidinn* (The Power Pyramid): a triangular board on which 21 characters from the works in this part of the exhibition are the "pieces." Visitors are invited to arrange the characters in positions of power according to their own ideas, and then play the game by certain rules. The player chooses a character, and strives to advance that person

higher up the pyramid of power, and preferably all the way to the top.

POWER PYRAMID ASSESSED IN VIEW OF THE MUSEUM EDUCATION SCHEME:

Power and power struggles are the main subject of the game, which thus reflects the approach of this part of the exhibition.

Participation by visitors is through play, and is on various levels. People can look at the game without touching. They can arrange the figures in a hierarchy of power, and leave it at that. They can decide to play the game by the rules. For each character, the question is asked: "Can you find a picture of this person in this room?" and visitors can walk around the room, looking for

the characters. The game works for one person or a group.

In most cases the works in this gallery are unfamiliar for the average visitor. The objective of education is to present these works to the visitor, and that is done through the familiar form of a board game.

It is possible to use the educational material alone, without communication with others, and it also offers opportunities for communication through competition, and through collaboration, to judge the position of power of the characters and place them in order.

In addition, the first stage of the game entails reading of images, when players judge the position of power of the characters and place them in order.

The Power Pyramid was developed over a long time in dialogue between the museum educator and curator. Ideas gradually evolved, and the version presented to exhibition visitors differs somewhat from the idea as first proposed. Museum education staff at the National Museum were also involved in the development of the game.

LESSONS LEARNED AND PROJECT AFTERLIFE

During the preparatory process for the exhibition, the vital importance of collaboration was clearly revealed. The more cooperation and consultation, the more ideas, and hence the better museum education material. Weak points emerge in the educational materials where collaboration has been lacking; it would, for example, have been preferable to consult with schools and educators in preparation of projects for schools.

Extensive guidance was placed online for teachers, who are expected to carry out their own teaching at the exhibition, with the assistance of exhibition staff.

Time did not allow for focus groups in museum education before the exhibition opening; it would have been preferable to try out the material before the opening.

A number of school groups have visited the exhibition, and either made use of the educational material or been guided by staff; and this has been successful so far. Follow-up on the educational material will begin in the autumn, when school visits will start in earnest at the beginning of the new school year. This will offer the opportunity to rectify problems that emerge.

FACTS /

The Exhibition Points of View in the Culture House in Reykjavík centrum is facilitated by cooperation between six different cultural institutions in Iceland. The educational programs were produced in parallel with the preparation of the exhibition itself, and in close collaboration with the curator. The educational policy was constructed using constructivist theory, the school curriculum, and the exhibition's emphasis on a visual approach.

Further information can be found on www.culturehouse.is.



Moesgaard – på fremtidens museum er mennesket i centrum

Moesgaard – the museum of the future lets man take centre stage



FOTO: JACOB DUJE. FOTO/MEDIADELINGEN MOESGAARD MUSEUM

Ansigt til ansigt med en nær slægtning af Homo Sapiens, der levede for 180.000 år siden. De mennesker der har været her før os træder frem i udstillingerne, til identifikation og forståelse af den fortid, der har skabt vores nutid. Vejen til udstillingerne går ad evolutionstrappen med syv naturtro menneskearter fra vores store familiehistorie. Deres levende historier opleves i digitale dioramaer.

Come face to face with a close relative of Homo Sapiens that lived some 180,000 years ago. The people who came long before us are vividly brought to life in these exhibitions, helping us identify with and understand the past that shaped our present. The pathway to the main exhibition areas goes down the 'steps of evolution', featuring seven ultra-realistic statues of hominids from our extended family tree. Digital dioramas bring their stories to life.



1



1

Fra mosens gyngende grund er der kig ned til Grauballemanden, Moesgaards berømte jernaldermoselig. På væggene aktiveres animationer af jernaldermenneskenes ofre til guder og ånder gennem mosens vand. Genstandene og forskningen udfordres og tilføres fiktive fortolkende lag, med en tolkning af oldtidens små og store begivenheder.

Standing on the soft, yielding marshland floor, visitors can look down at the museum's famous Iron Age bog body, the Grauballe Man. The walls display animated sequences, activated by visitors, that chronicle how Iron Age man made sacrifices to gods and spirits through the waters of marshes and bogs. Archaeological objects and research are challenged and supplemented by fictitious layers of interpretation that offer readings of events, both big and small, from the ancient past.



FOTO: JACOB DUE, FOTO/MEDIAAFDELINGEN, MOESGAARD MUSEU



FOTO: JACOB DUE, FOTO/MEDIAAFDELINGEN, MOESGAARD MUSEU

2

2

Varierede scenograferede miljøer danner abstrakte og konkrete stemninger over natur og kultur. Fra toppen af bronzealderhøjen under nattens stjernehimmel og billedfortælling af solens rejse er der udsigt over jernalderens moselandskab. Udstillingerne er udviklet af en bred vifte af museale og kreative fagligheder på Moesgaards udstillingstegnestue.

A range of varied and highly atmospheric settings evokes nature and culture from the past. From the top of the Bronze Age hill beneath the starry skies and a visual representation of the journey of the sun, visitors enjoy a view of the marshland landscape of the Iron Age. The exhibitions were designed by a wide range of creative museum and design professionals at the Moesgaard exhibition design office.

FAKTA /

Moesgaard Museums nye udstillingsbygning åbnede i 2014. Med udgangspunkt i museets egen udstillingstegnestue er det ambitionen, at de nye udstillinger om oldtid og etnografi skal placere sig blandt de bedste i Europa, være med til at sætte nye standarder for museumsformidling, og sikre en bred folkelig interesse for kulturhistorien.

Det samlede udstillingsareal er ca. 4800 m², inklusiv et 900 m² stort særudstillingslokale.

Name of the museum:

Moesgaard Museum

Partners: Moesgaard Museums udstillingstegnestue.

Target group, audience:

Kulturhistorisk formidling for tre generationer.

www.moesgaardmuseum.dk

More information:

Pauline Asingh, Afdelingsleder Publikum og udstillinger.

pa@moesgaardmuseum.dk

Ole Birch Nielsen, Leder af Moesgaard Museums udstillingstegnestue.

obn@moesgaardmuseum.dk

FACTS /

Moesgaard Museum's new exhibition building opened in 2014. Created by the museum's own exhibition design office, the new exhibitions on prehistory and ethnography are intended to be among the best in Europe, to help raise the bar for museum learning and interpretation activities, and to ensure widespread general interest in cultural history.

The total exhibition area spans approximately 4,800m², including 900m² dedicated to special exhibitions.

Name of the museum:

Moesgaard Museum

Partners: Moesgaard Museum's exhibition design office.

Target group, audience: Learning and interpretation on cultural history, aimed at three generations.

www.moesgaardmuseum.dk

More information:

Pauline Asingh, department head - audiences and exhibitions.

pa@moesgaardmuseum.dk

Ole Birch Nielsen, head of the Moesgaard Museum exhibition design office.

obn@moesgaardmuseum.dk



Forskere er til stede overalt i udstillingerne med nyeste forskning, enten på ekspert-skærme eller, som her, iscenesat i det forhistoriske landskab og den arkæologiske situation. Her redegøres for ofringer af faldne krigere, de udstillede fund beskrives, naturvidenskabelige iagttagelser på knogler udpeges og kommenteres på bagvæggen.

The presence of researchers is felt everywhere in the exhibition, offering the results of the most recent research. They may do so on interactive screens featuring a wealth of experts, or their research may be translated into other formats, such as in this staging of a prehistoric landscape and of archaeological digs. Explanations are provided for the sacrifices of fallen warriors, the exhibits are described, and scientific observations about the bones are provided on the back wall.



Henning Larsen Architects har tegnet den 16.000 m² store bygning, der rejser sig af bakken nord for herregården Moesgaard. Under det skrå tag er moderne publikumsfaciliteter og nytænkt kulturhistorisk formidling, hvori historier om oldtidens mennesker foldes kraftfuldt ud for tre generationer på én gang.

Henning Larsen Architects designed the 16,000m² building, which rises out of a hill north of the Moesgaard manor house. Underneath the sloping, grass-clad roof you will find sophisticated audience facilities and innovative learning and interpretation activities in which narratives about the people of the distant past unfold powerfully, capturing the interest and attention of three generations at the same time.

Bæredygtighedens prisme - en model for forskning og organisering?

AF **KAREN GRØN**, DIREKTØR, TRAPHOLT - MUSEUM FOR MODERNE BILLEDKUNST, KUNSTHÅNDVÆRK, DESIGN OG MØBELDESIGN OG **BERIT ANNE LARSEN**, FORMIDLINGSCHEF, STATENS MUSEUM FOR KUNST



DA/

SITUATIONEN

Udviklingen af danske museer har en strukturel forhindring i forhold til at sætte fokus på forskning i formidling. På trods af en stigende bevågenhed og anerkendelse af, at formidlingen på museerne er essentiel i forhold til at gøre vores kulturarv relevant og interessant for et bredt publikum, er forskningen indenfor dette felt stadig en undseelig lillebror i sammenligning med forskningen i selve genstanden. Fagfeltet museumsformidling er præget af flotte engangsprojekter, som er fine i sig selv, men de efterlader sig sjældent varige spor i praksis og struktur på museerne, da der ikke forskes systematisk i formidling på og blandt museumsformidlere. Uden valide data og strukturel udvikling og praksisændring på museerne er forandring ikke mulig.

FORSKNINGSKLYNGEN: BÆREDYGTIGHEDENS PRISME

”Bæredygtighedens prisme – program for dansk museumsformidlingsforskning” er et etårigt ambitiøst pilotprojekt, der har haft til formål at skabe et stærkt formidlingsforskningsmiljø blandt museer på tværs af Danmark. Pilotprojektet er i sidste fase, men håbet er, at projektet og ideen kan leve videre.

Der er tale om en centerkonstruktion uden mursten, hvor kræfterne bruges på udvikling af den menneskelige, faglige ressource blandt museumsmedarbejdere i hele landet. Ambitionen er, at de forskningsmæssige erkendelser på museumsformidlingsområdet ikke, som i dag, bliver i et specifikt, museologisk universitetsmiljø fjernt fra den daglige praksis, men bliver til på museerne og arbejdes direkte ind i de deltagende museers kuratoriske praksis med efterfølgende intern refleksion og udvikling til følge.

Det centrale omdrejningspunkt er at styrke integrationen mellem deltagende museers forsknings-, udstillings- og formidlingsaktiviteter. Formidlingsforskningen flyttes fra at være et biprodukt til at være udviklingsgenerator institutionelt. Med Bæredygtighedens Prisme etableres således nye, bæredygtige bud på museumspraksis forankret i valid formidlingsforskning, implementeret i konkrete udstillinger og publiceret i internationale forskningstidsskrifter med henblik på at skabe strukturel transformation i det samlede museumsfelt.

1

Seminar på Medicinsk Museion med besøg af en af projektets følgeforskere, Sandra Dudley fra School of Museum Studies på University of Leicester.

Seminar at the Medical Museion, attended by one of the international researchers attached to the project: Sandra Dudley from the School of Museum Studies at University of Leicester.

1



2

2

Seminar på Medicinsk Museion.

Seminar at the Medical Museion.



3

3

Seminar om forskningsdesign med Signe Pihl-Thingvad, SDU på Trapholt.

Seminar on research design conducted by Signe Pihl-Thingvad, SDU at Trapholt.



PHOTOS: NETTE HANGHØJ TRAPHOLT

DYNAMISK SAMSPIL

Tanken er at accentuere det dynamiske, horisontale samspil mellem de fem museumsøjler: indsamling, bevaring, forskning, formidling og udstilling. Samspillet mellem søjlerne er sammenfattet i fire centrale indsats og betoning: 1) Professionalisering – forskning 2) partnerskaber 3) bæredygtighed og 4) internationalisering. Museumsloven blev i Danmark revideret i 2012, og projektet Bæredygtighedens pris skriver sig dermed ind i den nye museumslovs forandringsagenda.

Vi er optaget af, hvordan vi kan skabe en smidig og værdibringende samarbejdsstruktur for formidlingsforskning på højt niveau med internationale perspektiver blandt praktiserende museumsfolk med interesse for integration af genstandsfaglig- og formidlingsforskning i udstillingspraksis i Danmark. Fokus har således været på at udvikle et højt niveau for formidlingsforskning på museerne og et internationalt forskningsmiljø blandt museerne.

EN NY BÆREDYGTIG MODEL

Modellen for projektet er en klyngestruktur, der tilgodeser forskellige institutionelle og faglige blik på formidlingen – deraf navnet *prisme* – og en dynamisk arbejdsform via den lille skala frem for det store administrativt tunge organisatoriske *set up*. Den lille skala giver mulighed for kvalificerende kritiske udvekslinger med alle deltagere samt deres tilknyttede følgeforskere. Kvaliteten i arbejdet er helt central, og derfor valgte vi at arbejde med et *call for paper*, der sikrede at de bedste cases lige nu var de partnere, vi kunne tage ind i projektet. Kravet om at levere en international følgeforsker og en *peer reviewed* artikel, der udkommer i efteråret 2015, har vist, at et kvalitativt internationalt løft har accelleret den forandringsproces, vi ønskede at igangsætte med projektet.

Disse elementer er alle vigtige grundkomponenter i projektets bæredygtighed og fremtid:

- Afsæt i museal formidlingskontekst
- Forskning (peer reviewing)
- Klyngestruktur – dynamik og organisatorisk lethed
- Internationalt samarbejde
- Professionalisering

LEARNINGS

Erfaringerne fra pilotprojektet viser entydigt, at refleksionsniveauet omkring formidlingsforskning blandt danske museer er relativt lavt, og fødekæden op til forskning på højt niveau er svag. Centerstruktur med fælles vidensudveksling og workshops internt efterfulgt af offentlige foredrag var en givende struktur, som medførte vidensudveksling og reel feed back mellem deltagende institutionerne.

En forskningsklynge på fire museer var en perfekt størrelse, idet hver institution bidrog med flere deltagere, hvilket på den lange bane sikrer institutionel forandring og overførselsværdi. Det er erfaringen, at fire institutioner (ca. 12 personer) giver kritisk masse og stadig en størrelse, der er fleksibel planlægningsmæssigt.

En arbejdsform, der var afgørende for etableringen af forskningsmiljøet, som de deltagende institutioner opbyggede undervejs, var et stærkt gensidigt udvekslende forskningsmiljø, hvor inddragelse af internationale forskere var afgørende. De tilførte både helt nye vinkler og ny viden samt holdt niveauet højt gennem hele forløbet. Repetition indledningsvis af videnskabelige metoder, såsom forskningsdesign og litteratursøgning, var med til at opbygge et fælles sprog og skærpe fokus blandt deltagende museer på, at museumsbaseret formidlingsforskning implementeret i udstillingspraksis også er under udvikling i andre lande.

Pilotprojektet blev kontaktet af Head of Learning and Research på Tate, Emily Pringle, som er ansvarlig for forskningsgruppen THE TATE RESEARCH CENTRE: LEARNING med et ønske om samarbejde mellem den danske klynge. Vi ser store perspektiver i at lade klyngen knopskyde i form af et samarbejde med TATE, eller ved at to af de nuværende partnere via et nyt *call for paper* og med afsæt i en for dem relevant og aktuel formidlingscase byder to nye ind.

FAKTA /

Projekt: Statens Museum For Kunst og Trapholt - Museum for moderne billedkunst, kunsthåndværk, design og møbeldesign er projektet på forskningsklyngen: Bæredygtighedens Prisme. Projektet er et etårigt pilotprojekt realiseret med midler fra Kulturstyrelsen, (900.000 kr. til hver af de to museer). I løbet af projektperioden er der afholdt 4 seminarer med deltagelse af de internationale følgeforskere. Det er håbet, at der kan rejses flere midler, således at projektet og ideen kan leve videre.

Partnere: Medicinsk Museion og Det Kongelige Bibliotek

Kontakt:

Berit Anne Larsen,
berit.larsen@smk.dk

Publikation: Developing Research in the Museum, Reflections from the UK and Denmark, TATE 2015

Links: THE TATE RESEARCH CENTRE: LEARNING www.tate.org.uk/research/research-centres/learning-research



ENGLISH VERSION

The prism of sustainability - a model for research and organisational set-ups?

BY **KAREN GRØN**, DIRECTOR, TRAPHOLT - MUSEUM OF MODERN ART, APPLIED ART, DESIGN AND ARCHITECTURE
AND **BERIT ANNE LARSEN**, DIRECTOR OF LEARNING AND INTERPRETATION, STATENS MUSEUM FOR KUNST

THE SITUATION

Structural issues impede the development of Danish museums as regards the opportunities for greater focus on research within the field of learning and interpretation. While there is increasing attention to and recognition of the fact that learning and interpretation activities at museums are essential in order to make our shared cultural heritage relevant and interesting to a broad audience, research within the field remains something of a step-child compared to the research efforts devoted to the museums' exhibits and collections. As a professional field, museum learning and interpretation is characterised by an array of splendid individual projects that are excellent in and of themselves, but which rarely have a permanent impact on the practices and structures at museums because no systematic research on learning and interpretation is conducted by those who practise it. Without valid data, structural developments and new practices at the museum, no change is possible.

RESEARCH HUB: THE PRISM OF SUSTAINABILITY

"The Prism of Sustainability – programme for research on museum learning and interpretation in Den-

mark" is an ambitious one-year pilot project aiming to create and nurture a strong learning and interpretation research community among Danish museums. The pilot project is now entering its final stage, but there is a strong wish to see the project and its underlying ideas live on.

The programme consists of a research centre that is not based at a particular location, but on networking: all energy is channelled towards developing the human and professional resources of museum professionals throughout Denmark. The ambition is to ensure that research and research-based insights into museum learning and interpretation should no longer be the exclusive province of academic museology studies conducted at university settings far removed from everyday practices; instead such research should be conducted at the museums and be directly embedded into the curatorial practices at participating museums, prompting subsequent in-house reflection and development.

The key focus of this project is to enhance integration between the participating museums' research, exhibitions, and learning and interpretation activities. Research on learning and interpretation should be transformed from being a side effect to become a driver for institutional devel-

opment and change. Thus, The Prism of Sustainability programme sets out new, sustainable takes on museum practices anchored in valid research on learning and interpretation, implemented in actual exhibitions and published in international research journals with a view towards effecting structural transformations in museums as such.

DYNAMIC INTERPLAY

The overall idea is to accentuate the dynamic, horizontal interplay between the five pillars of museum work: collection, conservation, research, learning & interpretation, and exhibition. The interplay between these five pillars is described and summed up in four key focus areas: 1) Professionalisation – research, 2) partnerships, 3) sustainability, and 4) internationalisation. The Danish Museum Act was revised in 2012, which means that The Prism of Sustainability project inscribes itself within the new act's agenda for change.

We are interested in how we can create and nurture an agile, value-generating structure for collaboration that supports high-quality research on learning and interpretation; research that has an international outlook and is conducted among practicing museum pro-

professionals who are interested in integrating all fields of museum research (including research on learning and interpretation) in actual museum practices in Denmark. Emphasis has been placed on developing high-level research on learning and interpretation at museums and on forging links to an international research community.

A NEW, SUSTAINABLE MODEL

The project is based on a hub structure that accommodates a range of different institutional and professional points of view on learning and interpretation – hence the ‘Prism’ aspect of the name – and a dynamic, agile working method facilitated by the small-scale set-up, unimpeded by dense administration. The small-scale set-up allows for qualified critical exchanges that involve all participants and the researchers associated with them. Ensuring high-quality work was a key concern; hence the decision to employ a call for papers to ensure that the partners incorporated into the project represented the best cases available. The requirements stating that the project must have an international researcher attached and also publish a peer-reviewed article (scheduled for the autumn of 2015) have helped accelerate the process of change we wished to launch with this project.

The following elements are key components for the project’s sustainability and future:

- Using the museums’ specific learning and interpretation contexts as the starting point
- Research (peer reviewing)
- A hub structure – ensuring a dynamic set-up and organisational agility

- International co-operation
- Professionalisation

LESSONS LEARNT

The lessons learnt during this pilot project clearly demonstrate that research on learning and interpretation attracts little attention and reflection among Danish museums, and that the support system necessary for high-level research is weak. The project’s centre structure – based on knowledge sharing and in-house workshops followed by public lectures – proved valuable, prompting real feedback and exchanges of lessons learnt between the participating institutions.

Having a research hub consisting of four museums proved an ideal size: each institution contributed several participants, which helps promote long-term institutional change and ensures that the work done is passed on to more members of staff at the participating institutions, including new ones. Having four institutions (approximately twelve individuals) proved to be enough to ensure the necessary critical mass while still facilitating flexible planning.

One of the crucial methods for establishing the research community built during this project was the set-up of a research scene based on mutual exchanges and on the involvement of international researchers; this last issue was of particular importance. International input offered entirely new avenues of approach and new knowledge, and it also served to maintain high-quality work throughout the process. Brief initial refresher courses on scientific methods, such as research design and literature searches, helped establish a shared vocabulary and raised

the participating museums’ awareness of the fact that museum-based research on learning and interpretation implemented in exhibition practices is also a growing field in other countries.

The pilot project was contacted by Emily Pringle, Head of Learning and Research at the Tate and head of THE TATE RESEARCH CENTRE: LEARNING, inviting collaboration with the Danish hub. We see major perspectives in allowing the hub to grow by entering into collaboration with the Tate, or by having two of the present partners invite two new partners through a new call for papers based on a current, relevant learning and interpretation case study.

FACTS /

Project: Statens Museum For Kunst (SMK – the National Gallery of Denmark) and Trapholt – Museum of Modern Art, Applied Art, Design and Architecture are project owners for the research hub known as The Prism of Sustainability. The one-year pilot project was realised with funding from the Danish Agency for Culture (DKK 900,000 for each of the two museums). Four seminars have been held over the course of the project period, each attended by the international researchers attached to the programme. There is a great wish to see additional funding raised in order to allow the project and its underlying idea to live on.

Partners: Museum of Modern Art and the Royal Library (National Library of Denmark and Copenhagen University Library)

Contact: Berit Anne Larsen, berit.larsen@smk.dk

Publication: Developing Research in the Museum, Reflections from the UK and Denmark, TATE 2015

Links: THE TATE RESEARCH CENTRE: LEARNING www.tate.org.uk/research/research-centres/learning-research





FI/

Sirkushevokset sairastaa – pedagoginen konservointiprojekti

The Circus Horses are Under the Weather – a pedagogical restoration project

FAKTA /

Sirkushevokset sairastaa

-projektin toteuttivat Keravan taidemuseo ja Helsinki Metropolia Ammattikorkeakoulun esinekonservoinnin osasto. Projektissa konservoitiin viidestä lasikuituhevosesta koostuva *Sirkusmuistomerkki* vuodelta 1979. Projektiin osallistui kummiluokka, joka seurasi projektin alusta loppuun saakka. He osallistuivat myös konservointiin, näyttelyn rakentamiseen sekä hankkeen tiedottamiseen. Hanke kutsui paikalliset ihmiset mukaan. He jakoivat muistojaan ja valokuviaan muistomerkistä. Projekti ja konservoinnin etenemistä pystyi seuraamaan projektin blogista: sirkushevosetsairastaa2013.blogspot.com.

Lisätietoja: museolehtori Laura Kauppinen, Keravan taidemuseo, laura.kauppinen@kerava.fi



FACTS /

The Circus Horses Are Under the Weather

project was implemented by the Kerava Art Museum and students from the Helsinki Metropolia University of Applied Sciences' degree programme in Object Conservation. The project involved the restoration of the *Circus Monument* (1979), a work consisting of five fibreglass horses. A class from a local school was invited to follow the process from beginning to end. The pupils also participated in the restoration work, the preparation of the related exhibition and the provision of information about the project. Local people were invited to participate in the project - to share memories and photos of the monument, for example. Project progress was reported in a blog at sirkushevosetsairastaa2013.blogspot.com.

Contact: Laura Kauppinen, Museum Lecturer, Kerava Art Museum, laura.kauppinen@kerava.fi

Sirkushevokset sairastaa -projektissa konservoitiin Suomessa Keravalla sijaitseva Heikki Häiväojan ja Antero Poppiuksen Sirkusmuistomerkki (1979). Prosessi avattiin yleisölle ja sitä seuraamaan kutsuttiin kummiluokka paikallisesta koulusta. Projektin toteuttivat Keravan taidemuseo ja Helsinki Metropolia Ammattikorkeakoulun esinekonservoinnin linja.

The Circus Horses are Under the Weather project involved the restoration of the Circus Monument, a commemorative work erected by Heikki Häiväoja and Antero Poppius in Kerava in 1979. The restoration process was open to the public, and a class from a local school was invited to follow it. The work was carried out by the Kerava Art Museum and students from the Helsinki Metropolia University of Applied Sciences' degree programme in object conservation.



Mitä projekti antoi teille, projektin kummiluokalle?

Hanna-Maria Antikainen, kummiluokan opettaja, Keravan keskuskoulu 5-6b.

"Projekti antoi sellaisia käytännön tietoja ja taitoja, joita ei voi omaksua pelkästään oppikirjoista. Pääsimme tutustumaan käytännössä konservointiin ja opimme julkisista taideteoksista sekä paikallishistoriasta."

How did pupils benefit from the project?

Hanna-Maria Antikainen, Teacher, Kerava Central School 5-6b.

"The project provided pupils with practical skills and knowledge that cannot be acquired from textbooks alone. We had an opportunity to learn about conservation in practice, as well as about public works of art and local history."



Miksi julkisen taideteoksen konservointi tehtiin avoimena prosessina, johon ihmiset saivat osallistua?

Laura Kauppinen, museolehtori ja hankkeen koordinaattori, Keravan taidemuseo.

"Keravan taidemuseo halusi avata museotyötä sekä jakaa tietoa hieman unohduksiin painuneesta Sirkusmuistomerkestä sekä julkisesta taiteesta. Muistomerkki tuli aikoinaan Keravalle paikallisten ihmisten ponnistusten tuloksena, joten sen konservointi yhdessä keravalaisien kanssa oli luonnollinen jatkumo tälle osallistumisen perinteelle. Tavoitteemme oli myös jakaa paikallista kulttuuriperintöä uusille keravalaisille."

Heikki Häyhä, esinekonservoinnin lehtori, Metropolia Ammattikorkeakoulu. Häyhä vastasi hankkeessa konservoinnin suunnittelusta.

"Konservoinnin kannalta oli tärkeää, että ymmärtäisimme syvällisesti millaisesta teoksesta oli oikeastaan kyse. Muistomerkki kuuluu kaupunkilaisten arkeen ja kaupunkilaiset ovat sen "käyttäjiä". He auttoivat näkemään teoksen aineettoman kulttuuriperinnön ja sitä kautta auttoivat konservointitoimenpiteiden suunnittelussa."

Why was a public work of art restored through an open process?

Laura Kauppinen, Museum Lecturer, Project Coordinator, Kerava Art Museum.

"The Kerava Art Museum wanted to familiarise people with museum operations and provide information about public art and the Circus Monument, whose condition has deteriorated somewhat. Local people played an important role when the monument was originally placed in Kerava. Its restoration in cooperation with locals was a natural continuation of this tradition of participation. In addition, our goal was to provide new residents with information about the local cultural heritage."

Heikki Häyhä, Lecturer, Conservation of Cultural Historical Objects, Helsinki Metropolia University of Applied Sciences. Häyhä was responsible for the project's conservation planning.

"In terms of conservation, it is important to understand the history of the work. The monument is part of the everyday lives of local people, and they are its "users". They helped us realise the value of its cultural heritage and helped us plan the conservation measures."



Hembygd – någonstans i Sverige

Homestead – somewhere in Sweden

AV **ANNICA CARLSSON BERGDahl**,
PRODUCENT, ROT PRODUKTION

BY **ANNICA CARLSSON BERGDahl**,
PRODUCER, ROT PRODUKTION

FAKTA /

Hembygd – någonstans i Sverige, ett projekt initierat, producerat och som drivs av Rot produktion/Annica Carlsson Bergdahl och Jerker Andersson. Projektet består av en utställning som turnerar på landets museer, en mindre utställning som turnerar på bibliotek och kulturhus i samarbete med Västarvet, boken Hembygd – någonstans i Sverige, utgiven på Carlsson bokförlag, samt en digital pedagogisk plattform med nedladdningsbart pedagogisk material: www.någonstansisverige.se



Kontakt:
annica@rotoproduction.se

FACTS /

Homestead – somewhere in Sweden, a project initiated, produced and run by Rot Production/Annica Carlsson Bergdahl and Jerker Andersson. The project consists of an exhibition that tours around the country's museums, a smaller exhibition that tours around libraries and culture houses in cooperation with Västarvet (the Western Heritage), the book Hembygd – någonstans i Sverige (Homestead – somewhere in Sweden), published by Carlsson publishing house, and a digital pedagogical platform with downloadable pedagogical material. www.någonstansisverige.se

Contact:
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Annica Carlsson Bergdahl,
producent, Rot Production.

"Hembygden är utmärkt utgångspunkt för att öka delaktigheten i samhället. Efter åtskilliga möten med såväl ung som gammal lyser denna ståndpunkt allt klarare. Hembygden utgör inte bara en plats. Nära och kära som bor på platsen är en del av hembygden. Vad man har gjort och gör på platsen tillsammans med andra som bor på platsen är också en del av ens hembygd. Hembygden kan vara bland röda stugor ute på landet utanför Umeå, i miljonprogramsområdet Hammarkullen i Göteborg, i ett radhusområde i Växjö eller i Kalmar, Kurdistan och Falun samtidigt. Det handlar om att få känna sig hemma. Var gör man det? Vem är jag i min hembygd? Är jag en del av den? Möts jag med skepsis när jag kommer ny till en ort är det inte lätt att få varma känslor för min nya hembygd. Hembygden är en del av min identitet. 1500 ungdomar från olika delar av Sverige har gett sin bild av hembygden. Utöver våra möten, där vi intervjuade och filmade, fotograferade de unga själva sin hembygd. Över 1000 gymnasieelever på praktiska och teoretiska program har skrivit om sin hembygd, sina grannar och vad de gör på fritiden. Vi mötte entusiasm och fick tillgång till oändligt antal berättelser. Museernas pedagoger jobbar utifrån det pedagogiska materialet med skolklasser i alla åldrar, med hembygdsföreningar, seniorgrupper, politiker med flera. De ungas röster väcker tankar, insikter, åsikter."

Annica Carlsson Bergdahl,
producer, Rot Production.

"Homesteads are excellent initiating points for increasing participation in communities. After a considerable amount of meetings with both young and old, this standpoint becomes more and more clear. A homestead does not only relate to a place. Near and dear ones who live in the place are a part of the homestead. What one has done and does at the place together with others who live there is also a part of one's homestead. A homestead can be among red cottages out in the countryside or outside Umeå, in the Million Program area Hammarkullen in Gothenburg, in a terraced area in Växjö or Kalmar, Kurdistan and Falun at the same time. It is about feeling at home. Where does one do that? Who am I in my homestead? Am I part of it? If I am met with skepticism when I come to a new place it is not easy to have warm feelings for my new homestead. My homestead is part of my identity. 1.500 youths from various parts of Sweden have given their picture of their homesteads. In addition to our meetings, where we interviewed and filmed, they themselves photographed their homestead. Over 1.000 upper secondary school students in practical and theoretical educational programs have written about their homesteads, their neighbors, and what they do in their spare time. We met enthusiasm, and got access to an unending amount of stories. The museum educators work is based on the educational material produced while working with school classes of all ages, with local folklore societies, senior groups, politicians etc. The youths' voices awaken thoughts, insights and opinions."



**Dima Eek, Nödinge,
projektmedlem.**

"Jag har ingen plats som spelar någon roll för mig. Det är hos den jag älskar och som älskar mig, som jag känner mig trygg och säker. Hos honom har jag funnit det hem som jag har saknat i mitt liv."

**Dima Eek, Nödinge,
projektmedlem.**

"I don't have a place that means much for me. It is together with the person whom I love and who loves me, that I feel secure and safe. With him I have found the home I have longed for all my life."

**Vanja Bolme,
Stockholm,
projektmedlem.**

Vart skulle du fly om det blev krig?

"Någonstans som är så likt Sverige som möjligt, för att få känna mig hemma. Instinktivt tänker jag på Danmark, för att jag har släkt där eller Norge för att jag har varit där mycket. Tanken att behöva fly härifrån är fruktansvärd. Att tvingas lämna den lilla, lilla delen där jag har vuxit upp känns så himla jobbigt. Att då lämna ett helt land. En hel kultur. Otroligt jobbigt! Jag vet inte vad jag kommer att göra. Jag kommer försöka att upprätthålla min kultur hemma så mycket som möjligt."

**Vanja Bolme,
Stockholm,
projektmedlem.**

Where would you go if there was a war?

"Somewhere as similar to Sweden as possible in order to feel at home. Instinctively I think of Denmark, because I have relatives there, or Norway because I have been there a lot. The thought of having to leave here is terrible. To be forced to leave the tiny, little place where I grew up feels very difficult. To leave a whole country, a whole culture - incredibly difficult! I don't know what I would do. I would try to maintain my native culture as much as possible."



**Pierre Vornanen,
Jönköping,
projektdeltagare.**

"Jag vet inte vart jag tar vägen eller om jag ens kommer att kunna fly. Jag vet bara att jag kommer försöka ta mig till ett land eller en plats där jag slipper kriget och kan vara säker. Kanske blir jag första måltavlan. Hur kommer jag att reagera? Kanske är det bara jag som kommer iväg. Kanske kommer jag aldrig att möta min familj och mina vänner igen. Kommer jag att psykiskt klara av att inte veta om de fortfarande lever? Hur hanterar jag vetskapen om att jag inte har någonting kvar? Kommer jag att vilja och orka bygga upp någonting nytt? Kommer jag att ha kraften att ta mig tillbaka? Jag vet inte vad jag kommer att stöta på. Framförallt vet jag inte ens om jag kommer att överleva."

**Pierre Vornanen,
Jönköping,
project participant.**

"I don't know where I will go or if I even will be able to leave. I only know that I will try to get to a country or a place where I will escape war and feel safe. Maybe I will be the first target. How will I react? Maybe it is just me getting away. Maybe I will never meet my family and friends again. Will I be able to psychologically handle not knowing if they are still alive? How will I handle the knowledge that I don't have anything left? Will I be able to find the strength and willpower to build up something new? Will I have the power to return? I don't know what I will encounter. Above all, I don't even know if I will survive."



**Sahand Sadeghian,
Oxie, projektdeltagare.**

"Från Käglinge till Kristineberg till Fåraparken till Oxie centrum. Jag har så många minnen från så många olika ställen. Jag kan stället som min egen ficka. Om jag någon gång flyttar härifrån kommer jag att blicka tillbaka med ett stort leende på mina läppar för jag är verkligen tacksam för att jag är uppvuxen här. Jag har lärt mig mycket om mig själv och om samhället. Oxie kommer alltid att vara min hembygd, även om jag flyttar härifrån kommer mitt hjärta alltid att finnas här."

**Sahand Sadeghian,
Oxie, project participant.**

"From Käglinge to Kristineberg, to Fåraparken to Oxie center. I have so many memories from so many places, and I know them like my own pocket. If I should move from here sometime, I will look back with a broad smile on my lips, because I am really grateful to have grown up here. I have learned a lot about myself and the community. Oxie will always be my homestead, even if I move from here my heart will always be there."

