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**Learning Through the Arts: Educational
Programs of Three Thessaloniki Museums
from 2012-2017 for Children between 4-12
years old**

Tsakmakidou Zoi

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Student Name: Zoi Tsakmakidou
SID: 2202160009
Supervisor: Prof. Athanassios Kaissis
Moderator: Dr Themis Veleni

I hereby declare that the work submitted is mine and that where I have made use of another's work; I have attributed the source(s) according to the Regulations set in the Student's Handbook.

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Abstract

This dissertation was written as part of the MA in Art, Law and Economy at the International Hellenic University.

The objective of this paper is to designate the significance of museum education in the 21st century and at the same time to recognize the great impact that the educational programs have on informal learning for children aged 4-12. Their subject matter is mainly the children's interaction with art exhibits and generally with the museum world. Additionally, it examines and explains the fact that constructivism is the most effective learning theory making it is the most popular theory among museums. Moreover, this paper focuses on the implementation of technology in museums both in a national and an international level. This thesis analyses the global state-of-art museum education and finally measures the impact on a local level. Three museums of Thessaloniki, the Archaeological Museum, the Museum of Photography and the State Museum of Contemporary Art participated in a questionnaire research regarding the educational programs that took place in their museums from 2012-2017. Both the bibliographical and the in site research has led to the conclusion that the participation and involvement in educational programs is an indisputable part of the cultural and educational development of children in the 21st century.

Keywords: museum education, learning theories, constructivism, Archaeological Museum of Thessaloniki, Museum of Photography in Thessaloniki, State Museum of Contemporary Art in Thessaloniki.

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Education is not preparation for life;
education is life itself.

John Dewey

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Introduction

The methodology used for the conduction of the present thesis followed a dual path: on the one hand a bibliographical research and an on site research based on a questionnaire (in Appendix 1).

The bibliographical research was conducted on a systematic and thorough way. The material and information gathered for this paper was mainly in English due to the fact that the existence of Greek material/sources was extremely limited. This research is based on published material such as books, journals and articles borrowed from the Library of Archaeology & History of Art and the School of English Library of the Aristotle University of Thessaloniki. Furthermore, online material such as books and articles in electronic format were accessed through data bases like JSTOR as well as from the official sites of particular entities involved. The variety of the scientific fields consulted lies on the interdisciplinary nature of my thesis' topic thus combining pedagogy, didactics, education, art education and museology, history, law and psychology.

A brief on site research was conducted using unstructured questionnaires as a research instrument to three museums of Thessaloniki based on their content variety: the Archaeological Museum, the State Museum of Contemporary Art and the Museum of Photography. The questionnaire concerns the educational programs within a specific time frame 2012-2017 and thus answered by the managers of the educational programs in each museum. The questionnaires consisted of open-ended questions as a data collection method.

The first section is divided into five thematic sub-sections and it is structured that way in order to provide the reader with the main information regarding the history of museums and the museum education around the world as well as specifically in Greece, to outline the main learning theories used in the museum environment and to present the state-of-art museums and educational programs.

Specifically, chapter one provides the definition of the museums and the museum education from their first appearance. Chapter two is a retrospection of the Greek museum education. Chapter four provides the reader with a short analysis of how

children learn in the museum and presents the three main learning theories resulting to the constructivism's prominence, chapter 4 outlines the significance of ICOM and chapter 5 presents the state-of-art museum and museum education. Section 2 of this paper is focused on a survey on educational programs that took place in Thessaloniki, Greece and addressed children from 4-12 years old.

Defining Museum Education and Educational Programs

Defining museum education is not an easy task, especially because of the fact that the museum's role has changed over time and it is necessary for the museum to adapt to the needs of the society. There is a constant necessity for museums to evolve as they are regarded agents of change¹. As defined in Alexander (1996: 6), the Latin word 'museum' (Greek: *Mouseion*) in classical times signified a temple which was dedicated to the Muses, the nine goddesses who fostered the welfare of the epic, music, love poetry, oratory, history, tragedy, comedy, the dance and astronomy. The Muses were greatly connected to the arts and as a result, the word 'museum' still refers to the world of knowledge and learning. In his book Alexander claims that the first and most famous museum of that era was founded at Alexandria around the 3rd century BC by Ptolemy I Soter. The Museum of Alexandria exhibited statues of thinkers, astronomical and surgical instruments, elephant trunks, animal hides and a botanical and zoological park. That first museum does not resemble the modern museums as it was a place of study and a venue of sciences instead of a place of exhibiting artefacts (Alexander: 6). The concept of the museum as we know it today, has gone through many changes in its history. As Jennings (2007: 95) sets forth, in Europe, the first museums appeared in the 16th century during the Renaissance, known as the cabinets of curiosities and "considered as the ancestors of museums²". Aristocrats, explorers and merchants displayed "objects d'art, spoils of war and conquest" as well as "naturalized animals, sea grasses, minerals³" in their private residence and they were studied and admired

¹ See title of the conference "Museums as Agents of Change" that took place on December 1st in Thessaloniki at the Macedonian Museum of Contemporary Art. The conference was co-organized with the United States mission in Greece, the State Museum of Contemporary Art, the Macedonian Museum of Contemporary Art and the British Embassy under the auspices of the Municipality of Thessaloniki. <https://www.britishcouncil.gr/en/events/museums-agents-change> [Visited: 22.01.2018].

² See https://www.museum.toulouse.fr/documents/10180/9241367/BC_Biblioweb_Cabinet_s+de+curiosit%C3%A9s_oct2015.pdf/4564d3b7-896d-44c1-b074-d50644006871 [Visited 30.12.17].

by their friends (Jennings: 95). Lewis indicates that only in the 18th century was the concept of the museum established, adopting the role of preserving apart from displaying a collection⁴. By the early 19th century, the public began to have access to formerly private collections, something that was not common during the Renaissance due to the fact that these objects were held in private residences⁵. Subsequently, during the 19th and the 20th century, the concept of museum was defined as “a building housing cultural material to which the public had access⁶”.

Prior to defining museum education, it would be preferable to begin this chapter by providing the definition of museum. Education and specifically educating children was not always the central concept and purpose of museums. One could argue that museums could be considered safe houses of the human history because of the fact that human-made objects from different eras were housed and protected not always with the conscience of their future educational and historical value and, until very recently, not without colonialist approach to safeguard other cultures’ heritage. People used to collect and store objects in which they saw either something extraordinary and unique or they had extrinsic value and they were valued as extremely rare.

“Museum” is a broad concept, therefore there is such a great variety of museums “to suit specific local circumstances” (Hooper-Greenhill 1999: 57). As Pitman (1999: 16) aptly observes, museums of all kinds “are tried-and-true sources of understandable information, places one can trust to provide reliable, authentic, and comprehensible presentations of art, natural history and science objects and ideas”. Museums can be a credible source of learning, providing information about our past, present and future (by providing new insights)⁷, having their doors wide open and being accessible⁸ to all

⁴See <https://www.britannica.com/topic/history-of-museums-398827> [Visited: 22.01.2018].

⁵ Ibid

⁶ Ibid

⁷ The Social Significance of Museums, DSP-groep on behalf of the Netherlands Museums Association April 2011. See [https://www.dsp-groep.eu/wp-content/uploads/17elmusea The social significance of museums.pdf](https://www.dsp-groep.eu/wp-content/uploads/17elmusea%20The%20social%20significance%20of%20museums.pdf) [Visited: 23.01.2018].

⁸ Accessibility is an issue that institutions such as museums shall accomplish. Moreover, “accessibility” was the subject matter of the conference “Museums as

the members of a community regardless of race, gender, class, religion, ability or sexuality.

As stated in Excellence and Equity, the first report on the educational role of the museums published by the American Association of Museums⁹ (AAM) in 1992, museums recognize themselves as educational institutions that can be partly responsible for the formal or informal learning of the children of a ages as well as the adults'¹⁰. In fact, a museum functions as a living organism that struggles to adapt to the changes of its environment in order to survive. Museum are redefining, redesigning and even reconstructing themselves in order to attract their audience. Based on the same report, ten principles are presented with accompanying

Agents of Change” along with Diversity and Inclusion. The conference was held on December 1st 2017, in Thessaloniki.

According to the site “Art beyond Sight”, “an accessible museum is a museum that welcomes people with all types of disabilities in its galleries, exhibitions and programs. The accommodations made for these audiences increase a museum’s appeal for all who visit and thus enhance the museum’s inclusiveness. A museum must integrate accessibility into every aspect of its operations – governance, management, human resources, education, the registration or collections and curatorial departments, visitor services, information technology, and security. Disability and accessibility are not simply legal issues. They relate to all aspects of a museum’s operations, and strengthen the institution for everyone, staff member and visitor alike. In its “Characteristics of Excellence for Museums,” the American Alliance of Museums (AAM) includes accessibility in three of its core standards relating to a museum’s public trust and accountability. The AAM notes that a museum:

- a) strives to be inclusive and offers opportunities for diverse participation;
- b) demonstrates a commitment to providing the public with physical and intellectual access to the museum and its resources;
- c) Complies with local, state, and federal laws, codes, and regulations applicable to its facilities, operations, and administration. See <http://www.artbeyondsight.org/dic/module-6-museum-access-inclusive-practices-by-museum-teams/museum-access-inclusive-practices-by-museum-teams/> [Visited: 24.12.2017].

⁹ Currently: the American Alliance of Museums. As stated in their site: “The American Alliance of Museums has been bringing museums together since 1906, helping to develop standards and best practices, gathering and sharing knowledge, and providing advocacy on issues of concern to the entire museum community. Representing more than 35,000 individual museum professionals and volunteers, institutions, and corporate partners serving the museum field, the Alliance stands for the broad scope of the museum community”. See <http://aam-us.org/about-us> [Visited: 1.12.2017].

¹⁰ See Excellence and Equity. A Policy Statement of American Association of Museums. 1992, 10.

recommendations where principle number one clearly states that education is placed at the centre of the museum's public service role and museums have to assure that it "is clearly stated in every museum's mission and central to every museum's activities."¹¹

The Museum Association¹², the oldest museum association in the world agreed on a definition in 1998 which declares that "[m]useums enable people to explore collections for inspiration, learning and enjoyment. They are institutions that collect, safeguard and make accessible artefacts and specimens, which they hold in trust for society"¹³. The educational role of the museum has been recognized and the museum as an institution remains a place of learning and it is the medium of "transferring to the following generations the cultural experience"¹⁴ despite the fact that it exhibits old artefacts that are now of no use. According to Katy Barrett¹⁵, the desire of gathering, sorting and displaying things from the past is something that the human kind innately desires¹⁶. These objects give us access to the past thus we can learn about the daily lives of our ancestors, their societies' values and the materials they used to make everyday objects. These objects are culturally valuable regardless the material they were made of. Their value can be either intrinsic or extrinsic and it is not the material per se which makes them valuable, but rather the intrinsic value they carry which relates to history, culture etc. Furthermore, it could be argued that artefacts from the

¹¹ Ibid 1992, 8.

¹² See <https://www.museumsassociation.org/home> [Visited: 2.01.2018].

¹³ See <https://www.museumsassociation.org/about/frequently-asked-questions> [Visited: 2.1.2018].

¹⁴ Role of Museums in Education and Cultural Tourism Development: Policy Brief. / Authors-compilers: Maryna Skyrda, Kateryna Chuieva (Ukraine), Aleksei Boiko, Boris Stolyarov, Sophia Kudriavtseva, Evgeniy Lunyaev (Russia), Alla Stashkevich (Belarus). Project coordinators: Liubava Moreva (UNESCO), Olga Barakaeva (IFESCO). Kiev, 2012. See <http://unesdoc.unesco.org/images/0022/002201/220143E.pdf> [Visited: 3.2.2018].

¹⁵ Katy Barrett is Curator of Art pre-1800 at Royal Museums Greenwich and former convenor of the CRASSH seminar series, 'Things', at Cambridge University. See <http://www.cam.ac.uk/research/discussion/we-ask-the-experts-why-do-we-put-things-into-museums> [Visited: 02.01.2018].

¹⁶ See <http://www.cam.ac.uk/research/discussion/we-ask-the-experts-why-do-we-put-things-into-museums> [Visited: 02.01.2018].

past are used as a yardstick in order to determine how much our humanity has evolved.

The International Council of Museums¹⁷ (ICOM) provides a definition of the museum which is considered the official definition of the museum worldwide. It was adopted by the 22nd General Assembly in Vienna, Austria on August 24th, 2007 and it is updated in accordance with the realities of the global museum community. The ICOM definition states that “a museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment”¹⁸. Numerous museums worldwide¹⁹ have joined ICOM agreeing to respect the Code of Ethics²⁰ and they have adopted the ICOM’s definition of museum, while in other countries, institutions that have to do with museums have proposed their own definitions. Although there is a variety of museum definitions published by various institutions and

¹⁷As stated in their site, “[t]he International Council of Museums (ICOM) is the only international organization representing museums and museum professionals. Since 1946, ICOM has assisted members of the museum community in their mission to preserve, conserve and share cultural heritage. ICOM also takes advice from institutional partners to achieve its objectives. ICOM is governed in an inclusive and hierarchical manner, on an international level. The organization gathers more than 37,000 members and is made up of National Committees, which represent 141 countries and territories, and International Committees, which gather experts in museum specialties worldwide.”

ICOM Secretariat is situated at UNESCO House, Paris, France. See <http://icom.museum/the-organisation/> [Visited: 05.10.17].

¹⁸ See <http://icom.museum/the-vision/museum-definition/> [Visited: 05.10.17].

¹⁹ “There are many prestigious museums among the International Council of Museums institutional members like the Metropolitan Museum in North America, the Palace Museum in Asia or the Louvre in Europe. Museums of Science and Technologies, Fine Art Museums, City Museums of regional museums, European, African, Oceanic, Asian or American museums are all represented by ICOM, embodying the global diversity of the museum community”. See <http://icom.museum/icom-network/20000-museums/> [Visited: 10.02.2018].

²⁰ According to their official site, “ICOM Code of Ethics for Museums was adopted in 1986 and revised in 2004. It establishes the values and principles shared by ICOM and the international museum community. It is a reference tool translated into 38 languages and it sets minimum standards of professional practice and performance for museums and their staff. By joining ICOM, each member agrees to respect this code.” See <http://icom.museum/the-vision/code-of-ethics/> [Visited: 30.01.2018].

experts of the specific area of study, due to the fact that there are various types of museums such as Art, Archaeological, Folk, and Photography etc, all of them focus on their educational aspect. As Hooper-Greenhill succinctly points out (1999: 3) the “[m]useum is a capacious concept, and as a result museums are immensely varied, with a fluidity of organizational form that can be adeptly exploited to suit specific local circumstances. From large international urban cultural palaces to small homely displays of local life, and from the pungent pigsties of farm museums to the high-tech interactive cyber-exhibits of science centres, each museum is unique”. She does not omit the chance to refer to the pivotal role that education has in the museum.

According to Article 45 of the Greek Law 3028/2002 on the Protection of Antiquities and Cultural Heritage in General, the museum²¹ is a non-profit organization, “with or without legal personality which acquires, accepts, safeguards, conserves, records, documents, researches, interprets and primarily exhibits and promotes to the public collections of archaeological, artistic, ethnological or other evident material evidence of people and their environment, for purposes of study, education and enjoyment. As museums, may also be considered services or organizations with similar objectives and functions, such as open-air museums”.

As the years go by, concepts such as “education” and “entertainment” are introduced into the museum’s definition whereas words such as “preservation” and “safekeeping” are omitted or they are given less importance. The visitors are considered to be the centre of the museum and museums are adapted to the needs of the visitors by designing educational programs that are engaging, attractive and at the same time they are providing an appropriate cultural environment for the development of the children’s cultural awareness.

Museum education is a non-formal²² education where the visitor is engaged in learning experiences that accomplish the learning process through educational

²¹ See <http://www.wipo.int/wipolex/en/details.jsp?id=6947> [Visited: 28.01.2018].

²² “Non-formal learning is purposive but voluntary learning that takes place in a diverse range of environments and situations for which teaching/training and learning is not necessarily their sole or main activity. These environments and situations may be temporarily, and the activities or courses that take place may be staffed by professional learning facilitators (such as youth trainers) or by volunteers (such as youth leaders). The activities and courses are planned, but are seldomly structured by

programs, exhibitions, displays, workshops and events. Hooper-Greenhill (2000: 1) wrote in her book *Museum and the Interpretation of Visual Culture* published in 2000 that museums today are willing to welcome the public and they are continuously seeking for ways to attract and simultaneously embrace the public by making the museum visit an exciting journey to the past as well as to help the public become familiar with the artefacts and generally with the museum world. She continuously pointing out that “[t]he concept of ‘education’ has been deepened and widened, as it has been acknowledged that teaching and learning is not limited to formal instructions but takes place throughout life in countless informal locations” (2000: 1). The museum is that informal location where the child is in the position to learn things unconsciously and effortlessly thus nowadays museum education is considered the primary museum function implemented by committed personnel including the director, the curator, the exhibition designer etc (Hein 2006: 344).

There are multiple ways in order to make learning in a museum an effective process. Depending on the target audience, the person who is responsible for designing the program has to take into consideration various information regarding the target group. As mentioned earlier, learning is placed at the centre of every museum’s role. Educational programs are provided by museums to familiarize not only children but adults as well with culture, history and art. Nikonanou maintains that “educational program” is the term used extensively “to describe an educational process that takes place in museums, addresses groups of visitors, develops at different stages and includes different types of individual activities and methods” (2015: 51). Adam-Veleni (2007: 199) distinguishes on the terms “learning” and “education” for the former being a non typical form of acquiring knowledge where information is provided through elastic/resilient didactic models such as participation, cooperation, communication etc and the latter as a typical form of acquiring knowledge through traditional typical methodology such as didactics and a more teacher-dominant model.

conventional rhythms or curriculum subjects. They usually address specific target groups, but rarely document or assess learning outcomes or achievements in conventionally visible ways”. See <https://www.youthpass.eu/el/help/for/youth-initiatives/learn/information/non-formal-learning/> [Visited: 08.10.17].

In 2005, Graham Black outlined the characteristics that museums should adopt in the 21st century stating that the museum of the 21st century is expected to be:

- An object treasure-house significant to all local communities
- An agent for physical, economic, cultural and social regeneration
- Accessible to all – intellectually, physically, socially, culturally, economically
- Relevant to the whole of society, with the community involved in product development and delivery, and with a core purpose of improving people's lives
- A celebrant of cultural diversity
- A promoter of social cohesion and bridger of social capital
- A promoter of social inclusion
- Proactive in supporting neighborhood and community renewal
- Proactive in developing new audiences
- Proactive in developing, working with and managing pan-agency projects
- A resource for structured educational use
- Integral to the learning community
- A community meeting place
- A tourist attraction
- An income generator
- An exemplar of quality service provision and value for money

It is remarkable that 2 out of 15 key points Graham outlined are dedicated to the educational and learning aspect of museums, underlining the concept of lifelong

learning thus reinforcing the general idea that the museum is primarily an educational institution

Graham briefly summarizes what the ideal museum is expected to be and he continues arguing that museums are not considered to be “repository and display facility for objects largely reflective of middle-class” and the centre of the museum is not longer the objects but the audience (2005: 3). Almost 13 years have passed since Graham enumerated the museum characteristics and it could be argued that museums are endeavouring to do more than what the author described. Museums are redefining themselves and constantly evolving to keep up with their audiences’ preferences taking under consideration the plethora of the technological advancements that are rapidly arising, the constantly changing and at the same time demanding needs and interests of the visitors/audience.

Published in the Greek newspaper *I Kathimerini*²³, Scaltsa and Tzonou introduce their interpretation of the museum. It is the place where the audience has the chance to communicate with the artefacts²⁴. Specifically, the authors clarify that the specialty called *Museology* has evolved over the late 20th century and is responsible for the successful communication between the museum and the public. The contributors²⁵ to the presentation of the exhibits to the public share a common goal which is the exhibits’ “interpreted presentation to the public”. The contributors along with the museums that exhibit the artefacts, aspire to interpret them in a very specific way through which the audience will manage to understanding the background, the uses and last but not least to learn about the cultures that created the objects and found them useful.

Museums are globally recognized institutions for their remarkable role in safeguarding our cultural heritage as well as promoting the educational development of children through their participation in educational programs. Museum experts, institutions and association define the term “museum” and all

²³ *I Kathimerini* (Greek: Η Καθημερινή, meaning "The Daily") is a daily morning newspaper published in Athens. See <http://www.kathimerini.gr/458802/article/politismos/arxeio-politismoy/apoyh--h-moyseiologikh-pra3h-antidoto-sthn-krish> [Visited: 05.11.2017].

²⁴ Ibid

²⁵ As specified in the article: “Museums and archaeological sites, archaeologists, historians, art historians, social anthropologists, educators, architects, etc.”

of them recognize its crucial role in education. Educational programs are an unquestionable part of museums and the museums would not be the same without the presence of educational programs. The next chapter outlines the history of museum education in Greece from its first appearance until today.

Museum Education in Greece

In Greece, the first museum after the Greek revolution was established in 1829 in Aegina by Ioannis Kapodistrias. Nowadays, it hosts a collection of ancient jewellery, vessels, pottery, ceramics, alabasters, statuettes, inscriptions, coins, weapons and copper vessels, with the Sphinx statue being the most important exhibit²⁶. In 1834, the year Athens became the capital of Greece, the Central Archaeological Museum was established and it is nowadays considered as one of the most important museums in the area of ancient art worldwide as affirmed by Raptou²⁷ (2015). In the rest of Greece, as Oikonomou (2003: 53) claims, the mobile antiquities are collected and kept in schools, churches and public buildings as there were no means for new museums to be built. Oikonomou (2003: 53) explains that the first museums in Greece would have been described as “warehouses”, because of the fact that their main role was the preservation of antiquities.

In the late 20th century, museums in Europe are closely involved in their educational role (Nikonanou 2013: 53). Hence, since 1960, the latter were attempting to institutionalize museum education and to establish the museum as a learning environment. However, these attempts did not affect the Greek society in developing such relationships (Nikonanou: 62). In Greece, the first initiatives for the exploitation of museum environments began to appear in the late 70s and in the early 80s (Nikonanou: 63). Educational programs were implemented in Greek museums only in the early 80s and they have evolved since then. The first educational program took

²⁶ See <http://www.aegina.com.gr/sightseings/?lang=en> [Visited: 23.10.2017].

²⁷ See <http://www.tmith.gr/sciencerelated/62-museums/1068-mouseiopaigagogoi> [Visited: 23.10.17].

place in 1978 at Benaki Museum, a private museum established in 1930²⁸. Shortly, the Peloponnesian Folkloric Institution “V. Papantoniou” Museum in Nafplio followed, along with the Museum of Greek Folk Art which introduced the function of museums as youth information institutions for the first time in Greece.²⁹

In 1983, the Hellenic National Committee of ICOM is established³⁰ and its role in the development and progression of the Greek museum education was and remains critical. In 1986, the Greek committee of ICOM created the Greek International Committee for Education and Cultural Action (CECA) and it was responsible for the exchange of information between the entities (Nikonanou 2015: 66) who implement educational activities and it was an important tool for bringing together the people involved in museum education (Zahou- Kalkounou, n.d.: n.p.).

Chalikia affirms that the first educational programs targeting school groups started in 1986 from the Athens Numismatic Museum, one of the oldest public museums in Greece, and in 1987 the Museum of Cycladic Art launches its Educational Department.³¹ Nikonanou indicates that 1985 was an important year for the evolution of museum education in Greece because it is the starting point for the participation of the Ministry of Culture as a central coordinating and planning entity for the educational development of the cultural heritage, resulting in a significant expansion of the educational activities in archaeological sites and museums (2013: 63). Until then, ICOM was the only organization that was dedicated in the establishment and implementation of educational programs in museums.

Furthermore, in 1986 the Department of Preschool Education and Education of the Aristotle University of Thessaloniki launches its first course regarding museums education making it the first museum education course taught in higher education (Nikonanou 2013: 64). Generally, from the late 1990s the museum's educational activities are expanding rapidly and gradually embracing more areas outside the urban centres. It was generally a period where Museum Education became known to the

²⁸See

https://www.benaki.gr/index.php?option=com_buildings&view=landing&Itemid=568&lang=en [Visited: 05.10.2017].

²⁹ See <http://bit.ly/2iJoUXX> [Visited: 05.10.17].

³⁰ In chapter 4, there is an extended analysis of ICOM.

³¹ See <http://bit.ly/2iJoUXX> [Visited 05.10.17].

public and many museums adopted the policy of having educational programs for school groups.

Another great step for the museum education in Greece was the realization that teachers required to be provided of training that would assist them recognize the pedagogical significance of Art and Culture (Raptou, 2006: 4). That way, even in the school grounds, the teacher would be regarded as a link between the culture-art and the children. “Melina - Education and Culture” was an experimental project applied in 1995-2001 in 92 Primary Schools (86 public and 6 private) in Greece and 2 Primary Schools in Cyprus (Raptou, 2006: 4). It was a program derived from the collaboration of the Ministry of National Education and Religious Affairs and the Ministry of Culture with an implementing body the General Secretariat for Adult Education (Paizis-Theodoridis, 2000: n. p.). As Raptou affirms, the aim of this program was to transform the entire school community into a community of communication, creativity and expression through the training of teachers (2006, online source). Specifically, as presented at the site of the Centre of Development and Entrepreneurship³², the “MELINA - Education and Culture” program aimed at:

- The emergence of the cultural dimension in education and the revitalization of the core of everyday school action with the indispensable power of Art and Culture.
- From the educational aspect, the upgrading of aesthetic education in education, emphasizing the cultural and artistic aspects of Education
- From the cultural point of view - with a common intervention strategy - student's awareness of the cultural heritage and familiarity with modern artistic forms of expression,

Unfortunately, the MELINA project remained on an experimental level and it was not developed in a national level.

As reported by Nikonanou, “[t]oday's museum-pedagogical experience in Greece is rich and highly remarkable” (2015: 72). Museums in Greece are recognizing the necessity of the existence of educational programs for children as they progress

³² See <http://bit.ly/2EZxluW> [Visited: 25.12.2017].

gradually and carefully. Museums in Greece are implementing educational programs and invite schools to take part in the activities and events specifically designed for them. Nevertheless, it is the museums' duty to keep up with the European trends and innovations³³.

Notwithstanding the fact that educational programs are established in museums around the world, another issue to examine is whether and eventually how children learn in the museums and which is the most appropriate and effective learning theory that museums can adopt.

How Children Learn in the Museum Context

The role of the museums as collectors and preservers of material culture has been acknowledged from their earliest times whereas their role as official educating institutions is a relatively recent acquisition and it is nowadays on the spotlight. The primary aim of the educational programs for children is to familiarize them with the museum space and the museum's artefacts as well as to develop a cultural awareness. Henceforth, educational programs intend to create the feeling of joy, entertainment and safety in order to initiate an amicable relationship with the museum after their visit. Haas argues that "[t]he repositioning of museums as powerful learning centres for a wider audience including children, has been accomplished throughout the twentieth century" (2007: 50). She expounds that in the past, children did not even appear in visitor statistics of some museums and they were just the non-paying escorts of their parents. They had to endure the next hours looking silently and not touching the objects which were meaningless to them, were placed so high that they could not even be seen clearly. Nowadays, children are considered to be one of the most important audience groups in museums. Educational programs are designed by learning experts and museum educators who, according to Haas, are served by scientific learning theories as a reference base in helping to develop learning strategies and create tools to address young learners more effectively (Haas: 49).

³³ In chapter 5 provides an extended reference to the state-of-art museum education both in a national and an international level.

To begin with, the visitors' feelings and reactions are determining the learning process and their motivation when they enter the museum and during the visit there. Shaffer (2011: 42) supports that a sense of comfort is essential for learning in the museum both for adults and for children. This point of view is supported by Hein as well who states that "visitor comfort is an important prerequisite for visitor learning in museums" but it is "not sufficient" (Hein 1998: 137). More specifically "high levels, wall colours, placement of exits and entrances, noise, crowds, visitor traffic flow, all influence visitor perceptions and, therefore, visitor comfort" (Hein 1998: 137). Shaffer (2011: 42) underlines the fact that children "thrive in environments that offer a sense of comfort and support." Rennie and Johnson (2007: 61) share the same views about the visitors feeling welcomed and they comment on some factors that could make the visitors less motivated and subsequently not result in learning. Examples of these factors are the noise level, the unfriendly arrangement of the space and the exhibits. Cases of visitor comfort can be found in numerous museums around the world. In this paper, only some examples of will be presented. First, it is vital for the visitor to wander freely and explore the museum space thus most museums have cloakrooms so that visitors can leave their coats, bags and other belongings. Feeling the museum environment as a safe place where women can freely breastfeed if needed is considered another important factor of visitor comfort. As stated in the official site of TATE museums, mothers can breastfeed wherever they feel comfortable³⁴. Second, another example of visitor comfort is found in the Acropolis Museum in Athens which provides a reading lounge "where visitors can relax on comfortable chairs and browse through books³⁵" having the view of the Caryatids and the Hekatompedos Pediment. Third, an important issue that is absolutely connected with comfort in the museum is seating. The Victoria and Albert Museum³⁶ in London provides seating in circulation areas for visitors to wait, rest or otherwise pause. Last but not least, the paint colour of

³⁴ See <http://www.tate.org.uk/visit/tate-modern/visit-tate-modern-family> [Visited: 28.01.2018].

³⁵ See <http://www.theacropolismuseum.gr/en/content/visits-researchers-and-students> [Visited: 28.01.2018].

³⁶ The Victoria and Albert Museum in London conducted a study in 2011 called "Seating and sitting in the V&A: An observational study" regarding the seating in museums. See <http://www.vam.ac.uk/content/journals/research-journal/issue-03/seating-and-sitting-in-the-v-and-a-an-observational-study/> [Visited: 28.01.2018].

a wall that hosts pieces of art will indisputably affect the visitors' feelings. Colourists and MoMA curators in New York cooperate in order to select the best hue that would highlight the artefacts exhibited in the museum³⁷. The goal is to achieve the harmonious coexistence between the exhibits and the colours of the walls. That way the visitor will be in the position to appreciate the artefacts without any distraction. Cosby emphasizes that "[b]y using the right colours behind the artworks, you can make the viewer walk into a room and experience a painting in a more atmospheric way³⁸." Museums of the 21st century are visitor-centred and their educational role is undeniable. There is ample support for the claim that educational programs for children are critical for the existence of the museums and the reason behind this statement is the acknowledgement that using the museum space and content as a proper educational tool creates a fertile ground for unforgettable experiences and learning. As Eric Sotto remarks, children in the museums learn through experience and action (1994: 32). Along similar lines, Haas presents that "[p]sychologists, early learning experts, and teachers, as well as museum educators, agree that museums offer children important learning experiences" (2007: 49). The fact that children are aware that they are not compelled to learn whatever is told or shown to them plays a great role in this process.

Lord notes in his book that museum learning is a vital component of the lifelong learning that we now perceive as essential to the development of both the individual and his or her society (2007: 3). He successfully concludes to the definition of museum learning in an innovative way, where he initially identifies what museum learning is not and eventually he provides the reader with what is museum learning.

- Museum learning is informal, as distinguished from formal academic sources.
- Museum learning is voluntary, selected by the learner (or perhaps by the reader of a school or tour group of which he or she is a member).
- Although museum learning is always partially cognitive, it is primarily affective learning, distinguishing it from the type of learning that takes place by studying print sourced in the library or searching on the internet (Lord 2007: 16).

³⁷ See <http://bit.ly/2DF5Saz> [Visited: 28.01.2018].

³⁸ Ibid

Lord eventually summarizes his thoughts by stating that “[m]useum learning is a transformative experience in which we develop new attitudes, interests, appreciation, beliefs, or values in an informal voluntary context focused on museum objects” (2007: 19). Indeed, an individual participating in an educational program is at a distance from the concept of formal learning meaning that none of the methods of formal teaching are used in order to convey information and ideas. Bearing that in mind, education, as a term to describe the learning process during the museum visit, was not accepted by numerous museum leaders.

Specifically, Alexander (1996: 195) maintains that certain museum leaders avoided the use of the word *education* to describe the learning process that went on in museums due to the fact that it “connoted an authoritarian type of learning with classrooms, textbooks, assigned reading, examinations, and grades.” Instead, they preferred the word *interpretation*. Alexander (1995) asserts that interpretation relies heavily on “sensory perception – sight, hearing, smell, taste, touch, and the kinetic muscle sense” to enable the museum-goer emotionally to experience objects. This interpretation complements the rational process of learning through words and verbalization. Tilden defines interpretation in his book *Interpreting Our Heritage* in 1957 as “an educational activity which aims to reveal meanings and relationships through the use of original objects, by firsthand experience, and by illustrative media, rather than simply to communicate factual information” (Tilden, 1957: n. p.). Nevertheless, it is fundamental to note that the process of learning in the museum is not affected by the term used to describe it.

All the aforementioned statements regarding how learning is achieved in the museum emanate from a pedagogical movement called *Progressive Education*. John Dewey strongly supported this movement and his contribution to the formulation of the movement was fundamental³⁹. Hein (2013: 63) articulates that the museum as an

³⁹ John Dewey (1859-1952) was an American philosopher, psychologist and educational reformer, whose innovative -and often characterized revolutionary - ideas about education emerged in the late 19th and the early 20th century and have impacted education since then. His role was critical in spreading the pedagogical movement called Progressive Education which began in the late 19th century. It is a movement against the traditional style of teaching such as learning facts in order to understand what is being taught whereas it promoted learning through experiences.

institution naturally follows the progressive pedagogy's doctrine where the educational goal are achieved by creating experience with objects whereas using books or attending lectures. Furthermore, the insights and ideas Dewey presented in the late 19th and the early 18th about progressive education have been an inspiration even in the 21st century and this clearly demonstrates that he was ahead of his time.

Dewey, who is known, among others, for his contribution to the development of informal education, believed that learning was a process achieved only through experiences and interaction with the objects in concern rather than through "lectures and texts" (Hein 2013:61). Therefore, he believed that a person learns "through a 'hands-on' approach"⁴⁰. He described that children should be allowed and be motivated by their educators to explore their environment and that adults had the responsibility in creating appropriate learning conditions (Simpson 2001: 183). His ideas were very influential and initiated the pedagogical movement called Progressive Education.

Between 1930 and 1942, a research called the "Eight-Year Study" was conducted by the Progressive Education Association⁴¹ (PEA) in US. The purpose of this research was to determine whether redesigning the school curriculum towards Progressive Education practices such as "innovative practices in student testing, program assessment, student guidance, curriculum design, and staff development"⁴² would

One of his main contributions was his influence into development of informal education. See <http://infed.org/mobi/john-dewey-on-education-experience-and-community/> [Visited: 07.11.2017].

⁴⁰ See <https://study.com/academy/lesson/john-dewey-on-education-impact-theory.html> [Visited: 05.11.2017].

⁴¹ "The Progressive Education Association was organized in 1919 by a group of people deeply interested in educational betterment. They saw that many children came out of school with no love of learning, no initiative, little in practical experience in social living that serves as a foundation for intelligent citizenship and with physical and character development far below the standard essential to their own happiness and the community good. They saw a great need of an organization which would collect and give wide publicity to information of the newest tendencies in education which is being so eagerly sought by all who realize the importance of sound education. See <http://www.tandfonline.com/doi/abs/10.1080/00094056.1929.10723475?journalCode=uced20> [Visited: 05.01.2018].

⁴²See <http://education.stateuniversity.com/pages/1947/Eight-Year-Study.html> [Visited 10.01.2018].

result in progress for students in high schools. The research demonstrated that students in high schools achieved higher levels of success and consequently they were “capable, adaptable learners and excelled even in the highest universities⁴³”. As a result, Progressive Education started gaining ground and led to the evolution of constructivism.

Learning theories

According to Simandan (2013: 363), learning theories are conceptual frameworks describing how knowledge is absorbed, processed, and retained during learning. By studying and knowing the differences between the various learning theories, the process of learning can be better understood. Melinda Mayer explains that “[t]he dilemma for art museum educators is to select the theory and craft the practice that will promote meaningful learning experiences for visitors who can be anyone from children to senior citizens” (2005: 13). Therefore in this chapter the main learning theories, Behaviourism, Cognitivism and Constructivism, shall be presented and explained, following the scheme that Barker suggested emphasizing that “[t]he three fundamental learning theories that were found to be most important in the formulation of the learning design model were those based upon behaviourism, cognition and constructivism” (Barker, 2008: 130).

Behaviourism is historically the first scientific theory of learning⁴⁴. Contributors to this theory are John B. Watson, Ivan Pavlov, Edward Lee Thorndike and B.F. Skinner. In behaviourism, the learner is passive and they respond only to environmental/external stimuli. Early behaviourists’ experiments were done with animals such as Pavlov’s dogs⁴⁵ and then generalized to humans. The conclusion was that the learner is regarded as a tabula rasa, meaning that their mind “is primarily in a blank or empty

⁴³ See <http://www.uvm.edu/~dewey/articles/proged.html> [Visited: 10.01.2018].

⁴⁴ See https://repository.kallipos.gr/bitstream/11419/3399/1/247_chapter02.pdf [Visited 30.01.2018]

⁴⁵ See <https://www.psychologistworld.com/behavior/pavlov-dogs-classical-conditioning> [Visited: 30.01.2018].

state before receiving outside impressions⁴⁶". Behaviourists supported that if learners were given the right environmental influences (stimuli), these influences would result in learning. They also claimed that humans could be conditioned to respond to stimuli. In this particular theory, proof of learning is a change in the learner's external behaviour, which is achieved by using reinforcement⁴⁷ as stimuli. For instance, a child is being told that as soon as they finish their homework, they would immediately be given an ice-cream. If the child continued doing their homework every day, provided that they would be given an ice-cream then in this case the ice-cream would be called a positive reinforcer⁴⁸. Moreover, Kelly (2012) asserts that information is reproduced/acquired through learning techniques such as rote, drill, repetitive practice, verbal reinforcement and the establishment of rules⁴⁹. The role of the teacher is being the dominant figure in the learning environment.

Unfortunately, behaviourism does not promote critical thinking and children are not encouraged to form their own opinions. This approach is characterized superficial by Cohen, Manion and Morrison (2010: 192), as it focuses only on external changes in behaviour.

In 1960s, Cognitivism replaced Behaviorism as the most dominant paradigm for understanding mental function during learning. Marriner David Merrill, Charles Reigeluth, Robert Mills Gagné, Jerome Bruner and Roger Schank were the main contributors to this learning theory⁵⁰. Metaphorically, the mind can be compared to a computer, where it receives information which is being processed (and not only responding to stimuli as in behaviourism) and eventually leads to outcomes⁵¹ such as

⁴⁶ See <https://www.merriam-webster.com/dictionary/tabula%20rasa> [Visited: 30.01.2018].

⁴⁷ According to Mitchell and Ziegler, "reinforcement is any stimulus that, when following behaviour, increases the probability that the organism will emit the same behaviour in the future. A behaviour is more likely to occur in the future if reinforced by a reward stimulus."

⁴⁸ The example is provided by Fenja Ziegler and Peter Mitchell in their book *Fundamentals of Development: The Psychology of Childhood* p. 5.

⁴⁹ See <http://thepeakperformancecenter.com/educational-learning/learning/theories/> [Visited: 01.02.2018].

⁵⁰ See <https://www.learning-theories.com/cognitivism.html> [Visited: 01.02.2018].

⁵¹ *ibid*

understanding and retention⁵². The learner plays an active role in understanding and processing the information that is received while the teacher's role is to monitor the learner's progress. Cognitivism "focuses on the inner mental activities" and it argues that there is a "black box" in the human mind which is valuable and necessary in order to understand how people learn. When this box is opened, the learner is seen as an information processor⁵³ and "mental processes such as thinking, memory, knowing, and problem-solving need to be explored"⁵⁴.

Constructivism is a contemporary learning theory that was followed after the progressive teaching methods were implemented in museums (Hooper-Greenhill, 1999: 67). It is considered a prominent learning theory in the US as well as in Britain (Hein, 1999: 73) supporting that meaning is constructed by the learner from viewing e.g. an exhibition in a museum and the process of learning is characterized as an active one⁵⁵. The learner is the protagonist while the teacher acquires the role of a facilitator or enabler (Hooper-Greenhill, 1999: 68).

In this paper, I put forward the claim that constructivism is the most effective and potent learning theory in the 21st century. However, the development of behaviourism and cognitivism as learning theories make an important contribution to our understanding of the learning processes. The existence of alternative theories of learning make it possible to compare them and finally to give prominence to the theory of constructivism which that take place in the museum environment.

Constructivism

Constructivism has its roots in classical antiquity although they are not directly associated. Socrates, through dialogues with his students, tried to assist them realize the weakness in their thinking by asking them direct questions and at the same time

⁵² See <http://thepeakperformancecenter.com/educational-learning/learning/theories/> [Visited: 01.02.2018].

⁵³ See <https://www.learning-theories.com/cognitivism.html> [Visited: 01.02.2018].

⁵⁴ Ibid

⁵⁵ See <https://www.learning-theories.com/constructivism.html> [Visited: 03.02.2018].

he tried to promote critical thinking⁵⁶. The Socratic dialogue remains an “important tool in the way constructivist educators assess their students' learning and plan new learning experiences”⁵⁷.

The constructivist approach is based on the theories of John Dewey, Jean Piaget⁵⁸ and Lev Vygotsky. Piaget and Dewey developed theories of childhood development and education known as Progressive Education that led to the evolution of constructivism. “Each theorist contributed to the understanding of constructivism by offering a perspective for thinking about the process of learning, emphasizing the internal construction of knowledge by the individual” (Shaffer, 2011: 42). As reported by Hein and Greenhill-Hooper⁵⁹, constructivism is a learning theory that is gaining influence among museum educators. The basic idea is that knowledge is shaped by the individual during his/her interaction with the environment for himself/herself, individually and socially (Jeffery-Clay, 2015: 3). Jeffery-Clay (3) affirms that the prior wealth of knowledge that the learner is already equipped with, is of great significance for the creation and acquirement of new information and knowledge. In the opinion of Hein, visitors construct knowledge and meaning through connecting the objects they see in the museums with their lives and their experiences. That way they better understand the exhibits and are in a position to remember and eventually learn in the museum environment. Oikonomou (2003: 86) states that knowledge is created through a “composite process of interaction between the learner and their social

⁵⁶

See

http://www.thirteen.org/edonline/concept2class/constructivism/index_sub4.html
[Visited: 28.01.2018].

⁵⁷ Ibid

⁵⁸ Jean Piaget was born on August 9, 1896, in Neuchâtel, Switzerland. He was a scientist, a psychologist and a biologist. Over the course of his career in child psychology, he identified four stages of mental development that chronicled young people's journeys from basic object identification to highly abstract thought. See <https://www.biography.com/people/jean-piaget-943995> [Visited: 28.01.2018].

⁵⁹ Hein in his book *Learning in the museum* and Greenhill-Hooper in her book *The educational role of the museums* strongly support constructivism as the most appropriate learning theory in the 21st century museum education based on the fact that constructivism is build on the concept of experience and on the focus it puts on children's needs. Constructivism agrees with contemporary museum theories that support the shift from the object-based approach to the experience and people-based perspective.

environment". The protagonist of the constructivist theory is the learner and specifically the museum visitor; children are the focus and not the material in concern. Shaffer (2011: 42) claims that children interact with the world through sensory experiences: sight, sound, taste, touch and smell. Indeed children rely on their senses to better understand the world around them if they come across with something unfamiliar. Experiences such as "engaging in imaginative play; observing and interacting with others; looking at children's books; expressing ideas through language and art" are familiar to children and this is where constructivism is based (Shaffer: 42). When children are in a museum, they "construct meaning through social interaction and exploration of objects in a cultural context" (Shaffer: 42) and in order to achieve that, their habits as a learners shall be studied and understood. As mentioned earlier, constructivism focuses on the learners' needs and as a result, the educational programs are designed according to their needs.

Constructivism is characterized the ideal alternative solution as a learning theory. Hein (2006: 347) claims that "constructivism has a particular appeal to the educational work of cultural institutions because it matches the informal, voluntary nature of most learning associated with museums". In another work of his, Hein supports (2015: 12) that constructivism is an ideal pedagogy because it distinguishes "the inevitability of personal meaning making" thus children are exposed to environments that are "rich" and "open-ended" and they are encouraged to get involved with objects that are familiar.

Undoubtedly, among the three learning theories presented, constructivism is the only theory that focuses entirely on the learner's demands and struggles to fathom how the human mind works during its exposure in new facts and information especially in the museum environment. The learner learns through the revival of their experiences and during the interaction with new ones.

ICOM, CECA and Department of Educational Programs and Communication of the Ministry of Culture and Sports

Nowadays, in Greece there are three entities that are responsible for the consultation and implementation of educational programs in museums: ICOM, the Department of Educational Programs and Communication of the Ministry of Culture and Sports and CECA. There is no legislation laying down conditions and criteria for the Museum-Pedagogic Activities on the side of museums. ICOM and the secondary education cover this part.

International Committee of Museums (ICOM)

ICOM is a non-governmental organization founded in 1946 by archaeologists, ethnologists, architects, art historians, and conservationists in order to protect the cultural heritage that was at stake during the Second World War (Zahou- Kalkounou, n. d., n. p.). It is the only international organization that supports and reinforces museums around the world as well as protects and promotes cultural heritage⁶⁰.

In Greece, the Hellenic National Committee^{61,62} of ICOM was founded in 1983 and even from the first years of its founding, it showed great interest in museum education and the design of educational programs in museums and archaeological sites. It could be argued that 1983 was the year when museum pedagogy starts officially blooming in Greece. Before that period, there were not any public or private institutions, organizations or any other associations that would concentrate on exploiting the educational and learning benefits that museums could offer, hence the establishment of ICOM in Greece was the first great step that would lead to the development of

⁶⁰ See <http://icom.museum/> [Visited 20.12.2017].

⁶¹ See <http://network.icom.museum/icom-greece/information/hellenic-national-committee/L/10/> [Visited: 20.12.18].

⁶² As stated in ICOM's official website "[t]he main concerns of the Hellenic National Committee have been the creation of a documentation centre with books and archives, the organization of seminars, scientific meetings and international symposia, the publication of essential manuals in Greek, the development of various fields of museology and the collaboration with universities as well as with other organizations and institutions". See <http://network.icom.museum/icom-greece/information/hellenic-national-committee/L/10/> [23.12.2017].

museum education in Greece. Nonetheless, there were individual efforts for the educational exploitation of the Greek museums such as the Benaki museum in Athens that took the initiative to organize educational programs for school groups in 1978⁶³ (Nikonanou 2015:63).

The establishment of such an important committee, after the first efforts to exploit the educative function of museums, plays a critical role in the flourishing and advancement of museum education in Greece.

Nikonanou (2015: 66) propounds the view that the most important contribution of the Hellenic National Committee was the initiative for the organization of seminars entitled “Museum-School” in 1988, in cooperation with the Ministry of Culture (ΥΠ.ΠΟ), the Ministry of Education (ΥΠ.Ε.Π.Θ) the local education departments and the local authorities. The seminars were organized regularly across Greece, focusing on strengthening the relationship between the museum and the school (Nikonanou: 66). The strength in Nikonanou’s argument lies in her assertion that museums had already begun to address the school community and so the creation of close links with teachers in order to strengthen the relationship between the museum and the school was imperative (2015: 66). Greece begins to walk in the footsteps of Europe, and with timid but stable steps

The Hellenic Committee contributed to the implementation of a very important educational program called “The School Adopts a Monument⁶⁴” in collaboration with the Ministry of Culture from 1995-1997⁶⁵. Ten primary schools of Athens took part in the program aiming “to focus the interest and awareness of local communities on the issue of the protection of cultural heritage⁶⁶” (Grosdos, n. d.: 93). Each school had to choose a nearby monument which would be “under their protection” as well as learn its history and “make it known to their broader local community” (Grosdos: 93). In order for the students to achieve this, they had to learn important facts about and to

⁶³ An extended description of the first educational programs in Greece organized by museums is provided in chapter 2 “Museum Education in Greece”.

⁶⁴ Greek: “Το Σχολείο υιοθετεί ένα Μνημείο”. See <http://www.archaiologia.gr/wp-content/uploads/2011/07/93-15.pdf> [05.02.2018].

⁶⁵ See <http://network.icom.museum/icom-greece/pliories/to-elliniko-tmima/> [Visited: 21.12.2017].

⁶⁶ See <http://www.archaiologia.gr/wp-content/uploads/2011/07/93-15.pdf> [5.2.2018].

fully understand its cultural importance. Through the direct contact with the monument, the children had the opportunity to travel to the past, to imagine what might have happened around the monument in the past and adopt roles that would make them feel closer to the period when the monument was built.

The Hellenic Department collaborates regularly with National and International Committees of ICOM and it organizes symposia, international conferences and scientific meetings⁶⁷. Then the Department took over the organization in Greece of the annual meetings⁶⁸ of many International Committees.

Additionally, it shall be noted that all the initiatives regarding museum education in Greece until that period were taken by the Hellenic National Committee of ICOM.

Department of Educational Programs and Communication of the Ministry of Culture and Sports

In 1985, Athens was proclaimed the European Capital of Culture and as part of the celebrations, an educational exhibition was organized called “the Birth of Writing⁶⁹” by the Ministry of Culture. The exhibition had a positive response and it was then that the Ministry of Culture realized that the establishment of a centre dedicated to educational programs was a necessity (Nikonanou, 64). Hence, the Centre for Educational Programs of the Department of Prehistoric and Classical Antiquities was established in Athens and since then it is responsible for the implementation of educational programs . In 1997, the centre was institutionalized in the Department of Educational Programs and Communication.

⁶⁷ See <http://network.icom.museum/icom-greece/plirofories/to-elliniko-tmima/> [Visited: 21.12.2017].

⁶⁸ Specifically these meetings included Museum Architecture (1985), Museums of Archeology and History (1987, 1997 and 2015), Musageography (1988), Museum Documentation (1990 and 2008), Museology (1993) 1995 and 2006), Regional Museums (1999), Museum Security (2000), Maintenance of Leather and Cloth Items (2004), Ethnographic Museums (2005), Audiovisual Media and New Technologies (2006); Museums of Fine Arts (2008). See <http://network.icom.museum/icom-greece/plirofories/to-elliniko-tmima/> [Visited: 20.12.2017].

⁶⁹ “The children exercise the knowledge thus obtained through specially designed forms of playing. In the Birth of Writing program, the children are invited to try the hieroglyphic, sphenoid or Linear B writing.” <http://www.archaiologia.gr/wp-content/uploads/2011/06/38-6.pdf> [Visited: 10.01.2018].

The department organizes educational programs which free of charge and schools are invited to participate. In addition, the department provides “up-to-date digital educational material for all school grades for 18 themes covering all periods from antiquity until today (theatre, writing, local history, etc.) and enriched by forms, interactive educational activities, worksheets, proposals for educational visits, etc⁷⁰”. As it is stated in their site, the main responsibilities of the department are the design, organisation and display of exhibitions, programs and events with a strong educational character and the main scope to develop the social role of the museums educating audiences in respecting cultural heritage. Furthermore, their educational role does not confine in young audiences, but it is also focusing on special groups such as archaeologists and school teachers aiming at improving their roles as museums educators. Finally, they support the publishing and the communication of educational material had concerns educational policies and practice.

International Committee for Education & Cultural Action (CECA)

In 1986, the Greek ICOM creates a special group⁷¹ in correspondence with the international Committee of ICOM, CECA aiming the exchange of ideas, experience and views on the numerous forms of museum education, the existing problems, potentialities and prospects and information of the entities that implement educational programs in Greece⁷². Moreover, the Group aims to in-depth analysis and study of the role of museum education and its implementation in museums all over the world as well as the introduction of professional rules in museum education⁷³. The CECA Group is composed of museum educators and other professionals from different museums. They focus on all the forms of museum education including research, administration, exhibitions, programs, etc. ICOM organized. The Committee organizes

⁷⁰ See https://www.culture.gr/DocLib/egkiklios_ekpaideft_programm_2017-18.pdf [Visited: 10.1.2018].

⁷¹ In Greek called *Ομάδα Εργασίας για τις Εκπαιδευτικές, Δράσεις στα Μουσεία*.

⁷² See <http://network.icom.museum/icom-greece/drastiriotites/omades-ergasias/> [Visited: 12.01.2018].

⁷³ Ibid

annual meetings and publishes a newsletter and an annual survey called the "ICOM EDUCATION"⁷⁴.

The state-of-art Museum (and Museum Education)

The purpose of this chapter is to document and to present a sample of what is regarded state-of-art museum around the world, how museums react to the new technologies, how the negative effects of technology can be avoided and in what way these new technologies are embraced by the museums when it comes to the planning and implementation of their educational programs. Some of the most visited museums in the world have acknowledged⁷⁵ that the presence of technology in the museums will positively affect them, thus, in turn they welcome and embrace technology by bringing it in the museums.

Reynolds supports that there are both “dangers and benefits” (2010: 141) to the penetration of technology in museums that can result to alienation from the subject matter (art, exhibits etc) if used uncritically but from the opposed point of view it could boost the museums image provided that they are used critically (Reynolds, 2010: 141). The museums’ task shall be to find a way to exploit technology in creative ways so that they will not overshadow the exhibits but rather acclaim and glorify them. Technology can be an engaging tool in the museums that would bring visitors closer to arts and culture. As Deligiannis and Papaioannou observe (2014: 114), cultural and educational organizations such as museums, schools and universities etc are implementing new technologies in order to achieve their vision.

We are surrounded by technology and technological developments which have influenced every aspect of our lives. New technologies, the internet and the digital world are dominant in our everyday lives and thus it would be impossible for culture

⁷⁴ Ibid

⁷⁵The fact that technology is implemented in some of the most important museums around the world proves that they acknowledge that implementing technology will positively affect the demanding visitors and improve the museums’ image. Examples of the technologies’ implementation in an international level will be presented further down.

and art to remain unaffected by them. Deligiannis and Papaionnou insightfully point out that contemporary museums exploit these new technologies in order to design the museum space, to manage, to conserve and to preserve the artefacts as well as to record and to document the collections (Deligiannis and Papaionnou: 117). Communication with the public is another advantage that the new technologies can offer to museums e.g. presence on the internet, advertisement, notifications of the museums events etc (Deligiannis and Papaionnou: 117). Especially, as the 2016 Horizon Report of Museums reported, “museums have already turned to social network to bolster interaction with followers and track their engagement”. Moreover, new technologies are “in charge” of the safety and the protection of both the visitors and the artefacts (Deligiannis and Papaionnou: 117). It’s the first time in history that the artefacts and technology have to co-exist in the same place and this shall be done smoothly for the balanced function of the museum. Ross (2016: n. p.) is right to observe that there is “an explosion in new forms and media”⁷⁶ from behalf of the museums because of the fact that specifically visual arts has been restricted to limited forms such as painting, sculpture, textiles etc and only in the past century was the photography, video and computer art added. Consequently, museums and the art world are being reshaped and redefined (Ross, 2016: n. p.)

Instructions and directions are offered for the right exploitation of the new technologies in museums by the International Council of Museums (ICOM) through the International Committee for Audiovisual and New Image and Sound Technologies (AVICOM)⁷⁷⁷⁸. AVICOM was established in June 1991 and in one of ICOM’s

⁷⁶ See <https://www.forbes.com/sites/capitalone/2017/12/15/think-technology-has-no-place-in-art-think-again/#152f274a62a9> [23.12.2017].

⁷⁷ See <http://network.icom.museum/avicom/L/10/> [Visited: 23.12.17].

⁷⁸ “The AVICOM Working Group on Photography is devoted to the still image and is currently in the process of compiling information for a thematic directory of art and documentary photograph collections in museums and cultural establishments the world over. The AVICOM Working Group on Multimedia is devoted to cinema, video, multimedia and the Internet. It offers evening workshops for students and the general public in order to introduce them to new technologies. This working group also organizes the International Audiovisual Festival on Museums and Heritage (FAIMP) which promotes and disseminates multimedia products created by museums and cultural heritage institutions, and awards prizes for the most original productions”. See <http://icom.museum/the-committees/international-committees/international->

international committees. AVICOM is in charge of advising, keeping informed and increasing the museum professionals' awareness about the possibilities audiovisual methods and the new technologies offer to the museums. According to AVICOM's official site, the Committee members are curators, scientists and technicians in charge of collections, and those responsible for the services that use audiovisual and new technologies in museums and heritage and cultural institutions.

Ross outlines in an article⁷⁹ published in the official site of MoMA some of the technological advancements in museums of the US that promote the museums' education nature. MoMA offers online access to all of their collection and therefore giving the opportunity to individuals to browse through the digital images (Ross, 2016, n. p.). The San Francisco Museum of Modern Art (SFMOMA) has recently launched a mobile app that gives visitors the chance to have an audio tour by just using their smart phone (Ross, 2016: n. p.). The Los Angeles County Museum of Art (LACMA) provides teachers in the US with online curriculum materials⁸⁰ for children from kindergarten to 8th grade, intending to bring art education into classrooms in case it is inaccessible (Ross, 2016: n. p.).

According to an article written by Shilovskaya and published in *Rossiyskaya Gazeta* (2014: n. p.), the most venerable museums in Russia are keeping pace with technology progress. The Pushkin Museum of Fine Arts released an app that contains information for most of its exhibits arranged in chronological rundown⁸¹. As Ashley reports (2017: n. p.), the State Hermitage Museum is Russia's largest, oldest and perhaps the most quickly developing museum that has embraced technology using Virtual Reality in order to make people feel closer to history and it has also released two Smartphone

[committee/icom-international-committee-for-audiovisual-new-technologies-and-social-media/](#).

⁷⁹ See https://www.moma.org/explore/inside_out/2016/07/13/education-focused-technology-driven-a-new-kind-of-museum/ [Visited: 23.12.2017].

⁸⁰ See <http://www.lacma.org/students-teachers/teacher-resources> [Visited: 23.12.2017].

⁸¹See https://www.rbth.com/science_and_tech/2014/06/20/hermitage_apps_show_the_way_for_russian_museums_37611.html [Visited: 23.12.2017].

applications in Russian and English to help visitors navigate the museum without a guide⁸².

British museums have gained a leading role in museum history and they still continue to play an influential part in the rest of European museum action and mentality. The Tate Museum in London provides an extensive digitized art and archive collection in its official site. Additionally it is claimed that they will “develop, renew and extend” their digital properties by using the new technologies that are made “accessible and attractive to broad audiences⁸³”. The Tate provides a Digital Learning program that promotes the technology to improve learning with art and culture. Visitors are invited to explore new ways of how they look at and think about art through their participation in events that take place in the galleries or online activities⁸⁴. As Serota comments (2011, n. p.), Tate uses digital technology extensively through forums, blogs, social networking, films, mobile technology etc in order to bring people closer to art⁸⁵.

The Greek situation

New technologies were introduced late to the Greek museum community in relation to other countries across Europe and the US. It could be argued that the reason for this delay is the lack of financial resources the lack of connectivity, miscommunication or lack of it thereof between museums and existing entities responsible for the distribution of knowledge, such as the ICOM, the lack of a strategic plan, the poor state funding and the minimization of the private one, the poorly equipped in terms of human capital and other means museum, the high maintenance costs, the lack of advanced trained personnel, etc. Deligiannis and Papaioannou maintain (2014: 122) that many museums have received funding for the development of new technology applications in their operation and exhibitions but they were never used because of the lack of special trained personnel. However, there are museums that have

⁸² See <http://www.inavateonthenet.net/case-studies/article/immersive-history-russia-s-hermitage-museum-embraces-vr> [Visited: 12.12.2017].

⁸³ See <http://www.tate.org.uk/about-us/digital> [Visited: 23.12.2017].

⁸⁴ See <http://www.tate.org.uk/about-us/learning-programmes> [24.12.2017].

⁸⁵ See <http://www.tate.org.uk/context-comment/blogs/tate-digital-future-museums> [Visited: 24.12.2017].

contributed in a great level in recent years to keep up with the European model of museums. The following paragraphs intent to present examples of pioneering pilot projects, projects that stand as a proof of the alignment with the new technologies used in European, Russian and American Museums.

As Adam-Veleni presents (2008: 16), the renovated Archaeological Museums of Thessaloniki (AMTh) opened its doors to the public in 2006 and the visitors encountered a modern museum equipped with digital technology as required by the global trends. Screens and audio applications presenting short films regarding specific historical periods can be found in various locations of the museum as well as touch screens providing extended information for specific issues (16). Furthermore, the official site⁸⁶ of the museum is regularly updated (Adam-Veleni, 2006: 620) and both the permanent and the temporary exhibitions can be found in a digital form for those that the museum is inaccessible. The Archaeological Museum of Thessaloniki exhibits in its premises a special exhibition of prototypical interactive systems and its subject matter is ancient Macedonia⁸⁷. “Macedonia: from fragments to pixels” is the result of the collaboration between the Archaeological Museum of Thessaloniki (AMTh) and the Institute of Computer Science of the Foundation for Research and Technology – Hellas (ICS-FORTH)⁸⁸. The exhibition stands out from other as the use of new technologies attract and stimulate the audience’s senses, enjoying an *interactive experience* that combines information and learning with *entertainment*⁸⁹.

“One of the most high profile museums built in Europe in the 21st century⁹⁰”, as claimed by Kingsford-Smith (2017, n. p.), the new Acropolis Museum opened its doors to the public in 2009. Since then, it exploits new technologies in order to attract and familiarize the audience with the antiquity. As it is stated in their site, the Acropolis

⁸⁶ See <https://www.amth.gr/en> [Visited: 05.02.2018].

⁸⁷ See http://makedonopixels.org/index.php?c=1&sub_c=1&l=e [10.02.2018].

⁸⁸ Ibid

⁸⁹ Ibid

⁹⁰ See <https://theculturetrip.com/europe/greece/articles/overwhelmed-by-history-the-new-acropolis-museum/> [Visited: 02.02.2018].

Museum is exploring the development of resources to support self-guided and teacher-led visits so that more students and children can benefit from programs and activities in the Museum⁹¹. Using specially designed online applications, education booklets, Museum kits and brief presentations focusing on one exhibit visitors are given the opportunity to discover the exhibits⁹². In 2014, the Acropolis museum commenced an “ambitious”⁹³ digital restoration program of the Parthenon sculptures as reported by Tzagari. Dimitris Pantermalis, the museum’s Director stated that the “[n]ew technologies have found their place in our museum, providing more tools that are necessary to help visitors visualize how the monuments really were”⁹⁴. Furthermore, visitors can explore the Acropolis Museums by virtually touring, at extremely high quality, the Archaic Gallery and the Parthenon Gallery using Google's Street View technology⁹⁵.

The Archaeological Museum and the Acropolis Museums are representatives of what is nowadays regarded state-of-art museum (education) in Greece. It could be argued that they could be considered leading museums as far as the implementation of technology is concerned because their contribution to cultural, social and educational development is analogous to museums in Britain.

Case studies

The second part of this paper consists of a survey conducted in December 2017 regarding three educational programs of Thessaloniki museums. Thessaloniki is the second-largest city in Greece and because of its rich and diverse history it houses many art museums that stand as representatives of many eras. The three museums that are

⁹¹ See <http://www.theacropolismuseum.gr/en/content/learning-resources> [Visited: 06.02.2018].

⁹² Ibid

⁹³ See <http://greece.greekreporter.com/2014/07/05/3d-restoration-program-at-acropolis-museum/> [Visited: 09.02.2018].

⁹⁴ Ibid

⁹⁵ See http://www.visitgreece.gr/en/culture/museums/acropolis_museum [10.02.2018].

eventually taking part in this survey have been carefully selected based on their different content to represent three different areas of art. The three museums are the Archaeological Museum (AMTh) which exhibits collections that include artefacts dating from the Prehistoric era to the end of antiquity, the Museum of Photography (PMTh) which exhibits photographs of both Greek and foreign photographers and the State Museum of Contemporary Art (GSM) which exhibits contemporary artefacts.

Archaeological Museum of Thessaloniki (AMTh)

The Archaeological Museum of Thessaloniki is one of the largest museums in Greece and the central museum of northern Greece⁹⁶. The first thing that someone comes across with when visiting the official site of the museum is its logo: A Museums for All⁹⁷, implying that every member of our community has the chance to come closer to culture and art even by scrolling down the digital images of the artefacts exhibited in the museum. It's an open invitation to visit and discover the permanent exhibitions (Prehistoric Macedonia, Towards the birth of cities, Macedonia from the 7th c. B.C. until late antiquity, Thessaloniki, metropolis of Macedonia, The gold of Macedon, Field-House-Garden-Grave and Macedonia: from the fragments to the pixels⁹⁸.)

Educational programs in AMTh reopened to the public in 2006. The Museum implemented educational programs addressing students from primary and secondary education and the positive response (8.000 students visited the museum) enabled the museum to create more programs the following year (Adam-Veleni, 2007: 196). The AMTh was the first museum in Greece to conduct systematic evaluation on the offered activities and educational programs. It has a continuous presence and a long tradition in the field of educational programs as it was one of the first museums to join the Melina program and it immediately responded to the needs of the society by implementing its first educational program and continuing to implement a plethora of programs so far (Adam-Veleni, : 197,198). The Museum promotes archaeological

⁹⁶ See <https://www.amth.gr/en> [07.02.2018].

⁹⁷ Ibid

⁹⁸ Ibid

research and organizes thematic workshops, lectures, seminars and entertainment events⁹⁹.

One of the reasons that the AMTh was selected to be part of the survey was its unceasing dedication to the community.

The Museum of Photography (PMTh)

The Museum of Photography in Thessaloniki opened was established in 1997 and is the only museum in the country devoted to the art of photography¹⁰⁰. In a survey that took place in 2014, the Museum of Photography became the city's most popular museum¹⁰¹. Educational programs take place in the museum whose objective is the history of photography and the techniques followed¹⁰².

The Greek State Museum of Contemporary Art (GSM)

The Thessaloniki State Museum of Contemporary Art is a state museum based in Thessaloniki, Greece. It was founded in 1997, at the occasion of Thessaloniki's year as European Capital of Culture¹⁰³. It is explicitly stated in their site that the museum places a special emphasis on the educational dimension of its role. It organizes educational programs following the modern museopedagogical perceptions and seeks to bring students closer to its collections. An important characteristic of the museum's educational programs is that they are designed and by museum staff and adapted to the age and interests of the age groups in order to activate *personal participation* and *initiative* so that the visit to the museum becomes a *creative* and *enjoyable experience*.

⁹⁹ See http://odysseus.culture.gr/h/1/gh151.jsp?obj_id=3332 [05.02.2018].

¹⁰⁰ See http://www.thmphoto.gr/?page_id=987 [06.02.2018].

¹⁰¹ See <http://parallaximag.gr/parallax-view/ti-les-esy-gia-ton-politismo> [Visited: 01.02.2018].

¹⁰² See http://www.thmphoto.gr/?page_id=987 [01.02.2018].

¹⁰³ See https://en.wikipedia.org/wiki/State_Museum_of_Contemporary_Art [Visited: 04.02.2018].

By selecting these particular museums I targeted in achieving diversity in this survey. The target audience of the educational programs is children 4-12 and the survey focuses on educational programs that took place from 2012 to 2017.

In order for data to be gathered, questionnaires were used as a survey method. The managers of the educational programs of each museum were contacted and were requested to participate to the survey as representatives of the three museums by answering a questionnaire of open-ended questions. The questionnaire was sent via email both in Greek and English language¹⁰⁴ and all three respondents answered in Greek. Each respondent was asked the same five questions and the questionnaire did not provide any predetermined answers thus respondents were enabled to answer the question using their own words based on their own experience in this particular area. The collected data was analyzed and interpreted in order to present the final result. The respondents were asked to state to which part of the ICOM definition their museum puts emphasis, to demonstrate the level of importance that educational programs have in their museum, to enumerate the criteria that would qualify an educational program a successful one, to state the vision and mission and whether it explicitly includes education and finally to present the most successful educational program for children from 4-12 years old and justify their answers. The conclusion of the survey is presented below.

Research Findings

It should be noted that a very important characteristic of the distributed questionnaire is that it is comprised of open ended questions which require a lengthier answer thus being easier to follow and understand the respondent's stream of thought. The result of such a questionnaire was the encounter with unexpected insights, the collection of qualitative data and the plethora of information beneficial and valuable for the completion

¹⁰⁴ This dual possibility was offered in order to limit any possible restraints due to lack of familiarization with the English language since the questionnaire addressed to Greek native speakers.

All three museums acknowledge the significance of the ICOM's definition of museums and each of them put emphasis on all the components of the definition. Nevertheless, there is a particular reference on specific parts of the definition that the respondents wished to underline. Specifically,

- ✚ The AMTh puts emphasis on role of the museum as one that exhibits its content for the benefit of the public. As Dr. Tsouggaris supports, the museums “has already achieved to a great extent its remaining objectives” such as the security and the proper preservation of the collection as well as their interpretation through scientific publications, conferences and lectures, and the continuous on-site study by Greek and foreign scientists.
- ✚ The PMTh focuses on the development of the society by “collecting, documenting and promoting” its permanent historical and contemporary photography collection as well as organizing and curating exhibitions and publications. Of course, the educational aspect is not omitted from the museum's goals, as through educational activities people of all ages become familiar with the image.
- ✚ The GSM puts emphasis on the development of the society by managing as well as conserving the Kostakis collection¹⁰⁵ through original productions and research programs both in Greece and abroad, and by collaborating and “networking with major cultural operators” across the world. Additionally, the museum exhibits and communicates the collections to the public through the implementation of educational programs and accessibility programs addressing all the member of the society.

In the second question, the respondents were requested to take a stand whether educational programs are crucial to the existence of the museums nowadays. All three museums consider that educational programs are crucial by providing their own arguments. There is evidently an indirect reference to the features of constructivism in Kokorotskou's and in Dr Tsouggaris' answers where a great emphasis is given on

¹⁰⁵ As claimed by Katerina Paraskeva and Evi Papavergou, the Kostakis Collection is the largest collection of Russian avant-guard outside Russia.

experience as well as on the *active* and *central* role that the learner adopts while participating in an educational program. Specifically,

- ✚ The AMTh considers that the educational programs are more crucial to the existence of museums today in comparison to the past, as they “have to antagonize with new and powerful means of providing information and *fun* to the youth (and not only to them)”. Dr Tsouggaris, metaphorically, compares this antagonism to a war, where the museum’s “weapon” is the “successful educational programs”. These programs give the opportunity to both children and adults of all ages to participate in “*experiential activities* and workshops aiming at *multi-sensory experience* and educational game” inspired by the museum’s exhibits and leading to the best acquaintance with the exhibits. According to Dr Tsouggaris, only the educational programs can achieve such a “close communication”
- ✚ The PMTh considers that the educational programs are crucial due to the fact that the museum gets in touch with its visitors, makes them “*co-active* in its activities” and finally the museum becomes the place where *lifelong learning*, *mental uplift* and *entertainment* take place.
- ✚ The GSM supports that educational programs are crucial because, their educational characteristic is a necessity and thus will never disappear.

Respondents answering the third question had to refer to the criteria that, according to their judgment, would qualify an educational program successful. Analyzing all three answers, it was observed that in order for the respondents to enumerate the particular criteria, main keywords/principles from constructivism were borrowed, consciously or not. In addition

- ✚ The AMTh affirms that a successful educational program depends on the addressee’s cognitive and developmental level. It is important for the program to have a particular and clear learning. This goal will be met using the appropriate pedagogical tools, starting with the *acquired knowledge* and *deriving new knowledge* from the exhibits. Through the implementation of educational programs, *informal* forms of pedagogical practice can be used such

as “role games, treasure hunt, theatrical game and *experiential workshops*”. Last but not least, Dr Tsouggaris asserts that the provision of feedback, after the end of an educational program, aims the improvement

- ✚ The PMTh claims that an educational program should be implemented in the framework of an entertaining experience and each program should be designed addressing specific age groups. A program is successful when the participants are given the opportunity to understand the exhibits through their *active participation*. The programs should be able to trigger the children in order to develop *critical thinking* and to be able to *express their opinion*. Kokorotskou identifies the *social role* that museums should have by improving both ourselves and the society.
- ✚ For the GSM, a successful educational program is the one that focuses on the *entertaining experience*, which connects the senses with understanding.

As Byrnes states (2008: 122), the *mission* defines the purpose of the existence of the organization while “the *vision* is what the organization sees will be the outcome of pursuing this mission”. In question four, the respondents had to define the mission and vision of their museums. Then they had to state whether education is explicitly included in their mission.

- ✚ The mission of the AMTh is in accordance with the definition of ICOM, thus it explicitly includes education. The museums mission is to recover, exhibit and study the antiquities from the areas in Macedonia as well as to present in a structured way the civilizations that bloomed in this area from the first appearance of the human race until the foundation of Constantinople. The vision of the museum is summed up in a single quote: “A museum for all”. The museum aims to offer “valid and appropriately adapted knowledge” without excluding or discriminating anyone.
- ✚ The mission of the PMTh is to collect and to study photographs of the past with artistic value, the creation of organized documentation, the implementation of research and educational programs, the organization of exhibitions, publishing

of material promoting photography and the protection and development of the collected material. Education is explicitly included in the mission.

- ✚ The GSM's mission is to welcome, to exhibit and to promote the modern civilization. Despite the fact that it is claimed that the museum's mission includes education, it is not included in the museums mission.

In the last question of the questionnaire, the respondents are asked to mention an educational program that they, in their personal view, regard as successful. The program should have taken place from 2012 to 2017 addressing children from 4-12 years old. The most intriguing part in the answers was the realization that all three respondents choose educational programs that had to do with refugee crisis, two of them referring to the current refugee crisis in Europe and the other referring to the 1922 exchange of Greek Orthodox and Muslim Populations between Greece and Turkey. Migration is part of our human history and it is regarded of a social nature. This demonstrates that except from the educational role that museums have been exploring the past decades, they began to identify their so social role as well. As it is stated in "Museums, migration and cultural diversity: Recommendations for museum work"¹⁰⁶, "[f]or decades museums have worked with marginalized communities and minorities". As cultural organizations, museums understand their duty towards the society.

- ✚ Dr Tsouggaris describes the "*Raidestos-Thessaloniki: Antiquities on a refugee trip*"¹⁰⁷ as a successful educational program. Its subject matter was the antiquities that Greek refugees of Raidestos had to carry to Thessaloniki in 1922. The program addressed children between 12-14 years old and provided information regarding the ancient, Byzantine and the modern history of the eastern Thrace. Through the well-established supervisory material, where the students *immersed* themselves in the tragic events that the Greeks went through. Children played *role games*, discovered ancestral

¹⁰⁶See http://www.nemo.org/fileadmin/Dateien/public/NEMo_documents/Nemo_Museums_Migration.pdf [Visited: 12.02.2018].

¹⁰⁷ See <https://www.amth.gr/en/education/programs/schools/raidestos-thessaloniki-arhaiotites-s-ena-taxidi-prosfygias> [Visited: 12.02.2018].

heirlooms through treasure hunt games which led to the exploration of the area where the antiquities were held. During the program, children acquired knowledge with *pleasant* and *fun* ways. It is underlined that during the participation of the children to the program, they developed empathy and compassion for both their ancestor from Raidestos but also for the refugees of the migration crisis in Europe.

✚ The PMTh introduced the educational program “Another life: Human streams / Unknown Odysseys which lasted for 60’-90’ and it kept the children focused to the program through their *active participation* to activities that went in accordance with their abilities and interests. The children were given the chance to understand the term refugee through conversation that resulted in the formulation of different point views and concerns. The program was held in a pleasant and entertaining atmosphere although the exhibited photographs predisposed the opposite.

✚ The GSM, answering question three regarding the criteria that qualify an educational program successful, supported a global/general standard which is for the program to adopt an *entertaining experience* whereas when asked to refer to a particular educational program of their museums, the standards they were based on were primarily local and put emphasis on the local needs of the society. Paraskeva and Papavergou mention that successful programs are the one that involve different social and age groups. Specifically, they refer to summer educational program in collaboration with the MFTh regarding the current refugee crisis as well. The program’s objective was to connect families of Thessaloniki with families with families from the refugee shelter situated at the port of Thessaloniki. The museums were considered a *safe space* for these groups as a place of *meeting, interaction* and *creation*.

Although the new technologies used in museums and specifically in educational programs were largely discussed in chapter 5 as an engaging tool for visitors and bringing a positive effect on the audience, the questionnaire intentionally did not

include any questions regarding these new technologies and whether and how they are implemented in the museums. Technology is not mentioned in the ICOM's definition; however, Paraskeva and Papavergou explicitly refer and put emphasis on the use of advanced digital technology in the first question, being one of the six main thematic axes of their museums. Additionally, despite the fact that the AMTh is known for its extensive use of modern technologies in their educational programs, these advancements were not specifically mentioned. Dr Tsouggaris, answering question 5, refers to the technological term *immersion*¹⁰⁸ in order to compare it with the process that visitors goes through when participating in an educational program. There is no specific reference regarding the use of new technologies by Kokorotskou despite the fact that the PMTh is considered to be engaged with a priori technology-related medium itself, i.e. photography.

Conclusions

In the past, museums were predominantly places that solely preserved, conserved and exhibited collections of artifacts and other objects of artistic, cultural and historical importance. Moving forward, museums began redefining themselves and adapting to the communities' demands in pursuance of the audience's attention and recognition. Since the 1970s they have gradually shifted their object-based orientation to a human-centered perspective. Hence, they continue their significant contribution which is not limited to maintaining the collections but also exploiting them for educational purposes.

Nowadays museums are primarily considered educational institutions and their role is to contribute to the educational development of all the members of our society. Educational programs are well established in museums around the world as they are

¹⁰⁸ A term used in Jean Baudrillard's article "*Simulacra and Simulation*". Simulation is an integral part of the vast and extensive media networks and techno-sciences in which our lives are immersed. The immersion blurs the line between the physical world and digital or simulated world, thereby creating a sense of immersion. See <https://noemalab.eu/ideas/essay/jean-baudrillard-on-simulation-and-illusion/> [Visited: 10.02.2018].

considered to perform an essential part in the non-formal learning especially for children. Constructivism among others is the dominant learning theory in museum education and emphasis is placed on the learner's prior knowledge and new knowledge is gained through direct and personal experience.

Following, analyzing and studying the Greek situation regarding museum education, it was observed that there is no legislation setting standards, conditions and criteria for the Museum-Pedagogic Activities. To fill in this gap, ICOM, the Department of Educational Programs and Communication of the Ministry of Culture and Sports and CECA are the three leading entities that act as consultants for museum education issues. Despite the lack of a legislative framework and a central strategic plan, more and more museums in Greece recognize the necessity of existence of educational programs. Noteworthy steps were made towards a more sophisticated exploitation of museums. Greek museums aspire to align with the English and European model, which have the leading role in museum education. However, lack of financial and human resources are contributing factors to the delayed appearance of the technological innovations in Greek museums.

The progress of new technologies is rapid and their presence in museums gradually becomes further expected. New technologies are embraced and welcomed in museums as they not only offer systems that support the basic operational needs of a museum but also they assist in the accomplishment of museum education.

Analyzing the answers from the distributed questionnaires to three different -in content, size and chronological span- museums which have fully and long embraced their educational role, essential and vital information was gathered for the completion of this paper. The inference from the collected data after the analysis of the answers that museum educators kindly provided is that modern museums consider the educational programs an inseparable part of the museum institution. Additionally, a great focus was given on constructivism, recognized as the most effective learning theory among all three museums. The activities described by the respondents were putting special emphasis on experience and on multisensory activities.

Last but not least, notable focus is put on the social role of the museum which is heightened by Greek museums. Their content specializes on aspects of local life highlighting and raising awareness for critical social issues that Greece, due to its geopolitical position, confronts nowadays.

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Appendix 1

Questionnaire

(The English version)

1. Having in mind ICOM's definition of the museum:

“A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment”

Which part of this particular definition does your museum put emphasis on and why?

2. Are educational programs crucial to the existence of the museums nowadays? Do you think that the museum would fulfill its role in our society without educational programs?
3. Which are the criteria that, in your opinion, would qualify an educational program successful?
4. What is the mission and vision of your museum? Does it explicitly include education?
5. Within the last five years which educational program in your museum, addressing children 4-12 years old, do you consider to be the most successful and why?

(The Greek version)

1. Έχοντας υπόψη τον ορισμό του ICOM για το μουσείο:

«Μόνιμο ίδρυμα στην υπηρεσία της κοινωνίας και της ανάπτυξής της, ανοιχτό στο κοινό, που ερευνά τα υλικά αντικείμενα των ανθρώπων και του περιβάλλοντός τους, αποκτά αυτά τα αντικείμενα, τα διατηρεί, τα ερμηνεύει και πρωτίστως τα εκθέτει προς όφελος του κοινού, κυρίως μέσα από διαδικασίες μελέτης, εκπαίδευσης και ψυχαγωγίας».

Σε ποιο μέρος του συγκεκριμένου ορισμού δίνει έμφαση το μουσείο σας και γιατί;

2. Είναι τα εκπαιδευτικά προγράμματα κρίσιμα για την ύπαρξη των μουσείων σήμερα; Πιστεύετε ότι το μουσείο θα εκπληρώσει το ρόλο του στην κοινωνία μας χωρίς εκπαιδευτικά προγράμματα;

3. Ποια είναι τα κριτήρια για την επιτυχία ενός εκπαιδευτικού προγράμματος;

4. Ποια είναι η αποστολή και το όραμα του μουσείου σας; Περιλαμβάνει ρητά την εκπαίδευση;

5. Κατά τα τελευταία πέντε χρόνια ποιο εκπαιδευτικό πρόγραμμα του Μουσείου σας, απευθυνόμενο σε παιδιά 4-12 ετών, θεωρείτε πιο επιτυχημένο και γιατί;

Appendix 2

Ερωτηματολόγιο (Απάντηση Αρχαιολογικού Μουσείου)

1. Έχοντας υπόψη τον ορισμό του ICOM για το μουσείο:

«Μόνιμο ίδρυμα στην υπηρεσία της κοινωνίας και της ανάπτυξής της, ανοιχτό στο κοινό, που ερευνά τα υλικά αντικείμενα των ανθρώπων και του περιβάλλοντός τους, αποκτά αυτά τα αντικείμενα, τα διατηρεί, τα ερμηνεύει και πρωτίστως τα εκθέτει προς όφελος του κοινού, κυρίως μέσα από διαδικασίες μελέτης, εκπαίδευσης και ψυχαγωγίας».

Σε ποιο μέρος του συγκεκριμένου ορισμού δίνει έμφαση το μουσείο σας και γιατί;

Το ΑΜΘ δίνει έμφαση σε όλα τα σημεία του ρόλου ενός μουσείου, αλλά περισσότερο από όλα στην “έκθεσή τους προς όφελος του κοινού”. Έχει ήδη πετύχει σε πολύ υψηλό βαθμό τους υπόλοιπους στόχους, δηλαδή τόσο την ασφάλεια και σωστή συντήρηση των συλλογών του (κτιριακές παρεμβάσεις, συστήματα ασφαλείας, έκθεσης και φύλαξης, πολυάριθμοι και εξειδικευμένοι συντηρητές αρχαιοτήτων), όσο έχει πετύχει και την ερμηνεία τους, μέσω πολυάριθμων επιστημονικών δημοσιευμάτων, συνεδρίων, διαλέξεων και μέσω της διευκόλυνσης της επιτόπιας μελέτης δεκάδων Ελλήνων και αλλοδαπών επιστημόνων κάθε χρόνο.

Έχοντας διασφαλίσει τα παραπάνω, το ΑΜΘ έχει στραφεί κυρίως στην επικοινωνία και προσέλκυση, εκπαίδευση και ψυχαγωγία ενός ευρύτερου κοινού, χωρίς να επαναπαύεται στις περισσότερες από 100.000 επισκεπτών τους οποίους δέχεται ετησίως. Με την πίστη ότι οι συλλογές του ΑΜΘ μπορούν να μιλήσουν και να εκπαιδεύσουν ανθρώπους κάθε ηλικίας, φυλής (στην είσοδο διατίθενται ενημερωτικά φυλλάδια σε 20 γλώσσες) και κοινωνικής τάξης, αρτιμελείς και μη, το Μουσείο διαθέτει μεγάλο μέρος των ανθρώπινων και υλικών πόρων του στην συνεχή ανίχνευση νέων κωδίκων επικοινωνίας με όλο και περισσότερες ομάδες, πολλές από τις οποίες δεν είχαν στο παρελθόν καμία επαφή με μουσειακούς χώρους. Η προσπάθεια αυτή καρποφορεί καθημερινά και έχει οδηγήσει σε νέες συνεργασίες με ελληνικά και ξένα Πανεπιστημιακά Ιδρύματα, ΜΚΟ και καλλιτεχνικούς οργανισμούς. Καθώς ο παιδευτικός ρόλος του ΑΜΘ είναι ο πρώτος στόχος και όχι η ευμερία των αριθμών,

ιδιαίτερη έμφαση δίνεται στην γνώση και τη γενικότερη εμπειρία που αποκομίζουν οι επισκέπτες από την επαφή τους με τις μόνιμες και περιοδικές εκθέσεις, από την παρακολούθηση καλλιτεχνικών κ. ά. εκδηλώσεων στους χώρους του και από τη συμμετοχή τους σε δομημένα εκπαιδευτικά προγράμματα.

2. Είναι τα εκπαιδευτικά προγράμματα κρίσιμα για την ύπαρξη των μουσείων σήμερα; Πιστεύετε ότι το μουσείο θα εκπληρώσει το ρόλο του στην κοινωνία μας χωρίς εκπαιδευτικά προγράμματα;

Το ΑΜΘ πιστεύει ότι τα εκπαιδευτικά προγράμματα είναι κρίσιμα για την ύπαρξη των μουσείων σήμερα και στο μέλλον, περισσότερο από ό,τι στο παρελθόν. Διότι σήμερα τα μουσεία έχουν να ανταγωνιστούν νέα και ισχυρά μέσα παροχής πληροφορίας και διασκέδασης προς τη νεολαία (και όχι μόνο προς αυτή) και έτσι μια τυπική, ιδιωτική επίσκεψη σε ένα Μουσείο -ανεξάρτητα από την σημασία των εκθεμάτων και την αρτιότητα των εποπτικών μέσων που τα συνοδεύουν- πολλές φορές δεν αιχμαλωτίζει το ενδιαφέρον όσων είναι εθισμένοι στα γοητευτικά μέσα που χρησιμοποιεί η ψηφιακή πληροφόρηση.

Το όπλο των μουσείων σε αυτό τον πόλεμο είναι τα -πετυχημένα- εκπαιδευτικά προγράμματα, τα οποία μετατρέπουν μικρούς και μεγάλους από αναγνώστες ή ακροατές, σε συμμετόχους σε βιωματικές δράσεις και εργαστήρια, που έχουν ως σκοπό την πολυαισθητηριακή εμπειρία και το εκπαιδευτικό παιχνίδι, το οποίο εμπνέεται από τα εκθέματα και καταλήγει στην καλύτερη γνωριμία τόσο με αυτά, όσο και με τα μηνύματα που μπορεί να μεταφέρουν αυτά στο σύγχρονο άνθρωπο. Χωρίς τα εκπαιδευτικά προγράμματα δεν είναι δυνατόν να επιτευχθεί πλέον μια τόσο στενή επικοινωνία, η οποία θα οδηγήσει και στη δημιουργία μιας νέας αντιμετώπισης προς τα μουσεία και τους χώρους πολιτισμού γενικότερα. Η μαζική ανταπόκριση του εκπαιδευτικού κόσμου στα ποικίλα εκπαιδευτικά προγράμματα που προσφέρει (πάντα δωρεάν) το ΑΜΘ κατά την τελευταία δεκαετία και οι θετικές εντυπώσεις των συμμετεχόντων, είναι η καλύτερη απόδειξη ότι το ΑΜΘ πορεύεται προς τη σωστή κατεύθυνση για τη δημιουργία μια θετικής μουσειακής αγωγής στο νεανικό (και όχι μόνο) κοινό του.

3. Ποια είναι τα κριτήρια για την επιτυχία ενός εκπαιδευτικού προγράμματος;

Ένα επιτυχημένο εκπαιδευτικό πρόγραμμα πρέπει να έχει σχεδιαστεί λαμβάνοντας υπ' όψη το γνωστικό και αναπτυξιακό επίπεδο της ομάδας στην οποία απευθύνεται. Κατόπιν πρέπει να έχει συγκεκριμένο μαθησιακό στόχο, ξεκάθαρο από την αρχή και σημαντικό για την ανάπτυξη της ομάδας. Ο στόχος αυτός να επιτυγχάνεται αξιοποιώντας τα κατάλληλα (κατά περίπτωση) παιδαγωγικά εργαλεία, ξεκινώντας από την κατακτημένη γνώση και αντλώντας νέα γνώση από τα εκθέματα του μουσείου. Πιο συγκεκριμένα, η μουσειακή επίσκεψη μπορεί (κάποιες φορές) να είναι ένα μόνο από τα στάδια του προγράμματος, είναι όμως αυτό στο οποίο μπορούν ευχερέστερα να αξιοποιηθούν μη τυπικές μορφές εκπαιδευτικής πράξης, όπως παιχνίδι ρόλων, κυνήγι γρίφων ή θησαυρών, θεατρικό παιχνίδι και βιωματικά εργαστήρια. Τα μέσα αυτά πρέπει να αξιοποιούνται για την υπηρετήση του στόχου της πολύπλευρης επαφής με τα εκθέματα του Μουσείου και για την υπηρετήση του γνωστικού στόχου που έχει τεθεί και όχι ως αυτοσκοπός, γιατί τότε η επίσκεψη στο μουσείο υποβαθμίζεται σε... επίσκεψη σε παιδότοπο. Τέλος, για την επιτυχία του προγράμματος είναι απαραίτητη η σαφής και εκ των προτέρων ενημέρωση της ομάδας-στόχου για όλα τα στοιχεία και τους σκοπούς του, χρησιμοποιώντας ένα ή περισσότερα κανάλια επικοινωνίας προς αυτή την ομάδα και διατηρώντας ανοιχτή γραμμή επικοινωνίας για παροχή διευκρινίσεων και για λήψη ανατροφοδότησης με στόχο τη βελτίωση του παρεχόμενου προγράμματος.

4. Ποια είναι η αποστολή και το όραμα του μουσείου σας; Περιλαμβάνει ρητά την εκπαίδευση;

Η αποστολή του ΑΜΘ είναι σύμφωνη με τον ορισμό του ICOM, άρα είναι φυσικό να περιλαμβάνει και τον εκπαιδευτικό στόχο. Το ΑΜΘ όμως αποτελεί στην ουσία το “μητροπολιτικό” Αρχαιολογικό Μουσείο της Μακεδονίας, καθώς διασώζει, εκθέτει και μελετά αρχαιότητες από όλες της περιοχές της Μακεδονίας. Για το λόγο αυτό έχει τον επιπρόσθετο ρόλο να παρουσιάζει συγκροτημένα τους πολιτισμούς που άνθισαν σε αυτές τις περιοχές από την εμφάνιση του ανθρώπου ως την ίδρυση της

Κωνσταντινούπολης. Ακόμα και τα εκπαιδευτικά προγράμματα του ΑΜΘ που προσφέρονται για σχολικές μονάδες κάθε χρόνο κοινοποιούνται στις Δ/σεις Εκπαίδευσης της Κεντρικής και Ανατολικής Μακεδονίας για να υπάρχουν ευρύτερες συμμετοχές. Το όραμα του Μουσείου συνοψίζεται στην απλή φράση “Ένα Μουσείο για όλους”. Έχει ως στόχο να προσφέρει στο ελληνικό και το παγκόσμιο κοινό έγκυρη και κατάλληλα προσαρμοσμένη γνώση για το αντικείμενό του χωρίς αποκλεισμούς και διακρίσεις.

5. Κατά τα τελευταία πέντε χρόνια ποιο εκπαιδευτικό πρόγραμμα του Μουσείου σας, απευθυνόμενο σε παιδιά 4-12 ετών, θεωρείτε πιο επιτυχημένο και γιατί;

Το πρόγραμμα που δημιουργήθηκε για την περιοδική έκθεση αρχαιοτήτων με τίτλο: “Ραιδεστός-Θεσσαλονίκη. Αρχαιότητες σε ένα ταξίδι προσφυγιάς”, η οποία είχε ως αντικείμενο τις αρχαιότητες που μετέφεραν οι πρόσφυγες της Ραιδεστού από την πατρίδα τους στη Θεσσαλονίκη το 1922. Δημιουργήθηκε από τη Μουσειοπαιδαγωγό του ΑΜΘ (τότε), Ευμορφία Τσιαμάγκα και την Μουσειολόγο Έλενα Χατζηαντωνίου, υπό την εποπτεία της δρ. Ευαγγελίας Τσαγκαράκη, Αρχαιολόγου, προϊσταμ. Τμήματος Συλλογών Μεταλλοτεχνίας, Λιθίνων και Μικροτεχνίας του ΑΜΘ. Το πρόγραμμα απευθυνόταν σε μαθητές/τριες και των τριών τάξεων του Γυμνασίου, καθώς προσέφερε πληροφορίες για την αρχαία, τη βυζαντινή και τη σύγχρονη Ιστορία της Ανατολικής Θράκης. Μετά από μία ιστορική εισαγωγή που υποστηριζόταν από πολύ κατανοητό και καλοστημένο εποπτικό υλικό, επιτυχανόταν η μεταφορά-καταβύθιση (immersion) των παιδιών στην τραγική ιστορία του ξεριζωμού των Ελλήνων της Ανατ. Θράκης και κατόπιν τα παιδιά έπαιρναν το ρόλο απογόνων των προσφύγων, ανακάλυπταν “προγονικά” κασελάκια με κειμήλια και με δύο διαφορετικά σετ γρίφων, οι οποίοι τα οδηγούσαν σε ένα παιχνίδι εξερεύνησης στην αίθουσα έκθεσης των αρχαιοτήτων της Ραιδεστού. Κατά τη διάρκεια αυτού του παιχνιδιού αποκτούσαν σημαντικές ιστορικές γνώσεις με τρόπο ευχάριστο και κατέληγαν με χαρά στην αποκάλυψη ενός οικογενειακού κειμηλίου. Μια ιδιαίτερη διάσταση του προγράμματος είχε σχέση με τη δυσάρεστη επικαιρότητα των πολέμων και του σημερινού προσφυγικού δράματος που όλοι βιώνουμε. Κατά την πορεία του προγράμματος και με

τη βοήθεια του εποπτικού υλικού της έκθεσης, τα παιδιά μπόρεσαν να νοιώσουν περισσότερο τον πόνο των (ομοεθνών τους) προσφύγων του 1922, αλλά και των σημερινών προσφύγων- θυμάτων νέων απάνθρωπων συγκρούσεων σε γειτονικές ή μακρινές περιοχές.

Ερωτηματολόγιο (Απάντηση Μουσείου Φωτογραφίας)

1. Έχοντας υπόψη τον ορισμό του ICOM για το μουσείο:

«Μόνιμο ίδρυμα στην υπηρεσία της κοινωνίας και της ανάπτυξής της, ανοιχτό στο κοινό, που ερευνά τα υλικά αντικείμενα των ανθρώπων και του περιβάλλοντός τους, αποκτά αυτά τα αντικείμενα, τα διατηρεί, τα ερμηνεύει και πρωτίστως τα εκθέτει προς όφελος του κοινού, κυρίως μέσα από διαδικασίες μελέτης, εκπαίδευσης και ψυχαγωγίας».

Σε ποιο μέρος του συγκεκριμένου ορισμού δίνει έμφαση το μουσείο σας και γιατί;

Δίνει έμφαση σε όλα τα παραπάνω. Οι δραστηριότητες του Μουσείου εντοπίζονται σε τρεις κυρίως κατευθύνσεις:

A. Στη συγκρότηση, τεκμηρίωση και ανάδειξη μιας μόνιμης συλλογής ιστορικής και σύγχρονης φωτογραφίας

B. Στην οργάνωση και επιμέλεια εκθέσεων και εκδόσεων που μελετούν τη φωτογραφική τέχνη, καθώς και το πλήθος των εφαρμογών με τις οποίες η φωτογραφία επηρεάζει πολυδιάστατα τις ανθρώπινες κοινωνίες.

Γ. Το εκπαιδευτικό έργο μέσα από το οποίο επιχειρείται η εξοικείωση του κοινού όλων των ηλικιών με τα μυστικά της τεχνικής εικόνας, καθώς και η σκιαγράφηση των ζωτικών προκλήσεων που έχει δημιουργήσει η εποχή της εικόνας.

2. Είναι τα εκπαιδευτικά προγράμματα κρίσιμα για την ύπαρξη των μουσείων σήμερα; Πιστεύετε ότι το μουσείο θα εκπληρώσει το ρόλο του στην κοινωνία μας χωρίς εκπαιδευτικά προγράμματα;

Είναι κρίσιμα, καθώς μέσω των εκπαιδευτικών προγραμμάτων του το Μουσείο έρχεται σε επαφή με τους επισκέπτες του, τους καθιστά συνεργούς στις δράσεις του, γίνεται χώρος δια βίου μάθησης και ψυχικής ανάτασης και ψυχαγωγίας.

3. Ποια είναι τα κριτήρια για την επιτυχία ενός εκπαιδευτικού προγράμματος; Να δίνει στους συμμετέχοντες τη δυνατότητα να κατανοήσουν τα εκθέματα μέσα από την ενεργό τους συμμετοχή. Να δίνει στους συμμετέχοντες έναυσμα για σκέψη και χώρο να διατυπώσουν τις απόψεις τους. Να μετασχηματίζει τον τρόπο θέασης των πραγμάτων και των καταστάσεων που μας περιβάλλει με στόχο να βελτιώσουμε τον εαυτό μας και την κοινωνία. Και όλα αυτά να γίνονται στο πλαίσιο μιας ψυχαγωγικής εμπειρίας που θα είναι ανάλογης της ηλικίας και των ενδιαφερόντων των συμμετεχόντων.

4. Ποια είναι η αποστολή και το όραμα του μουσείου σας; Περιλαμβάνει ρητά την εκπαίδευση;

Βάσει των νόμων 2557/97 και του 2947/2001 βασικοί σκοποί του Μ.Φ.Θ είναι:

1. Η συλλογή και μελέτη φωτογραφιών με καλλιτεχνική αξία, έργων δημιουργών του παρελθόντος, καθώς και η συλλογή φωτογραφιών σύγχρονων δημιουργών.
2. Η δημιουργία οργανωμένου αρχείου.
- 3. Η διενέργεια ερευνητικών και εκπαιδευτικών προγραμμάτων που αποβλέπουν την προώθηση της επιστημονικής έρευνας στην τέχνη και την ιστορία της φωτογραφίας, αλλά και την επιμόρφωση του κοινού.**
4. Η διοργάνωση εκθέσεων Ελλήνων και ξένων δημιουργών.
5. Η πραγματοποίηση εκδόσεων που προωθούν τη φωτογραφία.
6. Προστασία και ανάπτυξη του συλλεγόμενου υλικού.

5. Κατά τα τελευταία πέντε χρόνια ποιο εκπαιδευτικό πρόγραμμα του Μουσείου σας θεωρείτε πιο επιτυχημένο και γιατί;

Το εκπαιδευτικό πρόγραμμα στην έκθεση *Μια άλλη ζωή: Ανθρώπινες ροές / Άγνωστες Οδύσσειες* σε επιμέλεια Ηρακλή Παπαϊωάννου και Πηνελόπης Πετσίνη, με θέμα την προσφυγική κρίση.

Κρατούσε το ενδιαφέρον των μαθητών καθόλη τη διάρκειά των 60'-90' μέσα από την ενεργό τους συμμετοχή σε δραστηριότητες ανάλογες με τις ικανότητες και τα ενδιαφέροντά τους. Έδωσε τη δυνατότητα στους μαθητές να κατανοήσουν τι σημαίνει πρόσφυγας στη σύγχρονη εποχή και έθεσε προβληματισμούς. Στο πλαίσιο αυτού του προγράμματος έγιναν εξαιρετικές συζητήσεις, και διατυπώθηκαν διαφορετικές απόψεις και προβληματισμοί. Το κλίμα σε όλες τις εφαρμογές του προγράμματος ήταν ευχάριστο και διασκεδαστικό, παρόλο που οι φωτογραφίες της έκθεσης σε προδιέθεταν για το αντίθετο. Αυτό όμως ήταν που βοήθησε στο να μην υπάρξει συναισθηματικός καταναγκασμός, ενώ αντίθετα ενίσχυσε τη συναισθηματική εμπλοκή των μαθητών στο θέμα.

Ερωτηματολόγιο (Κρατικού Μουσείου Σύγχρονης Τέχνης)

1. Έχοντας υπόψη τον ορισμό του ICOM για το μουσείο:

«Μόνιμο ίδρυμα στην υπηρεσία της κοινωνίας και της ανάπτυξής της, ανοιχτό στο κοινό, που ερευνά τα υλικά αντικείμενα των ανθρώπων και του περιβάλλοντός τους, αποκτά αυτά τα αντικείμενα, τα διατηρεί, τα ερμηνεύει και πρωτίστως τα εκθέτει προς όφελος του κοινού, κυρίως μέσα από διαδικασίες μελέτης, εκπαίδευσης και ψυχαγωγίας».

Σε ποιο μέρος του συγκεκριμένου ορισμού δίνει έμφαση το μουσείο σας και γιατί;

Το Κρατικό Μουσείο Σύγχρονης Τέχνης και το Κέντρο σύγχρονης Τέχνης προσπαθεί με τη λειτουργία και δράση του, να δίνει βάρος σε σε έξι βασικούς θεματικούς άξονες:

- τη διαχείριση της συλλογής Κωστάκη, της μεγαλύτερης συλλογής ρωσικής πρωτοπορίας εκτός Ρωσίας, μέσα από πρωτότυπες παραγωγές, συμπαραγωγές και ερευνητικά προγράμματα στην Ελλάδα και το εξωτερικό,

- την καταγραφή και προβολή της σύγχρονης ελληνικής τέχνης και τη δημιουργία και υποστήριξη βάσης ουσιαστικού διαλόγου των Ελλήνων καλλιτεχνών με καλλιτέχνες από την Ευρώπη και τον κόσμο,
- την υποστήριξη της σύνθεσης των τεχνών και την ενίσχυση πρωτοποριακών και εναλλακτικών προτάσεων για τις τέχνες,
- την ουσιαστική συνεργασία και τη δικτύωση με μεγάλους πολιτιστικούς φορείς της Ελλάδας, της Ευρώπης και του εξωτερικού,
- την χρήση της πλέον εξελιγμένης ψηφιακής τεχνολογίας σε όλους τους τομείς επικοινωνίας, την ανάπτυξη των διαδικτυακών εφαρμογών και τη δημιουργία διαδικτυακού κόμβου,
- την εφαρμογή πρότυπων εκπαιδευτικών προγραμμάτων και προγραμμάτων προσβασιμότητας για όλες τις κοινωνικές ομάδες.

2. Είναι τα εκπαιδευτικά προγράμματα κρίσιμα για την ύπαρξη των μουσείων σήμερα; Πιστεύετε ότι το μουσείο θα εκπληρώσει το ρόλο του στην κοινωνία μας χωρίς εκπαιδευτικά προγράμματα;

Ναι, τα εκπαιδευτικά προγράμματα είναι κρίσιμα για την ύπαρξη των μουσείων γιατί εκπαιδεύουν τόσο το παρόν κοινό όσο και το μελλοντικό και αυτή η ανάγκη δεν θα εκλείψει ποτέ.

3. Ποια είναι τα κριτήρια για την επιτυχία ενός εκπαιδευτικού προγράμματος;

Να αφήσει μια δυνατή και ταυτόχρονα διασκεδαστική εμπειρία που συνδέει τις αισθήσεις με τη νόηση, και προάγει τη διαμόρφωση της αισθητικής.

4. Ποια είναι η αποστολή και το όραμα του μουσείου σας; Περιλαμβάνει ρητά την εκπαίδευση;

Να υποδέχεται, να προβάλλει και να προωθεί τον σύγχρονο πολιτισμό. Ναι, την περιλαμβάνει.

5. Κατά τα τελευταία πέντε χρόνια ποιο εκπαιδευτικό πρόγραμμα του Μουσείου σας, απευθυνόμενο σε παιδιά 4-12 ετών, θεωρείτε πιο επιτυχημένο και γιατί; Τα προγράμματα που εμπλέκουν διαφορετικές κοινωνικές ή ηλικιακές ομάδες. Όπως για παράδειγμα ένα καλοκαιρινό πρόγραμμα σε συνεργασία με το Μουσείο Φωτογραφίας που ενέπλεξε μια ομάδα οικογενειών της Θεσσαλονίκης με οικογένειες από τον προσφυγικό καταυλισμό του λιμανιού και ανεξαρτημένα άτομα. Τα μουσεία από τέλεσαν ένα safe space για αυτές τις ομάδες ως σημείο συνάντησης, αλληλεπίδρασης και δημιουργίας.