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Uvodnik

DR. RAJKA BRAČUN SOVA

DR. JERNEJA HERZOG

gostujoči urednici

Umešččnost muzejev, galerij, kulturne in naravne dediščine v učne načrte ter visoka obiskanost dediščinskih ustanov s strani šol dokazujeta, da ima muzejska pedagogika zelo pomembno mesto v izobraževalni praksi. Tega pa ne moremo trditi za teorijo izobraževanja, saj raziskav s področja muzejske pedagogike primanjkuje. Gre za interdisciplinarno znanstveno vedo, ki združuje različne teoretske in metodološke pristope. Tako **Bračun Sova** analizira strukturiranost znanstvenih informacij, ki so podlaga za interpretacijo kulturne dediščine, na primeru Viteške dvorane v gradu Brežice v Sloveniji. Avtorica ugotavlja, da interpretacija viteške dvorane temelji na umetnostnozgodovinskih informacijah, hkrati pa rezultati kažejo, da se pozornost neenakomerno razporedi in je namenjena baročnemu motivu štirih elementov. Ključna ugotovitev je, da v muzeju strop spoznamo kot del poslikave, ne doživimo pa ga kot vrhunec poslikave.

Avtorici **Brajčić** in **Kuščević** preučujeta muzej kot prostor neformalnega in priložnostnega učenja ter analizirata kazalnike angažiranosti obiskovalcev, tj. študentov Filozofske fakultete Univerze v Splitu. V raziskavi dokažeta razhajanje v dojemanju vloge muzejskega prostora pri študentih v zadnjem obdobju in odpirata nova vprašanja o nujnosti nadaljnjih raziskav na področju angažiranosti študentov pedagoških smeri.

Avtorica **Govekar Okoliš** v svojem prispevku raziskuje različne izobraževalne dejavnosti v muzeju na primeru Slovenskega šolskega muzeja na vzorcu študentov Filozofske fakultete Univerze v Ljubljani. Rezultati raziskave kažejo, da je učna ura iz preteklosti – kot način izobraževalne dejavnosti – učinkovit, živ in aktiven način izobraževanja o zgodovini poučevanja na populaciji visokošolskih študentov.

O pomembni temi, sistemu mentorstva, piše avtorica **Kisovar - Ivanda**, ki opozarja na potencial odličnih mentorjev v muzejih, in sicer ne glede na stopnjo izobraževanja. Avtorica v članku raziskuje stališča učiteljev, muzejskih pedagogov in kustosov o oblikah mentorstva v procesu personalizacije izobraževanja na primarni ravni izobraževanja na hrvaških osnovnih šolah. Z rezultati raziskave avtorica dokazuje pozitiven odnos učiteljev, muzejskih pedagogov in kustosov do mentoriranja preko sodelovanja z izobraževalnimi institucijami in kulturnimi skupnostmi.

Na pedagoško vrednost muzejev, predvsem muzejskega gledališča, opozarja **Kiurski**. Predstavi ga z vidika interpretativnega orodja, predstavi teoretične okvire, izvore razvoja, uporabo drame v muzejih v 20. in 21. stoletju. Posebno pozornost nameni konkretni uporabi kreativne drame v izbranih srbskih muzejih (Galeriji Maticice srpske, Spominski zbirki Pavla Beljanskega, Muzeju mesta Beograd, Narodnem muzeju Kikinda, Muzeju Vojvodine, Hiši Jevrema Grujića) in izpostavi njeno vlogo vzgojnega modela pri delu z otroki in mladino.

Da se uspešni didaktični pristopi, kot je metoda estetskega transferja, lahko enako kakovostno uporabljajo tudi v muzejskem okolju, dokazujejo **Kozjek Varl, Duh in Herzog**. V prispevku predstavljajo raziskavo, s katero so predstavili uspešne rezultate pri uporabi metode estetskega transferja v avtentičnem prostoru, tj. Umetnostni galeriji Maribor, za spoznavanje sodobne likovne umetnosti. Raziskavo so izvedli s pomočjo študija primera na vzorcu učencev, starih 12–14 let.

Na vlogo muzejev z vidika medkulturnosti opozori **Loeseke**, ki v članku raziskuje, kako se muzej vključuje v transkulturno muzejsko izobraževanje. V prispevku avtorica predstavi ključne ugotovitve evalvacije treh edukacijskih projektov v Muzeju islamske umetnosti v Berlinu: 'Multaka', 'Tamam' in 'Objects in Transfer'. Na primeru islamske kulturne dediščine v kulturno zelo raznolikem berlinskem okolju opozarja na skupnost, inkluziven in participatoren odnos med muzeji in njihovim občinstvom.

Povsem aktualne teme v zadnjem času – v obdobju epidemije koronavirusne bolezni – z vidika spletnih sredstev za učenje vsebin, ki jih ponujajo spletne strani muzejev, sta pregledali avtorici **Milutinović** in **Selaković**. Vsebine sta se lotili tudi v vidika analize pedagoških aspektov. Osredinili sta se na muzeje v Srbiji. Dobljeni podatki nakazujejo, da muzeji ponujajo načine, ki so verodostojni na spletu in angažirajo uporabnike vseh starosti. Vendar je globlja analiza rezultatov pokazala, da so muzejske spletne vsebine za učenje v veliki meri usmerjene na prenašanje muzejskih informacij. Tako sklepamo, da so muzejske spletne vsebine v največji meri primerne za populacijo študentov oziroma odraslih oseb, ki lažje spodbujajo lastno iniciativo in notranjo motivacijo za zanimanje, učenje in raziskovanje posameznih tem, ali za tiste, ki imajo dovolj predznanja za razumevanje muzejskih vsebin.

Avtorici **Zadravec** in **Miklošević** v svojem prispevku raziskuje vlogo muzejev z vidika učiteljev na gimnazijah in strokovnih srednjih šolah. Zanima jo predvsem, v kolikšni meri se eni in drugi poslužujejo aktivnih obiskov, ekskurzij z dijaki in kakšno sodelovanje bi si še želeli. Rezultati so pokazali, da obstajajo razlike med učitelji, ki poučujejo na gimnazijah, in učitelji, ki poučujejo na strokovnih srednjih šolah, in sicer predvsem z vidika večje pripravljenosti sodelovanja z muzealci, skupnega sodelovanja, oblikovanja programov, učnih načrtov.

Mednarodni prispevki v tematski številki pomenijo pomemben znanstveni doprinos na področju muzejske pedagogike in tudi širše edukacije. Ta je stalno pod vplivom družbenih sprememb, zato je, kot opozarjajo raziskovalci, pomembno neprestano raziskovati – na velikih, reprezentativnih in tudi na manjših vzorcih ali posameznih primerih.

Editors' Introduction

DR. RAJKA BRAČUN SOVA

DR. JERNEJA HERZOG

Thematic Numbers Editors

The inclusion of museums, galleries and cultural and natural heritage in school curricula and the high number of school visits to heritage institutions prove that museum pedagogy has a very important place in educational practise. The same cannot be said for educational theory, as there is a lack of research in the field of museums and education. Museum pedagogy is an interdisciplinary science that combines multiple theoretical and methodological approaches.

Bračun Sova analyses the structure of scientific information, which forms the basis for the interpretation of cultural heritage, through a case study of the Knights' Hall in Brežice Castle in Slovenia. The author finds that the interpretation of the Hall of Knights is based on art historical information, with the results showing that attention is unevenly distributed, and more attention is paid to the Baroque motif of the four elements. The key finding is that in the museum we see the ceiling as part of the painting, but not as the highlight of the painting.

Authors **Brajčić and Kuščević** examine the museum as a space for non-formal and informal study and analyse the indicators of engagement by visitors, students of the Faculty of Arts at the University of Split. The research proves that the perception of the role of the museum among students has recently diverged and raises new questions about the need for further research in the field of student engagement in educational options.

In her article, the author **Govekar Okoliš** examines various educational museum activities, using the example of the Slovenian School Museum on a sample of students from the Faculty of Arts at the University of Ljubljana. The results of the research show that lessons from the past as a pedagogical activity constitute an effective, lively, and active way to learn about the history of teaching for a group of university students.

An important topic in the field of mentoring is the article by author **Kisovar Ivanda**, who points out the potential of excellent mentors offered by museums, regardless of educational level. In the article, the author explores the views of teachers, museum educators and curators on the forms of mentoring in the process of personalising primary education in Croatian primary schools. Based on the research findings, the author proves the positive attitude of teachers, museum educators and curators towards mentoring through cooperation with educational institutions and cultural communities.

Kiurski points to the pedagogical value of museums, especially museum theatre. He introduces it as an interpretive tool, presents the theoretical framework, the sources of development, the use of theatre in museums in the twentieth and twenty-first centuries. The focus is on the twentieth century. Special attention is paid to the actual use of creative theatre in selected Serbian museums (Matica Srpska Gallery, Paul Beljanski Memorial Collection, Museum of the City of Belgrade, National Museum Kikinda, Museum of Vojvodina, and Jevrem Grujić House), highlighting its role as a pedagogical model in work with children and young people.

The authors **Kozjek Varl, Duh and Herzog** prove that successful didactic approaches, such as the aesthetic transfer method, can be used in the museum environment with equal success. They present a study of the successful results of using the aesthetic transfer method in an authentic space, the Art Gallery of Maribor, to explore contemporary visual art. The study was conducted through a case study with a group of students aged 12-14 years.

The role of museums in relation to interculturality is highlighted by **Löseke**, who explores how museums engage in transcultural museum education. In the article, the author presents the main findings of the evaluation of three educational projects at the Museum of Islamic Art in Berlin: 'Multaka', 'Tamam' and 'Objects in Transfer'. Drawing on the case of Islamic heritage in a culturally diverse Berlin setting, the author draws attention to the cooperative, inclusive and participatory relationship between museums and their audiences.

The authors **Milutinović and Selaković** deal with current topics, i.e., epidemics, from the point of view of the online learning tools offered by museum websites. They also examine the content from the pedagogical point of view, focusing on museums in the Republic of Serbia. The data obtained show that museums offer authentic online learning paths that appeal to users of all ages. However, a deeper analysis of the research results showed that the museums' online learning content is focused on conveying museum information. The study therefore concludes that the museums' online content is best suited for a group of students or adults who can more easily foster their own initiative and internal motivation for interest, learning and exploration of individual topics, or for those who have enough prior knowledge to understand the museum content.

In her contribution, the authors **Zadravec and Miklošević** examines the role of museums from the perspective of teachers at grammar schools and vocational high schools. In particular, to what extent both are committed to active visits and excursions with students and what kind of cooperation they would like to see. The results show that there are differences between teachers in grammar schools and those in vocational high schools, especially in terms of increased willingness to collaborate with museums, collaboration with each other and curriculum design. The international contributions in the thematic issue represent an important scientific contribution not only in the field of museum pedagogy, but also in the field of general education. This is constantly influenced by social change, so that, as the researchers emphasise, it is important to constantly investigate, both on large, representative samples and on smaller samples or individual cases.



MUZEJSKA IN ŠOLSKA INTERPRETACIJA KULTURNE DEDIŠČINE

RAJKA BRAČUN SOVA

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Izvleček/Abstract Muzej in šola sta komplementarni ustanovi v sistemu skrbi za kulturno dediščino. Na primeru Viteške dvorane v gradu Brežice smo kvalitativno preučevali interpretacijo kulturne dediščine. Pri tem smo se osredinili na znanstvene, umetnostnozgodovinske informacije kot podlago za kulturno sporočilo. V analizo muzejske interpretacije smo vključili tiskani vodnik po dvorani, informativne panoje in digitalne informacije o dvorani; v analizo šolske interpretacije pa predmetni izpitni katalog za umetnostno zgodovino in učbenik za umetnostno zgodovino. Raziskava je pokazala na manjšo razliko pri interpretaciji baročne poslikave, in sicer pri stropu dvorane. V muzeju je strop interpretiran kot del poslikave, ne pa kot njen vrhunec.

Keywords:

museum, school, heritage interpretation, scientific information

Museum and School Interpretation of Cultural Heritage

The museum and the school are two complementary institutions within the system of cultural heritage care. The Knight's Hall in Brežice Castle is used here as an example for qualitative research on cultural heritage interpretation. The research focused on scientific art-historical information as the basis for cultural messaging. The analysis of the museum interpretation included a printed Knight's Hall guidebook, as well as hall-related information boards and digital information, while the analysis of the school interpretation included an art history exam catalogue and an art history textbook. The research revealed a minor difference in the interpretation of the Baroque wall paintings, specifically with regard to the ceiling of the hall. At the museum, the ceiling is interpreted as a part of the wall painting, not, however, as its highlight.

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Uvod

Dediščina, ki jo opredeljujemo kot kulturne in naravne dobrine, podedovane iz preteklosti (kulturna in naravna dediščina), je odsev in izraz človekovih vrednot, identitet, etnične pripadnosti, verskih in drugih prepričanj, znanj in tradicij. Povezana je s človekovimi oziroma družbenimi predstavami o prostoru, času in zgodovini. Ljudje v odnos z dediščino vstopamo prek predstav spomenikov *in situ*, muzejskih razstav in drugih oblik prezentiranja in interpretiranja dediščine. Muzejska oziroma dediščinska interpretacija, ki je predmet prispevka, je eden ključnih muzeoloških oziroma dediščinskih konceptov. Kaj je interpretacija? Je komunikacijska strategija, ki prispeva k razumevanju, s tem pa k pozitivnemu odnosu do varovanja dediščine (Papuga, 2011, str. 99). Je vzgojno-izobraževalna metoda, katere cilj je obiskovalčev osebni razvoj in izpolnitev, pridobivanje novega znanja in razumevanje samega sebe: »Ko opazovalec stoji nasproti delom, ki so jih ustvarili drugi ljudje, pride ravno s pomočjo interpretacije do posebne subjektivnosti, ki lahko spodbudi samospoznanje in razumevanje lastne človeške pustolovščine.« (Desvalées in Mairesse, 2010, str. 47–48) Dediščinske ustanove z interpretacijo razvijajo svojo temeljno vzgojno-izobraževalno vlogo – vlogo »širjenja omike in kultiviranja« (Perko, 2022, str. 192).

Interpretacijo kulturne dediščine je mogoče preučevati z različnih vidikov. V kvalitativni raziskavi o interpretaciji, ki je potekala v Moderni galeriji v Ljubljani, smo se ukvarjali z interpretacijo kulturne dediščine, natančneje likovne umetnosti, 20. stoletja, pri tem pa celostno obravnavali izkustveni, disciplinarni in institucionalni kontekst ter v raziskavo zajeli tako kustose kot obiskovalce (Bračun Sova, 2016). Poglobljena kvalitativna študija razlagalnih, pojasnjevalnih besedil (kataloga in zvočnega vodnika) v Strossmayerjevi galeriji starih mojstrov v Zagrebu se je osredinila na vprašanje avtoritete kustosa in transmisijo umetnostnozgodovinskega znanja (Bračun Sova, Kemperl, 2016). V pričujoči raziskavi pa k interpretaciji kulturne dediščine teoretično pristopamo z vidika t. i. sistema skrbi za dediščino. Vzporejamo dva konstitutivna elementa tega sistema: muzej in šola. Kvalitativna raziskava je bila tokrat izvedena na primeru umetnostnega spomenika *in situ* – baročne Viteške dvorane v gradu Brežice.

Teoretična izhodišča

Odnos med muzejem in šolo, naše prvo teoretično izhodišče, bomo na kratko osvetlili z edukacijskega in muzeološkega vidika. Na prelomu 19. in 20. stoletja je John Dewey, ki je pripadal pragmatistični pedagoški smeri, šolo videl kot obliko aktivnega učenja, ki naj bo kar se da življenjsko, smiselno, v to filozofijo vzgoje pa je vključil tudi knjižnice in muzeje. Deweyju se je zdelo medinstitucionalno sodelovanje temeljnega pomena za relevantno, z življenjem in ne zgolj s poklicem povezano učenje, saj je v šoli »veliko skrajno nepomembnih učnih vsebin«, ki so »polne naučenih dejstev, ki sploh niso dejstva, in se jih je pozneje treba odučiti«, medtem ko so v knjižnicah in muzejih »zbrani, vzdrževani in urejeni najboljši viri preteklosti« (Dewey, 2012, str. 49). V povezovanju muzejske in šolske pedagogike je videl »združitev vsega, kar je edukacijsko« (prav tam, str. 55).

Medtem ko John Dewey govori o povezavi med muzejem in šolo z vidika edukacije, sodobni teoretik muzeologije Tomislav Šola govori o povezavi med muzejem in šolo z vidika muzeologije. Muzeologija je »znanstvena disciplina, ki se ukvarja s preučevanjem muzealnosti kulturne in naravne dediščine (muzealij), delovanjem muzejev in odnosom muzejske teorije in prakse. /.../ Predpostavlja in združuje strukturirane kulturne informacije in konkretizira sintezna, komunikacijsko-informacijska sporočila« (Perko, 2020, str. 366). V središču sistema, ki ga Šola poimenuje »skrb za dediščino«, je dediščina. Skrb za dediščino se udejanja prek ustvarjalcev dediščinskih sporočil na eni in uporabnikov dediščinskih sporočil na drugi strani. Muzeji sodijo med prve, šole med druge (Šola, 1990, nav. po Maroević, 2020, str. 140).

Šola je po besedah Iva Maroevića (2020, str. 139) z zgoraj orisanim sistemom skrbi za dediščino »odlično opredelil slojevitost dediščine v odnosu na njeno interpretacijo in uporabo«. Maroević se je bolj poglobljeno ukvarjal s tistim vidikom interpretacije, ki je povezana s kulturno sporočilnostjo dediščine. Zanj je dediščina večpomenska, saj vsebuje znanstvene in kulturne informacije oziroma »znanje, ki nastaja v muzejih in v odnosih z dediščino, je simbolni proizvod muzeologije in temeljnih znanstvenih disciplin« (prav tam, str. 145). Posebej poudari, da so informacije o dediščini, ki strukturirajo vedenje oziroma znanje o njej, stvar kontekstualizacije (interpretacije, aktualizacije, refleksije) in da moramo dediščino interpretirati celostno.

Umetnostni zgodovinar in muzeolog Christopher Whitehead pri raziskavah interpretacije izhaja iz družbenega konstruktivizma. Znanje, ki nastaja v muzejih in v odnosih z dediščino, ne obstaja samo po sebi, temveč je družbeno konstruirano (zgodovinsko in kulturno določeno). Oblikuje se s pomočjo trajnih procesov muzealizacije (zbiranja, dokumentiranja, razstavljanja) in je uskladiščeno ter posredovano v muzejski postavitvi oziroma razstavi kot temeljni obliki muzejskega diskurza (Whitehead, 2009, str. 19–24). Zanj interpretiranje umetnostne dediščine ni nekaj nedolžnega, temveč gre za »pomembno politično dejanje«, ki presega zgolj »razlaganje umetnosti« (Whitehead, 2012, str. xvi): »Interpretacija je ena od tehnologij konstruiranja umetnosti kot kategorije materialne kulture (se pravi, kjer 'umetnost' dobi materialno obliko) in njenega izkušanja. To pomeni, da moramo interpretacijo v umetnostnih muzejih in galerijah jemati resno. V svojih različnih oblikah (institucionalni, arhitekturni, audiovizualni, tekstualni in tako naprej) pomeni način identificiranja umetnosti in produciranja ter reproduciranja diskurzov o umetnosti: Kaj je umetnost in kaj ni? Zakaj? Čemu je umetnost namenjena in zakaj je umetnost dobra? Katera umetnost je dobra, zakaj, in kdo tako pravi? Kako se lahko umetnost deli v tipe, medije in žanre? Kako naj človek uporabi umetnost in kakšna naj bo ta izkušnja oziroma te izkušnje? Kako naj oblikujemo svoje védenje o umetnosti? To so politična vprašanja, povezana s filozofskimi, psihološkimi in sociološkimi vprašanji, ki se tičejo narave naših odnosov s svetom, naših subjektivitet, narave afekta in konstrukcije védenja.«

Avtor (prav tam, str. 33) natančneje pojasni različne družbeno konstruirane oblike znanja v muzejih, ki se udejanjajo v obliki pripovedi, sporočil in diskurzov: »Surov primer pripovedi je: 'tako se je razvijalo nizozemsko slikarstvo marin v sedemnajstem stoletju'. Sporočilo bi lahko bilo: 'ta dva predmeta sta med sabo povezana formalno in/ali kontekstualno'. Primeri diskurza pa so: 'to je umetnost', 'to je najboljša umetnost', 'to je arheologija', 'to so najznačilnejši arheološki ostanki'.« Razvil je metodologijo analiziranja muzejskih razstav, saj trdi, da so razstave – prezentacije in interpretacije dediščine – strukturirane (Whitehead, 2016). S svojo strukturo vplivajo na obiskovalca in njegovo doživljanje ter razumevanje kulturne dediščine.

V teoretičnem delu smo ugotovili, da sta muzej in šola komplementarni ustanovi. Sta del vzgojno-izobraževalnega sistema in sistema varstva kulturne dediščine; na presečišču obojega se v tej raziskavi posvečamo vprašanju interpretacije kulturne dediščine.

Naš raziskovalni problem predstavljata narava in strukturiranost znanstvenih informacij kot podlaga za kulturno sporočilo. V raziskavi se torej ne ukvarjamo z učnimi metodami in oblikami dela, temveč učno vsebino – kulturnim védenjem oziroma znanjem.

Metodologija raziskovanja

Opredelevitev raziskovalnega problema

Interpretacija kulturne dediščine je sestavljena iz besedilnih, slikovnih, prostorskih in drugih pristopov k razlagi in kontekstualizaciji spomenikov ter predmetov kulturne dediščine, ki jo v muzejih prepoznamo v obliki stenskih napisov, brošur, posnetih sporočil, specifičnega prostorskega zaporedja eksponatov in podobnega. S podatki o avtorstvu, dataciji, likovni tehniki, vsebini in provenienci umetniškega dela, s pripovedjo o umetnikovem življenju in njegovi poti k uspehu, zgodbo o tem, kako so umetniki prispevali k izoblikovanju umetnostnih gibanj in podobno (Tavčar, 2009), kustos obiskovalcu daje okvir za razumevanje kulturne dediščine, zato je muzejska interpretacija »didaktični projekt« (Whitehead, 2012, str. xii).

Cilj interpretacije je obiskovalcu podati kulturno sporočilo. To počne tudi učitelj/profesor, ko pri šolskem pouku v kontekstu šolske interpretacije kulturne dediščine učencem/dijakom opisuje, razlaga, pojasnjuje spomenike kulturne dediščine. V šoli je védenje oziroma znanje v osnovi disciplinarno urejeno (organizirano po predmetih), sodobna vzgojno-izobraževalna paradigma integrativnega kurikula pa predmete povezuje med seboj v skupnih, interdisciplinarno pričakovanih ciljeh, kot je denimo: »Dijaki razvijejo pozitiven odnos do naravne in kulturne dediščine in popularizirajo skrb zanjo.« (Rutar Ilc, 2019, str. 133)

Kot smo ugotovili v teoretičnem delu, sta muzej in šola instituciji, ki sta v medsebojnem odnosu, kulturna dediščina, ki je predmet tega prispevka, pa je njuna skupna vsebina. Namen naše raziskave je primerjati muzejsko in šolsko interpretacijo kulturne dediščine. Cilj je preučiti strukturiranost znanstvenih informacij, ki so podlaga za interpretacijo kulturne dediščine in oblikovanje kulturnega sporočila. Pri tem se osredinjamo na umetnostno kulturno dediščino.

Raziskovalna metoda

Nekaterih družbenih pojavov ne moremo izmeriti oziroma eksperimentalno preučiti kot »količine, vrednosti, intenzivnosti in pogostnosti« (Denzin in Lincoln, 2011, str. 8), ampak je treba pojave razumeti, to pa je mogoče le s celovitim in neposrednim raziskovalnim pristopom. Za naš raziskovalni problem je primeren kvalitativen pristop, kajti kvalitativni raziskovalci »iščejo odgovore predvsem na vprašanja, ki poudarjajo, *kako* neka družbena izkušnja nastane in se ji pripiše pomen« (prav tam, poudarek v originalu).

Raziskavo smo zasnovali kot študijo primera, saj ta raziskovalni pristop omogoča podrobno analizo. Za študijo primera je značilno, da se osredinja na določen pojav, primer ali enoto raziskovanja »samo po sebi« (Robson, 2002, str. 179). Vogrinc (2008, str. 45), ki dosledno uporablja izraz »študija primera«, navaja, da »s študijo primera podrobno sistematično analiziramo in predstavimo posamezen primer – osebo, skupino, institucijo, program, dogodek in podobno«. Miles in Huberman (1994) pa predlagata, da bi bila v nekaterih primerih beseda »kraj« morda primernejša od besede »primer«, saj nas to opozarja, da se »primer« vedno pojavlja v določenem družbenem in fizičnem okolju; posameznih primerov ne moremo preučevati brez njihovega konteksta, kot to pogosto počne kvantitativni raziskovalec.

V raziskavi smo preučevali Viteško dvorano v gradu Brežice. V gradu se od leta 1949 nahaja Posavski muzej Brežice, kar pomeni, da je viteška dvorana, kot bi se izrazil Maroevič (2020, str. 322), del »muzejsko rabljenega kulturnega spomenika«.

Grad Brežice je kulturni spomenik državnega pomena, zaveden v spletnem registru nepremične kulturne dediščine (Republika Slovenija, Ministrstvo za kulturo, Interaktivna karta registra kulturne dediščine). V registru je grad opisan in predstavljen z naslednjimi podatki: »Mestni grad, del srednjeveške obrambe mesta, je zaščiten z valjastimi ogelnimi stolpi in razsežnim arkadnim dvoriščem. Notranjščina gradu je bogato poslikana, zlasti izstopa poslikava velike viteške dvorane.« Daticija: »sredina 13. stol., 1249, sredina 16. stol., druga polovica 17. stol., prva polovica 18. stol.« Avtorji: »Julij Dispatio (arhitekt; 1530–1550), Domenico dell' Allio (arhitekt; 1554–1555), Andrea dell' Allio (arhitekt; 1554–1555), Frančišek Karel Remb (slikar; ok. 1700), Franc Ignac Flurer (slikar; 1721–1727), Johann Caspar Waginger (slikar; 1721–1727).« Stavba gradu je spomeniško uvrščena na področja umetnostne zgodovine, krajinske arhitekture in zgodovine.

Analizirali smo muzejsko in šolsko interpretacijo izbranega spomenika – Viteške dvorane v gradu Brežice. Raziskava je potekala v naravnem okolju aprila 2022. Podatke smo pridobili z analizo različnih besedil.

V analizo muzejske interpretacije smo vključili:

- tiskano priročno brošuro z naslovom Viteška dvorana, ki jo obiskovalec Posavskega muzeja Brežice prejme na blagajni (izdaja: 2021, 47 strani, ilustriirano);
- informativna besedila v viteški dvorani (panoji, računalniški ekran);
- informativno besedilo na spletni strani muzeja (zavihek *Viteška dvorana*).

V analizo šolske interpretacije smo vključili:

- veljavni predmetni izpitni katalog: Blatnik, N., Kemperl, M., Mastnak, T., Sotlar, S., Starc, A., Zgonik, N. (2018). Predmetni izpitni katalog za splošno maturo – umetnostna zgodovina, Ljubljana: Državni izpitni center. Dostopno na: [https://www.ric.si/splosna-matura/predme-ti/umetnostna_zgodovina/](https://www.ric.si/splosna-matura/predme-ti/umetnostna-zgodovina/);
- veljavni učbenik za umetnostno zgodovino: Golob, N. (2022). Umetnostna zgodovina: učbenik za umetnostno zgodovino v gimnazijskem izobraževanju, srednje tehniškem oz. strokovnem izobraževanju in poklicno tehniškem izobraževanju, Ljubljana: DZS.

V analizo šolske interpretacije nismo vključili publikacij: Golob, N. (2011). *Umetnostna zgodovina na maturi: celostna predstavitev izbranih umetnin*, Ljubljana: DZS in Zgonik, N. idr. (2014). *Umetnostna zgodovina: izbrani temeljni spomeniki za splošno maturo*, Ljubljana: DZS, saj Viteška dvorana v gradu Brežice (ali kateri koli drug spomenik plemiške baročne profane dediščine) ni vključena med maturitetne temeljne umetnostnozgodovinske spomenike.

Analizo zbranih podatkov so usmerjala vprašanja:

- Kakšen je predviden način ogleda viteške dvorane v Posavskem muzeju Brežice?
- Kakšen status oziroma pomen ima viteška dvorana v muzeju?
- Kako je strukturirana predstavitev (opis, razlaga) viteške dvorane v muzeju?
- Katere informacije so predstavljene in kakšna je povezava med temami?
- Kako pomembna je viteška dvorana kot spomenik baročnega slikarstva v primerjavi z drugimi spomeniki baročnega slikarstva, ki jih dijak spozna pri pouku umetnostne zgodovine?
- Kot kakšen spomenik je viteška dvorana opredeljena pri pouku umetnostne zgodovine?

- Kako je zasnovana predstavitev (opis, razlaga) viteške dvorane pri pouku umetnostne zgodovine?
- Katere informacije so predstavljene in kakšna je povezava med temami?

Uporabili smo analitične postopke, kot so spraševanje o zbranih podatkih, določanje kod in kategorij, primerjanje, ugotavljanje razlik in podobnosti, preverjanje povezav med kodami in kategorijami (prim. Vogrinc, 2008, str. 64).

Rezultati z interpretacijo

Muzejska interpretacija viteške dvorane v gradu Brežice

Viteška dvorana je del arhitekture, stavbe gradu, ki je v celoti namenjen muzejski dejavnosti. Pot ogleda je jasna. Predvideno je, da se obiskovalec povzpne po grajskem stopnišču v najvišje nadstropje, kjer mimo grajske kapele vstopi v prvi niz razstavnih prostorov (arheologija, etnologija). Na koncu severnega krila vstopi v viteško dvorano. Dvorano zapusti na južni strani, kjer sledi drugi niz razstavnih prostorov (zgodovina, umetnostna zgodovina). To pot ogleda narekuje sam prostor oziroma arhitektura, interpretacija pa temu linearno sledi.

V nadaljevanju pogledjmo analizo interpretativnih besedil. Kode in kategorije so shematično prikazane v tabeli 1.

Tabela 1: Muzejska interpretacija viteške dvorane v gradu Brežice: kodiranje in kategoriziranje

Koda	Kategorija
Evalvacija	najpomembnejši del gradu najpomembnejši del muzeja
Diferenciacija	baročna umetnina izpostavljena baročna tema
Naracija	avtorstvo štirje elementi stene strop

Analiza interpretativnih besedil je najprej pokazala, da ima viteška dvorana velik kulturni pomen oziroma visok status. Evalvacija v muzeološki teoriji pomeni vrednotenje muzejskih predmetov oziroma kulturne dediščine.

Muzejsko evalvacijo prepoznamo po tem, da so nekateri predmeti s svojo postavitvijo, osvetlitvijo in celotno scenografijo izpostavljeni, na njih se gradi promocija ustanove, so prvi na seznamu za reševanje v primeru nesreče in podobno. Evalvirani niso samo t. i. znameniti muzejski predmeti; v kontekstu razstavljanja je sleherni eksponat predmet vrednotenja – določanja njegovega kulturnega statusa oziroma pomena (Whitehead, 2012, str. 24–28). Viteška dvorana v gradu Brežice je najvišje evalviran del gradu Brežice in najvišje evalviran »eksponat« v Posavskem muzeju Brežice: »Viteška dvorana je srce našega gradu.« »Viteška dvorana je najbolj prepoznaven del gradu Brežice.« Muzej na viteški dvorani gradi svojo promocijo. Dvorana, če jo razumemo kot »eksponat«, je postavljena v središče celotnega muzeja, ki je po naravi kompleksen muzej, sestavljen iz arheoloških, etnoloških, umetnostnozgodovinskih in zgodovinskih zbirk: »Iz nje se utrip širi po vseh prostorih.« Širjenje utripa vidimo tako, da baročna viteška dvorana, natančneje v njej vsebovana tema štirih elementov (več o tej temi in njeni izpostavljenosti v nadaljevanju), določa interpretacijo drugih zbirk, tudi tistih, ki niso baročne; tako so skozi prizmo štirih elementov interpretirani arheološki, etnološki in umetnostnozgodovinski eksponati, zgodovinski pa ne.

Diferenciacija v muzeološki teoriji pomeni klasificiranje, vzpostavljanje kategorij znanja oziroma vedenja kot na primer 'arheologija', 'etnografija', 'umetnost', 'socialna zgodovina' in tako naprej ter podkategorij, na primer v okviru umetnosti 'oblikovanje', 'dekorativna umetnost', 'uporabna umetnost', 'lepa umetnost' in tako naprej. Takšne kategorije vzpostavljajo z določeno disciplino povezan režim razumevanja muzejskih predmetov oziroma kulturne dediščine. Gre za »politično-epistemološke odločitve«, ko muzej »vzpostavlja meje« znanja, obenem pa tudi »predpiše« način konzumiranja – gledanja, razumevanja, doživljanja (Whitehead, 2012, str. 24–28). Pri viteški dvorani je analiza pokazala na dve kategoriji. Prvič, viteška dvorana je opredeljena kot baročna umetnina: »Spomenik baročne umetnosti.«; »Izjemna 'galerija' baročne umetnosti.« Pri tem je podrobneje opredeljena zvrst umetnosti: »Viteška dvorana je edinstveni primer baročnega posvetnega stenskega slikarstva na Slovenskem.« Opredeljena je tudi umetniška snov: »Prvovrstna baročna galerija z bogato mitološko vsebino.« Drugič, analiza je pokazala, da je v kontekstu baročne snovi izpostavljena ena baročna tema. To pomeni, da je eni temi po obsegu in poglobljenosti informacij (v analiziranih interpretativnih besedilih) odmerjenega bistveno več prostora kot drugim temam.

Gre za temo štirih elementov, ki je v muzeju razumljena kot vsebinsko bistvo celotnega prostora oziroma poslikave: »Viteška dvorana – sprehod med vodami na svežem zraku po zemlji z ognjenim žarom.« Pri tem je izpostavljena simbolika števila štiri: »Poslikave s štirimi elementi se v Viteški dvorani ujemajo s smermi neba.« Muzej je preko števila štiri povezal štiri elemente s štirimi temeljnimi področji muzejskega delovanja (arheologijo, etnologijo, umetnostno zgodovino in zgodovino), kar smo že pokazali zgoraj.

Naracija (pripovedovanje) v muzeološki teoriji pomeni zaporedje muzejskih predmetov, sosledje idej – ustvarjanje zgodbe. To je lahko eksplicitno kronološko, ko gre za predstavitev neke umetnostne tematike skozi čas, v zgodovinski perspektivi. Lahko pa ni tako eksplicitno kronološko: izhaja iz neke izbrane teme, toda še vedno tu in tam vključuje časovni okvir za razumevanje predmetov. Pripoved nastane s fizičnim in tematskim združevanjem predmetov v skupine, z ustvarjanjem medsebojnih povezav, ki so pogosto obiskovalcu tudi pojasnjene. S povezovanjem predmetov v skupine se ustvarjajo predmeti višjega reda – takšen primer je periodna soba, ki je hkrati skupek predmetov in predmet sama po sebi (Whitehead, 2012, str. 24–28). Za viteško dvorano takoj ugotovimo, da je predmet sama po sebi. V resnici je prostor. Analiza je pokazala, da vsebinsko pripoved tega prostora sestavljajo informacije o avtorstvu, štirih elementih, stenah in stropu. Informacije o avtorstvu sestavljajo začetni del pripovedi, kjer obiskovalec spozna slikarja in naročnika poslikave: »Poslikava Viteške dvorane je avtorsko delo slikarja slovenskega rodu, Frančiška Karla Remba (1675–1718).«; »Viteško dvorano /.../ sta soustvarila odličen slikar in naročnik.«; »Grad Brežice /.../ je leta 1694 kupil grof Ignac Marija Attems (1652–1732) /.../« Oba sta predstavljena kot soustvarjalca, pri čemer je poudarek na ikonografskem programu, torej vsebini fresk. Slikar in naročnik sta predstavljena s svojo življenjsko zgodbo in podobo, pri čemer je pri naročniku omenjena tudi žena (avtoportret slikarja na steni, portret Marije Regine Attems z otroki na oljni sliki, portret Ignaca Marije Attemsa z otroki na oljni sliki). Informacije o slogu najdemo samo na enem mestu, in sicer pri predstavitvi slikarja na računalniškem ekranu:

»Zazrt v slikarstvo svojih vzornikov, se je Remb oklepal tipičnih značilnosti 17. stoletja, ko je bila poslikava prostora deljena na več motivno različnih pasov. Konkavni obok in strop je po zgledih sočasnih italijanskih slikarjev Pietra da Cortone (1596–1669) in Guida Renija (1575–1642) oživil s plastično otipljivimi mitološkimi prizori, v katere je znal vnesti zračnost narave in radoživost figuralno upodobljenih

mitoloških likov. Vse je naslikano širokopotezno z barvno svežino, od scensko učinkujoče pokrajine do teatraličnih prizorov, katerih izhodišče so antična mitologija oz. Ovidijeve Metamorfoze.« Naslednji del pripovedi sestavljajo informacije o štirih elementih, ki se nahajajo na banjastem prehodu stene v strop: »Apolon (grški bog = rimski bog Apollo) in Eos (grška boginja Eos = rimska boginja Avrora) na sončnem vozu v golobji vpregi, obdana s pticami, sta prisposodba zraka. /.../« Te informacije so po obsegu najboljše. Gre za izključno ikonografske informacije. Organizirane so po posameznih poglavjih – prizorih. Skupno je predstavljenih 11 prizorov, predstavitev je linearna, vsak prizor je natančno opisan, imena mitoloških bogov in junakov so okrepjena (to hierarhijo podatkov najdemo skoraj povsod: v tiskanem vodniku, na panojih in na računalniškem ekranu). Naslednji del pripovedi sestavljajo ikonografske informacije o stenskem slikarskem okrasu. Tu najdemo seznam krajinskih prizorov, oljnih slik ovalnega formata in stenskih kartuš: Krajinski prizor: »Na vzhodni steni dvorane si sledijo prizori pokrajine z grškim svetiščem in rimskim forumom s Panteonom ter razkošna renesančna vrtova, ki jih predeljujejo po trije giganti s tremi medaljoni z oljnimi podobami.«; Ovalna slika: »Alegorija poletja – figure žena z žitom in sadjem.«; Stenska kartuša: »Diana in Akteon.« Pripoved se zaključi s stropom: »Strop je prepleten z upodobitvami alegorij odlik rodu Attems in prisposodobami znanosti ter umetnosti. Na severni strani ga začenja grb grofa Ignaca Marije Attemsa, na južni pa grb grofice Marije Regine Attems, rojene Wurmbrand.« Alegorije umetnosti in znanosti so navedene v obliki seznama, na primer: »Alegorija Fortune (gr. Tihe) z rogom izobilja, personifikacija sreče.« Predstavitev naracije velja skleniti takole. Vidimo, da se opis poslikave začne na sredini, na banjastem prehodu stene v strop, se nato spusti na stene in zaključi na stropu. Takšno zaporedje velja za večino analiziranih interpretativnih besedil: točno takšno zaporedje najdemo v tiskanem vodniku, podobno najdemo na spletni strani, medtem ko je na računalniškem ekranu zaporedje drugačno in sicer: stene, banjast prehod, strop.

Kategorije »avtorstvo«, »štirje elementi«, »stene« in »strop« kažejo na muzejski diskurz, ki enkrat poudarja kontekst (okolščine nastanka umetnine), drugič vsebino (ikonografski program), tretjič pa izhaja iz fizičnega prostora in ne umetnine (stene, strop). Posamično kategorijo sestavljajo zaokrožene informacije, pri čemer je informacij o ikonografiji štirih elementov največ. Povezav med informacijami ni. Analiza je še pokazala, da se samo kategorija »avtorstvo« navezuje tudi na umetnostni slog.

Šolska interpretacija viteške dvorane v gradu Brežice

Viteška dvorana v gradu Brežice je kot spomenik baročnega profanega stenskega slikarstva del srednješolskih kurikularnih vsebin. Dijaki se s spomenikom seznanijo v poglavju "Barok in pozni barok/rokoko na Slovenskem" (*Predmetni izpitni katalog za splošno maturo – umetnostna zgodovina*, str. 45). Spomenik baročnega iluzionizma izstopa po svoji velikosti: »Največja baročna iluzionistična poslikava krasi slavnostno dvorano gradu v Brežicah.« (*Učbenik za umetnostno zgodovino*, str. 157)

Viteško dvorano bomo najprej analitično predstavili z vidika učnih vsebin, ciljev, pojmov, ki jih mora dijak usvojiti, in sklopa umetniških del, ki jih mora poznati (tabela 2). Pri podčrtanih pojmi in umetniških delih se predvideva tudi poznavanje vsebine (*Predmetni izpitni katalog za splošno maturo – umetnostna zgodovina*, str. 45).

Tabela 2: Predmetni izpitni katalog za splošno maturo – umetnostna zgodovina: umestitev brežiške viteške dvorane v snov umetnostne zgodovine

Barok in pozni barok/rokoko na Slovenskem: slikarstvo				
Vsebina	Cilj	Pojem		Umetniško delo
Baročni stropni iluzionizem v profani arhitekturi	poznavanje profanega stropnega iluzionističnega slikarstva z mitološkimi prizori	[za stensko slikarstvo pojmi niso opredeljeni]	-	F. K. Remb: strop viteške dvorane brežiškega gradu J. Caspar Waginger: Heraklejeva apoteoza, Dornava F. I. Flurer: poslikava viteške dvorane gradu Slovenska Bistrica

Dijak spozna viteško dvorano kot *baročni slikarski profani spomenik*; profan pomeni posveten – spomenik, ki ni verskega značaja; pri Brežicah in Slovenski Bistrici gre za baročno predelan renesančni dvorec, pri Dornavi za izvorno baročni dvorec. Dijak spozna tudi termina *iluzionizem* in *mitologijo* (pri slednjem gre za antično, natančneje rimsko mitologijo) kot temeljni značilnosti stenskega slikarstva v baroku. Seznan se s tremi spomeniki, pri čemer je najvišje vrednotena poslikava viteške dvorane v gradu Slovenska Bistrica; dijak mora vsebino te poslikave poznati.

Tabela 3: Predmetni izpitni katalog za splošno matura – umetnostna zgodovina: viteška dvorana v gradu Brežice kot umetnostnozgodovinska snov: kodiranje in kategoriziranje

Koda	Kategorija
Baročno slikarstvo	iluzionizem mitologija

Analizo viteške dvorane kot umetnostnozgodovinske snovi smo strnili v tabeli 3. Viteška dvorana je baročna slikarska umetnina. Vidimo, da viteško dvorano kot umetnino tvorita umetnostni slog (iluzionizem) in umetnostna vsebina (mitologija).

Tabela 4: Učbenik za umetnostno zgodovino: interpretacija spomenika Andrea Pozzo, Apoteoza Ignacija Lojolskega, 1691–1694, Rim, San Ignazio: kodiranje in kategoriziranje

Koda	Kategorija
Kontekst: baročni Rim	cerkev sv. Ignacija Lojolskega slikar Andrea Pozzo
Vsebina: krščanska alegorija	štiri celine (Afrika, Azija, Amerika, Evropa) Kristus, sv. Ignacij Lojolski, sv. Frančišek Ksaverij
Slog: iluzionizem	kompozicija barve in svetloba

Za kvalitativno raziskavo je značilen prožen raziskovalni načrt, kar pomeni, da raziskovalec vsako novo stopnjo raziskovalnega procesa prilagaja rezultatom predhodne (Vogrinc, 2008). Ker v učbeniku za umetnostno zgodovino v poglavju Barok in rokoko ni celostno interpretiran noben primer slovenskega baročnega profanega stenskega slikarstva, smo za analizo izbrali drug primer, in sicer spomenik baročnega sakralnega stenskega slikarstva: *Andrea Pozzo, Apoteoza Ignacija Lojolskega, 1691–1694, Rim, San Ignazio (Učbenik za umetnostno zgodovino, str. 157–158)*. Skupno spomenikoma v Brežicah in v Rimu je, da gre za isto umetnostno zvrst, to je baročno stensko in stropno (iluzionistično) slikarstvo, zato je analogija zadovoljiva.

Tabela 4 prikazuje analizo šolske interpretacije Pozzove poslikave v cerkvi sv. Ignacija v Rimu. Vidimo, da gre za vsebinsko zaokroženo, celostno interpretacijo spomenika, saj jo sestavljajo kontekstualne (zgodovinske), vsebinske (ikonografske) in slogovne (oblikovne) informacije. Po obsegu in poglobljenosti razlage prevladujejo slogovne. Na ravni vsebine so imenovane ključne figure in pojasnjeno kulturno sporočilo, ki je »slavljenje Cerkve: »Andrea Pozzo je na tej freski želel upodobiti zasluge sv. Ignacija za razširitev krščanske vere po vsem svetu.«

Informacije si sledijo »od spodaj navzgor«, pri čemer sledimo ključnim figuram: od figur, ki poosebljajo Afriko, Azijo, Ameriko in Evropo, na naslikanem okvirju spodaj oziroma na robu do figur Kristusa, sv. Ignacija Lojolskega in sv. Frančiška Ksaverija na naslikanem nebu zgoraj, to je v središču stropa. Na ravni sloga je pojasnjen iluzionizem. Figure so postavljene v prostor (na arhitekturni okvir spodaj in v nebo zgoraj), s čimer je pojasnjena kompozicija. Opisujejo jo pojmi: *odpiranje v nebo, izginjanje v nebo, dinamično vzpenjanje*: »Freska se preliva iz resničnosti, iz zidane arhitekture v naslikano, v iluzijo torej, ki izginja v nebo in s tem je nastal vtis dinamičnega vzpenjanja.« Baročna iluzionistična slikovitost, vznesenost in zanos so izražene tudi s svetlimi in prelivajočimi barvami ter vsesplošno osvetljenostjo oziroma zabrisanostjo.

Diskusija

Maroević (2020, str. 323) opozarja na specifične premične dediščine, zbrane v muzejih, in nepremične dediščine *in situ*. »Ločiti je treba med odtenki različnosti, ki se kažejo med muzejsko uporabljenimi in muzejsko obravnavanimi kulturnimi spomeniki«. Drugi pojem je zanj širši od prvega. Kulturni spomeniki v muzejski uporabi, kot so arheološka najdišča, ruševine mest in zgradb, cerkve, gradovi, dvorci, palače, »so pretežno vezani na način njihovega prezentiranja, kjer je težišče ne glede na namen in druge spomenike na vidnosti njegove zgodovinskosti in muzealnosti, ki se nanašata na znake trajanja spomenika v času in prostoru ter hkrati na valorizaciji njegove slojevitosti kot posebne vrednote.« Raziskava je pokazala, da je Viteška dvorana v gradu Brežice muzejsko uporabljen in muzejsko obravnavan kulturni spomenik, ki ima visok kulturni status, saj je najprepoznavnejši del gradu in Posavskega muzeja Brežice. Z Maroevićevimi besedami (2020, str. 323): viteško dvorano »obdaja ustrezno okolje in ima vrednote, ki si zaslužijo izključno muzejsko rabo«.

Viteška dvorana je v muzeju opredeljena kot »baročna slikarska umetnina« s pridevnikom »edinstvena«. Muzejska raba viteške dvorane se kaže v jasni, točno določeni poti ogleda (načinu, kako je obiskovalec v muzeju povabljen k ogledu dvorane in kako do nje pride) in bogati interpretaciji. Glede muzejske interpretacije in kulturnega sporočila je raziskava pokazala, da je dvorana v celoti interpretirana. Obiskovalec najde naročniško-kontekstualne, vsebinsko-ikonografske in formalno-slogovne informacije.

Navedene informacije sodijo v umetnostno zgodovino kot znanstveno disciplino. Muzeji različno razglašajo stvari za umetnine, opredeljujejo status umetniških del in posledično okvirjajo človekov odnos do njih. To določa »v muzeju uveljavljena disciplina« (Whitehead, 2009), ki je, ko govorimo o umetnostnih artefaktih, umetnostna zgodovina.

Raziskava je torej pokazala, da interpretacija viteške dvorane v gradu Brežice temelji na umetnostnozgodovinskih informacijah. Vendar pa je raziskava pokazala tudi, da je določeni vsebini, in sicer baročnemu motivu štirih elementov, odmerjene več pozornosti kot drugim vsebinam. To vidimo tako po obsegu, količini informacij kot po njihovem zaporedju. Samo ogledovanje poslikave naj bi se začelo na banjastem oboku, povedano drugače, nekje na sredini dvorane. Muzej usmerja obiskovalčevo doživljanje in razumevanje tega baročnega spomenika takole: »Pozornost najprej vzbudijo upodobitve štirih elementov (voda, ogenj, zemlja in zrak).« (Černelič Krošelj et al., 2017, str. 4) Mitološki prizori na banjastem oboku so v primerjavi z motivi na stenah in stropu ne samo navedeni, temveč podrobno opisani. V baroku priljubljena antična mitologija je na takšen način že bila muzejsko interpretirana, če navedemo publikacijo Narodne galerije *Zarja časa: mit v sliki in besedi* (Novak, Tavčar, 1997, str. 65). Vendar gre pri muzejsko-pedagoškem pristopu Lidije Tavčar za zavestno poudarjanje mitološke razsežnosti izbranih umetnin, medtem ko je Viteško dvorano v gradu Brežice treba razlagati celostno.

V šolskem kurikulumu je Viteška dvorana v gradu Brežice opredeljena kot baročna slikarska umetnina. Tu vidimo podobnost z muzejem. Tudi na ravni evalvacije, kot je pokazala raziskava, najdemo večjo podobnost kot razliko. Ker je viteška dvorana pomemben baročni slikarski spomenik, je uvrščena v šolski kurikulum. Med tremi uvrščenimi baročnimi spomeniki – Brežice, Dornava, Slovenska Bistrica – pa je najpomembnejša poslikava v viteški dvorani v gradu Slovenska Bistrica; predvideva se, da dijak pozna vsebino poslikave.

Viteško dvorano v gradu Brežice v šolskem kurikulumu z vidika umetnostnozgodovinske snovi tvorita umetnostni slog (iluzionizem) in umetnostna vsebina (mitologija). Tu zopet vidimo podobnost z muzejem, in sicer glede na pozornost, posvečeno mitologiji. Muzej dvorano promovira kot »galerijo z mitološko vsebino«. Obiskovalec viteške dvorane se seznanja z vsebino celotne poslikave (stene, obok, strop), zlasti poglobljeno pa z motivom štirih elementov, ki preveva ne samo dvorano, ampak celoten muzej.

Raziskava je nadalje pokazala, da je šolska interpretacija baročnega stenskega oziroma stropnega slikarstva nekoliko drugačna od muzejske. Razliki, med sabo povezani, sta dve. Prva razlika je v zaporedju informacij oziroma načinu, kako naj poslikavo gledamo. Medtem ko v muzeju poslikavo zaradi v muzejski interpretaciji poudarjene teme štirih elementov začnemo gledati nekje na sredini, v šoli poslikavo začnemo gledati na začetku – v izbranem primeru iz Rima na robu stropa, od koder se pomikamo proti sredini stropa, proti vsebinskemu centru. Šolska interpretacija upošteva baročni slikovit slog in pogled od spodaj navzgor. Druga razlika pa je v samih informacijah. Pri šolski interpretaciji je za razliko od muzejske bistveno več pozornosti namenjene slogu. S pogledom od spodaj navzgor in spremljajočimi oblikovnimi informacijami (to so kompozicija, barve, svetloba) spoznamo baročni iluzionizem. Iluzionizem opredeljujemo kot »stensko in stropno slikarstvo, ki navidezno razširja, povišuje in odpira realni prostor« (Kemperl, Vidmar, 2014, str. 256). Tako pri šolski interpretaciji z razlago dramatičnega stopnjevanja in baročne dinamike doživimo vsebinski vrhunec, ki je v središču stropa; pri muzejski interpretaciji pa strop ni vsebinski vrhunec poslikave. Spomnimo, da je na stropu upodobljena alegorija družine Attems. Alegorija je v likovni umetnosti kompleksen način ponazoritve določene ideje; sestavljajo jo personifikacije, ki v dejavnem medsebojnem odnosu oblikujejo sporočilo (Germ, 2001, str. 47).

Gljučna ugotovitev je, da v muzeju strop spoznamo kot del poslikave, ne doživimo pa ga kot vrhunec poslikave. S tem se zastavlja vprašanje, kakšno je kulturno sporočilo Viteške dvorane v gradu Brežice: kako je artikulirano in kako ga dojamemo.

Sklep

V raziskavi smo preučevali muzejsko in šolsko interpretacijo kulturne dediščine, pri čemer smo se osredinili na umetnostno dediščino. Izhajali smo iz teoretične predpostavke, da sta muzej in šola komplementarni ustanovi znotraj vzgojno-izobraževalnega sistema, ki skrbi za kulturno dediščino, zato ju je smiselno vzporejati. Raziskavo smo izvedli na primeru baročnega profanega slikarskega spomenika, in sicer v Viteški dvorani v gradu Brežice.

Raziskovali smo naravo in strukturiranost znanstvenih informacij kot podlago za kulturno sporočilo. Ugotovili smo, da se muzejska in šolska interpretacija baročnega stenskega oziroma stropnega slikarstva nekoliko razlikujeta.

Oba, muzej in šola, za interpretacijo baročne slikarske umetnine uporabljata tradicionalni umetnostnozgodovinski (slogovno-oblikovni, vsebinsko-ikonografski, naročniško-kontekstualni) pristop. Razlika se pojavi pri oblikovanju končnega kulturnega sporočila, saj ta temelji na določeni naravi in strukturiranosti umetnostnozgodovinskih informacij. Tako naj bi se kulturno sporočilo poslikave v Viteški dvorani v gradu Brežice, kjer naj bi vrhunec poslikave ne bil na stropu, v muzejski interpretaciji glasilo: »Viteška dvorana – sprehod med vodami na svežem zraku po zemlji z ognjenim žarom« (tiskani vodnik Viteška dvorana) »Viteška dvorana – prvovrstna baročna galerija z bogato mitološko vsebino« (spletna stran). Kulturno sporočilo poslikave v palači Barberini v Rimu, ki slavi duhovno in politično moč družine Barberini in naj bi bila zgled slovenskemu slikarju, če si na tem mestu dovolimo smiselno primerjavo, pa: »Zmagoslavje Božje previdnosti in njen dosežen namen pod papežem Urbanom VIII« (Palazzo Barberini, Arte, Capolavori, 2022). In še šolska formulacija kulturnega sporočila analizirane sakralne poslikave v Rimu: »Andrea Pozzo je na tej freski želel upodobiti zasluge sv. Ignacija za razširitev krščanske vere po vsem svetu.«

Raziskava je bila metodološko omejena na analizo izbranih muzejskih in šolskih tekstovnih virov. Omejitve vidimo zlasti pri analizi šolske interpretacije, saj bi z vključitvijo učiteljev, ki bi v intervjujih pojasnili, kako pri pouku umetnostne zgodovine interpretirajo Viteško dvorano v gradu Brežice in druge spomenike baročnega profanega stropnega slikarstva, lahko pridobili več podatkov, s katerimi bi lažje primerjali oba sistema: muzejskega in šolskega. Morda bi se izkazalo, da je razlik med muzejskim in šolskim pristopom manj in da tudi učitelji pri razlagi grajskih baročnih programsko kompleksnih poslikav opisujejo predvsem posamične, že iz renesanse znane mitološke prizore, pri tem pa spregledajo plemiški triumf in baročni patos. Takšna raziskava bi bila po našem mnenju v slovenskem prostoru zelo dobrodošla.

Summary

In this research cultural heritage interpretation is theoretically examined in terms of the heritage care system. Cultural heritage is at the heart of this system. Heritage care is implemented through the creators of heritage messages on the one hand and the users of heritage messages on the other. In this respect, museums are the creators, while schools are the users.

The aim of the presented research is to examine the museum and school interpretations of cultural heritage, while focusing on the structure of scientific information, which is the cornerstone of cultural heritage interpretation and creation of cultural messages. The research was designed as a case study. Qualitative research was conducted *in situ* using a specific example, i.e. a Baroque monument in the Brežice Castle – the Knight’s Hall, which is covered in wall paintings in its entirety. The data was obtained by analysing various interpretive texts. The analysis of the museum interpretation included a printed Knight’s Hall guidebook, information boards, information on the computer screen inside the hall and the Knight’s Hall-related information on the museum website. The analysis of the school interpretation included an art history exam catalogue and an art history textbook. The research showed similarities and differences between the museum and school interpretations. In the museum, the Knight’s Hall is defined as a Baroque wall painting masterpiece. The hall is high-valued and interpreted in full. Visitors are provided with information about who commissioned the artworks and the context, about the content and iconography, as well as form and style. The Knight’s Hall interpretation is based on art-historical information, however, certain content, i.e. the Baroque four elements, is given more attention than other content, as evidenced by the scope, amount and sequence of provided information. As the emphasis is on the iconography of the four elements, visitors are supposed to start viewing the wall paintings at the site of the barrel vault, roughly in the middle of the hall. In the school curriculum, the Knight’s Hall is likewise defined as a Baroque wall painting masterpiece, which shows a similarity with the museum definition. In terms of the art-historical study material, in the school curriculum the Knight’s Hall consists of an art movement (illusionism) and art content (mythology). This shows another similarity with the museum in terms of the attention devoted to mythology. The research has also revealed that the school interpretation of the Baroque wall and ceiling paintings is somewhat different from the museum interpretation – there are two differences. The first difference is in the sequence of the provided information, i.e. in the way the wall paintings are supposed to be viewed. Due to the four elements theme, which is highlighted in the museum interpretation, visitors are supposed to start viewing the wall paintings roughly in the middle, while according to the school interpretation, they are supposed to begin at the start – in this particular case, this is at the edge of the ceiling – before moving towards the middle of the ceiling and the main content part.

The school interpretation takes into account the Baroque painterly naturalistic style and the bottom-up view. Another difference is in the information itself. Unlike the museum interpretation, the school interpretation devotes much more attention to the style. Through the bottom-up view and the accompanying design-related information (composition, colours, light), viewers learn about Baroque illusionism. The explanation of dramatic enhancement and Baroque dynamics, which are part of the school interpretation, viewers experience the highlight of the content, which is in the centre of the ceiling. As opposed to this, in the museum interpretation the ceiling is not the content highlight of the wall paintings. Unlike the school interpretation, the museum interpretation emphasises a particular dimension of the wall paintings, i.e. the mythological dimension (iconography of the four elements), which affects the final cultural message. The key finding is that at the museum the ceiling is presented as a part of the wall painting, it is, however, not experienced as its highlight.

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MUSEUM AS A PLACE OF INFORMAL LEARNING

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Abstract/Izvleček

Museum pedagogy is a museological and pedagogical discipline that deals with communication between artifacts and the public, and the interpretation of cultural heritage content to satisfy cognitive and experiential interests while accepting cultural and civilizational achievements. This paper discusses theoretical knowledge about the nature of learning in the context of the modern division into formal, non-formal, and informal learning. The research includes the museum as a place of non-formal and informal learning and analyses indicators of visitor engagement. The research was conducted among students of the Faculty of Humanities and Social Sciences in Split.

Ključne besede:

muzej, formalno, neformalno in priložnostno učenje, kazalniki angažiranosti, študenti

Muzej kot kraj neformalnega učenja

Muzejska pedagogika je muzeološko-pedagoška disciplina, ki se ukvarja s komunikacijo med artefakti in javnostjo ter interpretacijo vsebin kulturne dediščine z namenom zadovoljevanja kognitivnih in izkustvenih interesov ob sprejemanju kulturnih in civilizacijskih dosežkov. Prispevek obravnava teoretično znanje o naravi učenja v kontekstu sodobne delitve na formalno, neformalno in priložnostno učenje. Raziskava vključuje muzej kot prostor neformalnega in priložnostnega učenja ter analizira kazalnike angažiranosti obiskovalcev. Izvedena je bila med študenti Filozofske fakultete v Splitu.

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Introduction

The word museum (Greek *museion*) comes from ancient Greece and means a home of the Muses, the goddesses of art and science, which houses objects made in their honour. Precise definitions of museum have been given by various authors and organizations, all of which emphasize the value of the museum as an institution that collects and preserves valuable museum heritage, but also emphasize the purpose of the museum as a place of teaching, education, and entertainment. Maroević defines the museum as a place of collecting, preserving, studying, and communicating the material world with the aim of improving humans and their lives (Maroević, 2004). Museums have existed for several centuries now, and during this period museums have been science-oriented and focused on monumental presentation in accordance with the understanding of the museum as “a temple of art and guardian of the greatest cultural and artistic values” (Bauer, 1975, 101). The established status of the museum as an institution visited with great respect and making its greatest contributions to science through the internal work of its employees has not changed significantly over the centuries.

The twentieth century saw a redefinition of this attitude toward museums, questioning their role and task in society (Bauer, 1975, 101). In the last few decades, museums have undergone more intense and greater transformation than in the past four centuries. The number of museums has multiplied, with over 17,000 museums in the world, and the number of visitors has increased proportionally.

The attitude and interest of the public toward museums demanded that the role of the museum be reconsidered, new criteria introduced, and new forms of work and action sought (Bauer, 1975, 102). This foregrounded the public activities of the museum, i.e., cooperation with the public.

The first revolution in museology took place in Paris in 1931, with the publication of “Musée”, where the 41st author in his article called for a new concept of the museum, foregrounding the relationship with the public. The main theme of the ICOM General Conference held in 1954 in Athens was educational and pedagogical issues in museums. After a series of conferences and discussions, summarizing all that had been said, the concept of *museum pedagogy* was devised. This term summarizes the complex issues of the museum’s active attitude toward visitors, from the museum’s active cooperation with schools and active role in education and cultural life of the museum surroundings (Bauer, 1975, 106).

Museology is the area of information sciences concerned with objects, whether they are museum objects or human heritage objects as complex documents. The information that emerges in communication with the object is twofold: scientific and cultural. “Museology opens new forms of knowledge when it comes to heritage, and also opens space for new forms of pedagogical teaching, learning, and knowledge in relation to heritage” (Tuđman, 1983, 92-101).

Learning and types of learning

The term learning certainly encompasses a broader context than learning experiences in formal education. People learn during their lifetimes, and learning permeates almost all human activities. It takes place in various settings and continues after an individual has completed formal schooling. Therefore, learning is often divided into formal and non-formal, terms which appeared in the 1950s. Education researchers have begun to discuss the need to replace the terms non-formal education and non-formal learning, which have gained the favour of museum educators and scholars (Dierking et al., 2003; Falk and Dierking, 1998; Falk, 2001a), to free the terms from problematic contrasts with formal education. The growth of research on learning in all settings has increased significantly in the 21st century (Bell et al. 2009; Cash, 2001; Dillon et al., 2013; Falk and Dierking, 2000; Phipps, 2010; Thoron and Myers, 2008), resulting in a new or renewed direction. The more various activities that support learning can be complementary, rather than competing with each other, the better the learning outcomes (Falk, 2001b; Fallik et al., 2013). Etling suggests that the main differences between the concepts of formal and non-formal education are related to the structure of the curriculum in various programs (Etling, 1993; 73). He also suggests that non-formal education is based on experiences that are neither planned nor organized, such as when a child learns to speak and is being understood or corrected by someone outside. In fact, neuroscientists and educational psychologists now know that learning how to speak, even imitative learning, trial and error learning, is a highly structured process, although perhaps not consciously so (Davis and Bedore, 2013). Other scholars describe non-formal education as activity to promote learning outside the formal school context, in science centres and museums, in camps, with schoolchildren and those not attending school (Luke et al., 2001). Non-formal education was characterized and formalized by Phipps (Phipps, 2010). Today’s theories of learning widely accept a three-level classification: formal, non-formal, and informal education.

These terms have also been used by museum professionals to define and distinguish between activities that take place in museums and those that take place in formal educational institutions. The World Bank document distinguishes between formal, non-formal, and informal (spontaneous) education as follows:

Ways of providing – formal, non-formal, and spontaneous – are today considered not alternative but complementary activities within the same system. Formal education is an institutionalized, divided into classes, and hierarchically structured education system that covers primary, secondary, and higher education and is also the most prominent form of education. Spontaneous education is a non-organized, lifelong process of acquiring knowledge, skills, and attitudes through experience and through contact with others – it provides an important basis, but it cannot function as a substitute for formal and non-formal education and training. Non-formal education – an organized and systematic learning activity that takes place outside the formal system – is neither an alternative to the education system nor a shortcut to accelerated education of the population. Non-formal education and training are another learning opportunity for those who have missed formal schooling; it enables the rural and poor urban population to acquire useful knowledge, attitudes, and abilities. It provides various learning activities that are directly related to work (Bhola, 1987, as cited in Milutinović, 2010).

According to this document, informal education takes place in social institutions such as family, marriage, peer groups, working groups, etc. In modern societies of high technology and mass culture, informal education is also provided by mass media, public information institutions, and cultural institutions (Bhola, 1986 as cited in Milutinović, 2010). Informal education refers to systematic and cumulative aspects of everyday experiential learning. In determining the characteristics of informal education, Smith (Smith, 1988) states the following:

“Informal education can take place in different settings, most of which are not primarily educational in nature. Informal education is a thoughtful and purposeful process because people are guided by the desire to acquire certain knowledge, skills and/or attitudes. However, much of what happens in informal education is unplanned and can lead to unexpected outcomes. Informal education does not have a form of time organization such as school (schedule, holidays, school, and academic years), but forms of structuring time are present and depend on the dynamics of the institution in which education takes place. People choose to participate in informal

education by free choice, and therefore their participation is voluntary” (Milutinović, 2010: 218).

Learning in museums

Emotional intelligence develops directly by encouraging experience in the museum. If we accept the thesis that the rational mind is expressed in words and the emotional mind nonverbally (Goleman, 1997), then the messages and meanings stored in objects can in their own way contribute to the development of emotional intelligence if we develop the ability to read nonverbal language. In this context, museums have already been called the theatre of memory (Hooper-Grenhill, 1989). Modern psychology based on anatomical and neurological research says that our emotions have a mind of their own, with which they can develop attitudes completely independent of the rational mind. The hypothalamus remembers the bare facts, the amygdala (the brain centre for emotions) retains the emotional framework of those facts, and the more intense the stimulus of the amygdala, the stronger the impression; the experiences that frighten or excite us the most in life belong to the list of memories that are the most difficult to erase (Goleman, 1997). Accordingly, in addition to promoting the values, knowledge, experiences, and worldviews of the past, museums should focus broadly on people’s emotional lives, seeking to develop those elements that contribute to reducing trauma, with particular emphasis on developing emotional intelligence in children, where emotional problems manifest as attention problems, anxiety and depression, delinquency, or aggression (Goleman, 1997). Museums can contribute to correcting or preventing certain deficiencies in children’s emotional abilities based on difficult problems by keeping as many children as possible on the right path (Maroević, 2002).

According to George E. Hein, the theoretical basis of museum education consists of cognitive theories and theories of learning, i.e., what should be learned (cognitive theories) and how to learn (learning theories). There are also pedagogical theories that influence education, such as the choice of methods of work and activities in museums (Hein, 1998). Museums are institutions where spontaneous education takes place. However, such education is still structured and guided by museum educators, who use pedagogical methods, and that is why learning in a museum is classified in the category of informal learning.

An encounter with artifacts in a museum encourages an experience that is the foundation of affective learning or experiential learning that encourages cognition (Brajčić et al., 2013). Of course, museum education does not have the characteristics of formal education, but this is not necessary, because in the museum, the learning process itself is more important than the outcomes.

The question of how to evaluate informal learning in museums poses many difficulties. Many scholars have discussed problems concerning the use of traditional approaches to evaluating learning in museums. Visitors often learn information which may not be revealed through formal tests (Birney, 1995). Falk and Dierking found that museum visitors can rarely remember certain facts or concepts after visiting a particular museum and suggested that the problem of measuring learning in museums in a formal, school-like way be ignored. They point out that learning is incremental and that a visit to a museum forms only part of the consolidation and growth of ideas, neglecting the real aspects of learning (Falk and Dierking, 1992).

Falk et al. (1986) also discuss the difficulty of measuring learning in a museum because of the unstructured nature of learning possibilities and opportunities, pointing out that quantitative learning measures can only be achieved by manipulating the system. These authors emphasize that significant differences between the museum and the school classroom should be considered when measuring learning in these different settings. What are the characteristics that should be considered when learning in a museum setting?

Museum engagement indicators

Scholars concerned with indicators of engagement in learning in an informal environment generally describe them as visitor behaviours that occur in those environments. Some scholars have dealt with observing the behaviour of visitors and students in a museum that can contribute to learning. Summarizing the literature in this area, Borun cites several behaviours that can be useful indicators of the learning process: asking questions and giving answers, discussing the exhibition, focusing on a particular part of the exhibition, reading a text describing the artifact, engaging in various activities, and even simple observation of the exhibits (Borun et al., 1996,135). These descriptions of behaviour are very similar to the components of the true motivation of the museum experience cited by Perry, including curiosity, trust, challenge, control, performance, and communication (Perry, 1993).

In their research from 2013, Brajčić et al. present results showing high levels of interest by students in informal museum learning (Brajčić et al., 2013), and research by Kušević et al. from 2019 also presents results according to which students of humanities and social sciences highly evaluate the importance of learning in a museum setting.

Some scholars have tried to measure visitor engagement in a museum setting. An example is the research of Janette Griffin, who took a group of 100 students to a museum and investigated their behaviour during the visit (Griffin, 1998). The students were filmed with a video camera by a technician who was not instructed in the research; using no special organization, he recorded the students' actions as they walked through the museum. The 60 minutes of the video were later analysed. The first analysis of the recording reveals students or groups of students doing the same things. When group or individual behaviour changed, this was considered a separate action. For example, several students take notes, and this is considered one action. If they start talking about what they see, this is considered another action. Each of their actions was recorded and, in the end, there were a total of about 100 actions. Their actions were then categorized and showed the following:

- responsibility and encouragement of their own learning – 20 students
- active engagement in learning – 20 students
- sharing the learned content with colleagues and experts – 26 students
- connecting and sharing ideas – 13 students
- confidence in their own learning possibilities – 9 students
- mastering objects and ideas – 7 students
- acceptance of new information – 3 students.

Two non-engagements were also recorded: one student was looking at the other room, and one was sitting and resting. This study indicated that many students were actively engaged in learning.

Following this research, we designed a study with students of the Faculty of Humanities and Social Sciences in Split to determine indicators of engagement and the level of student activity in the museum setting.

Methodology

In this research, we employed a qualitative methodology i.e., an important qualitative technique – the method of observation.

Observation as a research method can be both quantitative and qualitative. This technique involves observing a phenomenon, in this case, behaviour, in a predefined way to ensure uniformity in data collection. Here, the observation was direct and was conducted by the authors at the research site, which in this case was a museum. This research also has a quantitative feature because the results of the observation are presented numerically and in percentages.

Research objective: To determine the indicators of student engagement during education in a museum.

Based on this objective, the following hypotheses were formed:

H1 According to engagement indicators, we will find that students in the museum setting mostly show moderate engagement.

H2 Most students will show high engagement by participating in the workshop.

H3 No major student non-engagement is expected.

H4 Non-engagement of students will be mostly expressed through their refusal to participate in the museum workshop.

In determining the indicators of student engagement, we relied on authors who had previously researched this topic. We used the engagement indicators they included in their research (Perry, 1993; Griffin, 1998; Borun et al., 1996), but we also added some that we considered significant.

We devised twelve indicators of engagement and divided them into three groups: indicators of high engagement, indicators of moderate engagement, and indicators of student non-engagement. There were six indicators of high engagement, two of moderate engagement, and four indicators of non-engagement.

The research used the method of observation, i.e., the authors observed the behaviour of students during a visit to the museum and recorded indicators of engagement according to a previously created pattern. The students stayed in the museum for 60 minutes and were divided in two groups, which were guided three times because of the limited number of visitors and epidemiological measures. Participants included a total of 143 students from the Faculty of Humanities and Social Sciences in Split, the Department of Teacher Education and the Department of Early and Preschool Education. The research was conducted at the Emanuel Vidović Gallery in Split in December 2021.

Research results

Diagram 1. Previous visits to a museum

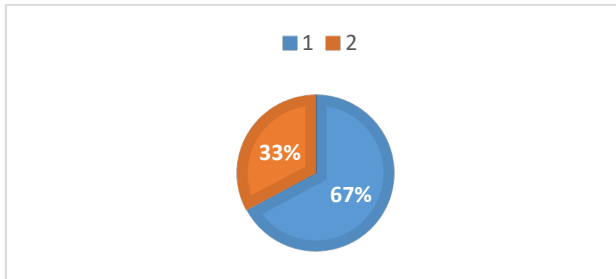


Diagram 1 shows the percentage of students who had previously visited a museum. Unfortunately, as many as 67% of students were in a museum for the first time. This is worrying because it implies that most students were never taken to a museum during their childhood and youth by their family members, but also that educational institutions failed to include this type of education.

Table 1. Indicators of student engagement in the museum setting

Engagement indicators	f	%
High engagement		
The student listens and asks questions of the museum educator.	6	4.2%
The student comments on the exhibits.	23	16%
The student comments on what she/he sees with others.	35	24.4%
The student makes notes.	12	8.4%
The student has her/his own ideas.	21	14.6%
The student wants to participate in the workshop.	82	57.4 %
Moderate engagement		
The student observes artifacts without commenting.	79	55%
The student listens to the museum instructor and does not ask questions.	137	95.8%
Non-engagement		
The student separates from the group and looks at other exhibits.	2	1.3%
The student stays briefly next to each exhibit and moves on.	4	2.7%
The student does not want to participate in the workshop.	61	42.6
The student generally shows no interest in what she/he sees.	0	0
Σ	143	

An analysis of Table 1 shows that high student engagement was expressed in lower percentages. The largest number of students comment on what they have seen with other students (24.4%). A slightly smaller number of students (16%) comment on the exhibits, 8.4% of students make notes, and only 4.2% of students listen and ask questions of the museum educator. It is interesting that 14.6% of students have their own ideas regarding museum exhibition and presentation. High engagement is shown through participation in the workshop, which was chosen by 57.4% of students.

Moderate engagement is most prevalent among students, with 95.8% of them listening to the museum educator without asking questions, and 55% of them observing the artifacts without commenting.

Student non-engagement was mostly expressed through their refusal to participate in the workshop (42.6%). Other indicators were less pronounced; thus only 1.3% of students separated from the group and looked at other exhibits, and 2.7% briefly paused next to each exhibit and moved on, while no student showed a complete lack of interest in what they were seeing.

Based on the analysis of student engagement in the museum setting, we can conclude that the first hypothesis was confirmed because most students showed moderate engagement in the museum. The second hypothesis, which says that most students will express their engagement through participation in the workshop, was also confirmed because 57.4% of students participated in the workshop. The third hypothesis, which assumes that there will be no major non-engagement of students in the museum, also proved to be correct, and in fact is mostly expressed through the refusal to participate in the museum workshop, which confirms the fourth hypothesis.

To better interpret the results of this research, they need to be put in context with previous research on learning in the museum as an informal place of learning (Brajčić et al., 2013 and Kušević et al., 2019) in which participants showed a high degree of preference for learning in the museum. The research conducted by Brajčić et al. in 2013 included respondents of both genders who spoke about the importance of learning in a museum. Although respondents of different genders did differ statistically significantly in terms of their answers to the question, a high percentage of female respondents (72%) said that learning in a museum was effective, while for male respondents the percentage was significantly lower (55%).

A negative answer to this question was given by 13% of women and 15% of men, while the answer “I do not know” was given by 15% of women and 30% of men. This shows that women attach far more importance to learning in the museum than men, but in general they rated the effectiveness of learning in the museum highly. The research by Kušević et al. from 2019 examined the attitudes of students of social sciences and natural science about visiting museums and conducting classes in museum settings. The results of the research showed that students of social and natural sciences do not differ in assessing the importance of museums in teaching and that students generally have positive attitudes about learning in the museum. A comparison of these studies with our research, which tried to determine indicators of student engagement in the museum, shows that students declare the effectiveness of informal learning in the museum, yet this is not consistent with the observed behaviour, where assumed indicators of engagement are more in favour of moderate student engagement. This can be considered a guideline to investigate this issue even more extensively to come to more valid conclusions.

Conclusion

In addition to their primary function, modern museums are increasingly visitor-oriented, and the museum is becoming a place of relaxation, entertainment, and education, or informal learning. Research on museum learning indicates that such learning is effective because it is based on affective or experiential learning that, by its nature, creates longer-lasting memory. But at the same time, learning in the museum is fundamentally different from learning in the classroom and is therefore defined as semi-structured learning and called informal learning.

In this research, we tried to determine the indicators of engagement among students who were brought to the museum purposely and whose behaviour was observed during the visit. Since students had shown a high degree of preference for learning in the museum in previous research on the topic of learning in the museum, we came up with the idea of observing their behaviour to determine indicators of their engagement. The first big disappointment occurred when 68% of students said this was their first time in a museum. This means that throughout their formal education from preschool to high school, a huge percentage of students had not visited a museum at all.

This data, although based on a small sample of respondents (since the primary goal of the research was not to determine how often students visit museums), is certainly overwhelming. Not only had the family never taken them to a museum for a large part of their childhood and youth, but educational institutions also failed to include museums in their overall education. A moderate level of engagement is most prevalent among students; thus 95.8% of them listen to the museum educator but do not ask questions, and 55% of them observe the artifacts without commenting. High engagement is shown through participation in the workshop, which was chosen by 57.4% of students.

Based on the analysis of student engagement in the museum setting, we can conclude that the first hypothesis was confirmed because the largest number of students show moderate engagement in the museum. The second hypothesis, which states that most students will express their commitment through participation in the workshop, was also confirmed because 57.4% of students participated in the workshop. The third hypothesis, which assumes that there will be no major non-engagement of students in the museum, also proved to be correct, and in fact is mostly expressed through the refusal to participate in the museum workshop, which confirms the fourth hypothesis.

A comparison with previous research on student attitudes about the importance and effectiveness of learning in the museum (Brajčić et al., 2013; Kuščević et al., 2019) indicates a discrepancy between students' statements about the importance of this form of learning and the results of the observation. In fact, students find this form of learning significant, yet most show only moderate engagement in a museum setting. This finding points to the need for continuing research on engagement in the museum setting, where more valid conclusions could be made on a larger sample.

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UNIVERSITY STUDENTS' VIEWS ON THE EFFICACY OF A MUSEUM'S HISTORICAL SCHOOL LESSONS— THE CASE OF ANCIENT EMONA

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Abstract/Izveček Museums today engage in a range of educational activities, including simulated museum's historical school lessons. The article uses the Slovenian School Museum as an example and describes the education it offers, especially concerning museum's historical school lessons. The purpose of this qualitative study is to explore the views and reactions of university students ($n = 19$) from the Faculty of Arts at the University of Ljubljana, concerning what they learned from the enactment of a historical school lesson. An open-ended type of questionnaire was given to participants in the study year 2019/20 and used to evaluate the "Ancient Emona" school lesson. The study's findings show the historical school lesson conducted in the museum to be an effective, living, and active means of education on the history of teaching for university students.

Pogledi visokošolskih študentov na učinkovitost muzejske učne ure iz preteklosti – primer "Antična Emona"

Muzeji se danes ukvarjajo z različnimi izobraževalnimi dejavnostmi, med njimi so tudi simulirane muzejske učne ure iz preteklosti. Članek uporablja kot primer Slovenski šolski muzej in opisuje izobraževanje, ki ga ponuja, posebno pa muzejske učne ure iz preteklosti. Namen kvalitativne raziskave je raziskati poglede in odzive visokošolskih študentov ($n = 19$) s Filozofske fakultete Univerze v Ljubljani, glede tega, kaj so se učili na izbrani učni uri iz preteklosti. Vprašalnik odprtega tipa, ki so ga dobili udeleženci v študijskem letu 2019/20, je bil uporabljen za evalvacijo učne ure "Antična Emona". Ugotovitve raziskave kažejo, da je učna ura iz preteklosti v muzeju učinkovita, živ in aktiven način izobraževanja o zgodovini poučevanja za visokošolske študente.

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Introduction

Museums are institutions that include history, science, nature, art, and beliefs, in various ways and in varied forms. Today museums fulfil multiple functions, including collecting, documenting, protecting, displaying, and interpreting collections. These are the environments of specialized and complex learning, which are of great importance for both education and the dissemination of knowledge. It is important to emphasize that active education and learning are the basic connecting elements of all museum activities (Leftwich, 2016; Prottas, 2017).

Supporters of the educational role of museums see education as the main goal of museums: i.e., providing educational and aesthetic enrichment. Museums are important educational and cultural institutions (Moussa, 2013; Magnier, 2015), since they engage in distinct forms of education. This includes lifelong learning, which gives visitors an opportunity for further, in-depth learning in museums (Anderson, Gray and Chadwick, 2003; Kristinsdóttir, 2017), intergenerational learning, which often takes place in a museum among visitors of different ages (Bračun Sova et al. 2015; Moldavanova, 2016; Smiraglia, 2016), and non-formal education. Researchers (e.g., Clover et al., 2016; Taylor and Neill 2008) say that non-formal education frequently occurs in museums; namely, planned, targeted education that gives visitors of mixed ages new knowledge about and experience of the past and typically does not lead to certification, unlike the school experience. It is important that education in museums stimulate the visitors' emotions and senses, creating a climate conducive to the recollection of the past and of common roots, and in general offering visitors a good learning experience. It thus follows that museums have numerous ways to offer those involved through various types of education as much new knowledge about and experiences of the past as possible to make them efficient in their educational role. With this goal in mind, museums use passive forms of education (permanent and temporary exhibitions) and active forms of education (museum workshops, simulating school lessons from the past etc.) (Govekar-Okoliš, 2018). In museums, the active role of visitors is very important, one that creates an impression and encourages them to explore the past and integrate the past with the present.

Education is one of the key activities of museums, together with keeping, researching, and presenting museum objects (Role of Museums and Education and Cultural Tourism Development, 2012). This is especially true of school or student museums, which host a range of educational activities and programmes.

For example, in the USA, a survey of various museum programmes for students (college museums, campus museums and student museums) reveals they are both a teaching instrument and a foundation for research. One example of a student museum is the Orton Geological Museum at Ohio University, which maintains a rich collection of historical artefacts and fossils. The museum has adapted to the needs of students with a variety of innovative methods and research that help students deepen their knowledge covering many centuries. The museum has become a learning centre offering a special educational experience (Bradley, 2009). Many educators and researchers have also expanded knowledge of students' learning in museums through practice and/or research. Educational programmes are considerably more learning- and student- oriented and less object-driven (Griffin, 2011). We find similar museum educational programmes with examples of historical school lessons, where students learn about the history of schooling. These programmes with school lessons are held in various places, for example in Croatia, at the Croatian School Museum in Zagreb (2021), in England in the Black Country Living Museum in Dudley (2021) and the Ragged School Museum in London (2021), in the USA in the Old Sacramento Schoolhouse Museum in California (2021) and in Australia at Sydney Living Museums in Sydney (2021). In Slovenia, several school lessons are also performed at the Slovenian School Museum in Ljubljana (2021).

In what follows, we will describe how university students experience active learning about teaching and the teacher's role in the past at the Slovenian School Museum. The main aim of this study was to research their views and reactions concerning what they learned from the Ancient Emona school lesson and identify their views on the efficacy of this lesson. These will be explored on the basis of analysis the views of university students - future teachers: educators, adult educators and historians from the Faculty of Arts, University of Ljubljana, who attended the Ancient Emona school lesson in the study year 2019/20.

Educational activities at the Slovenian School Museum

The Slovenian School Museum in Ljubljana has focused on the educational role since its beginnings in 1898. This role is further developed in the promotion of school learning through the history of education in Slovenia. By collecting teaching aids and presenting their use, the Museum activities initially aimed at the additional training of teachers.

Later, the Museum started focussing on collecting, preserving, exhibiting, and studying museum objects and other non-material, school-related cultural heritage. In recent times, the Museum has become best known for its educational activities through its historical school lessons (Okoliš, 2012).

The base for educational activities in the Slovenian School Museum comprises objects relating to the history of education on Slovenian ethnic territories and are divided into *collections*. The Museum's fundamental collection is the *exhibition collection*. This keeps objects grouped by their function (e. g., teaching aids and materials, school equipment and school documentation). The second is the *archival collection*, which includes mainly private archival material donated to the Museum by former teachers, students and pupils or their descendants. The third is the *documentation collection*, which includes statistical and other important data concerning the history of Slovenian schools (registers of schools, annual reports, school folders, while there is also an index of biographical teacher data, a collection of newspaper articles, brochures etc. (Okoliš, 2012).

An important part of the Museum is the *pedagogical library*, which collects and supplements school and pedagogical materials in Slovenia (the literature, textbooks, journals on the history of schools and pedagogy). The Museum maintains a *photograph library* (including postcards, stereoscopic images, and various films) and a *restoration workshop*. In addition, the Museum has a *museum shop* where it sells replicas of museum objects (school slates, fountain pens, inkwells, pencil cases, notebooks and other school requisites and aids (Okoliš, 2012). The shop also sells literature on the history of schools in Slovenia, such as *Šolska kronika* – School Chronicle, Slovenia's journal dealing with the history of schooling and education in Slovenia (Slovenian School Museum – About the Museum, 2021).

The Museum organises various educational activities. The most characteristic are *exhibitions*, which used to be the mainstay of the Museum. However, the idea of permanent exhibitions is today increasingly being replaced by temporary ones to revive visitor interest in the Museum. Both permanent and temporary exhibitions are important vehicles for educating visitors. Of particular importance is the permanent exhibition titled "School in Slovenia through the Centuries". Besides the permanent exhibition, the Museum stages various temporary exhibitions intended for presenting a certain period and complementing the permanent exhibition (Okoliš, 2012).

Another important educational activity is the *museum workshops*. These vary according to the field of activity. For example, in the 2019/2020 school year the following eight workshops were held: “Making School Bells”, “Workshop for Making Bird Houses”, “Sumerian Workshop”, “Roman Workshop”, “Strip workshop - The ninth art is not the ninth concern”, a workshop on “Handwriting”, “The Council of Antiquity” and a “Herbal memory” workshop. The workshops are designed for children and young people, adults, and older adults – anyone wishing to learn writing and manual skills from the past (*Pedagoški programi v šolskem letu 2019/2020 [Educational Programmes in School Year 2019/2020]*, 2019, 22-25).

Another interesting activity relating to the history of the school and Museum is the *museum school lessons* as carried out in the past, which have been an important form of education at the Slovenian School Museum for years. These are educational activities in which visitors of different ages, children through to adults, directly encounter the past in an engaged way. These lessons provide non-formal education, lifelong learning, and intergenerational education; at the same time, this is planned education concerning the typical form of a specific school lesson at a particular time in Slovenia. The Museum's educational goal is for visitors to know what school was like in the past, the role of the teacher and pupils in the classroom, school discipline in days gone by, and materials used in teaching that no longer exist or are now interpreted in a completely different way. In the 2019/2020 school year, the following museum school lessons (13) were held: Ancient Emona from the 1st century AD (“Emona” is the Roman name given to the settlement located where Ljubljana stands today, which will be described later), Vodnik's School (1811), Sunday School (1865), Old school lesson for the youngest pupils, Physics (1900), Arithmetic (1905), School lesson for foreigners (1906), Good Manners (1907), Natural Sciences (1907), Handwork (1926), Handwriting (1930), Gymnastics (1932) and Hygiene (1932) (*Pedagoški programi v šolskem letu 2019/2020 [Educational Programmes in School Year 2019/2020]*, 2019, 8-21).

Ancient Emona school lesson

The Museum's Ancient Emona (1st century AD) school lesson is designed as a holistic presentation of an ancient Roman lesson that took place at three levels: (1) Ludus, the pupils learned to write, read and compute; (2) Grammaticus, where pupils mainly learned language, including Greek, and literature; (3) Rhetor, where they

learned the art of performing, arguing, and other auxiliary knowledge such as mythology. This school lesson is mainly the work of Matej Prevc and his fellow curators at the Museum (Govekar-Okoliš, 2018; Okoliš, 2015). In elaborating the script, they mostly relied on what is known today about Roman schooling. Some literary sources were also involved. There were no lesson plans, as are used today, in Ancient Emona, but there was a tendency to use prominent titles from literature, including Greek, in schools. A more direct source for producing the script is an excerpt from Ovid's *Metamorphoses*, also the teacher Orbilius mentioned by the poet Horace. For simulating the school atmosphere, the sources of inspiration were testimonies by Horace, Juvenal, Quintilian and other Roman authors who mention school reality in the Roman world (Govekar-Okoliš, 2018).

The lessons from Ancient Emona (1st century AD) are interesting, as all the teachers and pupils wear Roman clothes and use wax tablets for writing.



Picture 1. Wax tablet for writing in the “Ancient Emona” school lesson (Slovenian School Museum, photo library).

The venue for the ‘school’ is a specially equipped room in the Museum where the installed Roman pillars add authenticity to this sample school from Roman times in Ljubljana (Emona). In summer, the school lesson is held outdoors on a site where a Roman school probably once stood.



Picture 2. The “Ancient Emona” school lesson is held outdoors on a site where a Roman school probably once stood in Ljubljana (Slovenian School Museum, photo library).

Under the guidance of a teacher-master, participants in this school lesson learn about the style of teaching and education in the era of Ancient Emona. The learning goals are that visitors (as pupils) learn Latin by counting to ten; they learn the Latin names for the months, write with a stylus on a wax tablet, listen to the story of Venus and Mars, and discuss the Roman gods. This school lesson is suitable for participants of all ages (*Pedagoški programi v Slovenskem šolskem muzeju 2019/2020 [Educational Programmes in the Slovenian School Museum 2019/2020]* 2019, 8-9).

Participants in these lessons find out what the Roman school atmosphere was like and learn how in the past absolute silence was required in the schoolroom, along with order and discipline; they also see how important it was to learn by repeating after the teacher, using the polite form of language to address the teacher and replying in complete sentences to the teachers questions, and how pupils communicated with the teacher only after their name had been called.

This Roman school lesson is a good example of how a museum can connect visitors with the past in an original, interesting, and cooperative way for them to have a pleasant experience and obtain new knowledge. Many visitors from different institutions come to the Slovenian School Museum for this activity every year, often on their own initiative. One of these groups was the group of university students – future teachers: educators, adult educators and historians from Department of Educational Sciences and Department of History from the Faculty of Arts, University of Ljubljana.

In the bachelor's study programme (second year), students have an elective subject called *History of Adult Education*. Within this subject, where they learn educational skills and knowledge, they also learn about the history of Roman education, what school was like in the past (topics on education and discipline, teaching tools, teaching didactics, the role of teachers, the relationship between the teacher and the pupils, etc.). They like to visit the Slovenian School Museum, where they can experience the history of teaching.

Methodology

Purpose of the research

This section of the article presents the qualitative research that aimed to establish university students' views of and reactions to a school lesson from the past (Ancient Emona, 1st century AD) in the Slovenian School Museum in December 2019. The method applied was an inquiry using an open-type questionnaire. Following the school lesson, the participants completed a short questionnaire.

The purpose of the analysis was to determine the effectiveness of the Ancient Emona school lesson, how the participants experienced and were influenced by the experience, how they saw the teacher-pupil relationship and role of the teacher in the past, and what they had learned. Another aim was to see whether, after their experience, the participants would return to the Museum for a different school lesson. The following research questions were posed:

1. Did the participants enjoy the school lesson, and why?
2. Which new things did the participants learn during the school lesson?
3. What was the relationship between the teacher and the pupils?
4. What was the teacher's role in the school lesson?
5. Do the participants wish to attend another school lesson, and why?

Method and measurement instrument

The descriptive method of research was used, based on a questionnaire. The data was provided by university students at the end of the lesson in the Museum. The questionnaire had open questions, and the data was analysed qualitatively. The answers (f) obtained from the questionnaire were presented in descriptive form.

The five open-ended questions were as follows. Question 1: 'Did you enjoy the school lesson, and why?', which was asked to obtain the participants' views on the school lesson. Question 2: 'Which new things did you learn during the school lesson?', focused on participants' views on new things learnt and knowledge obtained about history. Question 3: 'What was the relationship between the teacher and the pupils?', referred to the participants' views on their relationship with the teacher and their glimpse into such a relationship in the past, thereby connecting the present with the past. Question 4: 'What was the role of the teacher at the Roman school lesson?', was designed to obtain the participants' views on the teacher's role in the school lesson. Question 5: 'Would you wish to attend another school lesson and why?', was asked to give insight into the participants' views on the lesson's attractiveness and, perhaps, to gather new ideas for school lessons.

Sample

The sample consisted of a group of participants – 19 university students ($n = 19$) from the Department of Educational Sciences (16 students of pedagogy and andragogy) and the Department of History (3 students of history) from the Faculty of Arts, University of Ljubljana, who attended the Ancient Emona, 1st century AD lesson. These were students in the second year of the bachelor's study program who attend an elective subject called *History of Adult Education*. They are future teachers: educators, adult educators and historians. This group arrived at the Museum with the specific intention of experiencing the historical school lesson on Ancient Emona. All participants who attended the school lesson completed the anonymous open-ended questionnaire. There were 18 female participants and 1 male participant.

Data Analysis

The data gathered from the university student group were analysed qualitatively (Marshall and Rossman, 2006) with a view to answering the research questions. The university student group was analysed and all answers (f) to the questionnaire were transcribed. In the description of group, there is a short summary of the main findings. In this way, the answers were analysed with a view to determining the effectiveness of the Ancient Emona school lesson. Based on the university students' responses, five categories were formed, as presented below.

Results

1. The study collecting student views on the Ancient Emona school lesson first analysed whether they enjoyed the lesson, and why. They liked the *Ancient Emona* school lesson, from the 1st century AD in Roman times (all 19 participants replied). Participants' answers show that all students enjoyed the lesson. They supported this position by noting that participants (as pupils) had fun, since the teacher was a good actor and the lesson was interesting (f = 19). They liked the way the teacher spoke and behaved just as teachers used to (f = 17). They indicated the lesson was lively, interesting, and very well planned (f = 15), and the teacher really stepped into the role from the past (f = 12). They saw and experienced what school lessons were like in the past (strict discipline and an authoritarian role for the teacher) (f = 12). They also indicated a very good learning experience: throughout the lesson, participants were stimulated and full of expectations (f = 13). It was a great script and allowed inclusion of participants (f = 9). They said that this school lesson had been a new, positive experience from the past (f = 14). They found the lesson interesting and liked the way it was conducted (f = 12). The participants liked the Roman clothes they put on to take part in the lesson (f = 11). The teacher effectively demonstrated what teaching and learning was like in Ancient Emona during Roman times (f = 10). After analysing the questionnaires, we can conclude that the university students enjoyed the lesson. The reasons for this were the opportunity to experience the past, and the disciplinary and authoritarian role of the Roman teacher. The students expected such a lesson because they had already learned at the Faculty about education in Roman times. Therefore, they paid more attention to the teacher's role, his working method, communication, discipline etc. They liked these because the experience enabled them to familiarise themselves with the Roman school and experience it.

2. The second question, which new things did the participants learn during the school lesson, produced the following results. In the *Ancient Emona* lesson, the participants realised just how strict Roman school used to be (f = 16). They emphasised that in the past pupils had to respect the teacher and show it, otherwise they would be punished (f = 13). They noticed the teacher's authoritarian attitude to the pupils (f = 11). Having to address the teacher as teacher- master was new to them (f = 10). They also mentioned the teacher speaking in Latin (f = 15).

They reported learning a few basic words in Latin (how to introduce themselves, the names of the months, the numbers, and the names of gods) (f = 11) and that the motto “repetition is the mother of learning” continues to be important to this day (f = 9). The participants also enjoyed the opportunity to learn something new (especially writing with a stylus on a wax tablet) (f = 14). Another aspect mentioned was the strict discipline (f = 15). They mentioned they had learned how to behave in school and how to be submissive to the teacher (f = 10). They had to keep their arms behind their backs (f = 9). They learned how pupils used to sit properly in school, thus emphasising the importance of the right posture, stillness, and order in lessons (f = 8).

The answers show that the university students learned new things from the past (how to write with a stylus on a wax tablet, a few Latin words, how to behave towards the teacher and respectfully address them, etc.). We found that participants were prepared to pay attention to the Roman course of instruction, the content, and to reflect on the new things they had learned.

3. The following describes the university students' views on the relationship between the teacher and the pupils. In the *Ancient Emona* lesson, the participants emphasised that in the past teachers were authoritarian, while the pupils were in a subordinate position (f = 12). The teacher had complete authority (f = 18). Participants said the teacher–pupil relationship was good and specifically mentioned the importance of direct communication (f = 12). The teacher's attitude to the pupils was authentic; the participants said they had the feeling they really were in the town of Emona (f = 11). The atmosphere was tense (f = 9), and they appreciated the fact that the teacher led the lessons very realistically (f = 7) and that it was now easier to imagine how strict Roman schooling once was (f = 14). The participants also observed that the teacher behaved in a superior and strict way, while the pupils had to be obedient and good (f = 11). The teacher was authoritative, strict, respectful, and demanded knowledge, order, and discipline (f = 17).

Comments about the relationship between the teacher and the pupils show that the participants experienced a strict, authoritarian teacher attitude, differing from what they experienced at their school. For participants, the school lesson was a new, positive experience.

They learned about the strict Roman upbringing, since while in the role of pupils, they were only permitted to speak when asked something by the teacher, and at all other times strict discipline and complete silence during the lessons was required.

4. Next, university students' views are described, on the teacher's role in the school lesson. The participants responded that the role of teacher in the *Ancient Emona* lesson was to supervise the pupils (f = 8), discipline them (f = 6) and prepare them for learning (f = 12). The teacher's role was to convey knowledge and to help affirm this knowledge through strictness and discipline (f = 18). As the authority, he spoke the most and had the final say, which is why the participants did not feel good in the role of pupils (f = 9). There was very little two-way communication between the teacher and the pupils, as the latter were only allowed to speak when asked by the teacher (f = 15).

The teacher's role was educational, as he was trying to give the pupils new knowledge and teach them general skills and good behaviour, sitting quietly and still, patience and order during class (f = 11). At the same time, the teacher taught the pupils about Roman values and morals, indirectly raising them through knowledge (f = 14). The participants emphasised two roles the teacher played: educating the pupils and bringing them up, with the second of these being much more important than it is in today's school (f = 7). The teacher's role was to teach pupils how to be model citizens (knowing Latin, being familiar with all the gods and Greek and Roman art, etc.) (f = 12). He taught reading and writing in Latin (f = 18).

We saw that participants recognised the importance of the Roman teacher's role. They described the role of the teacher in greater detail when they were examining theoretical knowledge in practice; in the case of instruction in the Roman school, they recognised the teacher's strict discipline. The teacher was a strict authority. The teacher was successful and their teaching was interesting, as they taught the participants new things.

5. It was expected that answers to the question whether the participants would attend another school lesson, and why would vary, since the participants' experiences were completely new. The answers show that most participants would like to attend other school lessons. The reasons for this are listed below.

The experience of the *Ancient Emona* lesson filled the university students with enthusiasm for history, as their answers were all positive – 19 participants replied with a 'yes'.

They gave the following justifications for this: because they learned which teaching aids were used and could experience them (e.g. writing on wax tablets in Roman times in Ljubljana) (f = 19),

- museum school lessons from the past are very interesting and informative (f = 16),
- good experience, attitude and atmosphere in the classroom brings strict discipline (f = 15),
- because a great deal of knowledge and new information was gained in these lessons (f = 13),
- because it is good to experience the role of teachers in the past (f = 9),
- experience some other teaching methods from the past (f = 7),
- because I am interested in the relationship between teacher and pupils in other lessons (f = 6).

These answers imply the participants' enthusiasm about the Ancient Emona school lesson and willingness to attend again. They learned what kind of relationship there was between teacher and pupils, how discipline was strict and how the teacher was a strict authority in Roman schools. This was a new teaching experience for the students. They found the school lesson in the Museum interesting with regard to both content and the experience of relationships from the past. University students would like to attend other school lessons in the Museum, because it was good for them to experience the role of teachers in the past.

Discussion

The study findings show that the Ancient Emona school lesson is an effective living form of non-formal education for university students, because they gain new, additional, information about and personal experience of the Roman history of teaching. This form of education is illustrated in the article using the Slovenian School Museum in Ljubljana as an example, where this type of study of the effectiveness of the school lessons is unprecedented. From the main results of the research described above, we can summarize the essential university students' views on the efficiency on the Ancient Emona lesson. The participants in the Slovenian School Museum were future teachers: educators, adult educators and historians from the Faculty of Arts, University of Ljubljana. Analysis of their answers to the questionnaire showed the participants liked the school lesson very much.

Among the reasons for this, most mentioned the new experience of a school lesson, the strict discipline, and the authoritarian teacher. We must emphasise that students from the Faculty had already received theoretical knowledge about the museum school lesson from the 1st century AD and had sought to experience such a school in the Museum. Therefore, they were much more attentive to the course of instruction, the communication, and the role of the teacher etc., as we have seen in their answers.

The Ancient Emona school lesson was effective, because the participants' answers indicated that they had learned something new. They mentioned they acquired new knowledge in the history of schooling in Roman Emona in Ljubljana, directly experiencing what learning in school was like in the past and the characteristics of the lessons. In the school lesson, they learned the basics of Latin, used wax tablets for writing like those used in the past, practiced behaving towards the teacher and respectfully addressing them, learned to sit upright and to be submissive to the teacher. The effect of the school lesson on the participants was also shown by their answer regarding how they had experienced their relationship with the teacher. In the Ancient Emona lesson, they mentioned the teacher's strict, authoritarian attitude to the pupils and the pupils' inferior position. They felt this when they were permitted to speak only when called on by the teacher, whereas at all other times they had to be silent and listen; they had to sit still. This was an important experience for participants. The lesson on Ancient Emona had different educational goals and a different time in which the school imposed strict discipline.

These university students --future teachers-- recognised in greater detail the Roman teacher's role as they examined theoretical knowledge in practice. They especially learned new things about strict discipline. In the Roman school lessons, they emphasised the important role of the teacher. He was a strict authority but with considerable knowledge. Participants felt the educational role of the teacher consisted of his dominant role, and the control exercised over the pupils. Participants were educated through strictness and gained new knowledge via their active role as pupils in the Ancient Emona lesson.

Through the education provided, students acquired experience of and knowledge about a historical Roman school. This supplemented the knowledge they already possessed and made it easier for them to understand the characteristics of Roman education of yesteryear. The school lesson was effective because it filled the participants with enthusiasm.

Most participants indicated they would like to attend other museum school lessons with the intention of gaining more interesting historical experiences and knowledge. The main views of university students on the efficacy of the museum school lesson Ancient Emona are shown in Diagram 1:



Diagram 1. University students' views on the efficacy of the Ancient Emona school lesson (*own illustration*)

Conclusion

This analysis seeks to highlight the important educational role of and activities in the Slovenian School Museum, especially school lessons from the past. The museum has become a non-formal and lifelong learning centre offering a special educational living experience, such as this museum school lesson on Ancient Emona. In the museum, the active role of visitors - university students-- is vital, since a visit can leave a lasting impression while encouraging them to explore the past, seek their own identity and integrate the past with the present. The Ancient Emona school lesson left a strong impression on participants. They so much better understood the importance of the discipline in the school and the related role of the teacher. Such a school lesson in a museum is an effective living form of non-formal education, offering university students an active experience and a unique impression of the past by connecting with the present in an interesting, participatory, even playful way, while also imparting new knowledge, better understanding, and an incentive to research the history of schooling. Since the results of this study are limited to Slovenia, further comparative research could be done in the wider European area (for example in Croatia, at the Croatian School Museum in Zagreb (2021) or in England in the Black Country Living Museum in Dudley (2021), etc.) and the global area (in Australia at the Sydney Living Museums in Sydney (2021) and in the USA at the Old Sacramento Schoolhouse Museum in California (2021). The findings of this study are important for improving the learning quality of university students - future teachers: educators, adult educators and historians for their future profession and museum education in the Slovenian school museum in the future.

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THE MUSEUM-SCHOOL MENTORING MODEL AND PERSONALIZATION OF EDUCATION

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Abstract/Izveček

Museums are certainly a potential source of excellent mentors for students at all levels of education. It is realistic to expect that a model of personalized learning with a complex system of mentoring, would yield positive results. The article deals with the attitudes of teachers, museum educators and curators on forms of mentoring in the process of personalizing education at the primary level in Croatian schools. Qualitative methodology (semi-structured interviews) was used in the research. The results of the study indicate positive attitudes of teachers and museum educators/curators towards joint mentoring through networks across educational and cultural community institutions.

Keywords:

personalization of education, joint museum-school mentoring of students, attitudes of teachers and museum experts.

Model skupnega muzejsko-šolskega mentoriranja in personalizacija učenja

Muzeji so nedvomno potencialni vir odličnih mentorjev za učence na vseh stopnjah izobraževanja. Model personalizacije učenja, ki temelji na kompleksnem sistemu mentorstva, je lahko zelo uspešen. Članek obravnava stališča hrvaških učiteljev, muzejskih pedagogov in kustosov do različnih oblik mentorstva v procesu personalizacije učenja in poučevanja na primarni stopnji izobraževanja. V raziskavi je bila uporabljena kvalitativna metodologija (polstrukturirani intervjuji). Rezultati raziskave kažejo na pozitiven odnos učiteljev in muzejskih pedagogov/kuratorjev do skupnega mentorstva v okviru povezovanja med izobraževalnimi zavodi in institucijami kulturne skupnosti.

Ključne besede:

rast števila starejših, formalna in neformalna oskrba starejših, socialnopedagoško delo s starejšimi.

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Introduction

The formal educational sector has always considered museums to be desirable partners in the community. According to research by Hooper-Greenhill (2007), as many as 84% of children attending primary or preschool education in England are involved in organized museum visits. Mileusnić (2022) points out similar aspirations in Croatia, emphasizing that special attention should be paid to the design of activities and the creation of educational materials for children, especially museum handbooks for children.

Personalization of education nevertheless imposes new challenges. In Croatian pedagogical practice, the personalization of education through dual individual mentoring of students takes place most often in the student-teacher-parent relationship. Such collaboration sometimes encourages student progress tailored to individual needs, but with relatively little use of local community potential. It should also be emphasized that students without the strong support of parents or caregivers find it more difficult to use all learning opportunities in their own educational environment. Virtual instruction in the context of the COVID-19 pandemic required an exceptional commitment by the parents or caregivers of children in primary education (Tonković et al., 2020) and proved challenging even for well-educated and highly motivated parents. Mentoring is a demanding task and should therefore involve planned and coordinated action by several pedagogically competent experts from different basic professions. However, even in such an educational microsystem, parents have an important role to play, especially with primary school students.

From a museum perspective, the question of how museums can turn their role as an optional partner in education into a role of participants in creating different models of learning in modern social conditions becomes important. In formal education, almost everyone today welcomes contextual interdisciplinary learning (Zmuda et al., 2015). The focus is no longer only on mastering the content but also on achieving learning outcomes that deal with the adaptation and application of learning content and research in real or pedagogically created problem situations. This is also the essence of current curriculum aspirations in Croatia (MZOS, 2019). The formal education sector has always considered museums and libraries to be desirable partners in the community. Why then do museums not participate in current debates about curriculum changes in education?

Museums, with their highly expert employees, are certainly a potential source of excellent mentors for students at all levels of education, and it is realistic to expect that the model of high level of personalized learning, which implies a complex mentoring system, would give them the role they deserve in education.

Personalization in education

Personalized education in modern circumstances is gaining in value. This does not mean that there is no collective education, but that in the education of each individual, his/her personalized needs and desires are considered important. "Personalised learning in education can be understood as the drive to tailor education to individual need, interest and aptitude so as to fulfil every young person's potential" (DfES, 2004, 4).

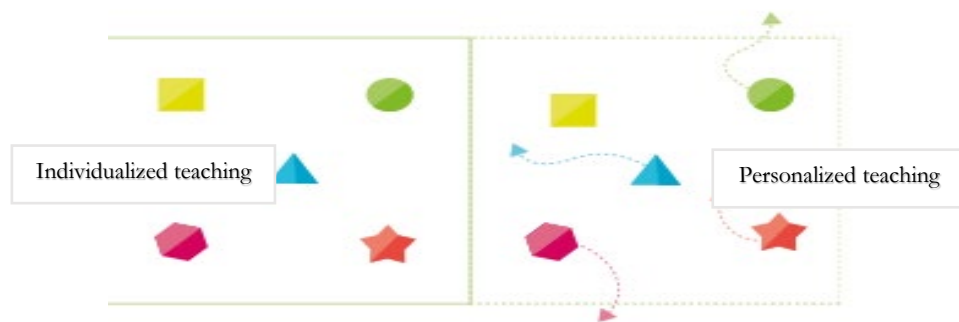
Personalization of educational activities is often unjustifiably equated with the notion of individualization. It is not individualised learning where pupils sit alone at a computer. In personalised learning, all participants in personalization need to be responsible in order to achieve outcomes. As opposed to that, individualised learning only expects that teachers will direct individual pupils towards their own goals. With the quality personalization of the educational process, however, the student is truly at the centre of the learning process. He identifies his own learning goals, follows his own patterns, chooses his own methods, analyses his own preferences, decides what and when to learn, and uses technology and mental learning, but despite all this, he still needs a teacher as a mentor (Guzik, 2015). Students act differently as members of a social group or as individuals in a particular context. According to Spears and Lea (1994), as members of a social group, they are inclined to perceive group norms and standards, and their motivations follow the group intentions. As individuals in a particular context, the sense of an individualized personalization system drives them to focus on their individual needs.

As Fan and Poole say (2006, 185), the key issues in the implementation of personalization are built on three main pillars: "the aspect of the information system that is manipulated to provide personalization, the target of personalization and the one who does the personalization". The personalization framework is determined by factors such as the type of personalized educational service, the control a student has over their learning, and the degree of adaptation to each student. It is possible to notice a difference in modalities of personalization in terms of context, people, and goal.

The curriculum approach (Previšić, 2007) opens new possibilities for structuring teaching content in the process of co-construction of the school curriculum and the related design of teaching activities for both formal and informal learning. We start from the assumption that the student can take more control over the curriculum of his own education through personalization in education than during the individualization of his education, i.e., he can participate more actively in its co-construction (Kisovar-Ivanda, 2016). According to the model of personalization that we advocate in the context of museum-school mentoring, the student not only needs a schoolteacher as a mentor, but also chooses different mentors in other, informal learning environments, including the museum.

Museum mentors and personalization of education

By personalizing learning through a combined model of school and museum education, students take control of their learning with the help of multiple connected mentors (Merritt, 2014). In this case, students are allowed to decide in which direction to go, directing themselves within flexibly structured curricular frameworks.



Picture 1. Difference between individualized and personalized education (adjustment of the scheme according to Guzik, 2015)

Carefully designed mentoring implies the existence of learning networks across educational and cultural community institutions, in which museums establish effective partnerships with schools.

In such a partnership, schools and museums can design individual learning experiences that are tailored from the perspective of each individual student and his/her personal needs.

The key to such personalization lies in effective coordination between the schoolteacher, as the initiating mentor, the museum curator/educator as the mentor for the specific area, and the intrinsically motivated student as the main link in this learning network.

Miliband (2006) describes five phases of personalized learning: (1) Assessment phase – Teacher and students work together in a formative manner to identify strengths and weaknesses; (2) Teaching and learning phase – Teachers and students select learning strategies; (3) Curriculum choice phase – Student chooses the curriculum, creating a pathway for student choice; (4) Radical departure from typical education models phase – Built on student progress, this phase provides teachers the flexibility to choose their own teaching strategies; (5) Education beyond the classroom phase – Using social and community connections, students personalize their surroundings (with the help of the teacher, when needed) to create their ideal learning environment.

While creating an appropriate learning environment and designing individual learning experiences for students, a museum mentor sometimes involves the use of new digital technologies and digitized content. New digital technologies are often used to provide context for museum objects as well as to personalize learning in museums. According to Antoniou et al. (2020), augmented reality can project a museum object into its original environment, which can be important in both real and virtual learning contexts. By introducing the digital dimension into the pedagogical interaction of students, teachers and museum mentors, the complex and multidimensional situation becomes even more complex and requires additional flexibility from the personalized educational process.

Methodology

The research was conducted in 6 museums and 7 schools in Zagreb, Zadar, Biograd and Nin in Croatia, and it included 11 museum educators and curators, as well as 12 primary school teachers. An effort was made to gain an in-depth insight into the issue of personalization by applying a qualitative approach to the research.

The main purpose of this study is to refine our understanding of how museums and schools can make use of personalized educational products through a combined model of the museum-school mentoring model.

A qualitative approach was essential for collecting significant data, and research questions were answered by data collection, using semi-structured interviews. According to Megaldi and Berler (2020), the semi-structured interview is an exploratory interview that is generally based on a guide, and it usually focuses on the main topic that provides a general pattern. It allows researchers to acquire in-depth information and evidence from interviewees while considering the focus of the study.

The semi-structured interview with museum mentors (curators/museum educators) was guided by framework questions on (1) ways to individualize work with students in the museum, (2) curricular content they consider most appropriate for collaboration with students and teachers, (3) the ways in which such collaboration affects the work of museum mentors in general, and (4) the difficulties encountered in collaboration. The semi-structured interview with teachers was guided by framework questions about (1) the help of museum mentors in individualizing work with students, (2) curricular content they consider most appropriate for collaboration with museum mentors, (3) the benefits of such collaboration from their perspective, and (4) the difficulties they face in collaboration with museum mentors.

The interviews were transcribed and summarised to help with the analysis. An approach of a posteriori analysis (Halmi, 2013) was followed as a way of analysing the data collected through semi-structured interviews. Thematic analysis (Gibson, Brown, 2009) was chosen to analyse data according to the share of subsequently formulated summarized similar formulations (a posteriori method) in the expressed statements of all respondents.

Results

Since we sought to establish the views, opinions, knowledge and experiences of museum educators/curators and primary level teachers, we used thematic analysis with an inductive approach (a posteriori approach), allowing the data to determine our themes. It should also be emphasized that at the same time a semantic approach involved analysing the explicit content of the data. After coding the qualitative data and identifying patterns among them, we began coming up with themes.

The percentages used in describing the representation of attitudes and experiences in the tables were used in a descriptive context and do not represent a deviation from the qualitative paradigm.

Table 1. Personalization procedures suggested by museum mentors

Representative statements about procedures	Themes	f	N	%
We design special lectures / workshops for individual students / classes.	individualized lesson design	11	11	100%
We adapt each topic to the age of the children and their (pre) knowledge.	adjustment to the child's age	11	11	100%
We talk to students about their experiences and offer them new experiences.	adaptation to individual experience	7	11	63.63%
We give students individual tasks, such as drawing, modelling with plasticine or microscopy.	individual tasks	6	11	54.54%
Individual students could be given special assignments to work on individually or in small groups.	individual tasks	6	11	54.54%
We encourage students to make a poster with a presentation of research work on specific topics from the curriculum.	poster presentation of curriculum outcomes	6	11	54.54%
We facilitate access to the research approach for teachers who may not be in frequent contact with scientific work.	presenting a scientific approach	5	11	45.45%
In addition, to assist their teachers in designing individualized teaching content.	assistance with content design	5	11	45.45%
As curators we could help by mentoring students.	mentoring students	4	11	36.36%
The student receives certain tasks related to the topic and solves them independently (with the help of a museum educator and teacher).	encouraging student independence	3	11	27.27%
We expect student initiative in asking questions and we encourage such initiatives.	encouragement of student initiatives	3	11	27.27%

The themes identified in Table 1 answer the question: Which personalization procedures are suggested by museum mentors? All museum mentors consider individualized lesson design and adjustment to the child's age to be important (100% of respondents). The data in Table 1 indicate a museum mentoring approach that favours collaboration with groups of students and their teachers. All curators and museum educators are engaged in group pedagogical activities (100%), but 54.54% of them additionally encourage individual students in activities in accordance with their interests. These research participants consider the following measures to be important: adaptation to individual experience, individual tasks, and individual poster presentation of curriculum outcomes. In addition, 36.36% of respondents believe that they could individually mentor students, while 27.27% of respondents already cooperate with teachers and individually mentor students. These research participants consider the following methods important: presenting a scientific approach to the teachers with whom they collaborate and the students they mentor, helping teachers with content design, mentoring students, encouraging student independence with specific tasks and encouragement of student initiatives when asking questions independently.

The themes identified in Table 2 answer the following question: Which personalization procedures are suggested by teachers concerning the same issue as by museum mentors in Table 1? All teachers consider organizing individual student consultations with the museum mentor to be important (100% of respondents). They also consider it important to explore the potential for individualizing the pedagogical work in cooperation with the museum mentor (91.66%). More than half the teachers believe that the diversity of the joint approaches to pedagogical issues will intensify the cooperation between teachers and museum educators. Teachers also consider innovative learning approaches important (33.33%) because they consider it important to observe pedagogical problems from a changed perspective. Teachers also consider innovative learning approaches important (33.33%) because they consider it important to observe pedagogical problems from a changed perspective.

Table 2. Personalization procedures suggested by teachers

Representative statements about procedures	Themes	f	N	%
Organize individual student consultations with an individual museum mentor when this enriches his / her learning.	individual student consultations with the museum mentor	12	12	100%
Study the potential for individualization of pedagogical work together with the museum mentor.	cooperation with the museum mentor	11	12	91.66%
Prepare different approaches to the same topic, as well as different ways of realization, together with a mentor at the museum.	the diversity of the joint approach to pedagogical issues	7	12	58.33%
Increase the level of innovation in work and observe pedagogical problems from a changed perspective.	innovative approaches	4	12	33.33%
Transfer pedagogical knowledge, experience, and skills to conduct museum education in accordance with the highest school pedagogical standards.	transfer of pedagogical competences	3	12	25 %

They believe that the level of innovation in learning during cooperation with mentors in the museum should be raised. Additionally, 25% of teachers emphasize the importance of transferring pedagogical competencies to museum employees in order to conduct museum education in accordance with the highest school pedagogical standards.

The themes identified in Table 3 answer the following question: Which curriculum content do the museum mentors consider most suitable for cooperation within the framework of personalization of learning? Potential and current museum mentors identify the curricular content most suitable for joint student mentoring with teachers in the curriculum subject Nature and Society Education. They consider an organized approach to nature and to the diversity of the living world (54.54%).

Table 3. Adequacy of curriculum content from the perspective of museum mentors

Representative statements about adequacy of curriculum content	Themes	f	N	%
The content that is most suitable for cooperation with teachers and students can be found in the subject Nature and Society Education.	Nature and Society Education	11	11	100%
In the Croatian Museum of Natural History, they could get acquainted with the organized approach to nature.	organized approach to nature	6	11	54.54%
Representations from the past of the homeland.	the history of the homeland	5	11	45.45%
Models that can explain individual features and illustrate the diversity of the living world.	diversity of the living world	6	11	54.54%
Issues of energy, sustainability, and waste management, related to the subject curriculum Nature and Society Education.	issues of energy, sustainability, and waste management	3	11	27.27%
Some content that museums can offer is very rare in nature, some are inaccessible without long-term professional work, and some content has meanwhile disappeared from our environment.	phenomena that are no longer present in nature	1	11	9.09%

To a lesser extent, the history of the homeland is considered important for cooperation on curricular content, as well as phenomena that have disappeared from the student's environment and can no longer be found in nature and the everyday life context.

Table 4. Adequacy of curriculum content from a teacher's perspective

Representative statements about adequacy of curriculum content	Themes	f	N	%
History of the place in which they live or the homeland	the history of the homeland	12	12	100%
Traditional way of dressing, eating, and working in the homeland of students	traditional ways of life	12	12	100%
The living world and the natural environment	ecosystems,	12	12	100%
Sustainable development, preservation, and protection of the environment, biodiversity, and coexistence in nature.	environmental issues	9	12	75%
Energy as a macro concept	energy and its use	3	12	25%

The themes identified in Table 4 answer the following question: Which curriculum content do teachers consider most appropriate for cooperation within the framework of personalization of learning? All teachers (100%) consider the history of the homeland, traditional ways of life and various issues related to ecosystems in the homeland to be the backbone of cooperation. To a lesser extent, teachers mention environmental issues (75%) and energy (25%), as a curricular concept that includes forms of energy, their conversion and use in everyday life. These reflections on curriculum links to museum content and activities reveal considerable agreement between the statements of museum mentors and those of teachers. Museum mentors create links with subjects in accordance with their previous experience (Nature and Society Education, Art, History). Teachers, on the other hand, mostly mention topics and concepts in accordance with the new curriculum structure in Croatia. It is noticeable that the approach of museum mentors and teachers undoubtedly opens space for cooperation in the process of personalization of learning.

Table 5. Advantages of personalized collaboration for the work of museum curators and educators (museum perspective)

Representative statements on the advantages of personalized collaboration from museum perspective	Themes	f	N	%
We design occasional workshops to identify the individual interests of students in groups, in cooperation with teachers who bring children to the museum.	organization of joint workshops	7	11	63.63%
We strive to create new content that is appealing and useful to students. For example, in the conditions of a pandemic, we also created virtual educational content.	Creation of new, appealing, and useful content	6	11	54.54%
We are starting to use our research kits to illustrate the curator's research activity and for the students' research activities.	research kits for the curator's and the students' research activities	3	11	27.27%
Collaboration would affect the work of curators because we would have to find extra time for our work with students and their teachers.	more efficient organization of time for joint education	6	11	54.54%
We should be in close collaboration with teachers, as museum curators are not necessarily familiar with the teaching curriculum.	intensive cooperation with teachers	3	11	27.27%

The themes identified in Table 5 answer the following question: What are the advantages of personalized collaboration for the work of museum curators and educators (from a museum perspective)? As can be seen in Table 5, museum curators and educators start from planning work with groups of students, but in the process of personalization, they use group work situations to identify individual interests of students. They consider organizing joint workshops (63.63%), creating new, appealing, and useful content (54.54%) and more efficient organization of time for joint education (54.54%) to be important.

They are aware that a personalized mentoring approach requires more working time than working with groups of students. Moreover, 27.27% of research participants from museum institutions consider the creation and use of research kits for the curator's and/or the students' research activities as the most important possibility, as well as intensive cooperation with teachers, since museum curators are not necessarily familiar with the teaching curriculum.

Table 6. Advantages of cooperation from the teacher's perspective

Representative statements on the advantages of personalized collaboration from the teacher's perspective	Themes	f	N	%
Experience the satisfaction of students and teachers	satisfaction of students and teachers	12	12	100%
Additional student motivation	student motivation	12	12	100%
Developing additional interest in independent work in museums	interest in independent work in museums	7	12	58.33%
Easier selection of the most interesting and attractive topics at a time	easier selection of the most interesting topics	3	12	25%

The themes identified in Table 6 answer the following question: What are the advantages of personalized collaboration from the teacher's perspective? The results of the interpretation of the data in Table 6 show that all teachers (100%) believe that the museum increases student motivation and the experience of student and teacher satisfaction.

More than half of teachers (58.33%) believe that such cooperation will encourage students to take an additional interest in working independently in museums. Teachers also mention easier selection of the most interesting and attractive museum content for students as an important factor in considering collaboration.

Table 7. Difficulties in achieving cooperation from the perspective of museum mentors

Representative statements on difficulties in achieving cooperation	Themes	f	N	%
Students from more distant schools pay extra for transportation to our museum, which increases parents' expenses.	additional transportation costs	9	11	81.81%
Curators cannot spend more time on pedagogical work because they have too many other professional responsibilities.	overloading of curators with other professional duties	6	11	54.54%
The extra effort to make the content they deal with simpler, age-appropriate for the students they mentor.	additional effort in adapting the content during individualization	5	11	45.45%
Occasional unavailability of curators, owing to their participation in many field research projects.	Curator's participation in many field research projects	3	11	27.27%
Collaboration would affect the work of curators because we would have to find extra time for our work with students and teachers.	difficulties with finding additional time for collaboration	4	11	36.36%
Insufficient school time for extracurricular cooperation with other institutions.	insufficient time for extracurricular cooperation in schools	3	11	27.27%
Lack of motivation of teachers who are already overloaded with the amount of teaching content they must master with students.	lack of motivation of overburdened teachers	3	11	27.27%

The themes identified in Table 7 answer the following question: What are the difficulties in achieving cooperation from the perspective of museum mentors? Table 7 shows that museum mentors (81.81%) see additional transportation costs due to the personalization of education in remote schools as a potential problem for parents of students.

They also consider their own overburdening with regular museum professional duties (54.54%) to be an obstacle to more intensive engagement in a personalized approach to school-museum projects. Potential museum mentors also believe that additional effort in adapting the content during individualization and curators' participation in multiple field research projects (45.45%) can make it difficult to implement such a complex model of cooperation. Also, to a lesser extent, they think that difficulties with finding additional time for collaboration as well as insufficient time for extracurricular cooperation in schools could be negatively affected by teacher overload with teaching and administrative responsibilities.

Table 8. Difficulties in achieving cooperation from a teacher's perspective

Representative statements on difficulties in achieving cooperation	Themes	f	N	%
Spending extra money on transportation and organization	spending extra money	9	12	75%
Spending extra time in an already overloaded work schedule	spending extra time	10	12	83.33%
Insufficient support from school management	insufficient professional support	4	12	33.33%
Insufficiently developed museum network in the place where the student attends school.	insufficiently developed museum network	4	12	33.33%

The themes identified in Table 8 answer the following question: What are the difficulties in achieving cooperation from the perspective of teachers? As the main difficulties in initiating more significant personalization in learning in collaboration with museum mentors, teachers see the lack of time in overcrowded work assignments (83.33%), lack of money to support collaboration at the individual level (75%), insufficient professional support from school administrators (33.33%), and in some places, the underdeveloped museum network (33.33%). In this sense, it would be useful to initiate financial support for joint educational activities between museums and schools (with the aim of personalizing education) by the local community.

Conclusion

The results of this study indicate positive attitudes of teachers, as the main student mentors, and museum educators/curators as associate mentors towards carefully designed mentoring through networks across educational and cultural community institutions. However, these positive attitudes differ according to some determinants related to the different professional perspectives of teachers and educators in museums. Although curators and museum educators are usually engaged in group pedagogical activities, they point out that they use the situation of working in groups to additionally encourage individual students in activities in accordance with their interests. Despite the pursuit of individualization, we can conclude that the idea of personalization through the cooperation of school and museum mentors has not come to life in its full sense.

Personalization in the full sense would imply joint mentoring of students by the teacher and the museum educator on a specific topic in which the student is particularly interested. The results of this study show that, among these participants, only 27.27% of museum educators and 25% of primary school teachers have clear views on personalization in the full sense. The results further indicate that the reasons for the small percentage favouring inclusion of such personalization in museum-school cooperation are different. From the perspective of museum curators / museum educators, the difficulties that could hinder the implementation of collaborative personalized learning in the museums can be summarized as follows: too many other professional responsibilities, extra effort to simplify the content to be age-appropriate for students, and occasional unavailability of curators because of their participation in many field research projects. They would have to find extra time for working with students and teachers. In addition to all the above, they note a lack of motivation among teachers who are already overloaded with the amount of teaching content they must master with students. From the teacher's perspective, the difficulties that could hinder the implementation of collaborative personalized learning in museums can be summarized as follows: additional costs for transportation and organization, spending extra time in an already overloaded work schedule, insufficient support from school management, and the insufficiently developed museum network in the place where the student attends school.

It is noticeable that the idea of multidimensional joint personalization is known to museum and school professionals, but its full realization would require considerable effort from enthusiasts in both institutions. In addition, for implementation, it would be necessary to promote the idea to members of the administration in both schools and museums and to seek financial support from the institutions of the local community.

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MUSEUM THEATRE AS AN EDUCATIONAL TOOL: EXAMPLES IN SERBIAN MUSEUMS

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Abstract/Izveček The paper presents museum theatre as an interpretive tool, its theoretical framework, developmental origins, the use of drama in museums in the 20th and 21st centuries, and its pedagogical outcomes. A section of the paper is dedicated to the use of creative drama in museums and its role as an educational model for working with children and young people. Museum performances created in the last ten years in the Matica Srpska Gallery, the Pavle Beljanski Memorial Collection, the Belgrade City Museum, the Kikinda National Museum, the Museum of Vojvodina, and the House of Jevrem Grujić will be mentioned.

Ključne besede:

muzejsko gledališče,
dramska igra,
izobraževanje,
ustvarjalna dramska
igra, obiskovalci

Muzejsko gledališče kot izobraževalno orodje: primeri iz muzejev v Srbiji

Prispevek obravnava muzejsko gledališče kot interpretativno orodje, predstavlja teoretični okvir in razvoj muzejskega gledališča, rabo dramske igre v muzejih v 20. in 21. stoletju ter njen vpliv na poučevanje. Posebno pozornost posvečamo rabi ustvarjalne dramske igre v muzejih in njeni izobraževalni vlogi pri delu z otroki in mladimi. Omenjene bodo muzejske predstave v Galeriji Matice srpske, Spominski zbirki Pavla Beljanskega, Muzeju mesta Beograd, Narodnem muzeju Kikinda, Muzeju Vojvodine in Hiši Jevrema Grujića.

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Introduction

A museum as a theatre, an exhibition as a stage

Museums have a wide range of potential programs for visitors, but exhibitions are the predominant, most important, and strongest medium of direct visual communication between museums and the public. That is why there is a close relationship between the exhibition and the museum audience. Often, the perception of a museum is based on experiences within the museum that are supported by exhibitions. Therefore, the public rightly identifies museums with the content of their exhibitions. Museums have this unique and special method of displaying exhibitions and telling stories through exhibits. An exhibition can be defined as a display of material for the purpose of communication with the audience. The exhibits have different goals. Museums use original objects to inspire or inform, often entertaining the audience by illustrating historical events, as well as technological and artistic achievements. The specific goals of the museum exhibition include the desire to change attitudes, modify behaviour, and spread knowledge.

Exhibitions are increasingly understood as narratives. When a narrative is present at the exhibition, the events that take place there are more narrated than presented. Furthermore, dramatic stories and their protagonists provoke emotion by evoking the empathy of the audience. Multiple dramaturgical techniques are used to achieve these effects, and many theatrical terms are used in connection with exhibitions. Theatre and exhibition design have much in common because they use related techniques. In both places (stage or museum), the function is the same: setting the stage and creating a performance environment. In theatre, objects are only a part of the stage and serve as props on it. Objects are subordinate to the play and the actors. However, exhibitions differ; the performance is subordinate to the objects, which have a leading role on the museum stage. Rarely, almost never, will an actor hold a jug in a theatre play and talk about it, while, on the other hand, in museum theatre, an actor may hold a jug and certainly talk about the time of its creation, application, who the jug belonged to or who used it. We can look at the exhibition as a scene where a long time ago, people made or used the objects that are now on display. These people can be considered real actors who are now absent from the stage. They are either dead or not in the museum (Maure, 1995, p. 162). They exist only in the minds of viewers who imagine their presence.

The designer of the exhibition can present these actors through a character only with the help of a model, photography, painting, etc. And the best way for it to be presented is as drama. The exhibition venue is a stage for typical performances that take place in the museum. Actors on these museum stages have the freedom to shape the setting, have control and power over museum objects, seek inspiration from them, and use them within their roles and planned actions. An exhibition, permanent or temporary, can serve as a stage for a museum drama performance. Its objects, themes and sub-themes, are conducive to dramatic performance because the action takes place in a somewhat original environment that inspires both the creators of the play and the performers.

The basic idea of this paper is grounded in this point of view: why should we learn from statically placed objects in museums situated in glass cases if the same objects (or their replicas) can be used, talked about, clarified and made more understandable? The paper will therefore present the theoretical framework of museum theatre, its development, pedagogical implications, and application in Serbian museums.

Museum Theatre: Theory and Development

Theatre is part of human history and has a long evolution story. It has taken varied forms and can be found in many cultures, but its goal is the same for all of them – to make people think, feel, and learn. In a historical way, museums and historical sites in the United States and Europe have begun to use theatre as a way for visitors to better understand the exhibits, first from the end of the 19th century, then frequently from the early twenties, and finally, from the 1980s to the present. In some institutions, the use of theatre was part of a general educational and interpretive mission, while in others it was performed experimentally and intermittently when needed. So, one could say that the historical development of using theatres in museums has been uneven and has had an oscillating movement (Hughes, 2008, p. 2). The 1960s brought enormous social change, with a revolutionary approach to gender and racial issues. Women, African Americans, Asian Americans, and Latinos influenced the way that history was taught, including the views of those commonly ignored and rejected people: women, children, the enslaved, the poor, and the disenfranchised (Bridal, 2004). Those stories were often personal, emotional, and dramatic.

Historical centres and museums noticed their importance and viewed them as a rich source of information. They recognized a way to attract many visitors. In this way, they helped visitors connect history with their daily lives, giving importance to the household, rural affairs, the common man, woman, and child (Bridal, 2004).

The pioneer of museum theatre, or revived history, is the Skansen open-air museum, founded in 1891 by Arthur Hazelius in Stockholm. According to the museum's website, "Skansen is the world's oldest open-air museum, representing houses and rural estates from all parts of Sweden" (This is Skansen, 2022). The idea was to recreate old living traditions without layers of "museum dust" (Studart, 1995, p. 13). Skansen, therefore, is considered important because of the special museological approach given to the institution by its founder.

Museums have developed their own approaches and new techniques for using drama in their venues. The Science Museum of Minnesota, for instance, experimented with characters using performance-based theatre to present the content of exhibits (e.g., Charles Darwin and his wife discuss the theory of evolution) in the 1970s, becoming an example to many other museums. The use of dramatic techniques in museums has brought new perceptions of the museum experience for visitors, but also for museum staff. This method in museums can solve the problem in an interactive and participatory way because it involves the audience.

In the widest sense, museum theatre is defined as the use of theatrical techniques as a means of mediating knowledge and understanding in the context of the museum environment. It is usually represented by professional actors and/or interpreters in museums or historical sites (Jackson and Kidd, 2008). Dramatic performances in museums can be brief monologues based on historical events or on-site exhibitions. According to Catherine Hughes, one of the most important researchers in this field, museum theatre is defined as a hybrid; it connects two key institutions: museum and theatre (Hughes, 1998, p. 18). Hughes founded the International Museum Theatre Alliance (IMTAL) in 1990. Additionally, the term "Museum Theatre" was coined by Tessa Bridal slightly earlier, in 1982. Hughes proposes the following definition of "museum theatre": "the use of drama or dramatic technique within a museum environment or as part of a museum offer to provoke emotional or cognitive examination of visitors related to a museum discipline" (Hughes, 1998, prologue) while, in her book *Exploring Museum Theatre*, Tessa Bridal examines and presents diverse definitions given by different museum directors.

Museum theatre can simply be defined as a specific type of interpretation that uses fictional activities to transmit ideas, facts, and concepts (Fasoi, 2016). Bridal's definition is as follows: "theater can open the senses and touch the heart and mind, challenging the audience's understanding and encouraging them to rethink their ideas." She believes in the educational power of the theatre and suggests that each museum create a museum theatre program, but always in accordance with its needs and resources. Hughes also analyses the challenges that may arise when designing and performing a museum theatre play, pointing out the advantages and disadvantages of each situation. A performer in museum drama takes on the role of a certain character in a certain circumstance to entertain and educate visitors and to help them understand the story first hand.

While museum theatre has been a controversial term since it first appeared and has been a hot academic issue for more than two decades, some support its efficiency and usefulness, while others appreciate its authenticity and trend towards entertainment (Studart, 1995, p. 16). Museum theatre engages the audience on many levels – primarily emotional and intellectual. It can take place in museums, galleries, zoos, botanical gardens, historical sites, libraries, and all those places that deal with the protection, communication, and interpretation of heritage.

Forms of museum theatre

The concept of "theatre in museums" is very broad and includes different types of performance:

1. Storytelling: one of the earliest forms of museum theatre, closely connected with tradition, history, and literature. It means telling a story on a particular topic to visitors of all ages.
2. Monologue: a form in which one actor imitates a real or imaginary person or even several personalities during one play.
3. Historical characters: represent real personalities, their lives, jobs, and the time they lived in. The actors who interpret them often invite the visitors and "pull" them into the performance. This form of museum theatre is also characterized by costumes depicting the period when the action takes place.

4. Participatory and interactive theatre: a type of theatre where the audience participates in the interpretation of the drama. Interactive theatre engages the audience without having them leave their seats. Participatory theatre encourages participation in the play by the audience, which acquires new skills.

5. Controversial topics: exploration of topics on racial, sexual, and religious discrimination, on ethics in medicine, organ transplantation, as well as on environmental destruction and environmental protection.

6. "Fourth Wall": a traditional form of theatre in which the actors present the show by ignoring the audience, pretending that there is a wall between them and the audience (fourth wall).

7. Mimicry: this type of interpretation can be performed in two ways: the first implies the use of mimicry within a play that has no character mimicry; the other one is a performance without voices, with the use of mimicry as a whole (Bridal, 2004).

In addition to these genres, the following should be pointed out: living history, historical re-enactment, or reconstruction. The first one is closely related to the historical context. Living history is defined as "people attempting to simulate life in the past" through interpretation by actors (Studart, 1995, p. 14). Reconstructions of historical events usually reflect the events or history of a certain era and are usually held at or near the site of the original event.

The educational role of museum theatre: The impact of drama on children

Drama in education means the use of theatre specifically designed for presentation in schools where the subject relates directly to topics on the curriculum and/or to the social needs of certain age groups and is related to the interests of those groups (Jackson, 2011). It facilitates understanding, develops and stimulates the imagination and contemplative thinking of the recipient by enabling him/her to perfect certain skills. The importance of drama in education is reflected in the fact that it helps to develop children's thinking and contributes to liberation from the tedious atmosphere of education characterized by repetition and stagnation (Jarrah, 2019, p. 5). It helps to develop their personalities through integration and cooperation with the group. Also, drama serves to identify the ideas and beliefs behind events, as well as their consequences, which leads to new knowledge and decisions.

Methods used in teaching are often based on traditional methods of indoctrination and do not attract enough attention from children, which negatively affects the development of life skills and reflective thinking (Jarrah, 2019, p. 5). The dramatic process is an educational method that improves skills and thinking. Children are always more interested in interactive educational and participatory activities. Therefore, to improve the educational process, the method of drama has been adopted as an innovation in education to facilitate understanding of what is being learned. In this way, children's love for education increases, and they become active members of society. The benefits of drama lie in the following:

- Watching the play helps in understanding events; information is remembered over a long period of time, which significantly affects children and develops their methods of solving problems in a serious, scientific way;
- Drama develops reading skills and corrects pronunciation;
- Drama develops artistic and aesthetic tastes, which results in the development of creative imagination of events;
- Drama provides an atmosphere of friendship among children and between teachers and students, which encourages positive trends;
- Children are under the supervision and guidance of an older person (coordinator of the drama process) who communicates with the other children to play a certain role;
- The use of drama in education is an effective means of acquiring manners and sophisticated forms of behaviour;
- Drama helps children cope with various life situations and develop the ability to deal with them wisely (Jarrah, 2019. p. 7-8)

One of the most important roles of drama in education is to prepare participants for real-life situations through experience, experimentation, and relaxed activity. Drama activities offer a safe environment for participants to speak and act without limitations and inhibitions; to discover their needs, skills, and talents; to learn to find and identify objective truth; to create their own ideas and images of the world and to develop their senses and reflective capacity. Based on the theory of Erving Goffman, who believes it is important to point out the parallels between role-playing on stage and in everyday life, the experience, methods, and techniques of training actors can be adopted and used in education and personality development (Kovács, 2013, p. 18).

Drama in education means the use of “drama as a means of teaching other subject areas”. The educator brings the original materials, leads the study, inspires the children’s imagination, and helps them in dramatic moments pertaining to the topic under consideration (Mages, 2016).

Museum theatre can be a valuable tool in bringing heritage closer to a diverse audience; it can help with interpretation by “offering insight into the social significance of artifacts” and “animating the inanimate” (Kidd, 2007, p. 58). Museum theatre also offers learning potential, especially in terms of providing connections with current social and political realities, as well as in terms of discovering the complexity of the museum narrative and enabling multi-layered interpretations (Jackson and Kidd, 2008).

How to create a drama performance with children in a museum

The process of building a museum play unfolds through drama workshops. The term “drama workshop” is most often related to a group of artists or other participants, young people who, with the help of a leader, examine and acquire knowledge about the world through the process of creative drama. According to Tolga Erdoğan, creative drama is the process of turning imaginative ideas into action and includes movement, rhythm, pantomime, improvisation, character studies, and speech (Erdoğan, 2017). Creative drama uses techniques such as improvisation and role-playing with a group, and it is based on the experiences of group members (Erdoğan, 2017). Participants in a workshop can create and influence the process of staging a play and its outcome. The drama process helps participants to develop creativity, self-confidence, and collegiality, acquire certain skills, and treat each other equally, according to their wishes and potential. During the creation of the play, the participants are given the opportunity to enter someone’s life as part of the action. They are allowed to make mistakes, to learn from them and to improve. Participation in the drama process improves their ability to empathize and helps them understand other people’s abilities and situations from their perspective. The process of creating a play with children should include the following phases:

1. Preparation: The main goals of this phase are to form group dynamics and to prepare the participants for the next step. It mainly includes body activities, so it consists mostly of games. Games serve to get the participants to meet, relax, concentrate, build relationships and create a pleasant atmosphere based on trust. The participants need time and clear instructions to engage effectively in these games. Games that involve nonsense are especially good because they enhance body language and nonverbal communication. It is important for the participants to get to know the workspace as well as its physical limits.
2. Script making process: Museum drama performances are created spontaneously when needed, so there are no prepared scripts. After the preparatory phase, just described, the leader of creative drama informs the participants about the topic to be covered. Most often, these topics are historical events or personalities, their lives, crafts, ways of living in the past, wars and battles. Based on this information, the participants create a scenario. This part is done by the whole group together, or in small groups, and is often preceded by brainstorming. At this creative stage, the most important thing is to ensure the participants stay true to the topics, plot, and characters that were previously generated.
3. Impersonation: In this phase, the subject is formed, and the character is further determined and shaped. Improvisation and role play are most commonly used in this phase. Impersonation, or the phase of “false representation”, sometimes begins with considering the characteristics of the participants and determining the topic. During the improvisation process, participants gain experience in their role, whether individually, in pairs, small groups, or with the whole group and with the leader involved in a role (Erdoğan, 2017).
4. Role assignment: This phase arises spontaneously from the previous one. The participants begin thorough research into the characters and determine the identities that will be presented. Based on the role play and improvisation, the group leader divides the roles. Role assignment, especially when working with younger children, can be demanding, and at times painful, owing to the desire of participants to play a certain role, usually the main role. In such situations, the group leader must be wise and pedagogically minded, and avoid hurting the children’s expectations.

5. Evaluation/discussion: In this phase, participants can evaluate the results of the creative drama process. It implies open dialogue, during which they analyse previous working phases, note corrections, and plan further parts. In the evaluation phase, the participants should be informed that the process is more important than the results. Besides, the skills they acquire and the changes that take place in them are more desirable than the most interesting museum performance. This is the essence of participation.

What is happening in Serbian museums?

Is this a “Museum Theatre Boom”?

Over the last two decades, museums in Serbia have changed their policies and turned more to the audience and their needs. Communication with the audience has become more layered and freer. In addition to exhibitions and catalogues, museums organize workshops, gatherings, festivals and even drama performances. A few special museum performances will be described in the following part of the paper.

In 2009 the monodrama “A Coffee with Princess Ljubica” was the first dramatic performance created at the Belgrade City Museum, and since then it has been successfully performed in the authentic ambience (divanhana) of The Residence of Princess Ljubica. The play is performed by Natasha Popovska, who is also the author of the script. Visitors can see original objects from the 19th century, listen to the life confession of Princess Ljubica Obrenović, and meet her over coffee and Turkish delight in a striking and interactive way. While sitting in or moving through the rooms of the old residence, where the princess really lived, the actress reveals facts about the most significant events and personalities of her time. After an hour, visitors can ask the actress questions or take a tour of the residence.

In the play “We Are Not Monsters” by The Gallery of Matica Srpska, visitors are guided through the exhibition venue by professional dancers and people with mental disabilities. This is the first example in Serbia and on the wider European scene where artists with and without intellectual disabilities create a relationship between the visitors and the art in the museum (EU in Serbia, We Are Not Monsters - Europe Beyond Access, 2022). At the beginning of the play, the visitors, who are simultaneously participants, have an opportunity to participate in a conversation. The performers use paintings and sculpture, establish relationships with them, and instruct the audience on how to observe them.

The basic premise of the play is the fear and pain of people with disabilities, behind which lies the message of the play: the desire of people with disabilities not to be seen as monsters. This type of play is based on the principles of cooperation, support, care, attention and respect for others. The performers invite the audience (group by group) to follow them. This is followed by a divergence and a quick walk through the gallery, where the visitors can view various group installations and living sculptures that correlate with the exhibited works and with the topic. The finale of the play soon follows in the “ghost room.” The performers are covered with a white cloak, a quiet sound is heard, and the audience, one by one, shyly approaches the “spirit” and listens to his/her confession. The visitor listens to the story of the person hidden under the cloak, what he/she looks like, and what he/she did in the basement (a reference to hiding people with mental problems in basements). The visitor leaves the performance with the distinct impression of having witnessed and participated in something powerful and terrifying.

“In the Mirror of the Muses” is the title of the latest play in the Pavle Beljanski Memorial Collection from Novi Sad. In the play, the participants (high school and university students) discover Pavle Beljanski’s connections with his artist contemporaries and their families. Participants first study the biographies, along with letters that these artists sent to each other, and primarily to Pavle Beljanski, asking him for financial help. The audience participation element is a pre-play that takes place in the gallery venue, which leads the audience to the main performance area. The audience is greeted by the actors who interpret respected and celebrated artists who lived at the same time as Beljanski: Petar Lubarda, Ljubica Cuca Sokić, Desanka Maksimović, Ignjat Job, Milan Konjović, and others. The audience is thus introduced to the story and informed about the characters, while the initial discomfort is eased or eliminated. The correlation between the paintings surrounding the visitors and the displayed actions is interesting. Works from the collection of Pavle Beljanski which were created at the time described in the play are located around the audience. It is so much easier for the visitor to understand the artists and their enthusiasm while creating these works (I want to go to the Theatre, Behind the Mirrors of Art). This example of a museum play communicates with the audience in a very pedagogical way because, playful scenes and actual artwork allow the time and concept of the action to be understood.

The drama performance “Who was Melanija Mela Gajčić?” performed in 2020 at the National Museum of Kikinda is an interactive play. Melanija Gajčić was an important Kikinda woman in the 19th and 20th centuries. She had a turbulent life in which she struggled to regain her lost family fortune. She lived quite freely during that time. In the last years of her life, having achieved her goals, she dedicated herself to God. She built a monastery and donated it to the city of Kikinda. In this play, a group of young museum volunteers (high school pupils and students) revived her character, her relationship with family members, life decisions, dedication to God and her significance as a founder of the Holy Trinity Monastery. The play took place in the historical part of the museum’s permanent exhibition. The participants sought inspiration from the book “Melanija Mela Gajčić”, in the Holy Trinity Monastery and in the museum’s permanent exhibition. After collecting the material, they devised a script and shaped the play. Most of the ensemble had acting roles, while a smaller group oversaw making props, costumes, and technical work. The audience was not static; they moved through the exhibition venue, following the actors and their performance. When asked if this method helped them understand local history, almost all participants confirmed that participatory drama is a great way to learn new information and develop skills (Kiurski, 2020). They especially enjoyed working in groups.

The Museum of Vojvodina steps forward in the interpretation of its heritage by offering a theatre program for children, such as “Doll Talks.” They use the elements of a puppet theatre to make the museum more dynamic and interesting. The first play in this program, “Where did the helmet come from in my grandmother's garden?” (intended for children aged 4 to 8), describes the unusual discovery of ancient helmets from Berkasovo and Bački Jarak, two villages in the Vojvodina region. After the show, children meet with the curator and look at the helmets in the permanent exhibition.

Through the performance “Little Black Dress”, the House of Jevrem Grujić in Belgrade evokes the life of the famous fashion designer Coco Chanel and the Ritz Hotel in Paris, where she lived and died. Two Serbian actresses, Rada Đuričin and Vjera Mujović, play two characters named Coco from different eras: her childhood, love life, struggle, and aspirations. The visitors can be active participants, not just observers. Coco’s life is enacted in an intimate atmosphere for only 30 visitors. At the end of the show, visitors and actors mingle with a glass of champagne (Koko Šanel u Domu Jevrema Grujića, 2020).

Through a specially created multimedia program called “My Father Vuk Karadžić”, the Museum of Vuk and Dositej conveys interesting facts from the life of Vuk Karadžić, a Serbian language reformer from the 19th century. In the form of a monodrama, actress Ljiljana Jakšić interprets the character of Vuk's daughter, Mina Karadžić. Through the story telling, showing documentary material and family photos, and through music tracks, the actress conjures up the past. At the end of the program, visitors can view the permanent museum exhibition consisting of personal items of Vuk and Mina Karadžić, the family tree, portraits, and photos of the Karadžić family.

Conclusion

The strength of museum theatre lies in its ability to animate lifeless objects and to turn an ordinary visit to the museum into an unforgettable and emotional experience. Museum theatre can stimulate interest and attract the attention of visitors. Watching a theatre play in a museum environment is a surprising, new, and even bizarre experience for most museum visitors because they do not expect a theatre play to await them there. In that sense, museum theatre is a means to increase curiosity. It has the power to attract attention, prevent indifferent passage among the exhibits, and dynamize the exhibition. When it comes to participatory theatre and working with children, as stated in the paper, there are several benefits: speech and creativity development; self-confidence development; group work; and fearlessness. Nevertheless, the greatest benefit of such drama is that it provokes empathy and makes participants (and viewers) connect emotionally with the story of the work of art. Museum theatre, therefore, uses empathy to motivate children towards greater connection with real people, to compare their own experiences, reactions, or quality of life with the those of the characters. When a child plays the role of a certain man or woman, it becomes much clearer to him who that person was, what he did in the past, and how he felt. In that sense, museum theatre enables children to travel to the past and establish an emotional connection with the characters whose lives are being interpreted. When they are emotionally connected to these characters, both actors and visitors become more engaged and feel the importance and uniqueness of a certain work of art, period, or person. In museum theatre, the audience is an important factor. The audience in children's museum performances consists mainly of parents and other family members.

This is another benefit of having a theatre in a museum: a secondary target group. By performing dramatic works in the museum, we gain a new audience that is potentially connected to the people who interpret, which certainly gives us a satisfied audience.

In considering museum theatre in Serbia, the conclusion is that we live in a period of intensive development of this interpretive form. Praise should be given not only to museum workers and their partner organizations (acting schools or theatres) but also to visitors, children, and young people, who, from shy visitors, become serious dramatic performers of their heritage. The large number of performances in museums is probably a consequence of the trend towards opening museums to the public and the tendency for the audience to get involved in museum programs as much and as actively as possible.

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THE METHOD OF AESTHETIC TRANSFER AS A DIDACTIC PRINCIPLE IN MUSEUM PEDAGOGY

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Abstract/Izveček Previous research has shown that the method of aesthetic transfer works successfully in preschool as well as in primary and secondary education when it comes to regular forms of teaching. In this study, we were interested in how this principle can be implemented in museum education in an authentic gallery space. To this end, a case study was conducted with a sample of 55 students aged 12–14 ($n = 55$). The method of aesthetic transfer was tested on 4 works in the Maribor Art Gallery. The results show that the method of aesthetic transfer proved to be a successful didactic principle even in the gallery space, especially as a successful principle for learning about contemporary visual art.

Ključne besede:
metoda estetskega transfera, likovna apreciacija, muzejska pedagogika, galerije, osnovna šola.

Metoda estetskega transfera kot didaktični princip v muzejski pedagogiki

Dosedanje raziskave kažejo, da se metoda estetskega transferja uspešno obnese na predšolski populaciji ter osnovnošolski in srednješolski, kadar govorimo o rednih oblikah pouka. V pričujoči raziskavi pa nas je zanimalo, kako se njen princip lahko odraža v muzejski pedagogiki, tj. v avtentičnem galerijskem prostoru. V ta namen smo izvedli študijo primera na vzorcu 55 učencev, starih med 12–14 let ($n = 55$). Metodo estetskega transferja smo preizkusili na štirih delih v Umetnostni galeriji Maribor. Rezultati kažejo, da se je metoda estetskega transferja izkazala kot uspešen didaktični princip tudi v galerijskem prostoru in predvsem kot uspešen princip za spoznavanje sodobne likovne umetnosti.

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Introduction

Museums serve society and provide services to society and its development. They preserve the material aspects of our historical heritage in all areas of nature and culture, technology and art. The same applies to galleries, which provide independent educational opportunities through their collections of unique originals and exhibitions. In this way, they enable an intensive, cognitive and sensual engagement with the collections. The role of museums and galleries is thus not only to collect, process, document, research, preserve and present their collections. Educational and mediation tasks within the four classic pillars of museum work are also becoming increasingly important, says Kunz-Ott (2007). Therefore, the need to train the target audience was recognised, as museum and gallery staff felt the need to respond more effectively to the needs of a modern pluralistic, multicultural society. Direct encounters with original artefacts in the museum and gallery, which schools usually lack, creates the basis and criteria for preserving heritage and tradition. These original artefacts are called *realia* by Wagner (2007). This term describes the original object found in the museum, which is usually of outstanding quality and of the superior sensory quality. Regardless of whether a statue, a painting or a print is on display, the aura of a living original object always constitutes the uniqueness of the museum. Museums offer more than collections of artistic artefacts. They are also a repository of cultural knowledge. Thus, museums convey aesthetic values, provide access to past eras and promote important leisure activities, thus becoming a place of lifelong learning for all generations. At the same time, museums are an extraordinary resource for schools, given the quantity and quality of what is on offer and the breadth of topics covered. Such an educational process has a lasting effect, as the museum collects experiences that are integrated, understandable and can be experienced with the senses.

It follows that schools are an important target group for museums. Children and young people are the largest visitor group in terms of numbers. Yet museums often find it difficult to engage with them, especially with the target group of young people. Today, museums are increasingly aware of the need to open up to this target group (Wagner, 2007). A group of authors (Clarkin-Phillips, Carr, Thomas, Tinning and Waitai, 2018) report on research looking at how to guide children on a museum visit. They highlight the varied learning opportunities that are unavailable in other settings.

They talk about the importance of connecting children with museum objects and artefacts and their own experiences. The fact that the museum is an ideal place for learning is also emphasised by Vogel when he says that museums enable interdisciplinary, action-oriented and integrated learning. The exhibition space, the original objects, the credibility of historical testimonies and the methods of museum work all enable learning on site and can ideally complement school learning (Vogel, 2007). The same applies to experiencing works of art. Many teachers not only know about the abundance of offers and possibilities of the original, but they also know about the attractiveness of changing the place of learning. The gallery, as an unknown place, offers opportunities for school lessons, especially with this atmospheric character. With their school education, children and young people bring systematic, contextual knowledge to the galleries that is certainly underused and that is perfectly complemented by the vividness of a concrete work of art. The interaction between authentic art and the curriculum shows the potential of two complementary strategies for learning and teaching the fine arts (Wagner, 2007). Modern concepts of artistic intervention in galleries result from the fact that visitors are assigned a more active role in which they participate in art both psychologically and physically. Thus, artistic institutions with art educators form special concepts of new cooperation, which Krebber calls collaboration (Krebber, 2020:130). Rogoff (2002) says that the goal of art reception is individual reflection under the sign of artistic experience. He concludes that the frontal relationship should be replaced by collective performative processes with art, as exhibitions require interaction with the artworks (Rogoff, 2002). In this way, the concept of collaboration in art education can be highlighted and transferred to art education (Henschel, 2012). The fact that students can approach an object, for example, if they want to see how the paint was applied or what the surface of the painting looks like, means that they learn from the original (Otto, 2007).

Artistic appreciation and the aesthetic transfer method

Contemporary museum pedagogy brings to the fore the question of how to present the works on display to older people and especially to young visitors, children of pre-school and primary school age, who are just beginning to learn about the visual arts (Duh, 2015). Decades ago, Tripps described the task of museum education as “the need to develop museum-specific forms, methods and means” (Tripps 1990, 3).

Today we know that various art and museum education workshops are suitable for both independent and guided tours through the exhibition. The method of aesthetic transfer is the most suitable pedagogical approach. In this method, the presentation of selected artworks must allow the viewing of such an artwork to lead to an interaction between the viewer (child, student, adult) and the artwork, directly connecting the sensory stimulus with memories, experiences, emotions and associations. “As they express their opinions, their perceptions will enhance the experiences of other children” (Duh and Zupančič, 2011, 49). Experiencing an artwork can lead to an artistic response, which is the individual solution for each child and represents a new aesthetic experience.

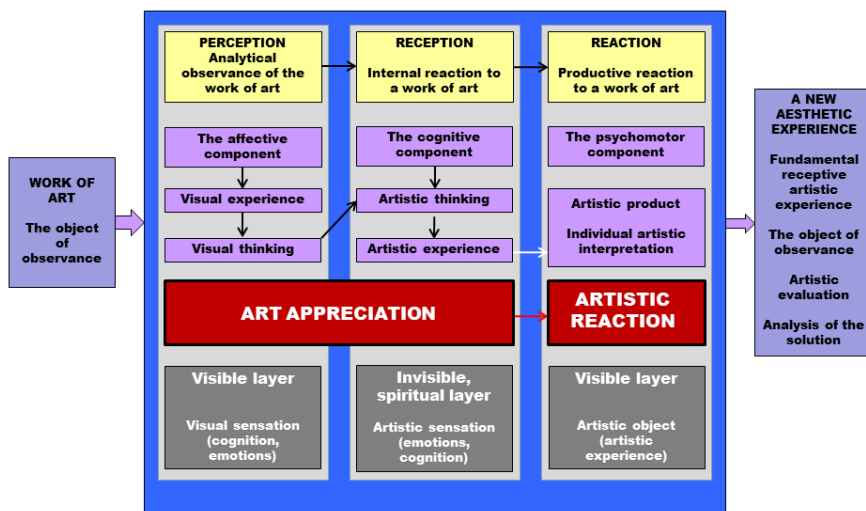


Diagram 1. Structure of the method of aesthetic transfer (Duh and Zupančič 2011).

The method of aesthetic transfer takes place in three phases: (1) perception, (2) reception and (3) reaction. “In the perception of works of art, it is necessary to encourage the emotional reaction, which is an important component of appreciation, and which is triggered by contact with the work of art. The emotional reaction is the result of individual factors of each person and leads from visual experience to visual thinking. In this way, students enter the realm of their own mental capacities when interacting with artworks” (Duh, 2015, 92). “Perception is a product of the perceived image on the one hand and the viewer's ideas on the other” (Bering, 2001, 43). Reception is a “creative process of actively taking in information and processing it” (Uhlig, 2004, 4).

It is an interior reaction to a work of art, a reflection of what is experienced and received, where the cognitive and affective components overlap. The process of receiving works of art implies the gradual inclusion of conscious and rational components as components of appreciative skills, without abandoning the emotional and spontaneous components, as the process of artistic appreciation develops in the same way (Duh, 2015). These first two phases are therefore referred to as artistic appreciation. The aim of appreciation is for students to use a few examples of artworks to make complex connections whose individual components are so closely linked that students can remember them (Schütz, 2002).

High quality pedagogical work can lead from the viewing of artwork to the perception and reception of the artwork. With the artwork experienced and internalised, an appropriate level of artistic appreciation is achieved (Duh and Zupančič, 2013). This provides a good basis for appreciation, i.e., reaction. This can be done with words, descriptively or artistically. “The reaction, i.e., the productive response of an individual to a work of art, constitutes the psychomotor component of the method of aesthetic transfer. It depends on the age of children and students, their artistic knowledge and the level of developed artistic competences and skills” (Duh and Zupančič, 2011, 52). It depends on the field of artistic creation and the chosen art technique. In this last phase of the method of aesthetic transfer, educators and teachers must act in a way that is typical for the modern understanding of art education. Drawing and modelling from a gallery exhibit, which is not mandatory for the child, but involves the opportunity choose the artwork as a model, gives the child the chance to freely choose content, format, form, and colour when drawing. The teacher or curator acts in the role of an animator and a transmitter of knowledge (Tavčar, 2009).

Purpose and objectives of the research

Experts (Hardman, 2001) have long noted that children are an ignored group in museum studies. In recent years, researchers have also begun to observe children’s activities in museological research (Hackett, 2014). These studies have used qualitative methods, such as observation of predefined activities or tours, or interviews with children and parents. Notes written during and after the visit have also been used to preserve and record important findings from the museum visit.

In our study, we sought to determine the success of the aesthetic transfer method as a didactic principle in an authentic gallery space at Studio UGM (Maribor Art Gallery). We visited the exhibition *Zipped worlds/Photography in Public Space* because we were interested in students' attitudes towards contemporary artwork. When planning the research, we began from two starting points: 1) the contemporary artwork cannot be fully experienced by simply showing reproductions, and 2) the contemporary artwork can be described, but it is more difficult to fully explain it. In planning the activities involving the curator and the educator, we paid attention to the following: authentic space, contact with authentic art, conversation with an expert, students' attitudes towards the concept of the artwork, placement of the works in the environment, stimulation of feelings, stimulation of thinking and contemplation of the art. The tour of the exhibition was conducted in three steps to promote appreciation of the art and to apply the method of aesthetic transfer (perception, reception, reaction).

The exhibition presented twelve artists from different European countries with mainly photographic works, including a spatial layout with photos and a tablet, two videos and light objects with photos. Students viewed the exhibited works independently, in pairs or in groups and completed the worksheets.

Methodology

Research methods and data extraction

We conducted a case study with elements of traditional empirical-analytical research, using the causal, non-experimental method of qualitative pedagogical research. We used a descriptive and documentation method, i.e., we investigated on the basis of various documentation sources (photos, observation protocols, sound recordings) and the interview method.

Diagram 2 shows the frequency of the methodological steps, the research methods in each part of the case study and the data collection. The observation protocol was used in the perception and conclusion phases, guided conversation in the perception, reception and reaction phases, audio recording in the perception, reception, reaction and conclusion phases and the photograph in the reaction phase.

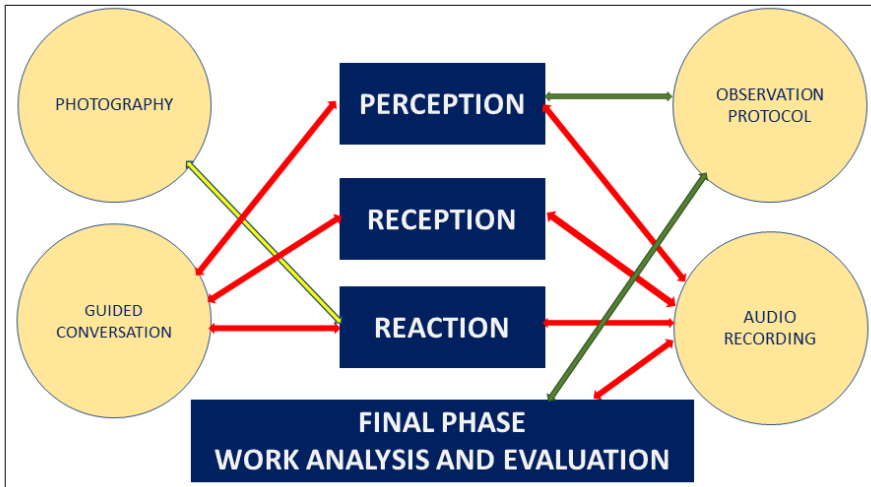


Diagram 2. Schematic representation of methodological steps, research methods in the case study

Research Questions

In the study, we started from three general research questions:

- How will students experience the displayed artwork (RQ1)?
- How will students clearly formulate and express their opinions and views (RQ2)?
- How will students develop a more positive attitude towards works of contemporary fine art (RQ3)?

And two specifically explicative research questions:

- How do students' attitudes change when they experience authentic works of art, and what is their individual artistic response (RQ4)?
- How successful is the method of aesthetic transfer as a didactic principle in an authentic gallery space (RQ5)?

Research sample

Students in the seventh grades of primary school (12 - 13 years; $f = 25$, $f\% = 45.4$) and two eighth-grade primary school classes (13 - 14 years, $f = 30$, $f\% = 54.6$) in the Educational Institute of the Regional Unit of Maribor participated in the survey. We did not divide the groups of students by gender, as this aspect did not interest us in the research. The research took place on the premises of the Maribor Art Gallery.

Results and interpretation

Since our research focused on investigating the suitability of the aesthetic transfer method as a form of museum work, we will present the results of the research in four parts. In the first part, we present the students' activities and reactions in the perception phase. In the second part, we present the students' activities and reactions in the reception phase. In the third part, we present the students' activities and reactions in the reaction phase. In the fourth part, we analyse the work with the evaluation.

Analysis of the first part: Perception – active observation – promotion of the affective level

In the first part, the curator gave instructions to the students. Each of them was given a worksheet with a recording of part of the text from the exhibition catalogue and some statements by the curator of the exhibition. When the students looked at the exhibition themselves, they underlined parts of the text, the words that spoke to them the most or that caught their attention during the exhibition. In this way, we encouraged students to consciously observe the acquisition of fictional impressions from the exhibition. In this way, we enabled everyone to experience the individual aspect of the artwork. The interaction between the individual and the artwork enabled the transformation of visual perception into visual thinking.



Figure 1. Independent tour of the exhibition (Photo: Kozjek Varl)

The students looked at the exhibited artworks with interest, and each chose their own statements, which they recorded on the worksheet. In observing the activity, we noticed that some students looked at the exhibition independently, while most students viewed the exhibition in pairs or groups. In the latter way of viewing the exhibition, students spontaneously shared their own views, experiences and opinions about what they had seen.

The first part concluded with a guided conversation between the curator and the students, in which the students were asked to describe their first impressions of the exhibition, with three possible answers: *Interesting; I cannot decide; Uninteresting*. We found that the majority (83.6%) of students could not decide on their first impression of the exhibition, followed by students (10.9%) who found the exhibition interesting, and in last place (5.5%) students who found the exhibition uninteresting based on their first impression. The guided conversation also focused on interpretation and analysis of the worksheets. Students could underline several statements or none on the worksheets, so the number of statements does not correspond to the number of students (Table 1).

Table 1. Ranking range of underlined statement categories on the worksheet

Rank	Category
1	We are the most photographed, recorded global population, the most visually controlled population of all time.
2	In a time of mobile phones and digital cameras, we insist on the right to privacy, while at the same time we take "snapshots"
2	Photography enters a public space with its physical presence

The most frequently underlined statement (*We are the most photographed, recorded global population, the most visually controlled population of all time*) was substantiated by students with comments:

Student 1: *"The fact that we are photographed around the clock is terrible."*

Student 2: *"We never think about it at all, but it is logical."*

Student 1: *"We were photographed today: teacher, Google street view, satellites ..."*

With the second most frequently underlined part of the text (*In a time of mobile phones and digital cameras, we insist on the right to privacy, and at the same time we take snapshots*), students identified themselves and illustrated this with the following statements:

Student 3: *"I don't let other people take pictures of me because they can put me online. I would not like to see that happening."*

Student 2: *"It means that we want to have privacy, but in reality, we post photos about ourselves."*

Student 1: *"The right to privacy is important."*

When asked if they had already published any of their photos, they looked at each other and answered the opposite.

Student 4: *"Yeah, it's no big deal."*

In conversations, we found that students discovered connections to their lives in both the text and the photos in the exhibition. They thought about how many photos they had seen on the way from school to the gallery (billboards, advertisements, magazines, mobile phones etc).

The analysis of the first part shows that the students experienced the artworks in depth and critically and that we encouraged them for the activities in the next part. So, with the results of the first part, we can answer research question RQ1, where we were interested in how the students would experience the artworks.

Analysis of the second part: Reception – exploration of the layers of artwork and the texture of images – interlacing of cognitive and affective levels

In the second part, the curator led a tour of the exhibition, which lasted 40 minutes. In addition to the artwork on display, the curator introduced the students to definitions, with new concepts that the students could relate to the artworks. Through a guided conversation, the curator encouraged the students to look at the artworks synthetically and fostered associations in the students that were related to the artists' content and messages. At the same time, the students discovered the differences between reproductions and authentic artworks. They learned about different conceptual and content approaches, as well as multiple views on public and private space and expressed their opinions and views in dialogue and debates. They learned about the artist's message through their response to the problems of everyday life.

Below, we highlight some of the works that students used to express their opinions in more detail. Most of the student responses were guided by an artwork titled *Where is the beginning of our private space?* (Fig. 2). This artwork is represented by photographs taken by the artist on the World Wide Web. These were taken with security cameras that people installed themselves.

By exhibiting them in the gallery, the artist took away people's intimate space. The photos show people in their private space - their homes.



Figure 2. Discussion of the work by Dario Belić, *Where is the Beginning of Our Private Space?* (Photo: Kozišek Varl)

Students were visibly surprised, some also appalled, as they identified with the people in the recordings (Figure 2).

Student 1: *“What, can our photos be put on display?”*

Curator: *“Of course, if you post them online, you’ve put them in a public space.”*

Student 2: *“This is rude!”*

Student 1: *“So what can they do?”*

Curator: *“It was a photo online.”*

Student 3: *“Do these people know about this? Can they sue the artist?”*

While working, students thought that privacy was as important as security. Next to the photos, a tablet was placed, with the help of which students were photographed on their own.

Curator: *“What can happen to your photo now?”*

Student 1: *“Anything. You can decide.”*

Student 2: *“Delete, publish, develop and display it in the gallery.”*

Curator: *“Why?”*

Student 3: *“Because we put it in a public space.”*

This artwork took students the longest to identify with the people in the shots and to think about what would happen if they were alone in the shots.

The students were also attracted to an artwork that was different from the others because of its visual aspect.

These were light objects placed in such a way that the photograph could be viewed from top to bottom and could only be viewed by four students at a time (Figure 3). A paper entitled *Special Place in the City* showed scenes of the operation. There were black bars on the photos that covered part of the shot.



Figure 3. Visiting the artwork of the COLLECTIVE, *Special Place in the City*, 2004–2009 (Photo: Kozjek Varl)

Below we present the conversation that took place between the curator and the students.

Curator: *“Why did the artist exhibit photos like that?”*

Student 1: *“To look from the top down.”*

Student 2: *“To look from the same position as the photographer took the photo.”*

Curator: *“How many people can look at a photo at the same time?”*

Student 3: *“Maximum of four.”*

Student 1: *“That we can’t all see them at the same time.”*

Curator: *“Why shouldn’t we look at it?”*

Student 3: *“Because the photos show the surgery. Doctors don’t operate in a crowd of people either.”*

Curator: *“What does surgery mean for a person?”*

Student 4: *“This is a private matter. No one would want to be looked at when they were in this situation.”*

Curator: *“Why do you think there are black bars in these photos?”*

Student 1: *“So we don’t see everything because the surgery is not beautiful.”*

Student 5: *“That we are even more interested in what is underneath them.”*

The students had varied opinions about the work, which provoked a range of feelings. Most students agreed that the artist emphasised the privacy of the process through the layout and aroused curiosity with the black bars.

The following artwork titled *One and Twenty-Four Chairs* (Figure 4) also aroused great interest among the students and encouraged them to express their opinions.



Figure 4. Viewing the work of Adriana Pacija, *One and twenty-four chairs* (Photo: Kozjek Varl)

In the performance, at the invitation of the artist, twenty-four people each brought a chair from home to an agreed place where they sat in a circle waiting for each other. They brought their personal belongings from a private space to a public space, raising the question of the relationship between private and public space. A conversation about the work was initiated by one of the students.

Student 1: *“Isn't it a little weird that they're sitting in chairs in a circle somewhere outside?”*

Curator: *“Correct. That's not normal. What do you think the artist was trying to say with this action? What does the chair mean at home?”*

Student 2: *“A chair means safety.”*

Student 3: *“This is something cosy, something that is yours.”*

Curator: *“What do we take from private to public space?”*

Student 3: *“A wallet.”*

Curator: *“Usually we feel safe in an intimate space, but not so much in public.”*

Student 4: *“Why are they in a circle?”*

Student 5: *“Maybe it's 24 hours, every hour, one comes with his chair.”*

Student 6: *“It's about time and how everything passes.”*

Student 7: *“Or so that everyone can watch us 24 hours a day, 7 days a week.”*

The Rules of the Game artwork fascinated students because of its size (Figure 5).



Figure 5. Conversation in front of the work of Fabrizio Giraldi, *The Rules of the Game* (Photo: Kozjek Varl)

In the following we present a brief conversation about the idea behind a work of art;

Curator: *“How was this photographed?”*

Student 1: *“With a camera on his head?”*

Curator: *“Why would an artist take pictures like that?”*

Student 2: *“To put the viewer in the artist’s place and we become gamblers.”*

Curator: *“Is gambling private or public?”*

Student 1: *“Private.”*

Student 3: *“No, everyone can see you.”*

Student 2: *“Only if you are addicted, you hide. You don’t want others to know you’re gambling.”*

While contemplating this artwork, students reflected and exchanged opinions on whether it was private or public. They expressed a range of opinions and agreed that gambling addiction is one of the most widespread diseases in the world. At the same time, some students associated gambling with the games they play themselves via web applications, either on a computer or on a mobile phone.

Let us look at another example. Figure 6 shows one of the photographs that the students liked best in the first part. All the photos by the authors Eva Petrić and Laurent Ziegler showed scenes of military fortifications or objects that served the army.



Figure 6. Eva Petrič and Laurent Ziegler, *Gray Matters* (Photo: Kozjek Varl)

When the curator passed this information on to the students, some of them changed their minds about the attractiveness of the photos. Suddenly they no longer liked the photos. At the same time, the students found that additional information given by an expert could influence or even change the viewer's opinion. In contrast, some students commented that they "*still liked the photos*", regardless of what they depicted. The students also paid more attention to photographs by the Slovenian artist Borut Krajnc (Figure 7).



Figure 7. Borut Krajnc, *Empatiness* (Photo: Kozjek Varl)

Curator: "*What do you see in these photos?*"

Student 1: "*They suck.*"

Student 2: "*The Jumbo posters are empty.*"

Student 3: "*There is nothing interesting.*"

Student 1: "*It represents boredom to me.*"

Student 4: "*I don't find it interesting.*"

Curator: "*Why did the artist decide to leave the billboard blank? When is something empty?*"

Student 2: "*We are used to jumbo posters being full.*"

Curator: “*Yes, what we are used to as being full is now empty. He made it empty. Why?*”

Student 5: “*Perhaps he was trying to say that people no longer have compassion for man – this is emptiness.*”

Student 6: “*Maybe that the world is collapsing.*”

Student 2: “*He pointed out the opposite.*”

The analysis of the second part showed that the students did not express (or were unable to express) any opinions or feelings in the first part (perception) when they looked at some of the artworks for the first time, nor did they read the message. Only after the interview and a partial explanation of the conceptual background of each artwork did the students come to their conclusions, based on which they could form their own opinions. Some students evaluated the works critically and expressed negative opinions. This is how we answered the research questions (RQ2). It turned out, above all, that in many cases the students identified with the themes highlighted in the works. At the same time, some students expressed their views very clearly and specifically. Through successful two-way communication between the students and the curator, the students acquired the ability to describe the artwork in words and, with additional information about the artwork, successfully express their own beliefs and form an individual opinion on the subject. We can summarise the result that the students developed a more positive attitude towards contemporary visual art (RQ3) in a more in-depth study of the exhibited works.

Analysis of the third part: Reaction – productive response to works of art – psychomotor level

The third part was an individual reaction to the artworks and to the content of the exhibition, i.e., the reaction. The students represented their attitudes to the private, intimate space in different ways on small pages. They had a variety of drawing materials at their disposal (markers, pencils, crayons). The medium of their expression was not fixed; they could express themselves in a drawing or a painting, representational or non-representational, in the form of a record (text, poem), or even in the form of a comic. The students found their own workspace in the gallery, so they could spread out throughout the gallery. Since the task was to express an opinion about the intimate space, one of the students enquired before the work: “*Who will see it?*” He would get his answer after the ta



Figure 8. Independent work by students (Photo: Kozjek Varl)

Most students worked in pairs or groups, rarely alone (Figure 8). Students expressed their attitudes towards intimate space in different ways: some drew a specific motif (bed, toilet, mobile phone, etc.), while others just drew lines talking about their comfort; many students expressed themselves in words. Out of all the students, only one decided to complete this part of the task alone. He retreated to the corner of the gallery and wrote a poem.

The students took between 21 and 24 minutes to work independently. After completing the work, the students put each of their products in an envelope and used it for their own purposes. In doing so, the students took responsibility - just as when posting on the World Wide Web. The curator answered the students' questions:

"Can we leave the envelope here?"

"If you leave it here, you do not know what will happen to it. It could end up in the exhibition."

"Then better not," the student replied.



Figure 9. Student discussion with the curator after the reaction phase (Photo: Kozjek Varl)

After the reaction phase, the students and the curator analysed the work process (evaluation) in a guided conversation and discussed the students' attitudes towards the artworks (renewed phase of synthetic observation). The guided conversation lasted nine minutes.

Curator: *"Did your attitude towards the photographs and other works change after viewing the exhibition? Has it improved or worsened?"*

Student 1: *"In the beginning, the idea seemed lame. I didn't know what the artist was trying to portray with a photograph. I didn't know what was going to happen. Now I find the idea interesting."* (note by the author: work of Borut Krajnc, Figure 7)

Student 2: *"When you find out the background of a painting, when someone explains it to you, you also know what the artist was trying to communicate."*

Curator: *"Have you learned anything new since viewing the exhibition? Have you come to any conclusions?"*

Student 3: *"Now everyone knows what is private and what is public."*

Student 4: *"Maybe now we're thinking about what we're going to take off the web."*

Student 5: *"I was expecting more pictures. There are too few of them at the exhibition."*

Student 2: *"We learned how photography is created. It was nice to see the exhibit first. So we can have an opinion."*

Student 1: *"When we looked at the photos ourselves, we imagined what they represented. Then you told us about the content, and we changed our mind."*

After the final guided conversation, we found that additional information often influenced a different experience of the artwork. This opens up new topics for us to think about.

Before we left the gallery, the curator asked the students to delete the photos they had taken. Some students decided to leave the photos in the gallery (tablet), while others deleted the photos while still in the gallery. At the exit, three students handed over the envelopes with their products to the curator with the statement *“as we have nothing to hide”*. The handing over of the envelopes sounded like a provocation. The student who had written the poem on a piece of paper handed the envelope to the curator with the request that the curator read the poem aloud. At least half the students decided to leave an envelope in the gallery and have no concern with what would happen to their product.

Analysis of the fourth part: Analysis of work and reflection

After visiting the exhibit, we observed the students' distinct impressions through a relaxed conversation and found changes in student attitudes when presenting an authentic artwork:

Student 1: *“The Black-and-White pictures were interesting.”*

Student 2: *“I expected a little more, I didn't find it interesting.”*

Student 3: *“I didn't like it when artists invaded people's privacy.”*

Student 4: *“I liked it.”*

Student 5: *“When you said we were going to the exhibition, I expected pictures and drawings. I always pictured that as art. Here, however, photos were presented.”*

Student 6: *“Yes, photographs accompany us everywhere, even in toilets, for example in the cinema.”*

We found that many students expected to like the artwork. When asked if the artists' intention was for them to like the photos, the students answered:

Student 1: *“No, they wanted to attract attention.”*

Student 2: *“They wanted to tell us something, they had an idea.”*

Student 3: *“They want to draw attention to something.”*

The students had very different opinions about the exhibition. Some found it interesting because it was different, because the artwork showed motifs that they thought were not usually depicted by artists. Some students from all three groups said that the exhibition *“sucked because no photo was beautiful.”*

At the conclusion, we record a few more opinions that represent the learners' insights:

Student 1: *“In fact, contemporary art is great because you can say what you think.”*

Student 2: *“Art also reminds us of the problems someone has.”*

Disciple 3: *“Even the problems that we all have, in terms of the country or the place where we live.”*

The analysis of the fourth part has shown that the two specific explicative research questions (RQ1e and RQ2e) can be answered. We found that most students experienced a positive change in their attitude towards contemporary art. Their individual artistic response to the perceived art was also of high quality, especially in terms of content. By analysing all four parts, we can also answer RQ2e, because the method of aesthetic transfer has proven to be a successful didactic principle in an authentic gallery space.

Concluding comments

The aim of the empirical study was to test the success of the method of aesthetic transfer as a didactic principle in an authentic gallery space. The method of aesthetic transfer considers all the basic premises of art didactics and art education, and its main focus is on the transfer of aesthetic messages to the participants in the learning process. Research (Zupančič and Duh, 2009) has demonstrated the success of the method with preschool children, and now it has been demonstrated with primary school students. When visiting the gallery, students had the opportunity to interact with the authentic space and authentic artwork. During the study, we observed the students' attitudes towards the conceptual issues and the artworks themselves. We found that student attitudes changed after visiting the exhibition. In the first part, when the students visited the exhibition alone, some had already formed an opinion about a particular work, and some could not explain the meaning of a particular work. With guidance after the exhibition, guided discussion and additional explanation, as well as encouragement from the curator, the students changed their opinions to some extent, but we noted differences between the students. For the same work, some students accepted the artist's idea with enthusiasm, while other students did not see the point. The reasons for the varying responsiveness of the students are to be found in their different life experiences, for some identified with certain parts more than others. In general, we can conclude that the first part, i.e., the development of artistic appreciation, went according to expectations.

A similar process of systematic introduction to the experience of artwork was demonstrated among primary school students in a previous study (Duh, Herzog and Zupančič, 2014). Likewise, a similar process proved to be appropriate for high school students (Duh, 2013, 2014).

We can conclude that, according to our assumptions, these artworks were experienced and understood by the students when explaining and speaking. We also found that students involuntarily connected the artworks to their lives and looked for parallels to issues that were current for them, regardless of individual experience. It was also interesting to learn that the themes or content of a work of art can be linked to different areas of our lives. Conversely, through artistic work we can express our thoughts, feelings or critical stance on any subject. Similar findings were made in a previous study with younger students (Duh, Pavlič, 2015). At this point we would like to highlight the task that the students worked on in the third phase of the aesthetic transfer method, the reaction phase. The task was not typically artistic, as these students would have been used to from school in the form of artistic-creative work. Interestingly, no student commented negatively on it, indicating that with this kind of practical work, the students understood and grasped the essence of contemporary visual art, where idea is more important than form.

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FROM TRANSCULTURAL ENTANGLEMENTS TO INTEGRATED LEARNING EXPERIENCES? TRANSCULTURAL MUSEUM EDUCATION AT BERLIN'S MUSEUM OF ISLAMIC ART

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Abstract/Izveček Taking three educational initiatives at the Museum of Islamic Art in Berlin as case studies, this paper explores how the museum engages in transcultural museum education. While the exhibition parcours 'Objects in Transfer' highlights the transcultural entanglements of objects, 'Multaka' is a traineeship project preparing refugees from Syria and Iraq to become museum tour guides for Arabic-speaking visitors. 'Tamam', a joint initiative with mosque communities and Muslim associations across Germany, develops collection-centred educational material for young Muslims. The paper explores key findings from an evaluation of the interactive exhibition parcours 'Objects in Transfer' within the context of collaborative initiatives such as 'Multaka' and 'Tamam'.

Od transkulturnih prepletenosti do integriranih učnih izkušenj?

Transkulturno muzejsko izobraževanje v berlinskem Muzeju islamske umetnosti.

Prispevek obravnava dejavnosti v muzeju, namenjene transkulturnemu muzejskemu izobraževanju, in sicer na primeru treh izobraževalnih pobud v obliki študij primera v Muzeju islamske umetnosti v Berlinu. Medtem ko razstavnih parkur "Objects in Transfer" poudarja transkulturno prepletenost predmetov, je "Multaka" projekt pripravnštva, ki begunce iz Sirije in Iraka usposablja za delo muzejskih vodnikov za arabsko govoreče obiskovalce. "Tamam" predstavlja skupno pobudo skupnosti mošej in muslimanskih združenj v Nemčiji, ki razvija izobraževalno gradivo za mlade muslimane in temelji na zbirkah. V prispevku predstavljamo ključne izsledke vrednotenja interaktivnega razstavnega parkurja "Objects in Transfer" v okviru sodelovalnih projektov, kot sta "Multaka" in "Tamam".

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Introduction

Forming part of the National Museums in Berlin, the Museum of Islamic Art is located on the second floor of the Pergamon Museum on Museum Island in Berlin's historic centre. The museum's collection covers areas ranging from the Mediterranean region and Spain, across Anatolia and the Middle East, to Central Asia and India. According to the museum's website, "the collection contains works of art, cultural artefacts, and archaeological finds from Islamic peoples and societies that range in date from late antiquity to the last century" (Staatliche Museen zu Berlin, Museum of Islamic Art). The collection originates from the (disputed) donation, in 1903, of the so-called Mshatta Façade, a reconstruction of the fragments of what is assumed to be the façade of a Jordanian palace building dating from the 8th century CE (Staatliche Museen zu Berlin, *Mshatta in Focus: The Jordanian desert palace in historical photographs*).

Founded in 1904 and originally presented in the Kaiser Friedrich Museum (renamed Bode Museum in 1956), the collection of the Museum of Islamic Art has been on display in the upper galleries of the Pergamon Museum since the opening of the current building in 1930. The museum claims to be the oldest museum of Islamic art outside Islamicate countries. Its collection consists of about 100,000 objects originating from Southern Europe, North Africa and West Asia as well as Central and South Asia, and dating from the 7th through the 19th centuries (Staatliche Museen zu Berlin, Objectives of the Museum für Islamische Kunst). Exhibits include architectural features such as prayer niches, one of the Alhambra cupolas, monumental architectural reconstructions such as the Mshatta Façade, jewellery, manuscripts, calligraphic works and miniatures, and objects of applied arts and crafts, such as ceramics, carvings, metalwork, glasses, textiles and carpets (Staatliche Museen zu Berlin, *Art of Islamic Cultures*). With the Pergamon Museum currently undergoing major renovations, the Museum of Islamic Art is about to relocate from its current South wing into the North wing of the Pergamon Museum (Staatliche Museen zu Berlin, *Mshatta in Focus*).

This paper takes the exhibition *Objects in Transfer* and the collaborative initiatives Multaka and Tamam as case studies to explore how the Museum of Islamic Art engages in transcultural museum education and outreach in the context of Berlin's increasingly diverse society.

The three projects are explored against the backdrop of recent debates in art history and cultural heritage studies, which challenge established notions of “Islamic art” from a historical and systematic perspective. I particularly draw on Shalem’s (2012) “plea for a critical rewriting of the history of the arts of Islam”, in which he traces how primarily Western scholars have produced a simplistic and overly homogenous narrative of “Islam” and art from Islamicate countries. Grinnell (2016), examining how museums in Europe perpetuate stereotypical misrepresentations of Muslim cultural heritage in Europe, questions notions of “Islamic art” as distinct from, as opposed to entangled with, art from Europe. John Reeve (2018) emphasises the need for museums housing art from Islamicate countries to overcome historical narratives of Islam as “monolithic and unchanging”, suggesting instead presentation of the arts from Islamicate countries as embedded in ever shifting contemporary practices, both historically and in the present. To understand how the gallery space shapes learning experiences and contextualises visitor response to interactive devices provided in exhibitions, I finally draw on Falk’s (2009) empirical research about the procedural nature of learning and his framework for the museum visitor experience in informal learning environments such as museums.

The three projects *Multaka*, *Tamam* and *Objects in Transfer* are embedded in the museum’s mission to act as a mediator of art from Islamicate countries in the context of public debates about migration and the “difficult climate currently surrounding the public discourse on Islam” (Weber 2016, 5; El-Menouar et al 2017, 10, 17; Reeve 2018, 55) (Museum für Islamische Kunst. The collection of the Museum für Islamische Kunst). Not only does the museum explore the “historical and cultural connections between the Mediterranean region [...], Central Asia and South Asia”, but it also sheds light on the “social diversity of Islamicate regions”. One of its major educational aims is the exploration of art from Islamicate countries and regions from a cultural studies perspective, rather than a solely religious perspective (Weber 2012, 299; 318). Emphasising their “social responsibility”, the museum regularly reaches out to “local actors” in order to create an open place in Berlin’s increasingly diverse society. Through a range of collaborative projects, such as *Multaka* and *Tamam*, designed to connect with local Muslim communities in particular, the museum aims to “develop new content” and explore “different perspectives and narratives”. Through “multisensory experiences”, the museum aims to “heighten curiosity, raise questions and provide spaces for [...] discussion”.

Through their education and outreach programme, the museum seeks to enable the public as well as “specific target groups” to “see the familiar with different eyes” (Museum für Islamische Kunst. *Objectives of the Museum für Islamische Kunst*). By highlighting how historical objects from the collection might help visitors explore and reflect on transcultural entanglements, initiatives such as Tamam or *Objects in Transfer*, aim at providing inclusive “models for cultural identities” considered entangled rather than exclusive (Weber 2012, 302; Weber 2016, 7; Grinell 2016, 7; El-Menouar et al 2017, 61-2).

Multaka

Multaka is a joint initiative of the Museum of Islamic Art and several partner institutions in Berlin, such as the Ancient Near Eastern Collection in the Pergamon Museum and the Bode Museum of the National Museums in Berlin, and the German Historical Museum. Called ‘meeting point’ in Arabic, Multaka has offered training to refugees from Syria and Iraq that have settled in Berlin since 2015. Through the Multaka project, they have been trained as tour guides, providing guided museum tours to Arabic-speaking visitors who fled Syria or Iraq, with Syrian and Iraqi teenagers and young adults as their primary target audiences (Museum für Islamische Kunst. *Multaka: Museum as Meeting Point*). All partner museums house exhibits from Islamicate countries. At the German Historical Museum, participants in the guided Multaka tours learn about German history in their first language, Arabic. In all guided tours, the tour guides explore German history with the participants in the tour. “We talk about how the Germans have rebuilt their country after the Second World War. For visitors from Syria, this is of particular importance. It might give them hope for rebuilding their country, Syria, after the war,” as one of the trained tour guides, an artist from Syria, explains in a short feature film about the Multaka project aired on German television (Titel Thesen Temperamente 2016). Building on its own, in part disputable, institutional history as both a public museum and a research institution involved in the excavation and reconstruction of cultural heritage in West Asia and beyond, the museum sees their mission as civic engagement. Not only does the museum website claim the museum’s collection to represent the “history of humanity”, but it also claims its historical acquisition of cultural heritage as an act of “appreciation” that is effective in strengthening their target audience’s self-esteem and confidence in integrating “into our society”

in Germany (Museum für Islamische Kunst. *Multaka: Museum as Meeting Point*). The museum director, Stefan Weber, in an interview for the feature film, highlights how their mission is connected to their collection and expertise in the conservation and reconstruction of cultural heritage. The participants in the tours “come here and learn a lot about their own culture and how much it is appreciated here. It is incredibly important that refugees say, I am accepted and valued here in Germany. You can see how our appreciation of their culture impacts on their body language, it makes them hold their head up high again. And for democracy in Syria, we need people who appreciate their own culture and themselves through culture, in order to respect others, too” (Titel Thesen Temperamente 2016) Through the embedding of “historical and cultural connections between Germany, Syria and Iraq” into an “epoch-transcending narrative”, the museum claims to provide refugees in Berlin with a “connecting link” between their “countries of origin and their new host country” and “a context of meaning for their lives here” (Museum für Islamische Kunst. *Multaka: Museum as Meeting Point*). Through the Syrian Heritage Archive Project, jointly initiated by the German Archaeological Institute in 2013, the Multaka initiative is being embedded in the museum’s overall approach to cultural heritage management (Museum für Islamische Kunst. *Multaka: Museum as Meeting Point*). Through the Syrian Heritage Archive Project, archaeologists seek to digitise recent and historical photographs of now damaged or destroyed cultural heritage in West Asia. “It is important that Syrians understand that their cultural heritage was essentially built through an enormous religious and ethnic diversity. In order to overcome the divisions caused by the war, it is important for Syrians to be proud of this cultural diversity rather than a Sunni, Shia or Armenian background. This is crucial for rebuilding and reuniting the country,” as Stefan Weber emphasises (Titel Thesen Temperamente 2016).

While the museum director highlights the museum’s collection and its significance for civic engagement in the twenty-first century, some of the participants in the guided Multaka tours filmed in the TV feature point to the darker side of the collection’s history. When the guided tour reaches the reconstructed historical Mshatta Façade that, after intervention by German attachés, was given to the German Emperor William II as a gift by the Ottoman Sultan, two participants in the guided tour explore different perspectives on the collection’s acquisition history.

While one of them points out that “they have taken away everything, the Ishtar Gate, everything,” the other one replies that “that’s actually a good thing, that they brought it here, because this is how they preserved our cultural heritage.” While he then critically embeds German acquisition politics during imperial times in broader colonial contexts, musing that “there used to be many excavations at the time, they had the power, but it wasn’t only the Germans,” the first participant describes his emotional response to the displays in the Pergamon Museum: “When I saw the Ishtar Gate here for the first time, I almost cried.” While this featured conversation between participants of the guided tour certainly gives us a glimpse into the educational outcome of the Multaka project, more research is certainly needed to shed light on the various interpretive and emotive layers within visitor experience, particularly for visitors that fled Syria or Iraq. Originally, the Multaka project aimed at providing refugees from Syria and Iraq with access to museums using “peer-to-peer communication” to facilitate “their participation in the public sphere”. In an attempt to broaden the museum’s outreach, Multaka tours by Syrian and Iraqi Berliners have also been offered in German and English since 2018 (Titel Thesen *Temperamente*, 2016). Thorough research is necessary to produce a more nuanced understanding of how key target clients of the Museum of Islamic Art – i.e., visitors from West Asia with a particular focus on refugees from Syria and Iraq as well as domestic and international tourists – respond to both the museum’s reconstruction and presentation of cultural heritage, albeit partly contested, and its initiatives in civic engagement, social inclusion and public participation.

Tamam

Tamam is an educational project in collaboration with more than fifteen mosque communities and Muslim associations in Berlin and across Germany. Over the course of three years, from 2015 through 2018, Tamam developed educational material for young Muslim communities across the country. Claiming to provide no more than the “institutional framework and its collection”, the museum frames Tamam as a collaborative project “by Muslims for Muslims”. Cooperation partners include the Central Association of Muslims in Germany, the Liberal Islamic Association, Ditib Turkish-Islamic Union for Religious Affairs, and the Islamic Cultural Centre of Bosnians in Berlin. Another cooperation partner was the Institute of Islamic Theology at the University of Osnabrück in Germany.

Candidates enrolled in higher education training for Imams at Osnabrück were involved in the development of educational material for the project. Through a range of exercises related to objects from the museum's collection, Tamam aims to encourage their target audience to explore their identity as young Muslims in Germany through the museum's collections of art from Islamicate countries: "Discover the art of Islamicate countries – and your connection with it!", as the project website puts it (Tamam Project).

Tamam – 'Ok' or 'that's all right' in Arabic and Turkish – aims to strengthen the self-esteem of young German Muslims that are encouraged to share their experiences growing up in Germany's increasingly diverse society. Topics covered include the transcultural entanglement of objects, religious diversity in Islamicate countries across the globe, or entangled worlds and hybrid identities, among others. (Tamam Project. Übungen). In 2018 the Tamam team began training volunteers from mosque communities across Germany in setting up their own Tamam classes. Through Tamam, the Museum of Islamic Art and its cooperation partners seek to diversify their audiences, enhance the participation of Muslims in cultural activities and foster social cohesion within German society (Tamam Project. How TAMAM developed). In collaborating with a wide range of religious and culture-centred Muslim cooperation partners, Tamam reaches out to a carefully defined target audience. Young Muslims from mosque communities across the country are encouraged to explore their complex Muslim-German identities, considered as hybrid by the project, and to share with the group, their experience of growing up Muslim in Germany. While the museum claims to further civic engagement through collaborative initiatives such as Tamam, collaboration partners and the precisely targeted participants remain, for the time being, within their own communities. It remains to be seen whether or how the collaboration partners seek to broaden their approach, diversify their target audiences, and reach out to young non-Muslim stakeholders too.

Objects in Transfer

Objects in Transfer, the third project this section explores addresses an audience slightly distinct from the ones targeted by Multaka or Tamam. In broad terms, one of the curators identifies as their target audience the "individual adult visitor", as opposed to members of a guided tour (Vassilopoupou 2016, 39).

Objects in Transfer is the title of an exhibition that has been on display at the Museum of Islamic Art in Berlin since 2016. The curators, calling their exhibition a “parcours” or trail through the exhibits of the permanent collection, aim at tracing how various objects in the collection explore shared motifs, shapes, and techniques across cultures around the globe (Dolezalek 2016, 26-8). The aim of the exhibition parcours is to highlight the interconnections among various objects across cultures, objects that visitors might not immediately associate with what is called Islamic art. Against the backdrop of increasingly ideological debates on Islam, the exhibition aims to question and challenge existing notions of “cultural boundaries” (Dolezalek, Beyer and Vassilopoulou 2016, 11). (Staatliche Museen zu Berlin. Museum of Islamic Art). The exhibition *Objects in Transfer* can be seen as one of several experimental projects the museum has been developing in preparation for the new permanent exhibition and its planned inclusive education and outreach programme. *Objects in Transfer* was set up in the context of a postdoctoral research project associated with the research cluster “Episteme in Motion” at Free University Berlin and the Museum of Islamic Art of the National Museums in Berlin. The exhibition parcours has been on display since 2016. Fifteen installations are placed throughout the galleries of the permanent exhibition of the Museum of Islamic Art. Two of the installations are hands-on stations that encourage visitors to sit down and play chess according to historically and geographically shifting rules explained at the installation. Three installations consist of touchscreens built into benches, enabling visitors to explore selected exhibits in more depth and in a “relaxed atmosphere” (Vassilopoulou 2016, 42). On the touchscreens, visitors can browse through videos, audios, photographs, drawings, maps, and short texts (Vassilopoulou 2016, 42). Turquoise museum labels and QR codes provided on the gallery walls indicate which exhibits are related to the exhibition trail. Turquoise arrows on the gallery floor in front of selected installations indicate other museums in Berlin and beyond that have related objects in their collections or on display. Related museums include the Bode Museum, the Museum of Asian Art, the Arts and Crafts Museum and the Picture Gallery, all forming part of the National Museums in Berlin, or the German Historical Museum, located in the immediate vicinity of Museum Island (Beyer 2016, 21). While some installations trace the object journey of selected exhibits in the collection, others highlight the multicultural context in which the exhibits were created and originally used.

By encouraging the visitor to explore selected exhibits through interactive and playful devices, the project challenges conventional notions of art from Islamicate countries and instead highlights the entangled nature of “cultural realities [...] [on] both sides of the Mediterranean”, as Stefan Weber, the museum director, points out in the exhibition brochure (Weber 2016, 5). Because of the fragmented nature of the project, comprising fifteen installations sprinkled throughout the galleries, the exhibition can be described as a *parcours* or trail through the permanent exhibition. From a content-centred point of view, these objects in transfer can be seen as interventions in the permanent collection, ones which seek to challenge narratives about Islamic art that the museum has been producing since its foundation in 1904 (Dolezalek 2016, 28).

Visitor Study

To understand how visitors engage with the innovative exhibition format and the interactive devices, a visitor study was carried out in the spring of 2016. On five weekdays and weekends over the course of four weeks, over one hundred face-to-face interviews and over one hundred tracking studies were carried out. Interviews were based on structured questionnaires in German or English and conducted in the exit area of the Museum of Islamic Art on the upper floor of the Pergamon Museum building. Interviewees were selected on a strictly random basis and approached after they had left the gallery space. In addition, visitors were tracked on their paths through the gallery space. Because of the temporary closure of the second half of the gallery space, tracking studies were carried out in the galleries housing the majority of the installations, from the entrance gallery through the Mshatta gallery. Owing to the small sample size of the study, findings are not representative. They nonetheless allow valuable insight, we believe, into how visitors engage with an innovative educational approach to addressing complex, transcultural issues.

Survey

Key findings of the study suggest that over half of interviewees were younger than 45 years. While neither children, nor young teenagers were included in the study, a fifth of interviewees were younger than 25 years. Sixty percent of interviewees in our sample were women, and almost 40% were men.

The median time spent in the gallery space was 18½ minutes, indicating that half the tracked visitors spent less than 18½ minutes in the gallery space, while the other half spent more than 18½ minutes.

The study indicates a high number of international visitors to the museum, with over two-thirds of interviewees visiting from abroad. Only a small minority (4% of interviewees) were local residents. Given the international profile of visitors to the museum, it is not surprising that a vast majority of interviewees were first-time visitors to the museum. More than that, the majority of interviewees (80%) stated that they wandered into the Museum of Islamic Art by chance during their overall visit to the Pergamon Museum or Museum Island. Over 90% visited the museum with friends, their partner or family. While more than half the interviewees had limited or no prior knowledge of art from Islamicate countries, roughly three-quarters indicated a certain interest in art from Islamicate countries. Almost two-thirds found that their visit to the Museum of Islamic Art had a positive impact on their interest in art from Islamicate countries. Overall, the information provided in the galleries was perceived as sufficient or excellent. While three-quarters of visitors used an audio guide, a quarter of visitors wanted more information in English or other foreign languages.

Our study further indicates that a considerable number of interviewees were unaware of the interactive installations of the exhibition parcours through the gallery space. An even higher number of visitors did not use the interactive devices. While only a minority ignored the benches with the multimedia touchscreens, two-fifths were unaware of the hands-on Oliphant installation, and roughly a third did not see the hands-on chess game station. More than a third of visitors said that they did not use the interactive devices, even if they had seen them in the galleries. It is worth noting that during data collection, some of the multimedia touchscreens were broken and unavailable for visitor use. Likely to be overlooked or ignored, the arrows on the floor, the QR codes and Apps provided in the gallery space were the least visible or favourite devices provided. These findings correspond with most visitors' struggle to identify the exhibition parcours as a coherent exhibition format. However, more than half of interviewees welcomed interactive devices in the gallery and generally appreciated a more interactive educational approach in museums. For example, interviewees acknowledged the positive educational effect of interactive devices on the learning experience of children and younger audiences in informal learning environments such as museums.

Others highlighted that a more interactive curatorial and educational approach generated more options for visitors to choose from and enhance their learning experience.

Tracking Studies

Visitors' favourite objects in the collection included architectural features from mosques and textiles, as our survey revealed. Nearly a quarter of interviewees nominated the prayer niches as their favourite, and almost a fifth best liked tapestry. Further objects of interest were the wooden decoration of the Aleppo Room and the Mshatta Façade from eighth-century Jordan. The tracking studies enabled us to further identify popular exhibits and reveal both highly frequented gallery space as well as cold spots in the gallery space. While tapestry and the Aleppo room, both popular among interviewees, were on display in the second section of the gallery space, which was partly closed on the days of our study, the benches, all placed in the first section of the gallery, were the areas where most visitors stayed longest. Since the benches not only offered visitors a place to rest and relax, but also provided built-in multimedia touchscreens encouraging visitors to delve deeper into the history of selected objects from the collection, these findings are hardly surprising. Indeed, findings from the survey indicated that the interactive devices of the exhibition parcours proved popular among interviewees. These findings are supported by our observations from the tracking studies.

Our findings about interviewees' favourite pieces from the survey correspond with findings from the tracking studies. Apart from the benches, highly frequented hot spots include the prayer niches from the Kashan mosques of the Isfahan region in Iran and from Konya in Anatolia, Turkey; the historical Oliphant and the corresponding interactive installation; and the gallery housing the Alhambra cupola. Parts of the monumental Mshatta Façade of the seemingly abandoned royal palace in the Jordanian desert, dating from the 8th century CE, are among those hot spots that visitors explored frequently but at which they only glanced.

Another frequently, albeit not intensely explored hot spot is an architectural decoration in the style of a prayer niche from a Samaritan, i.e., Jewish, private house in Damascus, Syria. Dating from the 15th or 16th century, the decorative niche is one of the indicative transcultural "objects in transfer" included in the exhibition parcours.

Praised on the museum label as an “outstanding example of a shared decorative design language”, the decorative niche indeed reflects “cultural diversity in Damascus” in an exemplary way. Under Mamluk rule, from 1250 through 1517, such a design was commonly applied to decorate pieces created and used in Muslim, Christian and Jewish communities alike. Since the Damascene niche reflects a shared sense of style, it is labelled as a key object in the *Objects in Transfer* exhibition parcours. Least frequently explored cold spots include the showcases along the walls stretching over the three main galleries in the first section of the exhibition space. Other cold areas include large areas of the Mshatta gallery, a central area of the exhibition space, and a smaller gallery adjacent to the Mshatta gallery, tucked away behind the monumental façade and often housing small special exhibitions.

Overall, findings from the tracking studies support our main conclusions from the survey. Neither the interviewees, nor the visitors tracked on their path through the gallery space seemed to fully acknowledge the specific format of the exhibition parcours of the “Objects in Transfer” developed to produce alternative narratives to existing notions of Islam, and closely aligned with the museum’s mission to question cultural boundaries and address transcultural diversity. However, both interviewees and visitors engaged, to varying degrees, with some of the objects in transfer, particularly the multimedia touch screens built into benches. In conclusion, while the exhibition parcours was not fully effective in engaging visitors, both interviewees and visitors generally appreciated the interactive devices provided in the gallery.

Conclusion – The Museum as Multaka / Meeting Point?

Given the innovative, yet multi-faceted educational approaches of all three projects explored here, how to reconsider key findings from our evaluation of *Objects in Transfer* in the context of collaborative initiatives such as Multaka and Tamam?

Reconsidering Target Audiences

While the Multaka and Tamam projects address clearly defined target audiences, i.e., refugees from Syria and Iraq settling in Berlin and young Muslim Germans from mosque communities across the country, respectively, the curators of *Objects in Transfer* had an imprecise idea of the audiences they attempted to reach.

However, while Multaka and Tamam have been effective in engaging with their narrowly defined target audiences through peer-to-peer communication, participants in the two projects have predominantly remained within their respective predefined segments. By contrast, *Objects in Transfer* was less effective in defining a meaningful target audience to be addressed by their interactive curatorial and educational approach, although having a mission as clearly defined as Multaka or Tamam. In broadly targeting individual adult visitors, as opposed to young visitors or guided tour members, *Objects in Transfer* still wants a clear definition of its target audience. Given the museum's mission of civic engagement and social cohesion, a nuanced reconsideration and clarification of their target audiences would be necessary for each of the three projects.

Learning in the Gallery Space

A second area deserving further attention includes the reconsideration of how gallery space might shape learning experiences. Key findings from our survey as well as tracking studies suggest further enhancing identified hotspots across the galleries. Most likely frequented and intensely explored areas such as the benches with built-in multimedia touchscreens and architectural features such as the prayer niches might be further highlighted to help visitors structure their learning experience. Not only can visually enhanced hot spots draw visitor attention, but they also highlight in-focus areas for visitors to sit down and engage more deeply with interactive devices that enable self-directed learning. The Damascene decorative feature in the style of a prayer niche, for example, needed visual enhancement, since it was a key feature of the exhibition parcours and seemed particularly well-suited to explore the transcultural complexities the exhibition aims at highlighting. However, despite its placement next to one of the popular built-in benches, the Damascene decorative niche remained a relatively cold spot.

In addition, the areas in the Mshatta gallery identified as cold spots might be reconsidered conceptually and more effectively used as enhanced learning spaces where visitors could sit down and engage more deeply with a range of interactive devices and other learning material or relax and exchange their experiences with accompanying family or friends.

Given that many visitors, while welcoming interactive learning tools, didn't acknowledge the interventionist format of the parcours aimed at providing alternative narratives, more research is needed to clarify to what extent enhanced learning areas, designed in an attractive, yet conventional or familiar style, might be better suited than the parcours format to enhance visitor engagement with the collection and question existing notions of Islam, as suggested by the curators.

Integrating Audiences and Learning: The Museum as Multaka/Meeting Point

In conclusion, how can our findings be contextualised further within the museum's educational outreach programme and collaborative initiatives as discussed in this paper? How might art from Islamicate countries be understood as entangled with, rather than distinct from art in European countries (Dolezalek et al 2016; Grinell 2016)? How can the arts from Islamicate countries be explored as contemporary "living cultures", rather than historical exhibits in museum collections representing a bygone past (Reeve 2018)?

A more nuanced approach to segmenting target audiences, such as offering Multaka guided tours in English and German, certainly points in the right direction. However, to fully exploit the transformative potential of each project explored here, the museum's innovative educational initiatives should become better integrated with one another and with the museum's permanent exhibition and programming. The identified cold spots, transformed into enhanced learning areas as outlined, might well be used to host more, and more diversified learning projects such as Tamam inside the gallery space. Multaka guided tours could be expanded into workshops or other dialogical exchange formats for Arabic, English or German-speaking participants and could take place in the enhanced learning areas open to all museum visitors to just drop in. Integration of innovative, yet highly distinct initiatives such as Multaka, Tamam and *Objects in Transfer* into the permanent exhibition and daily routine of the museum would certainly help foreground the museum's educational ambitions, making the programmes more accessible to an even wider range of audiences. Moreover, such an integrated approach might further highlight and enable museum visitors to not just read about, but experience, and ideally participate in the entangled nature of transcultural collections in the gallery space.

Rather than training themselves to appreciate historical collections of Islamic Art, museum visitors and drop-in participants might actively take part in an exchange of experiences with transcultural heritage and engage in entangled art practices from Islamicate countries, in a Berlin museum and beyond.

Not only would such an integrated effort across educational initiatives and the permanent exhibition enhance the visitor learning experience, but it would also transform the museum galleries into a more engaging and inclusive *multaka*, a public meeting space.

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PEDAGOGICAL POTENTIAL OF ONLINE MUSEUM LEARNING RESOURCES

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Abstract/Izveček The COVID-19 era has changed the way most institutions operate, including museums and their educational activities. The aim of this paper is to investigate the types of online learning resources represented on museum websites, as well as to analyse their pedagogical features. Mixed research was applied, while the sample consists of museums included in the relevant portals that provide visibility for cultural institutions in Serbia. The analysis of the research results made it possible to determine the current level of development of pedagogical features of online museum learning resources and to identify opportunities for their improvement.

Pedagoški potencial muzejskih spletnih sredstev za učenje

Čas pandemije COVID 19 je spremenil način obstoja in delovanja večine institucij, vključno z muzeji, in njihovo pedagoško dejavnost. Cilji tega dela se nanašajo na raziskovanje različnih tipov spletnih (angl. on-line) sredstev za učenje vsebin, ki jih ponujajo spletne strani muzejev, kot tudi analiziranje njihovih pedagoških aspektov. Uporabljeno je kombinirano raziskovanje kvantitativnih in kvalitativnih raziskovalnih pristopov. Reprezentativni vzorec pomenijo muzeji s primernimi spletnimi stranmi, ki poskrbijo za vidljivost kulturnih ustanov v Republiki Srbiji. Analiza raziskovalnih rezultatov je omogočila, da se potrdita trenutni nivo preglednosti razvoja pedagoških vsebin muzejskih spletnih vsebin za učenje in identifikacija prostora za njihovo izboljšanje.

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Introduction

Changes in today's world concerning the development of knowledge-based economies and the accelerated development of digital technologies affect the ways in which individuals and institutions function in society and point to the importance of using diverse sources of information and education. In such a framework, the importance and role of the museum should be considered, which today, among many functions - collecting, documenting, researching, preserving and presenting materials - places renewed emphasis on education. Hence, the task of the museum to develop its own educational roles and to cooperate with institutions that provide formal and non-formal education has become important. It is an important way for museums to contribute to the valuation, understanding and affirmation of local, national, and European heritage (Duh, 2015, 89). Thus, at a time of rapid social and technological development, museums are developing new approaches to documenting, preserving and displaying cultural heritage, as well as facilitating the learning process, including online learning opportunities. Although virtual museum environments have not been a novelty for a long time, the use of digital resources for the purpose of online learning has not been widely used in education so far. The COVID-19 pandemic accelerated the development of museums' digital dimension and posed new challenges to them. However, despite the construction of a fund of museum digital materials, tools and resources for learning, there is still a lack of research aimed at their evaluation from a pedagogical perspective. Conducting such research is important because the results would make it possible to see the gap between the respect for pedagogical scientific knowledge in the realization of digital activities of the museum and the current state of available online learning resources. In that framework, the subject of this study concerns online museum learning resources and their pedagogical potential.

Museum pedagogical activities: theoretical framework

Today, there are many theories in the scientific literature that clarify learning in museums from different perspectives, while contemporary educational discourse is undoubtedly dominated by constructivist ideas (Bautista, 2014; Hein, 2006; Witcomb, 2006).

Hein (2006) writes that the constructivist approach suggests that learning is a process of creating meaning not only under the influence of museum artifacts and the way they are presented, but also under the influence of culture, prior knowledge, visitor experience, and the circumstances of the visit. Building on these constructivist ideas, and to break the link between the mechanistic interpretation of interactive models and the effort to democratize the museum, Witcomb (2006) writes that serious dialogue should become the basis for a new understanding of interactivity. Furthermore, Falk and Dierking (2008) developed a model that considers learning in a museum as a highly contextual process; on the one hand, learning is very personal and is influenced by the prior knowledge of the individual, his experiences, interests, and motives. On the other hand, learning in a museum is influenced by society and culture, that is, the socio-cultural context. From a third perspective, learning always takes place in a certain physical environment; multiple architectural and design factors, including lighting, presentation, and context, as well as the quality and quantity of information presented, also influence the nature of learning that takes place there. These theoretical approaches reflect student-centred teaching practices that in recent decades have replaced the behaviourist tradition. This shift from the traditional transmission model of education as a process of transferring pre-built forms of knowledge, to a model that gives priority to personal experience, active learning and social activities, was adopted in the course of integrating digital technology into the online environment.

Online museum learning resources

Theoretical considerations of learning in the museum indicate the complexity of museum experiences, with the literature emphasizing that digital technology has the potential to improve the process of constructing meaning from those experiences; physical context variables such as digital tool design, navigation and content organization, are very important, but of equal - if not greater - importance to the personal and sociocultural context of visitors (Falk and Dierking, 2008). That is why it is important to position the experiences gained in the online museum environment in the wider context of the social community. Originally, digital technology in museums was used for internal needs, data recording, scientific research, and communication. Today, however, museums incorporate the latest technology to better serve visitors; they offer new content on their websites: games, databases, social networks, online shopping, videos, event calendars, etc. (Bautista, 2014).

The digital age has thus given birth to the idea of participation in the museum, which is especially related to young people who are accustomed to visual effects, who are fast and direct in communication and who are familiar with new technologies and means of data transmission.

In that sense, we can talk about a shift in the way of presenting content on museum websites: from using websites as a source of information, to creating museum digital learning environments. Diverse types of online resources are also represented on museum websites, from those that allow primary school students to manipulate artifacts and actively explore museum content, to those resources that only conditionally accept the philosophy of active learning (Sumption, 2001; Varisco and Cates, 2005). Given the availability of different types of online museum learning resources and the cognitive strategies they employ, it is important to acknowledge that the online environment can act in the direction of codification of outdated educational practices, this time in digital form. Following traditional lectures held online - teaching based on a transmissible approach - fails to take advantage of digital technology. Also, the literature (McTavish, 2006; Witcomb, 2006) re-examines the rhetoric of interactivity and points out that the use of interactive models that are mechanically or technically interpreted does not ensure effectiveness in achieving learning outcomes; the attitude of mental engagement is more effective than the activity of selecting and pressing the mouse button. Although museums today, more than ever before, are willing to make their content available to students and teachers, something more is needed than simply presenting museum collections online or merely introducing interactive models in through the technological medium.

The application of digital technology can encourage the development of new communication patterns and new solutions to promote active learning. The online environment has the potential to make it easier for primary school students to independently determine the content, place, and time of learning. The digital environment can also expand multiple learning opportunities; diverse learning possibilities, interaction, and online materials of distinct levels of complexity provide adaptation of the digital environment to students from varied cultural backgrounds, interests and levels of knowledge. Research findings (Puurula, 2002) suggest that digital technology also provides the potential for cross-curricular linking of content, with the application of various measures of differentiation and individualization. The literature also points out that digital technology can make opportunities for users to follow what interests them and to experiment with new ideas, gaining knowledge based on meaningful experience (Sylaiou et al., 2017).

The digital environment also allows a wide range of opinions (Witcomb, 2006), which would ensure that the interaction called for by museum websites is not reduced to passive computer use but encourages new ways of thinking. Thus, users are positioned not only as consumers, but also as creators of knowledge. In addition, various online platforms have been developed where users can communicate in real time. Museum websites also offer entertainment in the field of culture and the arts, to ensure learning through play. Research shows that elements of play, such as interaction, competition, and timely feedback, positively affect motivation to learn (Mikalef, Giannakos, Chorianopoulos, and Jaccheri, 2013). Finally, museum online learning resources create space for social inclusion; they can act in the direction of removing barriers when it comes to difficult or impossible access to museum buildings (travel costs, spatial distance, impaired mobility).

Evaluation of the museum digital learning environment: previous research

The trend of developing museum online learning resources, accelerated during the COVID-19 pandemic, has resulted in an increasing amount of research aimed at assessing the educational aspects of museum websites. For instance, there is a significant study focusing on the evaluation of digital applications of virtual museums, which found that the applications were rated highest in the information architecture component, and that less attention was paid to the educational value of museum content (Daniela, 2020). Although the conclusion is that most of the applications are learning tools with the potential to arouse interest, to upgrade existing knowledge and add new knowledge, and to introduce innovations and changes in organizing and presenting learning content, the study indicates that their application cannot completely replace the role and work of teachers. Another notable study has focused on researching interactivity as a key element in encouraging learning (He, Lanham, and Wood-Bradley, 2021). An analysis of digital learning units posted on immigration-oriented museum websites has shown that each learning unit can contain multiple levels of interactivity, but lower levels of interactivity were found to be most prevalent. When it comes to considering the level of interactivity from the aspect of digital content, the results of the study show that digital learning units can contain several types of digital content, each of which can encourage different levels of interactivity; while static content types can provide low level interactivity, semi-dynamic and dynamic content types can provide mid to high levels of interactivity.

Another study (Samaroudi, Rodriguez Echavarria, and Perry, 2020) examined ways in which, during pandemic lockdown, cultural heritage institutions sought to provide their users with the opportunity for enhanced museum experiences. Data collected from the websites of cultural heritage institutions in the UK and USA show that during this period, these institutions invested considerable effort in creating diverse web offers for regular audiences, while, at the same time trying to attract new users by implementing online resources on websites. The study concludes that cultural heritage institutions have used a significant part of their resources to ensure digital access to their content, but that there is also potential for online content development through the improvement of virtual visits and focusing on vulnerable groups. That there is a need for further development of virtual museum tours is also indicated by a study (Gutowski and Klos-Adamkiewicz, 2020) that was conducted in Poland, during the COVID-19 pandemic lockdown.

The present study and research aim

Our research aims can be expressed in the following question: what types of online learning resources are represented on museum websites in Serbia and to what extent they do include important pedagogical aspects? The aim of this paper was to research the types of online learning resources represented on the websites of museums in Serbia, as well as to analyse their pedagogical aspects. The aim was operationalised through two research tasks: 1. to examine what types of online learning resources are represented on museum websites, and 2. to examine the level of involvement of pedagogical aspects in learning resources in the online museum environment.

Method

Procedure and sample

Mixed research was applied, with a combination of quantitative and qualitative approaches. The quantitative approach was used in the categorization of museum online learning resources, as well as for calculating scores related to the inclusion of pedagogical aspects, while the qualitative approach was used for further analysis of their pedagogical value.

The study was conducted between October 2021 and January 2022, on a sample of museums included in the relevant portals that provide visibility of information on cultural heritage and cultural institutions in the Republic of Serbia:

Museums of Serbia (<https://www.muzejisrbije.rs/>) and Search Engines of Cultural Heritage of the Republic of Serbia (<https://kultura.rs/>). The first phase of the research included a sample of eighty-four museums, and after analysis of the content and data selection, the initial sample was reduced to seventy-six, because eight institutions did not have their own website. The sample of seventy-six museums consisted of the following types of museums: national museums (23), homeland museums (16), city museums (11), art museums (16), technical museums (4), theatre museums (2), historical museums (1), ethnographic museums (1), natural history museums (1) and military museums (1). The second phase of the research was to identify criteria for evaluating the pedagogical aspects of online museum learning resources. Examining the assumptions of constructivist pedagogy and analysing the literature on the educational potential of museum digital resources (Daniela, 2020; He et al., 2021) enabled summarizing key pedagogical aspects of online learning resources, i.e., formulating criteria that represent an appropriate combination of multiple features of the quality of the educational environment. The further processing of data included the evaluation of online museum learning resources using a checklist.

Instrument

The checklist compiled for the purposes of this research includes nine items, which are descriptions of the pedagogical aspects of online museum learning resources. The researchers and authors of the text expressed agreement with these items for each selected museum website on a scale from 1 to 3, where 1 means the lowest, 2 the middle and 3 the highest level of realization of the feature.

The items in the checklist for the analysis of pedagogical aspects of online museum learning resources were as follows: 1. Transparency and clarity - online museum resources are structured to allow clear navigation; 2. Multiple learning opportunities - differences in learning styles are taken into account; 3. Connecting content with previous knowledge and everyday life - it is possible to connect content with other information and with previous knowledge and experience; 4. Encouraging social interaction - exchange of experiences between students/users is supported; 5. Game context - attracting and maintaining attention through playful activities; 6. Encouraging the process of further learning - further research and use of various sources of information is supported;

7. Interactivity - two-way communication between artifacts and students, museums and students, and pairs of students is supported; 8. Adaptation for people with disabilities - different ways of receiving information are provided; 9. (Self)evaluation of acquired knowledge - the chance to monitor one's progress in learning is provided. For each item in the instrument, there was space for comments and more detailed description to facilitate qualitative analysis of the data.

Results

Types of online museum learning resources

To collect data on the types of museum online learning resources, based on the findings of previous studies (Sumption, 2001; Varisco and Cates, 2005) and search support for offerings on the websites of relevant institutions, the wide range of online resources was grouped into appropriate categories: 1. Online teaching - teaching activities harmonized with the school curriculum; 2. Online exhibits - 2D static images, with basic or more detailed information on digital material; 3. Virtual tours - virtual 3D tour of the museum with a functional presentation of museum content; 4. Lectures - video recordings of lectures, texts in electronic form and/or sound recordings; 5. Research databases - electronic database of museum materials, digitized books, exhibition catalogues and periodicals; 6. Learning activities - texts, videos and/or audio recordings that encourage learning activities; 7. Useable links - internal or external links offering additional information; 8. Conversation tools - chat rooms, blogs, e-mail, and bulletin boards. Table 1 presents the percentage of individual types of online museum learning resources in the total sample of museums that have their own website.

The analysis provided data for further quantitative and qualitative analysis of the websites of those museums whose rich online learning resources gave users clearer insight into their pedagogical aspects.

Table 1. Types of online museum learning resources (N = 76)

Type of museum	OT	OE	VT	L	RD	LA	UL	CT
National museum	3	23	10	14	17	7	11	18
Homeland museum		15	6	7	12	3	8	9
City museum		11	3	6	5		5	9
Art museum	1	15	4	10	11	2	7	13
Technical museum		4	2	4	3	1	3	3
Theatre museum		2	2	2	1	1	2	2
Historical museum		1		1	1			1
Ethnographic museum		1	1	1	1		1	1
Natural history museum		1	1	1	1			1
Military museum		1					1	
Full sample								
Frequency	4	74	29	46	52	14	38	57
N (%)	5.26	97.36	38.16	60.53	68.42	18.42	50.00	75.00

Note.

OT – Online teaching RD – Research databases

OE – Online exhibits LA – Learning activities

VT – Virtual tours UL – Useable links

L – Lectures CT – Conversation tools

Levels of involvement of pedagogical features in online museum resources

As part of the examination of the level of involvement of pedagogical goals in the resources of the museum online environment, a quantitative analysis of the websites of thirty-three selected museums was performed. The museums were selected for inclusion based on the digital development identified in the previous phase of the research (presence of more than half the identified types of online learning resources on the total sample of museum websites). Table 2 shows the average score values for each pedagogical aspect of online resources for the selected museums (the highest value is 3).

Table 2. Pedagogical aspects of online museum resources

Pedagogical aspects	Average value
Transparency and clarity	2.73
Multiple learning opportunities	2.39
Connecting content with prior knowledge and everyday life	2.12
Encouraging social interaction	2.67
Game context	1.42
Encouraging the process of further learning	2.09
Interactivity	1.70
Adaptation for people with disabilities	1.67
(Self)evaluation of acquired knowledge	1.21

Discussion

In the first task, (examination of types of online learning resources), it was determined that out of the total number of museums in Serbia that were initially included in the survey, 90.48% have websites. This result is significant, especially if we consider data from previous research (Krivošejev, 2013), which found that 57.50% of nominally regional museums in Serbia had their own websites, that the average website had only the most basic information, while virtual solutions were almost completely absent. Given the intense social and technological changes, it is logical that our research, conducted eight years later, yields a completely different picture.

Analysis of the data shows that only four of these museums have *Online teaching* (Museum of Vojvodina, Gallery of Matica Srpska, National Museum in Belgrade and National Museum in Niš) on their websites. The cultural-educational learning platform *eMuzej*, created in 2020 with support from the Ministry of Culture and Information, has certainly contributed to the development of thinking about establishing direct links between the school curriculum and museum artifacts. An important finding of this study concerns the fact that this platform has not yet been fully implemented. Furthermore, the data show that almost all the museums have *Online exhibits*. In general, two ways of presenting information and museum artifacts have been identified. While the first way concerns the provision of basic information about the artifact and the presentation of images in 2D format, the second way meets the criteria for “enriched educational exhibits” (Varisco and Cates, 2005). Although the analysis shows that most online exhibits on websites belong to the category of “enriched educational exhibits”, the additional information offered is primarily intended for older ages - high school students, students and adults.

Although the *Virtual Tours* feature offers users a simulated version of touring real museums at any time and from anywhere and has the potential to encourage an active approach to learning (McTavish, 2006), analysis shows that this type of online resource is underrepresented on these museum websites. Moreover, more than half the websites have *Lectures* in audio and video format. However, these lectures are most often available on YouTube channels, and not directly on the museum websites. There is thus a high probability that younger visitors, older ones, or those who have not developed skills in the digital world will be deprived of certain museum content.

The study also shows that the museum websites include *Research databases*, where visitors can download the entire content for learning: collections, catalogues, publications, brochures, and books. However, even here, it can be noted that this type of online resource is intended primarily for students and adult users. Online publications for children are poorly represented. An exceptional example is the Gallery of Matica Srpska, which offers a series of publications on its web pages intended for children in preschool and early primary school (see <https://www.galerijamatice.rs/en/children-educational-programs/preschool-and-elementary-aged-children>). It is in this sense that we can talk about *Learning activities* on museum websites. In general, most websites include learning activities, meaning that the user can copy, save or print the text. Digital tools that help primary school students to develop a deeper understanding of content in formal and non-formal learning situations (worksheets, games, puzzles, or role-playing) are not widely available. A valuable example is the mobile application “Muzejonica” from the National Museum in Leskovac (see <https://muzejleskovac.rs/mobilna-aplikacija-muzejonica>). It is an interactive game that calls for assembly of puzzle pieces, on three levels of difficulty. The research also shows that about half the websites have *Useable links*, and that there is a large presence of *Conversation tools*, which enable communication via e-mail or social networks. More detailed analysis shows that tools that allow synchronous communication (communication of individuals or groups in real time) are not available.

The second task of the research was to analyse the pedagogical aspects of online learning resources. The results show that the *transparency and clarity* of these museum websites in Serbia were evaluated with very high marks, and that no museum received the lowest grade for these qualities. This is important, since learning always takes place in a physical environment (Falk and Dierking, 2008), in this case in an online environment where the nature of learning organization and content presentation are crucial. The average scores for provision of *multiple learning opportunities* are high. Of thirty-three websites, sixteen received the highest rating, which speaks in favour of museums presenting information and content on their websites in various ways, adapted to different learning styles. Valuable examples are the timelines on the websites of the Nikola Tesla Museum and the Museum of Yugoslavia.

The average score for the aspect related to the *connection of content with previous knowledge and everyday life* is also relatively high; visitors are offered the opportunity to connect museum content with what they already know and to choose the type and amount of information. This is an element of the constructivist learning environment, which assumes that meaning is constructed through dialogue between the object and the learner, building on his previous knowledge and experience, supported by the museum's digital environment (Prosser and Eddisford, 2004).

For the pedagogical criterion of *social interaction*, which is considered essential for building knowledge and stimulating metacognitive processes (Falk and Dierking, 2008), despite the high average scores, this is mostly related to interaction via social networks (Facebook, Twitter, Instagram). There are no tools available for collaboration or real-time conversation such as chat rooms or discussion forums where visitors can raise additional questions, share experiences, or share new knowledge. The *game context* criterion is very important, because it ensures that the digital environment is made more fun and that learning occurs through play. This idea is based on research (Stevenson, 1994, as cited in Witcomb, 2006), which shows that the entertainment value of interactive models can increase the amount of time visitors spend on the exhibition. However, the analysis shows that the game context is rarely represented on museum websites, i.e., the average score for that feature is low. Nevertheless, an excellent example is the Museum of Vojvodina, which offers several playful activities on its website, from a series of short, animated films to interactive comics in augmented reality (see <https://www.muzejvojvodine.org.rs/lat/category/mis-harlampije>).

Research (Sylaiou et al., 2017) shows that the synergy of different sources and types of information ensures *the encouragement of the process of further learning*, which is a pedagogical goal with a relatively high average score. An excellent example of encouraging active research occurs, for example, on the website of Archaeological Park Viminacium, where a narrator guides the visitor through a virtual walk on the ancient site, while the text is formulated to invite the user to seek additional information about artifacts in reconstructed context (see <http://viminacium.org.rs/izlozbe/viminacium-virtual-tour>). The average score for *interactivity*, as a concept grounded in constructivism, is low. This is not about interactivity that is achieved by simply pressing a button, but about the representation of participatory environments, where a primary school student can change and build appropriate elements, test his ideas and become actively involved in problem solving (Roussou, 2010).

Only five of the websites received the highest score for this feature. A good example is the Gallery of Matica Srpska website, which offers an online questionnaire for sharing impressions; user ideas are considered when designing and creating new exhibitions, programs and events.

Although museums are important resources for social inclusion, when it comes to *adaptation for people with disabilities*, museum websites receive low scores. Nevertheless, there are outstanding examples of ensuring equal access to information; the websites of some museums have interactive applications in sign language (for example, Homeland Museum in Knjaževac, Museum of Vojvodina). The average scores for *(self)evaluation of acquired knowledge*, as part of the learning process, are very low. Exceptional examples are the websites of the National Museum in Valjevo, which offers the option of self-evaluation through a knowledge quiz, as well as the National Museum in Belgrade, where one can get feedback on the success of the activity (see <http://igrice.narodnimuzej.rs>).

This study comes with certain limitations. The first concerns the fact that the museum websites have never been completed because of the possibility of constant content changes. Another limitation is that, despite the application of the checklist, the evaluation still contains elements of subjectivity. These limitations could be partly overcome by continuing research activity in terms of monitoring the development of online museum resources, engaging an interdisciplinary research team, and further developing the content of the data collection instrument. Other sources of data should be included in future research, such as monitoring the reactions of online users - primary school students and individual interviews with museum educators.

Conclusion

Although this study has provided insight into the online resources that are currently available on the websites of museums in Serbia, the findings are not unequivocal. While, on the one hand, websites include varied types of learning resources, on the other hand, online teaching and learning activities are underrepresented. Even in post-COVID conditions, websites have been shown to focus on transmitting museum information. Online museum environments are mostly suitable for students or adults, who are interested in researching certain topics and who have sufficient prior knowledge to enable them to understand museum content. There is thus room

for improving online resources. It is important that museums base their pedagogical work in a framework including the chance for online activities to go beyond mere observation of exhibited artifacts in virtual space. It is essential to overcome the model of didactic interpretation (Hein, 2006), where museums retain the role of an authoritative source of knowledge and actualize the constructivist position according to which learning is understood as a process of constructing knowledge that gives meaning to the individual. Although it is noted that museums are finding ways to be relevant online and engage users, there is still a need for further development of interactive environments with hands-on and “minds-on” approaches implemented in the physical spaces of modern museums, as well as the curriculum of educational institutions. Significant attention should also be paid to vulnerable groups to respond to their needs and overcome the challenges related to digital exclusion.

Without neglecting the limitations of this study, it is clear that the analysis of the types of online museum learning resources and their pedagogical features, in addition to contributing to the corpus of scientific knowledge, also has practical implications. On the one hand, the research findings can benefit teachers who want to expand students’ learning experiences outside the traditional educational environment, while on the other hand, they provide guidelines for creating and maintaining online opportunities for active learning, critical thinking, and dialogue in formal, non-formal and informal education.

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CROATIAN VOCATIONAL SCHOOLS WITHIN A MUSEUM-SCHOOL PARTNERSHIP

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Abstract/Izveček The paper presents research on museum-school relationship from the point of view of teachers from secondary grammar and vocational schools. It explores their current and preferred interactions. The results show that teachers from vocational schools make field trips less frequently and are less satisfied with their relationship with museums. The characteristics of museum-school interactions are the same for both groups and form a model of low-intensity relations, with each institution maintaining its discrete authority, responsibilities and resources. Unlike the responses of the grammar-school teachers, those of vocational-school teachers do not indicate any development of the present relationship.

Ključne besede:

gimnazija, srednja strokovna šola, muzeji, muzejsko-šolsko partnerstvo, modeli interakcije

Hrvaške strokovne šole v okviru muzejsko-šolskega partnerstva

Prispevek predstavlja rezultate raziskave odnosa med muzejem in šolo z vidika učiteljev gimnazij in srednjih strokovnih šol ter podaja njihove trenutne in želene interakcije. Rezultati kažejo, da učitelji poklicnih šol redkeje organizirajo ekskurzije in so z odnosom muzejev manj zadovoljni. Značilnosti interakcij med muzejem in šolo so skupne obema skupinama šol ter tvorijo model razmerja nizke intenzivnosti, pri čemer vsaka institucija ohranja svoje posebne pristojnosti, odgovornosti in vire. Za razliko od odgovorov gimnazijskih učiteljev odgovori učiteljev strokovnih šol ne kažejo na spremembe v napredku odnosa med šolo in muzejem.

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The relationship between museums and schools can best be described with the words of Beverly Sheppard (2007, 182) who sees it as “perhaps the oldest and most successful form of education collaboration in the world of museums”. Museums are considered to be beneficial for learners on all educational levels, from pre-schoolers to university students, and different forms of relationship between the two institutions have been discussed and researched by museology and education theoreticians (Hein 1998; Hooper Greenhill, 1994; 2007) as well as practitioners (Dengel et al. 2011; Đilas 2015; 1980; Varva, 1980). From the mid-20th century, when museums started building stronger ties with schools and school curricula, until the present day, the features of museums as places of education acquired new dimensions. They “reshaped themselves for contemporary times” in terms of their priorities and range of educational provision. Their activities have become more complex, and the educational role has become closely intertwined with representation, identity construction, and social responsibility (Hooper Greenhill, 2007, 1). Museums also offer multifaceted approaches to education, and in their interactions with schools, they can contribute, among other things, to the learning and education processes, as well as to students’ cultural awareness and education (Dengel et al, 2011), especially if these aspects are officially recognised as among the core competences in formal education, as has been the case with Croatia’s National Framework Curriculum (NFC, 2011, 17). However, unlike grammar schools, where students receive general education, vocational schools follow programmes that are specifically designed to match the competences of specific vocations. They contain fewer periods in subjects that are closely related to specialized museum collections (such as visual arts, history, biology, or geography), which might influence their interaction with museums. To gain more insight into this issue, the goal of the research presented here was to examine museum-school relationships from the perspective of Croatian secondary school teachers with emphasis on the differences between grammar and vocational school teachers’ current practice and preferred relationships with museums.

Approaches to Museum-School Interactions

Considering the long tradition of museum-school relationships, it is not surprising that various types have developed, although the most traditional way in which schools use museums is through field trips (Gupta, Adams, Kisiel and Dewitt, 2010; Behrendt and Franklin, 2014), which corresponds to the Croatian terms out-of-

classroom teaching (Cro. *izvanučionička nastava*) and visits (Cro. *posjet*), both of which are defined by Croatian regulations (Pravilnik, 2014). Out-of-classroom teaching is a form of educational activity whose goal is to achieve curriculum-based objectives and outcomes outside the school environment; as an umbrella term, it comprises school outings, excursions, field work and school in the natural environment. The term school visits refers to other educational activities outside the school environment that are carried out for achieving educational goals and objectives as well as the cultural and public work of schools. Certain authors, however, consider visits as one type of out-of-classroom teaching (Skok 2002).

Museums are seen as sites of modern approaches to teaching, offering students originality, immediacy and experience. Free from strict teaching structure, museum environments can inspire students to develop their creativity, develop increased attention and interest, observe in more detail, freely ask questions, and propose innovative ideas and solutions (Husanović-Pejnović, 2011).

Depending on the ways that museums organize their activities around schools and the manner in which museums are used by schoolteachers, there can be a range of museum-school relationships. Wan Chen Liu (2007) proposes several models, mostly depending on the degree to which learning in museums corresponds to school curricular requirements and on who initiates and implements educational activities. In the provider-receiver model, museum staff take responsibility for teaching and managing the class without communicating details about teaching and learning with teachers. Depending on programmes, this model also corresponds to the use of museums for extracurricular activities unrelated to the school programme, for example, socializing students and introducing them to different cultures (Bélanger and Meunier, 2011).

The museum-directed model is based on the museum's initiative and entails finding ways to achieve goals set by the school curriculum. Engagement of museum staff can be seen as a crucial factor in establishing such a partnership because it is they who usually face the demands of the classroom and school contexts (Anderson and Zhang, 2003) to which they should adapt (Gupta et al. 2010). Since teachers' involvement at various stages of preparation and implementation of fieldtrip activities enhances the relationship between the institutions (Tal and Steiner, 2006) their role is considered important for successful field trips. It is suggested they should pre-visit the venue to meet the staff and arrange activities, and then prepare students for the experience (Behrendt and Franklin, 2014, 242).

This type of relationship also encompasses both educational and cultural objectives of the visit (Bélanger and Meunier, 2011).

A more pronounced role for teachers and heightened importance of the curriculum in museum education are discernible in the school-directed and museum-as-school models in which teachers are initiators who conceive of and create teaching material based on the curriculum with the help of museum staff. In the former, the museum positions itself as a provider of services or educational tools in response to demand from schools (Bélanger and Meunier, 2011), while in the latter model, “museum education is not an extension but rather the core of the school curriculum” (Liu, 2007, 131), and specific affordances of the museum environment and programming are used for achieving curriculum-based education goals. Museum exhibitions can be developed with teachers, in connection with curricular objectives and specifically tailored to meet the needs of particular subjects and school years, or museum staff can hold lectures that are also closely connected to the curriculum (Kačírsek and Tišliar, 2017). However, the criteria for curriculum-based activities and teaching material can be highly individual and contingent on the museum’s services and on the way teachers use museum programmes (Hooper Greenhill 2007).

The model of museum-school interaction through a third party is mediated by having one or more persons who encourage and help the institutions to interact. Cases like these can include a project-based relationship in which both museums and schools are engaged as partners to some other institution or organisation. Liu’s school-in-museum model presupposes that the school physically is set up within the museum space or that both institutions share premises. This model, characterized by a high level of interdependency between museum- and school-related content, is better developed in the USA through charter schools and museum-managed schools.

In addition to these specific models, one can determine more general levels of interaction intensity and interrelatedness (Chesebrough, 1998). Cooperation, as a low-intensity interaction, entails an informal relationship in which each institution maintains its discrete authority, responsibilities and resources, and the only thing shared is the information that brings them into contact.

In coordinated interactions, institutions show more understanding of the goals and tasks but with no actual merging of resources and without forming a shared mission, while in collaboration, interaction arises from a shared mission, new organizational structure and mutual responsibilities.

Collaboration is also conditioned upon common actions and clearly defined, mutually beneficial goals (Kovač and Buchberger 2013). Project-based programmes that focus on multiple discourses from different stakeholders, including students, and require commitment from both sides, clearly defined goals and objectives and agreed upon pedagogies are conducive to collaborative partnerships (Rahm 2016; Raaijmakers, McEwen, Walan, and Christenson, 2021).

In addition to the responsibilities of teachers and museum staff and their approach to the goals, outcomes and structure of the educational process prior, during and after the visit, a range of other factors can influence the formation and maintenance of the museum-school relationship. These include availability of staff, funding, time constraints caused by a tight curriculum that leaves hardly any room for fieldtrips, and communication issues related either to the educational content or to coordination (Ateş and Lane, 2020; Borac and Dujmović, 2015; Kisiel, 2014; Matias, Lemerise and Lussier-Desrochers, 2011; Michie, 1998). Despite this and the acknowledged importance of museums for schools and vice-versa, there is a gap in the literature about the characteristics of interactions between them, which this paper aims to fill by exploring the relationships between museums and secondary schools, with special focus on a comparison of vocational schools with grammar schools.

Research Methodology

Based on these approaches to interpreting and defining museum-school interactions, the goal of the research is primarily to provide an initial insight into the features of the relationships between Croatian secondary schools and museums, with special attention to differences between grammar and vocational schools. The significance of this study lies in the contribution of its results to the fields of museology and education in that they help determine the current state of practices, attitudes and pedagogies related to informal and formal learning within secondary-school field trips to museums. It offers significant scope for further investigation that can have a practical impact on the organisation and implementation of field trips. The goals of the study are to explore the ways in which teachers currently use museums during school field trips and improvements in the relationship they would like to see in the future. Two research questions and two hypotheses were formulated to address the objectives of the study.

Q1 What are the differences in the current relationship with museums between vocational and grammar-school teachers?

Q2 What are the differences in the preferred relationships with museums between vocational and grammar-school teachers?

H1 Vocational school teachers make fewer field trips to museums than grammar-school teachers.

H2 Vocational school teachers are less satisfied with their relationship with museums than grammar-school teachers.

The study was conducted through a survey which included thirty-one items. For the purpose of this paper, we present those results specifically linked to the set research questions and hypotheses. These include items relating to types of schools and years spent working in secondary schools, frequency of museum field trips, views on museums' benefits for secondary education, frequency of museum-school interaction characteristics, satisfaction with the museum-school relationship, barriers to collaboration and proposals for improvement. The closed questions are four-point Likert-scale items that were tested for reliability (Drost, 2011) and the value for Cronbach's Alpha was $\alpha = .84$. The forced scale was chosen to prevent clustering responses at the mid-point and to facilitate comparison between the two groups of respondents: grammar and vocational school teachers.

The quantitative data were analysed in the SPSS programme through descriptive statistics (frequency counts, percentages, median, mean) and the chi-square test with an alpha level of 0.05, which was used to verify the presence of significant differences in the responses between the two group of participants. The open-ended questions yielded textual data which were analysed through thematic analysis (Popping, 2015). Examination of responses led to the identification of recurring patterns and the defining of categories, which were then compared in number between the two groups of research participants: the grammar and vocational school teachers. Indication of difference in the responses between the two groups represents categories that are unique to either group and a frequency of concepts at least twice as high in one category of either group.

The survey was conducted in April 2021 using an online questionnaire emailed to 126 principals and educators (school counsellors) from all high schools in the City of Zagreb, and Zagreb and Varaždin counties, which are publicly available data on the website of the Croatian Ministry of Science and Education. They were asked to forward the message and the survey link to teachers working in their schools.

Research Results

The research was based on non-probabilistic intentional sampling and included altogether 256 teachers from three types of schools: grammar, vocational and arts schools participated in the survey, with 76% of participants being female and 24% male. Since the research objectives are to determine differences between grammar (heretofore GS) and vocational school (heretofore VS) in teachers' interactions with museums, the sample is composed of teachers from these two types of schools who have had five or more years of working experience in secondary education. The distribution of participants according to the type of secondary school is shown in Table 1.

Table 1. Distribution of survey participants based on school type

Type of school	f	%
Grammar school	103	48
Vocational school	113	53
Total	216	100

In the survey question related to the frequency of field trips, participants estimated how often they went on museums field trips, ranging from 1 (*never*) to *very often* (four or more times per year). The numbers and percentages of the *never* and *rarely* responses are higher among VS teachers when compared with their GS colleagues (Table 2). The statistical difference between the two groups is confirmed, with a p-value smaller than .001, which supports the first hypothesis that vocational school teachers take their classes on museum field trips less frequently than do grammar school teachers.

Table 2. Frequency of museum visits by vocational and grammar school teachers

Frequency of museum field trips	Grammar School (GS)		Vocational School (VS)	
	f	%	f	%
Never	13	12.6	29	25.7
Rarely (once/year)	34	33.0	65	57.5
Often (2-4 times/year)	41	39.8	17	15.0
Very often (>4 times /year)	15	14.6	2	1.8
Total	103	100,0	113	100,0

$\chi^2= 35.2872$	$p < .001$	$df=3$
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Bearing in mind that views on museums can have an influence on their use (Lemon and Garvis, 2014), teachers were asked to provide their views on the benefits of museums in the context of secondary education. The categories with the number of recurring concepts are given in Table 3. *Museum affordances* is a category that denotes specific learning advantages of the museum environment in terms of informality and sensorial learning, one of which is *learning by seeing*, presented in the table as a separate sub-category because of the large number of responses expressing the importance of visual exposure to authentic museums objects for learning. *Expanding knowledge* is stated as beneficial in terms of the general usefulness of additional knowledge to students.

Museums are also seen as places that *reinforce and supplement school knowledge*, by providing new information or experiences of real, tangible things in relation to what has been taught by the teachers.

Cultural education and enrichment are also seen by teachers as important for high school students, since these effects broaden their horizons, while contributing to their cultural capital and future museum-going. In addition, teachers mention *building heritage awareness, making sense of history* and *unique experiences* as important educational roles of museums. Compared to grammar schools, vocational school teachers put less emphasis on learning by seeing than on new knowledge. A difference is also discernible in the role of museums as places that help students to build heritage awareness, on the one hand, and a sense of history, on the other. VS teachers place more value on the presentation of historical knowledge, historical development of a phenomenon or one particular moment in history.

Unique experience is a category that relates only to VS teachers, and it primarily concerns particularities of the museum as an institution, such as containing artefacts that cannot be seen anywhere else.

The frequency of museum-school interaction characteristics was explored through twelve items in the form of questions, such as “To what degree do museum staff alone carry out activities?”, or “How often do you ask museum staff to adapt activities to your needs?”, to which teachers chose answers never (1), rarely (2), often (3) and always (4). The results expressed as median scores are given in Table 3, together with chi-square and p values denoting the presence or absence of a significant difference in the distribution of responses between the two groups.

Table 3. Benefits of museums for secondary education and their frequency for the two groups

Categories	GS	VS
Museums' learning affordances	12	5
Learning by seeing	20	4
Expanding knowledge	13	21
Reinforcing and/or supplementing school knowledge	38	33
Cultural education and enrichment	25	30
Building (local) heritage awareness	8	4
Making sense of history	3	10
Unique experience	-	4

The sample for this set of questions does not include responses from teachers who had never visited museums with their classes at the time they participated in the survey.

To determine the prevalence of each characteristic, the two extreme sides of the Likert-scale responses are divided into the negative (*never* and *rarely*) and positive values (*often* and *always*), whereby the median 1 and/or 2 is set as the determinant of a negative and median 3 and/or 4 of a positive value, with the positive value representing a higher tendency for a particular characteristic.

It is discernible from Table 3 that there are only three types of interactions with the positive value (expressed by the median 3): *Teachers initiate the visit*, *Museum staff alone conceive of*, and *Museum staff alone carry out activities in museum*. The remaining nine characteristics have negative values (median 1 and 2). The two lowest frequency scores for both groups are *Opportunity to host museum staff in school* and *Teachers and museum staff conceive of activities together*.

The data obtained from the chi-square test performed on each of the twelve items shows that no significant difference exists in the frequency distribution between the two groups, pointing to the conclusion that there are no differences between GS and VS teachers in the characteristics of their interaction with museums.

Table 4. Prevalence of and differences in museum-school interaction characteristics for the two groups

Interaction characteristics	VS M	GS M	X ² /p
Museum staff alone carry out activities	3.00	3.00	3.49/.321
Museum staff alone conceive of activities	3.00	3.00	2.65/.448
Teachers initiate field trips	3.00	3.00	3.19/.362
Museum staff initiate field trips	2.00	2.00	0.63/.889
Teachers carry out activities in museums	2.00	2.00	3.15/.369
Museum trip linked to learning outcomes of taught subject	2.00	2.00	3.59/.308
Activities carried out by a third person	2.00	1.00	0.27/.973
Teachers ask museums to adapt activities to their needs	1.00	1.00	2.51/.472
Teachers suggest subject-related activities to museum	1.00	1.00	1.28/.527
School groups participate in projects carried out in museum	1.00	1.00	2.34/.309
Teachers and museum staff conceive of activities together	1.00	1.00	1.33/.513
Opportunities to host museum staff in school	1.00	1.00	0.33/.846

The results concerning satisfaction with museum-school interaction are given in Table 5. They point to the majority of responses by both groups of teachers being in the *mainly satisfied* category, although the responses from the vocational school teachers tend to have more negative values. A chi-square test run on the data shows that there is a significant difference in the distribution of responses between the two groups, with a p value lower than .023, suggesting that vocational school teachers are less satisfied than grammar school teachers, thus proving the second hypothesis.

Table 5. Satisfaction with museum-school interaction for the two groups

Museum visit frequency	Grammar School Teachers		Vocational School Teachers	
	f	%	f	%
Entirely unsatisfied	9	8.7	22	19.5
Mainly unsatisfied	10	9.7	19	16.8
Mainly satisfied	74	71.8	60	53.1
Entirely satisfied	10	9.7	12	10.6
Total	103	100,0	113	100,0
x ² = 9.446		p < .023		df=3

In exploring preferred ways of interaction, teachers were asked to provide views on the obstacles to collaboration and to propose improvements.

When responding to the question of obstacles, the teachers cited reasons divided into seven categories, with one related to the coronavirus pandemic and earthquake-related damage to museums, both of which have been a hindrance to field trips in the last two years (Table 3). *Curriculum-based time constraints and a lack of teacher motivation* concern the inability to do field trips because of the overwhelming amount of teaching required by subject curricula and the additional work needing to be done by teachers in preparing students for the field trips, which decreases their motivation for organising trips.

Organisational issues include difficulty organising transportation, scheduling, coordination with periods of other subject teachers, price of museum admission and parental consent.

The lack of information and communication is self-explanatory in that it concerns insufficient information about museum programmes and activities and lack of communication between teachers and museum staff.

Lack of relevant and/or interesting activities and suitable teaching approaches are cited in relation to museum programmes that do not address students' interests and a teaching approach that is not adapted to young people, which might be related to the category *uninterested students* (indicating a lack of interest in visiting museums). The only category that is distinct to vocational school teachers is *lack of interest in and engagement by museums* in offering programmes and enticing collaboration with secondary schools.

Table 6. Obstacles to partnership and their frequency for the two groups

Category	GS	VS
Curriculum-based constraints and teacher motivation	35	19
Organisational issues	17	22
Lack of information and communication	14	19
Lack of relevant /interesting activities and suitable teaching approaches	15	9
Uninterested students	7	11
Lack of interest and engagement by museums	-	14
Other (COVID, earthquake)	10	6

Responses that relate to teachers' proposals for improvement concerning the museum-school relationship are grouped into nine categories (Table 7).

Museum scaffolding entails the provision of materials and education for teachers to make them more prepared for field trips. This is the only category showing responses only by grammar school teachers.

Diversification of programmes and teaching approaches that teachers want from museums include both new types of activities and specific pedagogies that facilitate active learning, use of digital technology, and participation of students in activities. *Creation of programmes related to specific subject curricula* is a category more often cited by GS teachers, while the *provision of more timely information about their programmes and enticement (for teachers and students)* by museums is more important for VS teachers.

Joint work on activities and organisation is also cited by both groups of teachers, although more frequently by GS teachers. The remaining four categories include the development of more direct *mutual contacts and institutional framework* for organising and conducting field trips (such as having a person in charge of coordination between schools and museums), *free or cheaper entrance fees*, making *field trips part of the subject curricula and compulsory*, and the responses denoting a lack of ideas about or suggestions on the topic.

Table 7. Teachers' proposed improvements to the museum-school relationship and their frequency for the two groups

Category	GS	VS
Museum scaffolding	5	-
Diversification of programmes and teaching approaches	10	13
Creation of programmes related to (subject) curricula	14	5
Provision of (timely) information and enticement (for teachers and students)	21	49
Joint work by museum staff and teachers	5	2
Mutual contacts and institutional framework	15	13
Free entrance /cheaper entrance fees	4	8
School trips to museums part of curriculum /made compulsory	8	6
Do not know/have no suggestions	12	16

Discussion

The provision of formal and informal education in museums has been changing along with the more pronounced role of museum education and particularly cultural education (Hooper Greenhill 1994). This development seems to be reflected in this research. The results show that there is a significant difference in the frequency of museum field trips between grammar and vocational schools but no difference in their interaction characteristics. It is teachers who more often than not initiate trips to museums, but it is the museum staff who more frequently conceive of and carry out activities for students.

Both groups of teachers recognize museums as places that reinforce and supplement school knowledge that is curriculum-based but do not tend to relate museum field trips to the outcomes of the subjects they teach. Similar discrepancies have been shown by Anderson, Kisiel, and Storksdiack (2006), who found that teachers place considerable importance on curricular connections between schools and museums but base the actual reasons for visiting museums on student motivation and interest. Croatian teachers also recognise the value of specific museum affordances that make the learning visual, embodied, more fun and not as formal as in school, which are some of the characteristics that have been recognized as conducive to information retention, creativity, and motivation for learning (Borić, Škugor and Perković, 2010). However, given the low tendency of teachers to participate in the shaping and implementation of activities or to demand museum staff adjust the activities, museum affordances cannot be considered as contributors to formal education in museums (Kačirek and Tišliar, 2017). Rather, learning is contingent on museum staff's approaches, which might or might not be related to the outcomes of particular school subjects. Additionally, learning by seeing or illustrative teaching, which is based on real museum objects, is one concept that registers a rather significant difference between the two groups of teachers. This probably stems from the nature of the school programme, which is based on multiple subjects that correspond to the knowledge produced in museums. This, however, also might point to a more traditional approach to museum education, i.e., relying on disciplinary knowledge, which the museum staff tend to adopt. This issue was previously raised by Tal and Morag (2007), who pointed to a huge, though unrealized potential for socio-cultural education which can be adopted alongside teaching approaches that are closer to those in schools. This issue warrants further investigation, preferably through interviews and observation during field trips.

Another two interesting differences between the two groups of teachers relate to building heritage awareness among grammar school teachers and making sense of history among their vocational school colleagues, which might also be explained based on the difference in school subjects. While grammar schools have more periods dedicated to topics related to cultural heritage, vocational schools view general historical overviews and developments as a more pronounced benefit. This is a topic that also deserves more in-depth research.

The interaction characteristics and teachers' views of museums place the relationship between the two institutions in the hands of museums. This has been recognized as a typical feature of the museum-school partnership in many countries (Griffin, 2011), and one in which both schools and museums maintain distinct roles and commit very moderately to the relationship (Weiland and Akerson, 2013). In terms of Chesebrough's (1998) degrees of mutual engagement and shared vision, the interaction between Croatian secondary school teachers and museum staff can best be described as cooperation, simultaneously corresponding to Liu's provider-receiver model (2007).

The satisfaction among the respondents with the current form of interaction is mostly positive, with vocational school teachers showing less satisfaction than their grammar school colleagues. Despite that, both groups cited several obstacles.

Their responses match findings from previous studies (Ateş and Lane, 2020; Borac and Dujmović, 2015; Kiesel, 2014; Lemerise et al., 2011), which attests to common problems of organisation, time allocation, insufficient communication existing not only in Croatia but in other countries as well. Differences in the perception of obstacles between the two groups are small, and the only discernible difference is that vocational school teachers express more dissatisfaction with museum engagement, suggesting very low levels of interest by museums in building relationships with these schools. The improvements they mostly cite indicate that they expect museums to approach schools with proposals for collaboration, to develop suitable and interesting programmes for students and inform schools about them. In other words, they place more responsibility on museums for developing a more fruitful relationship and are far less interested in basing the partnership on curricular goals. Their expectations might have stemmed from museums' lack of interest in developing activities on topics that are outside the ordinary scope of culture, as well as from the teachers' inability to recognise the potential of museums to connect programmes with their subject, which might be a reason for their reluctance to become more involved. Previous research on barriers to collaboration show museum staff's views of teachers as lacking in general comprehension of the museum work (Skok, 2002). An approach that could remedy such a situation could be to make teachers and museum staff aware of the importance of culture, tradition and creativity in different aspects of social life (Okvuran and Karadeniz, 2022), which might lead to mutual recognition of their resources for making curricular connections, as well.

In contrast to the vocational school teachers, those teaching in grammar schools tend to see a development of the relationship beyond cooperation and more in favour of coordinated interaction. This is reflected in their responses in terms of expectation that museums create curriculum-based activities, in the desire to work together with museum staff and receive help from them regarding preparation of students for the trip. Instead of reducing student preparation to merely rules of conduct in museums, which can often be the case (Borac and Dujmović, 2015; Okvuran and Karadeniz, 2022), museum scaffolding might encourage higher participation in the implementation of activities among teachers and potentially change the current relationship into one whose characteristics come close to Liu's (2007) museum-directed model and a coordination level at which there is more understanding of each other's goals and tasks.

In providing an overview of museum-school interactions, this study reveals certain limitations, primarily in terms of the non-specific data that resulted from open-ended survey questions. The categories of "learning by seeing" and "expanding knowledge", which are related to museums' benefits for secondary education, were coded as responses given in the form of general attitude to museums without directly connecting new knowledge or visual learning to school programmes. However, it is possible that the teachers indeed referred to expanding or visually illustrating school knowledge, without explicitly expressing this. It is, therefore, necessary to conduct interviews which allow probing for more information to elicit more specific responses. Further research should also be done on museum staff's educational practices and their attitudes to this particular audience segment, which could provide more comprehensive insight into the issues as well as potential solutions.

Conclusion

The research presented in this paper was carried out with the aim of examining museum-school interactions during field trips, based on the practices and opinions of secondary school teachers. The objectives were to establish whether there were differences between grammar and vocational school teachers in terms of their current and preferred relationship with museums and to prove or disprove the hypotheses that there were differences in the frequency of field trips and level of satisfaction with the current relationship between the two groups.

Statistical analysis has shown that there are significant differences in the frequency of trips and teacher satisfaction, indicating that grammar school teachers take their classes to museums more often and that vocational school teachers are somewhat less satisfied with their relationship with museums. Concerning the characteristics of the current interactions, there are no differences, since both types of schools maintain a cooperative relationship in which each side maintains its discrete authority, responsibilities and resources. In terms of preferred interactions, vocational schools tend to place responsibility for a more productive relationship on museums, asking for better provision of information, development of mutual contacts and museums' encouragement of teachers and students to participate, which would continue, though potentially improve, the cooperative level or their relationships.

On the other hand, the grammar school teachers are more willing and open to getting help from museum staff, joint work and programmes that correspond with curricula, which might change their interactions from cooperation to coordination with more understanding of each other's goals and tasks.

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