

Educare al patrimonio culturale

Confronti tra professionisti italiani e internazionali

 15 maggio 2024, h. 17.30-19.30 – Incontro online

 Le professionalità in campo per l'educazione al patrimonio. Stato dell'arte e prospettive



A photograph of a desk with a mesh pencil holder containing various colored pencils and a stack of books. The background is a blurred green wall. The text is overlaid on the left side of the image.

La figura dell'educatore museale nel Regno Unito

Emily Grassi, GEM Italy e V&A South Kensington

UNA PANORAMICA NON
ESAUSTIVA!

Di cosa parleremo? (20 minuti circa)

- Breve panoramica storica
 - La formazione e accesso alla professione
 - I ruoli più diffusi
 - Esempi di Job Descriptions
 - Dove si trova lavoro e processo selettivo
 - GEM Competency framework
 - Museum Association Competencies
 - Network professionali
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Breve panoramica storica

XIX secolo i musei con scopo educativo.

Anni Venti curatori vs educatori.

1948 Nasce a Londra il Group for Children's Activities in Museums.

1963 In seguito al Rosse Report c'è una forte crescita in domanda nei servizi educativi museali.

Anni Settanta Group for Children's Activities in Museums diventa GEM (Group for Education in Museums). Si espandono le categorie dei pubblici, emerge un'identità professionale.

Primi anni Novanta quasi tutti i musei hanno un dipartimento educativo ben stabilito.

Eileen Hooper-Greenhill, Museum and Galleries Education, 1991, Leicester University Press

Accesso alla professione

- Master Universitari
- Stage
- Volontariato
- Esperienze trasversali
- Formazione professionale

The screenshot shows the UCL website for the Museums and Galleries in Education MA program. The header includes a 'Menu' icon and the UCL logo. A navigation link for 'Home' is visible. The main heading is 'Museums and Galleries in Education MA' with a location tag for 'London, Bloomsbury'. A descriptive paragraph follows, detailing the program's focus on academic study and professional practice. On the right, there are two call-to-action boxes: 'Stay in touch' with a 'Register for updates' link, and 'Visit us' with a 'View upcoming open days' link. At the bottom, there are tabs for 'UK students' and 'International students'.

Culture&

NEW MUSEUM SCHOOL ARCHIVE 2018-2020



I ruoli più diffusi

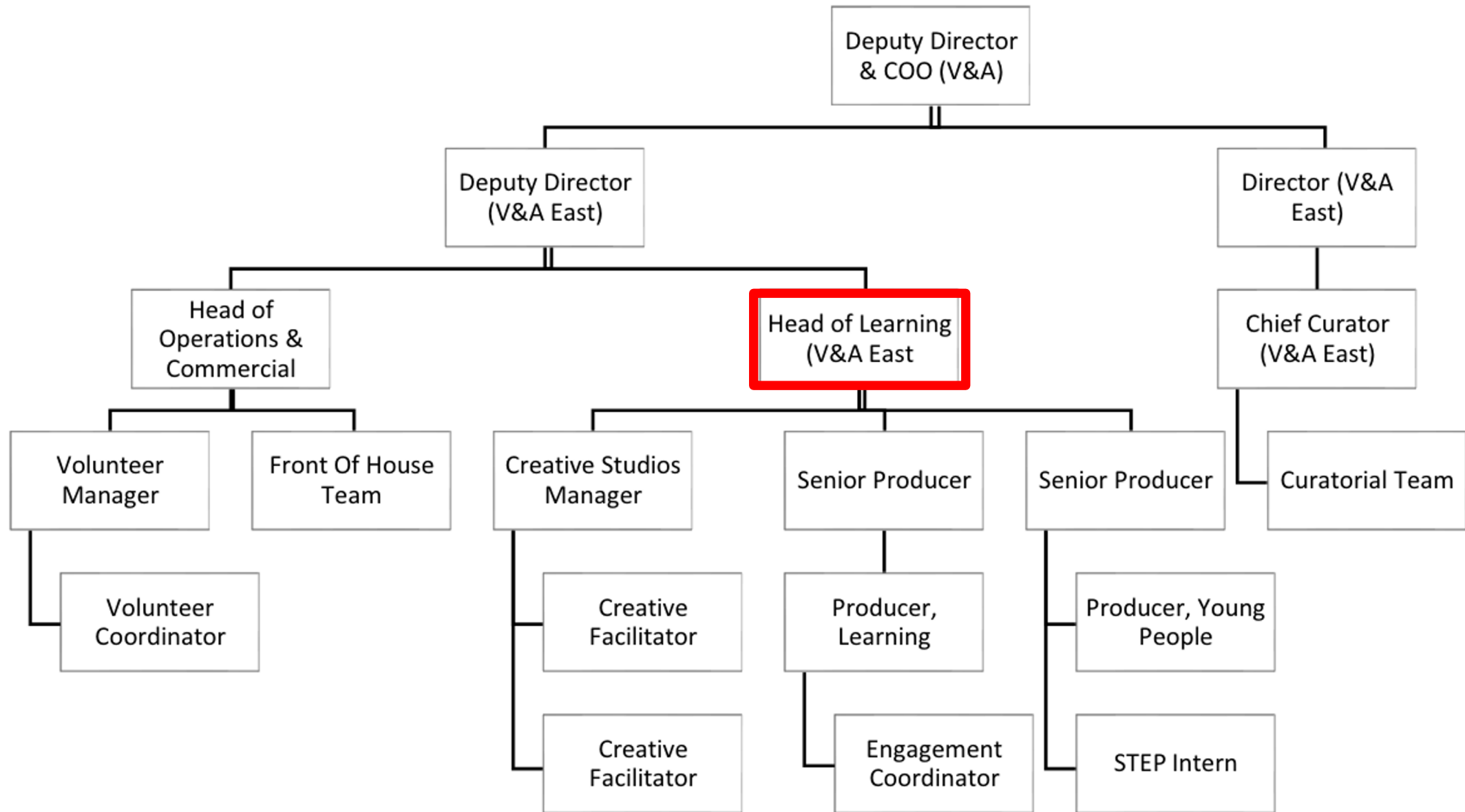
- Head of Learning
 - Team Leader
 - Learning Manager, Senior Curator, Senior Producer
 - Learning Officer, Curator, Producer
 - Learning Coordinator, Administrator, Assistant
 - Workshop Leader, Creative Facilitator
 - Workshop Assistant
 - Trainee, Intern
 - Volunteer
-

Job Descriptions



Role Description: Head of Learning & Engagement, V&A East

- Contract:** Permanent
- Hours:** 36 hours per week
Normal working hours are 9am-5.15pm Monday-Thursday, 9am – 5pm Friday.
- Location:** Here East, Queen Elizabeth Olympic Park, London E20 3BS
- Salary:** £51,000 – 56,000 depending on experience
- Responsible to:** Deputy Director, V&A East (dotted line to Director of Learning, National Programmes and Young V&A)
- Responsible for:** Senior Producers (x2), Creative Studio Manager, senior line management of Producers (x2), Creative Facilitators, Learning Coordinator, Learning Intern
-



Job Descriptions



Job description

Job title	Learning Programme Manager (Seasons)
Department	Learning
Contract	Permanent
Salary	£37,567 per annum
Hours	Full time, 36 hours per week including evenings and weekends
Location	Tate Britain, Millbank and Tate Modern, Bankside
Reporting to	Head of Programmes & Partnerships
Responsible for	Programme Assistants

About the role

The Learning Programme Manager (Seasons) will work closely with Head of Programmes & Partnerships and across Learning teams to lead and project manage the successful delivery of Learning Seasons; a series of thematically linked public programme and creative learning activities.

What you will bring to the team

- Strong project management skills and experience of setting up project teams, scheduling, managing deadlines and coordinating work across multiple stakeholders
- Extensive experience of managing delivery of a programme of public arts and cultural events, across a range of formats, scales, and budgets
- Demonstrable experience of event production at scale and the processes involved in staging cultural events, including safeguarding procedures
- A collaborative and adaptive approach to teamwork with the ability to confidently take a leadership role in a team or project

- Proven experience of setting up and managing operational systems and processes that improve effective working practices in a large team or group
- Strong interpersonal and influencing skills, proven ability to negotiate and work collaboratively across a complex organisation to deliver results
- Excellent verbal and written communication skills and ability to communicate sensitively and effectively at all levels, and across a diverse range of people
- Excellent organisation, planning and administrative skills, with the ability to prioritise and manage competing demands to meet deadlines.
- Awareness of principles of gallery engagement or creative learning and understanding of approaches to support audience engagement
- A commitment to, and understanding of, the principles of equity, diversity and inclusion and how to apply them to events production and everything you do at work.
- Ability to line manage and develop other team members effectively
- An interest and a commitment to the work of Tate

Dove cercare lavoro e selezione

- Vacancies sui siti dei musei
 - [Leicester Job Desk](#)
 - [GEM Find a Job](#)
 - [The Guardian](#)
 - Museum Association (accesso riservato ai soci)
 - [Arts Council England: Arts Jobs](#)
 - Altri es. [Run the Check](#)
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Il ruolo delle associazioni - Group for Education in Museums

- **MISSION di GEM:** supportare e potenziare la propria comunità di educatori museali fornendo strumenti per connettersi e sviluppare la propria conoscenza e abilità nel trasmettere "learning"
 - **Competency Framework:** Competenze necessarie per compiere il lavoro di educatori museali, al patrimonio e ogni contesto culturale (nelle varie varianti dei titoli) in maniera effettiva.
 - Sviluppato la prima volta nel **2014** e rivisto nel **2021** soprattutto alla luce della necessità di includere competenze digitali.
 - Come viene usato il framework?
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Il ruolo delle associazioni - Group for Education in Museums

- Le competenze sono raggruppate in 4 categorie: "Building Relationships", "Professional Practice", "Digital Skills" and "Reflective Practice".
- Ogni categoria è divisa in 3-4 temi

Building Relationships (BR)	Communication (C)
	Collaboration (O)
	Co Creation (E)
	Managing & Leading (G)

Professional Practice (PP)	Teaching, Learning & Curriculum
	Managing Projects, Programmes & People
	Sustainability & Efficiency

Reflective Practice (RP)	Learning Context
	Audiences & Participants
	Heritage Sector Context
	Professional Development

Digital Skills (DS)	Administration, Reporting & Other Internal Duties
	Communication
	Professional Development
	Resource & Activity Development

Il ruolo delle associazioni - Group for Education in Museums

- Ogni competenza è descritta per 3 livelli: foundation, experienced and leading.
- Ogni livello ha una progressione al suo interno di 3-4 step per cui si passa da una fascia minima ad una avanzata per un determinato livello.

Esempio da Professional Practice (PP)

Leading

T	L1: Monitors quality of learning offer in order to effect change, and challenges organisational practice where necessary.	L2: Leads team in raising standards of teaching and learning, supported by appropriate Education and Heritage Sector research, initiating new or innovative practices where appropriate.	L3: Shapes the strategic direction and learning culture of their organisation(s) and others, advocating for learning across and between organisations.	L4: Shares experience and good practice, influencing others regionally, nationally and internationally where appropriate.
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- Strumento flessibile e non legato ad un rigido progresso riflesso nei ruoli e titoli precedentemente visti.
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Il ruolo delle associazioni - Museum Association

- La più antica associazione museale al mondo, fondata nel **1889**.
 - Mission: Ispirare musei a cambiare vite.
 - Visione: Musei inclusivi, partecipativi e sostenibili al centro delle loro comunità.
 - Competency Framework: sviluppato per supportare professionisti museali nella loro riflessione e sviluppo personale.
 - 6 competenze
 - 4 livelli di progresso per ciascuna competenza.
 - **Valori** alla base del framework (Inclusivo, Partecipativo, Sostenibile, Etico).
 - Funzionale anche all'ottenimento del titolo di riconoscimento professionale di Associateship of the Museums Association (AMA)
-

Il ruolo delle associazioni - Museum Association

There are six competencies:

-  **Developing Self and Others**
-  **Empowering Collections**
-  **Engaging Audiences and Communities**
-  **Leading and Change Making**
-  **Managing People, Money and Organisations**
-  **Sustaining Relationships and Partnerships**

Il ruolo delle associazioni - Museum Association

Engaging Audiences and Communities

COMPETENCY FRAMEWORK

Access to and participation in culture is a basic human right. Our role is to ensure visitors, audiences and communities feel welcome, represented, and actively and creatively engaged in all aspects of museum work. In order to do this, we need to place people at the heart of everything we do.

Level 01

- 01 Creates a warm and welcoming environment for all, in person and digitally.
- 02 Understands the breadth and diversity of visitors, audiences, and communities.
- 03 Takes steps to meet the diverse needs and expectations of different communities.
- 04 Listens to, values, and acts on visitor, audience, and community feedback.
- 05 Understands and applies professional policies and standards associated with visitor, audience and community engagement, for example Learning and Engagement Manifesto, Kids in Museum Manifesto etc.

Level 02

- 01 Ensures museums use collections and spaces to inspire learning, engagement, enjoyment, debate, creativity, and reflection.
- 02 Ensures museums support, attract, and represent the communities they serve.
- 03 Places participation at the heart of all work prioritising co-production; co-creation and co-curation.
- 04 Forges equal partnerships with communities that enable engagement with current ideas, networks, and people.

Level 03

- 01 Identifies new audiences and communities to collaborate with.
- 02 Ensures there are multiple ways to engage with collections and learning experiences, in person and digitally.
- 03 Challenges structural inequalities and all forms of intolerance, discrimination, and marginalisation.
- 04 Consults and involves relevant stakeholders to ensure outputs, and outcomes meet their needs.

Level 04

- 01 Creates a culture where, visitors, audiences and communities are at the heart of all practice.
- 02 Provides strategic direction and explicit commitment to visitor, audience and community development and engagement.
- 03 Welcomes new voices, insights, interpretations, and responses to the work undertaken, including shaping organisational strategy.

Collaborazione tra associazioni

A MANIFESTO FOR MUSEUM LEARNING AND ENGAGEMENT

MA Museums
Association



This Manifesto was written by David Anderson, director-general, Amgueddfa Cymru – National Museum Wales, Dhikshana Pering, head of engagement and skills, Somerset House, and Sharon Heal, director of the Museums Association, after extensive consultation and engagement with museum workers throughout the UK. It has been produced in collaboration with Engage and the Group for Education in Museums, and with support from the Art Fund.

Engage
Bringing people
and art together

Gem
the voice for
heritage learning

Art Fund_

Collaborazione tra associazioni

01

CULTURAL RIGHTS AND CULTURAL DEMOCRACY

Access to and participation in culture is a basic human right. Everyone has a right to representation and agency in museums, and communities should have the power to decide how they engage.

The UN Declaration of Human Rights states that “Everyone has the right freely to participate in the cultural life of the community”. This is based on the principle that citizens are not just consumers of cultural capital created by others; we have agency and the right to contribute through culture to the wider good of society.

The most significant function of museums is as centres for cultural democracy, where children and adults learn through practical experience that we all have cultural rights. Having the opportunity to create, and to give to others, may be one of our greatest sources of fulfilment. Culture is everywhere and is created by everyone.

02

SOCIAL JUSTICE

Museums have a responsibility to work with their communities to overcome the challenges of poverty and exclusion and to achieve equality of outcomes.

Social justice in museums is based on the principle of the right to equality of access and participation for all. It means that the whole of the public can benefit from the collections and resources of museums and that everyone can participate and contribute equally.

Social justice means museums working with their communities to enhance health and wellbeing, create better places to live and work, and provide opportunities for debate and reflection.

Meaningful participation and volunteering can promote self-confidence and improve the life chances of participants, including overcoming social isolation and providing opportunities to develop skills and improve employability.

03

ACTIVISM

Museums are not neutral. Museum activism should be based on listening, acting and delivering with our communities.

Museum activism is about taking positive action to make the world a better place. Museums are part of the fabric of society and are impacted by and can have an impact on events outside their walls.

Museum activism can mean supporting campaigns that our communities care about in an open and collaborative way. This could be working on issues where museums, through their collections, interpretation and programming, can add understanding, knowledge and perspectives on issues such as anti-racism and the climate crisis.

04

COMMUNITY PARTICIPATION

Museums should develop innovative models of engagement which represent the cultural context of their communities and nations and that are brave and challenging. Community groups should be valued and fully engaged with all functions of the museum.

Communities are complex, multi-layered and fluid and their participation in museums is not passive or static. Participation should challenge institutions, staff, the communities we work with and our visitors.

The challenge can sit just as much with what a school group expects of its workshop, as with an exploration of the food and drink served on site with a under-represented group.

The uncertainty of the journey of community participation is a sign that it is true in its intent. Community participation has no end date, and there is always more that can be done.

Collaborazione tra associazioni

05

COLLECTIONS

Collections belong to communities and without people museums are just storage warehouses. Collections are for public use.

Collections matter to many people, and for them to be a source of understanding and empowerment, people need access to them. Museums should work with their communities to ensure that collections are empowering, relevant and dynamic.

This means adopting a proactive approach to the democratisation and decolonisation of collections; reinterpreting collections with communities; and supporting partnerships and knowledge sharing.

Museums should be transparent about the objects they hold and work with communities to understand, interpret and rationalise collections.

06

RESEARCH AND EVALUATION

Museums should support people-centred research that responds to the challenges in society and leads to positive change.

Museums are a way of thinking, and these ways change over time. Research – purposeful, public-focused and meeting contemporary needs – is essential if museums are to be effective as centres for social justice and transformation.

Museum research is not undertaken only by specialists focusing on museum collections. New knowledge developed with the support of museums may be created and led by activist researchers using cultural resources in their own localities. This research and new understanding can be used by communities to achieve change in society.

07

PARTNERSHIPS

Partnerships should bring communities together and be based on the principle of equity. Museums should work with a diverse range of partners and think beyond traditional partners and audiences.

Partnerships between museums and communities, and the organisations that represent them, can bring fresh perspectives and insight to all areas of museum work. Partnerships that are forged equally with communities will enable us to engage with new ideas, networks and people.

Strong partnerships can help museums to understand the issues their communities are facing, support collaborative community participation, and bring them into contact with new networks of people that can then become new audiences, volunteers and staff.

08

WORKFORCE

Museums need a workforce that represents their communities, is respected and rewarded equally, and delivers and supports the ambitions of this manifesto.

When people from under-represented backgrounds enter institutions, their rise to decision-making positions is often rare or short-lived because of systemic issues and unsupportive environments.

Museums must implement fair recruitment practices, create development and progression for the under-represented staff they already employ, and ensure safe spaces and support for these staff when entering the workforce and arriving in leadership roles.

A representative, creative, and supported workforce is an essential foundation for this manifesto, and is critical to achieving its goals.

Supporto e Network Professionali



Fair Museum Jobs

Highlighting good and bad practice in museum jobs and recruitment



MUSEUM AS MUCK

A supportive network of working class museum people making change in the sector

MUSEUM DETOX

WELCOME TO MUSEUM DETOX

A network for people of colour who work in museums, galleries, libraries, archives and the heritage sector.

Formazione gratuita online

[Future Learn](#)

[Coursera](#)

[Open University](#)

[Culture Health and Wellbeing: An Introduction](#)
