

MUSEUM TRAINING INSTITUTE - ITS CURRENT STATUS

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Britain's system of vocational training and qualifications has been undergoing a fundamental revolution in recent years. The single most important feature of this revolution is the concept of *competence* - the ability to perform to the standards required in employment. It is in recognition of this ability that National and Scottish Vocational Qualifications are awarded.

The key point about these Vocational Qualifications are as follows:

1. They are modular in structure, with each module known as a Unit of Competence.
2. You can work towards the Units which make up a Vocational Qualification in any order and at a pace to suit your needs.
3. The Units of Competence comprise a number of Elements of Competence, each of which contains precise descriptions of what you should achieve to be called competent.
4. Assessment is both practical and theoretical, through observation of performance, products of performance and supplementary assessment via oral or written questioning.
5. Assessment of your competence is not tied to attendance on any particular training programs - it can occur when sufficient evidence has been gathered (through current employment, for

example) against the standards, whether that be for one or more units.

6. Assessments should be open to all, including those who are not in employment, and will be carried out by people who are themselves competent in the field being assessed.

For each industry there is a lead body made up of practitioners, professionals, employers and employee representatives, which sets the standards upon which Vocational Qualifications are based. For the museum and heritage industry the lead body is the Museum Training Institute. The Institute is also the body which can award qualifications at up to five different levels. Its standards have recently been approved by the Government's National Council for Vocational Qualifications at levels 2, 3, 4, and 5. The Qualification Structure for levels 3, 4, and 5 is at Annex A, and this serves to illustrate the relationship between the Units and Elements of Competence which I have already mentioned.

The level 2 Warding and Visitor Services Qualification is already available. Other qualifications will be available after 1 April 1995 when the assessment criteria have been agreed with the National Council for Vocational Qualifications. Good progress is now being made in establishing assessment centers. The first center is an independent museum and the second a local government museum. These assessment centers have to be approved by the Museum Training Institute and it is the responsibility of the Institute to ensure that candidates are being assessed fairly and equally across all centers.

The Museum Training Institute is also involved in accrediting museum-related courses by universities and other colleges of higher education. Criteria for accreditation have been published. Students graduating from university museology programs will probably work towards achieving a Vocational Qualification at level 3 or 4.

Finally, I should say a few words about the funding of museum training in the United Kingdom. The Museum Training Institute receives funds towards its running costs from the Government's Department of National Heritage. It also receives some money from the Government's Department of Employment and from the European Community towards specific projects. The Museum Training Institute's work is supported in the regions by a network of Area Museum Council Training Officers which is funded by the government through the Museums & Galleries Commission.

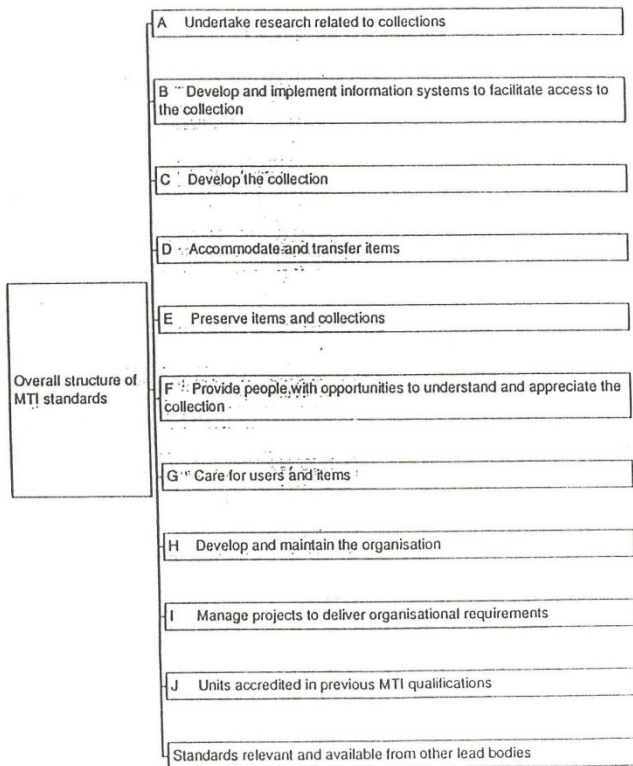
However, while the Government helps to fund the organizational infrastructure the cost of training and obtaining qualifications falls mainly on employers and individuals. One of the big challenges for the Museum Training Institute will be to market the new system of vocational qualifications effectively. The Institute's newsletter "More than Courses" is part of this effort.

**Museum Training Institute
Standards and Qualifications for
Submission to NCVQ**

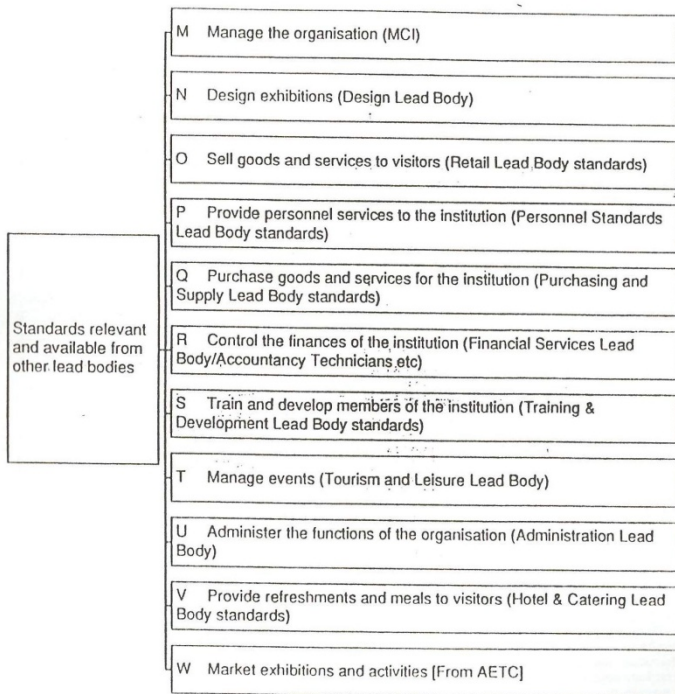
Qualification Structure

Museums, Galleries, and Heritage:					
Unit number and title	5 CORE MANDATORY UNITS PLUS 3 OPTIONS	6 CORE MANDATORY UNITS PLUS 4 OPTIONS	7 CORE MANDATORY UNITS PLUS 3 OPTIONS	8 CORE MANDATORY UNITS PLUS 5 OPTIONS	9 CORE MANDATORY UNITS PLUS 2 OPTIONS
Unit A1	Propose and plan research projects				
Unit A2	Collect and analyse information to achieve research objectives				
Unit A3	Obtain and assess information	0	CORE	0	0
Unit A4	Identify and describe items presenting complex problems	0	CORE	0	0
Unit A5	Identify and describe items	0	0	0	0
Unit B1	Develop information systems to meet the needs of users		0	0	
Unit B2	Develop procedures for the use of information systems		0	0	
Unit B3	Document items	0			
Unit C1	Develop strategies to maintain a collection				
Unit C2	Acquire and dispose of items and collections			CORE	0
Unit C3	Acquire and dispose of items	0	0	0	0
Unit C4	Lend and borrow items	0	0	0	0
Unit D1	Prepare the accommodation of items	0	0	0	0
Unit D2	Provide technical support for the accommodation of items	0	0	0	0
		Collection care and visitor services (Level 3)	Collection management and interpretation (Level 4)	Conservation (Level 4)	Collection management and interpretation (Level 5)
		Conservation (Level 5)			

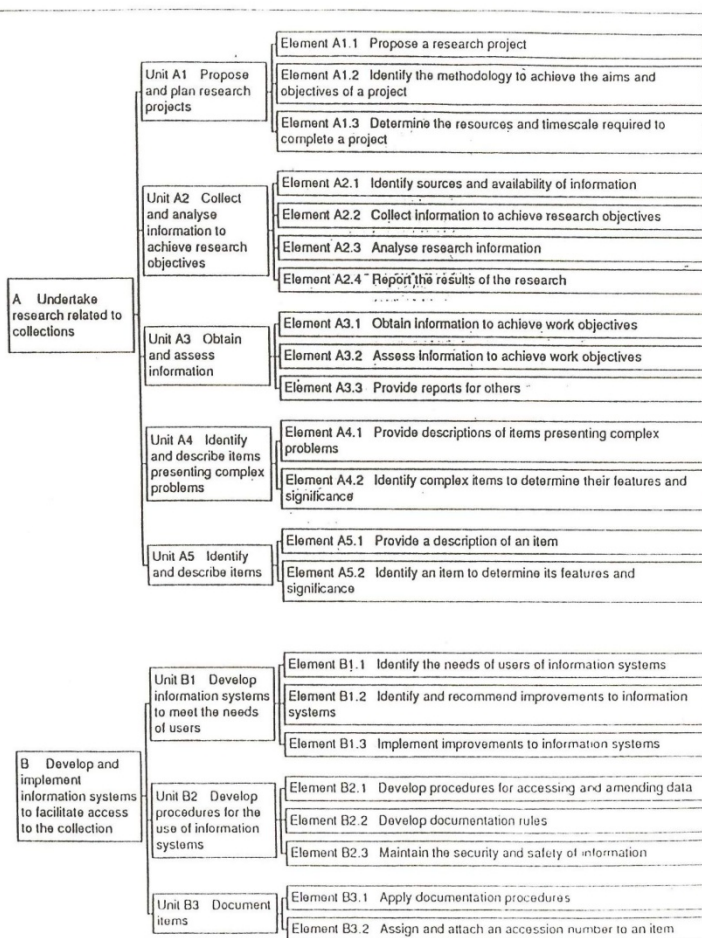
Functional Map: Main Areas



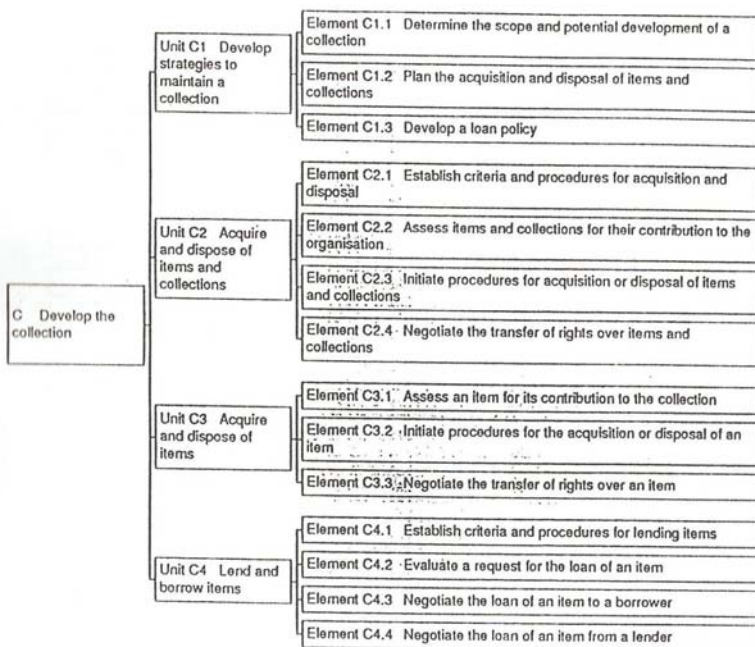
Functional areas in the museums, galleries and heritage sector served by other lead bodies



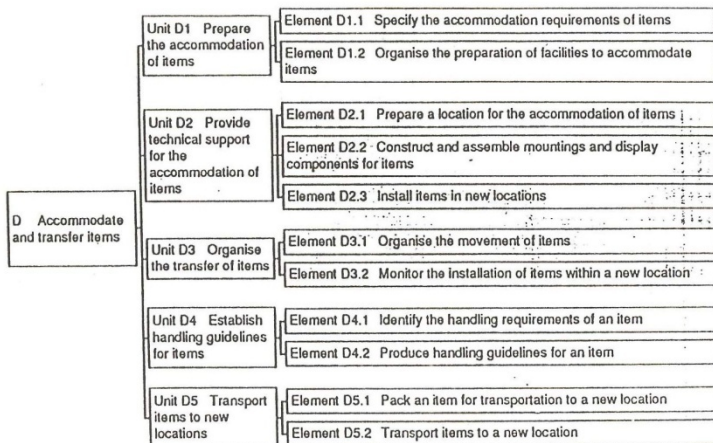
Functional Map of the Units and Elements of Competence



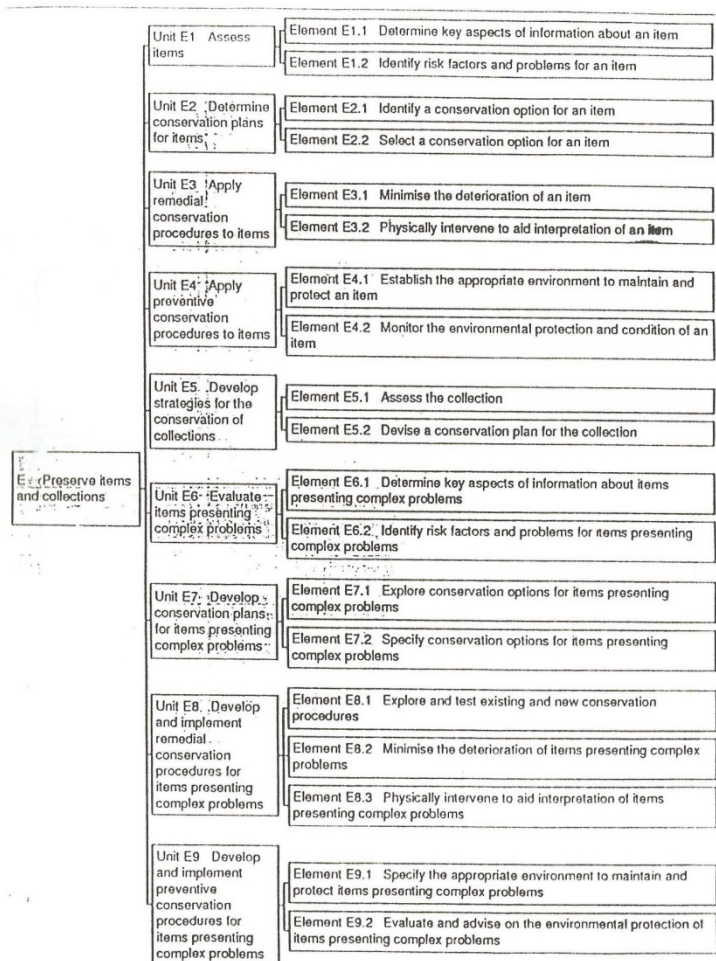
Functional Map of the Units and Elements of Competence



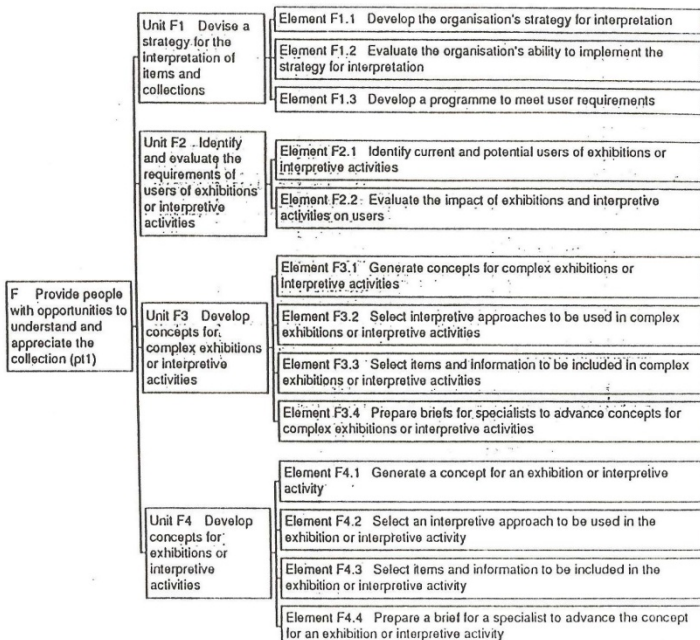
Functional Map of the Units and Elements of Competence



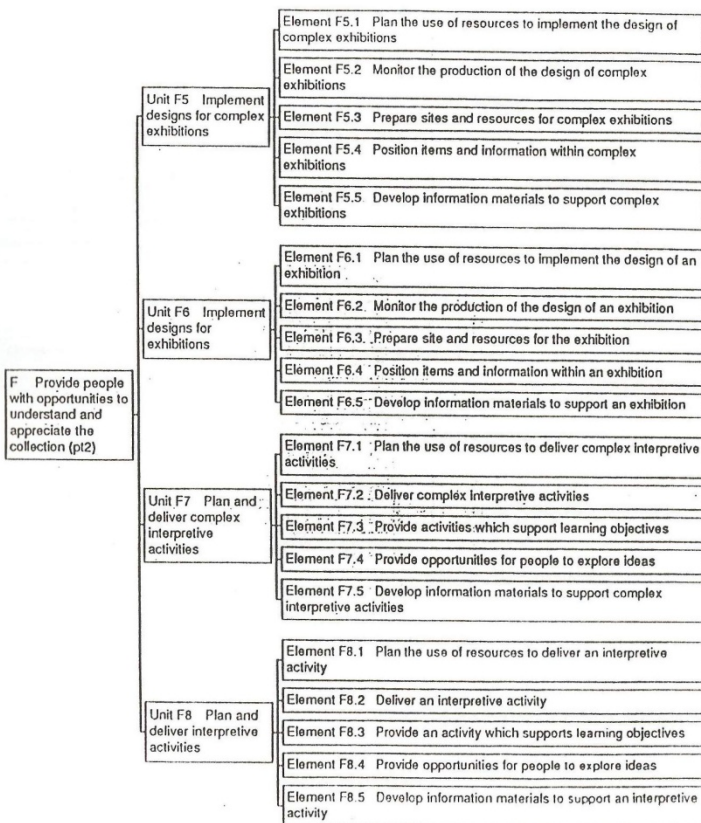
Functional Map of the Units and Elements of Competence



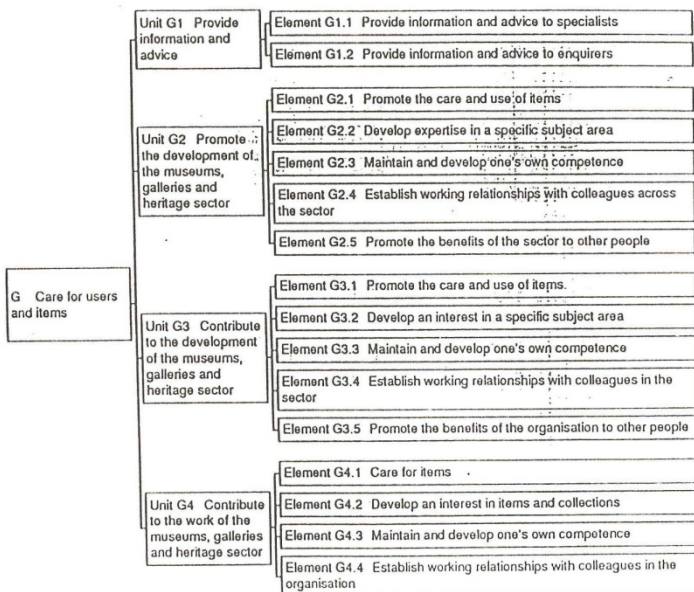
Functional Map of the Units and Elements of Competence



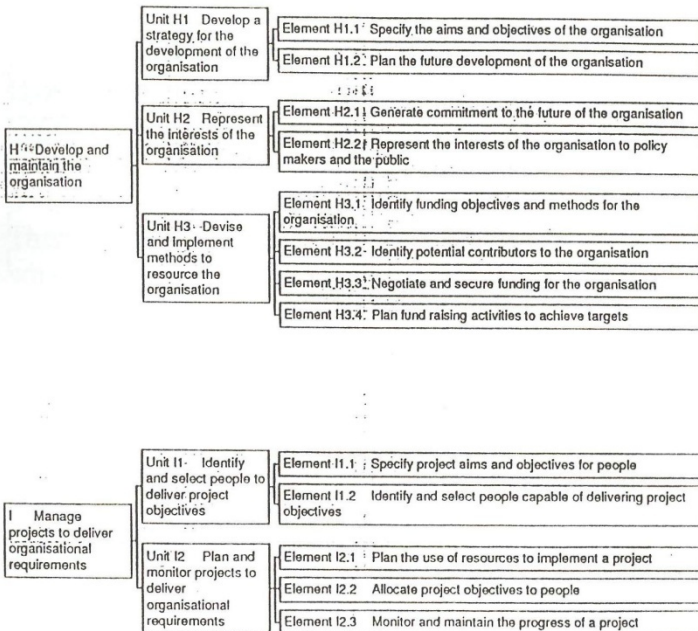
Functional Map of the Units and Elements of Competence



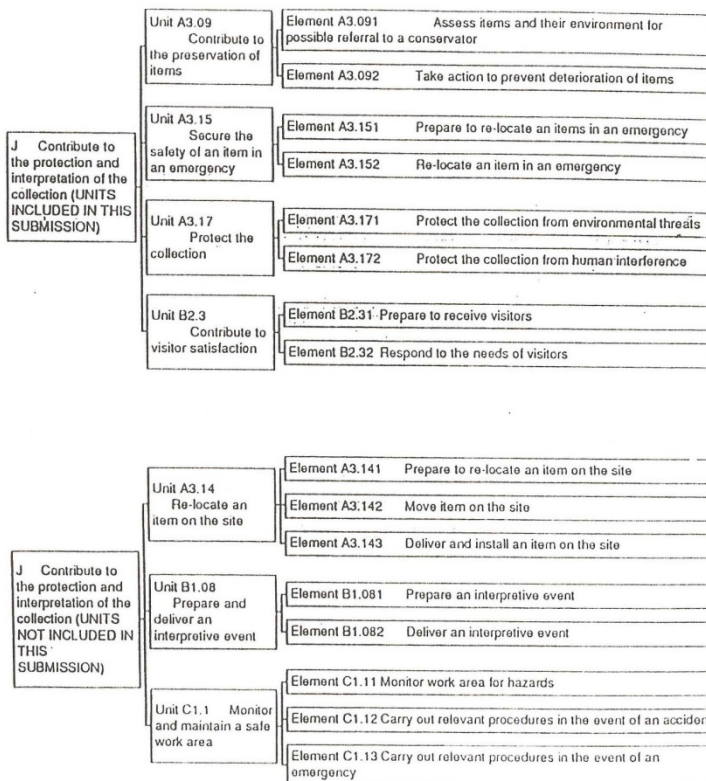
Functional Map of the Units and Elements of Competence



Functional Map of the Units and Elements of Competence



Functional Map of the Units and Elements of Competence



INTEGRATED EDUCATIONAL OPPORTUNITIES IN THE UNIVERSAL MUSEUM: FIVE WAYS FORWARD

Hazel Moffat

Whatever the other characteristics of the universal museum, education must be one of its core functions. That is, education both of regular visitors and those who are not but who are members of the local, regional or national communities served by the museum. In this sense, universal refers to making the museum accessible to all: accessible physically and intellectually. This relates to what I mean by education. It is far broader than what takes place between teachers and pupils in a formal setting. Education is also about providing environments where people will be inspired or provoked to know, to question. To reflect about themselves and the wider human and natural world. A universal museum should be a great facilitator of these learning processes.

In this paper I shall focus on five ways in which there can be integration of educational opportunities in the universal museum. For examples to illustrate these themes I shall draw on practices in a small sample of museums in Europe and the USA

1. INTEGRATING WITH NEEDS OF THE ADULT POPULATION

These needs may be identified by adult education bodies, by adults individually, by museums or by these groups working in partnership. Two examples show joint enterprises in action. An art museum in Wausau, Wisconsin, USA, arranged an exhibition of needlework by recent settlers in their community, the Hmong people from Laos. Following this successful introduction to the museum, community leaders helping the Hmong to learn English discussed with the museum how it could become involved in this work, it was decided that images of birds, relatively culture-free, could provide a stimulus for learning English and the museum thus

extended its education programs in a way the curators responsible for the exhibitions could not have originally anticipated. In the UK a national body concerned with developing adults basic skills (the Adult literacy Basic Skills Unit) has funded various partnership schemes. A school and a museum in Wales developed a project to help parents who could not read. Some 50 women joined the project. They visited an 'open air' museum showing aspects of C19th life, to learn about life then and contribute their own family memories. On a second visit the women brought their children, having been empowered to talk about the exhibits and having gained confidence in these new surroundings. This confidence and pleasure in learning is seen as an important element in learning basic skills such as reading.

The Nordiska Museum in Stockholm has helped parents to introduce their children to social history by creating the 'play house' - a space which is in great contrast to the formality of the rest of the museum. In the 'play house' stories and household activities are based on life in the last century. Another Swedish museum has been pro-active in responding to the educational needs of unemployed people. Young and older unemployed adults can spend several weeks in the museum demonstrating their former work and learning to develop communication skills. In 1994 this related to recycling, the theme of the main exhibition.

A final illustration is the well-established link which many museums have with more traditional Adult Education courses, such as hosting an art class making use of the museum's environment. Regrettably in England, too often classes for adults which are held in museum's lecture rooms, ignore the collections.

2. INTEGRATING THE PROVISION FOR ALL AGE GROUPS

In England It has been more common for children to have opportunities for learning in museums which are not available to adults. One example is learning through handling artefacts. However, these activities are becoming more common for adults as they already are in other countries. One example includes installing 'touch panels' or having docents with bags containing samples of fabrics to show visitors brocade, linen and velvet for example, which is featured in furnishings or costumes in the displays. Areas have been built into some displays at the American History Museum in Washington D.C. specifically to give adults as well as children the option of handling objects and trying to assemble replica/sections of objects such as a piggin, a small barrel.

On some occasions when specialists such as artists or story-tellers visit museums only pre-booked school groups may enjoy their skills. Sunderland Museum in the north of England has several times employed artists during the summer holidays to work with visitors of all ages and create a communal picture. All involved learned about design and the techniques of producing a fabric collage. The result was put on display to delight all visitors.

Loan services in England were once supplied only to schools, but increasingly these resources are now available to a wide range of community groups, such as community homes for elderly people, hospitals and prisons. The loan kits contain original and replica material, sometimes intended to generate reminiscences at other times to relate to a temporary exhibition. A kit about the work of J M W Turner was create initially for the latter purpose. An outreach loan kit commissioned by Stockholm's Medieval Museum has been designed with the needs of blind as well as sighted people in mind. The loan case itself has raised pictures related to the medieval topic.

3. INTEGRATING EDUCATIONAL OPPORTUNITIES WITH THE WHOLE WORK OR THE MUSEUM

One aspect of this integration is to inform visitors what the staff's responsibilities are. A small museum in the south of England placed photographs of the staff with brief explanations about their work at the entrance to the museum. Some of the museums' functions such as conservation and accessioning should be included in the museums' remit to educate the public about their work. Allowing the public access to museum colleagues while they are at work could be distracting, but there are times when conservation work can be done in sight of the public. Labels too could explain the conservation needs of different materials.

Increasingly museums in the U.K. are recording their accessions on computer databases. Selections from this information can be made available to the public in various ways: in the museum's library or on CD-ROM which is becoming more widely available (for example the National Gallery in London now sells a CD-ROM of its collection). Finally in this section, museums could also link their marketing strategies with their educational objectives. Selling monographs and other books about the collections is common place but less usual is to see material linked with the theme of an exhibition. The children's Museum In Boston USA sells material for recycling after arranging a display which stresses the need for recycling.

4. INTEGRATING EDUCATIONAL OPPORTUNITIES WITH CURRENT ISSUES IN THE LOCAL AND NATIONAL COMMUNITY:

Museums' exhibition and collections policies need to be responsive to this as do the educational programs. Without necessarily providing new displays, activities can from time to time focus on for example, ecological issues. As part of Earth Day celebrations at a museum of building, visitors could

choose to take part in a game which involved designing a city center along ecologically sound lines.

Museums have also developed improving links with groups in their communities so that new exhibitions can reflect their needs and interests. Visitors with vision and hearing impairments have been given more appropriate access to the collections in some museums. Visitors who are deaf and hearing visitors were given a new perspective on art when the 'Deaf Way' highlighted artists who were deaf. The pictures were not brought together into one exhibition. Participating galleries in Washington D.C. simply put an additional label alongside selected pictures to explain that they were part of the 'Deaf Way' theme.

In an attempt to bring people into the museum who were not regular visitors Stockholm's City Museum liaised with community groups to select people who would be interested in showing what their homes were like. The resulting displays were an honest presentation of aspirations, pride and messy reality.

5. EDUCATIONAL OPPORTUNITIES WHICH INTEGRATE WITH SCHOOLS

This is by no means a new partnership, but some of the characteristics of this integration are new in England. Here, museums have responded magnificently to the great challenge of the country's first National Curriculum. Museum education staff and their colleagues have contributed to the debate on draft curricular documents, have introduced new programmes for schools and have published many booklets to show how their collections relate to the topics which schools now have to study. One innovative booklet explains how science can be studied during a visit to a fine and decorative arts collection in a university museum.

Schools in some countries have linked with museums to help pupils to become familiar with the 'world of work'. Teenagers (14-16) have spent one or two weeks at a museum for work experience. Another museum has encouraged

children to express their aspirations and future ambitions for a display.

One of my favourite museum labels expresses the museum's expectations of its visitors in a simple way: it invites visitors to 'muse, converse, and learn'. Underlying this are all the possibilities I have outlined for museums to make education one of their core functions, integrated into their own and their communities' lives. Training museum personnel, especially those already in post, is needed if this is to be a reality in many museums. It is also essential if museums are to fulfil one of the criteria of being universal.

POUR UNE FORMATION MUSÉOLOGIQUE CONTEXTUALISÉE À RÉINVENTER EN PERMANENCE

Pierre Mayrand (AMIS) ICTOP

N'ayant pas tout à fait saisi la portée et le sens du thème proposé pour la conférence "Une formation pour un musée universel", dois-je comprendre qu'il devrait y avoir un seul modèle de formation pour l'ensemble des musées dans le monde ou bien que ceux-ci devraient refléter en premier lieu des préoccupations dites universelles?

Partisan initiateur, militant et formateur de la nouvelle muséologie dans ses composantes sociales et de développement régional, s'appuyant sur les pratiques les plus évoluées de l'écomuséologie et de la démocratie culturelle, héritières de décennies d'action-recherche populaire autonome dans plusieurs régions du monde, je ne crois pas, si telle était la proposition, qu'il puisse y avoir un modèle universel de musée, ni une formation universelle desservant celui-ci.

Il est vrai que la tendance est à l'homogénéisation de l'organisation et des thèmes traités par les musées institutionnels, dont les normes sont le plus souvent édictées par l'État, par les lois du marché, ou par la mode de consommation des loisirs culturels. Même là, il n'est pas possible de généraliser, car comment peut-on comparer les approches des parcs thématiques, musées de loisirs éducatifs, des musées de civilisation dans leurs formes extrêmement variées, des centres d'interprétation de la nature et de l'environnement, des musées des beaux-arts omniprésents, des positions radicales adoptées par la muséologie indienne, des besoins inhérents aux maisons de la transmission de la culture, qui tous relèvent en quelque sorte d'approches dictées par de larges groupes d'intérêt nationaux, professionnels, scientifiques, ethniques? Ces musées qui s'inscrivent dans la trajectoire du renouvellement muséologique et d'une évolution liée aux contextes sociétaux principalement du monde occidental ou occidentalisé, ont néanmoins comme pendants une majorité de musées qui demeurent inchangés, fidèles aux

principes qui sont à leur origine: spécialisation par champs disciplinaires, conservation, auxquels répondent la plupart des programmes de formation actuels. N'y a-t-il pas enfin les musées à caractère alternatif, utilisant des méthodes totalement différentes et poursuivant des objectifs qui exigent l'apport de formations et de compétences hors champ de la muséologie proprement dite. Ce sont les démarches qui prennent en compte la muséologie comme l'un des éléments de processus globaux visant au plein développement et épanouissement de régions et de groupes sociaux. Celles-ci ont pour nom la muséologie communautaire populaire, de développement, d'écomusée, ayant adopté récemment au terme de l'évolution de la branche militante de la nouvelle muséologie (comme mouvement) le dénominateur commun de *muséologie sociale*, ayant leurs propres lieux de formation, au Portugal, au Brésil, en Espagne et au Québec, par exemple.

Les caractéristiques principales de cette formation ne peuvent être détachées des options idéologiques sous-jacentes démontrées dans le tableau suivant.

Cette muséologie se caractériserait avant tout par la réponse qu'elle entend donner aux processus globaux de développement, aux projets de communautés spécifiques, intervenant à plusieurs étapes du projet afin de le soutenir et d'en alimenter la dynamique socioculturelle. Étant profondément liée à une réalité territoriale, elle prendra plusieurs formes selon le degré de volonté d'implication du milieu et des professionnels qui l'assistent comme l'illustre le tableau suivant, extrait d'une typologie différenciée de l'écomusée, chaque segment pouvant être perçu dans la perspective d'une évolution ou celle d'un choix politique spécifique.

La grille générale d'analyse et de différenciation des muséologies de développement, englobant certains éléments de la muséologie actuelle, nous permet de constater qu'il n'y a rien de très simple et, qu'en réalité, le processus de mise en place et de réalisation d'une muséologie de développement

communautaire nécessite des choix et des adaptations constantes aux besoins exprimés par une population en collaboration avec ses partenaires du développement.

Ce qui est mis en cause au niveau d'une formation universelle, sont ses objectifs universellement humains de démocratisation de la démarche, de respect mutuel, de coopération.

En d'autres termes, toute formation s'adressant aux praticiens et aux théoriciens de la muséologie communautaire-sociale de développement devra mettre l'accent en premier lieu sur la:

- la compréhension d'un milieu social donné;
- le cadre politique et social du projet impliquant une population;
- des méthodologies s'inspirant des acquis de l'éducation populaire de la formation autonome et de l'action-recherche;
- la capacité d'appréhender des codes de langage multiples et d'adapter l'outil muséologie (l'exposition en particulier) aux savoir-percevoir d'une communauté territoriale;
- la capacité, enfin, pour "ce" muséologue d'adapter son savoir-faire et éventuellement d'élargir son éventail d'interventions à de nouvelles fonctions, autres que celles de sa profession, en tant que libre penseur, créateur et stimulateur d'une dynamique.

Aucun système rigide de formation préalable ne pourra lui donner de telles bases sinon la conviction acquise d'une mission dont les paramètres se précisent quotidiennement au contact d'une réalité changeante.

Mais peut-être est-ce là précisément l'essence d'une universalité devant apparaître préalablement et en permanence, soit celle d'une foi en l'autre et d'un désir de partage désintéressé fondé sur la pensée critique, sur le refus des barrières et des normes.

Ce dernier schéma illustrera ces principes appliqués à la formation de jeunes interprètes dans le contexte d'un musée communautaire attaché aux principes de formation-action de la nouvelle muséologie s'inspirant de la pédagogie populaire autonome.

Comme on le voit, la formation muséologique est fortement incorporée au milieu qu'elle entend desservir, dans un contexte précis de stratégies de développement et de recherche de solutions, la muséologie (action muséologique) apparaissant comme un moyen privilégié d'analyse contextuelle, de prise en charge collective, ainsi que de coopération.

ESSAI D'UNE GRILLE D'ANALYSE DES NOUVELLES MUSEOLOGIES*
Par Pierre Mayrand

DE CONNAISSANCE + D'IDENTITE		DE CREATION	DE MASSE	DE DEVELOPPEMENT	DE COMBAT
(PRE-MUSEOLOGIE)		> (MUSEOLOGIE)	> (PARA-MUSEOLOGIE)	> (POST-MUSEOLOGIE)	> (TRANS-MUSEOLOGIE)
DEVELOPPEMENT + PERSONNEL			DEVELOPPEMENT - COLLECTIF		
FONCTIONS + SEDUCTRICES			FONCTIONS - CRITIQUES		
(CONVENTIONNELLE)			(RADICAL)		
MUSEOGRAPHIES CONVENTIONNELLES		MUSEOGRAPHIES CREATIVES		MUSEOGRAPHIES INTEGREES	
PARTICIPATION	PROVOCATION	SENSIBILISATION	RESPONSABILISATION	ACTION A RISQUE	
VS	VS	VS	VS	VS	
RESISTANCE	REACTION	BANALISATION	AFFAIRISME	ABANDON	
ETHNOLOGIE	ARTS	COMMUNICATION	ECONOMIE	ANTHROPOLOGIE	
HISTOIRE	SCENOGRAPHIE	SCIENCES DE	SCIENCES DE GESTION	SOCIOLOGIE	
EDUCATION		L'ENVIRONNEMENT		ANIMATION	
L'ECONOMUSEE DANS SA VERSION TRADITIONNELLE	APPROCHES HAINARD, LAURENT	MUSEE THEMATIQUE DE CIVILISATION, DES SCIENCES ET TECHNIQUES, DES ECOSYSTEMES, DE PARCS ET DE SITES	L'ECONOMUSEE DE DEVELOPPEMENT L'ECONOMUSEE	L'ECONOMUSEE MILITANT MUSEE DE VOISINAGE, EXPOS A RISQUES	
LE MUSEE COMMUNAUTAIRE	INSTALLATIONS ARTISTIQUES ET ENVIRONNEMENTALES				

* Comme toute catégorisation, cette grille de lecture permet néanmoins plusieurs recoupements. Elle peut être lue à l'horizontale ou à la verticale, y intégrer plusieurs fonctions et plusieurs orientations à la fois. Ainsi, par exemple, le musée communautaire tel que défini par le Mexique, se situe parfois aux deux extrêmes de notre grille, associant les fonctions d'identité et de combat. On pourrait également considérer le musée communautaire dans une perspective évolutive (théorie des stades). La grille fait également apparaître des distinctions importantes à l'intérieur de mêmes familles, comme l'écomusée, trop souvent perçu comme unitaire. Elle renforce l'idée d'une opposition irréconciliable entre la vocation évolutive du musée communautaire et le caractère statique institutionnel des autres catégories. Selon moi, le propre de la nouvelle muséologie est le mouvement, sa préoccupation de l'être humain en fonction de l'environnement, le processus idéal serait celui qui mène de la connaissance au combat, celui qui permettrait de franchir toutes les étapes du processus de conscientisation, sans en exclure aucune, ce qui n'est pas évident dans la muséologie de masse, par exemple, excepté tenu de son essence séductrice, de sa volonté d'universalité, du manque de contextualité dans une action précise? Cette grille d'analyse prenant en ligne de compte les constantes observées dans les expériences communes, vérifiables, pourrait être réinterprétée à la lumière de nouvelles expériences conscientes.

Musée coffre-fort	Muséologie sociale
Thésaurisation Sacralisation Usurpation Sélection/Ségrégation Imposition Isolement Déshumanisation/Aseptisation Calustrophobie + Valeur artificielle Instrument du capital Territoire de l'édifice Éducation préjugée	Partage Utilisation Coopération Économie domestique Socialisation Intégration Échelle humaine Environnement social + Valeur naturelle Investissement social Territoire de la communauté Éducation populaire autonome

CURSO DE CONSERVADOR / MUSEÓLOGO

A carreira de **conservador de museus ou museólogo** é a primeira entre as profissões museais que pressupõe uma formação especializada dirigida à especificidade diferencial da instituição museu. Consideram-se candidatos à carreira de **conservador de museus / museólogo** todos os que, após uma formação universitária a nível da licenciatura, tenham cumprido dois anos de formação especializada pós-graduada na área da museologia, incluindo as seguintes valências:

- a) **técnicas de incorporação, registo e gestão do património museológico;**
- b) **conservação preventiva;**
- c) **museografia;**
- d) **organização e gestão de museus;**
- e) **acção cultural, pedagógica e científica dos museus;**

A esta formação acresce um período de estágio numa instituição museal, que poderá ser suprido se o candidato exercer essas funções há mais de um ano.

Documento preparatório para uma Lei de Bases do Sistema Museológico Português-APOM / ICOM 1996

PLANO DE ESTUDOS

1º ANO	
Museologia Geral	Guilherme Machado
A Função Social do Museu	Mário Moutinho
Museologia e Memória	Mário Chagas
História da Museologia e Novas Museologias	Maria Mota Almeida
Documentação e Inventariação	Rosana Nascimento
<i>Variante Museologia e Educação</i>	
Escola e Património Local	Alfredo D. Tinoco
Pedagogia e Museologia	Ana Maria Lousada
Museologia e Práticas Didáticas	Maria M. Almeida
<i>Variante Museologia e Marketing</i>	
Psicologia do Consumidor	Irene Ferreira
Museologia e Marketing	Leiza Pereira
Investigação em Marketing e Público	Maria João Aleluia
Seminários	
Promoção das Instituições Culturais	Ana Oliveira
Museologia e Comunicação	Cristina Bruno
Museologia e Ciências Exactas	MárcioD'Olne Campos
Ecomuseologia na América do Norte	Pierre Mayrand
2º ANO	
Museologia e Pensamento Contemporâneo	Alfredo Margarido
Ação Cultural dos Museus	Ana Duarte
Museologia e Meio Ambiente	César Lino Lopes
Museologia e Património Artístico Português	Fernando Antº B. Pereira
Planeamento Estratégico e Gestão	Fernando João Moreira
Conservação Preventiva	Luís Elias Casanova
Museografia e Arquitectura de Museus	Mário Moutinho
Património Industrial e Museologia	Jorge Custódio
Seminários	

Museologia Contemporânea em Portugal	Madalena Braz Teixeira
Museologia e Cidadania	Maria Célia Santos
Semiótica, Comunicação e Museologia	Maria de Lourdes Horta
Museologia, e Reabilitação Urbana	Maria João Laginha

Estágio: Museu Nacional de História Natural de Lisboa, Museu do Traje de Lisboa, Museu de Lamego, Ecomuseu de Haute Beauce Québec Canadá, Museu de Antropologia e Etnologia da Universidade de São Paulo, Museu Antropológico da Universidade Federal de Goiás, Museu Histórico Nacional Rio de Janeiro, Museu Didático-Comunitário de Itapuã-Bhaia. (*Os estágios são organizados pelo Centro de Estudos de Socio-Museologia da ULHT*)

ÓRGÃO CIENTÍFICO -PEDAGÓGICO

Director - Mário C. Moutinho

Subdirectora variante Museologia e Educação - Maria Mota Almeida

Subdirectora variante Museologia e Marketing - Leiza Pereira

Professores Doutorados

Alfredo Margarido-*ULHT* ; Cristina Bruno -*Universidade São Paulo* ; Maria Célia Santos - *Universidade Federal da Bhaia* ; Márcio D'Olne Campos -*Universidade Campinas* ; Maria de Lourdes Horta -*Presidente ICOM-Brasil* ; Maria João Laginha -*ULHT* ; Mário C. Moutinho -*ULHT* ;

Pierre Mayrand -*Universidade do Québec em Montreal*

Professores Mestres / Conservadores

Fernando Ant^o B. Pereira - *Presidente APOM*; Fernando João Moreira - *Universidade de Clássica de Lisboa*; Guilherme Machado - *Universidade do Rio de Janeiro UNIRIO*; Madalena Braz Teixeira - *Directora Museu do Traje*; Mário Chagas - *Universidade do Rio de Janeiro UNIRIO*; Rosana Nascimento - *Universidade Federal da Bhaia*

Professores Pós-graduados / Especialistas

Ana Duarte - *Museologia*; Alfredo D. Tinoco - *Estudos Portugueses*; Ana Cristina de Oliveira-*Psicologia/Marketing*; Ana Maria Lousada-*Museologia*; Irene Ferreira - *Psicologia* ; César Lino Lopes - *Museu Nacional de História Natural*; Jorge Custódio- *IPPAR* ; Leiza Pereira - *Psicologia* /

Marketing; Luís Casanova - *Conservação*; Maria J. Aleluia - *Psicologia*; Maria M. Almeida - *Museologia*

INFORMAÇÕES/CANDIDATURAS: ULHT- GABINETE
DE PÓS-GRADUAÇÕES E MESTRADOS
Av. do Campo Grande, 376 - 1700 LISBOA

CURSO DE ESPECIALIZAÇÃO

Pós-graduação

MUSEOLOGIA E EDUCAÇÃO

CURSO DE ESPECIALIZAÇÃO: MUSEOLOGIA E EDUCAÇÃO

Na tentativa de ultrapassar o monólogo a que temos vindo a assistir, entre Museus e Escolas (independentemente do nível de ensino a que nos situemos) propomos a criação de uma especialização em Museologia e Educação vocacionada particularmente para professores e profissionais de Museus. Pensamos que é no exercício da função educativa que o Museu exerce mais profundamente o papel de instituição ao serviço da comunidade. Educação e pedagogia convidam à adaptação, à evolução, à defesa dos percursos individuais, ao respeito pelas dinâmicas de grupo, à capacidade de divulgar os conhecimentos e desenvolver uma variedade de meios didáticos para favorecer o percurso cognitivo.

Respeitando as diferenças individuais, acompanhados de técnicas pedagógicas específicas, Museus e Escolas deverão contribuir para o desenvolvimento integral do aluno.

Ao estruturarmos este curso, tivemos sempre presente a trilogia: museologia/ comunicação/ pedagogia, no sentido, de rentabilizar o potencial Escola e o potencial Museu fazendo com que sejam um todo ao serviço da comunidade.

Foi nossa preocupação dotar esta especialização de uma vocação interdisciplinar no contexto das ciências sociais e humanas, privilegiando vários itens:

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- a)- Explorar as contribuições da museologia para o enriquecimento do trabalho pedagógico como processo gerador de mudança.
 - b)- Rentabilizar o intercâmbio de recursos entre instituições museais e escolares.
 - c)- Desenvolver projectos de Museus Escolares ao serviço da comunidade com vista à transformação.
 - d)- Construir uma linha de acção museológica voltada para a dinamização de espaços culturais.
 - e)- Construir uma museologia activa e interactiva capaz de fazer do Museu um instrumento de desenvolvimento.
 - f)- Apetrechar os formandos de instrumentos teórico-práticos eficazes sobre os vários discursos museológicos e suas diferentes áreas de intervenção e aplicação.

Pretende-se que no final das sessões, os formandos possam em qualquer contexto escolar ou museológico produzir uma análise ampla da realidade em questão. Consigam adequar as suas técnicas à especificidade da sua realidade num diálogo e permanente avaliação, conduzindo-nos a uma museologia educacional que se efectivará na acção e na reflexão.

Para além de serem ministrados seminários onde se procura o contacto directo com práticas museológicas e educativas inovadoras, será também facultada a possibilidade dos formandos realizarem estágios nos sectores educativos de algumas instituições museológicas nacionais e estrangeiras. Estes estágios proporcionarão a oportunidade de vivenciar a prática museológica realizada entre Escola/Museu, Museu/Escola e ainda tentar minorar o fosso existente entre a teoria e a prática.

PLANO DE ESTUDOS

Disciplinas	T	T/p	S	UC
História da Museologia e Novas Museologias Maria Mota Almeida	30			2
Pedagogia e Museologia Ana Lousada	30			2
Seviços Educativos dos Museus Ana Lousada		44		2
Escola e Património Local Alfredo Tinoco	30			2
Museologia e Pensamento Contemporâneo Alfredo Margarido	30			2
Formas e Meios de Comunicação Mário Moutinho	30			2
Seminários				
Educação e Cidadania Maria Célia Santos			20.	1
Museologia, Educação e Desenvolvimento Mario Chagas			20	1
Museologia e Marketing Leiza Pereira			20	1

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