



**VX**  **designers**

**VX DESIGNERS**

**EXHIBITION  
AND SCHOOL GUIDE**

#VXdesigners  
[vxdesigners.eu](http://vxdesigners.eu)



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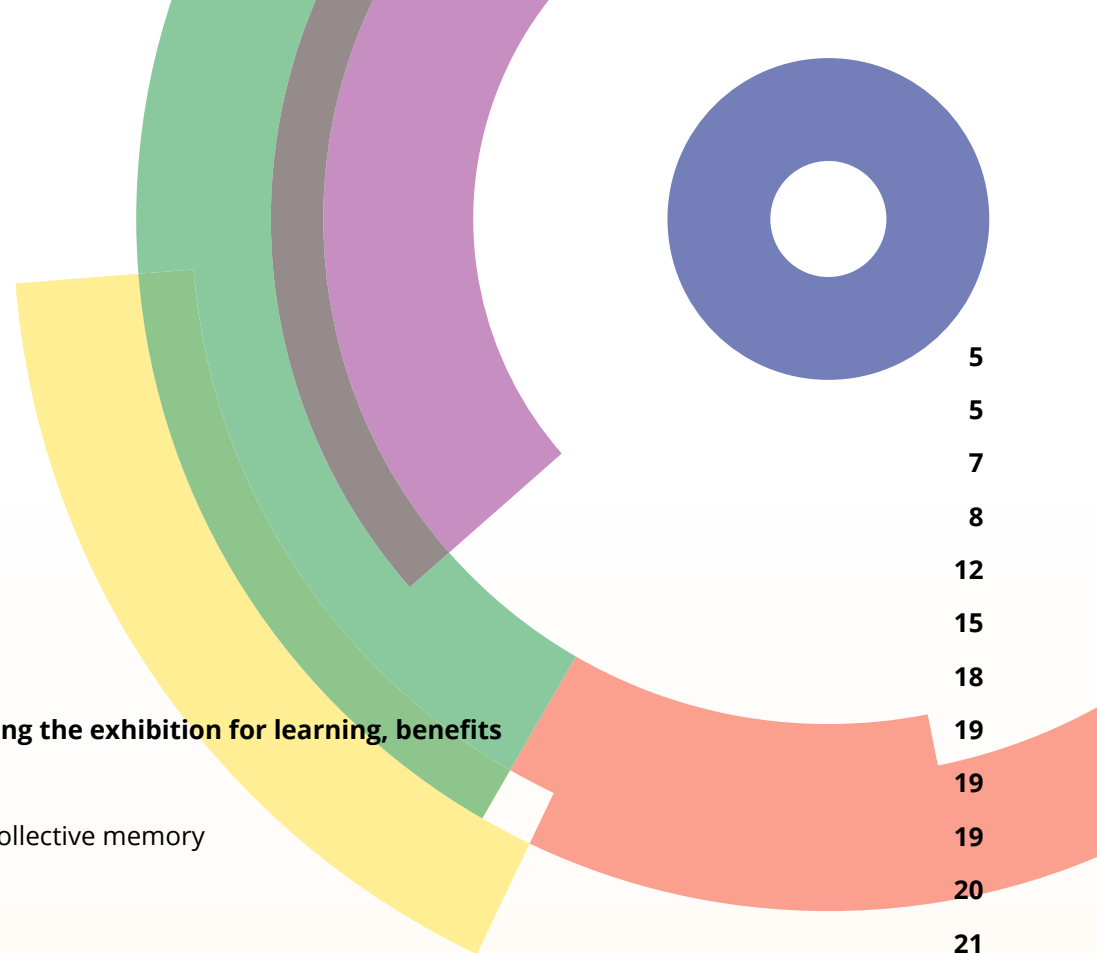
## Table of Contents

### INTRODUCTION

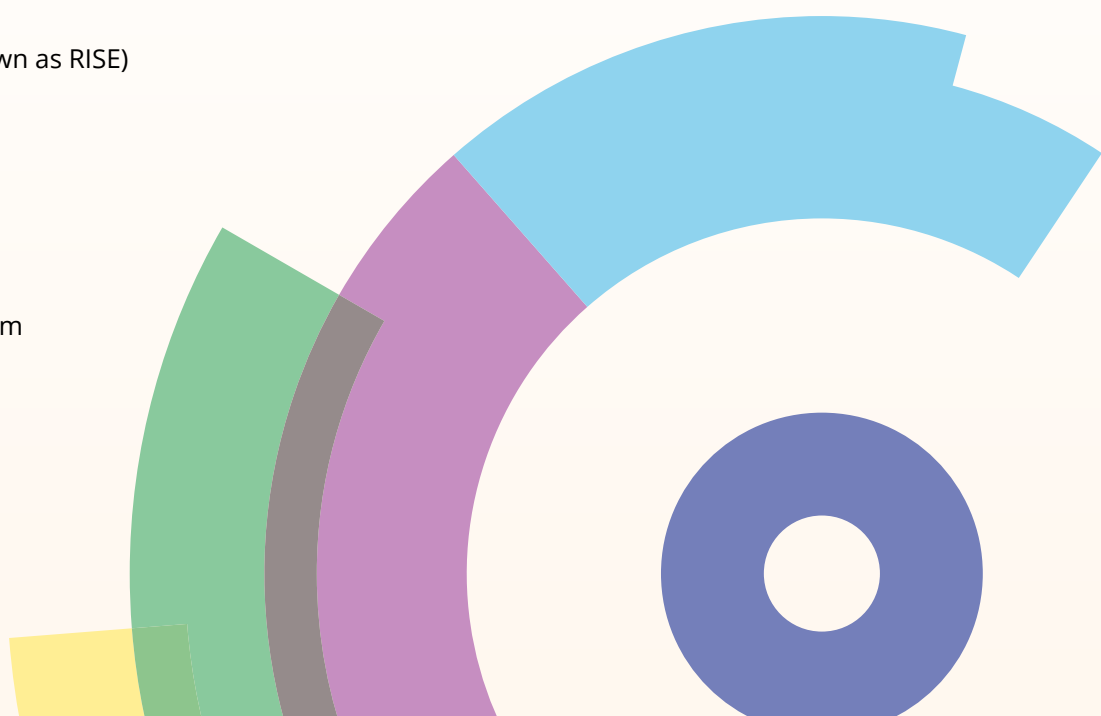
About this guide	5
About VX Designers project	5
What is an exhibition?	7
History of the exhibition design	8
Introduction to the exhibition designing (basic themes)	12

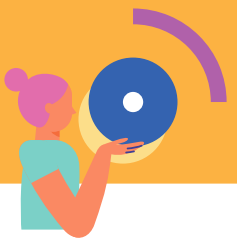
### PART 1

<b>Using exhibitions for learning: Different types of exhibition, ways of using the exhibition for learning, benefits</b>	<b>18</b>
Exhibition as a tool for learning	19
The role of exhibitions and museums in learning, engagement and collective memory	19
Benefits for audiences: In formal contexts	19
Benefits for audiences: In informal contexts	20
How schools already use exhibitions for learning	21
Types of exhibitions in different learning settings	23
The exhibition in the school grounds	23
Exposure outside the school grounds	23
What methodologies and pedagogical aspects are relevant in this context?	26
What educational methodologies does the VX designers project promote?	28
What methodologies are being used when designing exhibitions in schools (on and off-line)?	29
What methodologies are used when visiting exhibitions outside of school (on and off-line)?	30
	32



<b>PART 2</b>	<b>34</b>
<b>Fostering innovative practices for learning through exhibitions and bringing schools closer to cultural education and heritage</b>	<b>35</b>
Using exhibitions for skills development	35
Using exhibition to support learners who are facing learning challenges	42
How can exhibitions support learners with difficulties?	45
Trends in exhibition design and digital interactive practices (including training for digital futures)	48
Exhibition design	50
Digital practices	53
<b>Closing note</b>	<b>55</b>
<b>Good practices</b>	<b>56</b>
The Acropolis Museum	56
Confinement correspondences (Barcelona)	56
Culture chez nous	57
CYENS Centre of Excellence (previously known as RISE)	57
Google Sites	58
“I am a Curator”	58
Kid Curators	59
Musée du Louvre (Paris, France)	59
National Gallery Alexandros Soutsos Museum	60
Occupy White Walls (OWW)	60
Shutdown Gallery	61
VSMS	61
<b>Bibliography</b>	<b>62</b>



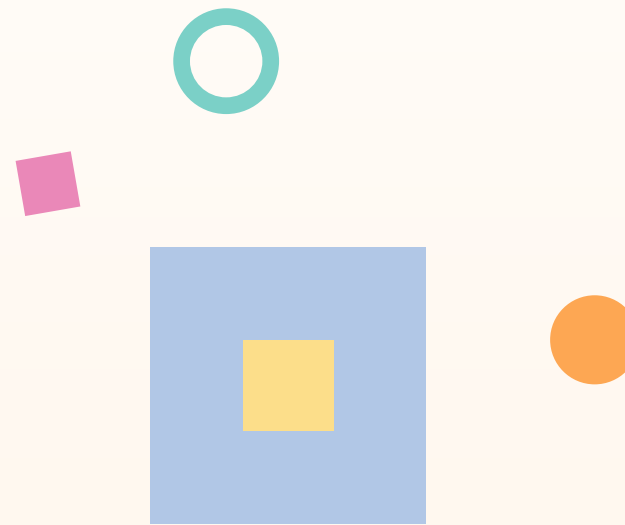


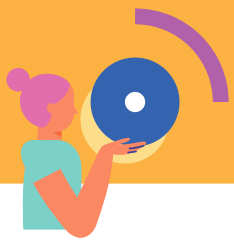
## About this guide

Hi, are you a professional working in education? Do you enjoy using exhibitions in learning? Do you like exploring innovative teaching methods? If yes, then, this “Exhibition and schools guide” is for you!

It is designed to support you with practical information about how to help students benefit from active learning through exhibitions.

The guide explains the importance and added value to learn through exhibition exploration and highlights the development of skills and competences that this process offers to learners. It describes what types of exhibitions this involves and how activities can be implemented in different settings (digital, virtual, outdoors, museums, schools, etc.). This guide presents an overview of the different types of exhibitions used for education and in different situations, and how learning is taking place in each of those environments. Finally, it showcases the current state of using exhibitions in schools, and suggests how they can use the full potential of exhibition learning, with practical examples and good practices.



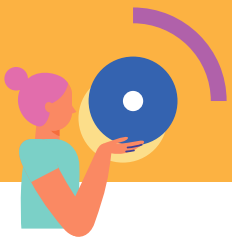


# INTRODUCTION

This publication aims to promote the use of exhibition creation for learning in schools and other learning spaces across Europe. It is the result of interviews with education and exhibition professionals, evidence-based research, and previous experiences of the project partners from six EU countries.

This guide is one of a series of resources produced in the framework of the VX Designers project, which we recommend you explore to find even more practical material to design your learning experiences. The resources are available for free in five languages (English, French, Polish, Spanish and Greek) on the project website: <https://vxdesigners.eu/resources/>



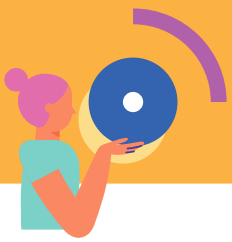


## About VX Designers project

In the educational context, exhibitions can serve as a decisive purposeful teaching strategy to help learners achieve specific learning outcomes and develop essential skills, for instance in communication, research, teamwork, planning, online literacy and individual skills. Nonetheless, across Europe, the most common way for schools to use exhibitions is visiting, which has an obvious positive learning value in a diversity of structures (outdoor, museums, temporary exhibitions, etc) or settings and on a large variety of topics (art, history, sciences, etc). However, this practice remains a fairly passive learning experience, as it is based on following a path of discovery decided by somebody else, namely the museum curator.

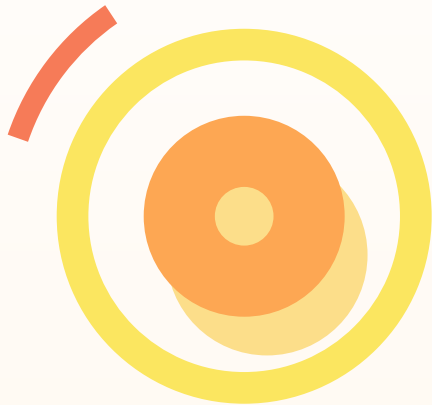
This passive aspect is not optimum as a learning process and creates major differences in the reception and integration of learning: some students, often the most successful or the ones with the highest cultural capital, might engage, while it is very frequent to lose many others that do not connect with the exhibition by themselves. With the evolution of technology and of the population, it becomes obvious that it is essential to provide young people with more meaningful experiences and education.

That is why the VX Designers project aims to create a methodology that makes the most of exhibitions as a pedagogical tool to develop student's skills, in an inclusive way regarding Specific Learning Disorders and cultural differences, and to provide teachers and students with the tools to create their own virtual exhibition for learning and innovative pedagogy. At the same time, the objective is to benefit from the development of technological means, such as the multiplication of terminals and publication of classical artwork online, to allow learners to be the designers of their own exhibition using digital tools in a meaningful and innovative non-formal approach to learning.



## About VX Designers project

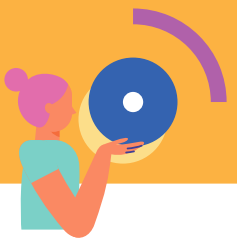
VX Designers project idea is focused on putting learners truly at the centre of the exhibition development process and maximising their learning and interest through a project-based learning activity: co-curating an exhibition. Project partners from Poland, Spain, Belgium, France, Cyprus and Greece, strongly believe that developing and (co)creating an exhibition is a comprehensive process, that adds value in young peoples' learning and personal growth and offers real opportunities to acquire and use knowledge to generate ideas and present things in a unique way. Hands-on, object-based approaches to learning are promising for helping children and youngsters develop their understanding of fundamental concepts and raise their motivation for lifelong interest in the area provided by a museum.



### What is an exhibition?

While thinking about the notion of „exhibition“ we usually see, an organized presentation or display of a collection of items (exhibits or ideas). Contemporary exhibitions may be concerned with preservation, education and representation, but early exhibitions were designed to attract public interest and curiosity. The concept of exhibition is quite broad. It usually encompasses many aspects - this is why we would like to present the most useful themes in this short introduction.

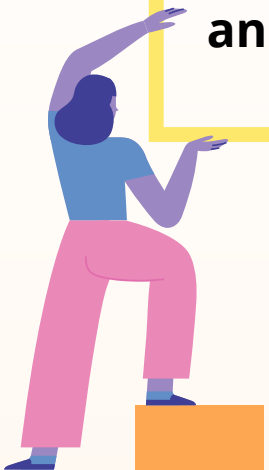




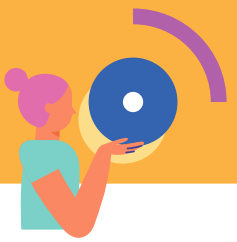
# INTRODUCTION

The main aspects of the exhibition include important reasons why the exhibition is being created, such as the desire to present things (exhibits), phenomena or ideas. Its purpose may be information, education (to influence the formation of opinion, attitudes or ideas) or representation.

**Its topic may be**



The visual medium may have an intellectual or emotional impact on the recipient. The impression it creates may be conditioned by the social or cultural capital of the recipient, time and pace are also important factors.

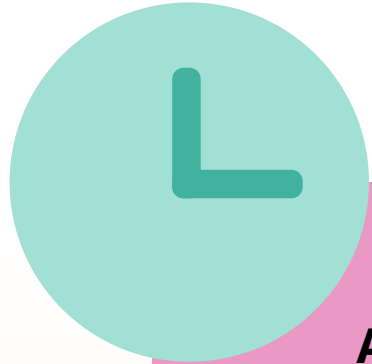
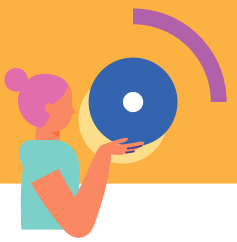


We can divide exhibitions into two categories according to their purpose and aims:

**1. Displays** – exhibitions focused on presenting exponents. Trade fairs are shows of goods organized for advertising and commercial purposes. The most important goals in this case are information, presentation and representation.

**2. Thematic exhibitions** – which have the aim of sharing ideas, content or information. In this case it is important to create a whole from the exponents, and one item is only one element of the whole exhibition. One item has no meaning on its own, only as part of the whole. Its content is built up by developing the theme like a piece of theatre. The problem is developed through the creation of a story board and models. The visitor has to view it in a certain order following a prescribed plan. A thematic exhibition often deals with a difficult, problematic topic, and the artist or curator, through their work, asks the audience questions or forces them to reflect on a given topic, which is often the goal of an exhibition.





Another categorisation of exhibitions is the division into **permanent** and **temporary** exhibitions.

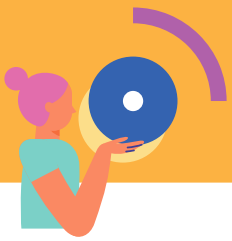


Also, in recent times significant development of **online exhibitions** can be observed. Most museums and galleries design an online option in order to increase the number of visitors and be more inclusive. Some exhibitions are organised only online.



**Outdoor exhibitions** (in public space e.g. street art) or **indoor exhibitions** (in restaurants, shops, libraries, etc.) have become another popular option.



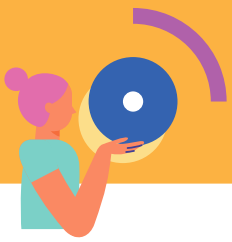


## History of the exhibition design

The idea of exhibiting, that is collecting and presenting objects, both works of art and objects from the world of science or technology, is almost as old as „civilized“ humanity itself. However, initially these collections did not have any cognitive or educational significance. Works of art, interesting nature specimens or the other objects of interest were collected for various purposes. This idea appeared in antiquity, but a full symbiosis between collecting for museums and scientific -research institutions appeared in late antiquity. It was called ‘mouseion’. The Pinacotheca at the Athenian Acropolis or the Museum of Alexandria were examples of ‘mouseion’.

History treated all these ancient museums in a brutal way. Their collections were plundered and they were razed to the ground. Christian Europe did not create institutions ideologically corresponding to ‘mouseion’ for a long time. The idea of collecting and presenting various interesting elements returned only in the 11th century. This was organised in what was the centre of life at that time, that is in the medieval cathedrals.

It is worth mentioning that, based on the rather scarce knowledge available to us today, the ancient ‘mouseion’ was more a scientific institution. Only a narrow group of, as we would say today, „specialists“ had access to them. But the cathedral was widely available, so an educational role was added to the idea of collecting and researching things. The Renaissance, on the other hand, brought a completely different idea and role of collecting - the private collectors appeared. Private collections located in private palaces became the symbol of the greatness of a family. However, this moment could be defined as the beginning of the exclusivity of art collections, which reached its apogee in later centuries.



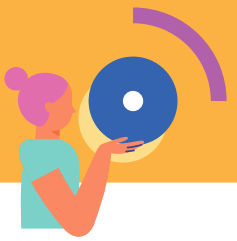
## INTRODUCTION

In the 18th century the slow process of opening the private collections and making them available to the wider public had begun to take place. At the same time - in the second half of the 18th century, the first great European museums such as the British Museum and the Italian Uffizi Gallery were established. The result of the French Revolution was the rise of a public museum based on the collections of kings - the Louvre.

At the same time, at the end of the 17th century, various temporary exhibitions of artists' works began to be organized in various European cities. The most famous was the Parisian salon Académie des Beaux-Art, which was organized every year from 1769. The British Institution usually organized two temporary exhibitions in London, every year from 1805 to 1867. The Eiffel Tower was built especially for the Exposition Universelle in 1889.

The history of world exhibitions unfolded in a completely different way. The breakthrough event for this part of exhibition history was the Great Exhibition of the Works of Industry of All Nations. It was opened on the 1st May 1851 at the Crystal Palace in London. It was an international, comprehensive show of contemporary production, especially artistic craftsmanship and technical possibilities, which opened a new era in thinking about the exhibition and its role. The exhibition came fully into its own in the 19th century.

„Jumping“ to the present day in our short history of exhibitions, digital technologies enable exhibitions to be organised in a totally different way, in a virtual space. These include both exhibitions organised to view objects online or the virtual „tour“ of a museum or online exhibitions of digital works of art. The idea of interactive and multimedia exhibitions are becoming a more and more common form used by museum professionals in their practice. And sometimes online activities are prepared by museums to enrich and supplement their physical collections. Museums which are entirely virtual have started to be created.



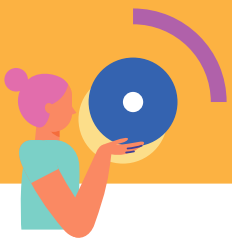
## Introduction to the exhibition designing (basic themes)

In designing an exhibition there are several main concepts which are important in the process:

- **exhibition script**
- **planning the staging of the exhibition**
- **what is to be presented (exhibits)**
- **“the pathway” through the exhibition**
- **media of expression (visual, acoustic, etc.)**
- **specific media of expression**  
- **symbol, contrast**

The first step necessary to implement the exhibition is to prepare **a script** that includes the idea, topic and content of the exhibition in writing. The script contains information about the purpose of the exhibition, how it will be organised, the nature of the exhibition, its content and the list of exhibits. It also includes how the exhibition material will be divided into sections or groups and sets out the order for the pathway through the exhibition.

The next step is planning **the staging of the exhibition**. This is a storyboard of the theme of the exhibition made through study of the material to be exhibited and deciding on how to creatively express the content. The planning of the staging can be done in two ways: through a theatrical script (introduction, defining the issue, developing the theme, building up impressions, “the crisis”, new perspectives, the ending) or through building a model.



**By building  
a model we  
understand:**

## **1. Ordering**

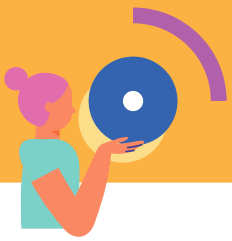
- creating groups, deciding  
on their order, layering

## **2. Emphasis**

- selecting  
highlights,  
underlining  
the most important  
elements

## **3. Balance**

- establishing an appropriate  
proportion between the different  
parts and elements of the content



## INTRODUCTION

**The pathway through the exhibition** is another important element of its construction. This step applies to thematic exhibitions and ensures that the entire exhibition is viewed.

It is essential to use appropriate **media** in an exhibition. These include: the exhibits, a visual performance (painting, graphics, film, multimedia), a description (text) or a verbal commentary.

**Symbol and contrast** are very important media of expression. A symbol is an object or sign that represents by association a concept or other object. It directly facilitates the understanding of the exhibition content. Contrast is used to strongly emphasize differences or opposites, which has an emotional impact on the viewer or visitor.







## **PART 1**

**Using exhibitions for learning:  
Different types of exhibition,  
ways of using the exhibition  
for learning, benefits**



## PART 1

# Using exhibitions for learning: Different types of exhibition, ways of using the exhibition for learning, benefits

## Exhibition as a tool for learning

### The role of exhibitions and museums in learning, engagement and collective memory

Over the past two decades, there have been significant developments in the field of cultural learning. In museums, galleries, exhibitions, and in many informal educational activities, children and adults are encouraged to identify, explore, and celebrate their heritages in an attempt to combat social exclusion and promote individual and collective well-being. Exhibitions and museums offer opportunities to critically engage with important topics around history, memory, and identity.

One of the most important learning theories for museums, or at least one the most frequently cited for family learning in museums, is the work of Vygotsky (1978). Vygotsky believed, through his Sociocultural Theory, that learning was the integration of both personal and social factors, making it a reciprocal experience between an individual's personal experience and their social environment.

Engagement, inspiration, and active learning are high priorities for museums and galleries attempting to foster connections between visitors and their cultural heritage.

They act as an intermediary, a means to show and engage people with the past and reinforce a collective memory. Museums are institutions that keep, communicate, and investigate collective memories and history. History provides access to representations of the past, that is, to interpretations about that past, by sharing collective memories (Wertsch, 2004). In times of uncertainty, that collective memory can help individuals reaffirm their place in the world, connect with a notion that is familiar.



## PART 1

# Using exhibitions for learning: Different types of exhibition, ways of using the exhibition for learning, benefits

Museums and art exhibitions in galleries or elsewhere, grant several entities and individuals a voice (Wertsch, 1991). By interacting or being able to associate theoretical knowledge to actual objects and artifacts, the audience finds meaning, engages with art and history and promotes its literacy and personal development. People are fascinated by instruments and artefacts (McRainey & Russick, 2010; Russick, 2010). This experience contributes massively to people's learning process, in all contexts, as it happens with most forms of learning. The actual visualisation and interaction with the object or situation in relation to the theoretical background information, enhances understanding and generates interesting questions, which in turn can lead to more knowledge.

And although school visits to museums or exhibitions is customary, these spaces are not solely directed to students, but to everyone. No matter how diverse that audience is, visiting and interacting in some way with the collections enhances the visitor's motivation for non-formal learning (Dodd, 1999).

### **Benefits for audiences: In formal contexts**

Schools are critical sites of knowledge production and social interaction. It is a playground where identities, characters and personalities are shaped and play an extremely important role in the shaping of a society.

Teachers who are responsible for Arts education and History can play a key role to the development and delivery of activities that bring students in actual contact with the arts and the way this can be used to represent the past, the present or the future.





## PART 1

# Using exhibitions for learning: Different types of exhibition, ways of using the exhibition for learning, benefits

Of course, the task of connecting the classroom to the world outside is not, and should not be, the sole responsibility of Art or History teachers, as obvious a choice as this might seem. Cultural education, and by extent, active visits and involvement with museums and exhibitions, can be useful to many disciplines. Just to name some, there is a clear connection between the Arts and Maths, Geometry, Biology, Physics, Geography, and of course all the Humanities. What better way to understand the natural world than a visit to a Natural Science Museum? Talking about literature and organising a visit to see the manuscript of a book? Geometry could be examining Art movements such as cubism or looking into the analogies of buildings, such as the Athens Parthenon, famous for its architectural design.

Teachers and curriculum planners should keep in mind that learning is not based on what the teacher says but it is based on the use of the cognitive components of the learners, on their personal and problem-solving skills, on the formulation of hypotheses, facilitated and guided by a trainer who becomes the director but not the centre of the learning process. Learning outside the classroom adds value to each individual's academic and personal development and should be embedded into the school curriculum.

### **Benefits for audiences: In informal contexts**

Informal learning is certainly becoming recognised as an important way to acquire knowledge and enhance one's skills in an array of fields. Formal educational pathways can be restrictive in many ways, not satisfying everyone's expectations and interests; but informal learning can take place everywhere, even unconsciously, and enrich one's knowledge, perceptions and understanding of different subjects.

Informal learning's value has been long recognised by the European Union as a way to promote "the building of inclusive, innovative and reflective societies." The creation of European societies that are able to critically explore Europe's "historical, cultural and normative roots"; willing to promote effective forms of belonging for its diverse citizens; and whose creativity, resilience, and tolerance will produce a Europe united by its diversity (European Commission, 2013) is part of the EU's educational agenda.



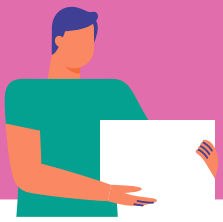
## PART 1

# Using exhibitions for learning: Different types of exhibition, ways of using the exhibition for learning, benefits

Learners' past is very much shaped by forces outside the realm of formal education (Lévesque, Létourneau, & Gani, 2013). The everyday historical memories carried, as it were, by students in their heads, mirrored or echoed a wider public culture. This is a valuable corrective to routine claims that young people in modern societies do not know or care about history, and a clear indication of the limitations of school history curricula as a practical tool in the construction of social identity. In interacting with museums and exhibitions, knowledge is not just names and words anymore, but actual objects. It is a very different feeling between having finished a test or a paper than having finished an exhibit, which can be observed by many people and help pass on knowledge and understanding.

When planning pedagogical tasks, in a context of formal and non-formal education, diversified tasks must be designed; activities that students cannot carry out autonomously but require collaborative work is ideal (Cesar, 2008, 2009, 2013a). Studies show (Cesar, 2008) that both more competent peers and less competent peers make progress this way, that is, that social interactions and collaborative work have more potential. From a pedagogical viewpoint this aspect is essential, particularly when tasks are designed based on social interactions between peers and collaborative work. Providing activities which rely on collaboration and interactions between families, friends or peers, in a context of non-formal education, such as in museums, is a way of working.





## PART 1

# Using exhibitions for learning: Different types of exhibition, ways of using the exhibition for learning, benefits

## How schools already use exhibitions for learning

### Types of exhibitions in different learning settings

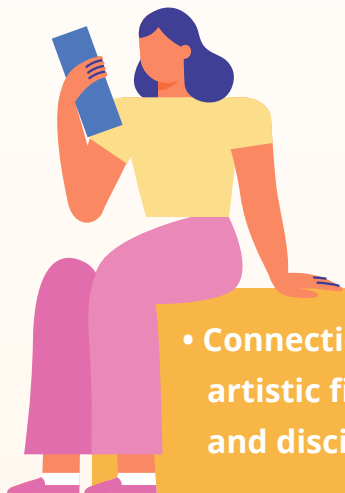
Schools can use the exhibition space to address a theme and to put into practice skills developed in class: critical thinking, image analysis, use of vocabulary, but also to set up exchanges and debates.

To facilitate the learner's ability to imagine a work beyond the image that is given, the teacher can use the exhibition space. The challenge is to find what will be relevant to nourish the student's reflection and make them want to enter into this exploration.

The exhibition space can take place inside or outside the school.

### The exhibition in the school grounds

The work of exploration linked to the exchange and analysis of a visit to the museum consists of helping students to build their knowledge from their experience, by appropriating the concepts addressed in the exhibition.



This work can take place in different complementary directions:

- Documentary research: on the artist, the works, the historical or geographical context

- Deepening of the analysis and the link between each work

- Connection between artistic fields and disciplines

- Plastic practice: It can be done in the context of the exhibition

- Analysis of the works of art: Usually implemented at the end of the course, based on the idea that the students are able to see works of art in a different way, and can compare them with the works of art they have seen.



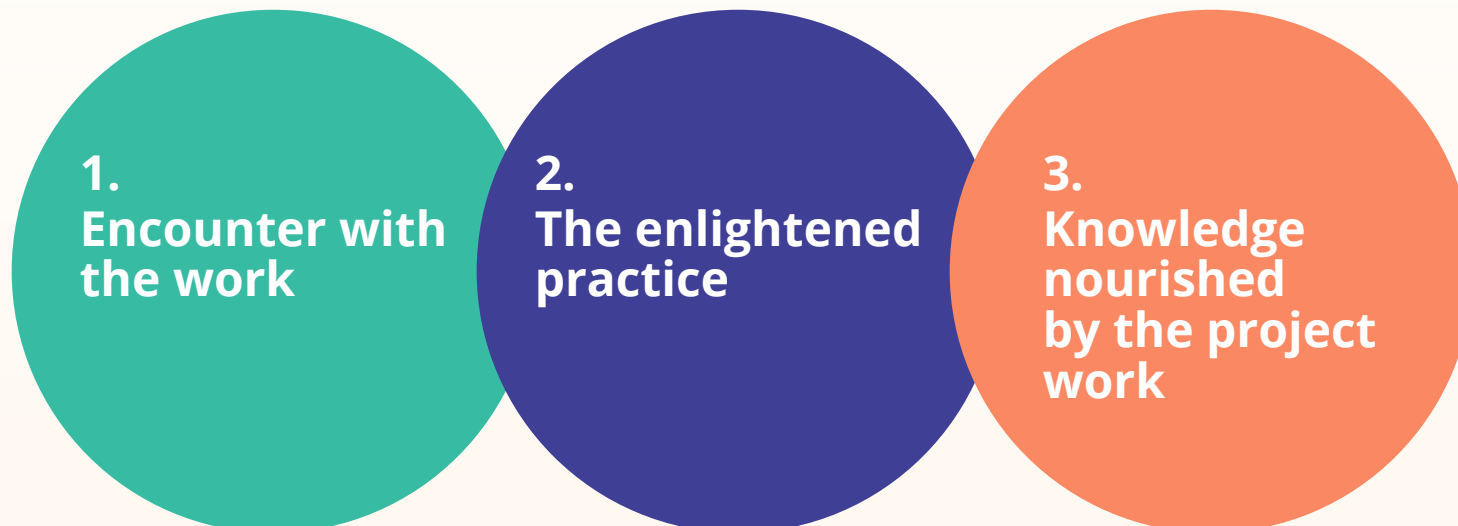
## PART 1

# Using exhibitions for learning: Different types of exhibition, ways of using the exhibition for learning, benefits

Whatever the work done, it is important to keep a record of it, and to integrate it into a project.

Indeed, it is difficult for students to develop conceptual links alone. The appropriation of this knowledge requires the formulation and appropriation of projects that should be done both by teachers and students. By speaking up to share their perception, students share their thoughts and perspectives. This collective look contributes to the understanding of work(s) by encouraging communication. The report of the experience is transformed into a collective debate which generates questions and new expectations.

**The project work based on the visit to the cultural center** has both didactic and pedagogical implications. It reinforces the motivation of the students by offering the possibility to vary the learning process. This device is part of the artistic and cultural education pathway, where it questions the three pillars:





## PART 1

# Using exhibitions for learning: Different types of exhibition, ways of using the exhibition for learning, benefits

This work allows the students to become a cultural facilitator by presenting, like a mediator, the works discovered in the exhibition. It also strengthens the links between schools and museums. This operation engages a work of appropriation, interpretation and implementation of a final restitution.

The gallery and the exhibition can be transformed and **exported to the school world:**



- **Mediator in the school:** Some cultural centers, such as the Pedagogical Museum in The Hague, offer the opportunity to meet a museum mediator in their school that comes with specifically designed exhibition material.

- **Lend art:** In the same way that a library lends books and spreads reading. This is the case state-of-the-art library, a cultural tool that offers a privileged and direct encounter between a work of art and individuals, reinforced by a mediation work.







## PART 1


# Using exhibitions for learning: Different types of exhibition, ways of using the exhibition for learning, benefits

### Exposure outside the school grounds

The field trip, as an experience of encounter in a new place, conveys feelings of change, surprise and emotion.

The school and the museum meet in the space of learning, but within the museum, the child or teenager passes from the student role to visitor.

The teacher must take into account these phases for the **visit to an exhibition** to be of educational interest:



• **Before, during: Set up the conditions to encourage discovery and situations favourable to learning.**

• **After: Analysis and feedback on the visit.**



## PART 1

# Using exhibitions for learning: Different types of exhibition, ways of using the exhibition for learning, benefits

It should be noted that an exhibition visit led by a lecturer favours a sensitive approach to works and enlightens the students on the subjects. It is based on the learners' ability to speak and the exchanges that result from the discovery of the works.

**Meeting with an artist:** Allows for an analysis of an exhibition and the artworks, as well as the artist's approach. It is also interesting to confront the history behind the works with the stories imagined by the students. This meeting can be organized at the museum or during a visit to the artist's studio, for example.

Some of the advantages of a meeting with an artist are:



- It prepares students to visit exhibition spaces by giving them the means to be open to artistic creation

- It raises students' awareness of the museum's collections and exhibitions through observation and analysis of the works

- It contributes to the construction of a general culture

- It is also possible to engage the students in a phase of plastic experimentation and personal expression by practicing, under the eye of the artist, the different artistic techniques presented



## PART 1

# Using exhibitions for learning: Different types of exhibition, ways of using the exhibition for learning, benefits

Activities play an essential role in human experience and memory. It is not always enough to listen and observe. Learning by doing can be part of the process. Hands-on activities around an exhibition will differ depending on whether the space is seen as a place for writing or for gathering information. Students will be able to relate to what they feel or see. They will have the opportunity through these hands-on activities to observe and manipulate the creativity and craftsmanship of an artist.

### **What methodologies and pedagogical aspects are relevant in this context?**

In the context of the VX Designers project we wish to encourage as many educational methodologies as possible, but with a clear emphasis on those that are: learner-led, agile, promoting active learning, highly relational, fostering diversity and inclusivity, striving for continued evaluation, a multi-skills approach to learning (Learn Life Alliance). In addition, we encourage the use of digital tools and online resources, as these are attractive to young people and can offer: accessibility, adaptability, cost-effectiveness, and help acquire much needed skills in a digitalized world.





## PART 1

# Using exhibitions for learning: Different types of exhibition, ways of using the exhibition for learning, benefits

### What educational methodologies does the VX designers project promote?

Education used to be based on teacher-led instructions. This one-directional methodology has long been seen as outdated and been replaced by a wide variety of pedagogical methodologies that put the learner's needs at the centre. In the context of the VX Designers project and using exhibitions for learning, we have identified here ten methodologies we consider most relevant:

1. Design thinking

6. Experience based

2. Project based

7. Deeper learning

3. Place based

8. Research based

4. Game-based

9. Mobile learning (digital & online)

5. Challenge based

10. Peer-to-peer & social learning



## PART 1

# Using exhibitions for learning: Different types of exhibition, ways of using the exhibition for learning, benefits

These learning methodologies are taken from a list of 25 best teaching practices from around the world, gathered by the “Learn Life Alliance”.

Applying a diverse range of methodologies when approaching exhibition design or visits, helps to be inclusive to the different needs in a group of learners. In this way, educators can facilitate stimulating learning experiences and provide flexibility for learners to best expand their personal skills and competencies. Using different methodologies simultaneously, encourages learners to be versatile and equips them to remain open to many different career pathways.

### What methodologies are being used when designing exhibitions in schools (on and off-line)?

As the VX Designers project research has shown, many **schools habitually use a variety of exhibition formats** in the daily development of classes, such as: hanging works on walls, presentations (oral or written), audio-visuals, printed media, online digital spaces, 3D modelling or artistic performances. Especially in primary school, exhibiting the work done by pupils is a habitual way to trace progress and encourage creativity. In secondary school exhibitions are refined, and become thematic, and project based, encouraging students to create a well-developed work and creating a feeling of belonging to the group.

However, there is often no emphasis on the design of a coherent and critical class exhibition, it remains as a collection of different exhibits around one or more topics.





## PART 1

# Using exhibitions for learning: Different types of exhibition, ways of using the exhibition for learning, benefits

In addition, some **schools use exhibition design as a method** where pupils learn new skills by doing: define what the exhibition is about, gather or elaborate the content, edit the content and present it in different formats (visual, sound, text, etc.), group work, debates, critical analysis, specialized understanding and design, graphic design, storytelling and other narrative styles, technical aspects, using different tools and much more, applying many of the learning methodologies mentioned above.

In relation to exhibition design, many schools now include **new technologies in their classrooms**, using online platforms, where the school can control that material remains within a group (for child protection issues). Here students can share and showcase work in their group, with peers and with the tutor.

During the COVID19 pandemic **online spaces** have been a great resource to share and create new conversations. Social media, blogs, apps and other online spaces, are new and easily accessible exhibition spaces. Social networks can be used to actively interact with students. This way of gathering pieces and sharing them casually on a social media platform, have become very popular and many schools use them, although spaces for critical interaction with the published material still need further development.





## PART 1

# Using exhibitions for learning: Different types of exhibition, ways of using the exhibition for learning, benefits

### What methodologies are used when visiting exhibitions outside of school (on and off-line)?

Schools have for long used external resources such as museums and galleries, to enrich their classes. Visiting exhibitions is an excellent tool for education, and like with many learning experiences, it is great when they demand interaction that provokes new thoughts:

• It Involves moving out of the usual learning environment and engaging with something new

• It engages more the students with their surroundings

• It can take place in many different environments and formats, and speak to the audience on many different sensory levels: sight, sound, smell, touch and some even taste



## PART 1

# Using exhibitions for learning: Different types of exhibition, ways of using the exhibition for learning, benefits

Many **exhibition spaces offer activities** for school visits, related to the exhibition, to focus attention on specific aspects, or explain specific issues. They often include challenges, games and quizzes to create an added incentive for students. Many exhibitions offer textual context, further reading, additional material, to engage their audience beyond the purely sensorial experience, stimulating the intellect of the students and visitors. Offering new experiences is enriching to some students, but can be daunting to others. Exhibition visits are an added help for educators to make subjects more interesting, but also require some extra attention to prepare and debrief the visit with students.

Schools also **use guided** visits through the city as an educational tool. Discovering the city and one's place in it as part of an educational project, can be a great way to explore how meaning is never fixed, and narratives constantly change. In a similar way then traveling through the city space, we can travel through digital space, as part of an educational activity, and interact with the existing "exhibits", to re-imagine, re-create, intervene, add to, change, or simply discover and question.

During the VX Designers project research interviews, teachers have remarked that school visits to exhibition spaces are often difficult to organize, due to permits, and only a limited number can be done per year. They also mentioned that there can be a risk of excluding pupils from poor backgrounds, due to costs involved.

During the COVID19 pandemic, the school outings had to be entirely cancelled due to health risks, which created a void. This could be filled by online resources that make it possible to **visit exhibitions from the safety of the school**. In many schools there are digital boards or other screens that facilitate online visits. However, a lack of information about existing tools for educators and online or digital exhibition options is still a barrier for many teachers. Some exhibition spaces have bridged these barriers through outreach programs.





## **PART 2**

**Fostering innovative practices  
for learning through exhibitions  
and bringing schools closer to  
cultural education and heritage**



## PART 2

# Fostering innovative practices for learning through exhibitions and bringing schools closer to cultural education and heritage

### Using exhibitions for skills development

In a time of social change, characterised by the emergence of migration and globalisation, by technological advancement and rapidly changing social attitudes, one needs to employ an array of skills to keep up with a fast-paced world. Participation and engagement with creative projects, can stimulate the development of abilities and competences and aid critical observation of the world, and its cultural differences. Learners can get amazing insights of how the approaches to the study of art and culture have changed over time and how current frameworks have developed. Students should engage with objects beyond the cognitive level, try to grasp their materiality and experience them in multisensory ways; beyond “data” and “information carriers” (Dudley 2012; Sansi 2015). Hands-on learning activities outside the classroom often lead to better achievement, standards, motivation, personal development, and behaviour (OFSTED, 2008).

Learning about cultural heritage promotes self-esteem, good mental health, and community solidarity because it socialises people with shared historical experiences which, in turn, promote certain values, dispositions, and a sense of belonging (Phinney, Horenczyk, Liebkind, & Vedder, 2001; Waterton, 2010). School trips and educational visits are positive tools that help enhance the social, personal, and emotional development of learners. Creating an exhibition provides a real purpose for students’ learning and helps to motivate and focus their work. Extra stimulation in new environments can be particularly beneficial to learners and can help teach life and social skills, and improve independence and self- confidence. By incorporating career-related activities into the curriculum, learners can develop the understandings, skills, and attributes that they need to make positive career decisions throughout their lives.



## PART 2

# Fostering innovative practices for learning through exhibitions and bringing schools closer to cultural education and heritage

Some of the core skills that can be enhanced by using exhibitions in the learning process are:

### Using exhibitions to develop students' skills

#### 1. Motivation & Initiative

Exhibitions provide motivation to students to express thoughts, views and ideas, take initiatives and assume responsibility for their own work

MOTIVATION



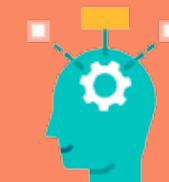
#### 2. Independent, engaged learning

Exhibitions can help bring together a variety of knowledge, from different subject areas, that students will need to piece together using their own judgment and engaged thinking. This helps students connect learning in a comparative and critical way



#### 3. Critical thinking

They provide an opportunity to recognize good and poor arguments, strengthening their ability to reason, make connections with surroundings and make sense of information through analysis



#### 4. Problem-solving

Exhibitions learning requires and offers the ability to solve problems collectively and/or independently. Students can work together to overcome obstacles through innovative solutions



#### 5. Teamwork / Cooperation

Students are offered opportunities to express concerns, difficulties and innovative ideas about their own learning. Learners can assist their team in curating an exhibition from start to finish and share multiple ideas to increase diversity





## PART 2

# Fostering innovative practices for learning through exhibitions and bringing schools closer to cultural education and heritage

### **Motivation and initiative**

Making participation part of the curriculum and engaging students in activities such as the organisation of an exhibition, is a brilliant way to promote initiative and motivate students to express their thoughts, views, and ideas.

The use of technology, with which most young learners are very familiar, can be used to build digital activities which add interest and enjoyment for learners who can make use of their digital skills. Whilst interviewing secondary education teachers for the purposes of this project, it became evident how much students enjoy the possibility of being proactive, taking initiative and assuming responsibility. Motivation is a key element of the learning process and is a common incentive for children and adults alike when it comes to learning. The responsibility of managing their own project, being leaders or key-players of a team that has the same goal, enhances the students feeling of independence and teaches them how to take initiative which will contribute to the achievement of that common goal.

### **Independent, engaged learning**

Commonly, schools tend to focus on blocks of predefined knowledge, structured into specific chapters that follow an established curriculum. Little can a teacher do to escape the guidelines and little liberty do the students have to engage in independent, critical thinking that strays away from the book. Exhibitions can help bring together a variety of wisdom that students must piece together using their own judgement and engaged thinking. Curating an exhibition can foster a dialogue across generations and connect students to learning in a comparative and critical way. Through the process of developing the exhibition together, a dialogue is established that touches on both historical facts and its larger impact on communities, societal change, the events, ideas and people who influence social reform and how it informs the present. Students organising an exhibition will need to employ and expand their existing knowledge, and connect this in a way that makes sense for the visitor. This requires independent thinking and engages all those involved: learning happens voluntarily to satisfy the students' own need for knowledge. The process of curating an exhibition brings opportunities to cultivate critical thinking skills, expand their knowledge, as well as find new hobbies and interests.



## PART 2

# Fostering innovative practices for learning through exhibitions and bringing schools closer to cultural education and heritage

### **Critical thinking**

Critical thinking is a way of thinking, understanding, and expressing ourselves, and it is important so that people can analyse and make sense of information. Cultivating critical thinking skills can help children perform better in school, be more creative and be better at making good judgments. It is about being active in your learning and questioning ideas, arguments, and findings. „Good critical thinking includes recognising good arguments even when we disagree with them, and poor arguments even when these support our own point of view” (Cottrell, 2005). In other words, it is about using our ability to reason.

When visiting places like museums, or better yet when organising an exhibition, students make connections among the artwork, the memories they invoke, and what they represent, reflecting and discussing the exhibition development process. When analysing exhibits, students are called to make observations, study experience, and carefully consider the reasons and accuracy. Educators should encourage students’ curiosities by getting them to investigate and ask questions, think critically about what they see or read and experiment with their theories. They experiment with fresh patterns, connections and new perspectives.

The process of collecting information and evaluating sources will not only help students become successful but will also encourage critical thinking about the source of information, relation to their existing knowledge and importance. This in turn will help them develop a critical mindset, one of the most important skills one can have in the modern world, where we are constantly bombarded with information and fake news.



## PART 2

# Fostering innovative practices for learning through exhibitions and bringing schools closer to cultural education and heritage

### **Decision Making & Problem-solving**

Independent problem-solving and collaboration amongst peers becomes paramount for learning and is navigated through conversation. Museums and exhibitions serve as ideal locations to implement this. As students develop their artistic and analytical skills participating in an exhibition, they learn how to see problems as a challenge they can tackle. Exhibition design and implementation is a process where students need to think about the materials and resources they need, the order things get done and placed, practical and logistic arrangements, human resources and any eventual issues that might arise throughout. The process enables them to discover that different artworks/exhibits evoke specific emotions or challenges which requires them to consider where they must be placed in the exhibition, to secure fluidity and a true experience for the user. Students may need to deal with disputes and make decisions on what is the most efficient way to strengthen collaboration whilst also producing a high-quality outcome. This, in turn, requires strategic decision-making and the ability to solve problems - independently and collectively - to overcome obstacles with innovative solutions that respond to the needs of all stakeholders.





## PART 2

# Fostering innovative practices for learning through exhibitions and bringing schools closer to cultural education and heritage

### **Teamwork, Teambuilding & Cooperation**

Last but not least, exhibitions develop students' skills in team building, teamwork and cooperation. These processes tend to coexist and entail working towards a common goal, be it strengthening the team spirit and/or successfully achieving an end-goal in a group. The process of designing, co-creating and using exhibitions for learning enhances all three skills. Teamwork is inherent in co-creation as learners need to assist their team in curating an exhibition from start to finish, dividing tasks and working together to produce the end-product. This requires 'looking at a project from every angle, thinking outside the box, creating workable solutions and fostering teamwork. When you co-create, you work shoulder-to-shoulder with your team members, examining one another's perspectives and fine-tuning the process" (Emerge, 2017).



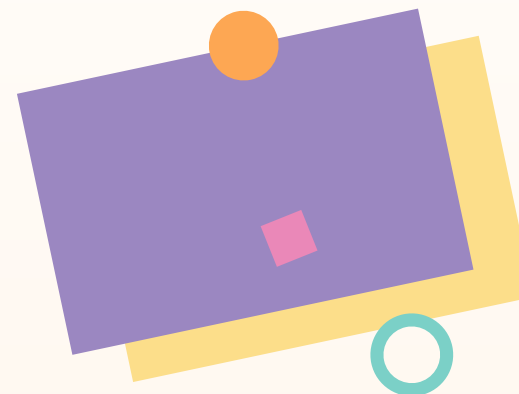


## PART 2

# Fostering innovative practices for learning through exhibitions and bringing schools closer to cultural education and heritage

In this way, students engage in a participatory process where they are granted agency and power through teamwork. Knowledge transfer and exchange become more collaborative in the process as “power shifts when social boundaries between students and teachers are broken down and students start to ask questions which might not ordinarily be acceptable” (Rogers and Rock, 2016:73). Additionally, this helps them prepare for real working environments where diverse abilities, opinions and personalities learn to coexist whilst also learning from one another.

Expression is also key to the learning process where students are able to practice and perform the exchange and comprehensive of (often diverse) views and information in educational settings. This is invaluable to the learning experience as it aids the development of social and communication skills, as students discover their and others’ voices, learning to be considerate and adjusting their thoughts to a given context. Being able to effectively work in a team is not a given and opportunities like exhibition curation provide exceptional occasions to do so. Bridging diverse views and building a pedagogical tool from scratch is deemed as the ultimate learning experience.







## PART 2

# Fostering innovative practices for learning through exhibitions and bringing schools closer to cultural education and heritage

### Using exhibition to support learners who are facing learning challenges

Looking at the benefits of the exhibition in the individual and teamwork skills, we cannot omit to incorporate their crucial role in inclusion and support of learners with learning difficulties and disabilities. In the following pages, we will see how exhibitions are relevant for students with specific learning needs, such as diagnosed or undiagnosed learning difficulties, disabilities or lack of a brain or motor skill, as well as for students who are of high learning potential (HP) or those with diverse cultural backgrounds and who are facing economic and social obstacles. There are many opportunities that exhibitions can offer to create an inclusive learning approach for all these learners.

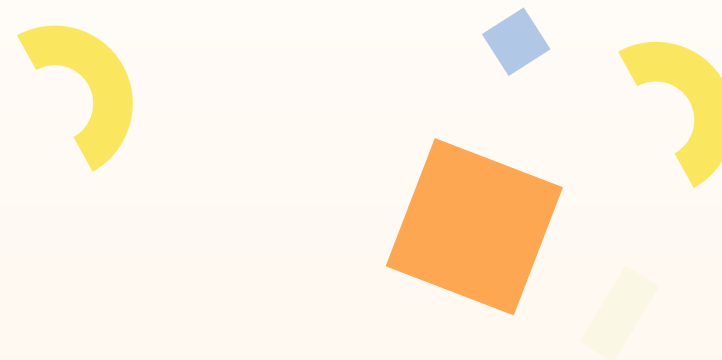




## PART 2

# Fostering innovative practices for learning through exhibitions and bringing schools closer to cultural education and heritage

In existing literature, the topic of inclusion in learning through exhibition participation, visiting and creation, is not greatly analysed. Thus, partners of VXDesigners project have reached out to specialists and teachers in their network to discuss further the findings in the literature and provide an overview of the benefits of using exhibitions to support learners with disabilities. Amongst experts, there are many specialised in Specific Learning Disorders (SLDs), which have a neurobiological cause that affects the way the brain processes information. These are specific, constitutional difficulties that may affect any or all areas of development – physical, intellectual, emotional, social, language, and sensory linguistic and sensorial – and may impair the normal process of learning. Students with SLD make 10 to 12% of the population, which means that in every classroom there is likely a student with a similar learning disorder.





## PART 2

# Fostering innovative practices for learning through exhibitions and bringing schools closer to cultural education and heritage

Briefly, the different types of SLDs include **dyslexia, dysgraphia, dyscalculia, dysphasia and dyspraxia.**

The most popular and common disorder is Dyslexia which causes difficulties in reading comprehension and language-based processing skills. Dysgraphia affects a person's ability in handwriting and fine motor skills, and it is often confused with dyslexia as both disorders are affecting the writing ability. Dyscalculia affects a person's ability to understand numbers and learn math facts. Dysphasia typically involves difficulties with speech and understanding spoken words, thus learners with dysphasia struggle when making oral exercises and presentations that are often required in the classroom. Also, dysphasia - like most of the disorders - results in difficulties of children's productive, receptive and social skills. Finally, Dyspraxia refers to difficulties with movement and coordination, language and speech.

Pupils with SLDs make an extra effort to deal with their 'dys' ability. They also require working in a different rhythm as they have a slower learning pace. This is why it is essential to approach learning in ways that are adapted to the abilities and learning styles of students with SLDs.

An inclusive approach to learning through exhibitions is argued to be very beneficial for all learners, regardless their learning differences and needs. Moreover, there are specific elements that are particularly helpful for learners with learning difficulties and disabilities such as SLDs.





## PART 2

# Fostering innovative practices for learning through exhibitions and bringing schools closer to cultural education and heritage

### How can exhibitions support learners with difficulties?

First of all, learning through exhibitions is a type of non-formal approach to learning. This is because it happens outside of the formal learning environment (i.e., schools), but still in the framework of some organised activity, for example in a museum visit (Council of Europe). In this process learning occurs either at the learner's initiative or as a by-product of the involvement of the learner in some other activity (OECD). Learning is, therefore, intentional and there can be clear learning objectives. At the same time, the empowerment and liberation of the learners is an important element of this process (Kedrayate, 2012). Thus, the learning experience becomes more engaging, joyful and creative for learners, as it allows them to 'escape' from the "constraints" of their usual learning environment.

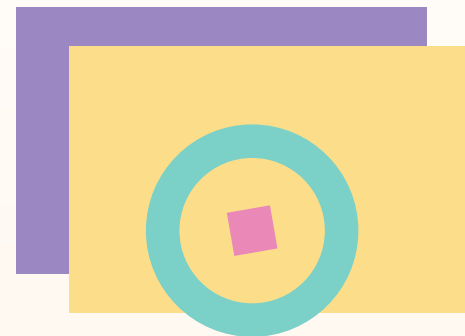




## PART 2

# Fostering innovative practices for learning through exhibitions and bringing schools closer to cultural education and heritage

This environment is extremely beneficial for all learners, but in particular for learners with learning difficulties, SLDs and other disabilities, as the formal environment of a school often creates a certain amount of stress to these pupils due to the restrictions in time, setting and schedule. This became particularly evident through the experience of teachers-experts in learners with SLDs, who have been interviewed for the purpose of this project. Specifically, experts agreed that students in general enjoy participating in an active experience outside the normal school life and schedule. In addition, learners with difficulties and SLDs, who often tend to be less engaged in school learning, are the ones who react most positively to this alternative, non-formal learning environment. Accordingly, non-formal learning through exhibitions offers more opportunities for engagement and enjoyment in learning, as well as less stress in performing.



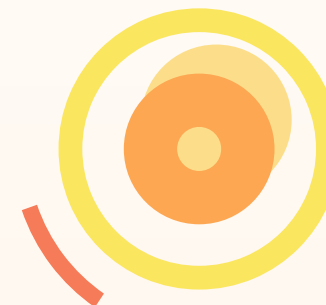


## PART 2

# Fostering innovative practices for learning through exhibitions and bringing schools closer to cultural education and heritage

In addition to that, exhibitions often provide a quiet learning environment, with a great multisensory stimulation as well. This is a fundamental factor for learners with difficulties, SLDs or heavier syndromes, as well as HP learners, as the use of the visuals attracts them and helps them to focus and make meaning of what they see and learn. Furthermore, as it has been already highlighted earlier in this guide, exhibitions can encourage active learning and participation, teamwork and collaboration. Learners with learning difficulties and other disabilities can benefit a lot from a teamwork activity as they can be assisted in achieving things within the team, where they can also have opportunities to express different perspectives through discussions and works around one idea or practicalities. This value of the group and awareness of the different perspectives enhances greatly the acceptance of differences. By this means, exhibitions can support learners with various disabilities and learning differences by making them more confident and develop their self-esteem, which is often low due to their limited abilities.

In particular, a museum educational expert who participated in an interview for the creation of this guide noted that gaining knowledge through exhibitions is a great opportunity for learners with SLDs to “reconnect” with this kind of cultural and more formal institutions. This is a very important aspect as due to their limitations, learners with SLDs tend to be less ‘invited’ in formal settings and cultural knowledge in many cases. In this sense, visiting but even better, creating exhibitions, is a learning practice that can support these learners to develop their social and individual skills and confidence, while being creative and enjoying the learning experience as well.



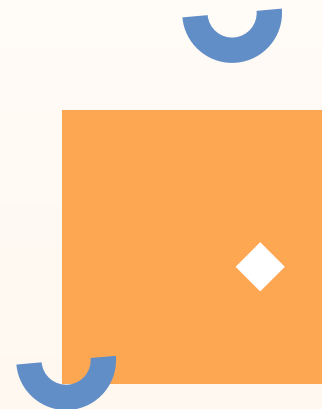


## PART 2

# Fostering innovative practices for learning through exhibitions and bringing schools closer to cultural education and heritage

### Trends in exhibition design and digital interactive practices (including training for digital futures)

Digital technology has been integrated into all forms of teaching as a learning medium, allowing us to visualize an experience, a phenomenon or a process in a different way. In France, according to the Ministry of National Education, Youth and Sports, “the school contributes to the project of information and communication society for all”. It trains students to master these digital tools and future citizens to live in a society whose technological environment is constantly evolving. Faced with the emergence among students of a significant use of digital technology as a medium of information, entertainment and culture, the school must value the introduction of this medium in all subjects in a judicious and thoughtful manner. The digital must be integrated into a learning activity, and this can be brought through active pedagogy. The objective of the so-called active teaching methods is to make the learner the actor of his learning so that through research situations he builds his knowledge. This is called experiential learning, i.e., “learning by doing”. Active pedagogy is based on real contexts that have meaning for the student, which can increase his or her level of motivation for the tasks proposed. Rather than soliciting short-term memory, it promotes lasting learning.





## PART 2

# Fostering innovative practices for learning through exhibitions and bringing schools closer to cultural education and heritage

**Nowadays online and** digital tools are often still used in the same format as the off-line predecessors, and not to their full potential. As Catherine Devine from Microsoft argues, “The future of museums doesn’t have to be a choice between the physical and the digital. [...] This is particularly relevant in virtual reality (VR) and augmented reality (AR) experiences, the focus should always be on using innovation to enhance or complement the experience rather than dominate the discussion.” This applies to exhibition design as well as to learning methodologies generally: the future is in a good balance between well-known practices and innovative approaches, including the exploitation of digital possibilities. In education like in museums or other exhibition spaces, the trend is towards a **new paradigm**, with a focus on **building communities** and driving positive social change (Mindsets for Museums of the Future).







## PART 2

# Fostering innovative practices for learning through exhibitions and bringing schools closer to cultural education and heritage

### Exhibition design

The abundance of images with which we are confronted on a daily basis makes it necessary to train one's eyes from a very young age, in order to develop a critical mind. To do this, more and more exhibitions in museums or cultural centres are taking shape and are aimed directly **at a young audience**. With scenography on adapted panels, but also in the drafting of texts presenting the works. The aim is to raise awareness among young people by giving them the references and tools to decipher and understand. The visit becomes educational and instructive in order to develop skills in observation, analysis, expression and critical thinking. There is also a diversity of media that can be used. More and more now, in exhibitions, there are different supports: they are no longer simple panels, they are mediation tools that allow us to think about the visitor during his visit (specific tools, games, mission that we want to give, etc.) and this evolves according to the content, the theme. The visit becomes fun and motivating, it goes beyond the school framework.

The integration of digital tools in the educational environment can increase tenfold the experience of cultural heritage in schools. On the Internet, one of the most popular avenues is the virtual visit. Indeed, many museums and cultural organisations offer free and enhanced online material. Virtual tours allow visitors to explore museums via panoramic views, to move at will from one room to another and to zoom in on a work on display in order to benefit from a textual or spoken explanation. The advantage of the virtual visit is that it opens up to a wider audience and allows a visit at a time chosen by the viewer. In the classroom, it is possible to prepare a museum visit or to illustrate a lesson thanks to this immersive content. Coupled with a virtual reality headset or its cardboard version for mobile phones, discovery becomes fun. Teachers can also enrich their lessons with illustrations that are as close as possible to the visit. The use of the virtual visit makes it possible to multiply the experiences during the year, one can in fact take advantage of the possibility of linking in real time the time of class and the time of observation.



## PART 2

# Fostering innovative practices for learning through exhibitions and bringing schools closer to cultural education and heritage



Pupils can also become guides: a group explores the exhibition virtually and takes on the role of class guide during the visit, with each pupil being responsible for presenting a work. Finally, virtual exhibitions are sites without immersive content, bringing together digitised works on a given theme. This grouping of works from a given period or theme offers important possibilities for classroom use.

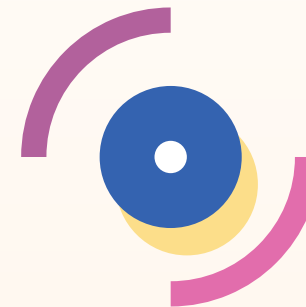




## PART 2

# Fostering innovative practices for learning through exhibitions and bringing schools closer to cultural education and heritage

Field trips to cultural venues often show the disconnect that exists between students and art. They listen politely, but retain little. Visits remain essential to artistic and cultural education, but work on appropriation must be carried out in parallel. The pedagogy implemented by the **creation of virtual galleries** invites the pupils to get involved and to build an Artistic and Cultural Education Programme (PEAC). Pupils can observe and experiment by becoming creators of virtual exhibitions. They are involved in a project by drawing from their own universe and from their representations, nourished by the multiplicity of still or moving images. In this place of experimentation, the work of art is not put at a distance, but calls for reflection and gradually develops the student's autonomy with regard to art. The learner opens his or her eyes, becomes curious about the diversity of artists' approaches and becomes an art explorer. It is not a matter of linking a practice to a period or a work, but of creating links between works and cultures to open up the view of art in the making. Numerous online tools make it possible to create one's own virtual exhibition. This is the case of the Google Art Project, which makes it possible to group together paintings from a certain movement, artist or specific emotion in the proposed panel of royalty-free works, but also of FrameVR, a collaborative space that makes it possible to work together on the same project. A chat and audio communication box allows you to work in sync with a peer and makes the experience even more interactive. The application allows you to play with dimensions and reposition imported works (images, photographs, PDFs, videos, 3D models or 360° photographs) at will.





## PART 2

# Fostering innovative practices for learning through exhibitions and bringing schools closer to cultural education and heritage

### Digital practices

For several years now, museums, galleries and cultural institutions have been developing exhibitions that can be accessed remotely, in the form of banks of works, video capsules or simulated immersive visits. These forms are a point on which to build to enrich a sequence such as the student's Artistic and Cultural Education Pathway (PEAC).

The current health context makes the actions undertaken by professionals in charge of mediation or the promotion of collections all the more visible. The aim here is to extend art and culture venues beyond the walls by offering Internet users dematerialised access to their resources, often free of charge. **Access to works online via platforms or social networks** allows a different approach to museum works. Audio and audiovisual resources that can be used with TNI, tablets, portable media players and ENT are available on museum platforms (e.g. Réunion des musées nationaux, BNF, MuCem, etc.). They offer exhibition trailers, interviews and analyses of works that can be used in the school setting. These can take the form of practical workshops in the form of video tutorials that allow students to discover a work and then make their own creation, tales to listen to stories told by the works, discovering the secrets of the works through the lecturers' video favourites or projecting oneself into a work by making it move thanks to the photo sensor of a telephone.





## PART 2

# Fostering innovative practices for learning through exhibitions and bringing schools closer to cultural education and heritage

Exhibition projects encompass a number of skills (project management, dialogue, etc.) that will be useful to students throughout their lives and that they can use in various fields. Teachers can be mobilised to make this experience cross-curricular. The implementation of art projects is a highly demanded element in the curriculum. Pupils must be able to go beyond passivity, be attentive to the content, to others, to what they transmit, what they return and what they will do with it later. To do this, teachers can develop and imagine new approaches to digital education, thanks to digital technology. In addition to the innovative nature of the technologies around which digital projects are based, the innovation also lies in the collaborative and digital environment offered to the actors in the projects. In this context, the pupils are involved in a concrete project approach and are made aware of the various problems facing young digital entrepreneurs. From the idea of the digital project to its realisation, the students experience the different stages of project management. The meeting with digital professionals also allows the students to become aware of the new professions and to integrate the challenges that will be faced by the world in which they will evolve as adults.





## PART 2

# Fostering innovative practices for learning through exhibitions and bringing schools closer to cultural education and heritage

### Closing note

Exhibition designing in a school process could be a unique method to combine knowledge transmission and construction together with personal, social and physical engagement. Moreover, virtual exhibition designing helps developing learners' digital skills, and increases their motivation and interests in the subjects and learning. Using various tools and concepts could engage interactions, help to create interesting narratives and make gaining of knowledge much more attractive. It opens new ways for the development of competences in the field of design thinking, including such predispositions as openness to people and their needs, curiosity about what is new, courage in taking initiatives and creating new solutions, as well as determination in pursuing a goal.

The „Future of Jobs Survey 2018“ conducted by the World Economic Forum indicates the set of skills which will gain in importance in 2022, comparing the demand for skills in 2018 vs 2022. These are: critical, analytical and innovative thinking, active and strategic learning, creativity, originality and taking the initiative, the ability to design and program technologies, the ability to solve complex problems, emotional intelligence and, finally, leadership qualities and the ability to exert social influence. As we have seen in the pages of this guide, all these competences could be developed in the process of exhibition designing in school environment.

Digital strategies to enrich education and interpretation should be a part of the education process, as they provide new models of learning that help overcoming the traditional school's boundaries. Exhibition designing can become an interesting practice in the learning ecosystem and bridge the gap between formal, non-formal and informal learning. This is why the results of VX Designers project could be an extremely useful element of everyday education.



## PART 2

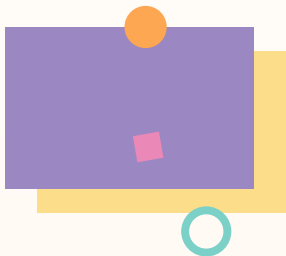
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### Good practices



#### The Acropolis Museum

This Museum is considered as best practice due to the large number of applications that were developed under the programme “Creation of the Digital Acropolis Museum”, which provides multidimensional orientation and entertainment, renders all its collections open and accessible to the international community and forms an attractive environment, designed specifically for children.  
+info [www.theacropolismuseum.gr/en](http://www.theacropolismuseum.gr/en)



#### Confinement correspondences (Barcelona)

Virtual exhibition/blog at the “History of Immigration in Catalonia Museum” (MhiC) - Barcelona 2020). Friends of the Mhic shared with the museum during the COVID19 pandemic letters, recipes, images, thoughts, memories ... They create together a virtual exhibition as the first sample of #PatrimonisConfinats (Confined Heritage). This is a good practice to create with simple digital tools an online exhibition that promotes interaction with the audience and provides space for exchange and peer-learning.

+info <http://www.mhic.net/exposicio-virtual-correspondencies-de-confinament/>



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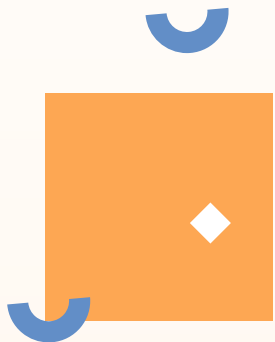
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### Culture chez nous

This site brings together in a single virtual space nearly 700 online content proposals from 500 cultural and artistic actors throughout France: exhibitions, museums, films, documentaries, podcasts, concerts, plays, books, video games, artistic practice... This free platform is an additional way to access the diversity and richness of the French cultural offer. The site offers educational resources (online courses, digital books, teaching materials, etc.) that can be used for all kinds of educational purposes.

+info <https://www.culturecheznous.gouv.fr/>



### CYENS Centre of Excellence (previously known as RISE)

This research center focuses on emerging technologies & producing interactive solutions for various sectors and topics. They currently run a project where they experiment with different technologies such as augmented/mixed reality, virtual reality and holographic representations for museum exhibitions in Cyprus. This is highly relevant to VX-DESIGNERS' aims and their examples could be used to shape our exhibition platform.

+info <https://www.cyens.org.cy/en-gb/research/projects/the-future-of-technologies-in-museums/>





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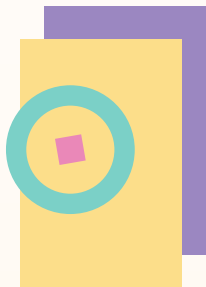
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### Google Sites

A structured wiki- and web page-creation tool included as part of the free, web-based Google Docs Editors suite offered by Google. It is considered a good example of practice as it can be used as a tool to create an online exhibition by uploading the work of the students like in the example described here.

+info <https://sites.google.com/new>



### “I am a Curator”

A process-based exhibition project by the artist Per Hüttner that took place at Chisenhale Gallery, London, UK, 5 November – 14 December 2003. During six weeks different people or groups with no prior experience in curating, volunteered to design 36 exhibitions (one each day), based on 57 available artworks. This good practice stimulated critical thinking, learning by doing, and innovation in curating, as it offered to the general public an opportunity to explore what exhibition design can mean, and demonstrated that with the same 57 artworks many different constellations, interpretations, and messages could be created.

+info <http://www.perhuttner.com/projects/i-am-a-curator/>



## PART 2

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### Kid Curators

Kid Curators support teachers who want to develop new knowledge and skills in their students through the development of innovative exhibitions in school museums. By involving students as co-developers of projects, this best practice stimulates learning by doing and allows participants to discover new skills within themselves.

+info <https://kidcurators.com>



### Musée du Louvre (Paris, France)

The Louvre Palace, which houses the museum, began as a fortress by Philip II in the 12th century to protect the city from English soldiers that were in Normandy. It wasn't repurposed as a museum until 1793. Now, the Louvre is easily one of the most historic art museums in the world. The Louvre currently has 7 virtual galleries on display, including:

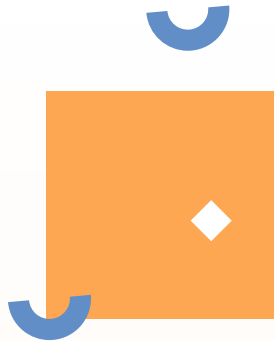
1. The Advent of the Artist - including works from Delacroix, Rembrandt, and Tintoretto
2. Egyptian Antiquities - featuring collections from the Pharaonic period
3. Remains of the Louvre's Moat - visitors can walk around the original perimeter moat and view the piers that supported the drawbridge dating back to 1190

+info <https://www.louvre.fr/en/online-tours#tabs>



## PART 2

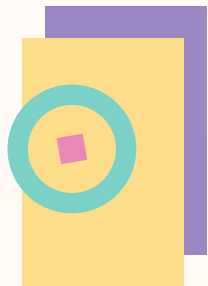
# Fostering innovative practices for learning through exhibitions and bringing schools closer to cultural education and heritage



### National Gallery Alexandros Soutsos Museum

The National Gallery, in order to achieve its contemporary social role, has integrated new technologies in its practice, and is offering multiple digital educational, learning and entertainment services. Educational programmes and Children's Workshop that are being organized in the museum's premises, are aiming at familiarizing children with Art and, thus, could support school learners and teachers in creating exhibitions.

+info [www.nationalgallery.gr/en](http://www.nationalgallery.gr/en)



### Occupy White Walls (OWW)

A digital game application that allows players to design their own art space with modular architectural blocks, with over 2,300 architectural assets and thousands more 'under construction'. Is a good example of digital exhibition curation, already used by Birmingham Museum & Art Gallery (BMAG), making it the first official museum to partner with the AI-driven art platform that allows users to explore a growing fantasy world of art!

+info <https://www.oww.io/>



## PART 2

# Fostering innovative practices for learning through exhibitions and bringing schools closer to cultural education and heritage



### Shutdown Gallery

The virtual gallery of contemporary art, which is well structured, minimalist, easy to navigate. It is the project of German designer Patrik Hübner, who has set himself the goal of adding a new dimension to cultural life in times of social distancing. SHUTDOWN.gallery is an inspirational step towards understanding the analogue and digital world together. The digital gallery adapts to the physical situation of the viewer and is freely accessible also on mobile devices. The visitor can view the room directly and from all perspectives by tilting the device or moving it freely in the room - the boundaries between the physical and the digital disappear suddenly and intuitively.

+info <https://shutdown.gallery/>



### VSMS

Using virtual reality (VR) in museums in Cyprus and examining the visitor's experience and perceptions. The project focused on VR and its application to cultural heritage which is closely associated to the virtual exhibits that VX-DESIGNERS aims to produce and could learn a lot from it.

+info <https://vsmslab.com/project/virtual-reality-in-museums-exploring-the-experiences-of-museum-professionals-2019-2020/>



## PART 2

# Fostering innovative practices for learning through exhibitions and bringing schools closer to cultural education and heritage

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## PART 2

# Fostering innovative practices for learning through exhibitions and bringing schools closer to cultural education and heritage

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