

Agenda

Learning Partnership meeting Sept 26 2008

1. Welcome

2. Review + Discussion

3.a Questions and Answers: Swedish Travelling Exhibitions

Richard asked: What is self directed learning in a Swedish context?

For Sweden this is more evident in life long learning.

The practice of art institutions in Sweden are not at the point of measuring or evaluating their learning yet. Or if they are it is in quantitative measures only.

Within formal educational settings teachers practice aspects of self directed learning but they provide boundaries for them.

With such a wide definition of learning within museums the focus can slide away from self directed learning to other aspects such as information, interpretation and audience development.

Most institutions are mainly focused upon schools and less upon non formal sectors.

Lina Ahtola's project working with a group of young immigrants to Sweden was an exception within this context as in many instances there is not the time or the skills to lead a project in such a way, for *Living in Two Worlds* project, the participants were paid for the knowledge they brought from their cultures.

Within Sweden there is a shift in the way organisations and professionals approach working with young people. E.g Subtopia.

Subtopia is in contrast to more established art institutions that are perhaps too structured in their approach.

Different pedagogies are also found between teachers and youth workers, with youth workers less likely to need a "big message" in a project but to believe in the process.

Young people are now in the position in Sweden to negotiate how they spend their free time. What is in it for me? What do you want from me? What do I want from you?

A discussion emerged about the difference between countries and the provision of youth workers -

In Portugal they do not have youth workers who are employed upon a full time basis, and their youth work is not seen as a profession. It is more casual work available for certain projects working with young people.

In Italy they do have youth workers however the structure in which they work in varies from region to region.

In Ireland a university degree is now mandatory for all youth workers, even for those who have been working within this profession for a long time. Within this degree you can take a module that specialises in youth arts.

3.b What are the conditions for self-directed learning within the museum and Gallery context and how can we evaluate this? (Mixed group discussion)

What are the conditions?

What spaces can we use?

How do we deliver the programs?

How do we measure?

What is the benefit?

Group 1

Conditions - Advantage of investing time in small groups engaged in long term projects to build up relationships, trust.

Being open about content.

Providing creative thinking space – not a classroom.

Evaluation – the en-quire project involved with rigorous academic research had specialists involved from the beginning. This however can often be the exception as projects are not often so well funded or equipped to do this level of evaluation. The evaluation process should enable people to be honest about what they have learnt or not.

Group 2

Characteristics of self directed learning – often a range of different levels of self directed learning that differs with each project. Some are completely self directed, others are a mix of directed learning and self directed learning.

This depends on the participants, the institution's agenda and political agenda.

Evaluation – By setting project aims with the young people at the beginning and involving young people with the evaluation process and not applying it to them.

This makes the evaluation a useful tool for the young people to reflect as well.

Group 3

Evaluation – By encouraging young people to self evaluate will measure learning skills that can be taken away from the project.

Arts Awards in the UK accredits young people learning in a cultural setting.

Other initiatives such as Creative Apprenticeships which opens employment to young people within the cultural sector.

In Italy young people can become ambassadors for cultural organisations.

Conditions – shorter time for a project = more structure and less time to develop trust and for creativity to evolve.

Arts led projects can happen in a wide range of spaces, not necessarily cultural institutions e.g a public space where young people meet.

Group 4

Conditions –

For self directed learning to occur it is important first that the cultural organisation as a whole understands this approach, not just the education department.

Self directed learning can still feature aspects of teaching – therefore not 100% self directed, featuring skills based learning.

The kind of support from the gallery educator/artists/youth leader “Scaffolding” can be agreed with the young people and used to help evaluate the process.

Reflect, review throughout project – action learning model.

Importance of CPD (continuing professional development) so the gallery educator/teacher/artist has a good knowledge of learning styles, allowing these professionals to work with a wider range of young people in different contexts.

Reference was made to the David Kolb learning model of which a museum in the Netherlands are implicating – seeing the audience as learners. For more info on this model please go <http://www.learningandteaching.info/learning/experience.htm>

Evaluation –

Many different tools can and should be applied to evaluate.

Qualitative is often most useful but we also need to collect quantitative measures to satisfy organisational/political agendas.

Expect unexpected outcomes, don't force results.

Everyone is a learner, not just the young people involved – co- learning.

Enquiry led model, action learning model.

http://www.brookes.ac.uk/services/ocsd/2_learnth/theories.html#action Action Learning

<http://www.delawarrpavilion.com/education/pfh.htm> Enquiry led model

http://en.wikipedia.org/wiki/Action_research Action Research

Group 5

There are complexities in gallery education from taking a passive role in order for self directed learning to take precedent. There can be risks in taking an open ended philosophy – in some cases structure is needed.

For example: What is the purpose of a project?

Is it a meeting of young people in your organisation?

What don't you want to happen?

What activities can take place outside of the gallery/museum?

Is there flexibility in the delivery, drop in, or booked?

Can this particular group be responsible for their budget entirely- what guidance or training do they need?

What size would the group be?

4. Future seminars:

Dublin 24-27 Feb 09

- Context of IMMA as a national institution within wider cultural arts context.
- Facilities for young people
- Meet younger artists; learn of initiatives driven by young people.
- Perhaps discuss evaluation with young people involved in Studio8.
- Open to ideas about starting a critical debate amongst the learning partnership.

Partnership agreed to meet in national groups to discuss a text that we will read in preparation for seminar in Ireland. Text to be confirmed.

- Artist in residence – invite artists to present.
- National program, contemporary engagement with Irish language.
How national schools programme with collection is ran, and how do participating schools receive this.
- Artist panel.

Porto 21-24 Apr 09 – initial ideas

- Presentation of case studies
- Porto and local projects
- Possibly invite speakers from Lisbon to present.

Portugal does not have the smaller regional venues such as Towner or De La Warr, instead a wider gap between either larger institutions like Serravalle or less established artist led organisations.

Italy 23-26 June 09

- Rome and Bologna
- Focus on Museums activities
- Two new contemporary institutions in Rome
- MAMbo - local reality

- Two new projects developed from LP
- Give time to reflect and conclude upon LP

5. Legacy

- Each national group think how we want to use the reports, make a web-document. Common and national level.
- Agreed that Towner would research costs for making LP reports available on the web – perhaps through Towner website.
- Each national to provide a short document on their learning through the partnership.
All of these summaries will be collected and presented together.

6. Notice Board / Certificates

Barbara : Second Enquire report, Engage International conference 5-7 November, Rules of Engagement – art, conflict and gallery education.

IMMA – 12-13_Museum21: Institution_Idea_Practice November international biannual symposium.

19 – 20 May Swedish Seminar

How can state funded museums can be more audience focused?