

Project: BSR Museums Co-operation: Tourism and Education

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INTERNATIONAL SEMINAR  
BALTIC SEA REGION MUSEUMS  
CO-OPERATION: TOURISM AND EDUCATION  
REPORT  
RECOMMENDATIONS  
FOR EDUCATIONAL ACTIVITIES

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2004

## **Baltic Sea Region Museums**

### **Co-operation: Tourism and Education**

The seminar, from 9-12 May 2004, hosted by Europos Parkas, Lithuania, took a separate theme for each day.

9 May - dedicated to children

10 May - dedicated to people with disabilities

11 May - dedicated to the elderly and children

12 May - dedicated to adolescents

#### **9 May - Dedicated to Children**

The seminar started with a welcome and introduction by Mr. Gintaras Karosas, president of Europos Parkas. Mr. Karosas emphasised the importance of the seminar and its theme **co-operation**; that delegates and speakers from the Baltic Sea Region (and UK) should get to know each other and learn from each other, that this sharing of experiences and expertise was the way forward for greater co-operation between museums, galleries and other cultural institutions of the Baltic Sea Region (and UK). He announced that the European Union had funded the new Education Centre in which the seminar was held, and that details of the seminar would be posted on the Europos Parkas website.

Mr. Karosas introduced the representative of the mayor of Vilnius who welcomed speakers and delegates to Lithuania, now part of the EU.

The first speaker **Mrs. Ida Braendholt Lundgaard from Louisiana Modern Art Museum, Denmark** entitled her presentation **Democratising Fine Art**.

Mrs. Braendholt saw the Museum, founded in 1958, as a centre of knowledge and an alternative learning space, i.e. giving children and teachers access to cultural institutions. For her, access to culture is a democratic right. The key issue for Mrs. Lundgaard was **inter-disciplinary programming to support the school curriculum**. The interdisciplinary programmes offered by Louisiana Education Centre are devised in **partnership** with university professors and other arts education specialists.

The particularity of the Louisiana Modern Art Museum, with the inter-relationship of Art, Architecture and Landscape was a joyful experience for visitors. The museum was the first to have a café for visitors to feel comfortable and relaxed in the museum space. This **sense of place** was very important for Education programmes, which are devised to integrate audiences and different disciplines.

The Educational mission of Louisiana is to develop students' critical and analytical competence related to international art, architecture and design, with special reference to strengthening every student's cultural identity and understanding of cultural diversity. They promote education in art and culture which contributes to developing reflective creativity and humanistic human beings.

The Education mission objectives are achieved through developing students personal knowledge and experience towards collective analysis. The process links theory and practice with art and culture that are of concern to them. It promotes self-esteem and confidence.

The success of the programmes, which relate to the collection, site-specific work and special exhibitions, depends on **good marketing, written resources** given to schools to support long term involvement by teachers, and **interactive texts** to promote and stimulate reflection and analysis by students as well as teacher training courses and seminars Mrs. Lundgaard emphasised that **teaching is also being in a learning**

**process** – this is what the conference is about, **exchanges of ideas** – a dialectical process between disciplines, e.g. teachers, artists, architects, designers, educators.

In the second part of her presentation Mrs. Lundgaard presented a case study of a three-year project with one class of students which integrated art into all subject areas and had long-term **sustainability**. She also talked about her involvement in the Collect and Share EU/Engage (UK Gallery Educators Professional Association) project which is collecting case studies from the EU of good practice. She is participating in this to improve Louisiana's educational methodologies and to discuss, disseminate and share ideas and experiences with EU colleagues.

Mrs. Lundgaard presented a seven-point checklist for Museum and Gallery educators:

- **Respect** target groups
- Make implicit knowledge explicit (Gardiner's Multiple Intelligences)
- Individuals have different competencies and knowledge
- Pass on special knowledge
- Use the space to do things not possible elsewhere
- Value first hand experiences of art
- Devise task specific programmes to encourage in depth thinking

In the Q & A session following the presentation delegates asked about Financing and staffing, criteria for selection of exhibitions and collections, exchange programmes for teachers, collaborations with other countries: what problems she encountered working with children.

The second speaker **Miss Laura Feldberga** from **Pedvale Open-Air Museum, Latvia** entitled her presentation **Creative Landscape**

Miss Feldberga described Pedvale as a constantly changing landscape – not really a museum. Pedvale was opened in 1992 by a Latvian sculptor in 100 hectares of land and buildings needing renovation. It is the renewal of the space that provides the stimulus for artists to make work, currently mainly outdoors. Pedvale was created at a difficult political moment, which has become very popular with artists and visitors. Tourism and Education are part of the continuing creative process. The initial idea of a permanent exhibition was abandoned as they discovered that a continued process of creating different cultural events, changing exhibitions and work created in situ, was the best way forward to achieve the main concept of unifying cultural, physical and aesthetic aspects of Landscape.

Pedvale has an annual theme for all creative events. In 2001 a four-year project was started: four elements, Earth, Air, Fire, Water. In 2003 the theme was Earth and the Summer Symposium artists worked with the Earth.

Miss Feldberga described the varied audiences who visit Pedvale; art professionals, artists, critics and historians as well as families and those people who might not visit traditional museums and galleries, who often say I don't understand contemporary art but here you have a wonderful landscape. Education staff encourage visitors to see the artworks as part of the landscape and give short introductory talks. In the Spring and Autumn the main visitors are school children.

In Miss Feldberga's view the best way to understand art is to have a discussion/ **dialogue between the artist and audience**. Guided tours are offered to children and adults which are not only about the art, but history, nature, plants and the mission of Pedvale, to help visitors understand how artists think in creating the site-specific works and to explain why the art is so placed and to encourage return visits through the seasons.

Special events e.g. Midsummer Celebration connects traditions with contemporary art practice; sculpture, poetry and performance. It is through the activities that audiences get in touch with various artistic processes in **PARTICIPATION**.

At Pedvale there are opportunities for artists in Latvia, as there are very few opportunities for artists to work outdoors in symposia or workshops. They are trying to attract different art specialists including teachers through conferences and seminars. They also **involve the local community** exemplified in the support they gave to the renovation of a synagogue in a nearby town, which is now a cultural centre.

For Miss Feldberga the most important thing was to see **Pedvale as a creative studio space that invites visitors to participate in the process.**

In the Q & A session following the presentation delegates asked where audiences came from, how many staff were involved and what Education programmes were offered for school groups.

The third speaker **Miss Anna Johansson** was from **Wanas Foundation, Sweden**

Miss Johansson said the key word to describe Wanas is **site-specific** – place, artwork and Education programme. Wanas is situated in Southern Sweden in an agricultural area so visitors have to plan a visit as it takes a long time to get there. Wanas is a village with a 15<sup>th</sup> century castle and park, and receives approximately 60,000 visitors per year.

Wanas has been an institution for contemporary art since 1987. They work with local craftspeople as well as Nordic and international artists. They have a permanent collection of 35 works and display temporary exhibitions in the Park, barn and stable. All works are site-specific.

The education programmes are **inter-disciplinary** – art in nature in an historic environment. They offer guided tours for school groups and adults, which are a **dialogue**, which allow **flexibility** and **improvisation**.

Miss Johansson showed slides of some of the permanent collection including Charlotte Glyllehammer, Antony Gormley, Robert Wilson, Dan Graham, Jenny Holzer, Ann-Sofi Siden, Anna Hamilton and Maya Lin.

Miss Johansson emphasised that a **flexible** approach encourages **creativity** as everyone helps each other and work together. She saw Wanas itself as an educational centre but the actual Education Centre was opened in 1997 to encourage creativity, enjoyment of art and as a complement to the school curriculum. Wanas has approximately 3000 high school students visiting per year and offer **dialogue** based tours and practical workshops which use available and transportable materials (students always take work back to school) and focus on the **creative process** itself, integrating various materials and encouraging **analysis** and **reflection**.

The Wanas Youth Project is part of the school curriculum and is an annual programme for students to visit Wanas for a week to meet artists and make their own work over five weeks, which is exhibited over the summer period. The project focuses on **PROCESS**. Wanas offers free training courses and instruction brochures for school groups. Wanas works with children and teenagers but no other groups.

In the Q & A sessions following the presentation delegates asked who is responsible for including projects into the school curriculum; who helps to finance the artists and the five week programme; what is the key aim, developing creativity of helping the schools with the curriculum; who is the most motivated – students, parents or teachers?

The fourth speaker **Ms Daiva Krutuliene** was from the **Theatre, Music and Cinema Museum, Vilnius, Lithuania**

The Theatre, Music and Cinema Museum was started in 1926. From 1964 it functioned as a National Art Museum until in 1992, it was separated as the Lithuanian Theatre, Music and Cinema Museum. The 15<sup>th</sup> century building that houses the museum is an architectural monument. The **aim of the museum is to collect, look after and share with society, the permanent collection and thematic displays.**

The museum has three Education programmes

**1. Let's create a new world** that enables children to be creators through various media including film, video and computers. Ms. Krutuliene showed four short animations created by children.

**2. Artists in Theatre** which introduces children to scenography. For practical work Shakespeare's 'Twelfth Night', which is on the curriculum, is used. The children are given tasks to discuss, and then they design scenery and costumes, choose colours, locate characters (wooden toys) on stage and light the scene.

### **3. Puppet Theatre**

As the museum does not have dedicated education staff, it depends on the **goodwill** and **enthusiasm** of staff.

Ms. Krutuliene uses National Fairytales and folklore for puppetry on the wisdom of the nation is encoded in them, and children can also identify with the characters and situations. The children gain experience of making puppets and the history of puppet theatre. They talk a lot about the **process**, making the puppets, performing, discussing the themes of fairytales. The programme for approx. 30 children lasts about an hour and start with sketching ideas and the children make the puppets

themselves with very little help from teachers. The children take the puppets home with them.

In Ms. Krutulienė's experience **the best advertising for their programmes is word of mouth.**

### **End of Day Summary - Anna Bowman**

On the first day of the conference, as a summary, I picked out what I considered to be key words/concepts from the presentations.

Co-operation, Democracy, Access, Interdisciplinary practice, sense of place, integration, respect, cultural diversity, critical analysis, process, exchange of ideas, sustainability, quality, passion, inspiration of nature, discussion, dialogue, site-specific, participation, flexibility, creativity, curriculum, collect, share, look after, enthusiasm, word of mouth.

## 10 May - dedicated to people with disabilities

The first speaker **Nideta Jarockiene** from the **Lithuanian Art Museum** entitled her presentation **Working with people with disabilities in the Lithuanian Art Museum**.

The Lithuanian Art Museum is one of the biggest in Lithuania with sub-division museums all over the country. In 1996 they started educational activities which are now a priority in encouraging **openness to society**. In 1997 the Art Education Centre was founded to co-ordinate work in sub-divisions. The first priority was to work with people with disabilities, initially blind/visually-impaired people. The aim is not to work short-term **but to engage in long-term projects**. The museum uses sound guides for all exhibitions. Initially the policy was for exhibits to be touched using gloves. However this practice was not continued, now specific exhibits/exhibitions can be touched. In 2000 a touch exhibition which included Rodin's Thinker, was organised in collaboration with a French NGO that organises accessible exhibitions and uses the motto "recognising art through sensation". The museum has worked subsequently with the NGO on other exhibitions e.g. Cezanne and Art and Nature.

Ms Jarockiene showed a video of how they helped blind/visually impaired visitors understand the Cezanne exhibition through touch, smell, and hearing with a still life set up to touch, perfume (flowers) in containers and sounds of nature and people talking. In 2004 the exhibition **I touch and I see** has been useful, not only to visually impaired visitors, but for everyone.

With the society for deaf and dumb people the museum presented 'Here I am?' to encourage society to accept and recognise people with hearing problems. The project was funded by the Ministry for Education and the participants chose to be involved not selected. Ms Jarockiene acknowledged that **special skills** are needed to work with people with disabilities, that participants are mostly adults, that it is not

easy for them to join in arts activities and that integration is very difficult, as there are no jobs.

The second speaker **Ms Rima Mockiene** from **the Lithuanian Special Society of Creative Works 'Guboja'**, and the public institution **'Mazoji Guboja'**, entitled her presentation **Experience in Working with People with Disabilities**.

Ms Mockiene emphasised that creative activity is seen as an important way to **integrate** disabled people into society. Although communication is essential no special language is used. **Art is seen as a good language of communication** particularly if verbal communication is a problem. She sees artistic activity as a unique and personal experience that can be experienced by everyone. Artistic activity can lead to entertainment, catharsis, promotes technical expertise and leads to intensification and idealisation of life. Creativity widens human emotions and is a very positive way of developing personality - in the creative process personality is realised, stimulated and inspired. Art draws us from routine work but also brings us back to real life situations with hope and enthusiasm.

Art activities can be therapeutic, effective with physical and learning disability; liberating and expressing emotions that can help resolve psychological problems and develop personality, **self-realisation** and **self-esteem**. It is the process not the product which is important. So art activities are a most useful and helpful way to support integration into society. During Soviet times it was not possible to show the inner worlds of people with disabilities. Since independence Lithuania has set up many societies, like the Special Society of Creative works and annually between 2000-3000 disabled people participate. The main objective is developing aesthetic education and skills towards finding work and enabling disabled people to join in the cultural life of the community.

She emphasised that real integration will only happen when all able bodied and disabled people can communicate and work together. To elucidate this she said 'it is impossible to love someone you don't know'.

Ms Mockiene gave examples of different projects, in visual arts, theatre and performance and particularly the Colour Music Orchestra project which integrated able-bodied as well as disabled children. The Orchestra performed in Holland in 2002 and in 2005 in Lithuania, with plans to expand the project. Ms Mockiene talked about **integration as a process** achieved through **co-operation, collaboration** and **education**. For her the key concept is that creative activity makes people feel happier.

The presentation was followed by a workshop session with people from the society making handicrafts for sale. **The key issue for the society is adequate and continued funding.**

The third speaker was **Ms Audra Brazauskaite** from the **Lithuanian Art Therapy Association** who took the theme **The Relationship of Contemporary Art and Disabled People**.

Ms Brazauskaite started her presentation by looking at historical attitudes to disabled people. From the 18<sup>th</sup> century there were changes in attitudes, which led, in the 19<sup>th</sup> century, to starting to systemise active education 'for idiots and madmen' - trying to normalise and give human dignity. Before the French Revolution mentally disabled people were locked up with criminals. Later they were separated and old mansions and big houses were used to establish asylums. The 19<sup>th</sup> century saw the birth of psychology as a separate discipline. Freud and others began to try and understand the human mind. Also social services started and special workers began **to reflect on special needs.**

She asked the question 'How did the process of individualisation and democracy develop in the sphere of art'. She went on to elucidate stating that art can be seen as constructed reality and can be evaluated using certain criteria. Until the 19<sup>th</sup> century the identity and personality of the artist was hidden but valued as good if upholding the rules or status quo. In the 19<sup>th</sup> century the idea of the artists as 'outcast' and opposed to 'official art' emerged. Artists searched for **real** sensations and presented very personal views of the world, e.g. Renoir visiting the USA to feel the colours himself. Artists were being influenced by other cultures, e.g. Africa.

In the 19<sup>th</sup> and 20<sup>th</sup> century there was the establishment of interest in children's art, 'pathological' art and art created by handicapped people was collected. Art for treating and healing started. Artists understood and used the **freedom** of expression of mentally and learning disabled people. Art was released from the duty to serve God.

**Reality is not truth** became the catchphrase of modernism. Expressionism is an expression of personal life experience. Abstraction can be seen as a response to the incongruities of the world. In 1915 Paul Klee said 'the more ugly the world, the more abstract art is'. Cubism, Futurism and Surrealism were movements in art searching for truth in different ways.

The 20<sup>th</sup> century New Art Language is a synthesis of archaic forms of expression and a new outlook on the world. Jean de Buffet starts to collect work by mentally disabled people and imitate their forms of expression. His exhibitions significantly influenced other artists to find new and individual forms of expression. De Buffet himself was influenced by Andre Breton's text of 1920 and he founded a group of painters and therapists Art Brut that was later used as an umbrella title for individualistic outsider art.

Artists are still searching for extreme and new ways of expressing individuality. The creative process itself is seen as both the aim and the art, e.g. Pollock, happenings, actions, the Fluxus group and performance.

Key concepts in modernism give paramount value to individuality and uniqueness. Fundamental changes in society and outlook on life changed attitudes towards people with disabilities and their art, handicapped however, as not perfect. But the criteria of uniqueness in evaluating modern art does enable society to accept artwork by 'handicapped' people as art.

A key concept in Modern Art has been free expression of individual feelings. However the emphasis in contemporary art practice is hiding the personality (minimalism). Ms Brazauskaite ended her presentation with a question. So how does this impact on social attitudes to artwork by and with disabled people?

Ms Brazauskaite's presentation was followed by an improvisatory workshop with wheelchair users, helpers and musicians creating an action painting.

The fourth speaker **Ms Erika Adamonyte**, Master of Education at **Vilnius Pedagogical University** entitled her presentation **The Fine Art of Mentally Retarded People: Art Therapy**.

Ms Adamonyte pointed out that this seminar day shows that art by people with disabilities is becoming more prominent in society. Exhibitions of work by disabled people are very exciting and **we can share ideas and learn from them**.

Ms. Adamonyte asked how should we teach, educate and work with disabled people. We have a choice to use traditional methods or other ways.

Art therapy uses painting, writing, sculpture, poetry, etc., for self-expression. Many psychological problems can be seen as an inability to express personality. If verbal

expression is blocked other means of expression need to be found. Art is one of the major ways to express and reveal the inner world and outer reality. For children painting gives freedom to fantasise as they have an intrinsic desire to express themselves in different ways. Thus painting can be seen as a document of personality. Just as children develop physically so too do they develop drawing and painting skills. Normal childhood development includes a desire to draw/paint. Painting can be seen as a game. The traces left by the pencil intrigue the child. Drawing and painting helps to develop; hand/eye co-ordination, relationship and orientation in and with the world, alternative views and curiosity for nature. Most psychologists think these are certain 'lanes' in the development of drawing. Learning disabled children do not seem interested in the result – only the process. The activity/process helps find self-expression and builds self-esteem and self-awareness and helps social adaptation and skills. Often verbal expression is not related to the story/actions of painting for learning disabled children. Normal children **do** tell a story. Learning disabled children use stereotypical marks that do not develop significantly. However, most learning disabled children **love to paint** – as a game.

Systematic approaches help achieve development. Learning disabled children should choose colours to use, not usually naturalistic as they express an inner world (rather like fauvism – this relates to what the previous speaker talked about in modern art movements). Disabled children are often unable to organise or construct systematically, they repeat mechanically. Learning-disabled teenagers' artwork appears very much like a normal two year old's work. However the artwork has a certain appeal. If learning disabled people see the world in a different way their painting could be seen as a **free interpretation of a topic**. Because they cannot be taught the rules they should not be deprived of the opportunity for **free expression** to express inner conflicts feelings and emotions through art therapy. **They can feel the beauty of colour and joy of creation.**

In conclusion, Ms. Adamonyte stated that; art activity is not just a leisure activity, but a good way to help learning disabled people integrate into society; rules should not be fixed, i.e. they should be given freedom to express themselves; **the process is the most important thing**; it should also be emphasised that learning disabled children and normal teenagers feel similarly about the end result (i.e. not important), so art should not be evaluated in secondary schools.

The fifth speaker was **Mr Vaiko Edur** from the **Museum of New Art, Estonia**. Mr. Edur used slides to illustrate his presentation of the Museum of New Art.

The Museum started in 1992 with the Chaplin Art Centre. In 1997 the board of the Chaplin Centre decided to extend the space and establish the Museum of Modern Art in Parnu. In 1998 the building of the Museum of New Art started.

The most significant aspect of the collection is **originality**, epitomised in the exhibition 'Goodbye to the 20<sup>th</sup> Century'. The art works have been collected from all over the world.

The Museum of New Art has done a number of projects with disabled people. In 1997 the project **Angels** involved a very large work by learning disabled people '**Heaven in the Church**'. Studios are given to international artists, e.g. Tony Marsh from Scotland in 1997, in 2000 a Swedish artist. The Museum of New Art has a changing exhibition programme and supports artists to work in other countries. The museum curates special exhibitions for children. Mr. Vaiko ended his presentation showing images of a collaborative painting by Kata Kaitavuori and her son.

In my end of day Summary I highlighted what I considered to be the main issues, concerns and pedagogic approaches covered by the speakers;

- To encourage openness in society
- To recognise that the arts are perceived and enjoyed through all the senses

- To work in ways that encourage people with disabilities to participate and enjoy the arts is beneficial to everyone
- To integrate people with disabilities into art activities, working alongside able-bodied people
- To encourage society to accept and recognise those with learning disabilities
- Participators choose to participate, not selected
- To achieve social integration is difficult as employment is a problem
- Creativity is seen as a very important way to integrate disabled people into society
- Art is seen as a unique and personal experience
- Art is seen as a language of communication
- Creative work widens human experience and is a very positive way of developing personality
- The process, not the product, is the most important thing
- To develop aesthetic education and practical skills to help disabled people to work and join in cultural life
- To learn to work collectively in artistic activity
- Real integration will only happen when able bodied and disabled people communicate, understand and work together
- It is impossible to LOVE someone you don't know
- Integration seen as a process achieved through co-operation, collaboration, self-estimation and education
- Creativity activity makes us feel happier
- The historical context and relationship of art and people with disabilities has changed leading to more equality, democracy and human dignity
- The 20<sup>th</sup> century new art language, a synthesis of archaic forms of expression has created a new outlook on the world
- The creative process seen as art through various art movements, actions, happenings, performance
- Individuality and uniqueness of paramount importance

- Criteria for evaluating modern art allows accepting work by people with disabilities as art. However some contemporary practice (minimalism) emphasises hiding personality
- Society can share ideas and learn from people with disabilities

I re-iterated the key words from the first day dedicated to children – the same words and concepts were used in Day 2 dedicated to people with disabilities, and resonated with the delegates – the key issues were very similar.

On reflection I would like to add a few more key words which were used frequently on Day 2; self-realisation, self-esteem, special skills, special needs, communication, freedom of expression, individuality, share and learn, relationship, love, originality.

11 May – Dedicated to the Elderly and Children

The first speaker **Ms. Nijole Popoviene** from the **Lithuanian Technical Library** entitled her presentation **Socrates, Grundtvig 2 project: 'Educational Triangles'**.

The projects funded through various EU programmes including Comenius, Erasmus and Grundtvig were to broaden horizons for students in schools and to encourage elderly people to get involved in further education. The Grundtvig programme, in which everyone can participate in both formal and informal settings, encouraged mixed co-operation between formal and informal education.

The Educational Triangle project, the first in Lithuania, involving libraries, museums and centres for Adult Education, aimed to establish co-operation between three institutions, to recognise the needs and desires of students and to **motivate** and **stimulate** students. There are project partners in many countries, e.g. Austria, Italy, Greece, Iceland, Norway and Finland. The project highlighted two important things. That **different institutions have different missions** and that **attitudes in these different institutions ranged from the purely theoretical to wholly practical**. They devised a survey asking how often people visited the museum, why they visited, and did they organise **special education classes for adults** (a large percentage said yes), and do library users want special information (a large number said yes). This research influenced the programme. The outcomes in different countries were varied including; in Austria an archive of ordinary people was created; in Greece an exhibition; in Italy a Landscape Art Exhibition, in Norway Immigrant Histories, in Finland willow fish traps; in Lithuania architecture, photography and painting; in Iceland design.

The second speakers of the day, **Mr. Medardas Ciobatas** and **Ms. Danute Papeikiene** from the **Third Age University** entitled their presentation **The Experience of Artistic Education at the Third Age University**.

Mr. Ciobatas started the presentation by explaining that the Third Age refers to a time in life when retired and there is time to dedicate to studying. Retired people are enthusiasts. Third Age universities exist all over the world and tutors do not charge for their time and experience. The Third Age University in Vilnius was established in 1995. There are approximately 5,000 students in Vilnius who **elect** to study in the various faculties available. At this point in the presentation a large number of Third Age students arrived proving Mr. Ciobatas' point about enthusiasm.

Mr. Ciobatas ended his introductory remarks with a question and answer. What is the future of the Third Age University? Well, he said, people are living much longer and staying healthier; the prospects for Third Age Universities are very good and there is no time limit to participation.

Ms. Danute Papeikiene continued the presentation remarking that what was very important was that both young and old were attending the seminar together. She talked in particular about the folk-art faculty where students take responsibility for their own creative learning that involves physical and intellectual work. At first they experimented with simple materials such as straw, then used twigs, natural materials, flowers, etc. Ms. Papeikiene gave the wonderful example of 'The Bride's Satchel', helping to keep traditions alive. They have close ties with the ethnography centre and join in Mardi Gras celebrations. The students teach each other, most of them show work **tirelessly** with enthusiasm and companionship, and many of the students and teachers have exhibitions.

The formal presentation was followed by a concert and exhibitions of the handicrafts.

The third presentation of the day was given by **Mr. Gintaras Karosas**, President of **Europos Parkas**.

Mr. Karosas created the first sculpture for Europos Parkas in 1991 as a symbol of Europos Parkas being at the centre of Europe. The first guided tour was in 1991. In 1993 an International Sculpture Symposium was held in the 55 hectares of Europos Parkas. Europos Parkas, he said, was being developed in harmony with nature. Approx. 60,000 people visit annually fascinated by the mists and colours of nature and the forms of the sculpture. Mr. Gintaras emphasised that he wants visitors to like and need the park and keep coming back. There are 100 works on display including Dennis Oppenheim, Magdalena Abakonwicz, Sol le Witt, LNK Information Tree by Mr. Karosas (which has an entry in the Guinness Book of Records). In Autumn 2004 Beverly Pepper will create a sculptural performance space.

40% of the current audience at Europos Parkas are schoolchildren. Both adults and children have a **joyful** experience at Europos Parkas.

Mr. Karosas' presentation was followed by a workshop led by Ms. Juste Kisieliute working with young people. The workshop involved people in a collaborative and large-scale action painting which they wrapped around the Dennis Oppenheim 'Armchair' sculpture providing a colourful cover to the skeletal form.

The fourth presentation of the day given by **Anna Bowman from Yorkshire Sculpture Park, UK**, was entitled **Inclusion or Integration**.

The presentation was illustrated by slides of work, in formal and informal education, with community and special needs groups, and public events devised for family audience participation. A key issue for the speaker was to clarify what is meant by inclusion and integration, using English language definitions of the words. To include does not necessarily mean to integrate. The difference in meaning, perhaps slight in linguistic terms, is however pertinent in terms of policymaking and programme delivery.

Mrs. Bowman outlined YSP's policy of open access to the arts for everyone and mission to engage audiences of all ages, abilities, ethnic, cultural and faith backgrounds in all education, community and public programming. She provided the seminar organisers with copies of mission and policy statements including:

### **Mission statement**

Yorkshire Sculpture Park seeks to provide a centre of regional, national and international importance for the creation, exhibition and appreciation of modern and contemporary sculpture.

### **Aims**

- To offer artists from Britain and overseas the opportunity and resources to work in the historic landscape of YSP, and to facilitate residencies, exhibitions, publications, commissions and other projects.
- To provide an accessible and stimulating resource for the whole community, and to offer equal opportunities for the practice, understanding and enjoyment of sculpture.
- To promote the study and appreciation of diverse sculptural practice in a variety of educational contexts for both general and specialist audiences.
- To protect and enhance the historic landscape of the Bretton Estate as a space in which both artists and visitors can explore and enjoy art and nature.
- To contribute to the artistic, economic and social life of the region.

### **Education objectives**

- To ensure that education remains at the core of activities, underpinning all aspects of the artistic policy, helping to enrich and extend the qualitative experience and understanding of exhibitions, projects, the collection and environment.
- To provide opportunities for artists to become involved in the conception and delivery of the education programme through research, projects, workshops, lectures and seminars.

- To continue to develop and sustain a programme of education, community and public activities which provides opportunities for engaging audiences of all ages, abilities, ethnic, cultural and faith backgrounds in the understanding and practice of sculpture.
- To identify the changing needs and interests of audiences and users, and to develop resources and activities to meet them, e.g. publications, distance learning and collaborative ventures.
- To work closely with teachers and other education and community providers, and to provide INSET and other training.
- To use clear systems for monitoring and evaluating the effectiveness of the education programme.

The mission and policies, equality of opportunities and access formulated in 1977 with the founding of YSP, have been enthusiastically and rigorously pursued throughout the organisation ever since.

Mrs. Bowman emphasised that however important resources, staff and budgets are in delivering integrated and inclusive programmes, the most important thing in establishing and sustaining such programmes is the attitude and mindset of the strategic policy makers – of government, senior managers and decision makers in the institutions and organisations. Without the full support of these people it is extremely difficult for particular staff or departments committed and passionate about integrated arts provision, to embed their principles into the organisation as a whole.

Mrs. Bowman used slides to illustrate how, in practice, YSP implements its mission and policies, and how sculptors and artists from different disciplines and cultural backgrounds, able bodied or disabled, contribute to programme planning and delivery which includes; full-day workshops, tours, talks, seminars, conferences, Adult Study Days, five day skills based sculpture masterclasses, public holiday participatory events, out-of-school activities for young people, longer term school

and community projects and partnerships with a wide range of public, voluntary and private sector organisations and other museums and galleries.

YSP, as an outdoor gallery of international reputation and importance with an annual audience of 300,000 and over 40,000 schoolchildren, provides a high profile platform for the work created by those participating in the Education, Community and Public programmes; i.e. the work created is exhibited in the context of the changing exhibitions, outdoor collection and artistic projects, to be explored and enjoyed by other visitors.

The fifth presentation of the day was given by **Ms. Kaija Kaitavuori and Ms. Minna Turtiainen** of the **Kiasma Contemporary Art Museum**, Finland.

Ms. Kaitavuori and Ms. Turtiainen enacted a typical session of learning about Art and Biology with 'The Eagle Owl – Buba Buba'. Using a painting of an owl catching a rabbit by F. Von Wright, they engaged the audience in imitating the Eagle Owl call, and thinking and talking about the historical context of the 19<sup>th</sup> century painting, when artists and scientists were attempting to find new explanations for the world around them. They explained how the Eagle Owl has a history in painting, but also in wider cultural contexts; e.g. as a symbol of wisdom, scholarship and witchcraft (also referring to Arthurian Legend and Harry Potter books) and that the Eagle Owl is now an endangered species.

Ms. Kaitavuori went on to talk about the Kiasma School on Wheels, 2003-5, an art-bus that was equipped to tour schools with the following aims:

- To be interdisciplinary
- To interest ninth graders in contemporary art and how it relates to their everyday lives and other subjects
- To encourage teachers to use contemporary art in their teaching
- To motivate schools to set up projects with local artists

- To develop new activities

The instructors who accompany the bus are artists and art educators who have worked at Kiasma. They also provide a manual for teachers and have a website.

Ms. Kaitavuori gave an example of a typical schedule – a day in the life of the School on Wheels which includes: an education **performance** (like the Eagle Owl Buba Buba performance); an art exhibition; Anatomy of an artist – a session in which the artist is invited to answer questions from the students which develops close **co-operation** between the artist and the school, and is very **often a really moving experience for both students and artists**; decorating the bus. There is a preliminary assignment to prepare designs and ideas. The students then decorate the bus and read messages from previous school. The workshops use different subject areas.

Ms. Turtiainen concluded the presentation with a workshop session on IDENTITY. Examples of famous self-portraits were shown to the students who made their own portraits, and were encouraged to think about how we identify others and ourselves. They used mirrors to carefully look at their own eyes and then draw them. An overhead projector was used to enlarge their fingerprints and trace their unique identifying patterns.

The key point in this presentation and workshop was **teaching and learning as a shared experience of process**.

In my end of day summary I once again produced the list of words from the first day summary. Delegates agreed that the key words of the first and second days were equally relevant to the theme of the third day of the seminar.

Key points for speakers on the third day were;

- Different institutions have different missions
- Attitudes differ from a purely theoretic to a wholly practical approach

- Research can significantly influence the way a programme develops
- Elderly people have the time to study and bring enormous enthusiasm to it
- The importance of young and old being together
- Visitors to cultural venues can have JOYFUL experiences
- The importance of interdisciplinary approaches which can bring different subject areas to life through the arts
- Co-operation and partnership between local artists and schools can be very moving experiences for both in exploring their personal journeys
- Teaching and learning as a shared experience of process
- The importance of support from strategic policy makers in understanding inclusive and integrated approaches to life-long learning opportunities for all members of society.

On reflection I would like to add a few more key words which were frequently used on Day 3; motivate, stimulate, enthusiasm, choice, companionship, joyful, experience, inclusion or integration, enactment – performance, identity.

## 12 May - Dedicated to Adolescents

The fourth day of the Conference was introduced by **Mr. Michael Graham, Head of the European Commission Delegation to Lithuania**. Mr. Graham explained the changes to Phare EU programmes in the future, and New Dimensions neighbourhood programmes with non-EU countries. He went on to outline where EU stands globally and that a new constitution is being drafted for the enlarged EU. He emphasised that without the involvement of its citizens the EU is seen as a construct of bureaucrats. **It is the networking amongst people that is very important for exchanges of experience**, e.g. Socrates and Erasmus programmes.

He congratulated Mr. Karosas for his commitment, the beautiful environment of Europos Parkas and for organising the Baltic Sea Region Seminar, pointing out that the project (under the Phare programme) gives real substance to EU bureaucratic decisions, and that bringing people together to exchange examples of best practice is extremely important. **He said that what is happening here at Europos Parkas is the true face of Europe; citizens working together in a democratic process.**

The first presentation of the day was given by **Ms. Aldona Dapkute** from the **Lithuanian Art Therapy Association** who entitled her presentation **Personal Experience of the Artwork in the Process of Art Cognition**.

Ms. Dapkute introduced herself as a reviewer, critic and teacher. For her the goal of the day was twofold, exploring theory and practice with two different audiences; the educators and adolescents. She emphasised that teaching Art History has to recognise the psychological stage of development of adolescents and asked the question, How can cognition of art be **authentic** for teenagers? She went on to provide some answers to this question. She reported that experts say the best way is to use the personal experience and interest in the everyday lives of adolescents. Her professional approach and methodology were explored and included; employing an educational process which uses psycho-physical methods to engage teenagers

enthusiastically; recognising the importance of **first hand experience of art** and **personal response** to it. Teenagers get to know about art through their own personal experience; they need to identify with each other to feel confident to express ideas which can be encouraged by focusing on things of importance to them, e.g. hairstyles, dress and popular music. They need to feel they have the space and freedom to express themselves but their energy needs direction. The **barriers** between gallery art and real life need to be broken down.

Ms. Dapkute went on to discuss the different theoretical frameworks of art therapy and art pedagogy which are complementary but distinctive and should not be confused – although in her view every good teacher is also a good psycho-therapist. In art therapy there is free spontaneous expression – it is about process and personality relating to inward expression. In Art Education there is considered expression orientating the person to outward expression. Young people need to understand that inner feelings are important to express, that in the process of creation inner conflicts are exposed and can be resolved.

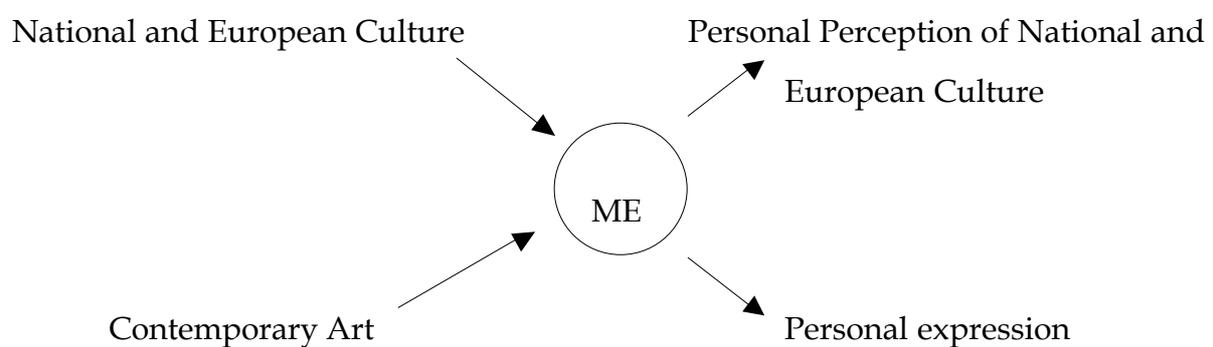
It is the emotional personal perception of art that is finding a personal resonance.

Ms. Dapkute divided the art therapy process into two stages. In Stage One the inner dimension needs to be open to accepting new thoughts and feelings leading to external expression of inner feelings. The art work created is not evaluated using aesthetic criteria, so the art is firstly seen as an expression of creativity – i.e. finding something new in yourself and expressing it, seeing the world in a new way, naming an emotion and interrogating it. After the initial expression of primary emotion comes analysis.

In Stage Two adolescents begin to analysis works of art, keep diaries of their thoughts and feelings, come to intellectual understanding of emotion and see the differences in artistic expression. This process of first responding emotionally them learning about an artwork leads to a synthesis, i.e. cognition and understanding self

and the world. Receiving, understanding and interpreting art can help teenagers to enter the world of adult values. Art as communication provokes dialogue and reflection. In this model everyone can be an artist and new ideas liberate the person. **A key point is that contemporary art needs participation as well as theoretical analysis and not just passive reception.** Also to understand European culture first one needs to understand national culture.

Ms. Dapkute presented a schema to explain the process of input and output.



Ms Dapkute gave a number of examples, using Lowenfield's ideas of how art encodes many cultural concepts including the social and symbolic, and how an understanding of these symbols and ideas help to explain and understand the world and ourselves. It is a process of transformation; cultural and personal experience is transformed into social and personal expression. Art therapists emphasise spontaneity and free expression.

The presentation was followed by a workshop – a process of putting theory into practice. The teenagers sat in a circle to introduce themselves with the workshop leader (Ms. Dapkute). They looked carefully at four sculptures in the park and were encouraged to express their responses to the works and to use paint on paper to express the emotions they felt. They were encouraged to respond spontaneously, then, sitting in a circle, to reflect on and describe their emotional responses expressed in paint. After this information about the sculpture/sculptor was given and they were asked to analyse its form, siting and relationship to the context of the

natural environment. Finally they were asked to paint a landscape and make a paper sculpture to place in the landscape, then to discuss and reflect on the why, what and how of producing the work. The teenagers talked sincerely and openly about their inner feelings and how each painting was an individual expression of their unique response to the sculpture and nature around.

The tutor concluded the workshop emphasising the need for trust and respect for each other's true feelings and expression of them.

The second speaker **Ms. Violeta Jaseviciute** from **M. K. Ciurlionius National Art Museum**, Lithuania, entitled her presentation **Art + Art to Communicate**.

Ms. Jaseviciute briefly introduced the delegates to the Museum in Kaunas, which has various departments housed in nine buildings and includes permanent collections of contemporary art, ceramics, the Devil Museum and changing exhibitions, and represents different epochs from early times to the present. The museum does varied and continuous programmes for children. Schools are given information and can book the programme they choose. For Ms. Jaseviciute the most interesting part of the programmes is the projects and collaborations with schools and artists.

Ms. Jaseviciute emphasised that **programmes must be creative but also methodical**. She gave examples of some recent projects including 'Monthly ticket for sculpture' which focussed on looking at different public monuments; the Children's Art Laboratory which offers different activities; the Floated Art project which involved participants in sending messages in a bottle (and also the act of throwing the bottle into the water symbolised giving up drinking).

Ms. Jaseviciute showed the film **Art + Art to Communicate** and talked about the project and how it invited active participation in the creative process. For the speaker art is received by the emotions and this subjective relationship can bring about a catharsis; that cognition is a social construct but contemporary art does not

limit the ways in which we can come to understand it and there is a partnership between the art, artist and receiver (audience). The Art + Art to Communicate project is the culmination of seven years research and planning.

In 1997 the Museum mounted an exhibition specifically for blind audiences which explored the 6<sup>th</sup> sense. Visitors could touch, hear and taste. It broke the 'no touch' rule which was good, not only for blind visitors, but for everyone, and this principle was used in other projects, inviting audiences to be co-authors which engendered feelings of freedom and self-expression for audiences to express the joy of creativity.

Ms. Jaseviciute emphasised that **new ways of communicating are very important for both artists and society**, and that artists are involved in devising educational materials, that families were also involved in weekend workshops. Before the project the children didn't know each other but became good friends.

The Museum will be doing another project in the Autumn (2004) involving many artists in interdisciplinary practice.

The third presentation by **Mr. Arvydas Baltrunas** and **Ms. Arune Tornau** from the **Vilnius Art School for Children and Youth** was entitled **Portraits in the Eyes of Children**.

Mr. Baltrunas started the presentation by giving some background to the school which was the first art school for children and youth after independence. As the school is a private school it did not have to abide by the regulations of the Ministry of Education. The school's mission is to develop the creative spark into the creative personality, **to have openness in the teaching and learning process**. Although it is not possible to visit foreign countries they analyse art from all over the world and produce their own art in response to work from pre-history and ancient civilisations, to current aboriginal and world-wide cultures. They also encourage participation by Gypsy children. For the school it is the diversity of activities that is important

including; free drawing from nature or observation; 3D and installation work; abstraction; decoration; different historical styles; portraiture, landscape, still-life using number, text, collage, stained glass, mosaic and murals.

Ms. Tornau continued the presentation looking particularly at their methodology in relation to portraiture. She pointed out the children naturally like to do this from an early age, in depicting their families. As they mature they need to learn to think about identifying features, mood and environment. Teachers use different methods to encourage this. A very good way is, before attempting their personal paintings, for children to analyse the works of famous portrait painters from different eras and cultures. E.g. in the Mona Lisa the mood can be identified through carefully looking at the details – children can see the hypnotising glance. Children ‘interpret’ the Mona Lisa emphasising different aspects. Ms. Tornau gave many examples for how children have responded to portraits by different artists and how in their own work they enhance and change the emphasis of the original work. With Rembrandt portraits children find it difficult to perceive the penetration to inner character so usually concentrate on the ornamentation, perhaps because it is not important for them to reflect the character whereas the details are important.

Other examples used included Holbien, Vermeer, Rubens, Caspar, Gauguin, Picasso, Min and Kahlo.

The workshops that followed were led by Ms. Violeta Jasevicinte from MK Ciurlionis Lithuanian National Art Museum and Arvydas Baltrunas and Linas Liandzbergis from Vilnius Art School for Children and Youth. The workshop, led by Mr. Arvydas Baltrunas and Ms. Linas Liandzbergis, were inspired by a response to the totemic work of a Japanese artist exhibiting at Europos Parkas and involved a group of teenagers in making their own totem/ sculpture in a chosen site. The workshop led by Ms. Violeta Jasevicute which explored the sense of place, of being in and surrounded by nature, involved everyone (i.e. including seminar delegates) in an improvisatory laying out of a spiral pathway with the available wood logs.

The fourth speaker of the day **Radvile Racenaite** from the MK Ciurlionis National Art Museum entitled her presentation **A Series of Art Shows “Welnuvos” for Youth; between Tradition and Modernism.**

Ms. Racenaite talked about her work with young people in the Devils Welnuvos Museum, one of the collections in the National Art Museum. The project’s focus was to attract teenagers and encourage new interpretations of Traditional Lithuanian ethnic culture. One fundamental aim was to perform/make a new work in an interdisciplinary way. Young participants used what might be termed alternative art practices that included underground music and alternative/teenage culture. As young people often react sceptically to didactic approaches the project encouraged and offered possibilities for free-expression. The cycle of events centred around non-commercial arts, peer group culture and music. The audience for the events became self-generated through use of the Internet for information on concerts, events and the groups involved. These partnerships explore ideological goals.

Ms. Racenaite showed images of the project and described two events in the project. The first event, Friday 13<sup>th</sup>, which was an experimental electronic music performance incorporating Lithuanian folklore which created an atmosphere of Gothic tension. The audience was told about ancient occult and witchcraft practices and participated in re-enactments of the stories which explore human consciousness, sometimes being frightening and sometimes pleasurable. The event was like a carnival – an improvised world of witches. The distance between stage and audience diminished and different cultural dimensions were explored and made more acceptable. The event, she said, did have ironic undertones.

The second event, My Black System, was radical musical theatre of dark romanticism, melodrama, mysticism and death. The artists were trying to show transformative alchemy and the alienation endemic in contemporary society. Both events related to the museum collection, gothic iconography and involved

improvisatory participation by young people. Ms. Racenaite invited delegates to the third event the following evening.

In the final summing up for the Seminar I listed key issues from the fourth day:

- Networking is very important for exchanges of experience
- How can cognition of art be authentic for teenagers?
- Recognising the importance of first hand experience of art and the personal response to it
- Barriers between gallery art and real life need to be broken down
- Contemporary art need participation as well as theoretical analysis and not just passive reception
- To understand other cultures one needs first to understand national culture
- To understand the world and ourselves there needs to be a process of transformation from cultural and personal experience to social and personal expression
- Successful art education or therapy needs to have trust and respect
- Art education programmes must be creative but also methodical
- Contemporary art does not limit the ways in which we can come to understand it and there is a partnership between the art, artist and audience
- New ways of communicating are very important for both artists and society
- To be open in the teaching and learning process

I restated the key words/concepts from Day 1, which once again delegates agreed were equally pertinent to Day 4. I concluded that although as art educators we worked with a variety of audiences and artforms, none the less we all adhered to very similar methodologies and values, i.e. there was passionate conviction that arts education or therapy provide stimulating, joyful, creative experience and expression, which promote personal well-being and develop creative personalities who can contribute to and be included into the social, economic and artistic life of the community.

On reflection from Day 4, I would add to the list of key words; authentic, first hand experience, personal response, barriers, trust, break rules, openness.

## Recommendations

It would of course be presumptuous to make specific recommendations, from a single presentation and seminar, for such a variety of different institutions. Every organisation has a discrete mission, and different countries and regions particular political, economic, social and cultural frameworks within which the institutes operate. However I can make some general recommendations which could be helpful in developing the initiative instigated by Europos Parkas and strategic policy making.

- To continue, develop and sustain the varied, innovative and interdisciplinary artistic and humanistic (people centred) practices outlined in the presentations.
- To develop regional, national and international formal and informal networks to continue to exchange and share ideas of integrated and inclusive arts education theory and practice.
- To form Professional Associations (e.g. Engage, UK) and to join those already set up to support the personal and professional development of museum educators, artists and those involved in arts education and therapy in other cultural, health care and educational settings
- To secure longer term funding (ideally core funding and not project-based funding) by lobbying local, regional and national government agencies (e.g. Engage has been very successful in this area).
- To ensure sustainability and develop work that can be sustained.
- To disseminate and promote the value of the arts in a social context through research, publications, press and media coverage, meetings, seminars and conferences.
- To draw up guidelines of good practice for integrated and inclusive arts education.
- To inform, involve and train colleagues and decision-makers in order to centralise and embed integrated and inclusive practice in arts education into organisations.

- To involve and train artists to work alongside art educators to develop special skills needed to work with the whole community.
- To provide and develop appropriate education, training and therapy to enable people with learning disabilities or physical handicaps to enjoy participation in and the benefits of a rich cultural life, and to contribute to the economy of the community; i.e. find jobs and outlets for art-work.
- To work in partnership and together in a democratic process.
- To develop inclusive marketing and advertising policies and strategies which promote the cultural institutions.
- To develop inclusive and interactive interpretation and information.
- To involve cultural organisations in EU and other international programmes to learn from each other and improve educational and therapeutic methodologies.
- To acknowledge and value cultural diversity.
- To remain open and receptive to new ideas and methodologies and find new ways to communicate.
- To involve the local community fully and inclusively.
- To link and promote tourism (audience development) and education as a changing and creative partnership of participation.
- To make projects, collections, exhibitions and events accessible physically, intellectually and emotionally.

### **Recommendations for the seminar organisers**

- **Delegates and speakers lists**
- Delegates and speakers often forget names, as there are so many to remember, so **name tags** would be useful.
- Although there were many informal opportunities to exchange experiences it is often helpful to have **plenary sessions** so that **everyone can contribute** to the seminar while the issues are still clear in people's minds and hearts.

- A getting to know each other session at the beginning of the seminar, or brief introductions by the delegates themselves and possibly what they want to get from the seminar.
- An **informal/social gathering** on the first evening to complement and enhance the **introductory session**.
- **Visits to other museums, cultural and educational institutes** or for the speakers (those within easy reach of the venue!) to deliver their **presentations in situ** for better understanding of their work/art space – **first hand experience**.